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Portrait of an Artist :

Eva Evdokimova

With 95 Illustrations

distributed by Dance Books Ltd.

This book is dedicated to Hedwig and Ferdinand Ludwig.

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"On dirait parfois une âme qui danse
sous une forme visible mais charnelle à peine."

"One might almost say a soul dancing
in a visible but scarcely flesh-bound form."

Jules Lemaître

"La musique lui change son âme...
La pesanteur tombe à ses pieds...
Elle paraît appartenir à d' autres constellations..."

"Music changes her soul...
Gravity falls at her feet...
She seems to belong to other constellations..."

Paul Valéry

I. BEGINNINGS (1948 - 1958)

1. A Difficult Name

A ballet going audience discovering for the first time the name Eva Evdokimova on the program's list of dancers automatically expects extraordinary achievements from this ballerina. People are accustomed, after all, to associating Slavic-sounding names with a background of training at the renowned ballet schools in Moscow or Leningrad. Some spectators may even gossip about her as if she were one more major dancer to have defected from Eastern Europe, though without making as much stir as a Nureyev, Makarova or Godunov.

In the case of Eva Evdokimova, however, such speculation is just false. The truth is that she got her Slavic name from her Bulgarian ancestors, whose home is still located on the Bulgarian-Rumanian border. Her father immigrated to Western Europe long ago, while still a student, and it was there that she was born. Her subsequent career makes it impossible to pin her down to a single nationality. Although she is a native of Geneva, she has an American rather than a Swiss passport, obtained by virtue of the fact that her mother is an American citizen. She spent most of her childhood and youth in Germany and England, and continues to maintain residence in both countries. As for her official homeland, the United States, her familiarity with it extends only to some short visits. She first arrived there at the age of seven in order to introduce herself to her maternal grandparents in San Francisco. Her second visit to the States took place many years later, in response to an invitation from the American Ballet Theater to dance *Swan Lake* at the Met in New York City in the autumn of 1977. Since then, she has made several other visits to the U.S., mostly as a guest dancer in Los Angeles, New York City or Washington, D.C., where balletomanes have welcomed her with enthusiasm.

Her unusual international background is better understood by taking a closer look at the history of the family. Her parents met shortly before the Second World War, while they were students at the University of Munich. Her mother, Thora, whose family is of French and Irish origin, comes from Oakland, California, where her grandparents had moved from Canada. Thora was in Munich to study German literature when she met her future husband, a Bulgarian from Sofia with the unusual name of Evdokim Evdokimov. He had come to Germany to study engineering. The two were separated when the war broke out, and it was only after the war that they managed to reunite in Geneva and be married. Their daughter Eva was born there a year later. When registering the spelling of her name, Swiss officials respected the Slavic tradition by adding an "a" to the father's last name to indicate her feminine nature. The first name was supposed to honor her Bulgarian grandfather, Ivan becoming Eva. The American mother insisted on a middle name that followed custom in her country of origin, and hence named her daughter Eva Maria.

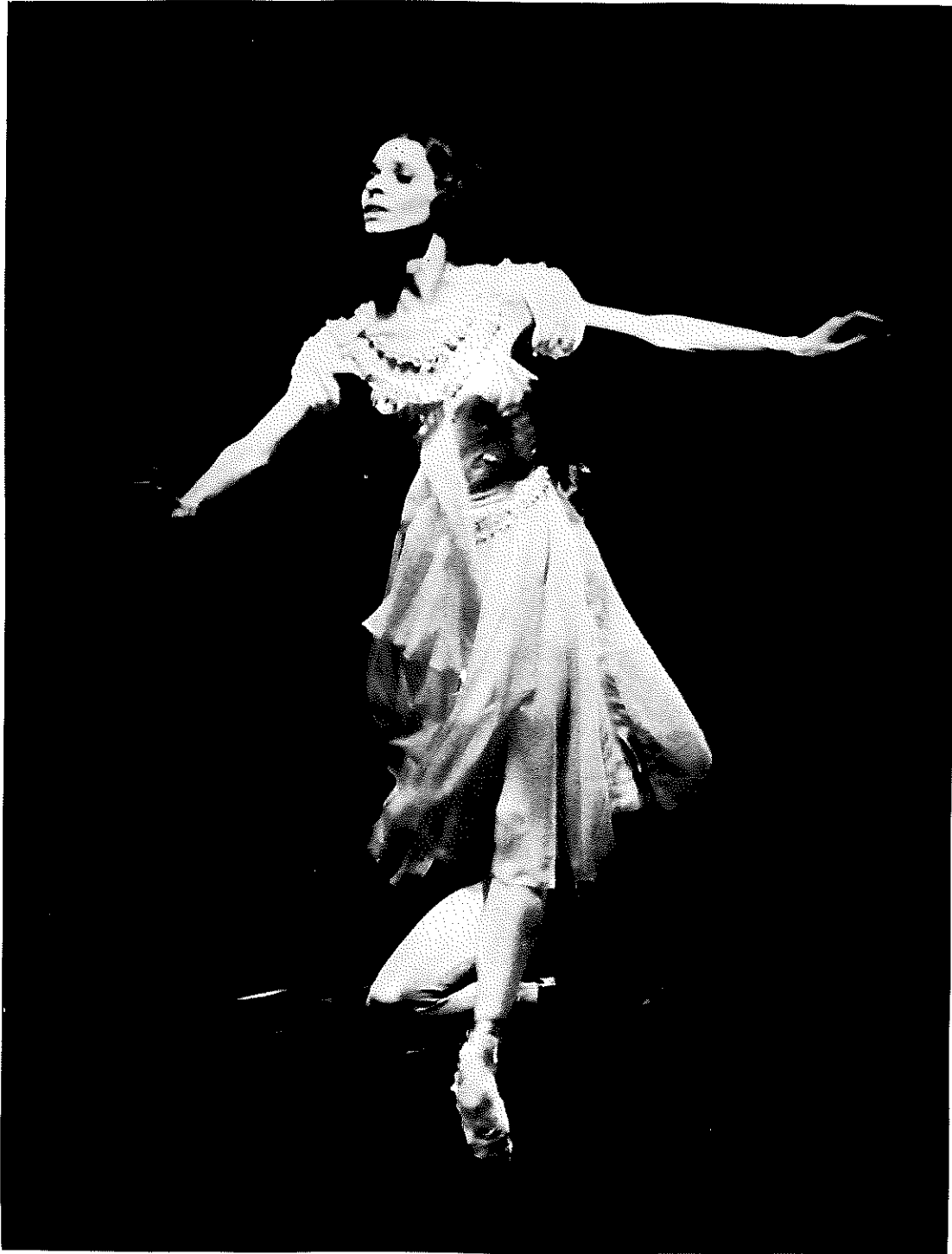
The ballerina has come to expect her family name to be spelled correctly only in Slavic countries. On tour in Russia or Bulgaria, she has found the Cyrillic letters EBA EBDOKИMOBA printed on posters and in newspapers, and after performances there, she has given her autograph by writing in that alphabet. Most people in non-Slavic countries, however, have trouble even pronouncing her name. In France and Denmark, the press repeatedly has changed it into E-u-dokimova. During a visit to Peking, her name was even transliterated and adjusted to make it sound pleasant to Chinese ears, namely to "Yi-wa Yi-fu-duo-qi-mo-ba". Since each syllable in Chinese means a separate word, literal translation yields something garbled like: "She-doll She-someone special-a lot of-foundation-no-tile".

Her jaw-breaker of a name has probably prevented a lot of people from remembering who has just performed those extraordinary ballet steps on stage. Yet the ballerina never seriously thought of adopting a catchy stage name or simplifying her true name. She takes it for granted that only the quality of her dance is important. If the example of a former ballerina like Olga Spessivtzeva, whose artistic style is often compared to hers, is any indication, she is correct in believing that dancers with complicated names can indeed reach unforgettable glory. While Eva Evdokimova sometimes thinks of possible pseudonyms when joking with her friends, she usually dreams up exotic appellations at least as complicated as her real name. In fact, she prefers to be addressed by her first name, even among strangers. In her dressing room, one is likely to overhear every possible pronunciation of the universal "Eva". The Germans call her "Eyfa", the French dub her "Eyv", the Russian think of her as "Yevva", and to her English and American friends she is "Eve". While in Japan, according to their custom of appending the suffix "-san" to names, she was addressed as "Evasan".

DIFFERENT WAYS OF WRITING HER NAME



1. Eva Svatořimová



Ева Своткина



伊夫多基莫瓦
尹女圭

英国伦敦节日芭蕾舞团
London Festival Ballet

中国演出公司主办 1979·5

3 Chinese spelling of the name on a program distributed during a tour in China



ロンドン・フェスティバル・バレエ
エバ・エフトキモワ
Eva Evdokimova

父親はブルガリア人 母親はカナダ人 生まれはスイス 小学校を終えるとロンドンのロイヤル・バレエ学校へ入学 その後「デンマーク ドイツさらにキーロフ劇場でドジンスカヤさんの指導を受けた」という文字通りの国際人 趣味は中世の写本研究だそうである

2. Is She Destined to be an Artist ?

"Every December 1", a critic wrote on her 23rd birthday, "the ballet community can congratulate itself on the birth of Eva Evdokimova." A family friend is convinced that the heavenly constellation was fortunate on that cold Wednesday evening in the winter of 1948: "The Sun, Moon, and Mercury were in the sign of Sagittarius, which means an idealist with far-ranging plans, a spiritual person with an earthbound sense of practical matters, a passionate globetrotter, an artist in life." One need not believe in astrological predictions to admit that the statement fits well the salient traits of the dancer's character.

One judgment based more on direct observation was given by the doctor at the time of her birth. After delivering the baby, he held her up in the air in a spontaneous outbreak of enthusiasm and exclaimed: "Look at these fragile arms, these delicate hands and long fingers. An artist!" It is true that the expressive power of her arms and hands are largely responsible for making her dancing so special. The technique of her movements only enhances the unusually fine structure of her limbs, lending them a floating lightness.

Other characteristics of the dancer may be attributed more to her early childhood environment than to her heritage. One of them is her preference for communicating through gesture and movement rather than language, which has only secondary importance for her. In a multilingual home, it is obviously easier for a child to concentrate on non-verbal activities. While Eva quickly gained access to the world by walking early, she took some time to distinguish which language to associate with what person. She learned English from her mother, her parents spoke German together and local visitors brought French into their home in Geneva. When alone with her father while her mother was away at work at the United Nations, she heard Bulgarian. Also her father's countrymen, who came offering encouragement as he pursued his studies of journalism begun after the war, familiarized her with the Bulgarian language. Thus, her parents were not overly surprised when their three-year old daughter, asked whether she would not finally begin to speak English, gave her answer in perfect French: "Non, je ne veux pas!" ("No, I don't want to!")

This inner protest against the spoken word did not vanish. Languages still constitute something uncanny for her, although an outsider might well judge that she has succeeded in coping with the problem. She not only speaks fluent English and German, but is also able to converse in Russian and French and if necessary in Danish

and Italian. Before her tour to Peking, an English-Chinese language book lay on her dressing-room table. In non-English speaking countries her admirers occasionally hazard a phrase or two in English to please what they think of as an American dancer. Under such circumstances, Eva invariably replies in the same language, even if communication would be more fluent in the well-wisher's native tongue. If oral understanding is not achieved, she will make up for it by non-verbal communication with gesture and mime, which as a ballerina she knows to perfection.

3. "I Want to Become a Ballerina"

When Eva was four years old, her family moved from Geneva to Gräfelfing, a suburb of Munich, where her father took a job as a journalist with a radio station. Soon after their arrival, Mrs. Evdokimova enrolled her daughter in a private dancing school for children. She had decided to do so because a doctor had recommended dancing to strengthen the girl's weak ankles. In addition, the idea of sending a child to dancing school rather than kindergarten did not strike her as odd as it might have other mothers, for her older sister had attended similar classes and had been a professional dancer for a short while. During her search for a good school, she became convinced that lessons could prove playful without being too exhausting. Apart from encouraging physical fitness, they would teach the children to overcome any clumsiness and develop a feeling for music and rhythm. Eva participated from the very beginning with great ardour and skill. Soon she was chosen to do main parts in little sketches performed on stage for church holidays.

The lessons were discontinued when the family moved to another district of Munich where, in March 1955, Eva entered primary school. Only then did it become really evident how much the child had loved dancing. She kept asking her parents to receive more instruction. When she promised not to neglect her duties at school,

her parents had no objection. So, in September 1955, they sent off an application for her to join the children's ballet of the Bavarian Opera. But it was not easy to enter this government-supported ballet school. It only admitted children with a good sense for music and promising dancing skills, as determined by an examination testing these qualities. Miss Erna Gerbl, the director of the children's ballet at the time, exhibited sure judgment when she chose Eva among the many candidates. The six-year old girl was thrilled. When her parents realized that the school's policy called not only for controlling the pupils' progress in dance, but also for maintaining good grades in general education as a requirement for continuing enrollment in the school, they too were pleased with the arrangement.

During Eva's first year in the school, she displayed such grace and determination to achieve perfection that observers sensed that the new pupil was a potential ballerina. One such witness was a journalist sent out by a major German magazine to prepare a piece on the Munich children's ballet. For the photographs, she asked Eva to stand in the first row and featured her in the main shots trying to perform some ballet steps. The accompanying text, written in verse, prophesied a great career for the diligent novice. By coincidence, the same reporter took photographs of Eva seventeen years later, when she was already a prima ballerina, on the occasion of a curtain-call after a gala performance directed by John Cranko in Stuttgart (see pict. 50). The photographer, however, was not aware that the star was the same person as the dancer selected for emphasis in the story written many years before.

There was soon no doubt as to the profession Eva would choose. On one occasion, during a class in religious instruction at her Catholic elementary school, she had to copy down moral guidelines for future conduct as well as her intended profession. In her notebook, she affirmed in a neat handwriting, "I want to become a ballerina" ("Ich will eine Tänzerin werden"), and above it, with colored pencils, she sketched a little ballerina. Soon after this, she had the opportunity to make her first appearance in an evening performance on a big stage. The Munich opera company needed small dancers for the ape-scene in Mozart's "Magic Flute". Together with her girl friend Christina and five other pupils from her ballet class, she finally had a chance to face the spotlights and receive the attention of a large audience if only for a few minutes. Heinz Bosl also belonged to this group, disguised as a slightly bigger ape. Naturally, no one in those days knew that he would someday become a brilliant dancer, serving as Eva's partner in many classical ballets until he died of leukemia at the age of twenty-nine.

Incidentally, many other dancers started their career in a similar way, hidden under an animal costume and not visible as an individual. Fortunately, such debuts were soon followed by performances in normal dancing costumes. One of the photos of Eva's childhood shows her in a tutu receiving a large flower pot after finishing her small role. In those days, the moments of stage-fright and months of preparation were rewarded by

potted plants, whereas today she mostly brings home cut flowers after her performances, at times armfuls of them. Often she runs out of vases and simply puts them into plastic buckets, thus changing her one-room apartment into a flower-seller's stand. The number of these buckets constitutes the most reliable measure of the success she has had on that evening.

When the children's ballet was not performing, she joined friends and her parents in watching professional dancers. She thus became acquainted with the classical repertory at an early age. She also had the opportunity to study her idol, Natacha Trofimova who at the time was the ballerina of the Munich ballet. Eva would find herself carried away by the stage world of princes and princesses. Some of these fairy-tale figures fascinated her so much that she began to identify herself with them. Her dearest dream one Christmas was to obtain a crown, a desire that would be satisfied only much later when dancing the roles of Aurora or Odile. This wish may also have been fostered by a yearning to resemble her schoolmate Serena, whose family descended from a real emperor. Eva used to ask why Serena did not wear a crown. Her friendship with nobles like Serena and her cousin Luipold (whose ancestor, back in 1656, first established the imperial ballet in Munich), made her lose all shyness with "princes", with whom -at least on stage- she would often be confronted.

As she grew up, dance gradually acquired more importance in her life. Initially, she attended dancing classes only once a week; later, she devoted more and more hours to training and occasional performances. By the time she entered high school, what had started as a playful activity had turned into a semi-profession. In addition to her daily dancing exercises, she began piano lessons with Frau von Köhlmer, the ballet school's pianist. She thus spent every spare hour improving her artistic abilities. Fortunately, the school was located not far from her parents' suburban apartment in a wing of the Nymphenburg castle, which meant that she lost little time commuting. For travel to the opera house in the center of the city where the classes took place, her mother usually accompanied her by trolley and later by car. Such parental assistance and a well-defined goal were the conditions which explain, at least in part, how Eva advanced more rapidly than others and later could become one of the great dancers the school has produced.

II. YEARS OF STUDY (1959 - 1969)

1. At the Royal Ballet School

After Eva had spent five years at the German ballet school in Munich, her parents decided to enroll her in a foreign dance academy. Their purpose was to promote their daughter's talent and to broaden her horizons by acquainting her with other training methods and ballet styles. They chose to send her to the Royal Ballet School in London, founded in the early 1950's by Ninette de Valois. This school owed its existence to the success of the Sadler's Wells Ballet - later called the Royal Ballet - which had produced many famous ballerinas including Margot Fonteyn and Beryl Grey (the latter was for a long time the director of the London Festival Ballet where Eva has a guest contract). At this school they reasoned their ten-year old girl would receive an excellent completion of her basic ballet training and could also graduate with a General Certificate of Education.

For Eva the change from Munich to London meant many adjustments. She had to adapt to different national customs in an unfamiliar environment and to a language which she had heard only from her mother. Her dancing lessons and general education now took place in the same school building. Boarding-school life was new to her, and discipline in an institution where nobody could hide proved severe. Small-size classes were a matter of policy for this expensive, elite school that had built up a reputation of being a sure stepping-stone to a successful career.

Eva was glad that her new home, like her old school in Nymphenburg, was set in a former castle, the so-called "White Lodge", which once had been Queen Mary's residence. With its old walls and grazing animals in adjacent Richmond Park, it radiated a

fairy-tale atmosphere of cosy tranquility - perfect for a young student likely to lose herself in a dreamworld. Eva also appreciated the religious tolerance of her teachers, as well as their even temper and proverbial English fairness. She welcomed a curriculum emphasizing courses in the arts, including music, painting, decoration, drama, acting, and the history and theory of dance. Part of the latter was to learn a dance notation (see pict. 10).

The school also required pupils to spend one and a half hours a day exercising in one of the two gymnasia. Many of the almost 150 boys and girls, of whom some 50 were boarded in "White Lodge", gave special attention to this part of their schedule because they knew that they needed intensive training to reach their goal. Indeed, only four out of 20 girls in Eva's graduating class found employment as dancers. Although the training sessions started sometimes early in the morning, all the students arrived on time and gave their best during the ritual run-through of the classical ballet alphabet, of small and large exercises at the bar, with their rhythmic bending and stretching of the legs always in the classical turnout, followed by pirouettes, entrechats and jumps. Advice was proffered by teachers like Pamela May, who had until recently been stage performers in their own right. During these exercises, Eva had bound her slightly curly hair in a knot and wore thick woolen socks and a bulky sweater over her tricot to protect her joints when it was cool and damp in London. The young dancers would earnestly concentrate on their bodies and rarely exchange words, and then the common topic was techniques likely to lead them slowly toward perfection.

Apart from this training session, the school day was filled with other courses in the curriculum. Only brief breaks after lunch and before dinner were left at the pupil's free disposal. Many of them spent these recesses in the park or the library. Eva generally preferred the latter alternative. Her favorite reading material was literature that had been adapted for ballet libretti, like Dickens' *Christmas Carol* or Shakespeare's *Romeo and Juliet*. She also liked to rummage through history books describing the dancing habits of ancient cultures or exotic tribes. As she matured, her reading tastes turned to theoretical statements by poets like Mallarmé or Gautier about the importance of ballet. Most of the volumes of her private library nowadays are still devoted to such subjects, although she has less time than ever to read them carefully.

The room Eva shared at "White Lodge" in London with four other girls and two housecats "Weeta" and "Bix" offered ample indication that she was preoccupied with dance in all her thoughts and actions. She had pinned up on the walls pictures of her idols, Makarova and Seymour, whom she had once seen in London's Covent Garden Theater. Like all her class-mates, she also admired the world-famous duo of Nureyev and Fonteyn. She can still remember in detail how her class was once chosen to dance a little variation when these two stars were visiting the school. Her memory of the event culminates in vivid disappointment. Lady Agnew, the director of the Royal Ballet

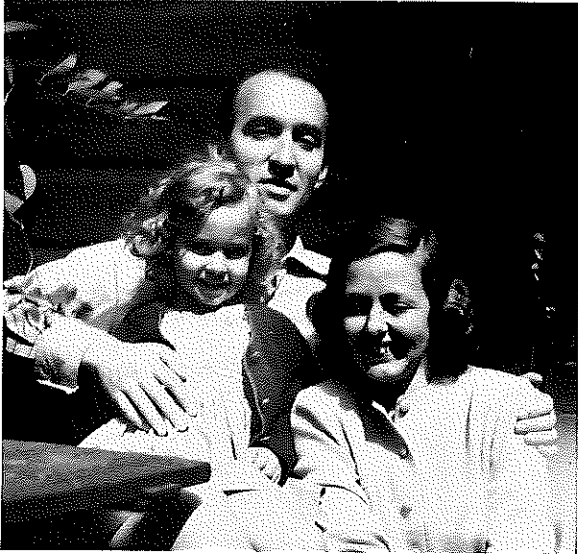
CHILDHOOD (1948 - 1965)



