

Kirov Ballet & Orchestra

Tuesday through Sunday, October 7-12, 2003
Zellerbach Hall

The Mariinsky Theatre of St. Petersburg
with the Mariinsky Theatre Orchestra
Valery Gergiev, *artistic and general director*
Makhar Vaziev, *director of the Ballet*

Principal Dancers

Zhanna Ayupova, Diana Vishneva, Uliana Lopatkina, Irma Nioradze
Victor Baranov, Andrian Fadeyev, Igor Kolb, Danila Korsuntsev,
Alexander Kurkov, Farukh Ruzimatov, Igor Zelensky

First Soloists

Sofia Gumerova, Irina Zhelonkina, Daria Pavlenko, Elvira Tarasova, Irina Golub
Leonid Sarafanov, Andrey Yakovlev 2nd

Soloists

Tatiana Amosova
Ruben Bobovnikov, Andrei Ivanov, Anton Korsakov

Character Dance Soloists

Elena Bazhenova, Galina Rakhmanova
Islom Baimuradov, Andrey Yakovlev 1st, Nikolay Zubkovsky

Corps de Ballet

Olga Akhmatova, Elena Androsova, Tatiana Bazhitova, Nadejda Demakova, Ksenia Dubrovina,
Evgenia Emelianova, Daria Grigoryeva, Irina Idina, Alexandra Iosifidi, Svetlana Ivanova,
Maria Kolo mitseva, Ekaterina Kondaurova, Ekaterina Kovaleva, Daria Pavlova,
Yana Tikhonova, Ekaterina Mikhailovtseva, Olesia Novikova, Evgenia Obraztsova,
Ekaterina Osmolkina, Yana Khaldina, Ketevan Papava,
Natalia Merkulova, Natalia Raldugina, Polina Rassadina, Yana Selina, Yana Serebryakova,
Natalia Sharapova, Alisa Sokolova, Alina Somova, Daria Sukhorukova, Vanda Lubkovskaya,
Tatiana Tkachenko, Anastasia Vasilyeva, Elena Yushkovskaya, Irina Ivanova
Alexey Bazhitov, Stanislav Burov, Alexander Neff, Fedor Murašov, Alexander Klimov,
Valery Konkov, Sergey Kononenko, Alexey Krasnov, Soslan Kulaev, Mikhail Lobukhin, Anton Lukovkin,
Alexey Miroshnichenko, Nikolay Naumov, Alexey Nedviga, Vadim Rasskazov, Anton Pimonov,
Vladimir Ponomarev, Artem Yachmennikov, Alexey Pukhalev, Dmitry Pykhachev, Sergey Salikov,
Vasily Scherbakov, Dmitry Sharapov, Roman Skripkin, Petr Stasyunas, Dmitry Vedenev, Maksim Zuzin

*The Kirov Ballet is presented under the Management of Ardani Artists Management, Inc.
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a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and the California Arts Council, a state agency.*

Chopiniana

A choreographic composition in one act

Music by Frederic Chopin
Orchestrations by Alexander Glazunov and Maurice Keller
Libretto by Mikhail Fokine
Choreography by Mikhail Fokine
Set design after Orest Allegri

Premiere: March 8, 1908, Mariinsky Theatre, St. Petersburg
First performed by Anna Pavlova, Tamara Karsavina, Olga Preobrazhenskaya, Vaslav Nijinsky
Revived in the repertoire of the Mariinsky Theatre by Agrippina Vaganova in 1931

Conductor
Mikhail Agrest

CAST

Mazurka Op. 67, No. 3 and Valse Op. 64, No. 2

Daria Sukhorukova (October 7)
Zhanna Ayupova (October 8)
Irina Zhelonkina (October 9)

Valse Op. 70, No. 1

Irina Zhelonkina (October 7 & 9)
Yana Selina (October 8)

Prelude

Daria Pavlenko (October 7)
Irina Golub (October 8)
Daria Sukhorukova (October 9)

