

Thursday, February 14, to Sunday, February 17, 2008
Zellerbach Hall

Thursday, February 14, 2008, 8pm
Zellerbach Hall

State Ballet of Georgia
Nina Ananiashvili, *Artistic Director*

State Ballet of Georgia
Nina Ananiashvili, *Artistic Director*

Berkeley Symphony Orchestra



Lasha Khozashvili and Lali Kandelaki in *Chaconne*



Corps de ballet in *Chaconne*

PROGRAM

Chaconne

with
Berkeley Symphony Orchestra

Choreography George Balanchine © The George Balanchine Trust
Music Ballet music from the opera *Orfeo ed Euridice* (Vienna 1762 and Paris 1774) by Christoph Willibald Gluck
Conductor Robert Cole
Staging Bart Cook, Maria Calegari
Costumes Natia Sirbiladze
Lighting Amiran Ananeli
State Ballet of Georgia Premiere Tbilisi, November 26, 2005

Cal Performances and David Eden Productions, Ltd. are very grateful to the Georgian Government for supporting this tour.

Support for the State Ballet of Georgia's 2008 tour is provided by the Trust for Mutual Understanding.

Cal Performances' 2007-2008 season is sponsored by Wells Fargo Bank.

Dancers

Anna Muradeli, Vasil Akhmeteli

Rusudan Kvitsiani, Ekaterine Chubinidze, Otar Khelashvili

Tsisia Cholokashvili, David Khozashvili

Mariam Aleksidze, Teona Akhobadze, Lana Kiknadze, Nino Gogsadze, Nino Makhashvili

Ana Turazashvili, Nino Sanadze, Irakli Bakhtadze, David Ananeli

Shorena Khaindrava, Natalia Rigvava, Ina Azmaiparashvili, Viktoria Kuznetsova, Nino Magradze,
Lili Labadze, Evgenia Godziashvili, Ekaterine Lominadze, Lana Mgebrishvili

Artur Ivanov, Giorgi Saginashvili, Saro Karichashvili, Giorgi Beridze, Irakli Shengelia, Dimitri Bartosh

Vera Kikabidze, Tamara Tchelidze, Nino Macharashvili, Tatiana Katamadze, Nino Megrelishvili,
Natia Bunturi, Gvantsa Gavashelishvili, Tea Kopaleishvili, Sophiko Phantsulaia

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INTERMISSION

Duo Concertant

Choreography George Balanchine © The George Balanchine Trust

Music *Duo Concertant* by Igor Stravinsky

Piano John Parr

Violin Franklyn D'Antonio

Staging Bart Cook

Lighting Amiran Ananeli

Dancers

Nino Gogua, Lasha Khozashvili

PAUSE

Bizet Variations

(American Premiere)

Choreography Alexei Ratmansky

Music *Chromatic Variations* by Georges Bizet

Costumes Mikhail Makharadze

Lighting Amiran Ananeli

Piano John Parr

Dancers

Nina Ananiashvili, Nino Ochiauri, Maya Dolidze
Vasil Akhmeteli, David Khozashvili, Irakli Bakhtadze

INTERMISSION

Sagalobeli

(American Premiere)

Choreography Yuri Possokhov

Georgian Traditional Music Sagalobeli Ensemble

Costumes Anna Kalatozishvili

Lighting Amiran Ananeli

Dancers

Tsisia Cholokashvili, Nino Gogua, Anna Muradeli,
David Khozashvili, Vasil Akhmeteli, Lasha Khozashvili,
Gvantsa Gavashelishvili, Maya Dolidze, Lana Mgebrishvili,
Lili Labadze, David Ananeli, Otar Khelashvili, Artur Ivanov, Dimitri Bartosh

Sagalobeli

For anyone who had lived in the former Soviet Union, Georgian polyphonic songs, folk dances, theater, cinema and art are an essential part of cultural awareness.

I must say, I was very surprised when Nina Ananiashvili, my friend from the time we studied together at the Bolshoi Ballet School, asked me to stage a ballet to Georgian music—and not just any Georgian music but the music of Tbilisi's urban folklore! "Is there anything new that a Russian-American dancer and choreographer can say about this music that the Georgians themselves had not already said?" I kept asking myself. But the longer I listened to the Georgian melodies, the more I succumbed to the temptation. And in the end I said, "Yes."

From the start, we dismissed the idea of staging a "folkloric" ballet. We attempted to create choreography that would express my attitude to Georgia, its people and music. I hope that I have managed to get at least a small part of my appreciation and feelings across to the audiences.—*Yuri Possokhov*

Friday, February 15, 2008, 8pm
 Saturday, February 16, 2008, 8pm
 Sunday, February 17, 2008, 3pm
 Zellerbach Hall

State Ballet of Georgia

Nina Ananiashvili, *Artistic Director*

PROGRAM

Adolphe Adam's
Giselle
Ballet in Two Acts



Nino Gogua and Lasha Khozashvili in *Giselle*

Berkeley Symphony Orchestra

Robert Cole, *conductor*

Libretto Théophile Gautier, J. Saint-Georges
Choreography Jean Coralli, Jules Perrot, Marius Petipa
Staging Alexei Fadeychev, Tatiana Rastorgueva
Scenery and Costumes Viacheslav Okunev, after Alexander Benois
Lighting Paul Vidar Saevarang
State Ballet of Georgia Premiere Tbilisi, March 17, 2006

FRIDAY CASTING

Giselle Nino Gogua
Count Albrecht Lasha Khozashvili
Hilarion Irakli Bakhtadze
Myrta, the Queen of Wilis Nino Ochauri
Wilfrid, Count's squire Iuri Sorokin
Berthe, Giselle's mother Teona Charkviani
Duke of Courland Giorgi Takashvili
Batilda, Duke's daughter Maia Alpaidze
Pas de six Tsisia Cholokashvili, Mariam Aleksidze,
 Teona Akhobadze, Nino Makhashvili,
 Artur Ivanov, David Khozashvili
Zulma Tsisia Cholokashvili
Mona Ekaterine Chubinidze

SATURDAY CASTING

Giselle Nina Ananiashvili
Count Albrecht Vasil Akhmeteli
Hilarion Irakli Bakhtadze
Myrta, the Queen of Wilis Nino Ochauri
Wilfrid, Count's squire Iuri Sorokin
Berthe, Giselle's mother Teona Charkviani
Duke of Courland Giorgi Takashvili
Batilda, Duke's daughter Maia Alpaidze
Pas de six Tsisia Cholokashvili, Mariam Aleksidze,
 Teona Akhobadze, Lana Mgebrishvili,
 David Khozashvili, Lasha Khozashvili
Zulma Tsisia Cholokashvili
Mona Ekaterine Chubinidze

SUNDAY CASTING

Giselle Anna Muradeli
Count Albrecht Lasha Khozashvili
Hilarion Irakli Bakhtadze
Myrta, the Queen of Wilis Shorena Khaindrava
Wilfrid, Count's squire Iuri Sorokin
Berthe, Giselle's mother Teona Charkviani
Duke of Courland Giorgi Takashvili
Batilda, Duke's daughter Maia Alpaidze
Pas de six Tsisia Cholokashvili, Mariam Aleksidze,
 Teona Akhobadze, Nino Makhashvili,
 Artur Ivanov, David Khozashvili
Zulma Ekaterine Chubinidze
Mona Tsisia Cholokashvili



Lasha Khozashvili and Nino Gogua in *Giselle*

Giselle

Act I

On the day of the village Wine Festival, Prince Albrecht disguises himself as a peasant in order to court Giselle, a beautiful young village girl. Unaware of Albrecht's noble birth, Giselle falls in love with him.

