

## PART II

### DRAMA / CHOREOGRAPHY

#### 1. HISTORICAL EVOLUTION OF ADAGIO (ANALYSIS OF THE CHOREOGRAPHIC CONCEPT)

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**Abstract:** *By this study we propose to expose the steps that led to the development of the choreographic adagio. Without excluding the importance of the precursory period, the approach of the discourse introduces us into the middle of the 18<sup>th</sup> century, exactly in the age when this miracle of dancing began to assume clear contours. We remind of the entrées full of effects with high elevations of Auguste Vestris, the expressivity of Marie Salle, the Noverian manifesto certainly the pas de deux formula - which is used even nowadays - of Marius Petipa. The transformations of the subjects - from the mythology to the eternal theme of love - are completed by the different states of the danced dialogue. The deciphering of the symbols founding its gesticulation and explains the step or the choreographic element is visible through the scene of the balcony of ballet Romeo and Juliet by Prokofiev and by the meeting between Spartacus and Flavia in the ballet of Avram Hacıaturian. The state of poetry, of dreaming, noble rise of the soul towards unsuspected horizons, the adagio, confesses to us its filiation even beyond the border of the age. We consider that this paper is useful both for the teaching staff who must instruct the youngsters in vocational schools a profound and qualitative choreographic culture, and to those who are training in the art of dance.*

**Key words:** *adagio, ballet, dance, pas de deux, posture, music*

#### 1. Introduction

This study is rather a brief incursion into the fascinating world of choreography, rather than of classical dance, in order to expose part of the subtleties of the *adagio* construction. The actuality of the theme is emphasized by all the artistic events that include the choreographic act in its manifestations. Unfortunately, scientific debates on this subject are close to non-existent, not only in the national area, but in the global one as well. And, although we are ware of the controversies that can arise based on these reflections, we consciously undertake them, knowing that all is improvable, especially in an art that continues to enrich its forms of expression.

The entire universe can be described as a compendium of choreography, a gigantic ballet where the smallest element has a role, pursuing its stable figure. Medieval artists were passionate in describing the dance of death, but the dance of life would be a more proper concept. The social aspect of dance contains

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elements of psychology. Its function as an element of cohesion in the group was examined by anthropologists and can be felt by anyone who joins a party. Its subtleties are used even nowadays in order to distinguish sub-groups in a society. A dance style or even a step is - as choreographers well know it - a key of a social class, without distinction of nationality.

The analysis of the aesthetic facade of dance brings us into the foreground the fascination of the movement on certain various artists who experienced movement, and above all, explored the possibilities of kinetic art or the *movement of movement*. In its most elevated form, dance contains not only this element but also the infinitely rich savours of human personality. It is the perfect synthesis of the abstract and the human, of the mind and the intellect with the emotion, discipline with spontaneity, spirituality with the erotic attraction to which dance aspires; and in dance as a form of communication, it is the most vivid presentation of this act of merger which represents the ideal show. With its slow or rapid movements, based on the nature of the society or the conditions - there are different focuses on variable elements. The dance, transforming into a show experience, has found new forms of expression in order to intensify the profound communication between interpreters and the audience, lining from the virtuosity of the dance acts, to the novel unusual accompaniment. But the basic attraction remains the same - transmitting a state of veneration and emotion from the dancer to the on-looker.

The difficulty of rendering these feelings explains the complexity of the qualities necessary to produce it. An audience can be lighted by the show through mastery (skill) or explosive energy, through the lyricism full of grace, or violent comedy. It can be stimulated by unusual arrangements of steps, by the physical beauty of the dancers, by the dramatic means of stage set-ups. It can be stimulated by originality or enchanted by the banal or the familiar. The effect can be dominated by the choreographer, set decorator, composer or dancer. In its long race, he/she, the artist, matters the most. The history of dance indicates that the act of creation between the choreographer and the audience is the interpreter, in whose body the entire sequence of elements and even the history of the movement created by it resounds.

