



In choreographic episodes, combining dream, memory, premonition and reality John Neumeier's ballet "Tatjana" brings to life the story of Tatjana, a young girl brought up in the Russian countryside and her first great love. She communicates her passion spontaneously in a letter to Onegin – an impressive yet eccentric young man from the city, who clearly rejects her unconditional love. Years later, in mirror symmetry, Tatjana, already married, rejects Onegin's sudden ardent love. In his ballet, John Neumeier develops the narrative freely after Alexander Pushkin's verse-novel "Eugene Onegin", published in 1833.

According to John Neumeier, "Tatjana is an outsider, a stranger within her own family. Possessing boundless imagination, she creates and lives much of her time in a world of dreams and phantasies inspired by the many novels she loves to read. **Pushkin describes her as 'wild as a deer', a girl close to nature.** The other main character, handsome mundane Eugene Onegin, is neither hero nor demon. Like Tatjana, he is endowed with Shakespearean complexity. Onegin seems to pursue his path through life without true passion, obligation or commitment. No burning desire inspiring his journey, no curiosity directing his drifting, Onegin's initial cynicism masks a feeling of emptiness and unfulfilled longing."

Tatjana is quite different. Her lyrical disposition is not a symptom of a naïve mind but rather the expression of her power to give a shimmer of poetry to a prosaic world. Tatjana's unrequited love for Onegin reflects the dramatic destinies of the characters in her beloved novels but in reality her deep

personal disappointment hastens her development as a woman. In the end it is she, who sends Onegin away, although still in love with him. During her final encounter with Onegin her reactions to his direct and passionate protestations of love are clearly articulated, at the same time woven through with moving observations about her own life. She remembers, for example, her "poor nurse's tomb" and constructs in her imagination an image of "the neglected garden" of her childhood. Then, unexpectedly, she says: "I love you (what's the use to hide behind deceit or double-dealing?)." She leaves Onegin in no doubt about her true feelings. According to Neumeier, Onegin does not, at any moment during the story, possess Tatjana's honest resolution and her ability in the end to balance heartfelt emotions with rationality.

Above all looms the premonition and memory of the duel in which he killed his friend Lensky who was engaged to Olga, Tatjana's sister. This tragic event, result of passion and uncontrolled jealousy is enforced by an immovable code of honour, represented by the figure of Zaretsky. Onegin, who searched for passion and purpose in his life, shot Lensky, who possessed exactly that passion and purpose to a profound degree. Lensky's death haunts Onegin all his life.

An original score by Lera Auerbach. The Russian-American Lera Auerbach has accepted the commission to compose the original score for the ballet. John Neumeier has worked together with Ms. Auerbach on several occasions, most recently for his ballet "The Little Mermaid".

