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**CAL PERFORMANCES PRESENTS  
THE KIROV BALLET & ORCHESTRA OF THE MARIINSKY THEATRE IN  
*DON QUIXOTE* AND A MIXED REPERTORY PROGRAM  
TUESDAY–SUNDAY, OCTOBER 14–19 AT ZELLERBACH HALL**

**A seminar on *Don Quixote* Friday, October 17 at 4:00 p.m. at Hertz Hall will include scholars from UC Berkeley and other distinguished universities. This event is part of a series celebrating the three premier Russian dance troupes coming to Cal Performances this season: Kirov, Eifman (May 1–3) and Bolshoi (June 4-7) ballet companies**

**BERKELEY, September 9, 2008**—More than 200 dancers, musicians and technicians will take residency at Zellerbach Hall when the venerable **Kirov Ballet & Orchestra of the Mariinsky Theatre** journey from St. Petersburg, Russia to Berkeley for a weeklong engagement **Tuesday–Sunday October 14–19**. One of the best-loved comic ballets in the 19th-century Russian repertory, *Don Quixote*, plus a dynamic mixed repertory program featuring Act 3 from *Raymonda*, “The Kingdom of the Shades” from *La Bayadère* and **Marius Petipa’s** renowned *Grand Pas* from *Paquita* will be offered. The performances will be rich with the company’s 125 years of artistic history, tradition and excellence and will feature worldwide ballet superstars **Diana Vishneva, Uliana Lopatkina, Leonid Sarafanov, Alina Somova, Andrian Fadeev** and **Victoria Tereshkina**, under the leadership of artistic and general director **Valery Gergiev**.

A seminar titled **Celebration of Russian Culture** will be held on Friday, October 17 at 4:00 p.m. at Hertz Hall. Marking engagements at Cal Performances this season by the Kirov and two other illustrious Russian dance troupes—Eifman Ballet (May 1–3) and Bolshoi Ballet (June 4–7)—Russian dance scholar Tim Scholl of Oberlin College, Victoria Bonnell of UC Berkeley’s Institute for Slavic, East European and Eurasian Studies, and other distinguished scholars focus on Orientalism in Russian ballet and repertoire produced by choreographer Marius Petipa and composer Ludwig Minkus. This event is co-sponsored by UC Berkeley’s Institute for Slavic, East European and Eurasian Studies and is free and open to the public.

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“This season, my final season here at Cal Performances, I’ve indulged my passion for Russian ballet in a major way,” says **Robert Cole**, Director of the organization since 1986. “I know from past experiences that our audiences share that passion for these great companies.”

### **MIXED REPERTORY PROGRAM**

The mixed repertory program will begin the engagement on Tuesday & Wednesday, October 14 & 15 at 8:00 p.m. The third act of *Raymonda*, which opens the program, is based on a medieval legend and built on a musical score by **Alexander Glazunov**. The work, with libretto by **Lidia Pashkova** and **Marius Petipa** and choreography by **Marius Petipa** (revised by **Konstantin Sergeev**), is considered the jewel in Petipa’s long creative career. Foreshadowing the plotless ballets of the 20th century, *Raymonda* only gives passing mention to its subject matter (Countess Raymonda’s fidelity to her betrothed, a knight who is away fighting a Crusade). Instead, the focus is on stage-filling dance ensembles that blend ballet with Hungarian folk dancing. On Tuesday, October 14, **Uliana Lopatkina** will appear as Raymonda and **Danila Korsuntsev** portrays Jean de Brienne. On Wednesday, October 15, **Irma Nioradze** dances Raymonda and **Andrian Fadeev** appears as Jean de Brienne. **Vladimir Ponomarev** dances Rene de Brienne both nights.