Lets not forget that, in an art which, nowadays depends entirely on memory - as poetry depended on during Homer - even ballet masters are doomed to a short, ephemeral fame. The vital change that helps us today to see the dance in the past is owed to the artists who made it visible. We remind that visual arts have played a distinctly important role in deciphering the history of dance, without mentioning the literature that allows us to decode vital elements regarding the evolution of this art. However, the great revelation was the invention of photography which changed everything. Today, we can not only see the physical forms of the dancers as they were - in films we can follow the direction and times of the movements. The recording is however partial, the effect of the human presence can only be guessed. As important is the emergence of notation systems of the dance which

can maintain the entire structure of the ballet, as a musical partition maintains a symphony. With these means, the history of dance is translated from passion to discipline which can also be a source of emotion and joy.

With the terminology *borrowed* from the musical space, *adagio* has won its individuality being loaded by a perfume full of poetry, beauty and sublime, as if all the wonders of the world have gathered here in order to fill our souls with the miracle of our existence. We called it the *essence of ballet*, being the most complex moment of a lesson and of a classical or contemporary ballet show, the climax of dance, of the expression of talent and of the skills of any interpreters. But, the road to the beauty of this sublime song of dance in order to become the symbol of expression, is long and often arduous, requires years of hard work and the appropriation of a multitude of complex elements, in order to create...a moment of happiness.

## 2. *Adagio* In Music

*If music disappears, all the joys and pain of earth could not get out a tear from the essence of the one risen from it.* Emil Cioran

Sonant art is born, as Adrian Iorgulescu reveals and argues in his paper *Timpul muzical materie și metaforă* (Musical Time Matter and Metaphor), from a fusion of spirituality, emotional and intellectual life, process filtered by permanent theory both on internal elements of music objectification (height, intensity, timber, duration) and on external factors of influence (human consciousness, philosophy, religion, etc.). “Fundamental unity”<sup>164</sup> that arises from music-time relationship becomes generative and, subsequently, leading into - as long as human existence in itself being temporally coordinated imposes the creation of man to report to the same unit. Thus, two relationships of reciprocity can be identified, relationships which are at the basis of human existence, respectively music: *man-time*, *music-time*..

*Adagio* (Italian lang.) - the expressive term naming the manner of execution of a musical fragment, slow, rare tempo of a work or the part of an ample musical genre - has been throughout the entire History of music, coming into contact with various sonant languages and syntaxes, philosophers and artistic aestheticians, each time maintaining the terminological integrity unambiguously. Even though it is found at the beginning of a sonant macrostructure or throughout the unfolding of several sections of it, *Adagio* draws the attention of a moment loaded with gravity, calm and auditory intensity, regardless of the musical category (genre; syntax; laic or religious; cult of folklore), vocal or instrumental apparatus, aesthetics or style. Although the term was taken by various artistic areas (and not only) - its meaning extending, without referring with propensity to the sonant art - *Adagio* remains closely connected to the musical semantics and permanently used as either an introductory elements - transitive (overture, intro, motto,

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<sup>164</sup> Adrian Iorgulescu, *Timpul muzical materie și metaforă*, Editura Muzicală, București, 1988, pg. 24

intermezzi, interlude), either contrasting in the cult universal music (median section in symmetrical classical-romantic musical genres: sonata, symphony, concert, and so on).

In the History of Music there are some magistral examples which prove artistic multi-valencies of adagio, examples from the creation of ingenious composers, wrought up by the meaning and purpose of art, and especially, by its understanding and reception (Mozart, Beethoven, Chopin, Mendelssohn-Bartholdy, Brahms, Rahmaninov, Ceaikovski, and so on). The period of Romanticism was the *golden age of virtuosos*, where the most difficult music shall be easily casually sung, and the most harmless themes in a composition shall be developed to a great extent for the audience's satisfaction. All the composers anticipate the wonderful virtualities that are opened to music, the confidence of the obscure questions of the soul.