Young Man

Danila Korsuntev (October 7 & 8)
Anton Korsakov (October 9)

Artists of the Mariinsky Ballet

Scene: A Forest Glade at Night

Prelude: Op. 27, No. 7
Nocturne: Op. 32, No. 2
Valse: Op. 70, No. 1
Mazurka: Op. 33, No. 2
Mazurka: Op. 67, No. 3
Prelude: Op. 28, No. 7
Valse: Op. 64, No. 2
Valse: Op. 18

INTERMISSION

Scheherazade

A choreographic drama in one act

Music by Nikolai Rimsky-Korsakov
Libretto by Leon Bakst and Mikhail Fokine, after Arabian fairy-tales
Choreography by Mikhail Fokine
Sets and costumes by Leon Bakst

Premiere: June 4, 1910, La Saison de L'Opéra et des Ballets Russes, Théâtre de l'Opéra, Paris
First performed by Ida Rubinstein, Vaslav Nijinsky, Alexei Bulgakov
Revived in the repertoire of the Mariinsky Theatre by Andris Liepa and Isabelle Fokine in 1994

This production sponsored by Metromedia International Telecommunications, Inc.
Sets and costumes reproduced by Anna Nezhnaya and Anatoly Nazhny

Conductors
Mikhail Agrest, Valery Gergiev (October 7)

CAST

Shah Shabryar Vladimir Ponomarev
Shah Zeman, his brother Andrei Yakovlev
Zobeide, his favorite wife Uliana Lopatkina (October 7)
Tatiana Tkachenko (October 8)
Irma Nioradze (October 9)

The Golden Slave Farukh Ruzimatov (October 7 & 9)
Igor Zelensky (October 8)
Odalisk Girls Yana Serebriakova, Alexandra Yosifidi,
Galina Rakhmanova
The Chief Eunuch Roman Skripkin

Artists of the Mariinsky Ballet as women of the harem, eunuchs, slaves, soldiers

INTERMISSION

The Firebird

A Russian fairy-tale in two tableaux

Music by Igor Stravinsky
Libretto by Mikhail Fokine
Choreography by Mikhail Fokine
Reconstructed by Andris Liepa and Isabelle Fokine
Scenery by Alexander Golovin
Costumes by Alexander Golovin and Leon Bakst
Scenery and costumes reproduced by Anna Nezhnaya and Anatole Nezhny

Premiere: June 25, 1910, Théâtre de l'Opéra, Paris
In the repertoire of the Mariinsky Theatre since 1994

This production sponsored by Metromedia International Telecommunications, Inc.

Conductors

Mikhail Agrest, Valery Gergiev (October 7)

CAST

Firebird Diana Vishneva (October 7)
Irma Nioradze (October 8)
Tatiana Amosova (October 9)
Ivan Tsarevich Victor Baranov (October 7 & 8)
Andrey Yakovlev (October 9)
Princess Yana Serebriakova
Kastchei Vladimir Ponomarev

Jewels

Ballet in Three Parts

Choreography George Balanchine
Staging by Karin von Aroldingen, Sara Leland, Elyse Borne, and Sean Lavery
Scenery by Peter Harvey
Costumes by Karinska
Recreations of Costumes Supervised by Holly Hynes
Original Lighting by Ronald Bates
Lighting by Perry Silvey

World Premiere: April 13, 1967, New York City Ballet, New York State Theatre
Mariinsky Theatre premiere: October 30, 1999, St. Petersburg

Jewels is presented by arrangement with The George Balanchine Trust
and has been produced in accordance with the Balanchine Style and Balanchine
Technique Service standards established and provided by the Trust.

