

Thursday, June 4, 2009, 8pm
 Friday, June 5, 2009, 8pm
 Saturday, June 6, 2009, 2pm & 8pm
 Sunday, June 7, 2009, 3pm
 Zellerbach Hall

Bolshoi Ballet

Anatoly Iksanov, *General Director of the Bolshoi Theatre*
 Yury Burlaka, *Artistic Director of the Bolshoi Ballet*

in

La Bayadère

Music by Ludwig Minkus
 Libretto by Marius Petipa & Sergei Khudekov
 Choreography by Marius Petipa
 New scenic version by Yuri Grigorovich

Berkeley Symphony Orchestra

Pavel Klinichev, *conductor*

Scenes from productions by Vakhtang Chabukiani,
 Nikolai Zubkovsky and Konstantin Sergeyev

Sets and costumes after sketches by designers of the first production (1877),
 revived by Valery Firsov, Nikolai Sharonov (*sets*) and Nikolai Sviridchikov (*costumes*)

Valery Levental, *Supervisor, Set & Costume Revival*

Alexander Kopylov, *Music Director*

Premiered November 25, 1991.

Running time: three hours 30 minutes with two intervals.

*Children in this production appear courtesy of San Francisco Ballet School,
 Helgi Tomasson, Director, and Lola de Avila, Associate Director.*

Credit Suisse is the general sponsor of the Bolshoi Theatre.

The Bolshoi Ballet's official 2008–2009 season sponsor is Banque Société Générale Vostok.

These performances are made possible, in part, by The Bernard Osher Foundation.

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Elena Fetisova © Bolshoi

Svetlana Zakharova and Nikolay Tsiskaridze

La Bayadère

ACT I

Young warriors led by Solor are hunting a tiger. Before entering the forest, Solor asks a fakir named Magedaveya to tell Nikiya, a bayadère, that he will wait for her near the temple.

The High Brahmin and priests are solemnly leaving the temple. The feast of worshipping fire begins. Fakirs and votaries of the temple, bayadères, are performing sacred dances. Beautiful Nikiya is among them. She adorns the festival.

Having forgotten about his ordination and vow of celibacy, the High Brahmin tells Nikiya that he loves her and promises to place at her feet all the riches of India. Nikiya rejects his wooing. She will never love him.

Nikiya and other bayadères give the fakirs water from the sacred pool. Imperceptibly, Magedaveya tells Nikiya that Solor will come to see her. The bayadère is happy.

As darkness falls, Nikiya goes to meet her beloved. Their secret rendezvous is guarded by the fakir. But the High Brahmin manages to overhear the conversation of the sweethearts.

Solor proposes that they elope. The bayadère agrees, but first she wants him to vow fidelity to her at the sacred fire. Solor takes the oath. The High Brahmin is infuriated. He appeals to the gods and demands punishment. His revenge will be terrible.

Next morning, the rajah Dugmanta, head of the principality, tells his daughter Gamzatti that she will see her fiancé that day.

The rajah sends for the fiancé. It is the brave warrior Solor. The rajah shows Solor his beautiful daughter and proclaims them bride and groom. The warrior is struck by Gamzatti's beauty. But he remembers the bayadère, his vow to her, and is thrown into confusion.

It is time to hold the ceremony of consecrating Gamzatti's betrothal. Nikiya is invited to the palace for the ceremony.

The High Brahmin arrives. He wants to tell the rajah a secret. Dugmanta sends everybody away. Gamzatti feels that the High Brahmin's arrival is somehow connected with her forthcoming marriage and eavesdrops on the High Brahmin's conversation with her father.

The High Brahmin tells the rajah about Solor's love for Nikiya. Dugmanta is infuriated but doesn't change his mind to give his daughter in marriage to Solor. Instead, the bayadère, who made Solor take the oath, must die. The High Brahmin, who had wanted to get rid of his rival, did not expect this turn of events.

He threatens the rajah with punishment of the Gods for the bayadère's death. But the rajah is unrelenting.

Gamzatti orders her slave to bring Nikiya. She sees that the bayadère is very beautiful and can be a dangerous rival. The rajah's daughter tells the bayadère about her forthcoming marriage and invites her to dance at the feast. She deliberately shows her the portrait of her fiancé, Solor. Nikiya protests: Solor loves only her and he made a vow of eternal fidelity. The rajah's daughter demands that Nikiya give up Solor. But the bayadère would rather die

than part with him. Gamzatti offers her jewels. Nikiya throws them away with scorn. Nothing will make her part with her beloved. In a rage, she raises her dagger. The slave stops her. But Gamzatti will never give her fiancé back.

ACT II

A sumptuous feast is being held on the occasion of Solor and Gamzatti's engagement. The bayadère Nikiya is supposed to entertain the guests with her dances. But she cannot hide her grief. Her eyes are fixed on her beloved Solor.

The fakir presents Nikiya with a basket of flowers from Solor. The bayadère's dance is filled with happiness. But suddenly a snake crawls out of the flowers and bites her fatally.

Nikiya realizes that the rajah's daughter is to blame for her death. The High Brahmin promises to save her life if she will love him. But the bayadère is faithful to her love for Solor. Nikiya dies. Solor leaves the feast in despair.

ACT III

Solor is inconsolable. He is plagued by remorse. He enjoins the fakir to distract him from his grievous thoughts. Fascinated by the sacred dance, Solor sinks into the world of dreams.

Shadows appear to him out of the darkness. They descend from the mountains in a long, single file. Solor sees fair Nikiya among them.

Solor follows the shadow of Nikiya, wanting to stay with her forever. There is no more reality for Solor, only his fantasy. As he reaches out to Nikiya's shadow, he breathes his last breath.

La Bayadère



M. Logvinov © Bolshoi

Nadezda Grasheva and Andrey Uvarov

THURSDAY EVENING

<i>Nikiya, bayadère</i>	Svetlana Zakharova
<i>Dugmanta, rajah</i>	Alexey Loparevich
<i>Gamzatti, his daughter</i>	Maria Alexandrova
<i>Solor, famous warrior</i>	Nikolay Tsiskaridze
<i>High Brahmin</i>	Andrey Sitnikov
<i>Toloragva, warrior</i>	Vladislav Lantratov
<i>Slave</i>	Egor Kromushin
<i>Magedaveya, fakir</i>	Anton Savichev
<i>Aiya, slave</i>	Anastasia Vinokur
<i>Jampe</i>	Svetlana Pavlova, Yanina Parienko
<i>Pas d'action (Act II)</i>	Svetlana Pavlova, Alesya Boyko, Ilona Matsiy, Anastasia Stashkevich, Victoria Osipova, Anna Leonova, Olga Stebletsova, Anna Okuneva, Karim Abdullin, Artem Vakhtin
<i>Dance with a Drum</i>	Anna Antropova, Vitaly Biktimirov, Denis Medvedev
<i>Golden Idol</i>	Ivan Vasiliev
<i>Manu</i>	Chinara Alizade
<i>The Shades</i>	
<i>First Variation</i>	Ekaterina Krysanova
<i>Second Variation</i>	Anastasia Goryacheva
<i>Third Variation</i>	Nelli Kobakhidze