The evolution of the thinking of composers can be detached from the text-music relationship as the manners in which the poetic elements are organised are found in musical expression. The vocal genre with an accompaniment can be defined as the synthesis between to major arts, poetry and music, the latter being represented by the vocal and instrumental component. The exponent of the new psychological type of the intellectual of the 19<sup>th</sup> century is indisputably Franz Schubert whose fundamental tone of his music is constituted from the tendency towards a profound lyricism. With clear influences from the Austrian culture and tradition, the singability prevails in his compositions where certain instrumental themes which are amongst the most remarkable songs contained in lieds are distinguished.

*Concert for Piano No. 2, op. 18* in do minor Serghei Rahmaninov (1901) is distinguished through the richness of artistic images. After the onset of the piano introduction which is prepared in the first theme (characterised through a calm large-breathing melody, expressing the triumph of joy), in the second theme a pathetic lyricism prevails, and the third theme is intertwined with the first one reminding of the solemnity of a triumphant procession. In the second part of this concerto, *Adagio*, the calm and ample melody strongly opposes the heroic drama of the first part, makes the most of the expressivity of Russian sonority, which determined musicologists of the century to consider the work as a *masterpiece of Rahmaninovian creation*.

In *Adagio - Spartacus* for piano of composer of the 20<sup>th</sup> century of Armenian origin Aram Ilici Hacıaturian the musical discourse is loaded with a melancholic tension, the sonant image offered by the piano is an aerated, pearled one and here and there, narrative. The first section -*expositive* is subsequently treated variationally, by adding harmonies (consonant intervals-fourths, octaves and assonant- seconds, *cluster* harmonies). A polistratification of thematic lines is observed here - the left hand is predominantly invested with an accompanying role - *alberti* bass with thematic insertions. The rhythmic solution the composer approaches is interesting and the sonant dramaturgy based on *agglomeration-*

*rarefaction, continuous-discontinuous*, and especially the gradual gradation of expressivity which pursues the technical and dynamic-agogic climax. The essence of the work consists in the lyricism and melodicism, sublimely rendered through alternative, contrasting and repetitive sonorities.

In Romanian music - and especially in the choir one of the 20<sup>th</sup> century - one can observe the assimilation, following a significant evolutionary process, of certain expression manners closely connected to one another, pursuing the *homogeneity, solidity and logical evolution* of the musical language, associated to a composition aesthetics specific to each author. One can assert that, despite the multiple influences and impediments, the contemporary musical language is under the influence of multiple aesthetic-artistic views of composers. Filtered by the tendency of simplification of means of expression, the essentializing of sonant structures gets closer and closer to nature and the preference for undeveloped elementary forms, with static structures, but also complex organisations, based on repetitions or amplifications, motivated by temporal dimensions. The presence of dynamic-agogic indications is not a very constant one, composers frequently resort to variable indications, of *parlando-rubato* origin.

The concern of composer George Enescu of integrating elements of folk music in ample -occidental musical forms - is noticeable in works such as: *Octet op.7, Suites for orchestras no.1 and 2 op.9, respectively op.10, Rhapsodies no.1 and 2 op.11, Tenfold for aerophones op.14, Sonata for piano op.24 no.1*, and so on, but the true synthesis between national elements and principles of universal-variable composition is achieved in *Third Sonata op. 25* in a Romanian folk nature. The complex Enescian personality mirrors through his artistic merits and humanitarian attitude, the ideal portrait of the complete artist. His creation, strongly imprinted by the soul of Romanian music, has managed to raise at the top of universal values, highlighting once more the Enescian soul richness. The mystery, silence and discretion of the Enescian genius are qualities that followed him in the tense and arduous creation of the creative act.

### **3. Adagio from a Choreographic Point of View**

The word *adagio* used in the choreographic languages is the derivative of the musical term *adagio*. However, the current rhythm of the choreographic *adagio* is often much slower than the one of the *tempo* in the musical *adagio*. It corresponds rather to *largo* or *lento* because it offers dancers the possibility to achieve choreographic elements that support the undertaking of the *adagio*. This undertaking is composed of a succession of movements and/or positions that appeal to balance, impose the correct maintaining of the calves and of the body in a perfect harmony with the message transmitted. In the choreographic tradition various forms of *adagio* are distinguished. Amongst these we mention only:

1. *Adagios* worked in the study hall, with the title of exercises. These are different than the ones executed on stage and have the role of preparing the muscle apparatus and the entire body for the grand artistic challenge.