5



6

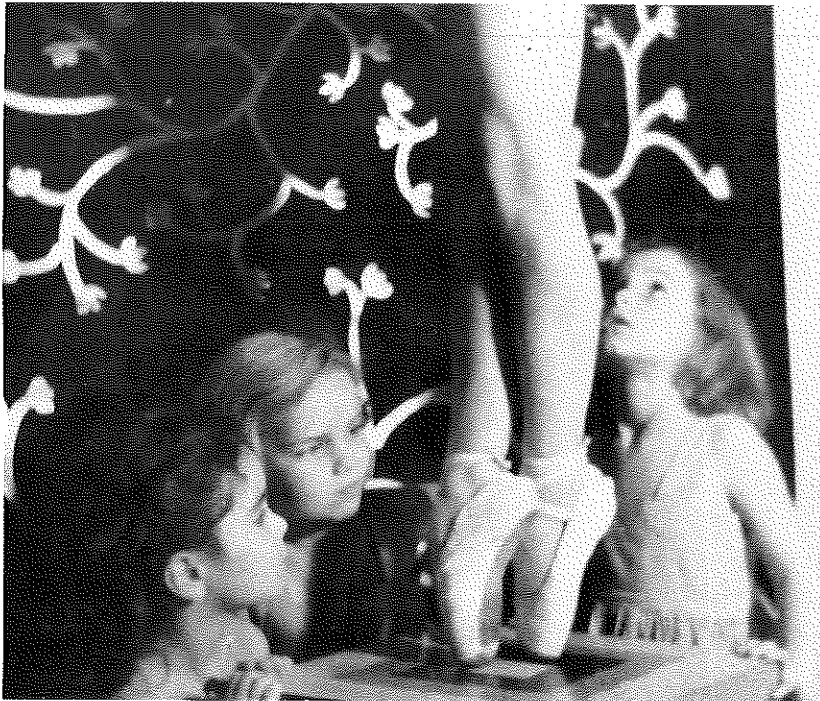


7 With her parents in Munich in 1951

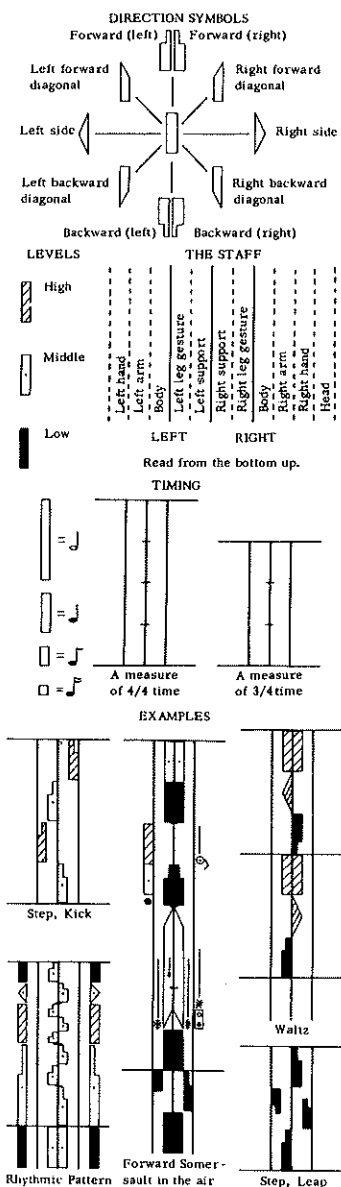


Ich will eine Tänzerin werden

8 From her school notebook



9 As a four year-old girl (on the right) in a dancing school for children



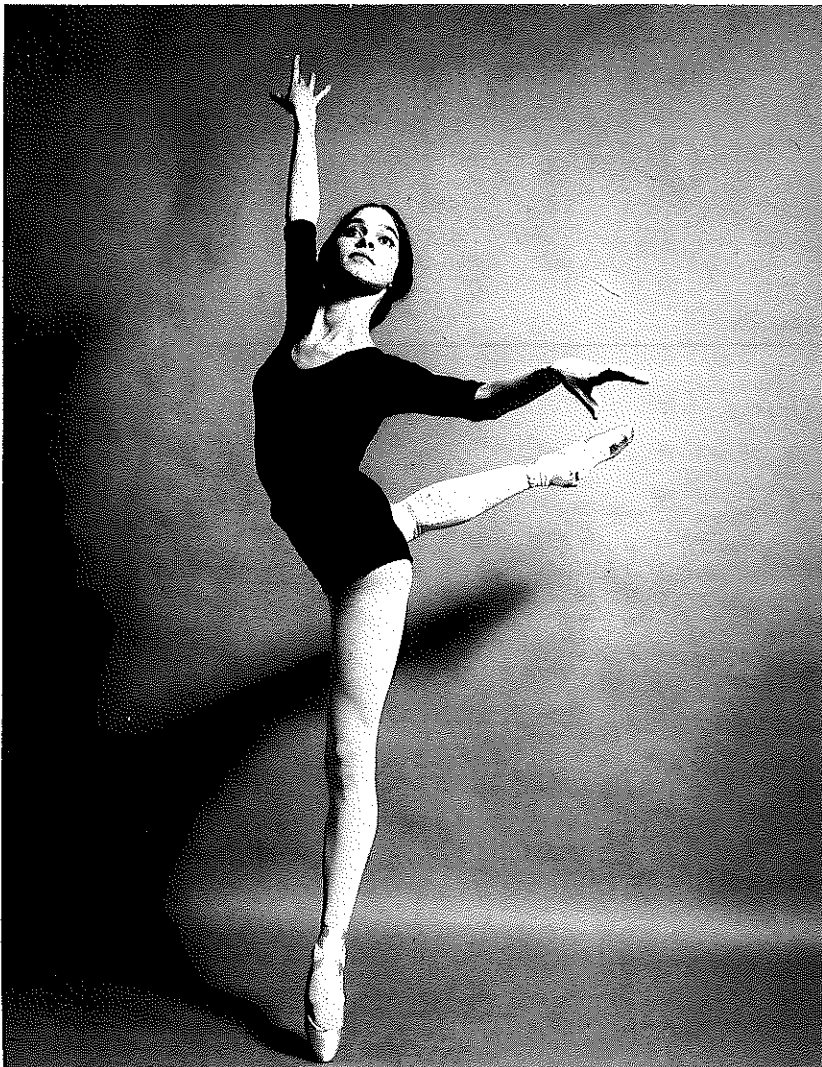
In 1963, while learning Benesh dance notation (Eva is the girl on the left)

There are two major notation systems used today which make it possible to set a sequence of ballet steps down on paper. One was invented in Germany by Rudolf von Laban, the other in England by Rudolf and Joan Benesh. Eva Evdokimova studied with Mrs. Benesh herself at the Royal Ballet School. Notation has relatively little importance in the daily work of a dancer because choreography is usually studied in person with choreographers, ballet masters, and colleagues. But it is useful on occasion for historical ballets.

- 11 In London in 1965 with Maria Fay, who gave her private dancing lessons for a year



- 12 Photo sent in 1966 to the Royal Danish Ballet in Copenhagen with her application for a position in the corps de ballet



School, put a sudden end to the performance when it struck her that there should be some time left to show her guests the new library. Eva mitigated her frustration by daring to hope that she might some day stand at the famous Russian dancer's side herself. This hope has come true several times since 1971 on stages all over the world. The first tour of Rudolf Nureyev and Eva Evdokimova led them to Stuttgart, Zurich, Nice, and Madrid. Joint tours to London, Paris, Brussels, Australia, New York, and Florence have followed, and they have also experienced together celebrated performances at the theater in Berlin where Eva dances regularly (see pict. 86/87).

After five years in Lower School, Eva entered Upper School in Talgarth Road. Since her mother had moved to London in the meanwhile, she no longer had to live in the dormitory. The formal curriculum was less intense in the higher level school, thus allowing the girls to determine their own schedule. Eva enjoyed this increase in freedom and found that it triggered her initiative. On the other hand, she wished more possibilities had been left open to usefully fill her spare time. For instance, the Royal Ballet School regulations did not permit her to take private dancing lessons, which would have been important during the long summer vacations. Similarly, Eva regretted that the library in Talgarth Road was only open a few hours a day. Making the best of this situation, she looked for other activities useful to her future development. Realizing that the Russian language is important for ballet, she bought books and tapes and set about learning it at home. Her knowledge of Russian would later prove to be of great importance to her perfection as a dancer. At the same time, she enrolled in the Guildhall School of Music to start taking clarinet lessons and continue her piano education which she had begun in Munich.

Nevertheless, she suffered eventually from not getting enough ballet classes. So she decided after a year to leave the Royal Ballet School and take private dancing lessons instead, thereby devoting all her time and energy to her training. With Maria Fay, a former ballerina from Budapest who taught national dance at her school, she now practised intensively twice a day. Eager to improve her technique, she listened carefully as the Hungarian teacher explained various tips that make a step easier, such as the right moment to breathe during jumps or the correct arm position to keep balance during pirouettes. After a year of such coaching, in the summer of 1966, she felt prepared to consider looking for a job as a professional dancer. But instead of applying at the Royal Ballet in London, like so many of her former schoolmates, she wrote away to the Royal Danish Ballet in Copenhagen. A new director there, Flemming Flindt, had just succeeded in changing the company's policy so as to allow foreign dancers to join. He was so enthusiastic about Eva's recommendations and the photos included with the letter (see pict. 12 and back cover) that he sent her an offer for the corps de ballet right away. Her professional career had begun.

2. In the Royal Danish Ballet Corps

The three years Eva spent in Copenhagen were not easy ones. It was there that she first discovered that the goal she had aimed for so long did not constitute the end of her struggles but on the contrary the beginning of new and arduous labors.

The first few months in particular were fraught with difficulties. She had not only to engage in the often tedious work of every new-comer of making herself thoroughly acquainted with an unfamiliar repertoire, but also had to do so at breakneck speed, for one dancer after the other was struck with flu. Eva was needed as a substitute nearly every night. This was all the more exhausting as the company had a large variety of ballets on their program most of which had a difficult choreographic structure. *The Kermis at Bruges*, *Napoli*, *The Conservatory*, and *La Ventana* were part of the company's classical Bournonville repertoire which the uninitiated find extremely difficult to dance on account of its unconventional combination of steps and its arm and body positions. No wonder that many ballet companies at present are no longer capable of performing such choreography. Another style has replaced the complicated legwork required by romantic dancing. The ballet in Copenhagen figures as an exception because it can call upon its long Bournonville tradition. It was there, after all, that this Danish choreographer of French origin created his ballets and achieved his fame and reputation in the middle of the nineteenth century. His authentic productions have been passed on since his death from generation to generation, under the constant sponsorship of the Danish Royal family. Like his predecessors on the Danish throne, Frederik IX, who was king during Eva's sojourn in Copenhagen, was fond of Bournonville and often attended the theater when his favorite ballets were on the program. Indeed, one evening when he arrived without announcing his presence beforehand, the young dancer watched as the monarch uncovered the seats of the royal box himself.

For Eva, this first year in Copenhagen was psychologically trying as well. As a shy young girl who had grown up in a protected environment, she could not easily cope with the new world of the theater. She sometimes needed all her inner strength when she was not quick enough in responding to jokes or when her natural friendliness was misinterpreted as sign of naiveté. If she did not succumb to a sense of inadequacy but retained her self-confidence, it was partly due to warm contacts she had with several colleagues, including Sorella Englund, who was almost her age and had come to Copenhagen from Finland the same year she did. Eva also benefited from the encouragement of the two stars of the Danish Ballet, Kirsten Simone and Anna Laerkesen, and in this way she managed to retain her openness.

She also kept on an even keel by leading a modest, secluded life. During the first years, she lived with her mother in a single room in a small boarding-house to which she would usually return after the rigors of training and performances and just fall into bed from exhaustion. It was not until her third year in Copenhagen that she had enough knowledge of Danish and enough time and money to find and furnish an apartment. But she was not unhappy. She had higher aspirations and therefore bore her difficulties with silent equanimity. She had already learned in early childhood to be satisfied with little and to wait for a better future. In the post-war period, her family had never experienced abundance. During her adolescence in England, she had also lived on little money, therefore even buying the four pairs of ballet shoes which she wore out every month in training amounted to a financial burden. In addition, her role as an outsider from a foreign country was nothing unusual for her. It made her see that she had to rely on herself in life and exercise strong will in order to reach her goal. It was thus in keeping with her character for her to have once confessed to a reporter: "Certainly, I am ambitious. Without ambition you don't get ahead, do you?" She stressed at the same time, however, that this ambition was not focused on money or glory, but on her wish to dance so perfectly that her audience would forget their own problems. She was of a belief that this would be possible only if she evaluated every aspect of her talent, worked hard and devoted herself completely to dancing.

In addition to refining her technical skills, she utilized the Copenhagen years chiefly to develop her own personal style. To do this as quickly as possible, she would spend more hours in the rehearsal room than any other dancer in the troupe. Such assiduity gradually enabled her to become familiar enough with the mechanisms of each separate ballet step so as to have time to accomplish every figure to perfection even when dancing several of them in a row. She thereby developed a technique that bears her distinctive stamp: Each position is performed with extraordinary calm followed by an almost imperceptible shift to the next pose giving the dance a logical progression. Artificial stage movements hence appear natural, as if she were progressing through a normal environment, having enough time to let her eyes wander around and transmogrify her artifice into a human role. She succeeds in drawing the public's attention away from athletic dancing skills toward dramatic events, a feat of particular importance in plays where action is predominant and, in general, where tension has to be built up. It turns out that the same rhythm has become so natural to Eva in the meanwhile that it may be observed even in her daily off-stage behavior. When she goes out to dinner with friends, for example, they may tend to assume that she is so engrossed in conversation that she forgets to touch her plate, only to discover that she has finished her meal before the others at table. Similarly in her dressing room after a performance, she seems to have plenty of time for visitors, yet manages unobtrusively to remove her make-up and prepare to leave the theater.

It was in Copenhagen, finally, that Eva realized the importance of concentrating on the meaning of a role in order to prove convincing for the audience. She recognized that many dancers cannot command attention for want of fantasy and intuition. While Eva, in rehearsals, focused on acquiring these abilities, her Danish ballet mistress, Vera Volkova, noticed that there was a new dancer who had nothing in common with the anonymous troupe. She discerned that this débutante had a keen mind and a charming personality and that Eva was capable of making swift progress as an actress. So after a few months, she let her do half-solo roles like the "pas de six" in *Napoli* (see pict. 13). Eva was delighted, especially since some of the performances in the theater at the Kongens Nytorv place were also filmed for showing on Danish television. The broadcast enabled a large audience to become acquainted with modern ballet productions like Harald Lander's *Etudes* or Elsa Marianne von Rosen's *Helios*. Frank Schaufuss, whose son Peter later often partnered with Eva, was one of the choreographers in Denmark who tried to bring more variety to the classical Bournonville repertoire by creating modern stage performances. One of his productions was the ballet *Aspects* with music by Rachmaninov. This ballet was a landmark in Eva's career: it was the first time she was chosen to dance the female lead. Although her partner, Peter Martins, was very young himself, Eva could rely on him during the difficult passages of this orchestral play. The public responded unanimously to their performance with the conviction that these gifted beginners would certainly be seen on stage again. Incidentally, not long thereafter Peter Martins went on to become one of the star dancers in the Balanchine group in New York City.

Danish critics were not chary of praise for Eva, terming her a "ballet-danserinde met ballerina-kvalitaeten" ("ballet dancer with ballerina qualities"). A club comprised of Danish supernumeraries even bestowed an honorary prize on her (see pict. 17). It was an award of which Eva could well have been proud, for it was seldom distributed and then only to artists who already enjoyed a solid reputation, and not exclusively dancers. The previous winner, before Eva received this distinction in the spring of 1969, was Kirsten Simone. Three years later a German critic, Klaus Geitel, was to comment on Eva's award: "More than one German superintendent should envy the Danish stage personnel for its far-sighted intuition."

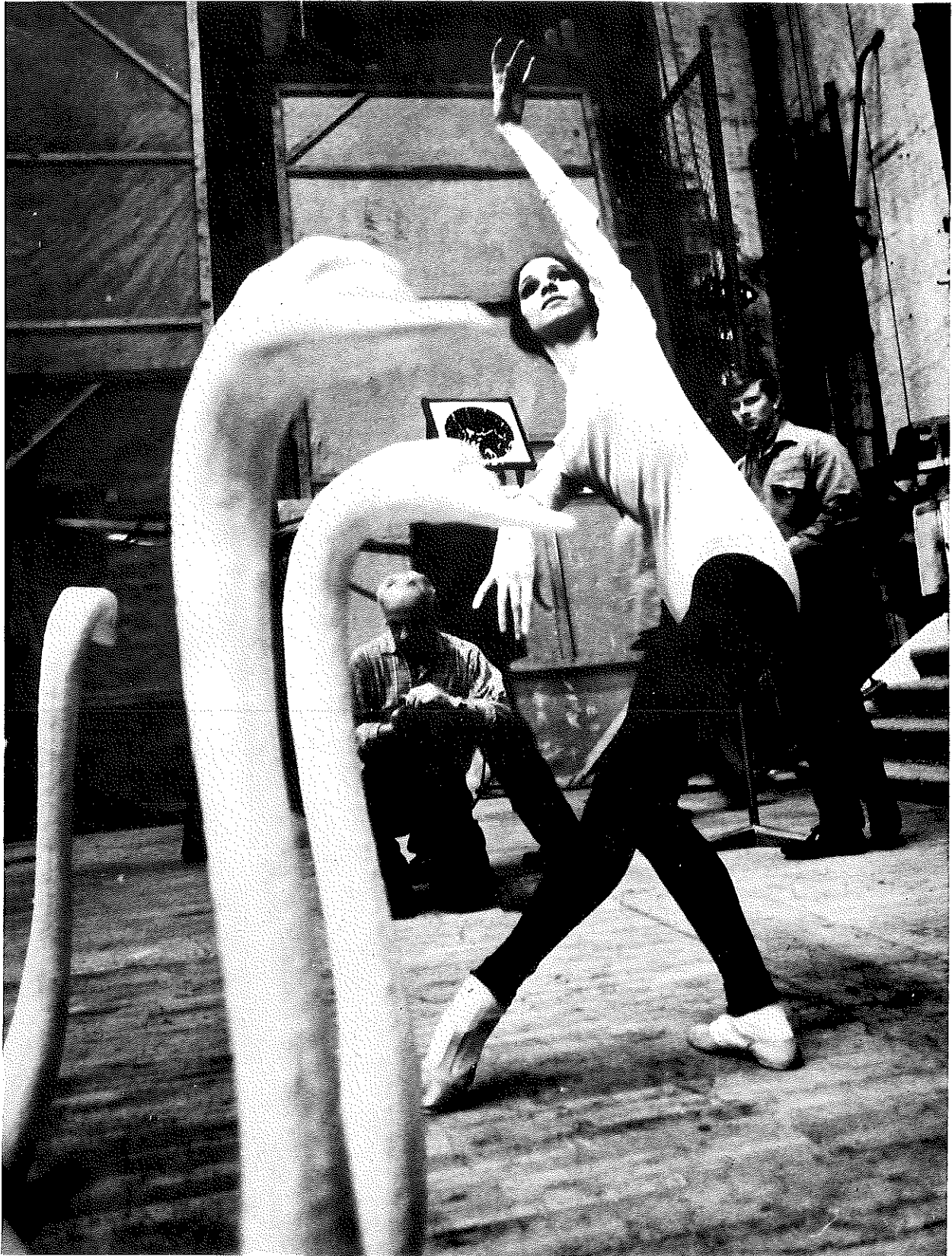
It was only natural that Eva's much celebrated success in Copenhagen generated envy and obstacles. Her hard-earned efforts to win recognition provoked renewed discussions within the Royal Danish Ballet about the importance foreign dancers should be allowed to assume in the company. Aware of such rivalries, Eva perceived that she had no chance of promotion in Denmark. But before she herself was able to respond appropriately and offer her art elsewhere, news of her reputation had reached Berlin, where a decision was made for her. The ballet there invited her to try out for a position as a soloist. Eva travelled to Berlin with a contract which was to lead her in a new direction for a decade or more to come.

CORPS DE BALLET (1966- 1969)

13



Group dance in Copenhagen in 1967: Scene from the pas de six in *Napoli*



14 Preparing for *Swan Lake* as part of the corps de ballet in Copenhagen

15 Caricature by Erik Werner



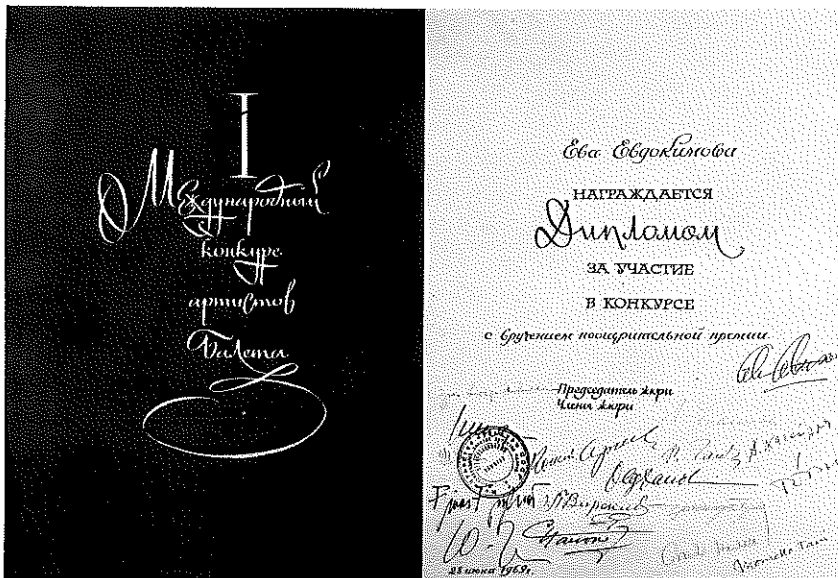
16 First solo part with Peter Martins in *Aspects* in March 1967





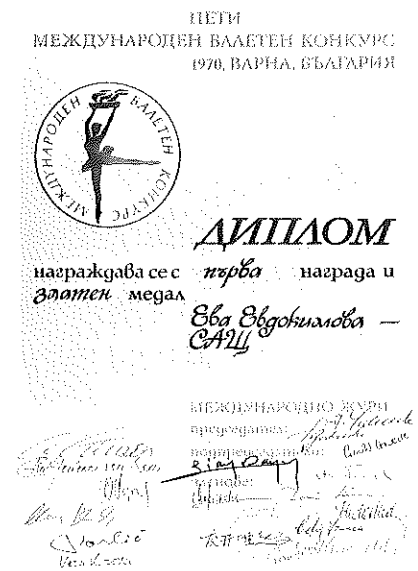
17 Honorary prize awarded in 1969 by the Club of Danish Supernumeraries

18



Diplomas granted to promising young dancers in Moscow in 1969

19



and Varna in 1970

3. Honors in Moscow, Gold in Varna

Before Eva could join her new ballet company in Berlin for the opening of the autumn 1969 theater season, she needed to finish her last performances in Copenhagen and organize her holiday season. The few months ahead seemed like an eternity to her, especially since she had no more difficult tasks to solve. As the rehearsals had become a matter of humdrum routine, her old vigour seemed lacking, which now would have been useful in preparing for her role as a soloist. To shake off the monotony and shorten the period of waiting, she set herself a concrete goal - participation in the International Competition for rising young dancers to be held in Moscow.

This decision to compete was not easy to make because she could not expect any financial aid or support from her Danish company for this undertaking. Unlike most of the participants, who could count on trainers and musicians from home, Eva, at the outset, found herself left to her own devices and her personal strength. She was unassisted in organizing the practical details of her trip, from reserving her hotel room and plane tickets to registering with the committee in Moscow. She was also alone in the empty ballet hall for the competition's first few rehearsals. The program called for four variations some of which were new to her, so she had to rely on her memory of previous performances to study them.

Fortunately, this difficult period did not last too long. Despite the heat of summer, three other young dancers from the Danish company soon joined her. The young soloist Adam Lüders asked Eva to be his partner for the "pas de deux" shown in the contest. Following Eva's example, Peter Schaufuss and Annemarie Dybdal also decided to compete. Peter's father brought in his experience as ballet master and choreographer. So the contestants managed to study the correct choreography, after all, for the scenes from *Swan Lake*, *The Kermis at Bruges*, *Giselle* and *The Death and the Soldier* chosen for the competition.

In June 1969, after a three-hour direct flight, the four dancers, their trainer, and Eva's mother arrived in Moscow. Eva's knowledge of Russian, which she had taught herself in London, proved to be of great help there. She was immediately able to establish close contacts with their Russian colleagues and the Bolshoy Ballet authorities in whose building training took place. Eva was able to garner lots of advice during the fortnight of competition, and the three other dancers from Denmark often used her as a translator when they wanted to learn the classical ballet techniques from the Russian experts.

Performances took place every night before full houses in the two thousand seat, time-honored Bolshoy Theater. An international jury, presided over by the former ballerina Ulanova and the composer Khachaturian, had the task of deciding which competitors would be selected for the next round. Eva and her partner almost spoiled their performance from the very beginning. Adam Lüders was so stunned by the huge stage that he turned around during the initial moments of his appearance as though being the first man on earth and his Eva not yet having been created. His looking around for help made the audience burst into a pitying laughter. But he regained his aplomb some seconds later, when Eva made her entrance, and the pair contrived to bring their performance to a successful conclusion. Indeed, their dancing so pleased the public that it was honored by rhythmic applause and enthusiastic shouting. The other "pas de deux" were technically and artistically nearly perfect as well, so the result was obvious. They were awarded the diploma granted to promising young couples. With the document and the award money in their pockets, the two happy dancers left Moscow. It was the same year that Michael Baryshnikov received a prize for the best single performance.

Eva's success during this competition can be elucidated by a similar experience she had had a year before. In 1968, she had participated in the so-called Ballet Olympics in the Bulgarian town of Varna where, every two years, the best dancers are honored by gold, silver, and bronze medals. She had had even more trouble participating that year because her Danish partner fell ill shortly before the trip, so she had to rehearse hurriedly with a foreign dancer met at Varna. The Bulgarian Konstantin Damianov was familiar with the same ballet variations, but in a slightly different choreographic style. No trainer or colleague accompanied Eva, and she even had to borrow the costumes for her performance. This amount of improvisation prevented her from winning more than a second prize in the junior category.

She returned again to Varna two years later, more mature after her experiences in Moscow and Berlin. This time she deliberately chose Damianov as her partner. Since she was better acquainted with him, they did not have to waste time adjusting to one another's style. And the Bulgarian ballet master Bakalov was no longer a stranger to her. In that year she won a gold medal, the first representative of a Western country to do so. The prize was handed to her by Ulanova, president of a jury, which included Elsa Marianne von Rosen and Claus Schütz. The press described Eva as a talent to be found "only once in a decade".