A hunting party stops for refreshments at the house where Giselle and her mother Berthe live. The party includes the Duke and his beautiful daughter Bathilde, to whom Albrecht is already engaged. Upon meeting Giselle, Bathilde, unaware that they are in love with the same man, is enchanted by her youthful innocence. They fall into conversation and Giselle tells the Princess that she is engaged to marry. Bathilde gives her a beautiful necklace.

Hilarion, the village gamekeeper who is deeply in love with Giselle and is very jealous of Albrecht, discovers Albrecht's disguise and true identity. When Hilarion reveals this to Giselle, she becomes so distraught that she loses her reason. Uncontrollable and inconsolable, Giselle attempts to kill herself

with Albrecht's sword, hears the Wilis summoning her, goes mad and dies in her mother's arms.

Act II

Hilarion is discovered mourning at Giselle's grave. She has been buried deep in the forest and has become one of the Wilis. Myrtha, the Queen of the Wilis, summons the maidens and they force Hilarion to dance until he dies.

When Albrecht, now full of remorse, comes to mourn at Giselle's grave, the Queen commands Giselle to rise from her grave and entice him to dance. Giselle is obliged to obey the Queen and dances with Albrecht through the night. She still loves him despite his betrayal, and manages to keep him alive until daybreak.

With the arrival of dawn, Giselle and the other Wilis lose their power and vanish. From beyond the grave, the power of Giselle's selfless love has saved Albrecht's life.

Berkeley Symphony Orchestra

Kent Nagano, *Music Director*

James A. Kleinmann, *Executive Director*

Violin I

Franklyn D'Antonio, *Concertmaster*
Phillip Santos, *Assistant Concertmaster*
Eugene Chukhlov
Virginia Baker
Candy Sanderson
Larisa Kopylovsky
Lisa Zadek
Josie Fath
Daryl Schilling
Randell Weiss

Violin II

David Ryther, *Principal*
Jory Fankuchen
Sophie Alscher
Deborah Cornelius
Lili Byers
David Cheng
Annie Li
Dale Chao

Viola

Marcel Gemperli, *Principal*
Ilana Matfis
Darcy Rindt
Patrick Kroboth
Jason Totzke
Katy Juneau

Cello

Carol Rice, *Principal*
Nancy Bien-Souza
Wanda Warkentin
David Wishnia
Joan Hadeishi

Bass

Michel Taddei, *Principal*
Karen Horner
Andrei Gorbatenko

Flute

Emma Moon, *Principal*
Gail Edwards

Piccolo

Gail Edwards

Oboe

Deborah Shidler, *Principal*
Bennie Cottone

Clarinet

Anthony Striplen, *Principal*
Diana Dorman

Bassoon

Carla Wilson, *Principal*
Charles Moehnke

Horn

Stuart Gronningen, *Principal*
Lorin Tayerle
Erin Vang
Nicki Roosevelt

Trumpet

Kale Cumings, *Principal*
Laurie McGaw

Trombone

Thomas Hornig, *Principal*
Craig McAmis

Bass Trombone

Kyle Mendiguchia

Tuba

Alex Kramer, *Principal*

Timpani

Kevin Neuhoff, *Principal*

Percussion

Ward Spangler, *Principal*

Harp

Wendy Tamis, *Principal*

Administration

René Mandel, *Artistic Administrator/*
Personnel Manager
Theresa Gabel, *Director of Operations*
Kevin Shuck, *Director of Communications*
Murray Nelson, *Director of Development*
Ming Luke, *Director of Education*
Richey Tally, *Patron Services Manager*
Candace Sanderson, *Music Librarian*
Christine Browne, *Bookkeeper*

State Ballet of Georgia

The establishment of the Georgian Ballet Theater in Tbilisi was initiated by Count Mikhail Vorontsov, a Russian governor of Georgia, in 1852. For more than 84 years, ballet troupes from St. Petersburg, Moscow, Kiev and Warsaw have presented performances there of choreographies by Manokhin, Mordkin, Litvinenko, Yorkskiy and others. The incomparable Anna Pavlova, Matilda Kshesinskaya, Tamara Karsavina, Olga Preobrazhenskaya, Ekaterina Geltser, Mikhail Mordkin and others graced its stage. In the early 1900s, Mikhail Fokine tested his innovative ballets in Tbilisi before presenting them to audiences in Paris at Serge Diaghilev's *Saisons Russes*.

In 1935, dancer and choreographer Vakhtang Chabukiani, composer Andrey Balanchivadze (George Balanchine's brother) and designer Simon Virsaladze (longtime chief designer of the Bolshoi and Kirov) established the State Ballet of Georgia (SBG) as the resident company of the Theatre. In 1941, Chabukiani became Artistic Director of the SBG, transforming the Company into one of the leading dance ensembles of the former Soviet Union. During the 30 years of his directorship, he had choreographed ballets that instantly became Soviet classics: *The Heart of Mountains*, *Sinatra*, *Laurenzia*, *Gorda* and *Othello*.

Leningrad choreographer George Aleksidze was invited to become the next Artistic Director of the Company in 1973 after Chabukiani's retirement. Aleksidze, famous for his works for Natalia Makarova and Mikhail Baryshnikov, has created more than forty throughout his tenure of 30 years and brought the SBG to another level.

In 2004, Nina Ananiashvili, prima ballerina of the Bolshoi and principal of American Ballet Theatre, returned to Georgia to lead the SBG.

The Company has premiered 21 ballets since Ms. Ananiashvili's arrival, including Petipa's *Swan Lake*, *Giselle* and *Don Quixote*; Balanchine's *Serenade*, *Apollo*, *Mozartiana*, *Donizetti Variations*, *The Western Symphony*, *Chaconne*, *Duo Concertant*, *Tchaikovsky Pas de deux* and *Tarantella*; Ashton's *La Fille Mal Gardée* and *Two Pigeons*; Ratmansky's *Dreams About Japan* and *Leah*; McIntyre's *Second Before the Ground* and *Midsummer Night's Dream*;

Stanton Welch's *Green*; and Leonid Lavrovsky's acclaimed *Romeo and Juliet*, among others.