Conductor

Mikhail Agrest

CAST

Emeralds

Set to music by Gabriel Fauré, from *Pŕlleas et Mŕlisande* and *Shylock*

October 10

Zhanna Ayupova Sofia Gumerova
Victor Baranov Andrey Yakovlev
Yana Selina, Ekaterina Osmolkina, Anton Korsakov

October 11 at 2 pm

Daria Sukhorukova Daria Pavlenko
Victor Baranov Andrey Yakovlev
Yana Selina, Ekaterina Osmolkina, Vasily Sherbakov

October 11 at 8 pm

Zhanna Ayupova Daria Sukhorukova
Victor Baranov Andrey Yakovlev
Yana Selina, Ekaterina Osmolkina, Ruben Bobovnikov

October 12

Daria Sukhorukova Sofia Gumerova
Victor Baranov Andrey Yakovlev
Yana Selina, Ekaterina Osmolkina, Vasily Sherbakov

INTERMISSION

Rubies

Music by Igor Stravinsky (Capriccio for Piano and Orchestra)
By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

October 10

Diana Vishneva, Leonid Sarafanov, Sofia Gumerova
Anton Pimonov, Anton Lukovkin, Alexey Nedviga, Vasily Sherbakov

October 11 at 2 pm

Irma Nioradze, Anton Korsakov, Daria Pavlenko
Anton Pimonov, Anton Lukovkin, Alexey Nedviga, Vasily Sherbakov

October 11 at 8 pm

Irina Golub, Vasily Sherbakov, Tatiana Amosova
Anton Pimonov, Anton Lukovkin, Alexey Nedviga, Vasily Sherbakov

October 12

Diana Vishneva, Leonid Sarafanov, Sofia Gumerova
Anton Pimonov, Anton Lukovkin, Alexey Nedviga, Vasily Sherbakov

INTERMISSION

Diamonds

Set to music by Peter Ilych Tchaikovsky,
from Symphony No. 3 in D Major (first movement omitted)

October 10

Daria Pavlenko, Danila Korsuntsev
Yana Serebryakova, Yana Selina, Tatiana Tkachenko, Ekaterina Osmolkina
Alexander Klimov, Sergei Salikov, Dmitri Pykhachev, Artem Yachmennikov

October 11 at 2 pm

Sofia Gumerova, Igor Zelensky
Yana Serebryakova, Yana Selina, Tatiana Tkachenko, Ekaterina Osmolkina
Alexander Klimov, Sergei Salikov, Dmitri Pykhachev, Artem Yachmennikov

October 11 at 8 pm

Uliana Lopatkina, Danila Korsuntsev

Yana Serebryakova, Yana Selina, Tatiana Tkachenko, Ekaterina Osmolkina
Alexander Klimov, Sergei Salikov, Dmitri Pykhachev, Artem Yachmennikov

October 12

Daria Pavlenko, Igor Zelensky

Yana Serebryakova, Yana Selina, Tatiana Tkachenko, Ekaterina Osmolkina
Alexander Klimov, Sergei Salikov, Dmitri Pykhachev, Artem Yachmennikov

CHOPINIANA

The composer Alexander Glazunov had orchestrated several piano pieces of Chopin, entitling this suite *Chopiniana*. Glazunov not only approved of my idea of using his orchestration for a ballet composition but even, in compliance with my request, orchestrated an additional number—the Waltz in C-sharp Minor (Op. 64, No. 2). I needed that waltz because most of the other waltzes suggested character dancing and I wanted to create at least one dance on pointe and in the long skirts of the Taglioni period. I wanted to show with this waltz that I understood the charm of the classical ballet dance. About one year later, the Waltz became part of my *Second Chopiniana*, which became famous under the title of *Les Sylphides*.

Les Sylphides is the complete absence of virtuosity. The ballet is consciously built around minimal technique. *Les Sylphides* is flowing, ÓsingingÓ arm movements, a long ÓTaglioniÓ body-line, deliberately symmetrical groups and parallel lines . . . no counterpoints whatsoever. *Les Sylphides* is my dream of a romantic ballet: poetry and sorrow.