This triumph corroborated Eva's opinion that her diligence, initiative, and perseverance in the face of adversity, could pay off. She realized, however, that such praise took account of the fact that she was just a beginner. She still had a long way to go to reach perfection. Like all dancers throughout their professional career she could not rest on her laurels. Even today Eva considers one of the disadvantages of her profession

to be the inexhaustible demand it makes upon any performer. She regrets that the body has only a short memory and once proposed half jokingly: "There should be an invention which allows the muscles to perform the movements they have learned as long as the brain is able to remember them." She rues the absence of such an invention most keenly when the summer break approaches. Even a two-weeks holiday requires her to spend the next four weeks in grueling retraining to get back into shape. Such is the toll she must pay for all the joy she finds in dancing.

III. RISE TO FAME (1969 - 1973)

1. A Soloist at the Berliner Ballet

The invitation to apply for a position as soloist in Berlin came from the famous British choreographer MacMillan who had directed the ballet at the Berlin Opera House since 1966. He had heard about Eva Evdokimova from his colleagues who had been members of the jury in Varna. They had confirmed his opinion that hiring the dancer would be a wise decision.

Eva was not overly optimistic when she travelled to Berlin. She believed that her chances of being accepted were slim and that the invitation was just a semi-automatic, routine action by the administrative department. She still smiles when recalling how she scoured Berlin like a tourist not expecting to return and anxious to cover the entire city in a few fleeting hours. She took a sightseeing tour to the Berlin Wall, climbed the golden angel atop the Victory Column, and enjoyed the cosy restaurants on the Kurfürstendamm. Had someone then prophesized to her that she would end up living for years on Nestorstrasse, a side street near the Kurfürstendamm, her big brown eyes would have stared wide with incredulity.

Her scepticism was all the greater since MacMillan was no longer at the opera house in the Bismarckstrasse. She was welcomed instead by Gert Reinholm who had taken over the artistic direction of the ballet after MacMillan's resignation in May 1969. Reinholm had founded the company together with Tatiana Gsovsky in 1955 and had brought it considerable fame and renown as a celebrated dancer. He was now confronted with a difficult task because the ballet was just overcoming a crisis. The students' revolution had also had its affect on the opera house. Artists were insisting on

getting their say in committees, where they demanded shorter working hours and higher salaries. Last minute cancellations of certain performances could only be averted by Reinholm's appeasement of his staff. In addition, the ballet suffered from a dearth of big stars. Berlin's first dancer, Lynn Seymour, was preoccupied by her new-born twins and returned soon after MacMillan to the Royal Ballet; Gisela Deege, after years of fame in Berlin, had begun a career in the movies; and the two foreign ballerinas, Margot Fonteyn and Yvette Chauviré, who had been frequently engaged as guest artists over the years, were by then both in their fifties.

When Reinholm sampled Eva's artistic skills in the rehearsal room under the roof of the opera house, he realized right away that she could improve the company's attractiveness and revive public interest in ballet performances. The terms and conditions for her contract were immediately agreed upon.

When Eva moved from Copenhagen to Berlin in September, she felt out of place at first in the new company. Her constructive attitude toward work, her discipline and complete concentration on her profession, and her poise and youthful charm did not seem to fit into this world of political activism and cultural cacophony. The nervous group granted her scant attention, having classified her as prudish and uncommunicative. Yet when she was enthusiastically applauded during the ballet festival in November for her performances in *Episodes* and *Symphony in C* with critics predicting that she would soon be dancing the repertoire's great roles, even the active revolutionaries in the troupe were forced to recognize that she was a ballerina to contend with, whatever the prevailing social and political turmoil.

Scarcely six weeks later, at the close of 1969, she got her first really big part as Aurora in *The Sleeping Beauty*. MacMillan had staged this fairy-tale ballet two years previously, but the production had seen only a few performances because it was extremely wasteful. Its gigantic sets blocked the stage for an entire day before and after each show, preventing the Deutsche Oper from adhering to its customary practice of offering a different opera or ballet each evening. Using lavish and elegant baroque costumes, a large cast of supernumeraries, and a careful imitation of Petipa's original choreography, MacMillan showed his audience why this ballet tale was deemed a masterpiece of Czarist ballet culture.

Standing out against the splendid décor, Eva's fine china-like fragility in the role of Aurora was more striking than ever. Her natural grace, her lightness of foot and her calm floating movements created the impression that she was a delicate princess. If there were occasional traces of nervousness in the young dancer's act, her control of the steps and her poignancy made up for insecurity. The prince at her side on that occasion was Klaus Beelitz. The following summer in Varna, it was Konstantin Damianov's turn to perform a "pas de deux" from *The Sleeping Beauty* with Eva. Three years later,

Heinz Bosl interpreted the same role with her. And five years later, when dancing Aurora on a London stage in Rudolf Nureyev's production, Eva had Nureyev himself as her partner.

If MacMillan's production was criticized by some for being too rigid and pompous, such criticism must be understood in the context of an era of political and cultural reform. Those among the audience not attracted to classical ballet tended to demand neo-classical and modern experiments from the Berlin company. Thus Eva soon appeared in contemporary ballets like *Concerto*, *Symphony in C*, *Apollo*, *Monotones*, and *Fantasies*. Dressed most often in a simple leotard, she had to demonstrate on an almost empty stage to the music of Shostakovich, Webern, Stravinsky, Satie, and Williams that she could master this kind of ballet as well. Far from minding such a challenge, she welcomed these occasions to dance steps that are banned from the classical style. Here she could explore a new dance vocabulary. Eva also earned roles in avant-garde ballets as in *The Scarecrows* by the German writer Günter Grass or *L'Histoire du Soldat* by Charles F. Ramuz. The latter ballet is an attempt to put on stage what might be called "total art", combining music, acting, and dance. An actor reading his part, a musician playing the violin, and Eva as the dancer appeared together in the spotlight. The other dramatic ballet, *The Scarecrows*, is modern in character not so much through elements of form as through subject matter, for it attempts to demonstrate that Man can be haunted by objects he himself has created. Eva played the role of a gardener's daughter pursued to death by the scarecrows brought to life in her father's garden. It is interesting to note in passing that Grass was inspired to create this ballet by his wife's dance activities, and he later incorporated it into his novel "Dog Years". The ballet had its premiere in Berlin in October 1970.

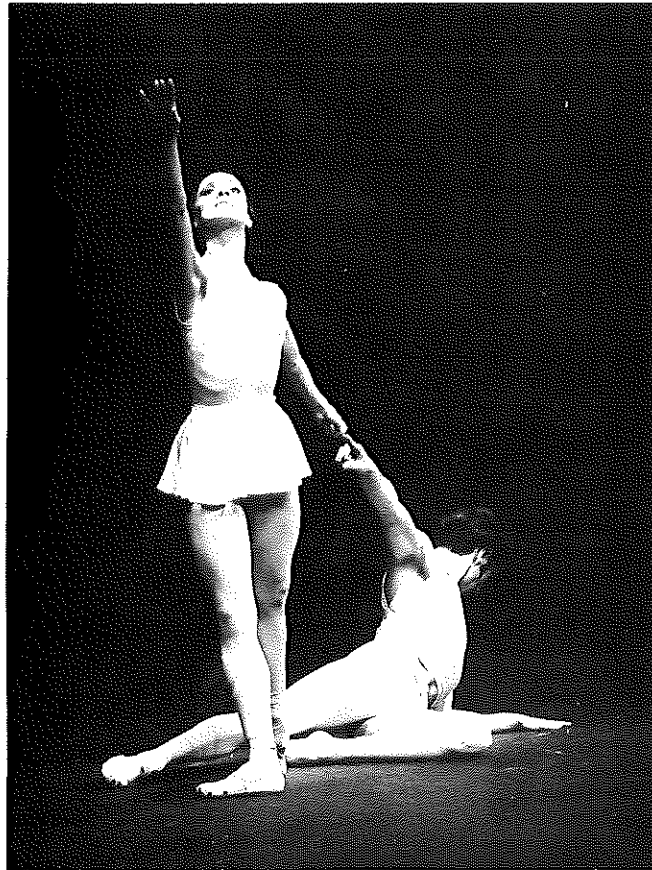
But nor all audiences were able to appreciate ballets cast in new forms or probing society's present unease, scepticism, and self-destructiveness. A large part of the public still preferred the classical and romantic repertoire. Aware of this, the company's director decided not to repeat the mistake made in the 1920's and 30's of concentrating exclusively on modern ballet. *Giselle* and *Swan Lake* came back on the program, this time with Eva Evdokimova in the leading role.

FIRST ROLES IN BERLIN AND TRAINING IN LENINGRAD AND PARIS

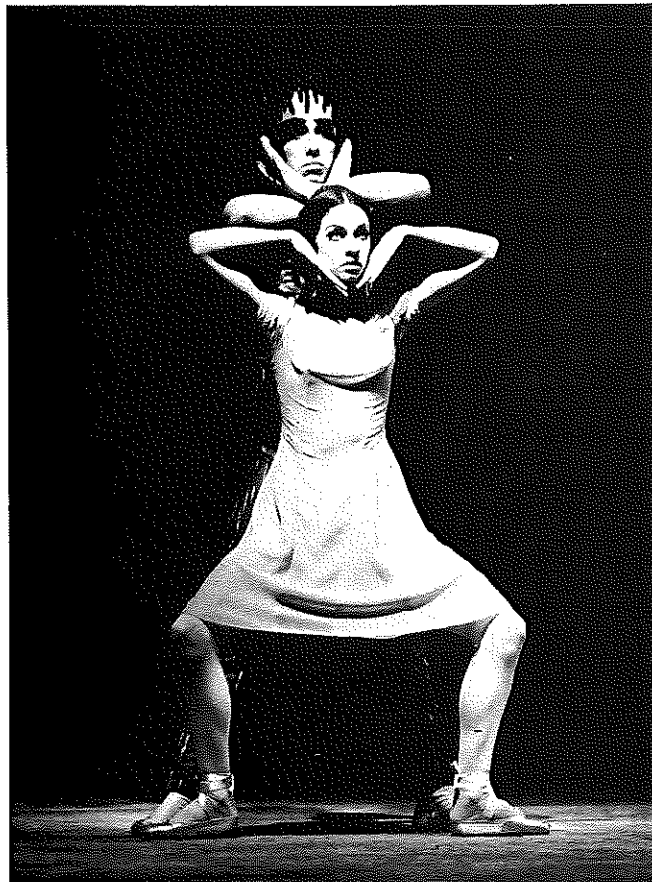
(1969 - 1971)



20 First leading role in Berlin, in December 1969, in MacMillan's pompous production of *The Sleeping Beauty*



21 *Apollo*
with Paolo Bortoluzzi



22 In Günter Grass' ballet
The Scarecrows
with Klaus Beelitz



23 With N. Dudinskaya, the director of the Kirov Ballet, after a hard rehearsal

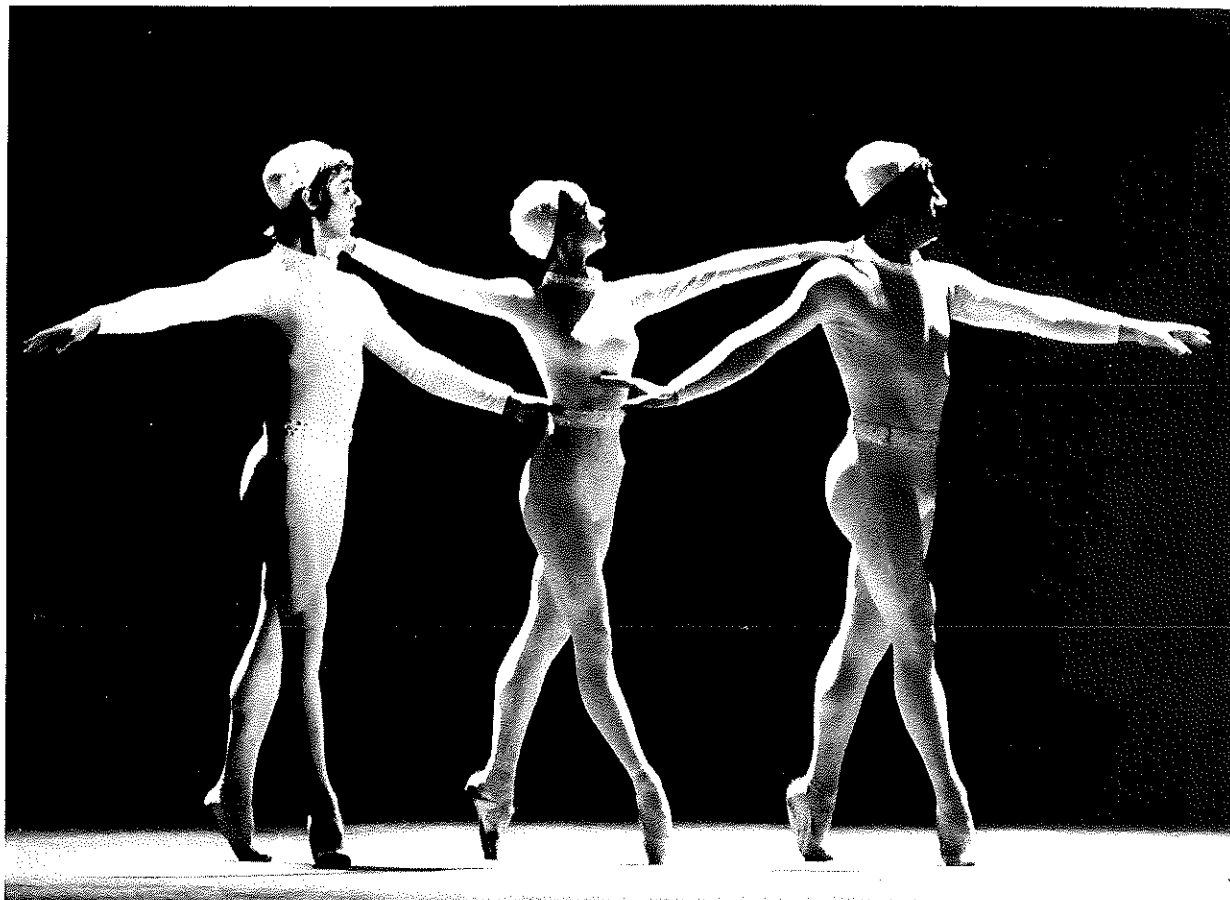
Three weeks of training in the spring of 1973 at the Kirov Ballet in Leningrad, the cradle of classical dance



24 Exercising with Hans Meister at the ballet school in Leningrad



25 Studying *Giselle* in Paris in the summer of 1970



26 *Monotones*, performed in Berlin in July 1971



27 In the role of the princess in *L'Histoire du Soldat* in September 1971

2. The Dancers in Leningrad Deem her "One of Us"

To prepare herself for the classical repertoire, Eva arranged in Berlin for financial support and spare time for a stay at the Kirov Ballet in Leningrad. She believed that she could draw great benefit from instruction by masters whose tradition harked back to the great masters of classical ballet, Petipa and Ivanov, especially since her experience as a soloist was limited and her education had concentrated mainly on English and Danish dancing styles. She had met the director of the Kirov Ballet, Natalia Dudinskaya, during competition in Moscow, and had received a verbal invitation to visit the Leningrad school. This may be deemed a great honor, for the Russians had a tradition, still active throughout the nineteenth century, of carefully guarding the secrets of their art so as not to divulge fine stylistic nuances to foreigners, and even today they rarely open their schools' gates to outside guests.

At the end of 1969, Eva wrote Dudinskaya to announce her plans for a three-week stay in March 1970. But when she arrived, Dudinskaya was quite surprised to see her having just received the letter sent off months earlier. Nevertheless, the former ballerina welcomed the young girl heartily. As the director of training at the Kirov Ballet, she personally escorted Eva to the rehearsal room right away.

Natalia Dudinskaya and her husband Konstantin Sergeev had assumed management of the Kirov Ballet in the early 1950's. Dudinskaya had studied with Agrippina Vaganova, who in turn had been a pupil of Ivanov and Vazem, the beloved ballerina of Petipa. The company founded originally to entertain the Czar and his court, had for many years been housed in the Maryinsky Theater. It gradually built a reputation as the world's most distinguished ballet group, by virtue of its brilliant choreographers, from Petipa to Balanchine, and its excellent dancers, including Spessivtzeva, Nureyev, and Panov. It could pass on the authentic classical style in a house where the choreography of the Tchaikovsky and Glazunov ballets (*Swan Lake*, *The Nutcracker*, *The Sleeping Beauty* and *Raymonda*) was handed down by word of mouth from one generation to the next. Its training system, designed by pedagogues like Vaganova, was a guarantee of exceptional virtuosity.

Eva could sense the special traditional atmosphere as soon as she crossed the threshold of the rehearsal room and with a slightly uneasy feeling joined the group. The Kirov Ballet's top soloists received their final polish in the so-called "classes de perfection". At that time, among the members of this group, were Michael Baryshnikov and Natalia Makarova, the latter practicing for the trip to London, which would prompt

her defect from Russia a few months later. Although Eva had expected hard work, she was unprepared for the rugged pace she encountered. The exercises required such exertion that she could barely keep up at first. She was completely exhausted by evening, close to tears and fearful that she would never meet the standard. The teachers were capable of noticing the slightest mistake, even the incorrect position of a finger or the wrong inclination of the head.

During this stay, Eva learned the chief feature of Russian style, namely the ability to adapt movements to the dancer's characteristics conditioned by the constitution of his body and his mind. She discovered that imitating a pose did not suffice; one had to find one's own way to interpret a particular variation, "to dance from within", in Dudinskaya's phrase. Movement had to emerge in natural harmony as the logical extension of the body's rhythm, as if discovered by the dancer on the spur of the moment rather than created beforehand by a choreographer. The Leningrad school did not stress the drilling of these techniques but instead passed on a certain sensibility which the student was to grasp intuitively. Dancing, it emphasized over and over, is not only a matter of combining steps but of discovering the mood of the character to be represented. The school taught how to infuse abstract figures with meaning in order to transmit a state of mind to the audience. What Eva learned there was to go beyond a movement's conventional or theatrical implication by expressing what comes from the soul. She had already made attempts in this direction when studying in Copenhagen with Vera Volkova, a dancer trained in the Russian system. From her Eva also perceived that the essence of a dancer's craft resides in the convergence of emotion and technical skill. But only in Leningrad did she grasp how to develop the ability to combine them.

After three weeks she was advanced enough to participate in the classes with pleasure. When the time came to say good-bye, Dudinskaya hugged her and her distinguished colleagues heartily shook her hands. One of the ballerinas even gave her as a farewell present a little basket full of strawberries, leaving Eva wondering to this day, where at a Russian market she had found them in the wintertime. Yet perhaps Eva's greatest joy came when, passing near a group of dancers huddling together after one of her last rehearsals, she overheard someone say: "In such a short time, she has become one of us." Such acceptance in the city considered the Mecca of dance let Eva return home feeling rightfully proud.

As Eva left the yellow five story building in Rossi Street, formerly known as Theater Street, she gave a thought for all her colleagues who, after years of hard training, had strolled along those very streets. She crossed the city's magnificent plazas, and followed its boulevards past pastel-colored houses built in the harmonious style of the last century. As she arrived at the broad ice-filled river Neva, and gazed at the snow-covered scene glittering in the pink evening twilight, she could not help but like Leningrad with its friendly people, especially now that she had a sense of being one of them.

3. "Giselle"

If Leningrad was the place to receive intensive training in classical Russian ballet, Paris, the cradle of romantic dance, was the setting Eva chose to prepare for her first performance of *Giselle*. This ballet masterpiece was created in the French capital in 1841, during the golden age of romanticism. Its libretto was based on a story by Théophile Gautier, who in turn had been inspired by Heinrich Heine. Eva owed her opportunity to study the work at its place of origin to Reinholm, who asked Yvette Chauviré, one of the best interpreters of the role and once a frequent guest in Berlin, to pass on her experience with *Giselle* to the Berlin Opera House's future prima ballerina.

This ballet was not completely new ground for Eva. She had already presented certain passages like the grand pas de deux from the second act in Moscow and Varna, and had participated in full performances of *Giselle* as a member of the Danish corps de ballet. "In a certain scene, where the girls representing ghost-like fairies formed a long diagonal line on stage", she recalls of one Copenhagen performance, "I was the tallest dancer at 5' 6" (or 5' 11" on point) and so was placed as usual at the end of the row. I was absorbed in the dance until I suddenly heard someone whisper sharply: 'Hey, you are dancing in the wings!', and felt myself nudged back into the spotlight. The correction came from Rudolf Nureyev, who was a guest that evening dancing the role of Count Albrecht. After that blunder", Eva concludes smiling, "I have always respected the borders of the visible part of the stage."

Three years after the Danish performance, Eva found herself rehearsing with Yvette Chauviré for her title role, first in Paris and then for three weeks in Berlin. Her first performance of *Giselle* took place on November 28, 1970, with the French dancer Cyril Atanassoff as her partner. *Giselle* became a milestone in Eva's career, as it had been for many ballerinas. Could she prove convincing in a ballet which, from the technical and dramatic point of view, is one of the most difficult in the repertory? Eva believed that she would be a truly classical ballerina only after having mastered this challenging work successfully. There have been, however, such ballet stars as Preobrajenska who never danced *Giselle* or failed in their interpretation of the role.

The public's enthusiastic reaction soon assured Eva that this would become one of her finest roles. A standing ovation on opening night left no doubt about her mastery of what has been dubbed the "Hamlet of ballet". The press the next day trumpeted: "With *Giselle* Eva Evdokimova has danced into a great success." Other newspapers extolled her as "a ballerina taken from a picture-book", "a dancer you want to put under a glass

box and place in a show window in order just to look at her", "a ballet treasure with enchanting lyric qualities", "an epochal talent". Her appearance in the second act won special plaudits, even from those less at ease with the world of myth and symbols than with elements such as plot, which can be followed more rapidly in the first act than in the second. Eva's ethereal qualities, distinguishing her from other interpreters of the role, seemed to be made for the representation of spirits from another world. She was praised as "an immaterial miracle", "a fairy-tale dancer removed from reality", "a ballerina who seems to vanish upon a slight breath of air and to barely need any strength", "a soul made of tulle".

Eva's own account of her delight in dancing this role provides insight into her interpretation of *Giselle*: "It is one of my favorite ballets", she explains, "because it goes beyond the purely formal beauty of movement to staging fundamental human feelings, which are valid forever. Like classical literature, the classical ballet can be re-interpreted again and again. This applies particularly to *Giselle*, which offers a complex range of sentiments. For me *Giselle* basically is not a melodrama in which a poor peasant girl is deceived in her first love with a count whose social status is revealed to her only when it's too late, and then she dies from a broken heart and forgives her lover after her death when she returns as an elf. Such a sentimental, romantic fairy-tale might well not mean much to modern-day audiences. No, more than that *Giselle* is a symbol of two facets of love. The first act presents worldly carnal love accompanied by all the conditions of human existence. This act shows how lovers have to deal with obstacles preventing them from getting together. Here love is confronted with boundaries of rank, pain, infirmity, grief, madness, and even death. There are to be expressed outpourings of devouring passion, jealousy, disappointment, despair, and repentance. The first act symbolizes love as viewed by outsiders, friends, parents, and society. The second act, by way of contrast, describes the inner state of the lover's soul wherein idealized love gets detached from all earthbound contingencies, thoughts, and actions rising above mean motivations or considerations of convenience to reach the realm of pure, complete, intimate bliss. The dancer has to be understanding, wise, solemn, full of tenderness and forgiveness, lost in her dreams and unusually spiritual. *Giselle* must triumph over betrayal and death, she must tenderly abandon herself to her partner, uniting with him in dance to reach a state that might be called euphoric."

"The ballet's abstract qualities", Eva continues, "perhaps may not be understood by everyone. Some persons may appreciate its dense musical and choreographic structure more, with the use of leitmotifs in the dance and the music. Perrot and Coralli, after all, employed less than 25 basic steps, and Adolphe Adam repeated only a few musical themes again and again. In addition, in tense drama, the complete renunciation of everything superfluous is important, especially nowadays when people are asking to be presented with something new every moment. But it seems to me that the main reason spectators are touched by this ballet, even if they cannot grasp its artistic difficulties, is its message. That is what makes *Giselle* a timeless drama."