Born in Tbilisi, Georgia, **Nina Ananiashvili** became a champion ice skater at the age of 10, before entering the State Choreographic School of Georgia. She continued her training at the Bolshoi Choreographic School under the famous teacher Natalia Zolotova. "Today she is the classical ballet's undeniable superstar," wrote Clive Barnes in the *New York Post*.

Nina Ananiashvili unprecedentedly holds the four highest awards of international ballet competition: Gold Medal at the 10th Varna (Bulgaria) Competition, 1980 (junior group); Grand Prix at the Fourth Moscow Competition, 1981 (junior group); Gold Medal at the Fifth Moscow Competition, 1985 (senior group); and Grand Prix at the Third Jackson (United States) competition, 1986 (senior group).

In 1981, Ms. Ananiashvili joined the Bolshoi Theatre as a ballerina. Today, she is the prima ballerina of the Company. Over the years, she has been coached by legendary Russian dancers Raissa Struchkova and Marina Semyonova for the roles of Swanilda in *Coppélia*; Odette/Odile in *Swan Lake*

(which she performed for the first time with the Bolshoi Ballet in Hamburg at the age of 17; the performance received a 30-minute ovation); Aurora in *The Sleeping Beauty*; title roles in *Giselle*, *Romeo and Juliet* (original production of the Lavrovsky and Grigorovich version) and *Raymonda*; Kitri in *Don Quixote*; Medora in *Le Corsaire*; Clara in *The Nutcracker* (Grigorovich version); Nikia in *La Bayadère*; Eleonore in August Bournonville's *Kermesse in Bruges*; Rita in *The Golden Age*; leading roles in *La Sylphide*, *Paquita*, *Pas de Quatre*, *Le Spectre de la Rose*; and others. The title role in the Bolshoi Theatre's production of the opera-ballet *Mlada* by Rimsky-Korsakov was created for her.

Ms. Ananiashvili's superb technique, virtuosity, exquisite and refined style, flowing movements and dramatic talent quickly turned her into the most sought-after ballerina of the present day. Her unique place in the ballet world has afforded Ms. Ananiashvili the opportunity to enlarge her theatrical and artistic perceptions by performing the masterpieces of the Western choreography with almost all of the great companies of Europe and North America. In a historic 1988 engagement with New York City Ballet, Ms. Ananiashvili received the rapturous reception of audiences and critics alike as the first guest ballerina to appear in Balanchine's *Raymonda Variations*, *Symphony in C* and *Apollo*.

She has frequently guested with the Royal Ballet in London, where since 1990 she has performed the role of Princess Rose in MacMillan's *Prince of the Pagodas*; Lise in Frederick Ashton's *La Fille Mal Gardée*; the title roles in MacMillan's *Romeo and Juliet*, Ashton's *Cinderella* and Folkine's *Firebird*; Sugar Plum Fairy in Wright's *Nutcracker* and many others.

Ms. Ananiashvili was the first Russian ballerina to be invited by the Royal Danish Ballet to Copenhagen to perform the title role in *La Sylphide*, *Terezina in Napoli* and *The Flower Festival in Genzano pas de deux* (all by Bournonville), as well as other ballets.

She had been a regular guest with the Mariinsky (formerly Kirov) Ballet, where she premiered the revival of the legendary production of Lavrovsky's *Romeo and Juliet*, and had performed *Don Quixote*, *Swan Lake* and *The Sleeping Beauty*, among others.

Since 1993, Nina Ananiashvili has been the principal dancer of American Ballet Theatre, performing at the Metropolitan Opera House *Swan Lake*, *La Sylphide*, *Don Quixote*; Makarova's version of *La Bayadère*; MacMillan's *The Sleeping Beauty*, *Romeo and Juliet* and Manon; Hynd's *The Merry Widow*; Stevenson's *Cinderella* and *The Snow Maiden* (the title role was created for her); Medora in *Le Corsaire*; and works of Balanchine, Tudor, Mark Morris and more.

"Nina Ananiashvili's Odette/Odile allowed us to gauge the sweep and breadth of her sovereign, if not to say, monumental interpretation of the role. It is the purity and authenticity with which Ms. Ananiashvili epitomizes the Great Russian school. She dances her Odette/Odile, which is such a colossal creation, in a direct line of succession from the Great Russian ballerinas of the past," raved *Ballet Review* after her New York performances.

Ms. Ananiashvili has also guested with the Royal Swedish Ballet, Norwegian National Ballet, National Ballet of Portugal, National Ballet of Finland, Bavarian National Ballet, Grand Ballet de Monte Carlo, Birmingham Royal Ballet, Boston Ballet and Tokyo Ballet. Together with the artistic director of the Royal Danish Ballet, Frank Andersen, she has created its touring group, consisting of the best dancers from Russia, France, Denmark and the United States, which has performed successfully in Moscow, St. Petersburg, Copenhagen, Paris, Dallas, Tokyo, Osaka and other cities of Japan.

In 1996–2003, Ms. Ananiashvili premiered at the Bolshoi Theatre's Vasiliev production of *Giselle*; Alexei Ratmansky's *Charms of Mannerism*, *Dreams About Japan* and *Leah*; Balanchine's *Mozartiana* and *Symphony in C*; Alexei Fadeyev's *Don Quixote*; Pierre Lacotte's *Pharaoh's Daughter*; and Stanton Welch's *Green* and *Opus X*.

Ms. Ananiashvili became the first ballerina to be awarded the National Prize of Russia "Triumph" for outstanding achievements in Fine Arts and State Prize of Georgia for outstanding contribution to Georgian culture. In 2001, she became the recipient of the highest Russian State Award, the "Order for Outstanding Services to the Fatherland."

In 1997, the American Biography Institute awarded Ms. Ananiashvili the title of “Woman of the Year.” In 2002, she was named a *Dance Magazine* awardee, receiving the most prestigious annual dance prize of the United States.

Nina Ananiashvili is People’s Artist of Georgia and Russia. She has been Artistic Director of the State Ballet of Georgia since September 2004.

Music

French composer **Adolphe Charles Adam** (1803–1856) was born in Paris. He was educated at day school there and entered the Conservatoire in 1817, studying organ and harmonium under Francois Adrien Boieldieu.

Adam is remembered now almost entirely as the composer of *Giselle* and *Le Corsaire*, although those were only two of 14 scores he wrote for ballet. He was also a prolific composer for operas, light operas and vaudevilles.

He created *Giselle* closely to detailed requirements from Coralli and Perrot, and his talent enabled it to be composed quickly. His memories claim eight days for the sketch and three weeks for the full work. *Giselle* is written as a wordless opera, in the Italian *cantilena* style of Bellini or Donizetti. Adam uses leitmotif and musical reminiscence to achieve dramatic effect. Adam sought no great depth of invention, not originality of structure or harmony, but certainly in *Giselle* he left one of the great monuments in ballet history.

