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

State Ballet of Georgia
Nina Ananiashvili, *Artistic Director*

*with*
Berkeley Symphony Orchestra

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

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Thursday, February 14, 2008, 8pm
Zellerbach Hall

State Ballet of Georgia
Nina Ananiashvili, *Artistic Director*

Berkeley Symphony Orchestra

**PROGRAM**

*Chaconne*

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
Program A

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 Godzhiashvili, Ekaterine Lominadze, Lana Mgebrishvili

Artur Ivanov, Giorgi Saginashvili, Sano 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

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

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

FRIDAY CASTING

Giselle
Nino Gogua

Count Albrecht
Lasha Khozashvili

Hilarion
Irakli Bakhtadze

Myrta, the Queen of Wilis
Nino Ochiauri

Wilfrid, Count’s squire
Iuri Sorokin

Berthe, Giselle’s mother
Teona Charieviani

Duke of Courland
Giorgi Takashvili

Batilda, Duke’s daughter
Maia Alpaidze

Pas de six
Tsitsia Cholokashvili, Mariam Aleksidze,
Teona Akhobadze, Nino Makhashvili,
Artur Ivanov, David Khozashvili

Zulma
Tsitsia Cholokashvili

Mona
Ekaterine Chubinidze

SATURDAY CASTING

Giselle
Nina Ananiashvili

Count Albrecht
Vasil Akhmeteli

Hilarion
Irakli Bakhtadze

Myrta, the Queen of Wilis
Nino Ochiauri

Wilfrid, Count’s squire
Iuri Sorokin

Berthe, Giselle’s mother
Teona Charieviani

Duke of Courland
Giorgi Takashvili

Batilda, Duke’s daughter
Maia Alpaidze

Pas de six
Tsitsia Cholokashvili, Mariam Aleksidze,
Teona Akhobadze, Lana Mgebrishvili,
David Khozashvili, Lasha Khozashvili

Zulma
Tsitsia 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 Charieviani

Duke of Courland
Giorgi Takashvili

Batilda, Duke’s daughter
Maia Alpaidze

Pas de six
Tsitsia Cholokashvili, Mariam Aleksidze,
Teona Akhobadze, Nino Makhashvili,
Artur Ivanov, David Khozashvili

Zulma
Tsitsia Cholokashvili

Mona
Ekaterine Chubinidze

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 Okunew, after Alexander Benois

Lighting
Paul Vidar Saavarang

State Ballet of Georgia Premiere
Tbilisi, March 17, 2006
Synopsis

Orchestra Roster

Berkeley Symphony Orchestra

Kent Nagano, Music Director
James A. Kleinmann, Executive Director

Violin I
Franklyn D’Antonio, Concertmaster
Phillip Santos, Assistant Concertmaster
Eugene Chukhllov
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 Matlis
Darcy Kindt
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
Murrey Nelson, Director of Development
Ming Luke, Director of Education
Richey Tally, Patron Services Manager
Candace Sanderson, Music Librarian
Christine Browne, Bookkeeper

Lasha Khezashvili 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 tells Giselle about Albrecht’s true identity, 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.
About the Artists

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, Livvinenko, Yorksikiy and others. The incomparable Anna Pavlova, Matilda Kshesinskaya, Tamara Karsavina, Olga Preobrazhenskaya, Ekaterina Gelset, Mikhail Mordkin and others graced its stage. In the early 1900s, Mikhail Fokin 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, Siaréte, la Dormiente, Gorda y Orihelo.

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 Dream 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.

Ms. Ananiashvili unprecedentedly holds the highest awards of international ballet competition: Gold Medal at the 10th Yarna (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 Coppelia; 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 Grigorovitch version) and Raymonda; Kitri in Don Quixote; Medora in Le Corsaire; Clara in The Nutcracker (Grigorovitch 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 Folkline’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 Vasilev production of Giselle; Alexei Ratmansky’s Charms of Mannerism, Dreams About Japan and Leah; Balanchine’s Mozartiana and Symphony in C; Alexei Fadeyechev’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.

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 1990. He has conducted in various theaters in Russia, and recently conducted the Kirov Orchestra with the Perm Ballet at the Mariinski 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.

About the Artists

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...
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 30 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 spectators “to see the music and listen to the dance.”

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.

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

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.

Balanche 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.