GISELLE



DEUTSCHE OPER BERLIN

50. Aufführung

GISELLE

Phantastisches Ballett in zwei Akten

Libretto: Vernet de Saint-Georges, Théophile Gautier und Jean Coralli,
nach einer Erzählung von Heinrich Heine

Choreographie: Jean Coralli und Jules Perrot

Musik von Adolphe Adam

Verlag: Ahn & Simrock, Wiesbaden

Musikalische Leitung: Ashley Lawrence · Inszenierung: Antony Tudor
Bühnenbilder und Kostüme: Jürgen Rose

Uraufführung: Théâtre de L'Academie Royale de Musique, Paris, 28. Juni 1841

Giselle	Eva Evdokimova
Herzog Albrecht	Cyril Atanasoff a. G.
Wilfried, herzoglicher Verwalter	Kurt Wrentschur
Hilarion, ein Wildhüter	Rudolf Holz
Bertha, Mutter von Giselle	Lilo Herbeth
Prinz von Curland	Gerd Heruth
Bathilde, seine Tochter	Katia Dubois
Myrtha, die Königin der Willis	Didi Carli
Adjutant	Janos Korda
Hoßdamen	Ilona Jäger, Jasmin Jenny
Bauern — Pas de deux	Monika Radamm, Klaus Beelitz
Freundinnen der Giselle	M. Rox, G. Bärwald, H. Peters T. Roldan, E. Roesler, H. Kohavi
Volk der Weinernte	L. d'Albiny, D. Behrens, R. Bär, Ch. Wegner Ch. Malkowski, S. v. Kampermann, R. Luger, H. v. Walentynowicz D. Bahr, A. Böhm, J. Schmalz, R. Rassmussen, M. Denis P. Heidemann, A. Noksic, K.-H. Wolff
Willis	Gloria Bärwald, Gitta Karol und Damen der Gruppe

Pause nach dem ersten Bild

Assistenz: Gudrun Leben · Technische Leitung: Rudolf Kück
Beleuchtung: Willi Rosumek

Einlaß für Zuspätkommende auf Klingelzeichen

Das Fotografieren im Zuschauerraum ist nicht gestattet



29 Program for her first performance of *Giselle*,
November 28, 1970

30 Standard program photo used by the Berlin Opera



31 Dancing the first act of *Giselle* with Cyril Atanassoff as Albrecht in the scene of the discovery of her friend's duplicity



32 Last scene of the first act, where the betrayal causes *Giselle's* insanity



33 Second act with Alexander Godunov as Albrecht:
Giselle protects her friend from the vengeance of the sprites



34 Curtain call after a performance of *Giselle*



35 With Rudolf Nureyev and King Hussein of Jordan after a gala performance of *Giselle*

Some other ballerinas have offered interpretations of this ballet which are more closely bound to its story line and less abstract. Makarova's analysis comes closest to Eva's. She too stresses the dualism of body and spirit, but unlike Eva she thinks that the two poles are not compatible. Eva seeks to emphasize and demonstrate various manifestations of the power of love, so that the details are less significant to her.

Indeed, one of the salient features of this ballet is its range of contrasts. It contains both lyric and dramatic scenes. Its two acts oppose sunlight, folklore and bright costumes with moonlight, myth and white tulle. Clear and simple in plot, the work nevertheless allows for psychological complexity. *Giselle* requires the dancer to be both spontaneous and serious, a warm vital character in the first act and a spiritual, introverted being in the second. The ballerina must be physically strong in order to master the technical difficulties, and yet all the while create an impression of virginal fragility.

To combine these paradoxal qualities, help is given by the romantic tutus of the ballet. Longer than the classical tutus, they cover half of Eva's strong legs. A star dancer needs such legs to obtain the steely force and precision required for high jumps, quick bouncing batteries, floating ronds de jambes, attitudes danced on point, whirling fouettés and stretched allongés and arabesques. *Giselle* calls particularly for arabesques in every possible form including as relevées, piquées, penchées and tours en arabesques. When Eva dances this role, she seems light and fragile for one sees mainly the delicate upper part of her body, her supple, filigree-like arms and hands, her long neck, and her small oval head with its regular features and dark brown hair. Presenting a slim figure, almost transparent skin, big eyes and expressive mouth, she approaches the romantic ideal of beauty suggested in *Giselle*. Even the vein on her forehead which swells easily under the pressure of excitement, is a trait appreciated in the romantic period. Every aspect of her, in short, seems designed for the limelight. She is elegant and aristocratic on stage, as if transformed by the magic of dance into the creature with whom she identifies during her performance.

The convincing force of her dancing can be explained in part by traits the off-stage Eva shares with *Giselle* as a character. Both are introverted, sensitive, idealistic, playful, a bit melancholic, and often merged in dreams. It is as though the role were written for her. She is particularly adroit in her enactment of two central scenes. The first involves the discovery of her lover's fraud which produces her insanity and death. It is a breathtaking aspect when Eva drops her necklace as if it were burning hot, and freezes as though paralyzed by the sound of the sword that she happens to touch with her foot. With her arms and head bent forward, her eyes lost in the distance, she grasps the sword in a foolish gesture, drags it panic-stricken around stage in a large circle, and points it finally at herself. In her last scene of the first act, calculated to bring the audience to tears, she recovers her senses and pardons her lover, only to die in her

mother's arms. For an instant, as if having witnessed real tragedy, the theater hall falls into stunned silence, and then breaks into ovations. The second memorable scene is the lovers' grand pas de deux in the second act. When Eva draws a magic circle around Albrecht in order to make her ghost-like presence felt and to absorb him, and the two then dance a demonstration of true love, the sublime in art no longer seems to be an empty phrase.

Eva's performance of *Giselle* is unsurpassed in the world of dance. In the twentieth century, only Spessivtzeva and Makarova have danced a *Giselle* as crystalline and simple as hers. In the convincing productions of Anthony Tudor at the Berlin Opera and Mary Skeaping at the London Festival Ballet, neither of which has required major alterations in more than a decade, Eva has danced this role more than two hundred times on stages large and small all over the world. Her audiences comprise a wide variety of distinguished guests from the political scene (Princess Margaret, King Hussein of Jordan) as well as from the international cultural and scientific communities (A. Zichichi, K. Symanzik). The list of famous dancers who have served as her partners in *Giselle* ranges from Breuer, Bosl, and Cragun to Nureyev, Nagy, Schaufuss, Gelvan, and Godunov. More and more people are asking lately that to the half-dozen movies of *Giselle* in existence one more should be added with Eva Evdokimova in the title role.

It would be an error to suppose that frequent repetition of the role automatically leads to triteness or routine execution. Eva manages to turn each of her performances into a unique, inimitable event, capable of moving even the most insensitive members of her audience. "The phenomenal thing about her", one critic has noted, "is that you think each time she is perfect, and yet at the same moment you know that she can still increase her abilities within that perfection." Yet to soar to such a height, Eva has to give her utmost, even to surrender her entire soul. So it is that prior to each performance, despite her experience, she still undergoes the same nervousness as in 1970, when she danced her first *Giselle*, gathering the forces of tension which enchant her public when they are released on stage.

IV. PRIMA BALLERINA (since 1973)

1. With the London Festival Ballet

Eva's successful performances in Berlin did not remain unnoticed elsewhere. The London Festival Ballet was one of the first foreign companies that invited her to dance as a guest on a gala evening. This company was founded with the intention of turning each of its performances into a real ballet festival, as its name reflects. Its promoters, the English ballet duo Markova-Dolin and the impresario Braunschweig, sought above all to bring British ballet art to the neglected English provinces and to foreign countries. The company celebrated its twenty-first anniversary in April 1971, and to mark its coming of age gathered together an array of dancers from all over the world. Among them were Eva Evdokimova and Cyril Atanassoff, who had just scored a sensational success with *Giselle* in Berlin.

For this occasion, Eva and Cyril decided to perform the central pas de deux from the one-act ballet *The Flower Festival at Genzano*. This folklore romantic ballet, devised in 1859 using a plot based on a novel by Dumas, depicts a young couple's love and quarrels. The home of romantic figures is naturally Italy, and so the story is set in the little Italian town of Genzano. The pas de deux, a masterpiece of Bournonville's art, is well fitted to gala performances. But this was not Eva's only reason for choosing the ballet. Educated in the Danish dancing technique, she deemed herself capable of applying the Bournonville style, which meant combining complicated step sequences with a soft posture and a natural show of youthful grace and exhilaration. In addition, the pas de deux was not new to Eva, for she had studied it in Copenhagen three years earlier with New Zealander John Trimmer, and had presented it first with him in England at a school, and a second time on stage with Erik Bruhn in Berlin. Her pragmatic decision

paid off. On the gala evening, the audience was enthusiastic and the critics termed her dancing one of the highlights of the event.

Such praise had far-reaching consequences. A mere two weeks later, she and Cyril were called to London again to dance Mary Skeaping's *Giselle*. After subsequent invitations, Eva was offered a permanent guest contract with the Festival Ballet. This promotion was partly the doing of Fernau Hall, a "Daily Telegraph" critic, who liked Eva's style and recommended her to his friend Beryl Grey, the company's director. Eva was able to accept the contract because it did not interfere with her Berlin obligations, and it has been renewed every year since then. The Festival Ballet needs her in summer, for example, a time when the Berlin theater is on vacation, or calls upon her in the spring after Berlin's ballet weeks, and again for a few days around Christmas to dance ballets like *The Nutcracker* for English children. When not on tour with her company at this season, she dances with them in London at the Royal Festival Hall or at the Coliseum Theater.

With the Festival Ballet, Eva's roles have mainly been classical or romantic ones. She was Odette/Odile in *Swan Lake*, Aurora in *The Sleeping Beauty*, the sugar plum fairy in *The Nutcracker*, Kitri in *Don Quixote*, Elisa in *Conservatory*, the "girl" in *Le Spectre de la Rose*, and a sprite in each of the ballets *La Sylphide* and *Les Sylphides*. These roles often afforded the opportunity to become acquainted with the original versions, for the Festival Ballet has specialized in the building up of new productions from neglected original scores. Mary Skeaping, for instance, inserted in her *Giselle* whole scenes staged for the premiere in 1841 but omitted in most productions for generations. Similarly, Peter Schaufuss for his *Sylphide*, dusted off old musical scores of Løvenskjold written by the composer for the ballet but never performed with it, even by Bournonville.

The financial situation of the Festival Ballet explains its emphasis on the traditional repertoire. Unlike the Berlin Opera, it is a self-supporting institution forced to follow a box-office strategy of mainly producing ballets that appeal to large audiences. That is to say ballets with well-known plots filling up entire evenings and allowing the spectators to identify with the characters. It also calls for presenting a large cast of dancers usually required in the great classical ballets to sell out the theater's expensive, un-subsidized seats.

Eva herself found this situation ideal because it enabled her to improve as a classical ballerina. This was of special importance for her in *Swan Lake*, which she had first danced in December 1971 in Berlin in MacMillan's production, and six months later in London in Beryl Grey's new version, each time with Peter Breuer as her partner. For this work as in *Giselle*, she wanted to stress new aspects and give human dimensions to the choreography. Certainly, more than in *Giselle*, it required technical precision and



36 Her first performance in London, on the occasion of the Festival Ballet's 21st anniversary in 1971 was this scene from the *Flower Festival at Genzano*



37 *Giselle* with Cyril Atanassoff in London in 1971

38 Bronze statue of the dancer by Tom Merrifield

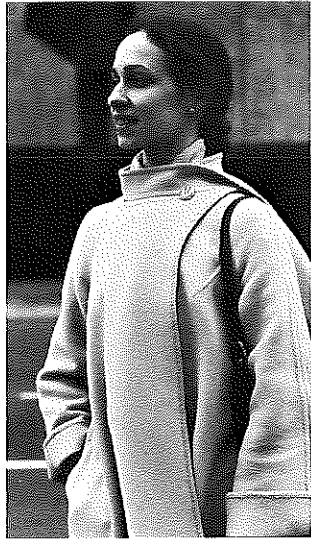


39 Drawing by Richard Walker





40 *Swan Lake* with the Festival Ballet



Artistic Director
Beryl Grey CBE

London Festival Ballet



Greater London Council
Royal Festival Hall

Director George Mann OBE

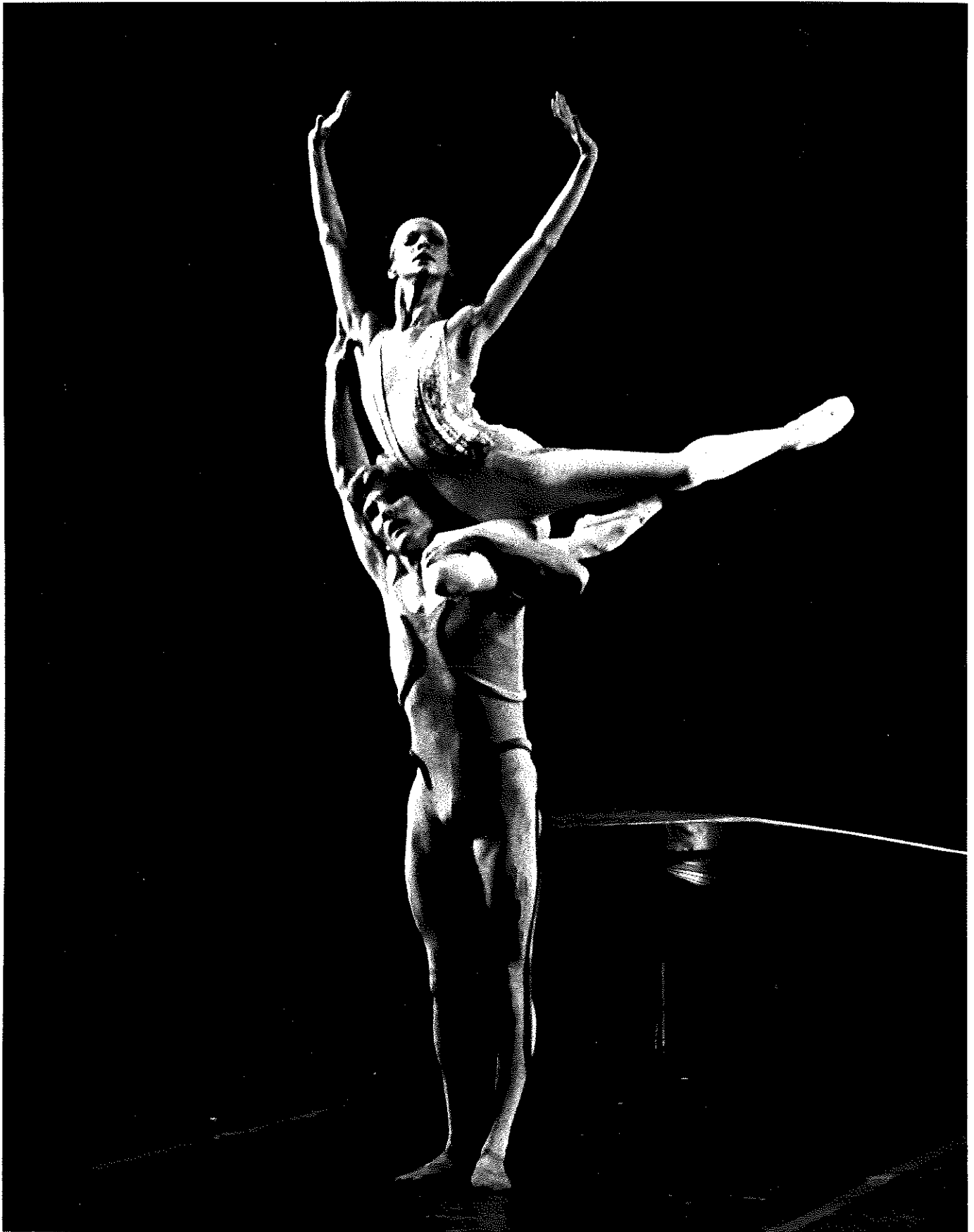
6-29 August 1979

This season is dedicated to the memory of Léonide Massine 1895-1979

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43 *Etudes* with Peter Schaufuss in 1979



44 *Sphinx* with Jonas Kåge in 1980

athletic skill, as in the 32 "fouettés" which only a few dancers are able to master and which are therefore substituted sometimes by "tours piqués". Naturally, it was a challenge to turn each fouetté not only once but twice with the dancer's points scarcely leaving the few square inches of floor space on which this stunt was to be performed. But beyond these technical feats, the real problem consisted of using fine nuances to give a personal interpretation to the role that went beyond the plot.

That was possible in particular in the second act, where Eva appeared as the white swan Odette, and later in the third act as the black swan Odile. One scene that calls for special interpretation is the initial meeting of the prince and Odette in Act II. Along with enacting the factual first encounter of two lovers, Eva sought to demonstrate that love brings about changes in a person who is in love. Therefore, she first presented Odette as an ascetic character with no appeal to the senses, a female wight detached from everything on earth and untouched by anyone. The crucial moment occurred when the prince approached her and established eye contact. She stressed that this contact breathed new life into her. Her dance reflected the immense fascination, the immediate understanding and attraction that arose between Odette and the prince. Yet the character's hopes and passionate longings had to be combined with an apprehension that serves as a foreboding of the tragedy to come. Eva excelled in expressing this fear in an incomparable way by pushing the prince away with arms stretched forward at his approach to run away panic-stricken after a brief hesitation.

A second scene in which her interpretation was remarkable, was Odile's appearance in Act III. In contrast to the lovely Odette, Odile is traditionally presented as an aggressive, voluptuous and even vice-ridden seductrice. This came out in Eva's dance too, but she also showed why the prince is attracted to Odile even though her qualities are so different from those of Odette. In Eva's conception Odile is not a person different from Odette, but rather the other side of the same beloved woman, the emancipated, autonomous, unsentimental side. The prince desires Odile because she does not easily submit to his will, but has her own domain which she cherishes scrupulously. He respects her because she is proud, open to the world, and attractive also to others. He longs for her because she does not automatically grant him her love, but instead remains unattainable. In this interpretation, Eva gave evidence to the necessary albeit sometimes painful independence present in any durable relation between two people. This insight is the reason why both the black and the white swan were danced by the same ballerina rather than by different dancers as was the custom in the nineteenth century.

Eva has attracted much praise as Odette/Odile over the years. The critics heaped superlatives on her, qualifying her as "fantastic, visionary, sympathetic, wonderful, brilliant, divine, mysterious". To explain her mastery of the role the formula often quoted includes elements of sensitivity, charisma, technique, and body conditioning. To

this must be added her intent concentration, as witnessed by her behavior even prior to her stage entrance. During the first act for example, when her role does not call for her appearance on stage, Eva does not linger in her dressing room, as many interpreters of the role do, fussing with her make-up or just browsing through a newspaper. Instead, she stands in the stage wings fully attired, not talking to anybody and focusing her undivided attention on the ballet world into which she will soon thrust herself.

Another key to her success is her habit of careful theoretical investigation of a role's deeper meaning before transforming the results of her research into dance. For *Swan Lake*, she studied the historical and mythological tradition to which this ballet belongs, learning that the legendary figure of the swan served as a metaphor for the contact between reality and dream since ancient times in numerous European cultures (Etruscan, Celtic, Germanic, Scandinavian). She read about Tchaikovsky's intention to make the swan into an idealized beloved figure from another world who penetrates the sphere of human endeavour for a short while by assuming earthbound human forms, but who nevertheless always remains a bird, an unearthly creature. Unlike other dancers who conceive of the swan only as a symbol, Eva emphasizes the swan-like nature of Odette/Odile. She gives a special expressiveness to the choreography by nervously flitting her long arms and hands to imitate the beating of wings (thus expressing Odette's confusion and pain and Odile's triumph), by twitching her head as if to shake off drops of water, or by rushing on stage and coming to a sudden halt in the manner of a landing after flight, still trembling all over her body. Something similar happens when she arises slowly from a folded position on the ground and unfolds each of her limbs in spacious and harmonious gestures. When a feather of her costume pries loose from time to time and drifts down to the limelight as if part of her dance, the bird-like impression is perfect. Many other dances of the ballet fade in comparison with such memorable moments.

When comparing the difficulties of dancing *Swan Lake* or *Giselle*, Eva indicates that the two ballets demand quite different skills. *Giselle* is characterized by jumps and smooth movements, while *Swan Lake* requires more point work and a stiff, taut posture. These separate techniques necessitate a period of adaptation such that it is almost impossible to dance the two roles on successive evenings. In *Swan Lake* the ballerina has to be self-confident, professional, and aristocratic in the "danseuse noble" tradition, whereas *Giselle* needs the playful, natural charm of a romantic dancer. In the early years of her career, Eva found it easier to dance *Giselle* because the balance between actual dance and pantomime is greater in this ballet and the choreography does not fix each detail. A ballerina who is not in top shape can perhaps conceal her deficiencies in *Giselle*, but that would be impossible in *Swan Lake*. Eva's preference today for one or the other of these two classics of ballet would depend upon and perhaps be indicative of her physical and psychic condition on the day of performance.

2. Prima Ballerina "Assoluta" in Berlin

From the moment Eva was appointed soloist in Berlin, her working rhythm assumed an incredible pace. Day after day, frequently even on Sundays, she had six to eight hours of hard training, sometimes rehearsing several roles at once and then remaining in the theater until midnight on the evening of her performances. There was no time left for private life. When not busy in rehearsing rooms or on stage, she was occupied answering reporters' questions or posing for photos, or hastily preparing for travels which mostly led from Berlin to London.

In Eva's case, at least, this effort did not go unrewarded. Her performances were sold out, and gradually she was showered with honorary titles and awards. Her first distinction came in April 1973 from the official representatives of the Berlin Opera, the ballet director Gert Reinholm and the superintendant Egon Seefehlner (see pict. 46). They appointed Eva Evdokimova prima ballerina of the Deutsche Oper, a title not awarded before then in West Berlin. Only one other colleague in Germany, Marcia Haydée in Stuttgart, was allowed to bear the title of prima ballerina. A year later, a second diploma was bestowed upon her at the Academy of Arts in Berlin by the society of German critics that unanimously voted her the best female dancer in Germany. Soon afterwards, a third document was presented her by the art magazine "Orpheus" certifying that she was the best dancer they could find. Ultimately, the press took to comparing her to great romantic ballerinas of the nineteenth century such as Maria Taglioni, Carlotta Grisi or Lucile Grahn, and hailed her a prima ballerina "assoluta".

Eva remained modest despite such success. Some spectators waiting at the stage entrance for her autograph would barely recognize the dancer when she left the building. Without make-up and fancy clothes, Eva did not resemble the glorious star admired on stage some time earlier. Off-stage she appeared as a simple, fragile girl who gave polite but taciturn answers in a small voice and merely let the pencil in her left hand graze the paper when signing her name. Some fans appreciated this shyness as a sign of the artist's desire for greater perfection. It was perhaps reflective of her consciousness of having never finished her studies and her permanent questioning of achievements. Eva generally attributed the secrets of her success to the importance of her male partners through whom, she would explain, her art of dancing "had received its proper perspective".

Eva's most frequent partner since her *Swan Lake* performance in Berlin in December 1971 was Peter Breuer. Youthful in appearance, open yet reserved in behavior, he was qualified for the role of prince afforded by many classical ballets. His height

was perfectly suited to Eva on stage. Soon they were invited to perform together in Düsseldorf, London, Munich, Geneva, Paris, Monte Carlo, and Johannesburg.

Peter Breuer confided in an interview how he experienced the years with Eva: "I came to Berlin as a guest from the ballet in Düsseldorf. From the very first day Eva and I started rehearsing, I was convinced that I was confronted with a dancer of extraordinary adaptability, a lot of charisma, good technical knowledge, and a subtle feeling for everything important. Her way of getting what she wanted was smooth but firm. One could feel this, for example, during pirouettes or when setting tempi, where she rather than I proved to be the driving force. Usually this was not the case with my other partners. Our rehearsal of *Romeo and Juliet* was a special occasion. We trained in two versions at a time, Cranko's in Munich and Boyartchikov's in Berlin. It was then that I noticed Eva's incredible sensitivity to music. In my opinion, she is one of the most musical ballerinas of our time, who wholly gives herself up to the music while dancing, translating all musical shades into movement, serene ones like those expressing Juliet's foal-like playfulness, ingenuousness and joy, as well as themes of passion or fear, as for example Juliet's farewell to Romeo. She achieves her impact by means of tiny details, like dropping her arm as if the orchestra's sound is no longer able to sustain it, or producing elevations as if the music carries her over the stage. On the other hand, the sound seems to fall naturally into silence when it does not pour out of her movement, when her arms don't push it any longer and her toes no longer pull the air like strings of an instrument. No wonder she suffers so keenly from bad conductors and complains about their making the tempi too fast or too slow or the adagios too sentimental and sweet."