2. Danced *adagios* in the stage space. These are achieved in a given context of the story, or they can be only parts in the choreographic recital.

The difference between the two forms consists in the number of interpreters and the purpose of its rendering. If in the bar exercise choreographic study or in the centre of the hall it is executed in the class group, the stage formula offers us the most diverse structures. Classical ballet offers *adagio* only in clear and predictable phrases (in the first part of *pas-de-deux* and of *pas-de-trois*), although sometimes we can discover it in atypical forms (*solo* of a character). *Adagio* in two partners, frequently found nowadays on stage, reminds us of the ballet studios of the great companies such as the ones of marquis de Cuevas or the Opera of Paris, where *adagio* lessons were created, in a relatively new name introduced into the classical dance vocabulary, *two step*. These special courses generally took place once a week, while other dance courses were daily. These were intended for the practice of movements and positions that were used on stage in a more stylized form. *Adagio* alone on stage is relatively rare, finding it predominantly in the old ballets such as: *Giselle* in act II (created in 1841) choreography created by Jean Coralli and Jules Perrot; *Coppelia* in a Slavic theme, ballet created in 1870, based on the choreographic indications of Arthur Saint Leon; *La Korrigane*”, show created in 1880 with the choreography created by L. Merante.

Modern ballet or contemporary dance surprises us through its approach in very ingenious formulas. We find this poem of dancing rendered by a multitude of characters, in a solo, with or without an obvious theme.

It seems that although the *adagio* of the classical dance was born together with the choreographic art at the court of Ludovic 14<sup>th</sup> and it has a significant seniority, new body searches reveal us unexpectedly profound formulas. The *adagio* form in the contemporary dance has a structure different from the one of the academic *adagio*: It always conquers the on-looker's and dancer's soul through the beauty of its lines, through the natural of gesture and through the apparent simplicity of movements and the theme approached. Recent ballets experiment new procedures, amongst which we remind only the shows:

- Harold Lander in *Studies* created in 1948, reveals us infinite possibilities of the body.
- Michel Descombey creates *Simfonia concertantă (Concertato Symphony)* in 1962 where he approaches the theme of modern *adagio*.
- Pina Baush surprises us with the approach of *adagio* in 1975 from the complete show *Orpheus und Eurydike*
- Mats Ek in 1982 demolishes all canons through his view on ballet *Giselle*.
- Jiří Kylián makes a choreography on the music of Wolfgang Amadeus Mozart in 1991 *Petit Mort*, a model of choreographic construction valid for contemporary choreographers.
- Ohad Naharid develops the choreographic vocabulary *gaga* and in 2009 he fascinates us with the *adagios* in the show *Hora*.

In this context we cannot overlook the innovating choreographic moments

created by Gigi Căciuleanu, Liliana Iorgulescu, Adina Cezar, Răzvan Maziliu and many others.

#### **4. Origin of Choreographic *Adagio***

It seems that the origin of *adagio* was born from the desire to allow the female dancer to execute movements impossible to execute on her own. For instance, the ballerina can stay more on the *pointes* if supported by the waist. However, let's remember that in *adagio*, the role of the dancer is limited, having only the purpose of maintaining the ballerina in her balance, determining factor for the appearance of certain integral elements: supporters. In the 1800s, partner could be a man or, why not, a woman. We remind that in this idea by Therese Elssler (1808-1876), the female dancer reached fame serving as partner and sister, Fanny Elssler (1810-1884). We also find the consequences of this concept in ballet *Faustus*, in the choreography created by d'Albert Aveline. The idea of a couple was, thus, somewhat foreign to the two step although it was specific to the above-mentioned period. The female partner could help the female dancer too little during the execution of leaps, while the male partner truly lifted the ballerina, maintaining her in the air much longer. From here a new branch of dancing was developed, namely the classical duet, where a diverse variety of positions and movements completely new until that point were studied.