Berkeley Symphony Orchestra was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a young protégé of Sir Adrian Boult, the great English maestro. Reflecting the spirit of the times, the Promenade replaced tuxedos with informal dress and performed in unusual locations, such as the University Art Museum.

When Kent Nagano took over the orchestra in 1978, he charted a new course by offering innovative programming that included a good number of rarely heard 20th-century scores. Under Maestro Nagano, the orchestra also took measures to develop an image congruous with its more serious and sophisticated programming, first switching to

formal concert dress and then, in 1981, changing its name to the Berkeley Symphony Orchestra. In 1989, the orchestra moved from the 750-seat First Congregational Church to UC Berkeley’s 2,015-seat Zellerbach Hall.

In 1984, Berkeley Symphony’s performances of works by Frank Zappa, featuring an augmented orchestra, life-sized puppets and moving stage sets, brought the orchestra international attention. Maestro Nagano and the orchestra have also championed several young composers, including Thomas Adès, whose opera, *Powder Her Face*, was performed here in a concert version in 1997, well before its much-heralded performances in Brooklyn, London and Chicago.

The orchestra has received ASCAP Awards for Adventurous Programming of Contemporary Music in five out of the past six seasons. They have recorded music by William Kraft, Jeff Beal, Peter Scott Lewis and Frank Martin for Harmonia Mundi, Tri-loka and New Albion records, respectively. Their most recent CD is *The Butterfly Tree*, released in 2003 and featuring Jean-Pascal Beintus’s musical rendition of the two years Julia Butterfly Hill spent on a tiny platform 180 feet up in a redwood tree that was slated to be felled. The story is narrated by Ms. Hill and sung by folk music legend Joan Baez. Also on the disc is Beintus’s charming setting of *The Bremontown Musicians*, narrated by noted Bay Area actress Joy Carlin.

Berkeley Symphony supports local composers through its informal *Under Construction* new music events at the First Congregational Church. Berkeley Symphony also serves every public elementary school in Berkeley with its year-long, award-winning Music Education Program, which provides every student with the experience of becoming a performer.

New this season, Berkeley Akademie Ensemble debuts under the co-artistic directorship of Maestro Nagano and concertmaster Stuart Canin with two performances in December 2007 and May 2008 at First Congregational Church. Berkeley Akademie Ensemble will examine intimate works by Bach, Strauss, Mozart and others.

For more information on Berkeley Symphony’s current season, please visit berkeleySymphony.org or call (510) 841-2800.

Robert Cole (*conductor*) received his MA in music from the University of Southern California, and went on to study conducting with Richard Lert in California; Leonard Bernstein and Leon Barzin at the Tanglewood Music Center; and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and was the executive director and music director of the Ballet Society of Los Angeles. Since 1986, he has been director of Cal Performances on the campus of UC Berkeley. Mr. Cole is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June of 1990. He has conducted in various theaters in Russia, and recently conducted the Kirov Orchestra with the Perm Ballet at the Mariinsky Theatre in St. Petersburg as part of the White Nights Festival. Mr. Cole has conducted *The Hard Nut* with the Mark Morris Dance Group at Cal Performances, at the Brooklyn Academy of Music in New York and at Sadler’s Wells in London. In 1995, Mr. Cole was named a Chevalier of the Order of Arts and Letters by the Government of France.

John Parr (*piano*) is San Francisco Opera’s Head of Music Staff. A native of Birmingham, England, Mr. Parr studied piano at the Royal Northern College of Music with Sulamita Aronovsky and musicology at Manchester University. He worked for the Royal Opera House, Covent Garden, from 1985–1988, touring with the company to Japan and Korea in 1986. He was engaged at Scottish Opera from 1988–1990. In 1991, he joined the Lower Saxony State Opera in Hannover, Germany, where he was Head of Music Staff and Musical Assistant to Music Directors George Alexander Albrecht, Christof Perick and Andreas Delfs, specializing in Wagner and Strauss operas. During this time, he developed an extensive series of *Lieder* recitals and chamber music programs for the Opera, and also broadcast on SFB Radio Berlin and NDR Television. With San Francisco Opera, Mr. Parr has developed and performed in numerous recital programs. Since 2002, he has worked as a coach at the summer Wagner Festival at Bayreuth and has also given recitals at the Wagner Museum there. In June 2005, he initiated “Basically British,” a series

of vocal and chamber music recitals, at Old First Church in San Francisco. In May 2006, Mr. Parr appeared with one of the world’s greatest cellists, Lynn Harrell, in chamber music concerts in the Bay Area.

Franklyn D’Antonio (*violin*) has accumulated a wealth of solo, chamber music and orchestral experience since his studies as a pupil of Jascha Heifetz at the University of Southern California. He won his first audition at 17 to become a member of the Los Angeles Chamber Orchestra conducted by Sir Neville Marriner before moving on to positions in the Detroit Symphony, Chicago Symphony and Los Angeles Philharmonic. A former faculty member of California State University, Northridge, Mr. D’Antonio’s solo, chamber music and orchestral performances have taken him on many concert tours throughout the United States, Europe, the Middle East and Asia over the last 35 years. He is currently teaching in Sacramento and the Bay Area and is Acting Concertmaster of Berkeley Symphony Orchestra.

Choreography

“Do you know Balanchine? If you do not, let me tell you he is a Georgian by the name of George Balanchivadze. He possesses exceptional charm, he is a slim, short, dark-haired man and the most skilful creator of ballets that I have come across.... He is capable of creating a miracle and it happens right before our eyes.” This is how Lincoln Kirstein, organizer of one of the most famous American classical ballet companies, New York City Ballet, described renowned choreographer **George Balanchine** (*Chaconne, Duo Concertant*).

George was born in St. Petersburg in 1904 to the family of prominent composer Meliton Balanchivadze, considered to be “Georgia’s Glinka,” and Maria Vasilieva. Two years later, another boy followed, Andria Balanchivadze, who would become a famous Georgian composer and musician. As a child, George wanted to be a priest, while his father dreamed of his son becoming a naval officer. However, fate brought him at age

nine to the Ballet School at the Mariinsky Theatre, where he studied under Pavel Gerdt and Samuel Andrianov. Upon graduation, he joined the Theatre as the character dancer. At 18, he started creating dances. He always aspired to create something of his own, something new and different. He used to inspire the dancers, find the place for rehearsals and produce dances.

George Balanchivadze had a passion also for music. From 1920–1923, he studied music theory, composition and piano at St. Petersburg Conservatory, and he had an exquisite understanding of music. Unlike other choreographers, he never feared enacting musical masterpieces. It was due to such a great fascination with music that enabled his partnership with the outstanding composer Igor Stravinsky.