Asked about Eva's relation to Cranko, Breuer continued: "Our rehearsal for Cranko's *Romeo and Juliet* in Munich took place only a few months after Cranko's death. I think he would have been an ideal choreographer for her in the sense that his works radiate what she can express most naturally in dance, namely warmth and romanticism. While Cranko was alive, she still trained with him for his production of *Swan Lake* in Stuttgart, where it was to be presented on stage with Heinz Bosl. Cranko also saw her dance in Stuttgart in Peter Wright's version of *Giselle* and Bournonville's *Flower Festival at Genzano*. After these ballets, he made plans with her, including our performance of his *Romeo and Juliet*, and he suggested she dance more often in Stuttgart in the future. But after his death she never went there again. Eva learned one of Cranko's best creations, his *Onegin*, from one of his collaborators, but so far she has not yet fulfilled her desire to dance in that ballet."

Moving on to the topic of Eva's development over the years, Breuer recalled: "From the very beginning, Eva moved on stage in a natural way in lyrical ballets. But I also danced ballets with her which did not correspond so well to her innate talent and which were harder to master. In 1973, I could witness her first attempt to assume a comic role. We were supposed to dance *Coppelia* in Berlin, a ballet based on Hoffmann's



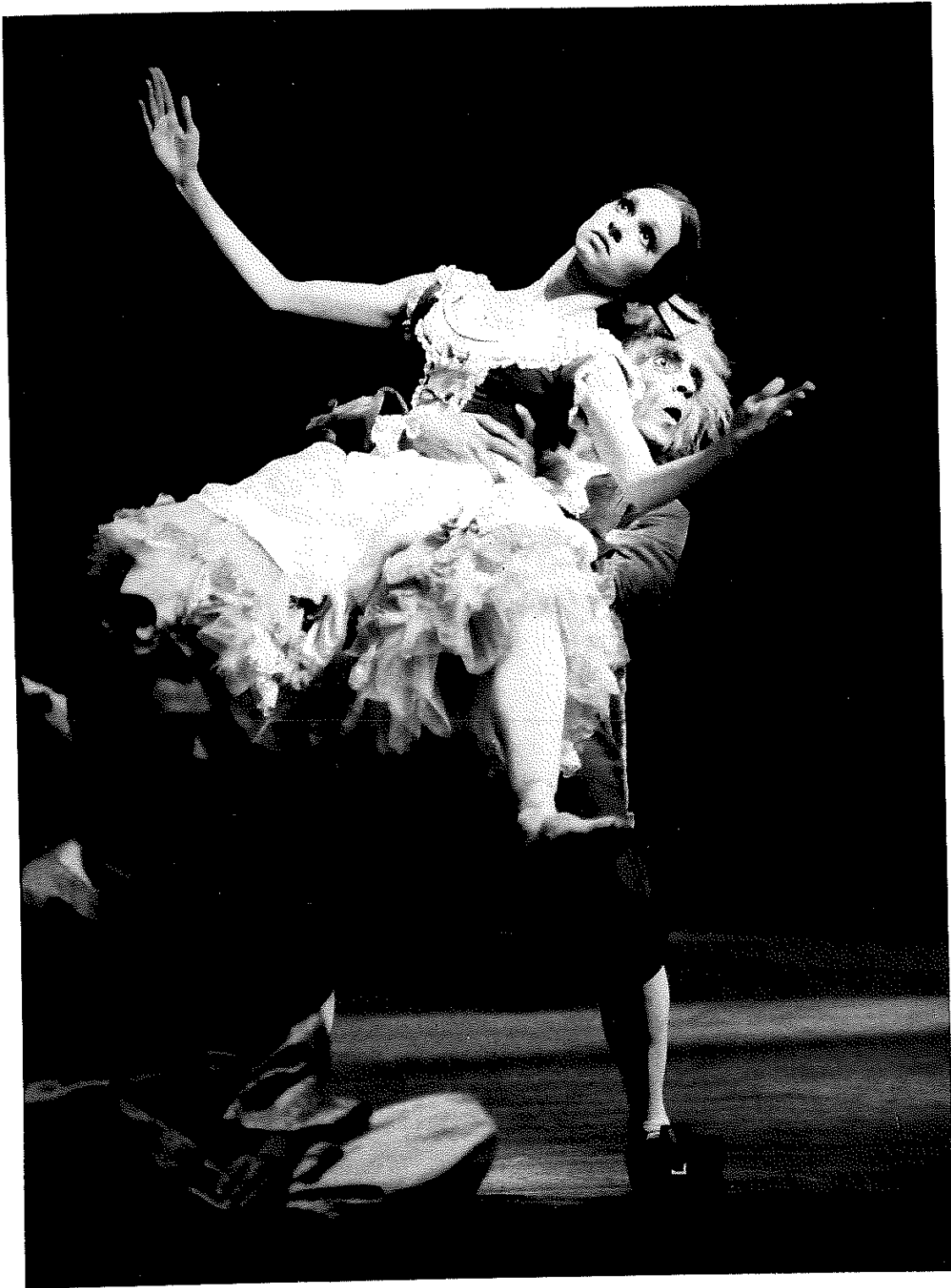
45 *Swan Lake* in 1973



46 Eva Evdokimova appointed prima ballerina by the ballet director Gert Reinholm (left) and superintendent Egon Seefehner in April 1973

47 With Peter Breuer, a frequent partner in the early 1970's, here rehearsing *Pelleas and Mélisande*





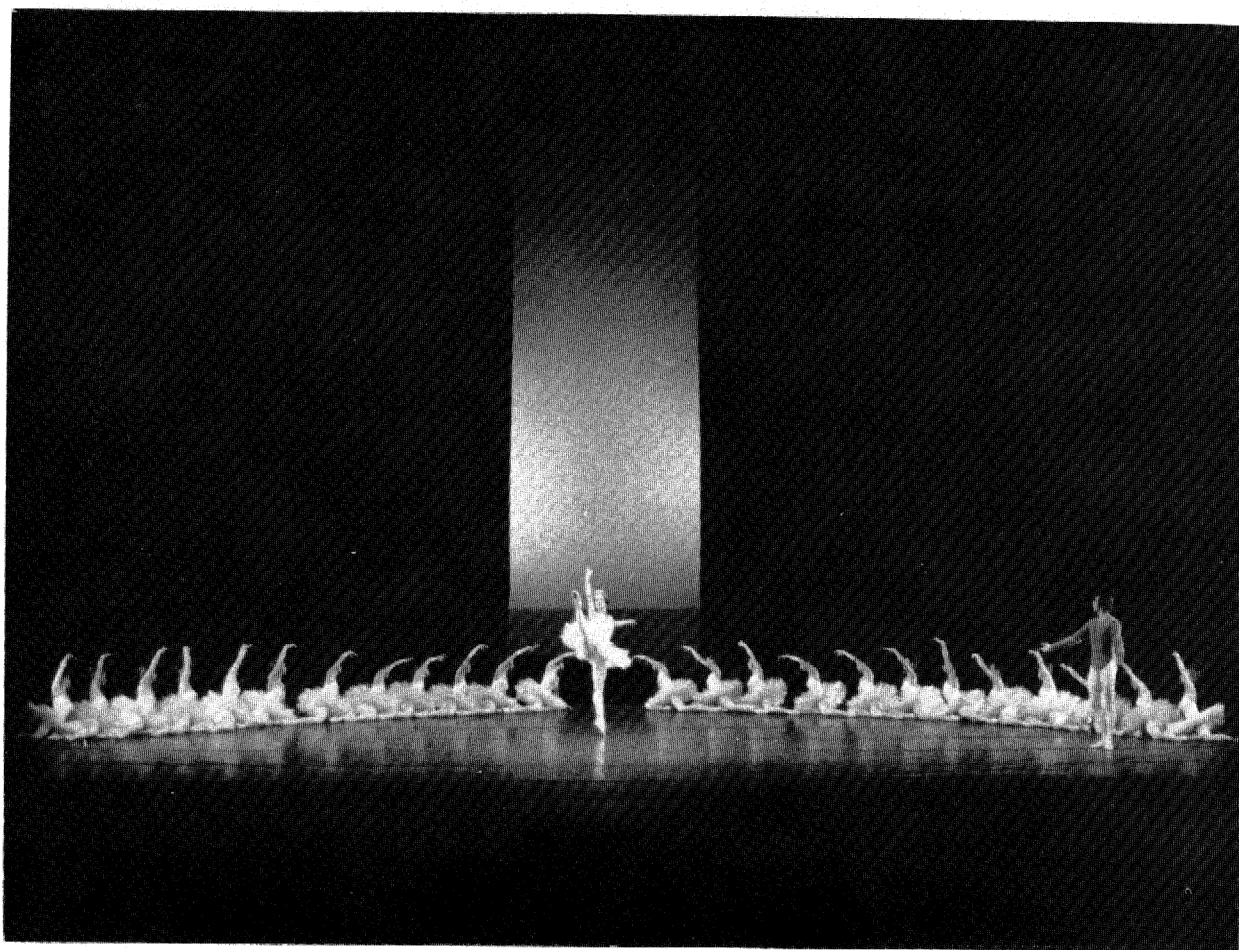
48 A doll come alive in *Coppelia*, premiered in 1973



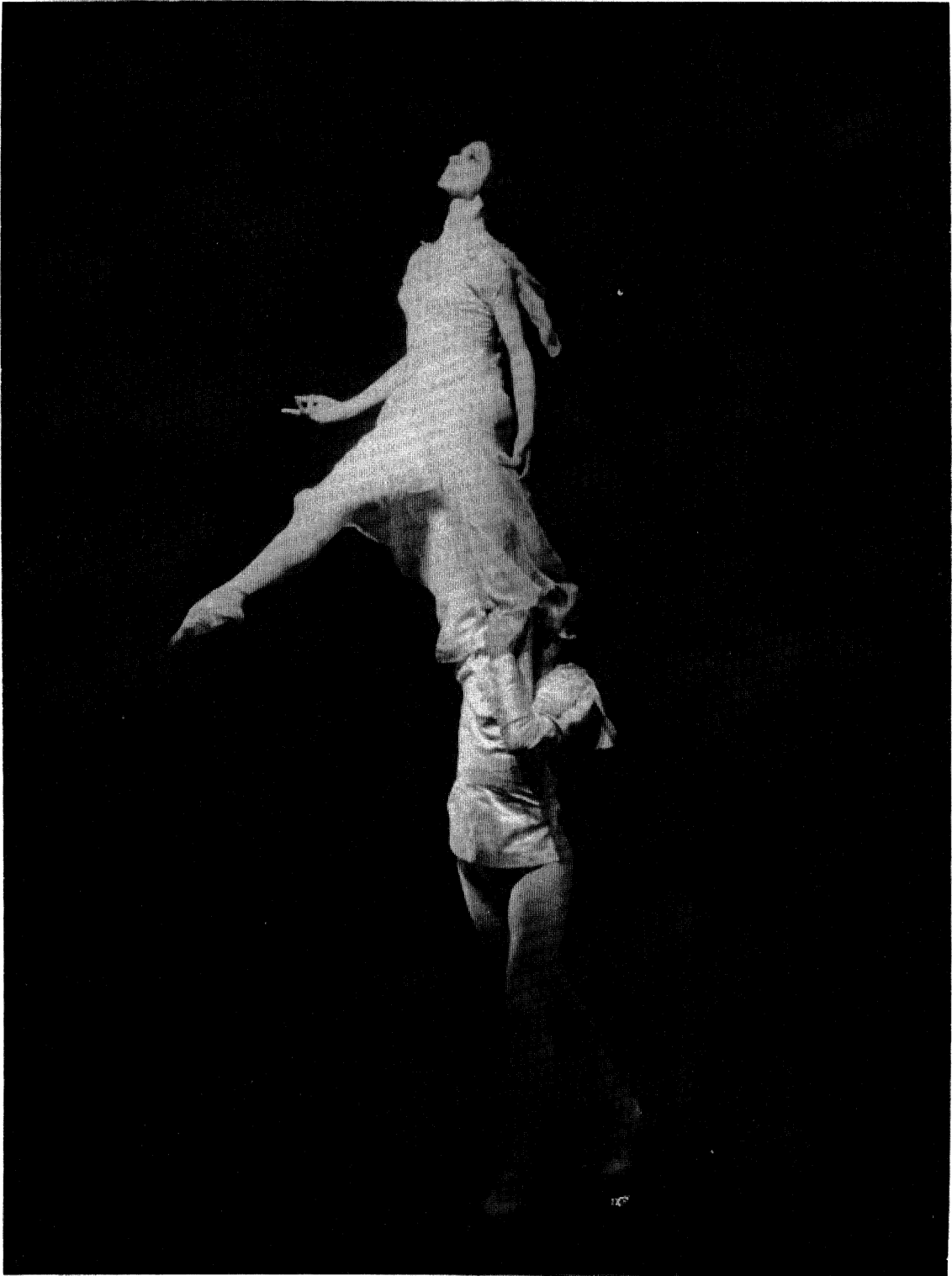
49 *Swan Lake* with Heinz Bosl in 1973



50 After a performance in Stuttgart with John Cranko (right) and Richard Cragun in 1973



51 *La Bayadère* in 1973



52 Close collaboration with Attilio Labis in *Raymonda* in 1975

novel "The Sandman". In this ballet, she had to show on stage traits usually hidden, namely humor and waggishness. These traits are necessary to bring out the ballet's amusing contrast between the movements of dolls and humans, one automatic and senseless, the other pliant and harmonious. Normally only her friends knew about these qualities in her, and it took her awhile to lose her shyness. But once she had succeeded in mastering the task, her jokes seemed so natural that they tickled everyone. Indeed, I have heard that in other comic ballets which she danced later without me like *Don Quixote*, *Sanguine Fan* or *La Fille Mal Gardée*, there was no trace of her having to struggle to overcome her timidity. She apparently moved about, wiggling in an uncomplicated, cheerful way in sharp contrast to the wispy ballerina she usually is."

Breuer has also explained why he and Eva have performed together less often in recent years: "After *Coppelia*", he notes, "we did *Pelleas and Mélisande* and *La Bayadère* in Berlin and *The Nutcracker* in London. But during contract negotiations for *Raymonda* in 1974, it emerged that the Berlin Opera House was short of funds for that year, so I left Berlin. Vladimir Gelvan was later hired as Eva's partner. Since then, I have mainly been on tour in foreign countries, and most of my German appearances have been in Munich. Often Eva and I used to be partners with the Festival Ballet in England, but we have seen one another less there because Eva has performed a lot with Nureyev or Schaufuss in the past few years. So we have gotten together only occasionally, such as for gala performances like the one recently in Tokyo, where each of us arrived already scheduled to dance with a different partner."

In 1974, the Munich dancer Heinz Bosl was initially chosen to replace Peter Breuer in *Raymonda*. But when he fell seriously ill during rehearsals, Attilio Labis was called in from Paris instead. As a protégé of the great French ballet master Serge Lifar, and a "danseur étoile" at the Paris Opera since 1960, Labis was not completely unknown to Eva. She had already seen him dance in 1969, during her first winter in Berlin, on the occasion of the annual ballet week there in November. Labis and Fonteyn had figured as the classical ballet stars in those days, while she was still dancing modest solo parts. What had impressed her then was Labis' lively demeanor, his healthy masculine looks, his natural humor, and his assurance as a dancer bearing the stamp of experience.

The rehearsals for *Raymonda* allowed Eva to rediscover Labis' assets and learn a lot from a colleague 12 years her senior. The production enabled her to mature personally and as an actress. Certainly, *Raymonda* had a number of unpromising flaws, from its plot, music, and overly constructed choreography to a system of gauze curtains that made the stage seem distant. But Eva seized the opportunity to dance the scenes of devotion and melancholy with greater intensity. It was in *Raymonda* that Eva, playing the role of a bride courted by suitors, made a convincing rendition of authenticity, as if her own hidden feelings were being expressed directly on stage.

This professional maturation was accompanied in Eva Evdokimova's private life by greater self-assertion and a decision to be more independent, self-determined and active. The dancer, who by then was 27 years old, bought a house in Oxford which her mother moved to from Berlin while she herself shifted her residence from a suburb of Berlin to the busy city center. Gradually she began to go on tour more often than she had in the early years of her career as a soloist, when her schedule had been devoted to studying new ballets. It is interesting to note that she learned twice as many new ballets in the first three years as a soloist than in the six years thereafter. One of her trips in 1976 took her back to Russia - Riga, Tallinn, Minsk, Moscow, and Leningrad - a place that had crowned her education in classical ballet. This time though she returned with Labis as a celebrated ballerina. She also performed with Labis in Oslo, Milan, Monte Carlo, Palermo, London, and Tokyo. A period of life began that was characterized by greater openness toward the outside world, restlessness, and experimentation.

3. Guest Performances All Over the World

Aware of the fact that frequent guest performances are necessary for any dancer who wishes to make his art better known, Eva was inclined to accept most offers she received from foreign countries, even if they were not planned long in advance but required her to pack her suitcases within a few hours and depart on a moment's notice. Such flexibility permitted her to gain an overview of different dancing styles and build up a worldwide repertoire. In coping with international high standards, she maintained her drive in work, reinforced her professional morale and was stimulated to new creative powers. "A dancer has to practise anyhow", Eva has declared, shrugging off the complexities of dealing with such a schedule, "so why not during a performance and with different companies."

The track record of her guest performances indicates that in the summer of 1970, after her first season as a soloist, she was invited to Monte Carlo. The director of the Monte Carlo Ballet, Marika Bessobrasova, who knew Eva from Varna, wanted her to appear in *Les Sylphides* and *Pas de Quatre*. A year later, after Eva's first gala performance in London, one of the founders of the Festival Ballet, Dr. Braunschweig, asked her to dance as Nureyev's partner on a tour through Europe. That same year and the following one, Eva went back to Monte Carlo, and she added numerous other countries to her list.

The initiative for most such guest performances came from ballet directors, choreographers, and trainers. For instance, Patricia Neary asked her to dance in Geneva, Loyce Houlton wanted her in Minneapolis, and Elsa Marianne von Rosen in Gothenburg and Copenhagen. It was, in particular, an old dream of hers to dance a major role in Copenhagen, where she had toiled in the corps de ballet. By the time it came true, however, the late King Frederik IX, for whom she had hoped to perform again, was no longer in the audience.

Some of Eva's invitations for guest performances were arranged for her by fellow dancers she knew from her student days or from her home-base theaters in Berlin or London. Hans Meister, for example, who had studied in Leningrad at the same time she did, introduced her to his ballet in Helsinki. Imre Dosza, who had often been a guest in Berlin, brought her to his company in Budapest. She went to Tokyo with Vladimir Gelvan and was in Buenos Aires, Santiago de Chile, and São Paulo with Alexander Godunov.

In addition, Eva went on tour with her home companies. The Festival Ballet took her twice to Paris, New York, and Australia, and once to Peking, where her *Giselle* was transmitted live on TV for millions of viewers. Similarly, the Berlin Opera House Ballet frequently performed in various West German cities, and also played in the United States, Switzerland, and Israel. The Israeli performances often took place in the open air, for instance in ancient amphitheaters on the beach fronts or in football stadiums turned into stages.

By 1975, the ballerina had booked so many tours that she no longer found it convenient to manage her schedule by herself. So she engaged an impresario to handle the administrative details of contract conditions, travel arrangements, and such, while still reserving for herself all judgment as to the artistic value of any offer. Her first impresario was the same as Nureyev's. Subsequently, she changed over to Dimitri Paputzi, a Greek national who lives in London.

The year 1978 was especially rich for her in activities abroad. In the first six months alone, she travelled the equivalent of two trips around the Earth, zigzagging from one

point to another (see pict. 58). Eva is glad that travelling has become far easier than it was a few decades ago, when dancers on the international circuit had to endure weeks of boat or train rides without appropriate training facilities in order to be viewed by so many people from different continents.

But a ballerina's jet setting is not all glamour and ease. On tour she does not live a tourist's life of leisurely visits to famous sites and restaurants; hers is a disciplined routine divided between hotel and theater. A dancer views the world through the eyes of an artist and therefore is best acquainted with stages, rehearsing halls and dressing rooms in other towns. She knows where they post timetables for training hours and expected schedules for concluding evening performances. The biggest difference between Moscow and Washington for Eva may be one of stage floors. The Bolshoy Theater has the floor slightly inclined to give the spectators a better view of the feet. It is sprinkled with water to avoid sliding, and it is made of soft wood so the jumps are smooth and the dancer's feet not overstrained. On the other hand, the Kennedy Theater in Washington has a flat, hard-surface floor covered with resin. When Eva contrasts England and Germany, she emphasizes the Festival Ballet's extraordinary habit of trying out most premieres in provincial towns before playing before an audience in the capital. England also means longer training hours, a larger number of weekly performances, more matinées, and (at least before the Festival Ballet got its own central building with several rehearsing rooms in the Festival Ballet House) strenuous shuttling from one studio to another. Eva distinguishes London, Berlin, and Paris also by their dressing rooms. The Coliseum Theater usually provides her with a tiny, overheated, window-less cubicle. The Berlin Opera gives her a room that is spacious and light but quite barren. As for the Paris Sports Palace, her dressing facility was so crowded with costumes and knickknacks that she could barely manage to locate a mirror.

What is valid for the environment, is also valid for the people in various countries. Rightly or wrongly, a ballerina is inclined to judge national characteristics by audience behavior. Eva can recall, for example, that once in Spain, during a performance in a bullfight ring transformed into a ballet stage, she was bombarded with shoes and apples because the partner she was supposed to dance with, Rudolf Nureyev, had torn a muscle and another dancer had taken his place at her side. To spare the couple other terrible reactions, Nureyev finally came out wearing a bandage and completed the evening as planned. A different type of incident perhaps as illustrative of local culture and custom occurred after a performance in France where fans served her a big meal which included on the menu a new dish prepared "à la Evdokimova".

Eva is of the opinion that audience behavior and social tradition contribute as much to the atmosphere that ultimately reigns during a performance as the work of choreographers, dancers, theater employees, and stage hands operating as a team. Only spectators supply the excitement, splendour and festivity that allow ballet to become a living

form of art. Ballet performances staged without a visible audience, as is the case for many film shootings or TV shows, lack this crucial component. Eva's performance depends on rapport with a live audience. Whether the people come from a provincial town or a major capital, whether the audience is large or small, comprised of newcomers or cognoscente, full of school children, charity contributors, socialites or public officials, they need to be present. Eva's favorites, however, are the balletomanes who often form a special clan in theaters. She usually gets to know a few of them personally, hearing their opinion of the performance and receiving their letters, congratulatory telegrams, flowers, presents, and even kisses after premieres. Witness the poet among them in New York who presented her with a hymn calligraphed in large red letters on a roll of wall paper.

Constant travel, imposing jet lag, discomfort, and unpredictable conditions, can at times make life strenuous. A ballerina must nevertheless manage to maintain herself in top physical and mental shape. To do so, Eva pays more attention to receiving sufficient rest and good nutrition on the road than she needs to do at home. Like all dancers, she consumes plenty of liquids to replenish her body fluids. Eva dislikes alcohol and never drinks any. In restaurants, risking the astonishment of waiters, she frequently calls for large cups of water which she mixes with sugar and lemon juice. After physical exertion, she eats lots of vegetables, fruits, and lean meat to regain her strength.

To work on new ballets, Eva waits until she can return to the calm of one of her permanent residences in Berlin or London. Since 1977, she was able to extend her dramatic capacities which she had concentrated on in *Coppelia* for the first time. Now, however, she is increasingly concerned with mastering the serious side of drama. Dancers like Maya Plisetskaya, Lynn Seymour or Marcia Haydée have served as her mentors in roles showing tragic destiny taking its course. For these colleagues, whose talent lies in extroverted ballets, openness in scenes of hatred or ecstasy seems natural. For Eva, however, such ballets provide the challenge of affording her a chance to express what moves her: Her experience with the hardness of life, her disappointment over people's mediocrity, and her knowledge that dreams rarely come true. Hence, she has interpreted many modern ballets as if each of them were a message about the possible drama of human relations and feelings. That was the case of her performances in Berlin in Balanchine's *La Valse* and *Agon*, Van Manen's *Adagio Hammerklavier* and *Daphnis and Chloé*, Béjart's *Opus 5*, Jooss' *The Green Table*, Houlton's *Tristan*, Panov's *The Idiot*, and Cullberg's *Miss Julie*. Likewise in London, where the Festival Ballet, once it achieved sufficient financial reserves to become less audience-dependent, began to experiment with modern ballet, Eva tried out this concept on Tetley's *Greening* and *Sphinx*.