FRIDAY EVENING

<i>Nikiya, bayadère</i>	Nadezda Gracheva
<i>Dugmanta, rajah</i>	Alexey Loparevich
<i>Gamzatti, his daughter</i>	Ekaterina Shipulina
<i>Solor, famous warrior</i>	Nikolay Tsiskaridze
<i>High Brahmin</i>	Andrey Sitnikov
<i>Toloragva, warrior</i>	Vladislav Lantratov
<i>Slave</i>	Egor Kromushin
<i>Magedaveya, fakir</i>	Anton Savichev
<i>Aiya, slave</i>	Anastasia Vinokur
<i>Jampe</i>	Victoria Litvinova, Ksenia Sorokina
<i>Pas d'action (Act II)</i>	Svetlana Pavlova, Alesya Boyko, Ilona Matsiy, Chinara Alizade, Victoria Osipova, Anna Leonova, Olga Stebletsova, Anna Okuneva, Karim Abdullin, Artem Vakhtin
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<i>Golden Idol</i>	Ivan Vasiliev
<i>Manu</i>	Anastasia Stashkevich
<i>The Shades</i>	
<i>First Variation</i>	Nina Kaptsova
<i>Second Variation</i>	Anna Tikhomirova
<i>Third Variation</i>	Nelli Kobakhidze

SATURDAY AFTERNOON

<i>Nikiya, bayadère</i>	Maria Alexandrova
<i>Dugmanta, rajah</i>	Alexey Loparevich
<i>Gamzatti, his daughter</i>	Ekaterina Shipulina
<i>Solor, famous warrior</i>	Alexander Volchkov
<i>High Brahmin</i>	Alexander Fadeechev
<i>Toloragva, warrior</i>	Vladislav Lantratov
<i>Slave</i>	Egor Khromushin
<i>Magedaveya, fakir</i>	Anton Savichev
<i>Aiya, slave</i>	Anastasia Vinokur
<i>Jampe</i>	Victoria Litvinova, Ksenia Sorokina
<i>Pas d'action (Act II)</i>	Svetlana Pavlova, Alesya Boyko, Ilona Matsiy, Chinara Alizade, Victoria Osipova, Anna Leonova, Olga Stebletsova, Anna Okuneva, Karim Abdullin, Artem Vakhtin
<i>Dance with a Drum</i>	Ksenia Sorokina, Pavel Dmitrichenko, Alexander Vodopetov
<i>Golden Idol</i>	Viacheslav Lopatin
<i>Manu</i>	Anastasia Stashkevich
<i>The Shades</i>	
<i>First Variation</i>	Nina Kaptsova
<i>Second Variation</i>	Anna Tikhomirova
<i>Third Variation</i>	Nelli Kobakhidze

SATURDAY EVENING

<i>Nikiya, bayadère</i>	Svetlana Zakharova
<i>Dugmanta, rajah</i>	Alexey Loparevich
<i>Gamzatti, his daughter</i>	Ekaterina Krysanova
<i>Solor, famous warrior</i>	Nikolay Tsiskaridze
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<i>Golden Idol</i>	Ivan Vasiliev
<i>Manu</i>	Chinara Alizade
<i>The Shades</i>	
<i>First Variation</i>	Nina Kaptsova
<i>Second Variation</i>	Anastasia Goryacheva
<i>Third Variation</i>	Nelli Kobakhidze

SUNDAY AFTERNOON

<i>Nikiya, bayadère</i>	Nadezda Gracheva
<i>Dugmanta, rajah</i>	Alexey Loparevich
<i>Gamzatti, his daughter</i>	Ekaterina Shipulina
<i>Solor, famous warrior</i>	Alexander Volchkov
<i>High Brahmin</i>	Alexander Fadeechev
<i>Toloragva, warrior</i>	Vladislav Lantratov
<i>Slave</i>	Egor Kromushin
<i>Magedaveya, fakir</i>	Anton Savichev
<i>Aiya, slave</i>	Anastasia Vinokur
<i>Jampe</i>	Svetlana Pavlova, Yanina Parienko
<i>Pas d'action (Act II)</i>	Svetlana Pavlova, Alesya Boyko, Ilona Matsiy, Anna Tikhomirova, Victoria Osipova, Anna Leonova, Olga Stebletsova, Anna Okuneva, Karim Abdullin, Artem Vakhtin
<i>Dance with a Drum</i>	Ksenia Sorokina, Pavel Dmitrichenko, Alexander Vodopetov
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<i>The Shades</i>	
<i>First Variation</i>	Ekaterina Krysanova
<i>Second Variation</i>	Anastasia Goryacheva
<i>Third Variation</i>	Nelli Kobakhidze

Bolshoi Ballet



Ekaterina Shipulina

Elena Fetisova © Bolshoi

Principals

Svetlana Zakharova
 Maria Alexandrova
 Nadezda Gracheva
 Nikolay Tsiskaridze
 Andrey Uvarov
 Alexander Volchkov

Leading Soloists

Nina Kaptsova
 Anastasia Goryacheva
 Ekaterina Shipulina

First Soloists

Ekaterina Krysanova
 Denis Medvedev

Soloists

Anna Antropova
 Nelli Kobakhidze
 Anna Leonova
 Vitaly Biktimirov
 Egor Khromushin
 Alexey Loparevich
 Viacheslav Lopatin
 Andrey Sitnikov
 Ivan Vasiliev

Corps de ballet

Tamara Abakelia
 Ksenia Abbazova
 Karim Abdullin
 Chinara Alizade
 Batyr Annadurdyev
 Sergey Antonov
 Vladimir Avdeev
 Anna Baranova
 Ekaterina Barykina
 Alesya Boyko
 Pavel Dmitrichenko
 Liudmila Ermakova
 Alexander Fadeechev
 Irina Fedotova
 Natalia Fokina
 Evgeny Golovin
 Yulia Grebenshchikova
 Kristina Karaseva
 Petr Kazmiruk
 Victor Kleyn
 Olga Klypina
 Elena Kotova
 Tatian Kurilkina
 Vadim Kurochkin
 Konstantin Kuzmin
 Anton Kuznetsov
 Vladislav Lantratov
 Victoria Litvinova
 Natalia Lomakina
 Kristina Loseva
 Svetlana Luneykina
 Sofia Lyubimova
 Olga Marchenkova
 Alexey Matrakhov
 Ilona Matsiy
 Sergey Minakov
 Anna Nakhapetova

Natalia Novikova
 Anna Okuneva
 Maxim Oppengeym
 Victoria Osipova
 Yanina Parienko
 Svetlana Pavlova
 Zakhar Potapov
 Galina Potdykova
 Ivan Prazdnikov
 Apollinary Proskurnin
 Svetlana Rudenko
 Andrey Rybakov
 Natalia Sadovaya
 Anton Savichev
 Evgeny Sazonov
 Ivan Semirechesky
 Anastasia Shilova
 Roman Simachev
 Ksenia Sorokina
 Dmitry Starshinov
 Anastasia Stashkevich
 Olga Stebletsova
 Anna Tatarova
 Anna Tikhomirova
 Alexey Torgunakov
 Roman Tselishchev
 Olga Tubalova
 Artem Vakhtin
 Maria Vinogradova
 Anastasia Vinokur
 Angelina Vlashinets
 Alexander Vodopetov
 Daria Vorokhobko
 Ilya Vorontsov
 Marina Zakharova
 Sergey Zelenko
 Vasily Zhidkov