In 1924, George went to Europe on a tour from which he was to return to Russia almost 40 years later as a world famous celebrity. Serge Diaghilev, having learned about the tour of the Russian dancers, found and invited them to his Ballet Russes. At age 21, George, already known as Balanchine, became a choreographer of this prominent Company. It was for the Ballet Russes that, at 24, he created his first masterpiece, *Apollo*, to music by Stravinsky. Thus began the partnership, considered to be the most fruitful in the ballet history, between these two coryphaeuses of art. Between 1925 and 1972, Balanchine created 27 ballets to Stravinsky's music, including *Le Chant du Rossignol*, *Apollon Musagète*, *Le Baiser de la Fée*, *Le Coq d'Or* and *Agon*.

After Diaghilev's death in 1929, it was not certain how the things would have turned out for Balanchine had he not met a young American balletomane from a rich family, Lincoln Kirstein. In 1934, with Kirstein's help Balanchine opened the School of American Ballet and later founded New York City Ballet. Balanchine created nearly 150 productions for this company. The dancers worshiped him and lovingly called him Mister B.

Balanchine often worked on several ballets at once. Ideas would be generated in the course of working. The music was always foremost, but his choreography also required observing the bodies of the dancers. It was impossible for him to be sitting and thinking of dancing—he would have had to dance. He would make dancers move, observing

whether the movements corresponded to the music—this was the principle of his work.

“He took dancers that inspired him and he would create the choreography on that dancer in that moment. And if someone got sick, he would make a different variation for another dancer, change it entirely, for this was a different dancer,” Jacques d'Amboise recalls.

Balanchine often produced ballets to music not meant for the genre. Such productions usually had no dramatic plot. His ballets combined the classics of Petipa, whose successor he was considered to be, with contemporary jazz, modern, eurhythmics and ballroom dancing elements. Though he was loyal to the classical traditions, he also favored everything new, looking backwards and forwards simultaneously.

Nearly all of his ballets are in one act. The only exceptions are *A Midsummer Night's Dream* (1962) in two acts and *Don Quixote* (1965) in three acts.

Balanchine originated new language in 20th-century choreography that enabled the spectators “to see the music and listen to the dance.”

George Balanchine died on April 30, 1983, leaving behind his school, the excellent New York City Ballet and a vast repertoire.

Italian dancer and choreographer **Jean Coralli** (*Giselle*) was born into Bolognese family in Paris on January 15, 1779. He studied at the Paris Opera School and made his debut as a dancer in Paris Opera in 1802 and as a choreographer in Vienna at the Hofburgoperntheater.

Coralli worked at La Scala, theaters in Lisbon and Marseilles. He was ballet master of the Paris Opera for 20 years (1831–1850). It was the best time to work at the Opera, for avid ballet audiences and for such dancers as Fanny Elssler (for whom he created four works) and Carlotta Grisi (for whom he created one). Coralli created more than 40 ballets, and his vision of ballet fit well with his audiences'.

French dancer and choreographer **Jules Joseph Perrot** (*Giselle*) was born in Lyons on August 18, 1810. Son of a theater machinist, Perrot spent his youth as a dancer in Paris boulevard theaters. He also studied ballet with one of the greatest teachers, Auguste Vestris.

Perrot worked under Jean Coralli in different theaters until, in 1830, he was engaged as a dancer by the Paris Opera, where he became partner of Marie Taglioni and Carlotta Grisi, for whom he created dances in *Giselle*.

Perrot worked for more than 10 years as a ballet master at the Imperial Theatres of St. Petersburg and Moscow, where he spent his most prolific working years. He worked also at La Scala of Milan, theaters in Naples, Venice, London and Munich, and created more than 50 ballets.

Perrot's dancing and ballets reflected the Romantic spirit and sympathy for the individual gave his characters human depth. Also Romantic was his concern to make the stage picture totally convincing. Perrot's greatest gift was his ability to use dancing directly to further the action. It was a route that ballet would follow all over Europe during the next half-century.

French-Russian dancer, choreographer and ballet master **Marius Petipa** (*Giselle*) was born in Marseilles on March 11, 1818. He studied dancing with his father Jean Antoine Petipa, and later with Auguste Vestris. Petipa made his stage debut with his father's dancing company in 1831 in Brussels. From 1838 to 1846, he worked as a dancer and ballet master at theaters in Bordeaux, Nancy, New York and Madrid.

In 1848, Petipa was called to Russia as a dancer. In the course of time he branched in other directions—he worked as a teacher at the theater school of St. Petersburg and as a choreographer at Mariinsky Theatre; since 1869, he had been chief ballet master there.

Petipa's first full-length ballet, *Pharaoh's Daughter*, which he created in six weeks, became an outstanding success, followed by the rapturous reception of *The Little Humpbacked Horse* and *King Candaule*. Petipa then entered a busy period, creating over 100 ballets, including such masterpieces as *Raimonda*, *Don Quixote*, *Le Corsaire*, *Coppélia*, *Paquita* and *Le Bayadère*. Petipa's collaboration with Tchaikovsky resulted in classics such as *The Sleeping Beauty*, *Swan Lake* and *The Nutcracker*.

Giselle, created in 1884 in the tradition of Coralli and Perrot, is unquestionably Petipa's classic choreography. Together with *Swan Lake*, this

ballet shares the distinction of being the most frequently produced ballet on the world's stages. Needless to say, Petipa's version of *Giselle* reached the end of the 20th century almost without any changes.

It must be remembered that Petipa was not merely a choreographer; he was the first artistic director in true sense of this word. Not only did he create the ballets of his own, but he also supervised the work of other choreographers, designers, composers and the Mariinsky Ballet School. Thanks largely to Petipa, ballet in Russia by the late 19th century had long surpassed its Western counterpart.

Marius Petipa is considered one of the greatest choreographers of all time. His classicism integrated the purity of the French school with Italian virtuosity. He elevated Russian ballet to international fame and laid the cornerstone for 20th-century ballet.

Yuri Possokhov (*Sagalobeli*) was born in Lugansk, Ukraine, in 1982. After graduating from the Moscow Choreographic School (class of Peter Pestov), he was enlisted in the Bolshoi Ballet. Mr. Possokhov performed the leading roles in *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker*, *Giselle*, *Romeo and Juliet* and others. He was the first to dance George Balanchine's ballet *Prodigal Son* (music by Prokofiev).

He was invited to join the Danish Royal Ballet in 1992, and in 1993 he performed Prince Desire in the *Sleeping Beauty* edition of Helgi Tomasson at San Francisco Ballet. He has been a principal of this company since 1994.

Mr. Possokhov has been actively working as a choreographer since 1990. Among his works are *Spanish Songs* (1997), staged for San Francisco Ballet Principal Dancer Muriel Maffre; *A Duet for Two* (1997), for SF Ballet Principal Dancer Joanna Berman; and *Impromptu*, based on Scriabin's music (1997), staged for former SF Ballet soloist Felipe Diaz. The piece was presented at the Jackson International Contest.