*Pas de deux* reaches clear contours probably in Russia, together with the choreographic enactments of Marius Petipa (1818-1910), when the couple began to be constituted. He sets down the strictness specific to the classical *pas de deux*, dividing it in the *adagio* part, a male variation and a female one, then its ending, *finale* full of elements of virtuosity.

*Adagio* begins its grand transformation becoming a harmonious combination of artistic lines and forms. Although the dancer continues to allow and help the partner obtain various poses, or execute elements that she could not execute by herself, his movements reach new artistic meanings that must be in harmony with the ones of the partner, extending or completing them.

Modernist tendencies imprint the art of Terpsichora as well, where since 1943, Serge Lifar introduced into *adagio* purely acrobatic elements. It certainly reaches the limits of performance with *Le Valse* on the music of Machokowski and the choreography signed by Vassili Vainonen. Choreographers and figurants from all over the world, some more inspired than others, have always put their talent and inventiveness to a test: the first ones through their creations, and the dancers through artistic performances, all achieving not only an evolution of choreography, but of the spectacular perspective and of the perception of the artistic act in itself.

#### **5. Historical Evolution of *Adagio***

Without excluding the periods previous to the history of dance, we shall research this subject from the age when this choreographic genre began to get

clear, more exact contours, from the 17<sup>th</sup> century. The 17<sup>th</sup> and 18<sup>th</sup> centuries are considered the starting points of dancing *for the pleasure of it*, dedicated to entertainment. Surprising is the technicality of formulation of the theatre ballet in demonstrative forms, which, although arid in ideas or expressions, touches the nerves of the on-looker. The *entrée* full of effects, with sensational *elevations*, reach virtuosity through Auguste Vestris<sup>165</sup>. Its passion for the succession of certain danced variations with skill, highlighted by wavy movements in moments of *Legato* full of brightness, grants the continental fame. Gradually, the virtuosity of interpreters determines the drafting of new methods of gymnastics of the leaping and concerns of visual harmony of the steps, gestures and lines.

Another reforming fierce view asserts itself through the personality of Jean Georges Noverre (1727-1810). He brings a new concept in the art of ballet, reforms it and sets the foundations for modern choreography. Public in Lyon, in December 1759 and Stuttgart in 1760, *Lettres sur les arts imitateurs en general e sur la dame en particulier*. In the form of letters sent to an unknown person, Noverre composes one of the most important writings in the entire history of ballet. The romantic musical show opens new horizons to the bodily expression. In a space open for art creators find novel means of communicating symbols.

Ballet *Le Corsaire* by Charles Adolphe Adam falls within the first famous romantic fragments. Actually, the grand *adagio* in ballet *Le Corsaire*, is actually the result of a synthesis where musical ideas. it was completed by contributions to the partition of Adam, due to Cesare Pugni, Leo Delibes and Riccardo Drigo. Its long and tumultuous history is composed of various revivals that added to the initial version of choreographer Joseph Masilier, especially after the taking of the work in the repertoire processed by Jules Perot and then, by Marius Petipa.

The same course of processing choreographic language, but with a complete loyalty to the original partition, is presented by the history of one of the most representative romantic ballets which bear the signature of Charles Adolphe Adam, *Giselle*<sup>166</sup>, composed in collaboration with Saint-Georges. In this ballet, *adagio* in the second act becomes the prototype of the romantic nocturnal lyrics. Towards the end of the 19<sup>th</sup> century, *adagios*, as an essential part of the great soloistic *duets*, become central points of interest in interpretation, which increases

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<sup>165</sup> August Vestris (1760-1842) is part of a renowned family of dancers, his father being Gaetan Vestris