Bolshoi Ballet

<i>General Director of the Bolshoi Theatre</i>	Anatoly Iksanov
<i>Artistic Director of the Bolshoi Ballet</i>	Yury Burlaka
<i>Head of the Touring Division and Tour Director</i>	Elena Perfilova
<i>Administrative Director of the Ballet Company</i>	Gennady Yanin
<i>Tour Managers</i>	Evgenia Mezhlumova, Ekaterina Valieva
<i>Doctor</i>	Elena Lisitsina
<i>Ballet Company Manager</i>	Veronika Sanadze
<i>Coaches</i>	Nadezda Gracheva, Tatiana Krasina, Vladimir Nikonov, Alexander Petukhov
<i>Stage Manager</i>	Irina Zibrova
<i>Pianists</i>	Alexey Melentiev, Dmitry Zubravskiy
<i>Masseurs</i>	Yury Gorbunov, Dmitry Puchkov
<i>Deputy Head of Production Department</i>	Alexander Efimov
<i>Stagehands</i>	Pavel Milenin, Roman Vlasov, Anatoly Voronov, Konstantin Kazakov, Alexey Chuvalnikov
<i>Props</i>	Alexander Zinin, Tamara Bit-Bayro
<i>Lighting Designers</i>	Mikhail Sokolov, Alexander Rubtsov
<i>Lighting Technicians</i>	Liudmila Ziborova, Viacheslav Teperin, Ekaterina Treshchalina
<i>Special Effects</i>	Akhtyam Kuramshin
<i>Deputy Head of Wardrobe Department</i>	Daniil Aldoshin
<i>Female Wardrobe</i>	Natalia Zinovieva, Galina Shchedrina, Nadezda Maksimovskaya
<i>Male Wardrobe</i>	Irina Rasstanaeva, Olga Levina, Maxim Bashargin
<i>Makeup</i>	Elena Strebkova Nadezda Krylova, Lidia Shcherbakova, Natalia Pianova
<i>Exclusive North American Management</i>	IMG Artists, Carnegie Hall Tower, 152 West 57th Street, Fifth Floor, New York, New York 10019, phone (212) 994-3500, fax (212) 994-3550 www.imgartists.com

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BERKELEY SYMPHONY ORCHESTRA

Kent Nagano, *Music Director*

Violin I

Franklyn D'Antonio, *Concertmaster*
Noah Strick, *Associate Concertmaster*
Graeme Jennings, *Assistant Concertmaster*
Virginia Baker
Eugene Chukhlov
Larisa Kopylovsky
Emanuela Nikiforova
Lisa Zadek

Violin II

Karsten Windt, *Principal*
Randall Weiss, *Assistant Principal*
Brian Lee
David Cheng
David Ryther
Josepha Fath

Viola

Marcel Gemperli, *Principal*
Darcy Rindt, *Assistant Principal*
Barbara Hauser
Patrick Kroboth

Cello

Carol Rice, *Principal*
Nancy Bien Souza, *Assistant Principal*
Wanda Warkentin

Double Bass

Michel Taddei, *Principal*
Karen Horner, *Assistant Principal*

Flute

Emma Moon, *Principal*
Stacey Pelinka
Rena Urso-Trapani

Oboe

Deborah Shidler, *Principal*
Bennie Cottone

Clarinet

Roman Fukshansky, *Principal*
Diana Dorman

Bassoon

Carla Wilson, *Principal*
Karla Ekholm

Horn

Stuart Gronningen, *Principal*
Alicia Telford
Alex Camphouse
Loren Tayerle

Trumpet

Kale Cumings, *Principal*
Scott Macomber
John Freeman
Owen Miyoshi

Trombone

Thomas Hornig, *Principal*
Bruce Chrisp

Bass Trombone

Craig McAmis

Tuba

Alexander Kramer, *Principal*

Timpani

Kevin Neuhoff, *Principal*

Percussion

Ward Spangler, *Principal*
Scott Bleaken

Harp

Wendy Tamis, *Principal*

History of the Bolshoi Ballet

The history of the Bolshoi begins over 200 years ago, in 1776. The first permanent theater company in Moscow was established by Prince Peter Urussov, Public Prosecutor in Catherine II's imperial government and passionate lover of theater, together with an ex-acrobat Englishman named Michael Maddox. In 1780, Prince Urussov, having undertaken to construct an edifice "of which the external ornamentation will contribute to the beauty of the city," built a theater in Petrovka Street where the company performed drama, opera and ballet.

Twenty-five years later, the building was razed in one of the fires common in Moscow at that period. Performances were now staged at a variety of venues throughout the city until January 1825 when the magnificent new Classical-style Petrovsky Theatre was opened. Designed by architects Ossip Bovet and Andrei Mikhailov, the building was fronted by eight Doric columns, its portico surmounted by a bronze Apollo driving his four-horse chariot. The drama company now moved to the newly opened Maly Theatre while the Bolshoi Petrovsky Theatre devoted itself to the production of opera and ballet. At this stage, the ballet company was comprised of just 47 dancers.

In 1853, fire again destroyed the interior of the theater and the building was restored by the Venetian architect Alberto Cavos, son of the composer Caterino Cavos and grandfather of Alexander Benois. The Bolshoi again opened its doors to the public in 1856.

Early Choreographers

The first ballets to be produced were by the great French and Italian ballet masters, such as Filippo Beccari, the Morelli brothers and Jean Lamirat. Before long, however, young Russian choreographers such as Adam Glushkovsky took over, concentrating on ballets with Russian themes. From 1820 to 1830, the company, having expanded to 150 dancers, developed in the French tradition under the influence of Félicité-Virginie Hullin-Sor and Fanny Elssler, who familiarized the Moscow public with the ballets of Jules Perrot.

During the 1840s, the opera company staged the first productions of Glinka's operas *Ivan*

Susanin and *Ruslan and Ludmila*, works which marked the foundation of a truly national school of composition in Russia. Of equal importance to the history of both ballet and opera was the legacy of Pyotr Il'yich Tchaikovsky, many of whose works received their first performances at the theater. These include the operas *Eugene Onegin* and *The Queen of Spades* and the ballet *Swan Lake*.

Because of the success of Marius Petipa at the Mariinsky Theatre in St. Petersburg in the second half of the 19th century, there followed a period of rivalry between the two companies. A contrast became apparent between the dance styles favored by the two cities, Moscow and St. Petersburg. This disparity was exemplified by Petipa's ballet *Don Quixote*, which received its premiere in Moscow on December 26, 1869, in a boldly conceived, colorful production which, when restaged in St. Petersburg two years later, was transformed into a far more classically conceived work.

Alexander Gorsky, Petipa's assistant and pupil, was appointed to the Bolshoi Theatre in 1900 and, from then until his death in 1924, revised the company's stagings of the basic repertoire, making them more dramatic and realistic and laying the foundations for the company's great future successes. His colossal impact on Bolshoi productions continued into the Soviet period with such recent choreographers as George Balanchine acknowledging his influence. Under Gorsky, the company would find its true identity. Adhering to the naturalist principles of the great theater director Konstantin Stanislavsky, Gorsky created several original ballets, including *Notre-Dame de Paris* in 1902 after Victor Hugo and *Salammbô* in 1910 after Flaubert's novel. In 1900, he revived Petipa's *Don Quixote*, followed by *Coppélia* by Saint-Leon in 1901, *La Fille mal gardée* in 1903, *Swan Lake* and *Giselle* in 1911, *Le Corsaire* in 1912 and *La Bayadère* in 1917.

Soviet Era

Following the October Revolution in 1917, Moscow became the capital of the new Soviet Union and debate raged about the function of the arts in a socialist society. Left-wing critics demanded the removal from the repertoire of works by such bourgeois composers as Tchaikovsky

and Rimsky-Korsakov in a mission to educate the public with new ideas. However, more moderate voices prevailed and, during the early Soviet period, traditional 19th-century operas and ballets were performed alongside contemporary works. Alexander Gorsky was charged with the task of re-organizing the company. Vassily Tikhomirov succeeded Gorsky as Director of Ballet in 1924 and was instrumental in developing the Bolshoi style during the following decades.