In 2002, he staged *Curse*, based on Euripides' tragedy *Medea*. The work was included in the Company's tour program and was presented at New York City Center. A collaboration with

Helgi Tomasson in 2003 resulted in his staging of Minkus's *Don Quixote*, which was subsequently presented in Los Angeles.

Mr. Possokhov was awarded the Isadora Duncan Dance Award for outstanding choreography of *Magritomania*, staged in the frame of San Francisco Ballet project. The award is presented by ballet critics to the Western California ballet companies.

In 2006, Yuri Possokhov staged Prokofiev's *Cinderella* for the Bolshoi.

Alexei Ratmansky (*Bizet Variations*) was born in Leningrad. In 1986, he completed his training at the Moscow Academic College of Choreography (today the Moscow State Academy of Choreography), where his teachers were Pyotr Pestov and Anna Markeeva; later on, he studied at the Choreographers' Faculty of GITIS (the State Institute of Theatre Arts), today RATI (the Russian Academy of Theatre Art). On January 1, 2004, he was appointed Artistic Director of the Bolshoi Ballet.

From 1986 to 1992 and from 1995 to 1997, he was soloist with the Ballet Company of the Kiev Shevchenko Theatre of Opera and Ballet (National Opera of the Ukraine), where he danced lead roles in ballets of the classical repertoire. From 1992 to 1995, he worked in Canada with the Royal Winnipeg Ballet. While he was with this company, he added ballets by Balanchine, Ashton, Antony Tudor, John Neumeier, Rudi van Dantzig and Twyla Tharp to his repertoire. In 1997, he joined Royal Danish Ballet, where he danced lead roles in the ballets of August Bournonville—the Company's choreographer-in-chief for all time, and in other ballets in the classical repertoire; he likewise significantly extended his repertoire to include works by contemporary choreographers. He has worked with choreographers Mats Ek, Jiri Kylian, John Neumeier, Maurice Bejart, Peter Martins, Kevin O'Day and Stanton Welch.

Mr. Ratmansky is the creator of roles in Mark Godden's *Reflections* to music by Ravel and *Darkness Between Us* to music by Webern; Tim Rushton's *Sweet Complaints* to music by Gorécki; *Refrain* and *Nomads* to music by Arvo Pärt; *Dominum* to music by Philip Glass; and Anna Laerkesen's *Shostakovich*,

Op. 99. He has appeared with the Bolshoi Ballet and Imperial Russian Ballet, and partnered with Maya Plisetskaya in *L'Après-midi d'un faune*.

His first choreographic works were created as soon as he left ballet school, when he was dancing with the Shevchenko Theatre. Mr. Ratmansky's works—such as *Yurliberlyu* and *Whipped Cream*—were often included in the programs of Moscow ballet concerts and went down well with the public. The initial stage of Mr. Ratmansky's Moscow career is linked to a large extent with Postmodern Theatre, a firm that organized his guest appearances with, among others, famous Canadian ballerina Evelyn Hart in *Giselle* (1997), and produced the ballets he created for Nina Ananiashvili.

The Charms of Mannerism was produced in answer to a commission from the latter ballerina. Ms. Ananiashvili was also among the Bolshoi Ballet soloists who danced in Mr. Ratmansky's *Dreams of Japan*, and she danced the lead in the first version of *Leah*, his ballet based on *The Dybbuk*, the famous play by Semyon Ansky, which, in its time, won fame for Moscow's Jewish Habimah Theatre and Yevgeny Vakhtangov and inspired Leonard Bernstein to write a ballet on the subject.

Following the success of his ballet *Capriccio*, which was included in the Bolshoi Theatre's *New Year Premieres* program for young choreographers, Mr. Ratmansky was invited to work with the Mariinsky Theatre. By this time, he was already soloist with Royal Danish Ballet, where he soon began to make his mark as choreographer, after which doors to other European and American theaters were opened to him.

In 2003, Mr. Ratmansky was invited to mount a full-length ballet—*The Bright Stream*—at the Bolshoi Theatre, a production which would win for him the appointment of Bolshoi Theatre director of ballet. The first ballet he would mount at the Bolshoi Theatre, in his new capacity of Company director, was the second version of *Leah*.

Staging

Born in Moscow, **Alexei Fadeychev** (*Giselle*) was a principal dancer of the Bolshoi Ballet from 1978 to 1998. Mr. Fadeychev started to work in

the Bolshoi Theatre, being coached by his father, the legendary artist and regular partner of great Galina Ulanova and Maya Plisetskaya, Nikolai Fadeychev. Since then, Alexei has mounted and performed over 40 leading parts from the Russian classical ballet repertoire.

Mr. Fadeychev has been very successful at the Royal Ballet of Covent Garden, where he had performed the title and leading roles in MacMillan's, Ashton's and Wright's masterpieces. He had also performed with the Mariinsky Ballet (formerly Kirov), the Royal Danish Ballet, the Royal Swedish Ballet, National Ballet of the Netherlands, National Ballet of Finland, National Ballet of Portugal, Birmingham Royal Ballet, Boston Ballet, Tokyo Ballet and others.

In 1998–2000, Mr. Fadeychev worked as the Artistic Director of the Bolshoi Theatre Ballet. During this period, the Bolshoi stages Balanchine's *Symphony in C*, *Agon* and *Mozartiana* for the first time, as well as the *Pharaoh's Daughter* in Pierre Lacotte's choreography. Fadeychev also remounts the *Don Quixote* in a new edition. In 2004, he staged *Don Quixote* at the Rostov State Musical Theatre and *Swan Lake* and *Don Quixote* at the Paliashvili Academic Theatre of Opera and Ballet in Tbilisi.

In 1995, Alexei Fadeychev was awarded the title of People's Artist of Russia.

Born in Moscow, **Tatiana Rastorgueva** (*Giselle*) graduated from Moscow Choreographic School in 1988 and was immediately engaged by the Bolshoi Ballet. During her 13-year dancing career, she performed the leading parts in *Swan Lake*, *The Sleeping Beauty*, *Don Quixote*, *Raymonda*, *The Nutcracker*, *Spartacus*, *Giselle* and others. With the Bolshoi, she has performed on such famous stages as the New York State Theater, Paris Opera, La Scala and the Royal Albert Hall.

In 1997, Ms. Rastorgueva began producer-ship. As President of Triol Productions, she has actively participated in arranging Bolshoi Theatre tours abroad (to Turkey, Israel, Egypt, Australia, Austria, England and elsewhere).

Since 2000, Ms. Rastorgueva has been working as a Producer at Moscow Dance Theatre established by Nina Ananiashvili and Alexei Fadeychev. Since

then, the Theatre has staged and performed *Green* and *Opus X* (choreography by Welch), *Second Before the Ground* (choreography by McIntyre) and *Leah* (choreography by Ratmansky), with great success.

