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THE BOLSHOI BALLET RETURNS TO CAL PERFORMANCES WITH *LA BAYADÈRE* THURSDAY–SUNDAY, JUNE 4–7

BOLSHOI CONDUCTOR PAVEL KLINICHEV LEADS THE BERKELEY SYMPHONY ORCHESTRA

CASTING CALL FOR MALE SUPERNUMERARIES WILL BE HELD SATURDAY MAY 30

BERKELEY, April 30, 2009—Making its first stop in its United States tour, the revered **Bolshoi Ballet**, lead by its new artistic director **Yuri Burlaka**, returns to Cal Performances **Thursday–Sunday, June 4–7**. The Bolshoi Ballet is nothing shy of illustrious. “‘Bolshoi’ means ‘big’ in Russian, and the Bolshoi Ballet is just that: big dreams and magnificent passion, superhuman dancing, bold dramatic gestures and monumental ambition despite all historical odds” (*San Francisco Chronicle*). The company will perform the epic *La Bayadère*, which has seldom been seen in its entirety in the Bay Area. Set in India, the ballet tells the story of two lovers, Solor, a warrior, and Nikia, temple dancer, who are destroyed by jealousy. In 1991, **Yuri Grigorovich**, one of Russia’s most honored choreographers and the director of the Bolshoi company from 1964–1995, re-constructed **Marius Petipa**’s original 1877 work. Set to the music of **Ludwig Minkus**, the production is an extravagant ballet of passion, betrayal and redemption. The Berkeley Symphony Orchestra will be led by Bolshoi conductor **Pavel Klinichev**.

The lead roles will be danced by principal dancers and soloists: Nikia will be performed by **Svetlana Zakharova** (June 4 & June 6 evening), **Nadezhda Gracheva** (June 5 & June 7 matinee) and **Maria Alexandrova** (June 6 matinee); Solor will be danced by **Nikolai Tsiskaridze** (June 4 & June 6 evening), **Andrei Uvarov** (June 5 & June 7 matinee) and **Alexander Volchkov** (June 6 matinee); Gamzatti will be performed by **Maria Alexandrova** (June 4), **Yekaterina Shipulina** (June 5, June 6 matinee & June 7 matinee) and **Yekaterina Krysanova** (June 6 evening). (Zakharova can currently be seen in the documentary film *Ballerina* that features five renowned Russian ballerinas.)

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The Bolshoi Ballet is looking for 20 men to participate in the production as supernumeraries (sizes 38-42); no ballet experience is necessary. A casting call will be held on Saturday, May 30 from 9:00 a.m.–1:00 p.m. at San Francisco Ballet. For more information, please contact Laura Abrams, Cal Performances' Director of Education & Community Programs, at laura@calperfs.berkeley.edu.

LA BAYADÈRE

“The quintessential ballet, without question, is *La Bayadère*...[it has been passed] down substantially unadulterated,” says *The New York Times*. *La Bayadère* translates to “the temple dancer” and tells the story of Nikia and Solor, who have privately sworn their love and eternal fidelity to one another. But conflict arises when a High Brahmin takes an interest in Nikia and the Rajah chooses Solor as bridegroom for his daughter, Gamzatti. When Gamzatti discovers the secret oath, she and the Rajah arrange for Nikia to perish by snakebite.

The most iconic scene in *La Bayadère*, “The Kingdom of the Shades,” takes place in the third act. In an opium dream, a heartbroken Solor visits his love in the Great Beyond, the so-called Kingdom of the Shades. An all-female, 32-member *corps de ballet* dressed in ghostly white steps out of the dark one at a time, in a slow, serpentine chain. “Petipa at his peak...the entrance epitomizes classical dance at its most pristine” (*The New York Times*). Petipa staged the scene in the strictest *Grand pas classique* form, completely devoid of any dramatic action. The dazzling *corps* work and two brilliant *pas de deux* often distinguish “The Kingdom of the Shades” as one of the most celebrated excerpts in all of classical ballet, and it is often extracted from the full-length work to be performed independently. (The Kirov Ballet performed it as part of the company's mixed repertoire program at Cal Performances in 2008)

Petipa created *La Bayadère* especially for the benefit of Ekaterina Vazem, *prima ballerina* of the St. Petersburg Imperial Theater. The original role of Solor was danced by Lev Ivanov, who went on to succeed Petipa. During the time of *La Bayadère*'s production, the Imperial Italian Opera was heavily favored over ballet, leaving Petipa to stage and rehearse his work in the most difficult circumstances. Despite difficulties, *La Bayadère* premiered to a full house on February 5, 1877, and was a resounding success, both commercially and critically. The

work has enjoyed success in the 20th century, having been performed and restaged by numerous notable companies, including the Royal Ballet, Paris Opera Ballet, Kirov Ballet and American Ballet Theater.

YURI GRIGOROVICH

Yuri Grigorovich is one of the outstanding Russian choreographers of the 20th century. He was a soloist of the Mariinsky Theater for 18 years and for a short time headed its Kirov Ballet. His first productions at the Kirov were *The Stone Flower* and *The Legend of Love*, which marked the birth of a new trend that for many years determined the development of ballet in Russia. For over 30 years, Grigorovich was the artistic director of the Bolshoi Ballet. He created ballets which garnered worldwide acclaim, among them *The Nutcracker* (1966), *Spartacus* (1968), *Ivan the Terrible* (1975), *Romeo and Juliet* (1982) and *The Golden Age* (1982). He also choreographed new versions of such masterpieces as *The Sleeping Beauty* (1963, 1973), *Raymonda* (1984), *La Bayadere* (1991), *Don Quixote* (1991), *Giselle* (1987) and *Le Corsaire* (1994). Grigorovich has staged his ballets in Stockholm, Rome, Paris, Copenhagen, Vienna, Milan, Ankara, Prague, Sofia, Genoa and Warsaw. In 2007, he received the Order of Merit for the Fatherland award.