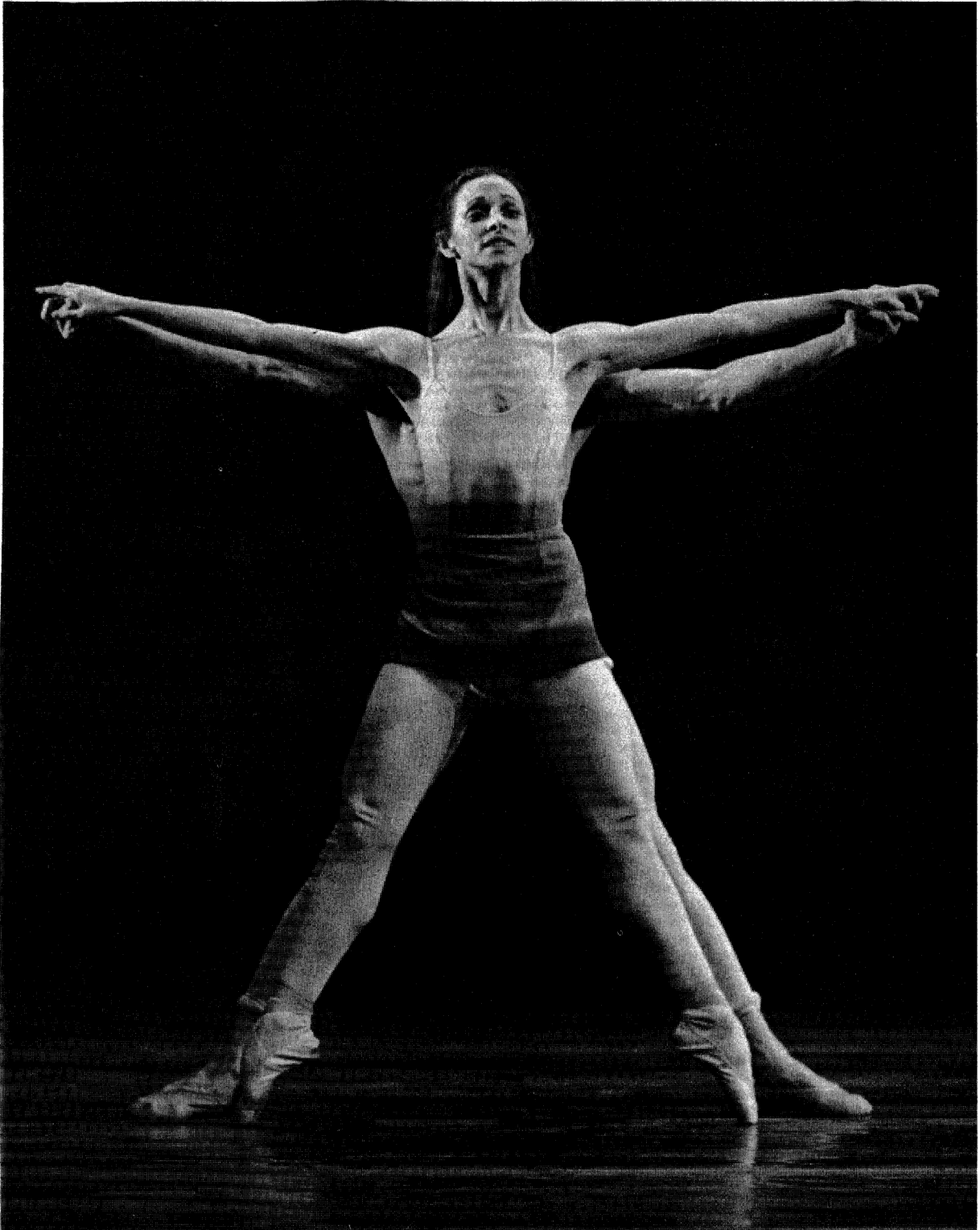
While dancing modern ballets, Eva has had the opportunity to receive personal advice from original choreographers invited to teach at the Berlin Opera or at the Festival

Ballet. She struck up a particularly close relationship with Glen Tetley, a choreographer who fits her temperament and, as she confessed, "made her feel at ease". The abstract sequence of movements in his ballets that had often to be danced in slow motion, seems natural to her. She sensed how to execute them with crystalline clarity and supple legatos. This style of slow well-defined dance steps is technically exacting and demanding in strength and balance. Tetley's work, moreover, requires intellectual distance, purity, and emotion.

Eva's capacity to appear cool and at the same time femininely sensual was displayed in *Sphinx*, where she created a vibrant erotic atmosphere around this mythical figure of a winged feline female. Thereby she made the Sphinx appear in the light that has created her, as a legendary person allowed to live among humans only so long as she does not divulge her secret. When she falls in love with Oedipus and reveals her secret to save him from death, she dies as a woman and again becomes a lioness with wings and a girl's head.

Eva's experience with tragic modern ballets has taught her in turn to interpret passages in classical ballets with more expressiveness. In *The Sleeping Beauty*, i.e., she is no longer just the little princess but a person with a keen sensitivity who is aware of her power and shows disdain for her admirers. She plays the spoiled brat who condescends to accept homages, and then, smiling guilefully, whispers something to her girl friends that looks like a joke made at the expense of her suitors. A similar development can be observed in her interpretation of the role of the black swan in *Swan Lake*. She gives new traits of reality to her toying with the prince's feelings, to her knowledge of her own irresistibility and her gesture of malicious laughter. When she winds her arms like snakes and in a staccato drums with the tips of her toes, she seems to crush the soul of the prince.

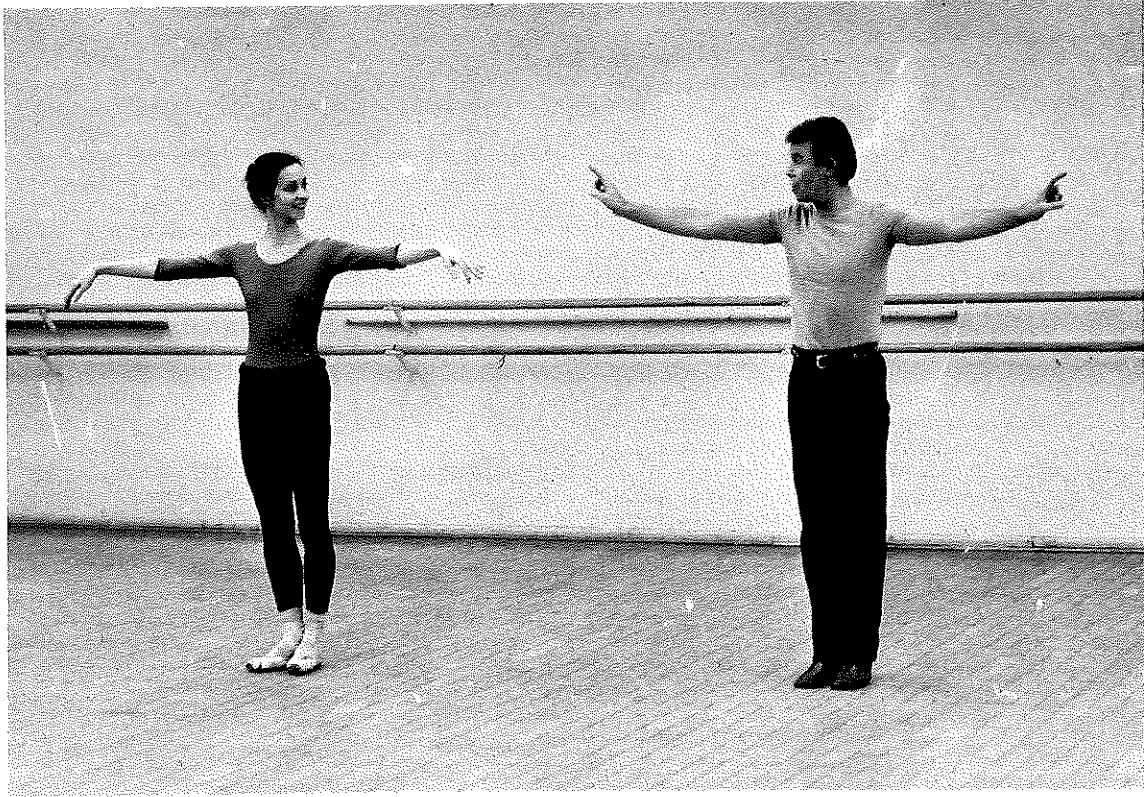
Despite such diversity, many spectators welcome the fact that Eva, by virtue of her appearance and character, remains above all a lyrical dancer. Our technical century has produced a full array of lively, extroverted dancers but only a few who can express the ethereal, delicate, and mysterious qualities of a romantic sensibility. Hence, it could be argued that Eva has not only a gift but a duty to particularly cultivate this aspect of her art. If someone tried to describe her in a few words, he would certainly emphasize the spiritual power of her dance, this ability to surround herself with an air of immaterial intangibility, as if her feet do not leave traces. The history of dance will doubtless reserve Eva Evdokimova a special place for being endowed to create the illusion that she is as elusive, airy and impalpable as a visitor from another planet sojourning only briefly on an earthbound stage. Her fame is assured for the mastery of a magic art which has enabled her to soar over time and space, and transmit the moonlit atmosphere of danced romanticism to modern ballet lovers.



53 *Adagio Hammerklavier* in 1976



54 *Cinderella* with Imre Dosza in 1977



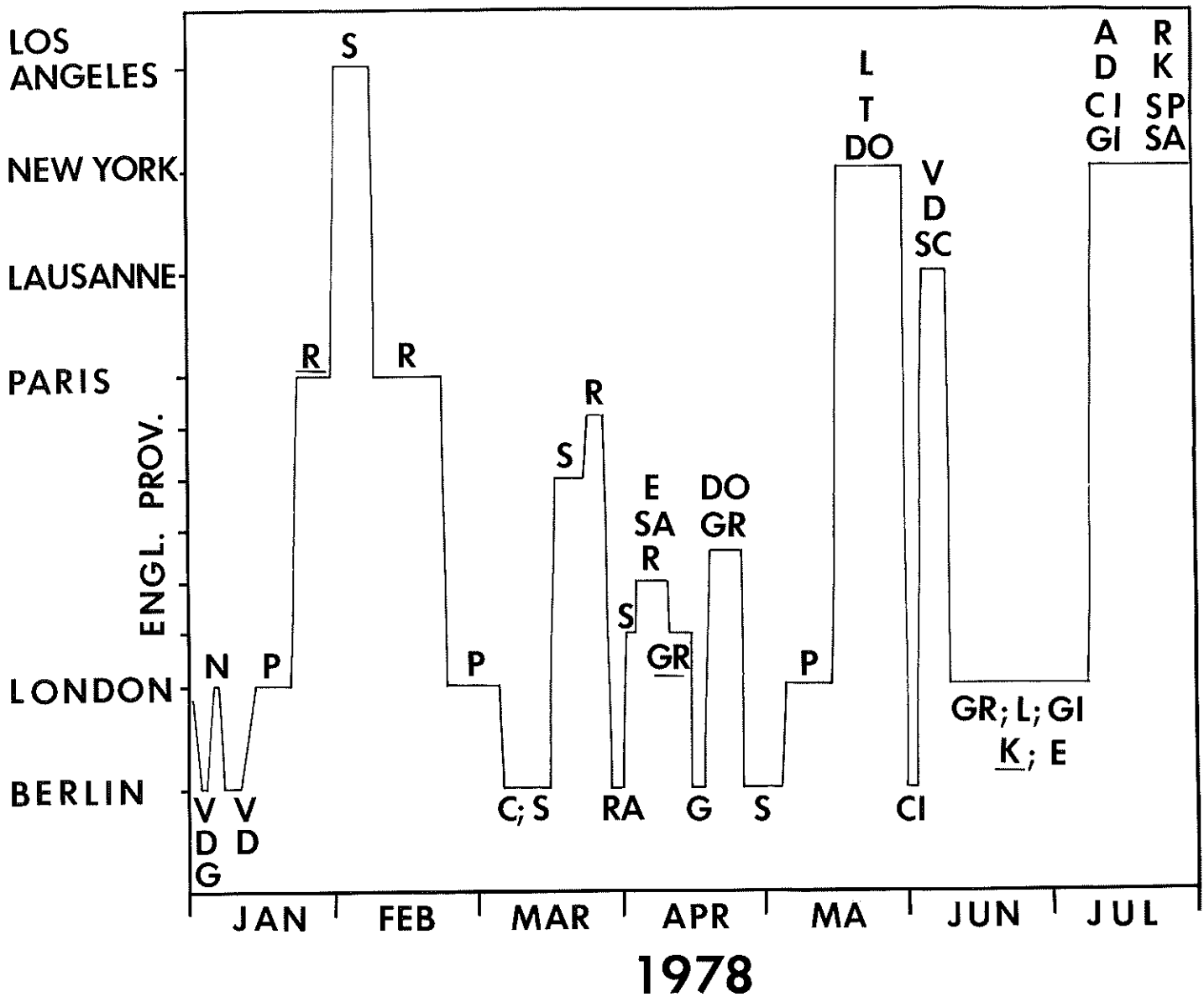
55 Rehearsal with Hans van Manen for *Daphnis and Chloé* in 1977



56 With Reda Sheta in *Daphnis and Chloé*



57 *La Fille Mal Gardée* in 1978



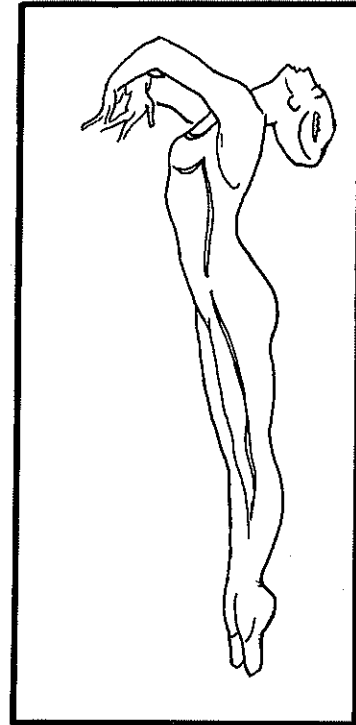
Abbreviations:

- A = Adagio Hammerklavier
- C = Coppelia
- CI = Cinderella
- D = Daphnis and Chloé
- DO = The Sleeping Beauty
- E = Etudes
- G = The Green Table
- GI = Giselle
- GR = Greening
- K = The Conservatory
- L = Les Sylphides

- N = The Nutcracker
- P = Rehearsals
- R = Romeo and Juliet
- RA = Raymonda
- S = Swan Lake
- SA = Sanguine Fan
- SC = Symphony in C
- SP = Le Spectre de la Rose
- T = Theme and Variations
- V = La Valse

The abbreviations underlined are premieres. The five marks called Engl. Prov. (English province) designate, from bottom to top, the towns of Oxford, Eastbourne, Southampton, Bradford, and Manchester.

59 Drawing by Paul Gehring
for *Tristan*



60 Program cover announcing three premieres
in Berlin in the spring of 1979

6 März

Deutsche Oper Berlin

1978/79

Die Ballettpremieren im März
Fräulein Julie

Tristan

27.3.1979

Fünf Tangos

31.3.1979

Choreographien von

Birgit Cullberg

Loyce Houlton

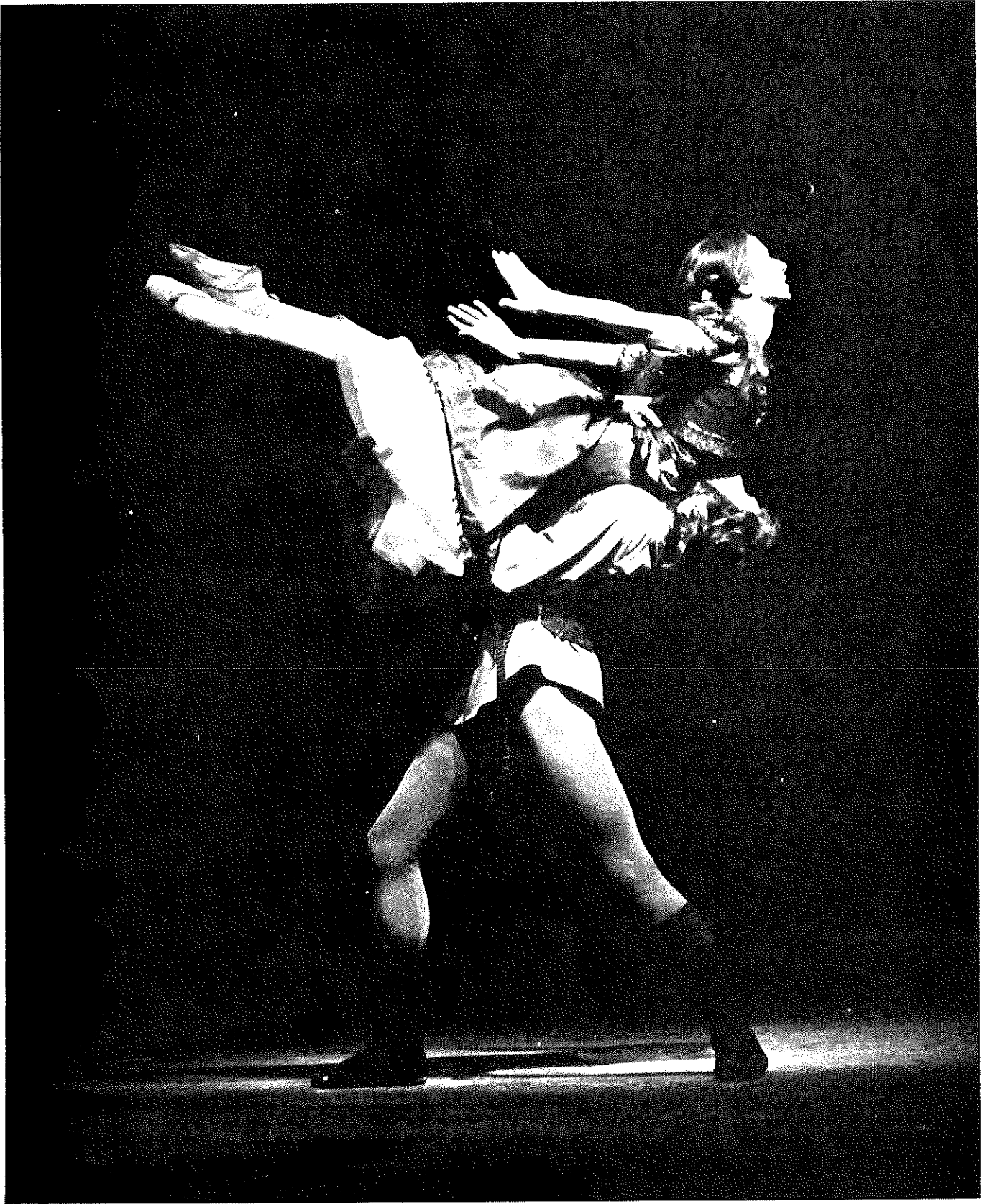
Hans van Manen



Eva Erskina



61 *Tristan* with Vladimir Gelvan in 1979



62 *The Idiot* with Reda Sheta in 1979

V. ACKNOWLEDGEMENTS

It was in the mid 1970's, after attending a performance of *Giselle* in Berlin, that I realized fully that ballet is a fleeting art living on only in memory. The ballerina attracted my attention in particular. She had shown me that dance, when the technique is so perfect as to escape notice, could be more than ethetic pleasure prompted by the harmony of music and movement. Her interpretation emphasized the message, and not just a sequence of steps. She thereby succeeded in communicating about human relations, in opening up new realms of feelings, and in stimulating fresh fantasies. She had created an atmosphere that allowed the spectator to identify with events on stage. At the same time, her dance gave the impression of such ample space and freedom that I still felt infected by her lightness when leaving the theater -- a lingering vision full of activity and energy, almost free from bodily limitations.

Through my efforts to learn more about this ballerina, I soon had to discover that there existed little written material about Eva Evdokimova, which, in retrospect, probably reflects her carefree attitude toward publicity. To remedy this deficiency, I decided to collect biographical data on her and describe the nature of her art. The result led to this book. During its preparation, I often received answers to specific questions on the ballerina's career from Eva Evdokimova herself. Yet she does not think in terms of history, collects rarely newspaper articles or programs on her performances, and like many representatives of the quiet arts, is not a talkative person. As Maria Holtz, another Berlin dancer and a friend of hers, once put it: "Her voice is low, but her dance is loud."

Someone who succeeded in getting Eva Evdokimova to express herself freely was Hagen Kleinert. Without him I would have probably never known the dancer personally. He also read and commented on the manuscript. Similarly, Gerhard Goebel and

Karl-Heinz Taubert were so kind to make critical suggestions as how to improve the text. I would like to thank all three of them. Another person of great help was Mrs. Thora Evdokimova, who is present at her daughter's performances whenever possible and once influenced the critic Klaus Geitel to say: "Also an unearthly being like Eva Evdokimova has a mother who is from this world." Information was also provided by the administrators at the theaters in Berlin, London, Copenhagen, and Monte Carlo. Among them I would like to mention Bettina Hagen-Groll from the Berlin Opera House. My special thanks finally go to Diana Teschmacher-Coleman and Theodore Schuker who spent a lot of time and effort bringing my English translation of the book to a publishable form. They also inspired me to rewrite passages in the German edition.

VI. CHRONOLOGY

The following list of Eva Evdokimova's performances is not necessarily complete. It has been compiled from documents available and supplemented by the artist's own recollection of her career.