Outstanding amongst Bolshoi soloists at this time were the ballerinas Olga Lepeshinskaya and Marina Semyonova, who were trained in St. Petersburg but enjoyed their greatest successes in Moscow.

War Years and First Visit Outside Russia

With the invasion of Russia by German forces in 1941, the Bolshoi Ballet and Opera were evacuated to Kuibyshev on the Volga, where they remained until August 1943. The Ballet was now under the charge of Leonid Lavrovsky who was faced with the monumental task of re-establishing the company during the post-war years of deprivation and reconstruction. In 1945, Sergey Prokofiev's ballet *Cinderella* received its first performance with Olga Lepeshinskaya in the title role, and nine years later the same composer's *The Stone Flower* was given its world premiere.

One of Lavrovsky's most significant achievements was to administer the Bolshoi Ballet's first appearance in the West at the Royal Opera House, Covent Garden, in 1956, followed a year later by a visit to New York. British audiences were given their first opportunity to witness the virtuosity and dramatic intensity of the Soviet choreographic style. A particular triumph was enjoyed by legendary ballerina Galina Ulanova. She was succeeded as the Bolshoi's prima ballerina by Maya Plisetskaya, for whom choreographers such as Petit, Bejart and Alberto Alonso created roles.

Post-War Choreographers, Dancers and Orchestra

Lavrovsky continued as Ballet Director until 1964, when he was succeeded as Chief Choreographer and Artistic Director by Yuri Grigorovich, whose

years at the Bolshoi were characterized by a series of large-scale, highly spectacular productions. He transferred to the Theatre the innovative productions he first presented in Leningrad: *The Stone Flower* and *The Legend of Love*, such masterpieces as *The Nutcracker* (1966), *Spartacus* (1968) and *Ivan the Terrible* (1975), and his own versions of the classical ballets (*Swan Lake*, *La Bayadère*, *Raymonda*, *Giselle*). Maya Plisetskaya, Natalia Bessmertnova, Mikhail Lavrovsky, Ekaterina Maximova, Vladimir Vasiliev, Nina Timofeyeva and Maris Liepa were among the great principal dancers in his company. The majority of his productions remain in the Bolshoi repertoire to this day. Grigorovich served as Artistic Director and Principal Choreographer from 1964 to 1995.

In 1995, Vladimir Vasiliev took over as Artistic Director of the Bolshoi Theatre, with Alexei Fadeychev as Artistic Director of the Ballet from 1998 to 2000. In 2000, Boris Akimov succeeded Fadeychev, and at the beginning of 2004 he was succeeded by Alexei Ratmansky. In 2009, Yury Burlaka was appointed Artistic Director of the Bolshoi Ballet.

In addition to the glories of its dancers and singers, the Bolshoi Theatre also boasts an orchestra worthy to be compared with any of the world's greatest symphony orchestras. Throughout its long history, the orchestra has been directed by some of Russia's greatest conductors, including Nikolai Golovanov, Yury Faier, Alexander Melik-Pashayev, Boris Khaikin, Evgeny Svetlanov, Gennady Rozhdestvensky, Mstislav Rostropovich and Mark Ermler. In 2001, Alexander Vedernikov took a position of the Bolshoi Music Director and Chief Conductor.

Today, the Bolshoi is considered the principal national theater in the Russian Federation, employing 3,000 people, including its famed opera company and a ballet company of more than 200 dancers. The Theatre's New Stage opened in November 2002, and for three seasons Bolshoi productions were presented at both venues. Since September 2005, when reconstruction of the Main Stage began, nearly all of the repertoire has been performed on the New Stage, while large-scale productions have been shown at the State Kremlin Palace.

At the same time, Bolshoi Ballet has engaged in extensive touring schedules, appearing everywhere from Russian towns to the world's most prestigious venues. In 2005, the Bolshoi Ballet performed at the Metropolitan Opera in New York. In 2006 and 2007, the Bolshoi had two major London seasons, and in 2008 the Bolshoi appeared at the Paris National Opéra. These tours were a great success, with tickets being sold out far in advance of performance dates. While competing in their choice of rapturous encomiums, reviewers were unanimous in giving Bolshoi performances a five-star rating.

Today's Bolshoi Theatre combines a pride in its artistic heritage, which it is determined to maintain, with an awareness that it must grow and develop to prosper in today's rapidly changing world.



Anatoly Iksanov (*General Director of the Bolshoi Theatre*) graduated from the Leningrad State Institute of Theatre, Music and Cinematography with a degree in theater management.

From 1977 to 1978, Mr. Iksanov worked as a senior manager in the Leningrad Maly Drama Theatre, and from 1978 to 1983 he held the same position in the Leningrad Bolshoi Drama Theatre named after Maxim Gorky.

From 1983 to 1996, Mr. Iksanov held the post of Deputy Director of the Leningrad Bolshoi Drama Theatre, and in 1996 was appointed as its Director. In 1994, he founded the Charity Foundation of the Bolshoi Drama Theatre and became its Executive Director. From 1998 to 2000, he was Deputy General Director of the Culture TV channel.

Mr. Iksanov has foreign experience in the field of art management, having worked in theaters in the United States, France and Switzerland. He has co-authored two books, *How to Fund-Raise for the Arts* (1995) and *The Charity Foundation of the Bolshoi Drama Theatre: Theory and Practice of Success* (1997).

In accordance with the Order of the Chairperson of the Government of the Russian Federation, on September 1, 2000, Mr. Iksanov

was appointed the General Director of the Bolshoi Theatre of Russia.



Yuri Grigorovich graduated from the Leningrad Ballet School (class of Boris Shavrov and Alexei Pisarev) in 1946 and danced at the Kirov Theatre for 18 years. As choreographer, he made his debut at the Kirov, where he mounted Prokofiev's *The Stone Flower* (1957) and Melikov's *Legend of Love* (1961). From 1964 to 1995, he was choreographer-in-chief of the Bolshoi Theatre, where he choreographed Tchaikovsky's *The Nutcracker* (1966), Khachaturian's *Spartacus* (1968), *Ivan the Terrible* to music by Prokofiev (1975), Eshpay's *Angara* (1976), Prokofiev's *Romeo and Juliet* (1979) and Shostakovich's *The Golden Age* (1982). He also choreographed new versions of such classical ballets as Tchaikovsky's *The Sleeping Beauty* (1963, 1973) and *Swan Lake* (1969, 2001), Glazunov's *Raymonda* (1984), Minkus's *La Bayadère* (1991) and *Don Quixote* (1994), and Adam's *Giselle* (1987) and *Le Corsaire* (1994). His ballets have been staged in Stockholm, Rome, Paris, Copenhagen, Vienna, Milano, Helsinki, Ankara, Prague, Sofia, Genoa, Warsaw, Istanbul and Seoul, among other cities. Mr. Grigorovich has created ballet projects in the Coliseum in Rome, London's Albert Hall, ancient theaters in Greece, on San Marco Square in Venice, and in Luzhniki Stadium at the 1980 Olympic Games. He has headed juries of many international ballet competitions in Russia, Finland, the United States, Switzerland, Japan, Bulgaria, Ukraine and Austria. He also heads the jury for the Prix Benois de la Danse and directs the Yuri Grigorovich Ballet (Krasnodar).