“The Kingdom of Shades” is a celebrated excerpt from *La Bayadère* (“The Temple Dancer”). With music by **Ludwig Minkus** and choreography by Petipa, it tells the tale of Nikiya, a dancer in an Indian temple, and her great love Solor, a warrior. The High Brahmin, who loves Nikiya, schemes to have Solor killed, while Rajah Dugmanta, who has selected Solor to wed his daughter, is brought into the scheme. “The Kingdom of the Shades” depicts Solor’s opium-enhanced dream of himself and Nikiya in Nirvana. On Tuesday, October 14 **Alina Somova** will portray Nikiya and **Leonid Sarafanov** will appear as Solor. On Wednesday, October 15, **Uliana Lopatkina** will dance Nikiya and **Danila Korsuntsev** will dance Solor.

The *Grand Pas* from *Paquita*, closing the mixed repertory program, first appeared in St. Petersburg in 1847, danced to music by Minkus. In 1881, Petipa added a dramatic *grand pas* to the end of the ballet that reflected the Mariinsky Theatre’s imperial roots: as in a royal court, the dancers enter the stage in strict observance of the ballet company’s hierarchy, beginning with the

corps de ballet and culminating in the arrival of the prima ballerina. Even after the Mariinsky Theatre became Soviet and *Paquita* disappeared from its ballet repertoire, the *Grand Pas* (now capitalized) remained on theater posters. The production was officially revived in 1978; just as they did 127 years ago, the audience eagerly observes and analyzes the sequential appearance of the dancers. On October 14, the production includes **Victoria Tereshkina, Daria Vasnetsova, Ekaterina Osmolkina, Valeria Martynyuk, Yulia Bolshakova, Alina Somova** and **Andrian Fadeev**, followed by prima ballerina **Diana Vishneva**. The company on October 15 will consist of **Daria Vasnetsova, Ekaterina Osmolkina, Valeria Martynyuk, Yulia Bolshakova, Maria Shirinkina**, and **Anton Korsakov**, followed by *prima ballerina* **Alina Somova**.

### ***DON QUIXOTE***

The Kirov's production of *Don Quixote* dates back to 1869 when it premiered at Moscow's Bolshoi Theatre. A grand ballet in three acts based on Cervantes' classic novel, it features music by Minkus and a libretto by Petipa. The current production's choreography was created by **Alexander Gorsky** after Petipa's original plan and first performed at the Mariinsky Theatre in 1902. The ballet retells the ever-popular story of Don Quixote and his servant Sancho Panza as they defend virtue and punish the dishonorable. Specifically, the ballet follows Kitri the innkeeper's daughter and Basilio the barber, two young lovers who nurture their youthful romance against the wishes of Kitri's disapproving father Lorenzo and the amorous advances of the pompous nobleman Gamache.

In all Berkeley performances, Don Quixote will be danced by **Pyotr Stasyunas** and **Stanislav Burov** will portray Sancho Panza. Lorenzo will be danced by **Nikolay Naumov**, and **Soslan Kulaev** will play Gamache. On Friday, October 17, **Diana Vishneva** will portray Kitri and **Andrian Fadeev** will dance Basilio; on Saturday, October 18 at 2:00 p.m., **Irma Nioradze** and **Evgeny Ivanchenko** portray Kitri and Basilio, with **Victoria Tereshkina** and **Leonid Sarafanov** dancing those roles for the evening performance. The Sunday, October 19 matinee at 3:00 p.m. will feature **Ekaterina Osmolkina** and **Anton Korsakov** in the young lovers' roles.

## **THE KIROV BALLET OF THE MARIINSKY THEATRE**

The **Kirov Ballet of the Mariinsky Theatre** traces its origins to the 19th century when the Imperial Russian Ballet was founded. It moved to its home in St. Petersburg's Mariinsky Theatre in 1889 and there premiered many renowned Tchaikovsky ballets, including *The Sleeping Beauty* and *Swan Lake*, under the direction of legendary choreographer Marius Petipa. The company fell under hard times after the 1917 Russian Revolution, but its traditions of strict classicism were maintained by the Russian ballet teacher Agrippina Vaganova. The company again flourished in the Soviet era and took the name Kirov Ballet in 1935, named for Sergei Kirov, mayor of Leningrad (the Soviets' name for St. Petersburg). When the Soviet Union collapsed in 1991, the Kirov Ballet began reintroducing the word Mariinsky to its name. Today the company's official name is the Mariinsky Ballet and, beginning next season, will only be known by that name.