<sup>166</sup>Fantastic ballet in two acts, based on a story of Vernoy de Saint-Georges and Théophil Gautier, adapted by Jean Coralli. The music is composed by Adolphe Charles Adam, the decor is executed by Ciceri, and the choreography bears the signature of Jean Coralli and Jules Perrot. It is a show created at the Royal Academy of Music in Paris, where the absolute opening night was on June 28<sup>th</sup>, 1841. The main interpreters were Carlotta Grisi and Lucien Petipa, being by excellence a romantic show, created especially for Carlotta Grisi. Entire generations of ballerina approached this role and many of them have established through it. The role of *Giselle* is one of the most complex roles, being considered for a ballerina what is *Hamlet* for an actor. Expressivity and technique, make an undeniable duet, one without the other has no place. After Carlotta Grisi, the great starts of universal ballet who have made creation in this role were Pavlova, Karsavina, Olga Spesievseva, Alicia Marcova, Galina Ulanova, Margot Fonteyn, Lyette Darsonval, Yvette Chauvire, Tamara Toumanova etc. Amongst the interpreters of Albert, one can mention: Nijinski, Anton Dolin, Igor Yusekevici, Serge Lifar, George Skibine. Amongst all of them, Serge Lifar distinguishes himself through the *drama* that managed to impress in the scenes in the *second act*. *Giselle* remains a show of prestige in the permanent repertoire of all companies of ballet around the world



their artistic value in the evolution of a romantic style. It is the case of the not the less famous pas de deux in the third act of ballet *Don Quijotes*<sup>167</sup> by Ludwig Minkus, authentic recital play. The twilight of the romantic age means the age where the poetic expression of the ballet reaches genuine climax - gradually exceeding the servitudes of the narration in favour to certain genuine recitatives where the succession of movements and attitudes reflects symbolic values. At the same time, the music unites these elements through the richness of the melodies and harmony through the timbre variety. For instance, in the act of *Walpurgis Night*<sup>168</sup> in *Faust* by Gounod, the aesthetics of dance is essentialized, and the *adagio* has the ampleness of a passion poem.

In the *adagio* in the second act of the ballet *Swan Lake*, its lyrical function tips the scales, contouring the delicate climate of love confessions, while, in the music that the same genius Tchaikovsky for the ballet *Sleeping Beauty*, the duet of the protagonists in the second act, has the function of presenting and getting to know the characters. These are only a few of the different states of the dialogue obtained by dancing. The apparent *lento* of the discourse allows the completion of details, each gesture having its own meaning and a distinct significance.

The 20<sup>th</sup> century continues through several neo-romantic creations the line of these sequences of the *adagio* type. Amongst these, the famous moments that through their substance confess this course beyond the border of the age are remarkable, such as the love duet in the balcony scene in ballet *Romeo and Juliet*<sup>169</sup> by Prokofiev, the meeting between Spartacus and Flavia in the ballet of

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<sup>167</sup>*Don Quijotes*- Ballet show executed based on the novel written by Cervantes. It is one of the first ballets with a subject in the history of choreographic art. The first execution is owed to the ballet dancer and maestro Frans Hilferding, who, in 1740 on the stage of Kamertor Theatre in Vienna executed the opening night of this show. Three years later, in Paris Joseph Bodin Boismortie represents a ballet opera with this subject. 70 years later, Jean Georges Noverre, ballet maestro of the Imperial Court in Vienna executed another *Don Quijote*. In 1798 in Berlin, choreographer Etienne Lauchery, advocate of the theories of Noverre, presents a *grand pantomime ballet* entitled *Don Quijote at the Wedding of Camacho*. The wedding of Camacho transforms it until the end into the wedding of Basilio. Thus, Louis Milon enacts it in 1801 at the Opera of Paris, and Charles Didelot, in 1808 at the Imperial Theatre of Petersburg. A *Don Quijote* on the music of German composer Gahsich at the Linden-Oper in Berlin is next in the choreography of Paul Taglioni. The success is so big that the show keeps the poster for two decades. Since 1869 until the end of world war two, the only *Don Quijote* that was enacted is the one on the music of Minkus and the choreography of Marius Petipa. But, executions with this show were also in Paris in 1947, where Aurel von Millos created a short psychological ballet, where only three characters emerge the Knight, the Squire and Dulcinea. In 1949, in Berlin, Tatiana Gsovski enacted a large ballet on the music of Leo Spies. The show was retaken in 1969. Furthermore, *Don Quijote* on the music of R. Gherhard, in 1950 at Covent Garden in London, having the libretto and choreography signed by Ninette de Valois. In 1957, *Don Quijote* on the music of J. Doubrava, choreography of J. Nermuth. Then, the one on the music of Nicolas Nabokov, enacted in 1965 by George Balanchine, in New York. In Romania, this show was enacted on the music of Ludwig Minkus, being included in the current repertoire of the Romanian Operas in Bucharest, Cluj-Napoca, Iași, Timișoara and Constanța.