Mr. Grigorovich is a People's Artist of the USSR, a Hero of Socialist Labor, a Lenin (1970) and USSR State (1977, 1985) prize-winner, and a professor and academician. He holds the highest state awards from many countries and has won more than 40 arts titles and prizes.



Yury Burlaka graduated from Moscow Ballet School (Pyotr Pestov's class) in 1986. In 1999, he graduated with distinction from the Moscow State Academy of Ballet as teacher-choreographer. From 1993 to 1996, he studied at the choreographic faculty of RATI (Gordeyev's course). In 1986, he became principal soloist with the Russian Ballet Company, where his repertoire included: the title role in *The Nutcracker*, Franz (*Coppélia*), Prince Desiré and the Blue Bird (*The Sleeping Beauty*), Albrecht (*Giselle*), James (*La Sylphide*), Pierre (*Halte de Cavalerie*), Zefir ("Dances of the Hours" from the opera *La Gioconda*), Rothbart and *Pas de trois* (*Swan Lake*), Shah Zeman (*Shéhérazade*), Time (*Cinderella*, Gordeyev version), solo parts in *Chopiniana*, *Paquita* and other parts in the classical repertoire. He participated in productions of evenings of old choreography for which he revived fragments from the ballets of Fokine (*Chopiniana*, "Dances of the Enchantress Naina" from the opera *Ruslan and Ludmila*), Gorsky (*The Humpbacked Horse*, *Raymonda*, dances from the opera *Samson et Dalila*, *Coppélia*, *La Fille mal gardée*), Petipa (*Harlequinade*, *Halte de cavalerie*, *Naiade et le pecheur*, *La Bayadère*, *The Humpbacked Horse*, *Le Corsaire*, *Paquita*, *La Sylphide*, *Esmeralda*), the Legat brothers (*The Fairy of the Dolls*) and others. Since 2006, he has been teacher/*répétiteur* and, since April 2007, artistic director of the Russian Ballet Company. For Nesterova's Academy of Dance, he revived *Chopiniana* and the *Grand pas* from *Paquita*. Together with Gordeyev, he mounted a production of *Don Quixote* at the Ekaterinburg Theatre of Opera and Ballet (2006).

Among his other productions are: *Swan Lake* at the Vienna Conservatoire (2000, with Karl Musil and E. Thiery); *Coppélia* (2003) and *Nutcracker* (2005) at the Choreography Association Tokyo; *Le Corsaire* (2007) with Ratmansky at the Bolshoi Theatre; the *Grand Pas* from *Paquita* at the Bolshoi Theatre (2008); and *The Night of Old Choreography* at the Chelyabinsk Opera and Ballet Theatre (2008). In 2004, he took part in the Bolshoi Theatre's First Workshop of New Choreography, at

which he presented a reconstruction of fragments from Petipa's *The Awakening of Flora* and *The Magic Mirror* and from Gorsky's *The Humpbacked Horse*.

Mr. Burlaka researches old choreography and 19th-century ballet music. In 2000, he published (with Pribylov) the piano score of the surviving musical numbers from *Paquita* and the notes of Petipa's choreographic text. He is the author of *Music Arrangement for Lessons of Classical Dance* (1999) and *The Classical Legacy and Ballet Repertoire of the 18th to 20th Centuries* (2007). Since 2003, he has studied as a post-graduate at the Moscow State Academy of Ballet. That same year, he was appointed senior teacher at the Academy's faculty of choreography and ballet studies in Classical Legacy and Ballet Repertoire. He is a member of the International Minkus Society.

From May to December 2008, Mr. Burlaka served as Bolshoi Theatre choreographer. Since January 2009, has been Artistic Director of the Bolshoi Ballet. He is an Honored Artist of the Russian Federation.



Pavel Klinichev (*conductor*) is a graduate of Moscow State Conservatory, first as a choirmaster (with Boris Tevlin) in 1998, and then as a symphony conductor in 2000 (under Mark Ermler), and he continued his training as a conductor in Conservatory's post-graduate course. While still a fourth-year student, Maestro Klinichev joined the Bolshoi Young Artist Program, and in 2001 became the Bolshoi's staff conductor.

His repertoire includes *Eugene Onegin*, *Iolanta*, *The Fiery Angel*, *Nabucco*, *Adriana Lecouvreur*, Rimsky-Korsakov's *The Snow Maiden*, *The Golden Cockerel* and *Mozart and Salieri*, Dargomyzhsky's *Rusalka*, *Tosca*, *La Bohème* and *Pagliacci*.

His performances with the Bolshoi Ballet include *Romeo and Juliet*, *The Sleeping Beauty*, *Swan Lake*, *Spartacus*, *The Pharaoh's Daughter*, *La fille mal gardée*, *Don Quixote*, *Giselle*, *The Legend of Love*, *Agon*, *Symphony in C*, *Mozartiana*, *Russian Hamlet*

on Beethoven's and Mahler's music, *La Sylphide*, *The Bolt* on Shostakovich's music, *The Nutcracker* and the *Grand pas* from *Paquita*. In 2002, Maestro Klinichev made his debut as musical director in Maurice Jarre's *Notre-Dame de Paris* (choreography by Roland Petit). In 2006, he conducted *The Golden Age* by Shostakovich and, in 2007, Adam's *Le Corsaire*.

In spring 2001, Maestro Klinichev appeared with the Bolshoi Symphony in its extensive tour of the United States, featuring both symphonic programs and opera gala. In March 2003, he visited the United States to conduct Bolshoi Ballet performances with the National Symphony at the International Ballet Festival at the Kennedy Center. In summer 2004, Maestro Klinichev appeared at Covent Garden with the Bolshoi Symphony and Ballet. In fall 2004, he took the same forces on a tour of the United States. In summer 2005, during another tour of United States, he performed with the Bolshoi Symphony and Ballet at the Metropolitan Opera.

He has also conducted several opera gala concerts, including the Bolshoi Opera Gala in the Mariinsky Theatre and gala concerts within the framework of the National Theater Prize, the Golden Mask. In summer 2004, he appeared at the Spoleto Festival USA, where he led the Charleston Symphony in Bernstein's *Dybbuk*. In 2004, Maestro Klinichev was named conductor of the Mikhail Glinka International Vocal Competition. In 2005, he conducted at the Elena Obraztsova International Competition of Young Opera Singers in St. Petersburg.

He has conducted the St. Petersburg Philharmonic, the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, the Taipei Symphony, and the Rostov-on-Don and Saratov academic symphonies of St. Petersburg in various symphonic programs. He has recorded a Universal CD, *Just Waltzes*, with the Bolshoi Chamber Orchestra, and he teaches symphonic conducting at the Moscow State Conservatory.

Maestro Klinichev regularly collaborates with the Universal Ballet Company in Korea, having assumed the position of Principal Guest Conductor in the 2005–2006 season.

Berkeley Symphony Orchestra celebrates 40 years of music-making this season. Under the baton of the internationally acclaimed conductor Kent Nagano since 1978, Berkeley Symphony welcomes 32-year-old Lisbon native Joana Carneiro as its new Music Director for the 2009–2010 season. Maestro Carneiro's tenure begins October 15, 2009, in Zellerbach Hall with a program featuring Berkeley composers John Adams and Gabriela Lena Frank.

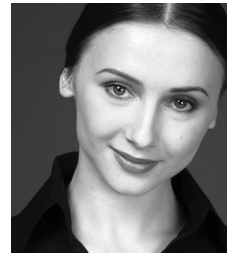
Berkeley Symphony supports local composers through its informal *Under Construction* new music series at St. John's Presbyterian Church, and it has been recognized with an ASCAP Award for Adventurous Programming in seven of the past nine years. Berkeley Symphony also serves every public elementary school in Berkeley with its year-long, award-winning *Music in the Schools* program, which provides each student with the experience of becoming a performer.