In its distinguished history the company has produced many legendary dancers including Vaslav Nijinsky, Anna Pavlova, Natalia Makarova, Mikhail Baryshnikov and Rudolph Nureyev. Its choreographers and ballet masters, too, are synonymous with the greatest artistic traditions: Charles Didelot, Jules Perrot, Arthur Saint-Léon, and Petipa.

## **THE KIROV ORCHESTRA OF THE MARIINSKY THEATRE**

The **Kirov Orchestra of the Mariinsky Theatre**, like the ballet troupe it accompanies, is officially known as the Mariinsky Orchestra after its home, St. Petersburg's Mariinsky Theatre. Although it has had several names since its founding in the 1700s, during the reign of Peter the Great, its traditions of musical excellence and artistic ambition have not wavered. From 1863 to 1916 the orchestra enjoyed a golden age under the musical direction of Eduard Napravnik, who trained a generation of outstanding conductors and developed the "Russian school of conducting." Since 1988 Valery Gergiev has been chief conductor and artistic director of the orchestra, and has lifted it to worldwide prominence.

## TICKET INFORMATION

Tickets for **Kirov Ballet and Orchestra of the Mariinsky Theatre**, on **Tuesday & Wednesday, October 14 & 15, 2008 at 8:00 p.m.; Friday, October 17 at 8:00 p.m.; Saturday, October 18 at 2:00 p.m. and 8:00 p.m.; and Sunday, October 19 at 3:00 p.m.** 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](http://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](http://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 \$10.00 for UCB students; \$15.00 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**

**Tuesday & Wednesday, October 14 & 15 at 8 p.m. Zellerbach Hall, UC Berkeley Campus**  
**Friday, October 17 at 8:00 p.m.** Bancroft Way at Telegraph Ave., Berkeley  
**Saturday, October 18 at 2:00 p.m. and 8:00 p.m.**  
**Sunday, October 19 at 3:00 p.m.**

*Dance Series*

**Kirov Ballet & Orchestra of the Mariinsky Theatre**  
**Valery Gergiev, Artistic & General Director**

**Program A:** (Tues. & Wed., Oct. 14 & 15 at 8:00 p.m.):

Act 3 from *Raymonda* (1898), music by Alexander Glazunov  
“The Kingdom of the Shades” from *La Bayadère* (1877), music by Ludwig Minkus  
*Grand Pas* from *Paquita* (1846), music by Minkus  
All choreography by Marius Petipa.

**Program B:** (Fri., Oct. 17 at 8:00 p.m.; Sat., Oct. 18 at 2:00 & 8:00 p.m.; Sun., Oct. 19 at 3:00 p.m.): *Don Quixote* (1869), music by Minkus, choreography by Alexander Gorsky, after Petipa.

**Tickets:** \$50.00, \$75.00, \$100.00 and \$125.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperformances.org](http://www.calperformances.org); and at the door.

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**Friday, October 17 at 4:00 p.m.**  
**SEMINAR**  
**Celebration of Russian Culture**

**Hertz Hall, UC Berkeley Campus**  
Bancroft Way at College Ave., Berkeley

Marking engagements at Cal Performances this season by three illustrious Russian dance troupes—Kirov, Eifman (May 1–3) and Bolshoi (Jun 1–7) ballet companies—Russian dance scholar Tim Scholl of Oberlin College, Victoria Bonnell of UC Berkeley's Institute for Slavic, East European and Eurasian Studies and other distinguished scholars focus on Orientalism in Russian ballet and repertoire produced by choreographer Marius Petipa and composer Ludwig Minkus.

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