THE BOLSHOI BALLET

The history of the Bolshoi began in 1776, when the Russian government granted Prince Petr Urussov the privilege of creating a permanent company in Moscow. In 1780, he built the first professional theater in Moscow, the Petrovsky Theater—named after the street on which it was built—where the company performed drama, opera and ballet. A fire in 1805 destroyed the theater and until the opening of the new Classical-style Petrovsky Theater in 1825, the performances were staged at a variety of venues. The drama company relocated to a newly opened Maly Theater, while the Bolshoi Petrovsky Theater devoted itself to the production of opera and ballet. At this stage, the ballet company comprised just 47 dancers. Another fire in 1853 damaged the theater, which was reconstructed by architect Albert Kavos and reopened in 1856. With only minor alterations over the years, it remained the Bolshoi Theater of today. Presently, the building is undergoing a \$730 million renovation.

The legacy of Pyotr Il'yich Tchaikovsky—operas such as *Eugene Onegin*, *The Queen of Spades*, *Massepa*, *Iolanta*, and the ballets *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*—is intertwined with that of the Bolshoi Theater as is that of nearly every great Russian composer, conductor, opera singer, ballet dancer, instrumentalist, playwright and dramatic actor.

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. Because of the success of Marius Petipa at the Mariinsky Theater in St. Petersburg during the second half of the 19th century, a period of rivalry between the two companies ensued. Alexander Gorsky, Petipa's assistant and pupil, was appointed to the Bolshoi Theater in 1900. Until his death in 1924, Gorsky 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. He had brought back into the repertoire Petipa's *Don Quixote* (1900), followed by the *Coppélia* of Saint-Leon (1901), *La Fille mal gardée* (1903), *Swan Lake* and *Giselle* (1911), *Le Corsaire* (1913) and *La Bayadère* (1917). 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. Under General Director Anatoly Iksanov, the Bolshoi Theater combines a pride in its artistic heritage with an awareness that it must grow and develop to prosper in today's rapidly changing world.

Yuri Burlaka, appointed as the new artistic director of the Bolshoi Theater Ballet Company on January 1, 2009, is a choreographer known for reconstructing classic ballets. He is the successor of Alexei Ratmansky, whom he worked alongside of for four years. Burlaka was born in Moscow in 1968 and completed his training at the Moscow Ballet School in 1986; that same year, he became the principal soloist with the Russian Ballet Company. His repertoire included Franz (*Coppélia*), Prince Desiré and the Blue Bird (*The Sleeping Beauty*), Albercht (*Giselle*), James (*La Sylphide*), Rothbart and Pas de trois (*Swan Lake*), solo parts in *Chopiniana*, *Paquita* and many others. From 1993–1996, he studied at the Russian Academy of Theater Art, and in 1999 he graduated with distinction from the Moscow State Academy of Ballet as teacher and choreographer. In 2004, he took part in the Bolshoi Theater's First Workshop of New

Choreography at which he presented a reconstruction of fragments from Marius Petipa's *The Awakening of Flora* and *The Magic Mirror* and excerpts from Alexander Gorsky's *The Humpbacked Horse*. His productions at the Bolshoi Theater include *La Corsaire* (together with Alexei Ratmansky, 2007) and *Paquita Grand pas* (2008).

Bolshoi conductor **Pavel Klinichev** received his degree from the Moscow State Tchaikovsky Conservatoire in 1998 and continued to study at the Conservatoire, graduating as a symphony conductor in 2000. Klinichev became the Bolshoi Theater conductor in 2001. In the capacity of music director, Klinichev contributed to worldwide acclaimed ballets, among them was the production of Roland Petit's *Notre-Dame de Paris* (2002), the revival of Grigorovich's *The Golden Age* (2006), and the productions of *Le Corsaire* (2007), *Class Concert* (2007) and *Paquita Grand pas* (2008).

TICKET INFORMATION

Tickets for **Bolshoi Ballet's *La Bayadère*** from **Thursday–Sunday, June 4–7** in Zellerbach Hall are priced at **\$50.00, \$75.00, \$100.00** and **\$125.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.org; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988 or visit the Cal Performances web site at www.calperformances.org.

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. Rush tickets are announced two hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush ticket sales are limited to one ticket per person; all sales are cash only. Rush ticket prices are \$10 for UCB students; \$15 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20 for all other community members. Information is available at (510) 642-9988, press 2 for the rush hotline, two hours prior to a performance only.

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CALENDAR EDITORS PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Saturday, May 30 from 9:00 a.m.–1:00 p.m.

San Francisco Ballet, Large Studio
455 Franklin Street, San Francisco

A Casting Call for Supernumeraries
Bolshoi Ballet

Russia's legendary Bolshoi Ballet in *La Bayadère* is looking for 20 male supernumeraries (sizes 38-42) for various roles; no ballet experience necessary.

Contact: Laura Abrams, Director of Education & Community Programs at Cal Performances at Laura@calperfs.berkeley.edu. Please e-mail in advance for consideration.

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Thursday & Friday, June 4 & 5 at 8:00 p.m.

Saturday, June 6 at 2:00 p.m. & 8:00 p.m.

Sunday, June 7 at 3:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

Dance

Bolshoi Ballet

La Bayadère

Pavel Klinichev, conductor

Berkeley Symphony Orchestra

Program:

La Bayadère (1877): music by Ludwig Minkus; choreography by Marius Petipa, reconstructed by Yuri Grigorovich (1991)

Tickets: \$50, \$75, \$100 and \$125, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.org; and at the door.

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