1. With the Corps de Ballet in Copenhagen

1966: *La Sylphide*; *The Kermis at Bruges*; *Aimez-vous Bach?*; *Dream Pictures*

1967: *Napoli*; *Symphony in C*; *Moon Reindeer*

1968: *Giselle*; *Petrushka*; *The Conservatory*; *La Ventana*

1969: *Le Sacre du Printemps* (for TV); *Swan Lake*; *Miss Julie*

2. Half Solo Parts and Smaller Solo Parts

a) WITH THE ROYAL DANISH BALLETT

1966: *The Three Musketeers* (one of the ladies in court); *La Sylphide* (pas de trois); *The Kermis at Bruges* (divertissement in the garden)

1967: *Napoli* (pas de six and tarantella); *Helios* (small solo part for TV)

1968: *Etudes* (pas de quatre for TV); *Don Juan* (small solo part); *Donizetti Variations* (pas de trois)

1969: *Swan Lake* (Polish dance)

b) WITH THE BERLINER BALLETT

1969: *Symphony in C* (first and fourth movements); *Firebird* (Zarevna); *Swan Lake* (one of the big swans)

1970: *The Sleeping Beauty* (fairy)

3. Leading Roles

Date when first danced	Name of the ballet	Name of the company where E.E. first danced the ballet and later performances with other companies	Choreographer/Composer	Partner
1967 (Mar.)	<i>Aspects</i>	Royal Danish Ballet	F. Schaufuss/Rachmaninov	P. Martins
1968 (Dec.)	<i>The Flower Festival at Genzano</i>	in England (Pas de deux) 1970: Berliner Ballett 1971: London Festival Ballet 1971: Kathleen Crofton Ballet 1973: Stuttgarter Ballett	Bournonville-von Rosen/ Helsted (Pas de deux) (Pas de deux) (Pas de deux)	J. Trimmer E. Bruhn C. Atanassoff P. Mallek P. Schaufuss R. Nureyev E. Madsen
1969 (Oct.)	<i>Concerto</i>	Berliner Ballett	MacMillan/Shostakovich	R. Holz K. Beelitz P. Bortoluzzi
(Nov.) (Dec.)	<i>Episodes</i> <i>The Sleeping Beauty</i>	Berliner Ballett Berliner Ballett 1973: London Festival Ballet 1974: Düsseldorfer Ballett 1974: Münchener Ballett 1975: London Festival Ballet 1978: American Ballet Theater	Balanchine/von Webern Petipa-MacMillan/ Tchaikovsky Petipa-Stevenson Petipa-Walter Petipa-Nureyev Petipa-Skeaping-Tudor	D. Gobe K. Beelitz R. Sheta P. Breuer P. Breuer H. Bosl R. Nureyev J. Käge C. Tippet
1970 (Feb.)	<i>Apollo</i>	Berliner Ballett 1973: Geneva Ballet 1980: Florence Ballet	Balanchine/Stravinsky	F. Kapuste P. Bortoluzzi P. Breuer R. Nureyev
(Aug.)	<i>Les Sylphides</i>	Monte Carlo Ballet 1972: Gothenburg Ballet 1974: Royal Danish Ballet 1977: London Festival Ballet	Fokine/Chopin	M. Birkmeyer P. Beaumont P. Schaufuss
(Aug.)	<i>Pas de Quatre</i>	Monte Carlo Ballet	Fokine-Markova Perrot-Dolin/Pugni-Minkus	P. Schaufuss C. Fracci A. Alonso E. Terabust
(Oct.)	<i>The Scarecrows</i>	1980: in Mexico Berliner Ballett	Luipart/Reimann	K. Beelitz

Date when first danced	Name of the ballet	Name of the company where E.E. first danced the ballet and later performances with other companies	Choreographer/Composer	Partner
(Nov.)	<i>Symphony in C</i>	Berliner Ballett	Balanchine/von Webern	R. Holz
(Nov.)	<i>Giselle</i>	Berliner Ballett (also in Bonn, Hamburg, New York, and Israel)	Coralli-Perrot-Tudor/Adam	C. Atanassoff P. Breuer I. Dosza V. Gelvan R. Nureyev A. Godunov C. Atanassoff P. Breuer P. Schaufuss R. Nureyev
		1971: London Festival Ballet (also in New York, Washington D.C., and Australia)	Coralli-Perrot-Skeaping	H. Bosl R. Cragun H. Meister A. Labis
		1972: Münchener Ballett 1972: Stuttgarter Ballett 1973: Helsinki Ballet (with the ballets at Riga, Minsk, Tallinn, Leningrad)	Coralli-Perrot-Wright Coralli-Perrot-Wright	G. Esquivel A. Godunov A. Godunov
		1976: Tokyo Ballet 1980: American Ballet Theater 1980: Ballets at Buenos Aires, São Paulo and Santiago		
1971 (Feb.)	<i>Napoli</i>	Göteborg Ballet	Bournonville/Paulli-Helsted-Gade-Lumbye	P. Beaumont
(July)	<i>Monotones</i>	Berliner Ballett	Ashton/Satie	K. Beelitz- R. Holz
(Aug.)	<i>La Sylphide</i>	Kathleen Crofton Ballet 1971/72: Royal Danish Ballet	Bournonville/Løvenskjold Bournonville-Flindt	R. Nureyev R. Ryberg
(Sep.)	<i>Paquita</i>	1979: London Festival Ballet Monte Carlo Ballet	Bournonville- P. Schaufuss Mazilier/Delvedez-Minkus	P. Schaufuss M. Denard
(Sep.)	<i>L'Histoire du Soldat</i>	Berliner Ballett	Baumann/Stravinsky	G. Willer
(Dec.)	<i>Swan Lake</i>	Berliner Ballett	Petipa-Ivanov-MacMillan/ Tchaikovsky	P. Breuer A. Labis V. Gelvan A. Godunov P. Breuer P. Schaufuss H. Bosl H. Bosl B. Marks I. Dosza P. Breuer A. Labis I. Nagy A. Godunov
		1972: London Festival Ballet	Petipa-Grey	
		1973: Münchener Ballett 1973: Stuttgarter Ballett 1972/73: Royal Danish Ballet 1974: Budapest Ballet 1974: Monte Carlo Ballet	Petipa-Cranko Petipa-Cranko Petipa-Flindt (second act)	
		1977: American Ballet Theater 1980: Ballet at Buenos Aires	Petipa-Blair	

Date when first danced	Name of the ballet	Name of the company where E.E. first danced the ballet and later performances with other companies	Choreographer/Composer	Partner
1972 (Apr.)	<i>Tchaikovsky Concerto</i>	Berliner Ballett	Balanchine/Tchaikovsky	K. Beelitz- R. Holz
(May)	<i>Fantasies</i>	Berliner Ballett	Clifford/Williams	R. Holz
(Aug.)	<i>Raymonda</i>	Züricher Ballett (also in Lausanne) 1975: Berliner Ballett	Petipa-Nureyev/Glazunov Petipa-Gsovsky-Beriozoff	R. Nureyev A. Labis R. Sheta B. Marks
(Dec.)	<i>The Nutcracker</i>	Royal Danish Ballet 1973: London Festival Ballet 1976: London Festival Ballet 1979: Berliner Ballett	Petipa-Ivanov-Flindt Tchaikovsky Petipa-Ivanov-Carter Petipa-Ivanov-Hynd Petipa-Ivanov-Nureyev	P. Breuer P. Breuer P. Breuer V. Gelvan R. Nureyev
1973 (Jan.)	<i>Le Spectre de la Rose</i>	Monte Carlo Ballet	Fokine/von Webern	B. Berg
(May)	<i>Coppélia</i>	1978: London Festival Ballet Berliner Ballett	Fokine-Beriozoff Saint Léon-Pares/Delibes	R. Nureyev P. Breuer V. Gelvan
(Nov.)	<i>Romeo and Juliet</i>	Münchener Ballett 1974: Berliner Ballett 1976: Johannesburg Ballet 1977: London Festival Ballet (also in Paris and Australia)	Cranko/Prokofiev Boyartchikov Nureyev	P. Breuer H. Bosl P. Breuer I. Dosza V. Gelvan P. Breuer R. Nureyev
1974 (Jan.)	<i>Pelleas and Mélisande</i>	Berliner Ballett	Walter/Schönberg	P. Breuer
(Nov.)	<i>Petrushka</i>	Berliner Ballett	Fokine-Taras/Stravinsky	K. Beelitz V. Gelvan
1975 (Nov.)	<i>La Bayadère</i>	Berliner Ballett	Petipa/Minkus	P. Breuer
(Dec.)	<i>Le Corsaire</i>	1975: Monte Carlo Ballet in Milan (Pas de deux) in Tokyo (Pas de deux)	Mazilier/Drigo	P. Breuer A. Labis V. Gelvan
(Dec.)	<i>Don Quijote</i>	London Festival Ballet 1976: in Moscow (Pas de deux) 1980: Züricher Ballett	Petipa-Gorsky-Borkovsky/ Minkus Petipa-Nureyev	P. Breuer A. Labis R. Nureyev

Date when first danced	Name of the ballet	Name of the company where E.E. first danced the ballet and later performances with other companies	Choreographer/Composer	Partner
1976 (Jan.)	<i>Adagio Hammerklavier</i>	Berliner Ballett	van Manen/Beethoven	L. Rhodes V. Gelvan
(Sep.)	<i>Sanguine Fan</i>	London Festival Ballet	Hynd/Elgar	P. Clarke D. von Loggenburg
(Nov.)	<i>Spartacus</i>	in Moscow (Pas de deux)	Grigorovich/Khachaturian	A. Labis
1977 (Jan.)	<i>La Valse</i>	Berliner Ballett	Balanchine/Ravel	V. Gelvan
(Jan.)	<i>Daphnis and Chloé</i>	Berliner Ballett	van Manen/Ravel	R. Sheta V. Gelvan
(Mar.)	<i>Cinderella</i>	Berliner Ballett (also for TV)	Panov/Prokofiev	V. Gelvan I. Dosza
(Apr.)	<i>Etudes</i>	London Festival Ballet	Lander/Riisager	P. Breuer P. Schaufuss
(Nov.)	<i>Agon</i>	Berliner Ballett	Balanchine/Tchaikovsky	V. Gelvan
(Dec.)	<i>Opus 5</i>	Berliner Ballett	Béjart/von Webern	V. Gelvan
(Dec.)	<i>The Green Table</i>	Berliner Ballett	Jooss/Cohen	K. Beelitz
1978 (Apr.)	<i>Greening</i>	London Festival Ballet	Tetley/Nordheim	K. McCombie D. von Loggenburg
(May)	<i>Theme and Variations</i>	American Ballet Theater	Balanchine/Tchaikovsky	J. Meehan
(June)	<i>The Conservatory</i>	London Festival Ballet	Bournonville/Pauli	R. Nureyev K. McCombie
(Nov.)	<i>La Fille Mal Gardée</i>	Berliner Ballett	Dauberval-Pares/Hertel	V. Gelvan
1979 (Jan.)	<i>Firebird</i>	Berliner Ballett	Cranko/Stravinsky	K. Beelitz
(Mar.)	<i>Tristan</i>	Berliner Ballett	Houlton/Henze	V. Gelvan V. Gelvan
(June)	<i>The Idiot</i>	Berliner Ballett (also in New York and Washington D.C.)	Panov/Shostakovich	V. Gelvan R. Nureyev
(Nov.)	<i>Sphinx</i>	London Festival Ballet	Tetley/Martinu	J. Kåge
1980 (July)	<i>Miss Julie</i>	Berliner Ballett (also in New York)	Cullberg/Rangström	R. Nureyev R. Sheta F. Augustyn
1981 (Mar.)	<i>Las Hermanas</i>	Berliner Ballett	MacMillan/Martin	R. Holz
(Nov.)	<i>Childe Harold</i>	Berliner Ballett	Spoerli/Berlioz	V. Gelvan
(Dec.)	<i>Gala Performance</i>	Berliner Ballett	Tudor/Prokofiev	D. Roland
1982 (Feb.)	<i>Medea</i>	Torino Ballet	Cullberg-Carbone/Bartok	P. Breuer

VII. FROM THE DANCER'S ALBUM



63 Jumping into an international career: *Swan Lake* on a guest performance in Copenhagen in 1972



64 "Eva Evdokimova has chosen the rarest of all possible ways to reign over the world of art: that of not being part of this world. Or at least not seeming to be so." (K. Geitel)



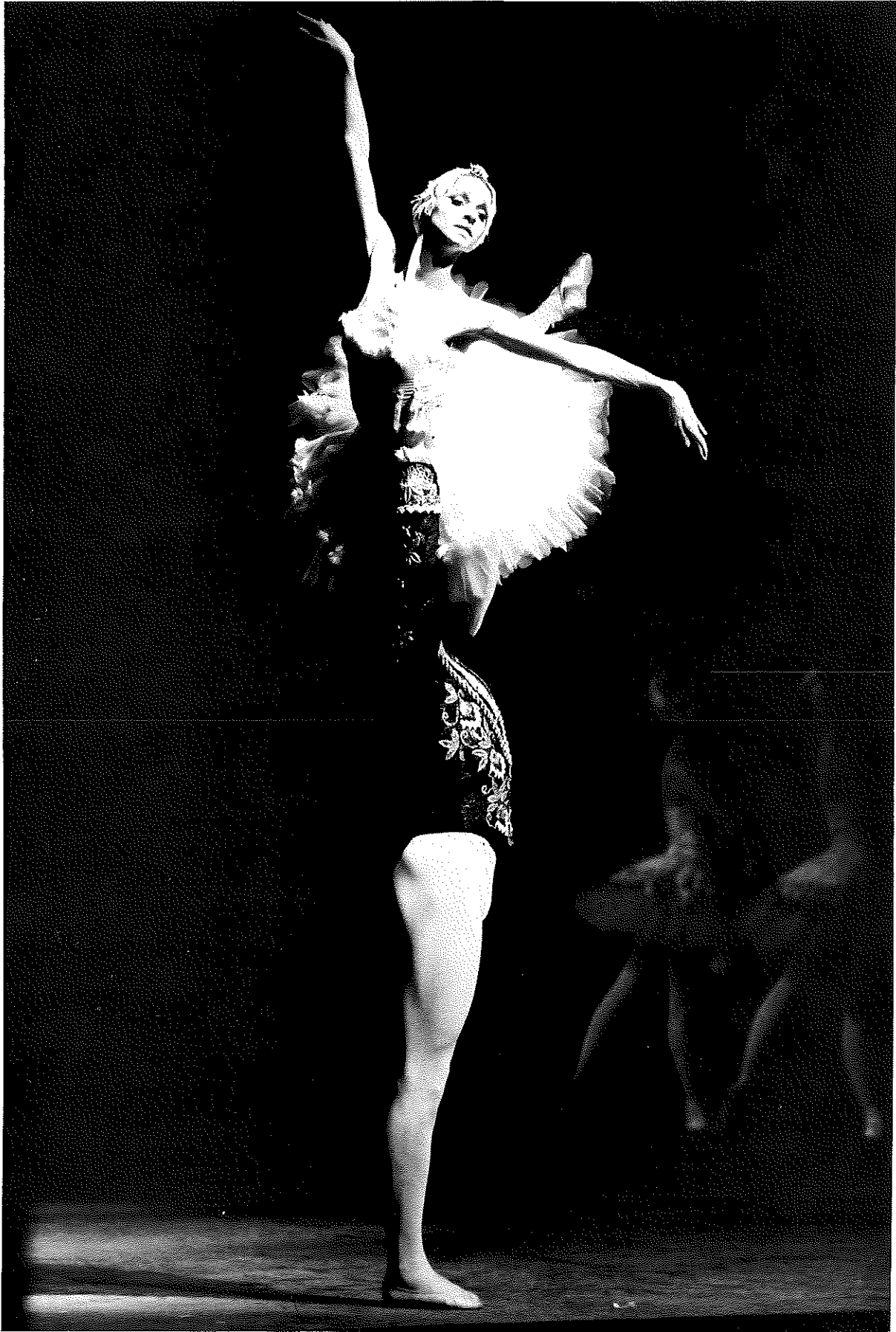
65 In symmetry with Hannelore Peters in *Fantasies* in 1972



66 Pose taken in *La Sylphide* in 1972. "Poses...will arrest a ballerina in her flight, but the dance will run through them and find in them a new beginning." (R. Austin)



67 Dynamic Spanish dance from *Coppelia* in 1973





69/70 and her former schoolmate Heinz Bosl





71 Flirt between Count Paris and Juliet in *Romeo and Juliet* in 1974.

Shakespeare : "It is to be all made of fantasy
All made of passion, and all made of wishes."



72 *Raymonda* in 1975



73 "Ballet reflects the soul's adventures." (Th. Gautier)
With Attilio Labis in *Swan Lake* in 1975



74 *Swan Lake* in 1976



75 *La Valse* in 1977



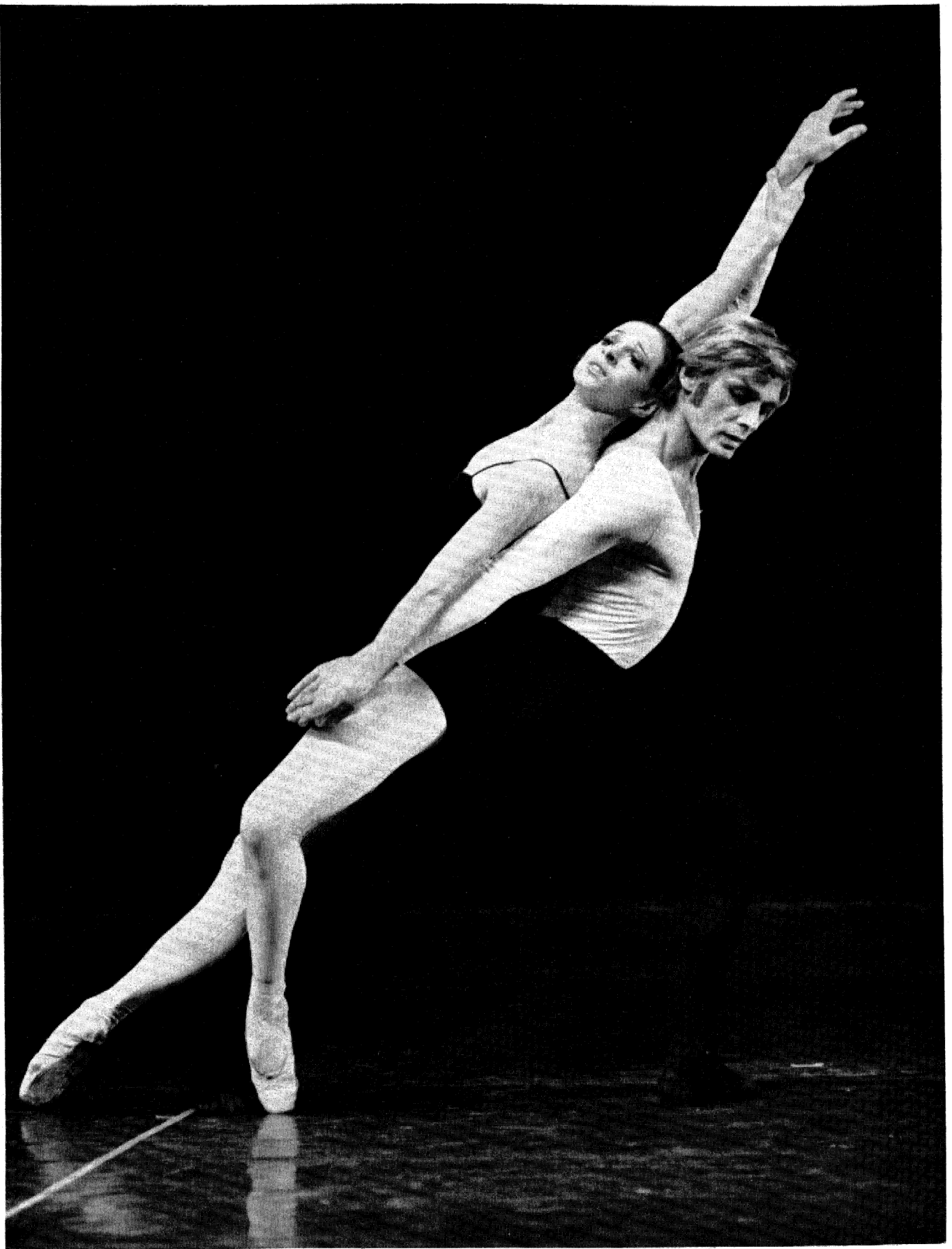
76 In *Adagio Hammerklavier*, displaying "that balanced ballerina equilibrium which seems to defy gravity." (K. Geitel)



77 *Cinderella* in 1977



78 "With her steps she seems to sweep away all fatigue on earth." (P. Valéry)



79 *Agon* with Vladimir Gelvan in 1978: "The pas de deux is a joint attempt to reach perfection." (G. Reinholm)



80 *Petrushka* in 1978

"Talent is to hide technique under a quiet orderliness." (A. Bournonville)



81 *Les Sylphides*: "She floats like a ghost immersed in her white muselin, like a blissful shadow whose rosy fingertips' touch barely bends the heavenly flowers." (Th. Gautier)

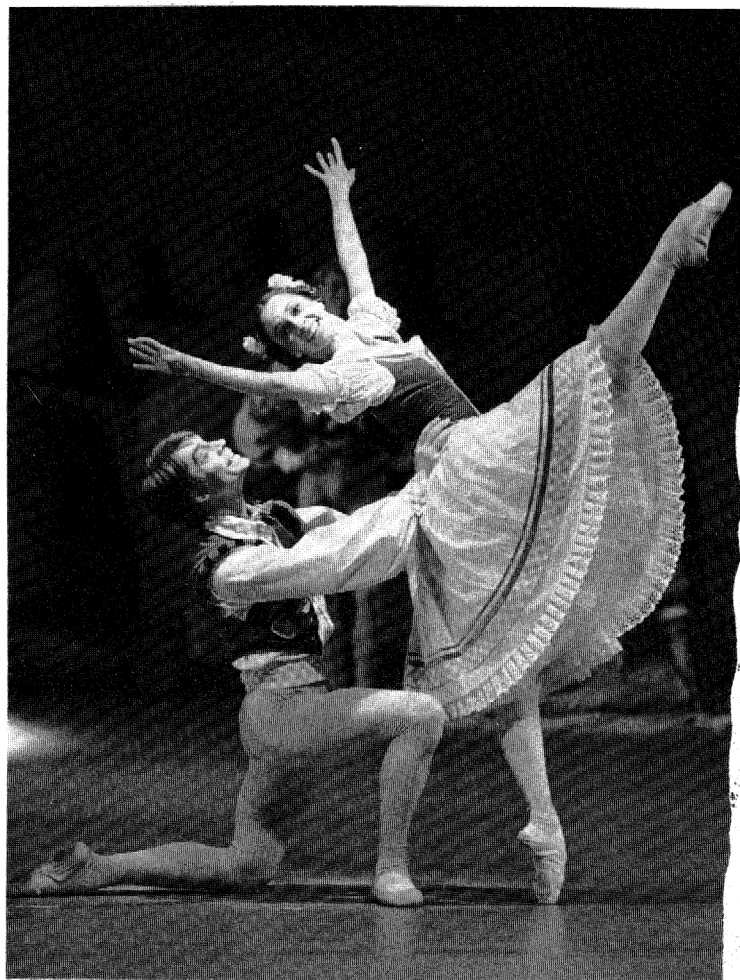


82 Bronze statue by Tom Merrifield for *Greening* in 1978: "Dance in the classical ballet is...a kind of living sculpture,...an expression of an universal truth about human nature." (R. Austin)

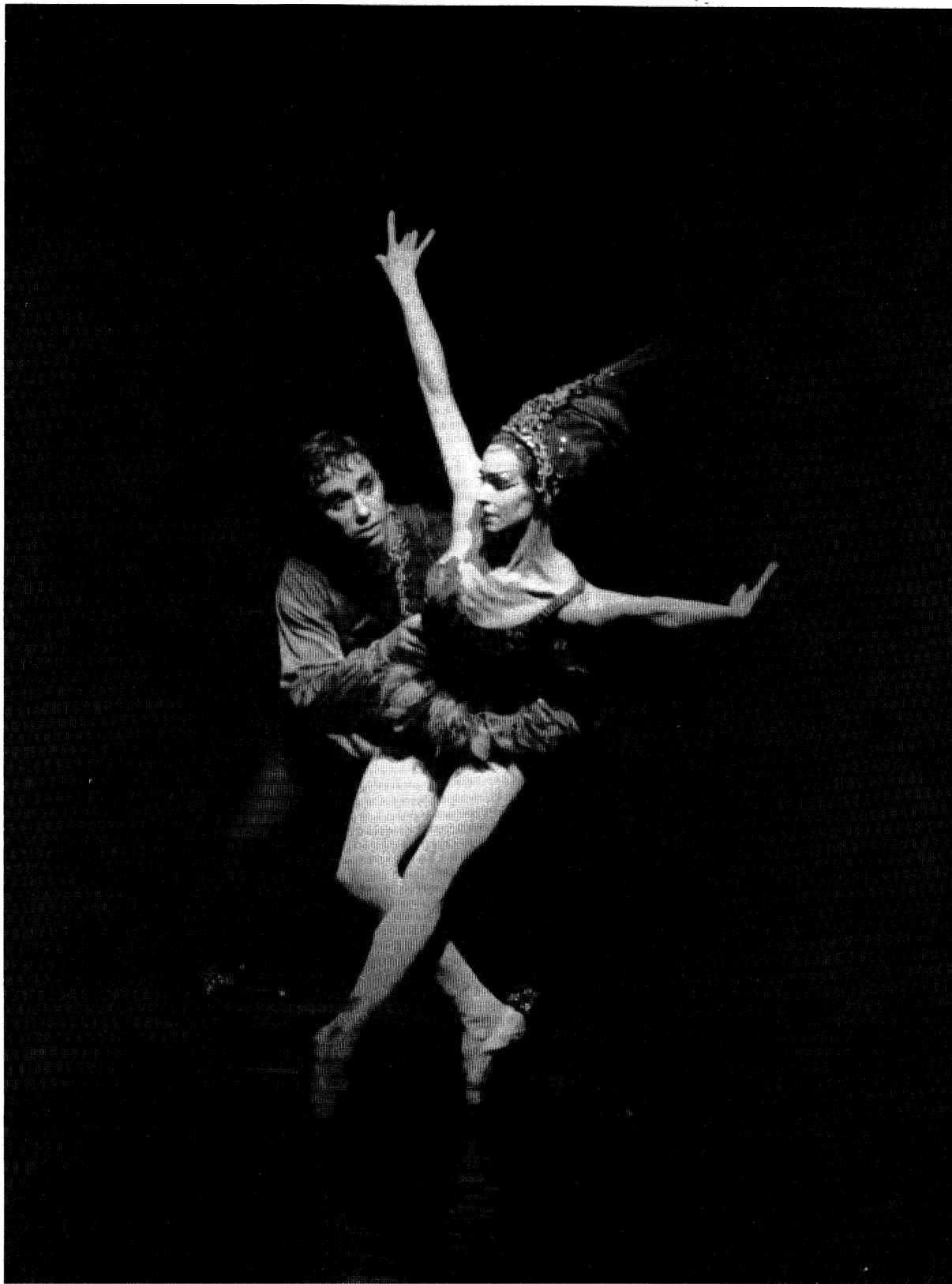


83 As a witty, uncomplicated, happy dancer in humorous ballets.

La Fille Mal Gardée in 1978, with choreographer José Pares as mother



84 and Vladimir Gelvan as friend



85 *The Firebird* in 1979: "Dancing is a way of living." (H. de Balzac)

Höhepunkte des Balletts in der Deutschen Oper:

Rudolf & Eva



Die Deutsche Oper hat für fünf Ballettabende im Januar (22./23./26./30. und 31.) den bekannten Tänzer Rudolf Nurejew engagieren können. Während der ersten beiden Aufführungen werden je vier moderne Stücke getanzt, bei denen der musikalische Hintergrund zum Teil durch Gesang gestaltet wird. Dieses allein von Gasttäncern bestrittene Experiment wird in Berlin, wo man eher durch gelungene klassische Arrangements verwöhnt ist, mit Spannung erwartet. An den letzten drei Abenden steht das romantische Ballett „Giselle“ auf dem Programm, bei dem die hiesige Primaballerina bulgarischer Abstammung, Eva Evdokimova, die Partnerin des russischen Tänzers sein wird. Fünf Abende mit künstlerisch hohem Niveau können erwartet werden, da durch die Gegenwart von internationalen Größen des Tanzes im allgemeinen auch die anderen Tänzer zu Höchstleistungen angespornt werden.