Berkeley Symphony was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick. Reflecting the spirit of the times, the Promenade replaced tuxedos with informal street dress and performed in unusual locations, including the Berkeley Art Museum.

When Kent Nagano was appointed Music Director in 1978, he charted a new course by offering innovative programming that featured many rarely heard 20th-century scores. Notable events which gained the orchestra international attention included West Coast premieres at Davies Hall of works by Olivier Messiaen with the composer in attendance, and an evening of works by Frank Zappa with an augmented orchestra, life-size puppets and moving stage sets.

For information on Berkeley Symphony's 2009–2010 season with Joana Carneiro, please visit berkeleysymphony.org or call (510) 841-2800.

Principals



Svetlana Zakharova was born in Lutsk, Ukraine. From 1989 to 1995, she studied at the Kiev Ballet School (Valentina Sulegina's class) and continued her studies at the Vaganova Ballet School in St. Petersburg (Elena Evtyeyeva's class). In 1996, she joined the Mariinsky Ballet Company (teacher, Olga Moiseyeva), where her repertoire included leading roles in *The Sleeping Beauty*, *The Bakhchisaray Fountain*, *The Nutcracker*, *Le Corsaire*, *La Bayadère*, *Don Quixote*, *Sheherazade*, *Romeo and Juliet*, *Swan Lake*, *Giselle*, *Chopiniana*, *Serenade*, *Symphony in C* and *Jewels* by Balanchine, *Manon*, *Ratmanský's La Poème de l'Extase*, Neumeier's *Here and Now* and Lander's *Etude*, among other ballets.

In 2003, she joined the Bolshoi Theatre, where she rehearses with Ludmila Semeniaka. At the Bolshoi, she has danced: *Aspicia (La Fille du Pharaon)* by Pierre Lacotte; the title role in *Giselle* (Vasiliev version); *Odette-Odile (Swan Lake)*; *Princess Aurora (The Sleeping Beauty)*; *Nikiya (La Bayadère)*; *Aegina (Spartacus)*, *Raymonda (Raymonda)*, Grigorovich version; the solo part in *Symphony in C* (choreography by Balanchine); *Kitri (Don Quixote)*; *Hyppolite/Titania (A Midsummer Night's Dream)* by Neumeier; and *Carmen (Carmen Suite)* by Alonso. In 2006, she created the title role in Possokhov's *Cinderella* and Svetlana in *Zakharova Super Game*. On June 15, 2005, she performed her first gala night on the Main Stage of the Bolshoi Theatre.

In 1999, at the start of her international career, Ms. Zakharova danced the role of Medora in *Le Corsaire* at the Argentine Theatre Colon, staged by M. Vaziev. In 2000, she danced the Sugar Plum Fairy in Balanchine's version of *The Nutcracker* at New York City Ballet. In 2001, she appeared with the Bavarian State Ballet in Munich in the title role of *Manon*. In 2002, she danced in a new production of *Swan Lake* by Derek Deane for English National Ballet in London, and in Rudolf Nureyev's version of *Swan Lake* for Opéra Bastille.

In 2002, Ms. Zakharova took part in a gala of international ballets stars at the Square of the Arts in Montreal, one of the largest cultural complexes in Canada, and in the gala concert dedicated to Rudolf Nureyev at La Scala in Milan.

As a guest star, Ms. Zakharova has danced in new versions of familiar classical ballets, including several versions of *Swan Lake*: by Natalia Makarova at the Rio de Janeiro Theatre (2001); by Nureyev at the Opera National de Paris (2002); by Derek Deane with National English Ballet at the Royal Albert Hall in London (2002); by Konstantin Sergeyev at the New National Theatre in Tokyo (2002 and 2006); by Galina Samsova at Rome Opera (2003); and by Vladimir Burmeister at La Scala (2004).

In 2002, she danced the role of Princess Aurora in *The Sleeping Beauty* (Paul Chalmer version) at Rome Opera, and the part of Nikiya in *La Bayadère* by Rudolf Nureyev at Opera de Paris. In 2003, she danced in *La Bayadère* (Asami Maki version) at the New National Theatre in Tokyo. In 2004, Ms. Zakharova danced the role of Giselle in the production by Opera de Paris; she appeared for the first time at the San Carlo Theatre in Napoli in the role of Nikiya in *La Bayadère* (Derek Deane version); danced in *La Bayadère* (Natalia Makarova version) with American Ballet Theater at the Metropolitan Opera; danced Princess Aurora in *The Sleeping Beauty* (Sergeyev version) at the New National Theatre in Tokyo; danced the title role in *Raymonda* at the New National Theatre in Tokyo (Maki version); and danced Aurora in *The Sleeping Beauty* (Nureyev version) at Opera de Paris. In 2005, she danced the part of Nikiya in *La Bayadère* (Makarova version) with the Hamburg Ballet of John Neumeier, and she danced the title role in *Giselle* at La Scala.

Ms. Zakharova won second prize in the 1995 Vaganova-Prix Young Dancers Competition in St. Petersburg. In 1997, she was awarded the prize of the Baltika Company. She won the Golden Soffit (1998), the highest theater award in St. Petersburg, and two Golden Mask awards for *Serenade* (1999) and *The Sleeping Beauty* (2000). She was named Best Dancer of the Year by the Italian magazine *Danza & Danza*. In 2001, she was awarded the People of Our City prize of St. Petersburg. In 2005,

she was awarded the Benois de la Danse prize of the International Association of Choreographers for her performance of Hyppolita-Titania in *A Midsummer Night's Dream*. In 2006, she won *Ballet* magazine's Soul of Dance prize. In 2008, Ms. Zakharova was awarded the title of People's Artist of the Russian Federation and became the first Russian dancer conferred the title of the La Scala Ballet Company Etoile.



Maria Alexandrova was born in Moscow. In 1997, upon graduation from the Moscow Ballet School (Sophia Golovkina's class) she joined the Bolshoi Ballet Company.

Her repertoire includes *Odetta-Odile*, *Friend to Prince* and the Spanish Bride-to-Be (*Swan Lake*); *Gamzatti* and Variations in the Shades scene (*La Bayadère*); *Fairy of Lilac* and *Fairy of Courage* (*The Sleeping Beauty*); *Raymonda* and *Clemence* (*Raymonda*, Grigorovich version); the title roles in *Coppélia*, *Paquita* and *La Sylphide*; *Myrtha* (*Giselle*); *Medora* (*Le Corsaire*); *The Pupil* (*The Lesson*); *Kitri*, *Street Dancer* and *Variation Grand pas* (*Don Quixote*); *Queen of the Ball* (*Fantasy on the Theme of Casanova* by M. Lavrovsky); *The Empress* (*The Russian Hamlet* by Boris Eifman); *Aspacia* and *Congo* (*La Fille du Pharaon* by P. Lacotte); *Mazurka* and *Waltz No. 11* (*Chopiniana* by Fokine); solo parts in *Symphony in C*, *Tchaikovsky Pas de deux* (Balanchine); *Dreams of Japan* (by Alexander Ratmansky); *Friend to Juliet* (*Romeo and Juliet*, L. Lavrovsky version); *Mekhmene Banu* (*A Legend of Love*); *Aegina* (*Spartacus* by Grigorovich); *Esmeralda* (*Notre-Dame de Paris* by R. Petit); *Leah* (*Leah* by Ratmansky); and *Carmen* (*Carmen Suite* by Alonso). She appeared in the 1997 and 1998 New Year premieres at the Bolshoi Theatre in *Black Out*, *4 Kisses* and *Les Lacs d'amour* by Mannes. She created the roles of *Ramze* (*La Fille du Pharaon* by Lacotte, 2000); *The Classical Ballerina* (*The Bright Stream* by Ratmansky, 2003); *Juliet* (*Romeo and Juliet* by Donnellan and Poklitaru, 2003); *Hermia* (*A Midsummer Night's Dream* by Neumeier, Bolshoi, 2004); *Miller's Wife*

(*Le Tricorne* by Massine, Bolshoi, 2005); and the solo part in *Jeu de Cartes* (Ratmansky, 2005).