<sup>168</sup>*Walpurgis Night* is a choreographic painting include in opera *Faust* by Ch. Gounod. Ample ballet, a show in show, which can be unfolded independently as well. *Walpurgis* - the night towards the 1<sup>st</sup> of May, when the witches in the entire world meet on Mount Brocken - Massif Herz - in a coven disdainful of Saint Walpurgis (in the Catholic calendar celebrated on May 1<sup>st</sup>, the former mother superior of monastery Heidenheim - sanctified for her virtuous life).

<sup>169</sup>*Romeo and Juliet* is a ballet in four acts and ten paintings. Libretto - L. Lavrovsky, S. Prokofiev, S. Radlov, based on the homonym tragedy of W. Shakespeare. The music, Sergei Prokofiev, Scenography - P. Viliams, production and choreography bears the signature of L. Lavrovsky. The absolute opening night took place on

Avram Hacıaturian, which wonderful achievements of the history of the romantic *adagio*, becoming a state of poetry, of dreaming, of ecstasy and joy, noble uprise of the soul to new horizons.

## 6. Conclusions

With the terminology taken from the musical areal, the *adagio* has acquired throughout four hundred years its own identity. Even today, in the 21<sup>st</sup> century constantly amazes us the novelty of the choreographic discourse. From the poetic forms of Gigi Căciuleanu at the symbolic enactments of Akram Khan, from the romantic music, or the modern one of John Cage or the one lacking the musical support, the art of dance seems to be a challenge that continues to surprise us.

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January 11<sup>th</sup>, 1940 at the Opera and Ballet Theatre. M. Kirov in Leningrad. The main interpreters: Galina Ulanova, K. Sergheev, A. Lapuhov, R. Gherbek, E. Bisner, I. Savrov. In Bucharest, the show was enacted by choreographer Vasile Marcu, and the scenography executed by Ofelia Tutoveanu with the opening night on March 30<sup>th</sup>, 1960. The main interpreters: Irinel Liciu, Amato Checiulescu, D. Bivolaru, Gh. Cotovelea, Ilie Matei, Tilde Urseanu, Eugen Mărcui, Ilie Suci, Mihai Sorotky etc. In Cluj-Napoca, *Romeo and Juliet* was enacted by ballet maestro Gabriela Taub at the Romanian Opera on October 18<sup>th</sup>, 1961, show enacted by the collaboration of both Cluj ballets the one of the Romanian Opera and of the Hungarian Opera, with the scenography signed by Valer Vasilescu. The main interpreters: Larisa Șorban, Zsigmond Francisc, Șipoș Margit, Aurel Mărgineanu, Fodor Tibor, Vas Gh. Marius Hubic and others. The second opening night in Cluj, also at the Romanian Opera in 1998 for the choreography of Adrian Mureșan. Scenography - Andrei Șchiopu. The main interpreters: Anca Opreș, Dan Orădan etc. In Iași, the opening night of the show *Romeo and Juliet*, took place at the Romanian Opera on February 21<sup>st</sup>, 2002 in the choreographic enactment of Gh. Stanciu, having in the main roles Mona Moldovanu, Slavick Baltaga, Sergiu Cotorobai, Irina Botezatu and others.