Since 2004, she has been working with Tbilisi Opera and Ballet Theatre as a choreographic assistant on *Second Before the Ground*, *Green*, *Dreams About Japan*, *Swan Lake* and *Don Quixote*.

Design

Viacheslav Okunev (*Giselle*) is the Chief Designer at St. Petersburg Opera and Ballet Theatre. He graduated from Leningrad Theatre, Music and Cinematography Institute. He has designed the scenery and costumes for more than 170 performances in Russia, CIS and other countries, among them: Levenskiold's *La Sylphide* (Bolshoi Theatre), Prokofiev's *The Love for Three Oranges*, Delibes' *Coppélia*, Adam's *Giselle* (Mariinsky Theatre), Rimsky-Korsakov's *The Tsar's Bride* (Kiev), Mozart's *The Magic Flute*, Shostakovich's *Katerina-Izmailova* (Minsk), Mussorgsky's *Boris Godunov* (Odessa), Puccini's *Tosca* (Novosibirsk), Tchaikovsky's *Queen of Spades* (Ekaterinburg), *The Karamazovs*, *Red Giselle* (St. Petersburg, Eifman Ballet Theatre), Stravinsky's *Petrouchka* (Scotland), Prokofiev's *Cinderella* (Greece), Menot's *Medium*, Tchaikovsky's *The Sleeping Beauty*, *The Nutcracker* and *Swan Lake*; Minkus's *Don Quixote*; Verdi's *La Traviata*, *Rigoletto* and others (St. Petersburg Opera and Ballet Theatre). For Tbilisi State Opera and Ballet Theatre, Mr. Okunev has created sets and costumes for the ballets: *Don Quixote*, *Giselle* and costumes for ballet *Romeo and Juliet*.

Viacheslav Okunev is an Honored Artist of Russia and a Moldova and Belarus State Award recipient.

Paul Vidar Saevarang (*Giselle*) is Norwegian by origin. He has been in lighting design since 1992 and is currently working at the Norwegian Opera.

His previous works include *The Evening Land* (choreography by Anders Døving), *Don Giovanni* (directed by Marius Podolski), *Notre Dame* (directed by Podolski), *Mummitroll* (directed by Podolski), *Naked Boys Singing* (directed by Robert Scrock),

Peer Gynt (directed by Svein Hungnes), *The Magic Flute* (directed by Sigve Bø) and *Fairytales of Swan Lake* (choreographed by Toni Herlofson).

In 1995, **Natia Sirbiladze** (*Chaconne*) graduated from Tbilisi Academy of Fine Arts mastering costume design. In 1995–1996, she worked as the designer at the Amirani factory. In 2002–2003, she studied at Milan Academy of Fine Arts (NABA) at the faculty of fashion and textile design. In 2002–2004, Natia worked as a designer at PUPAZA, the theatrical costumes manufactory in Milan.

In 2005, Ms. Sirbiladze joined Tbilisi Opera and Ballet Theatre, where together with the production designer Viacheslav Okunev she created the costumes for *Swan Lake*, *Don Quixote*, *Giselle* and *Romeo and Juliet*. Together with designer Alexander Vassiliev she created costumes for the ballets *The Two Pigeons* and *Laurencia*. She also created costumes for Balanchine's *Western Symphony*, *Chaconne*, *Donizetti Variations*, *Tarantella*, *Tchaikovsky Pas de deux* and *Bugaku*; Ashton's *La Fille Mal Gardée*; McIntyre's *Midsummer Night's Dream*; and Bournonville's *Le Conservatoire*.

Since 1981, **Amiran Ananeli** (*Sagalobeli*, *Chaconne*, *Duo Concertant*) has been working at the Tbilisi Z. Paliashvili Opera and Ballet State Theatre. Since 1995, he has been in the lighting design field. Mr. Ananeli's works include *Don Carlos*, *Carmen*, *Macbeth*, *Medea*, *Rigoletto*, *The Nutcracker*, *Don Quixote*, *Laurencia*, *The Two Pigeons*, and Balanchine's *Serenade*, *Apollo*, *Western Symphony* and *Chaconne*.

Principal Dancers

Vasil Akhmeteli was born in Akhmeta, Georgia, in 1978. He graduated from the State Choreographic School of Georgia in 1996, and joined the State Ballet of Georgia as a soloist. From 1997 to 2002, he was the principal of the Mersin Opera and Ballet Theatre (Turkey), and from 2003 to 2006, he was the principal of the Macedonian National Theatre.

In 2007, Mr. Akhmeteli returned to the State Ballet of Georgia as a soloist and per-

formed the leading parts in *Swan Lake* (Prince), *Don Quixote* (Basile) and *La Fille Mal Gardée* (Collan), as well as in Balanchine's *Mozartiana* and *Western Symphony*.

Irakli Bakhtadze was born in Tbilisi, Georgia, in 1977. From 1987 to 1993, he was student at the V. Chabukiani Tbilisi State Choreographic School under the tutorship of Levan Mkhitariani. From 1993 to 1995, he studied at the Moscow Choreographic School.

From 1995 to 1997, Mr. Bakhtadze was a ballet artist at the Boris Eifman's Theatre in St. Petersburg. From 1997–2000, he was a principal of the Tbilisi Z. Paliashvili State Opera and Ballet. In 2000–2001, he was a principal of Mersin Opera and Ballet Theatre (Turkey), and in 2002–2003 he was a ballet artist of the Art-Ballet in Budapest.

Since 2003, Mr. Bakhtadze has been a principal of the State Ballet of Georgia. His repertoire includes Albert (*Giselle*); Siegfried (*The Swan Lake*), Basil (*Don Quixote*); Prince (*The Nutcracker*); Apollo (*Apollo Musagete*), leading roles in Aleksidze's *Symphonic Dances*, *Theme and Variations* and *Evening of Neoclassical Ballet*; McIntyre's *Second Before the Ground* and *Midsummer Night's Dream*; Welch's *Green*; and Ratmanski's *Leah* and *Dreams About Japan*. Since 2005, he has added leading parts in Fadeyev's *Swan Lake*, *Don Quixote* and *Giselle*; Balanchine's *Serenade*, *Western Symphony* and *Chaconne*; Bournonville's *Le Conservatoire*; Romeo and Tibalt in Lavrovsky's *Romeo and Juliet*; and Young Man in Ashton's *The Two Pigeons*.

Lasha Khozashvili was born in Tbilisi, Georgia, in 1984. From 1994 to 2002, he was student of V. Chabukiani Tbilisi State Choreographic School under the tutorship of David Khozashvili. After graduation in 2002, he was enrolled in to Ballet Company of the Tbilisi Z. Paliashvili Opera and Ballet State Theatre.