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TATJANA

A BALLET BY
JOHN NEUMEIER



francetélévisions



mezzo

Lagardère
STUDIOS





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TATJANA

A BALLET BY JOHN NEUMEIER

AFTER «EUGENE ONEGIN» BY ALEXANDER PUSHKIN

MUSIC BY LERA AUERBACH

A COPRODUCTION WITH THE STANISLAVSKY AND NEMIROVICH-DANCHENKO MOSCOW MUSIC THEATRE

CHOREOGRAPHY, STAGING, SET AND COSTUMES BY JOHN NEUMEIER

WORLD PREMIERE

THE HAMBURG BALLET, HAMBURG,

JUNE 29, 2014

HAMBURG BALLET JOHN NEUMEIER

PHILHARMONISCHES STAATSORCHESTER HAMBURG

CONDUCTOR: SIMON HEWETT

WITH

TATJANA LARINA: HÉLÈNE BOUCHET

EUGENE ONEGIN: EDVIN REVAZOV

OLGA LARINA: LESLIE HEYLMANN

VLADIMIR LENSKY: ALEXANDR TRUSCH

PRINCE N: CARSTEN JUNG

A COPRODUCTION BY

HAMBURGISCHE STAATSOPER GMBH / HAMBURG BALLET JOHN NEUMEIER,

TELMONDIS, NHK, MEZZO, WITH THE PARTICIPATION OF FRANCE TÉLÉVISIONS

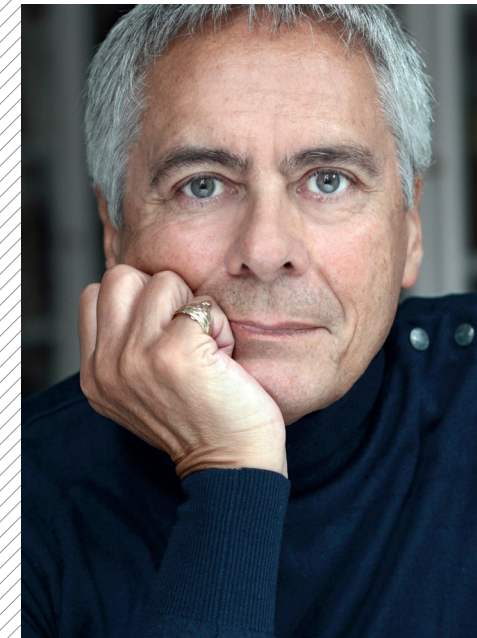
ASSOCIATE PRODUCERS: ANTOINE PERSET AND DENIS MORLIÈRE

TV DIRECTION: THOMAS GRIMM

RUNNING TIME: 140'

JOHN NEUMEIER

Artistic Director of the Hamburg Ballet



on thorough research into the subject matter. His ballets range from new versions of full-length story telling pieces to musicals and to choreography on abstract symphonic music like Gustav Mahler's compositions in which he brilliantly translates emotions into bodily movement. He also does not shy away from choreographing sacred music like the Bach passions. His latest creations for The Hamburg Ballet were "Christmas Oratorio I-VI" in 2013, "Tatjana" in 2014 and "Per Gynt" in 2015.

His Hamburg Ballet Festival, conceived in 1975, draws large audiences from Germany and abroad. The School of the Hamburg Ballet has very good facilities including nine studios and a boarding school for more than 30 students. The fact that more than 80% of the company's dancers graduate from his school speaks for itself.

John Neumeier has worked as guest choreographer with many of the world's famous companies including The Royal Ballet, The Royal Danish Ballet, The Paris Opera Ballet, The American Ballet Theatre, The San Francisco Ballet, major companies in Japan and China, and companies of Mariinsky and the Bolshoi to name but a few. The Hamburg Ballet has under his direction begun to tour extensively and is a welcome guest everywhere from the United States to Japan.

John Neumeier has developed over the years an incredible collection of dance and ballet-related materials which will eventually be made available to the public through the John Neumeier Foundation in Hamburg.

Only somebody with a thorough knowledge of the history of dance and the ability to completely absorb the essence of an underlying work such as Pushkin's "Onegin" can create a ballet like "Tatjana", and we at Telmondis are very proud to have been able to record this new work and grateful to John Neumeier who has helped to make this dream of Tatjana's come true against all odds.

Reiner E. Moritz

John Neumeier is one of today's rare choreographers who knows how to create story telling ballets and has the creative power to go for full-length works. Most balletomanes know at least his new interpretations of "The Nutcracker", "Illusions – Like Swanlake" and "Lady of the Camelias".

John Neumeier was born in 1942 in Milwaukee, Wisconsin, where he received his first dance training. He continued his dance studies in Chicago as well as at Marquette University in Milwaukee where he created his first choreographic work. After further ballet studies in Copenhagen and at the Royal Ballet School in London, John Cranko invited him in 1963 to join Stuttgart Ballet, where he soon progressed to the status of soloist and began to create some ballets.

In 1969 John Neumeier was appointed Director of Ballet Frankfurt, where he soon caused a sensation with his new interpretations of such well known ballets as "The Nutcracker" and "Romeo and Juliet". In 1973 he was invited to become Director and Chief Choreographer of the Hamburg Ballet which he soon developed into one of the leading German companies. International recognition followed shortly thereafter. As a choreographer John Neumeier always worked with the tradition of classical ballet in mind while giving his creations a modern dramatic framework based