Ms. Alexandrova is coached by Tatyana Golikova. Her guest performances include the Bashkiria State Opera and Ballet Theatre (2001); M. Jalil Tatar Academic Opera and Ballet Theatre (2005 and 2006); Mariinsky Theatre (2007); and Tbilisi Opera and Ballet Theatre (2007). She has appeared in gala ballet performances at Lincoln Center in New York (1997), in Madrid (2000), Apollo, California (2002), Athens, Prague and Perm, Russia; with the Malakhov and Friends company at Megaron Hall in Athens (2003); in *Don Quixote* at the Bashkortostan Opera and Ballet Theatre as part of the Rudolf Nureyev International Ballet Festival; and as part of the International Ballet Festival in Japan. In 2006, she took part, together with Sergey Filin, in the Malakhov and Friends tour of Japan.

Ms. Alexandrova's awards include first prize in the 1997 Moscow International Ballet Competition; the Soul of Dance *Ballet* magazine prize in the Ascending Star Category (1999); a Golden Mask; and national theater award nominations for best female ballet role for her performance in the role of *The Classical Ballerina* in *The Bright Stream* (2003).



Nadezda Gracheva was born in Semipalatinsk, Kazakhstan. She studied at the Alma-Ata Ballet School and completed her studies at the Moscow Academic College of Choreography (Sophia Golovkina's class). In 1988, she joined the Bolshoi Ballet.

Her repertoire includes: *Mistress of the Copper Mountain* (*The Stone Flower*); *Odetta-Odile* (*Swan Lake*); *Nikiya* (*La Bayadère*); *Medora* (*Le Corsaire*); *Mlada's Ghost* (the opera *Mlada*); *Princess Aurora* (*The Sleeping Beauty*); *Juliet* (*Romeo and Juliet*, Grigorovich and Leonid Lavrovsky versions); *Mekhmene Banu* (*Legend of Love* by Grigorovich); *Kitri* (*Don Quixote*); *Aegina* (*Spartacus* by Grigorovich); *Aspacia* (*La Fille du Pharaon* by Pierre Lacotte); title roles in *Giselle*, *La Sylphide*, *Paquita*

and *Raymonda*; and the leading role in *Symphony in C* (Balanchine). She created the role of *Jeanne* in *The Last Tango* (Gordeev, 1996). She has made guest appearances at the Belgrade National Theatre (1994–1995) and the Ekaterinburg Opera and Ballet Theatre (2005). She was Galina Ulanova's last pupil and is now coached by Marina Kondratieva.

Ms. Gracheva's awards include second prize at the 1986 Varna Ballet Competition; first prize and Leningrad Academy of Choreography prize at the 1988 All-Union Competition in Moscow; second prize at the 1988 Varna Ballet Competition; the 1992 Benois de la Danse prize; first prize at the 1995 Osaka Ballet Competition; 1996 State Prize of Russia; and the 2001 Medal of Honor, Belgrade National Theatre Distinguished Service Medal.



Nikolay Tsiskaridze was born in Tbilisi, where he began his studies at the Tbilisi Ballet School. In 1992, he graduated from the Moscow Ballet School (Pyotr Pestov's class) and joined the Bolshoi Ballet.

His repertoire includes: *The King* (*Swan Lake*, Vasiliev version); *Prince Siegfried* and *The Evil Genius* (*Swan Lake*); *Jean de Brienne* (*Raymonda*); *Solor* (*La Bayadère*); *Prince Desire*, *Blue Bird* and *Wicked Fairy Carabosse* (*The Sleeping Beauty*, Grigorovich version); *Albrecht* (*Giselle*); *The King* (*Swan Lake*); *James* (*La Sylphide*, von Rosen version); *Variety show compere* (*The Golden Age*); *The Nutcracker-Prince* (*The Nutcracker*, Grigorovich and V. Vasiliev versions); solo parts in *Chopiniana*, *Le Spectre de la rose* (Fokine) and *Symphony in C* (Balanchine); *Taor* (*La Fille du Pharaon* by P. Lacotte); and *The Classical Dancer* (*The Bright Stream* by Ratmansky). He created the roles of *Hermann* (*La Dame de Pique* by R. Petit, 2001); *Quasimodo* (*Notre-Dame de Paris* by Petit, Bolshoi, 2003); and *Theseus/Oberon* (*A Midsummer Night's Dream* by Neumeier, Bolshoi, 2004). He is coached by Nikolai Fadeychev. Since September 2004, he has coached at the Moscow Academy of Choreography and the Bolshoi Theatre.

Mr. Tsiskaridze is the anchor of the ballet section of the program *Masterpieces of World Musical Theatre* on the Culture TV channel. In 2001, he was an anchor of the television program *Opinion*.

With the Mariinsky Ballet, he danced the roles of *James* in *La Sylphide* in 1997 and *Ferkhad* in *Legend of Love* and the Soloist in *Rubies* in 2001. In 2002, he danced *The Slave* in *Scheherazade*, *Solor* in *La Bayadère* in 2003, *Des Grieux* in *MacMillan's Manon* in 2005, and in 2006 he gave his gala performance there.

In 2001, he made his debut at Opera de Paris as *Solor* (*La Bayadère*). In 2003, he performed the role of *Jeune Homme* (*Le Jeune homme et la Mort* by Petit) with the Asami Maki Ballet in Japan. In 2002, he participated in the gala program in memory of Rudolf Nureyev at La Scala, together with Svetlana Zakharova. That same year, he took part, together with Maria Alexandrova, in a gala concert on the occasion of a new theater opening in Apollo, California. He performed the part of *Death* in the musical *Romeo and Juliet* by Zherar Presgurvik, the premiere having taken place in 2004 at the Moscow Operetta Theatre.

In 2005, he performed the title role in the ballet *Blue God* (choreographer Wayne Eagling, Russian Season Project, Maris Liepa Fund), and took part in the puppet ballet production *The Death of Polyphem*, where he performed the role of Polyphem the Cyclops with his feet. In 2006, he participated in the international ballet project *Kings of the Dance* with Angel Corella, Johan Kobborg and Ethan Stiefel, where he performed the *Teacher* in *The Lesson* by Flindt, the solo ballet *Carmen* by Petit and the solo part in the ballet *For 4* by Wheeldon. In 1992, he was included in the list of scholars in the "New Names" project.

Mr. Tsiskaridze's awards include second prize at the 1995 Osaka Ballet Competition; first prize at the 1997 Moscow International Ballet Competition; the 1999 Benois de la Danse prize; the 1995 Soul of Dance prize, awarded by *Ballet* magazine; the Golden Mask national theater prize in the Best Dancer category (1999, 2000 and 2003); and the "Triumph" prize (2003).