Dies konnte auch beim letzten Besuch Nurejews im November vergangenen Jahres beobachtet werden. Damals wurde ebenfalls „Giselle“ aufgeführt und dank der Spannkraft aller anderen Tänzer enthusiastisch von den Zuschauern gefeiert. Manch ein Experte äußerte, daß keine Tänzerin die lyrischen Szenen

einer keimenden und dann durch soziale Schranken tragisch endenden Liebe so eindrucksvoll und mitreißend darstellen könne wie die Evdokimova. Auch gewann der mehr die männliche Rolle fordernde zweite Akt durch das souveräne und kraftvolle Auftreten Nurejews neue Dimensionen. Allerdings ist zu beden-

ken, daß die festliche Atmosphäre jenes Abends zu einem großen Teil durch die Anwesenheit des Königs von Jordanien stimuliert wurde, der Berlin einen offiziellen Besuch abstattete. Die Präsenz königlichen Geblüts scheint immer noch in Hochstimmung zu versetzen.

Der Abend im November war nicht der erste gemeinsame Auftritt Nurejews mit der Berliner Primaballerina. Eva und Rudolf kennen sich schon seit langem. Bei ihrer ersten flüchtigen Begegnung in London Anfang der 60er Jahre war Eva noch eine junge Schülerin der Royal Ballet School gewesen. Der um zehn Jahre ältere Nurejew dagegen hatte nach seiner Asylsuche im Westen zusammen mit Margot Fonteyn bereits große Erfolge. Später sahen sich die beiden in Kopenhagen wieder, wo Eva von 1966 bis 1969 im Königlich Dänischen Ballett tanzte. Aber auch dieses Treffen war nur flüchtig. Gemeinsame Partner waren sie erstmals im Jahre 1971 während einer Europa-Tournee, die u. a. nach Nizza, Madrid und Stuttgart führte. Eva war damals bereits fest als Solistin in Berlin verpflichtet. Auf der Tournee lernte Rudolf den Charme, die Kraft, präzise Technik und Eleganz der Bewegungen Evas schätzen, so daß weitere gemeinsame Gastspiele in Zürich (1972), London (1975), Australien (1975 u. 1977) und Paris (1976 u. 1978) folgten. Während der zweiten Pariser Aufführung im Januar/Februar letzten Jahres gelang es den beiden, das Publikum der nüchternen Atmosphäre des Sportpalastes zu entreißen und ganz in den Bann der Liebe von „Romeo und Julia“ zu ziehen. Viele Pariser waren vor allem von der hohen künstlerischen Ausstrahlung der Ballerina mit dem komplizierten Namen fasziniert.

Zwischen den sporadischen gemeinsamen Gastspielen seit 1971 ging jeder seine eigenen Wege. Nurejew tanzte, gab sein Debut als Filmdirektor für seine Produktion „Don Quijote“ (1972), besprach eine Schallplatte mit Strawinskys „Geschichte eines Soldaten“ (1975) und spielte die Hauptrolle in dem Nostalgiefilm über Rudolf Valentino (1976). Zahlreiche Interviews in Radio, Fernsehen und Pressemedien prägten seinen Namen auch den Laien des Balletts ein.

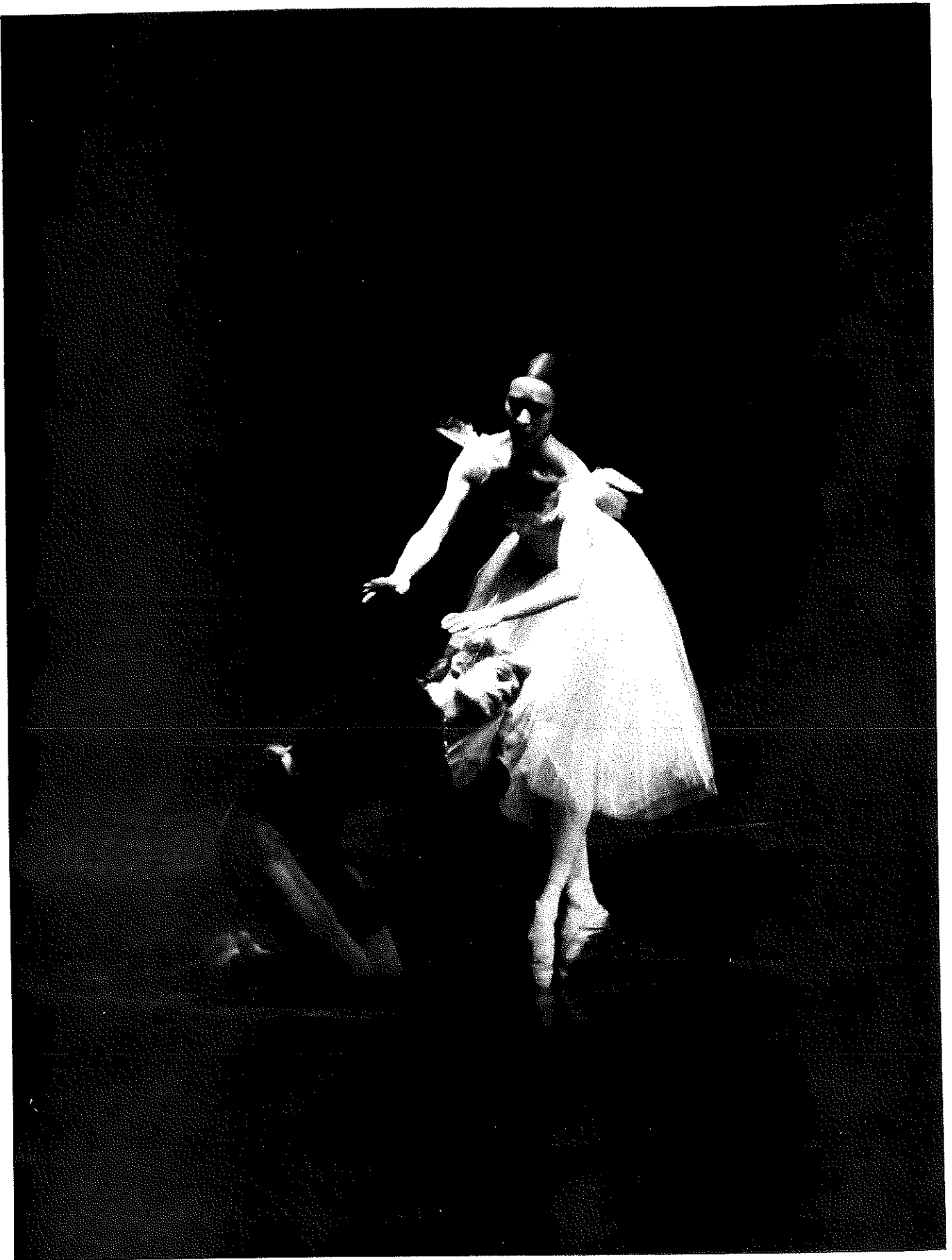
Eva Evdokimova hat in den letzten Jahren eine hohe tänzerische Perfektion erreicht. Durch Gastauftritte in Johannesburg, New York und Los Angeles erlangte sie internationalen Ruhm. Um auch die Berliner von Zeit zu Zeit durch eine Vorführung zu erfreuen, hat sie zahlreiche andere Einladungen ausschlagen müssen.

Annemarie Kleinert

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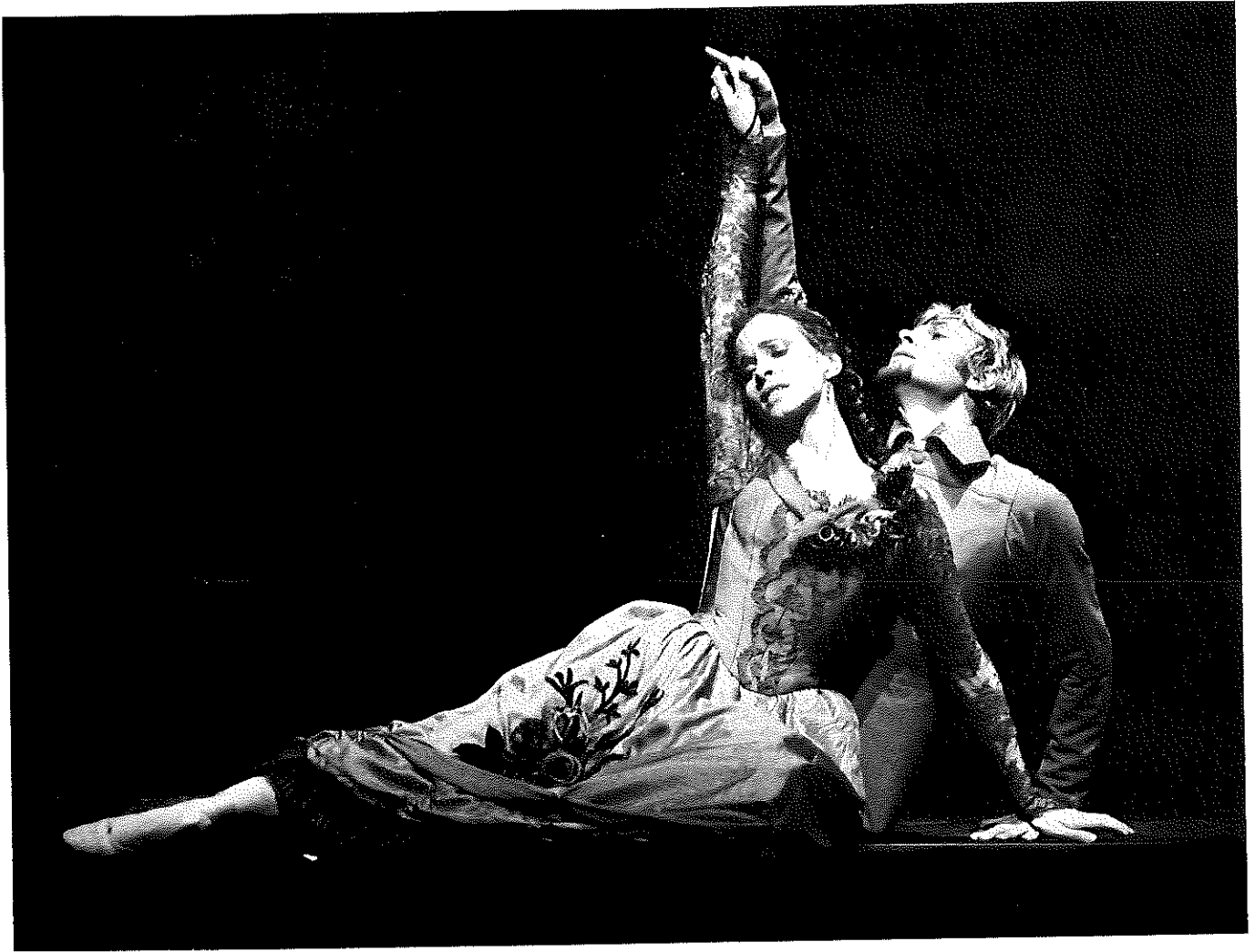
87 *Giselle* with Rudolf Nureyev in 1979



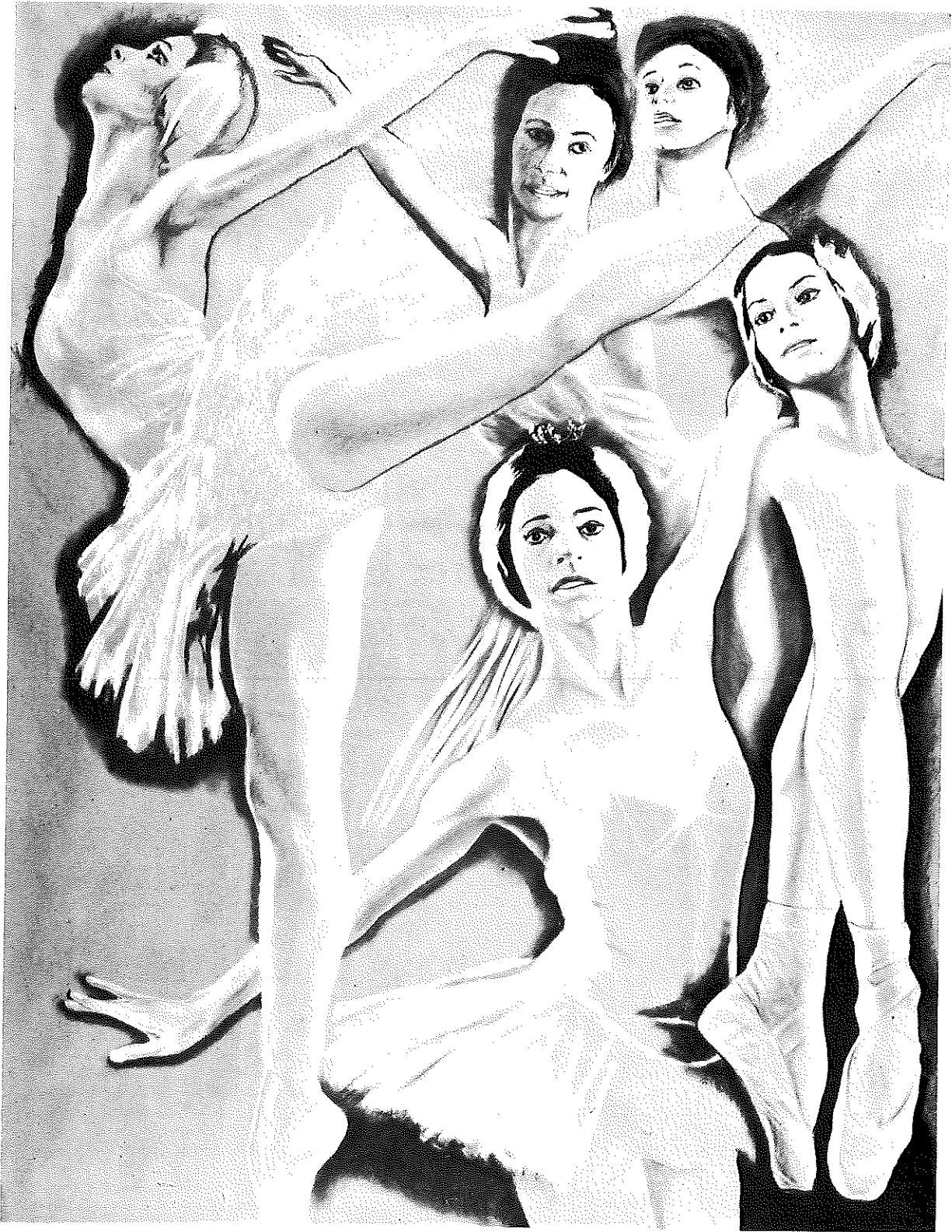
88 "In Evdokimova's dance, *Giselle's* libretto seems to be written in verse - and the lines have sound." (K. Geitel)



89 *Tristan* in 1979, carrying a message about the drama of human relations and feelings



90 In the role of the suffering, high-minded Nastassya in *The Idiot*, with Vladimir Gelvan in 1979



91 Sketches by Karl Eggers in 1981



92 *The Nutcracker* in 1980:

"A princess...with a foot strong as steel who could stand on the proverbial pea,
if not sleep on one." (K. Geitel)

Photographic Credits

- front cover Mike Davis, London: *Swan Lake* in 1972
- 1 Dönhöft, Cologne: *The Sleeping Beauty* in 1970
 - 2 Willi Saeger, Berlin: *Raymonda* in 1975
 - 3 Zoë Dominic, London: *Giselle* in 1979
 - 4 From a Japanese magazine: *Giselle* with George Esquivel in 1976
 - 5-9 Private collection: In Munich in 1951, 1954 and 1956
 - 10 Mike Davis: At the Royal Ballet School in 1963
 - 11 Private collection: With Maria Fay in London in 1965
 - 12 Roy Round, London: Studio photo in 1965
 - 13 Rigmor Mydtskov, Copenhagen: *Napoli* with Eva Kloborg and Dinna Bjorn in 1967
 - 14 Nordisk Pressefoto, Copenhagen: rehearsal back stage in 1967
 - 15 Drawing by Eric Werner for *Aspects* in 1967
 - 16 Rigmor Mydtskov: *Aspects* with Peter Martins in 1967
 - 17 Nordisk Pressefoto: With members of the club of Danish supernumeraries in 1969
 - 18 Diploma earned in Moscow in 1969
 - 19 Diploma earned in Varna in 1970
 - 20 Story Press, Berlin: *The Sleeping Beauty* with Lilo Herbeth and Gerd Heruth in 1969
 - 21 Story Press: *Apollo* with Paolo Bortoluzzi in 1970
 - 23-22 Ludwig Binder, Berlin: *The Scarecrows* with Klaus Beelitz in 1970
 - 24 Private Collection: In Leningrad with Natalia Dudinskaya and Hans Meister in 1970
 - 25 Mike Davis: *Giselle* in 1970
 - 26 Ludwig Binder: *Monotones* with Klaus Beelitz and Rudolf Holz in 1971
 - 27 Willi Saeger: *L' Histoire du Soldat* with Gundolf Willer in 1971
 - 28 Ilse Buhs-Remmler, Berlin: *Giselle* in 1971
 - 29 Program of the Berlin Opera for *Giselle* on November 28, 1970
 - 30 Rigmor Mydtskov: Portrait taken in 1969
 - 31 Jürgen Kranich, Berlin: *Giselle* with Cyril Atanassoff in 1971
 - 32 Ilse Buhs-Remmler: *Giselle* with Gerd Heruth and Katia Dubois in 1973
 - 33 Jürgen Kranich: *Giselle* with Alexander Godunov and Charlotte Butler in 1980
 - 34 Story Press: Curtain call after *Giselle*
 - 35 Dettel Dantz, Berlin: With King Hussein of Jordan and Rudolf Nureyev after a performance of *Giselle* in 1978
 - 36 Mike Davis: *The Flower Festival at Genzano* in 1971
 - 37 Mike Davis: *Giselle* with Cyril Atanassoff in 1971
 - 38 Tom Merrifield, London: Statue of the dancer by Tom Merrifield in 1977
 - 39 Richard Walker, London: Drawing by Richard Walker in 1978
 - 40 S. Enkelmann, Munich: *Swan Lake*
 - 41 Christian Holtz, Wiesbaden: Portraits taken in 1978
 - 42 Poster of the London Festival Ballet for *La Sylphide* in 1979
 - 43 Jennie Walton, London: *Etudes* with Peter Schaufuss in 1979
 - 44 Donald Southern, London: *Sphinx* with Jonas Kåge in 1980
 - 45 Story Press: *Swan Lake* in 1973
 - 46 Ludwig Binder: With Gert Reinholm and Egon Seefehlner in 1973
 - 47 Ilse Buhs-Remmler: Rehearsing *Pelleas and Mélisande* with Peter Breuer in 1973
 - 48 Jürgen Kranich: *Coppélia* with Alfonso Pinero in 1975
 - 49 S. Enkelmann: *Swan Lake* with Heinz Bosl in 1973

- 50 E. Niggemeyer for "Brigitte": With John Cranko and Richard Cragun in 1973
- 51 Story Press: *La Bayadère* with Peter Breuer in 1975
- 52 Willi Saeger: *Raymonda* with Attilio Labis in 1975
- 53 Harry Croner, Berlin: *Adagio Hammerklavier* in 1976
- 54 Jürgen Kranich: *Cinderella* with Imre Dosza in 1977
- 55 Story Press: Rehearsing *Daphnis and Chloé* with Hans van Manen in 1977
- 56 Jürgen Kranich: *Daphnis and Chloé* with Reda Sheta in 1977
- 57 Ilse Buhs-Remmler: *La Fille Mal Gardée* in 1978
- 58 Figure showing the dancer's work schedule from January to July 1978
- 59 "Der Abend": Drawing by Paul Gehring for *Tristan* in 1979
- 60 Jürgen Kranich: photo for program cover published by the Berlin Opera in 1979
- 61 Ludwig Binder: *Tristan* with Vladimir Gelvan in 1979
- 62 Story Press: *The Idiot* with Reda Sheta in 1979
- 63 John Johnsen, Copenhagen: *Swan Lake* in 1972
- 64 Jürgen Kranich: *Giselle* in 1971
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- 66 John Johnsen: *La Sylphide* in 1972
- 67 Ilse Buhs-Remmler: *Coppélia* in 1973
- 68 Ilse Buhs-Remmler: *Swan Lake* with Peter Breuer in 1973
- 69-70 S. Enkelmann: *Swan Lake* with Heinz Bosl in 1973
- 71 Willi Saeger: *Romeo and Juliet* with Igor Kosak in 1973
- 72 Ilse Buhs-Remmler: *Raymonda* in 1975
- 73 Jürgen Kranich: *Swan Lake* with Attilio Labis in 1975
- 74 Jürgen Kranich: *Swan Lake* in 1976
- 75 Jürgen Kranich: *La Valse* with Vladimir Gelvan in 1977
- 76 Jürgen Kranich: *Adagio Hammerklavier* with Vladimir Gelvan in 1977
- 77 Willi Saeger: *Cinderella* in 1977
- 78 Ludwig Binder: *Cinderella* in 1977
- 79 Ilse Buhs-Remmler: *Agon* with Vladimir Gelvan in 1978
- 80 Ludwig Binder: *Petrushka* with Klaus Beelitz in 1978
- 81 Jennie Walton: *Les Sylphides* with Peter Schaufuss and Vivien Loeber in 1978
- 82 Tom Merrifield: Statue by Tom Merrifield for *Greening* in 1978
- 83 Harry Croner: *La Fille Mal Gardée* with José Pares in 1978
- 84 Ludwig Binder: *La Fille Mal Gardée* with Vladimir Gelvan in 1978
- 85 Jürgen Kranich: *Firebird* with Klaus Beelitz in 1979
- 86 "tip" magazine: article published in January 1979
- 87 Ilse Buhs-Remmler: *Giselle* with Rudolf Nureyev in 1979
- 88 Jürgen Kranich: *Giselle* with Vladimir Gelvan in 1979
- 89 Jürgen Kranich: *Tristan* with Vladimir Gelvan, David Roland and Heidrun Schwaarz in 1979
- 90 Ilse Buhs-Remmler: *The Idiot* with Vladimir Gelvan in 1979
- 91 Willi Helwig, Berlin: Drawing by Karl Eggers in 1981
- 92 Ilse Buhs-Remmler: *The Nutcracker* in 1980
- 93 Günter Bargenda, Dortmund: Portrait of the author in 1980
- back cover: Roy Round: Studio photo in 1965

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