Mr. Khozashvili's repertoire includes *Pas de trois* (*Swan Lake*); French Doll and Prince (*The Nutcracker*); Basil (*Don Quixote*); Solor's Variation (*La Bayadère*); leading roles in Aleksidze's *Symphonic Dances*, *Theme and Variations* and *Evening of Neoclassical Ballet*; leading roles in McIntyre's *Second Before the Ground*; Welch's

Green; Ratmanski's *Dreams About Japan*; leading roles in Fadeyev's *Swan Lake*, *Don Quixote* and *Giselle*; Balanchine's *Serenade*, *Apollo Musagete*, *Western Symphony*, *Mozartiana* and *Duo Concertant*; Ashton's *La Fille Mal Gardée* and *The Two Pigeons*; Bournonville's *Le Conservatoire* and *The Flower Festival in Genzano*; and Romeo and Mercutio in Lavrovsky's *Romeo and Juliet*.

Nino Gogua was born in Tbilisi, Georgia, in 1984. From 1995 to 2003, she was a student at the V. Chabukiani Tbilisi State Choreographic School under the tutorship of Svetlana Mtvarelishvili and Larisa Chkhikvishvili.

Since 2001, she has been a soloist of the State Ballet of Georgia. Ms. Gogua's repertoire includes *Giselle* (*Giselle*); I Variation (*Don Quixote*); Juliet (*Romeo and Juliet*); French Doll (*The Nutcracker*); leading parts in George Aleksidze's *Symphonic Dances*, *Theme and Variations* and *Evening of Neoclassical Ballet*; leading parts in Balanchine's *Serenade*, *Apollo Musagete*, *Western Symphony*, *Mozartiana* and *Duo Concertant*; McIntyre's *Second Before the Ground* and *Midsummer Night's Dream*; and Ashton's *The Two Pigeons*.

Anna Muradeli was born in Tbilisi in 1980. She graduated from the State Choreographic School of Georgia (class of Margarita Zertsalova, Svetlana Gochiashvili and Anna Tsereteli) in 1998, joining the State Ballet of Georgia soon after. From 2001 to 2004, she was a principal of Mersin Opera and Ballet Theatre (Turkey), where she performed the leading roles of *Don Quixote*, *Le Corsaire*, *Romeo and Juliet*, *Giselle*, *A Thousand and One Nights*.

Since September 2004, Ms. Muradeli has been a principal of the State Ballet of Georgia. Her repertoire includes leading roles in Welch's *Green*, Ratmanski's *Dreams About Japan* and Balanchine's *Chaconne*, *Western Symphony*, *Apollon Musagete*, and *Serenade*, as well as Odette/Odile in *Swan Lake* and Chelita in *Don Quixote* (Aleksie Fadeyev); the Young Lady in Ashton's *The Two Pigeons*; Bournonville's *Conservatory*; and Juliet in Leonid Lavrovsky's *Romeo and Juliet*.

Nino Ochiauri was born in Tbilisi, Georgia, in 1975. From 1985 to 1993 she was a student of

V. Chabukiani Tbilisi State Choreographic School under the tutorship of Tamar Vixodzeva, Natalia Zolotova and Ninel Silvanovich.

In 1993, Ms. Ochiauri was a ballet artist at Tbilisi Z. Paliashvili Opera and Ballet Theatre. From 1994 to 1996, she was a ballet artist at Ballet Company of the Academy of Renesans Ballet under the supervision of Nikolai Fadeyev.

Since 1997, Ms. Ochiauri has been a soloist of the State Ballet of Georgia. Her repertoire includes Myrta (*Giselle*), Lucia (*Don Quixote*), Juliet's friend (*Romeo and Juliet*), Chinese Doll (*The Nutcracker*), leading parts in Aleksidze's ballets *Symphonic Dances*, *Theme and Variations*, *Evening of Neoclassical Ballet*; leading parts in Balanchine's *Serenade*, *Apollo Musagete*, *Western Symphony*, *Donizetti Variations*, *Chaconne* and *Tarantella*; Ratmanski's *Dreams About Japan* and *Leah*; and McIntyre's *Second Before the Ground*.

Shorena Khaindrava was born in Tbilisi, Georgia, in 1980. In 1997 she graduated from Bat-Dor Dance Studio in Tel-Aviv, Israel. In 1998, she graduated from V. Chabukiani Tbilisi State Choreographic School. She was a member of the Royal Academy Dancing summer course.

Since 1998 Mrs. Khaindrava has been a ballet artist of State Ballet of Georgia. Her repertoire includes Myrta (*Giselle*); Queen of the Dryads, Lucia and II Variation (*Don Quixote*); Three Swans and Spanish Dance (*Swan Lake*); third part of *Western Symphony*; and the Gypsy Dance (*Laurencia*).

Production

For over 20 years, **David Eden Productions, Ltd.** (DEP) has been one of the leading American organizations devoted to producing international work in the United States. Most recently, DEP has produced national US tours of the State Ballet of Georgia and the Russian Patriarchate Choir of Moscow. In 2006, DEP was responsible for national tours of Gate Theatre Dublin's *Waiting for Godot*, Declan Donnellan's *Twelfth Night* and the Batsheva Dance Company. In 2005, DEP toured Propeller Theatre's *The Winter's Tale*, directed by Edward Hall and Piccolo Teatro di Milano's

About the Artists

Arlecchino. In 2004, David Eden curated Lincoln Center Festival's Ashton Celebration, a two-week retrospective at the Metropolitan Opera House celebrating the 100th birthday of Sir Frederick Ashton featuring the master choreographer's ballets.

Other highlights include: the 12-city premiere tour of Rezo Gabriadze's *Forbidden Christmas or The Doctor and the Patient* starring Mikhail Baryshnikov (2004); the first national US tour of London's Royal Court Theatre's *4.48 Psychosis* by Sarah Kane (2004); national tours of the Batsheva Dance Company (1998 & 2004) and British director Declan Donnellan's *Boris Godunov* (2003). St. Petersburg State Academic Capella National Tour (2003); Bolshoi Ballet National Tour (2000, 2002); Gate Theatre Dublin's Beckett Festival (2000); John F. Kennedy Center for the Performing Arts: *Arts of the United Kingdom* (summer 2001),

Island: Arts from Ireland (2000) and *Art of the State: Israel at 50* (1998); Lev Dodin's Maly Drama Theater of St. Petersburg's *Gaudeamus*, BAM Next Wave Festival/National Tour (1994) and *Brothers and Sisters*; Lincoln Center Festival (2000); Kirov Ballet/Vaganova Ballet Academy Project at BAM (1998); and the Russian Village Festival National Tour (1990, 1991, 1995 and 1997).

<i>Production Manager</i>	Patrice Thomas
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<i>Production Consultant</i>	David Bradford
<i>Associate Stage Manager/</i>	
<i>Interpreter</i>	Tanya Scott
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