In 2000, Nikolai Tsiskaridze was awarded the Moscow Prize in literature and art and named the

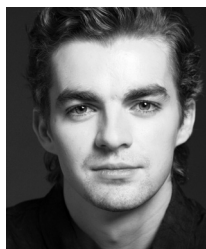
Best Dancer of the Year by the Italian magazine *Danza & Danza*. He is a laureate of the State Prize of Russia (2001 and 2003) and a member of the Order of Honor of Republic of Georgia. In 2006, he was made Chevalier dans l'Ordre des Arts et des Lettres.



Andrey Uvarov graduated from the Moscow Choreographic School (class of Alexander Bondarenko) in 1989 and immediately joined the Bolshoi Ballet.

His lyric gift, remarkable natural abilities and artistry have helped him to be promoted to the rank of the leading soloist. Within a short period of time he has mastered the main classic repertoire. Today, one can enjoy his dancing in the ballets *Chopiniana* (Youth), *Swan Lake* (Prince), *Romeo and Juliet* (Romeo), *Ivan the Terrible* (Kurbtski), *La Bayadère* (Solor), *Giselle* (Albert), *The Sleeping Beauty* (Prince Desire), *Don Quixote* (Basil), *Raymonda* (Jean de Brienne) and *A Midsummer Night's Dream* (Lysander). At the Bolshoi, he created the roles of Prince Siegfried (*Swan Lake*, last version), Soloist Part II (*Symphony in C*), José (*Carmen Suite*, 2006 production), Lucien (*Paquita*) and the solo part in *Serenade*. His repertoire also includes *Dreams of Japan*, *The Charms of Mannerism* and *Leah*. He is coached by Nikolay Fadeev.

In 1993, Mr. Uvarov was nominated for the Benois de la Dance prize. In 1995, he won first prize in the International Ballet Competition in Osaka, Japan, and in 2003 he won *Ballet* magazine's Soul of Dance prize. He is an Honored Artist of Russia.



Alexander Volchkov was born in Moscow. In 1997, completed his studies at the Moscow Ballet School (Leonid Zhdanov's class) and joined the Bolshoi Ballet, where, under the direction of Vladimir Nikonov, he rehearsed and

danced the following solo roles, among others: Prince Siegfried and Friend to Prince (*Swan Lake*); Jean de Brienne (*Raymonda*); Prince Desire and Prince Fortune (*The Sleeping Beauty*, Grigorovich version); Basil (*Don Quixote*); Albrecht and *Pas d'action* (*Giselle*, Vasiliev version); Nutcracker-Prince (*Nutcracker*); Ferkhad and Ferkhad's friend (*Legend of Love*); Krassus (*Spartacus*); Boris (*The Golden Age*, Grigorovich); Hanan (*Leah* by Ratmanský); Prince (*Cinderella*); Solor (*La Bayadère*); Philippe (*The Flames of Paris*); Lucien (*Paquita*); Lysander (*A Midsummer Night's Dream* by Neumeier); The Hero (*Les Présages* by Léonide Massine); and solo parts in *Chopiniana* (choreography by Fokine), *Symphony in C* and *Agon* (choreography by Balanchine). He created the roles of Phoebus (*Notre-Dame de Paris* by Petit, 2003, at the Bolshoi), Paris (*Romeo and Juliet* by Donnellan and Poklitaru, 2003) and Lambda (*Zakharova Super Game*).

In 2002, he danced the title role in Yuri Grigorovich's *Romeo and Juliet* for the Kremlin Ballet Company, in a performance to mark the choreographer's jubilee. That same year, he appeared with the Tbilisi Theatre of Opera and Ballet, dancing Prince Siegfried in *Swan Lake* (Sergeyev production) and the Prince in *The Nutcracker* (Grigorovich version). In 2003, he took part in the Rudolf Nureyev Festival of Ballet in Ufa, where he appeared in *The Sleeping Beauty* and danced the title role in *Romeo and Juliet* (Grigorovich version).

In 2001, he won second prize at the International Competition of Young Ballet Dancers, in Kazan.

Soloists



Ekaterina Shipulina was born in Perm. In 1998, having completed her studies at the Moscow Ballet School (Lyudmila Litavkma's class), she joined the Bolshoi Ballet.

Her repertoire includes Odette—Odile and the Polish Bride-to-Be (*Swan Lake*); Gulnare (*Le Corsaire*); Mekhmene Banu (*The Legend of Love*); The Lilac Fairy, The Gold Fairy and The Sapphire Fairy (*The Sleeping Beauty*); Gamzatti, the Shades' *Pas de trois* and *Grand pas* (*La Bayadère*); Myrtha (*Giselle*); Kitry and The Mistress of the Dryads (*Don Quixote*); The Tsar Maiden (*The Humpbacked Horse* by Androsov); Queen of the Ball (*Fantasy on the Theme of Casanova* by Lavrovsky); Mazurka, Prelude and Waltz No. 7 (*Chopiniana* by Fokine); The Fisherman's Wife and Congo (*La Fille du Pharaon* by Lacotte); Magnolia and Countess Cherry (*Cipollino* by Mayorov); Esmeralda (*Notre-Dame de Paris* by Petit); The Classical Ballerina (*The Bright Stream* by Ratmanský); Aegina (*Spartacus* by Grigorovich); Hermia (*A Midsummer Night's Dream* by Neumeier); Jeanne and Mireille de Poitiers (*The Flames of Paris*); Variation (*Paquita*); and the solo parts in *Agon* and *Symphony in C*.

Roles she has created include Wife to the Heir Apparent (*The Russian Hamlet* by Eifman, 2000); the solo part in *Jeu de Cartes* (Ratmanský, 2005); and, with the Bolshoi, the solo part in *Magritomania* (Possokhov, 2004) and *Action in Les Présages* (Léonide Massine). All of her repertoire is prepared with Marina Kondratieva.

Ms. Shipulina won second prize at the Prix de Luxembourg (1999) and Moscow International (2001) ballet competitions, and is the winner of the 2002 "Triumph" youth prize.



Ekaterina Krysanova graduated from the Moscow Ballet School (Tatyana Galtseva's class), having begun her choreographic training at the Mikhail Lavrovsky Ballet School, and joined the Bolshoi in 2003.

Her repertoire includes Odette—Odile (*Swan Lake*); Princess Aurora, Lilac Fairy and Fairy of Audacity (*The Sleeping Beauty*); the title roles in *La Sylphide* and *Cinderella*; Luska (*The Golden Age*); Gamzatti and the Shades' *Pas de trois* (*La Bayadère*); Kitry (*Don Quixote*); Soloist Parts III and IV (*Symphony in C*); *Tchaikovsky Pas de deux*, Marie and Spanish Doll (*The Nutcracker*); Friend to Prince and Polish Bride (*Swan Lake*); Zina (*The Bright Stream*); Gulnare and *Pas de trois des Odalisques* (*Le Corsaire*); Amour and Mireille de Poitiers (*The Flames of Paris*); Variation (*Paquita*); Gvadalquivir River (*La Fille du Pharaon*); and ±2 (Bolshoi Theatre Workshop, 2006). Roles she has created include Typist (*The Bolt*) and Fall (*Cinderella*). In 2009, she performed Medora (*Le Corsaire*) at the Bayerische Staatsoper. She is coached by Svetlana Adyrkhaeva.

Ms. Krysanova won third prize at the International Vaganova-Prix Ballet Competition and second prize at the Moscow International Ballet Competition (2005).