For the Ballts 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 30 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 spectators “to see the music and listen to the dance.” 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 17, 1818. He studied dancing with his father Jean Antoine Petipa, and later with Auguste Vestris. He was ballet master at the theaters in Bordeaux, Nancy, New York and Madrid.

In 1872, 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 Cadmus_. 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_.

Petipa, 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.
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 Markevya; later on, he studied at the Choreographers’ Faculty of GITIS (the State Institute of Theatre Arts), today RATHI (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 Goréczki; Refrain and Nomadi to music by Arvo Pärt; Dominumi to music by Philip Glass; and Anna Laerkesen’s Shostakovich, Op. 99. He has appeared with the Bolshoi Ballet and Imperial Russian Balle, and partnered with Maya Plisetskaya in L’Aprés-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 Yuridbergu 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 Champs 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 Leb, 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 Premières program for young choreographers, Mr. Ratmansky was invited to work with the Martha’s 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 theatres 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 Leb.

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.

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helgi Tomasson in 2003 resulted in his staging of Minkus’s Don Quixote, which was subsequently presented in Los Angeles.

Mr. Posokhov was awarded the Isadora Duncan Dance Award for outstanding choreography of Magnificatina, 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 Posokhov staged Prokofiev’s Cinderella for the Bolshoi.
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Peer Gynt (directed by Svein Hunghes), The Magic Flute (directed by Sigve Bø) and Fairytale of Swan Lake (chorographed by Toni Herlofson).


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 Vassiliy she created costumes for the ballets Two Pigeons and Laurencia. She also created costumes for Balanchine’s Western Symphony, Chaconne, Donizetti Variations, Tarantella, Tchaikovsky Pas de deux and Bagatell; Ashton’s La Fille Mal Gardee; McIntyre’s Midsummer Night’s Dream; and Bournonville’s Le Conservatoire.

Since 1981, Amiran Ananeli (Sagalobeli, Chaconne, Duo Concertante) has been working at the Tbilisi Z. Paliaishvili 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, Rigadetto, The Nutcracker, Don Quixote, Laurencia, 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 performed the leading parts in Swan Lake (Prince), Don Quixote (Basilé) and La Fille Mal Gardee (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 Livan Mikhitariani. From 1993 to 1995, he studied at the Moscow Choreographic School.

From 1995 to 1997, Mr. Bakhtadze was a ballet artist at the Boris Efman’s Theatre in St. Petersburg. From 1997–2000, he was a principal of the Tbilisi Z. Paliaishvili 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; and Ashton’s The Two Pigeons.

Nino Gogua was born in Tbilisi, Georgia, in 1984. From 1999 to 2003, she was a student at the V. Chabukiani Tbilisi State Choreographic School under the tutorage 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 Concertante; 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 Zerzalova, Svetlana Gochashvili and Anna Tisreteli) 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 McIntyre’s Second Before the Ground; Welch’s Green; Ratmanski’s Dreams About Japan; leading roles in Fadeyechev’s Swan Lake, Don Quixote and Giselle; Balanchine’s Serenade, Apollo Musagete, Western Symphony, Mozartiana and Duo Concertante; Ashton’s La Fille Mal Gardee and The Two Pigeons; Bouronville’s Le Conservatoire and The Flower Festival in Genzano; and Romeo and Mercutio in Lavrovsky’s Romeo and Juliet.

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

Mr. Khoszhvili’s repertoire includes Pas de trois (Swan Lake); French Doll and Prince (The Nutcracker); Basil (Don Quixote); Solor’s Variation (La Bayadere); 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 Fadeyechev’s Swan Lake, Don Quixote and Giselle; Balanchine’s Serenade, Apollo Musagete, Western Symphony, Mozartiana and Duo Concertante; Ashton’s La Fille Mal Gardee and The Two Pigeons; Bouronville’s Le Conservatoire 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 tutorage of Tamar Vixodzeva, Natalia Zoletova and Ninel Silvanovich.

In 1993, Ms. Ochiauri was a ballet artist at Tbilisi Z. Paliaishvili 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 Fadeyechev.

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 Bar-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
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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).

Production Manager Patrice Thomas
Tour Manager Kari Schloner
Production Consultant David Bradford
Associate Stage Manager/Interpreter Tanya Scott
General Manager Erica Charpentier
Visa Coordinator Elise Ann Konstantin
Travel Agent Lori Harrison, Atlas Travel