I had come to the conclusion that, in pursuit of acrobatic feats, ballet and dance on pointe had lost the very important purpose for which they were created. Nothing remained of the poetry, the lightness, and the beauty . . . the dance of the body had turned into a movement of the feet, the dancer had sacrificed the entire plastique of the torso in search of aplomb . . . when I looked at the etchings and lithographs of ballerinas from the romantic period—Taglioni, Grisi, Cerrito, and others—I clearly saw that their dancing and their goals were entirely different from those of the present. For theirs was not the demonstration of physical strength but of pure poetry. . . . In my ÓReverie Romantique,Ó as I called my new *Chopiniana*, I tried to return to the ballet the conditions of its period of highest development. Did our ancestors dance thus? I do not really know, and no one can be sure. But if my imagination is any indication, that is exactly how they danced.

Of course, at times, dance is capable of expressing clearly that which is not expressible in words. But to understand, to grasp the hidden meaning of the dance—for this one requires a special quality. The dance partner (I am reluctant to use this term when describing the male role in *Les Sylphides*) is represented by a youth, a poet, entirely different from the accepted male roles in ballet of that time. I had to tell the dancer, at each new rehearsal of *Les Sylphides*, ÓDo not dance for the audience, do not exhibit yourself, do not admire yourself. On the contrary, you have to see, not yourself, but the elements surrounding you, the ethereal Sylphides. Look at them while dancing. Admire them, reach for them! These moments of longing and reaching towards some fantastic world are the very basic movements and expressions of this ballet.Ó

I created *Les Sylphides* in three days. This was a record for me. I have never changed anything in this ballet and, even after 30 years, I still remember every one of the slightest movements of each position. Some of the corps de ballet groups were staged by me during the intermission, just before curtain time. Many times, haste was not a hindrance but, to the contrary, I created better when I did not have too much time for meditating on alternatives. Art originates not from pondering but from feeling.

—from the diaries of Mikhail Fokine

SCHEHERAZADE

Synopsis

Shahryar, king of India and China, is angry because his brother Zeman has suggested that his wives are unfaithful to him. To test the harem, Shahryar departs on a hunting expedition.

Almost as soon as the court has departed, the wives adorn themselves in jewels and bribe the Chief Eunuch to open the three doors, which lead to the quarters where the male slaves live. Two doors are opened and the Chief Eunuch is about to leave when Zobeide, Shahryar's favorite wife, demands that the third door also be opened. The Eunuch warns her against this, but she insists, offering further bribes and pleas. The door is opened and a slave leaps through it to Zobeide's side. They fall entwined upon the divan.

Food and music is brought in. Dancing begins, led by the Golden Slave, and Zobeide joins in. But Shahryar has returned unannounced and bursts in upon the orgy. Slaughter follows and the revelers are indiscriminately cut down. The Chief Eunuch is strangled, and Shahryar kills Zobeide's lover with his own hands. Only Zobeide remains. Preferring death to dishonor, she faces the shah and then, with a stolen dagger, takes her own life.

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I cannot state exactly whose idea it first was to stage *Scheherazade*. When I dropped in one day at Diaghilev's flat, Leon Bakst was there already and was talking on the subject of using Nikolai Rimsky-Korsakov's *Scheherazade* music for a ballet based on *The Thousand and One Nights*.

He recalled for us the beginning of these wonderful stories. . . . The main idea of the plot was accepted. The brothers Shah Shahryar and Shah Zeman depart for a hunt but return unexpectedly, to the surprise of their wives partaking in an orgy of unfaithfulness, which had begun immediately after their departure. The slaughter of the lovers and the wives—including the favorite wife—follows. I felt that a mass slaughter of lovers and faithless wives in front of the audience presented an enthralling choreographic problem for me.

I gathered together my notes, went home, and began work on the music. I redid everything, feeling that the symphony's second part contained music that was diverse enough and ideal for the pictures that they had begun to draw for me, and that no composer working "on request" could come up with anything better. I worked out all the details of the drama and composed it in a totally unprecedented fashion, without a single deliberate hand movement. In the programs of the Diaghilev company, the credit for *Scheherazade* was given to two authors: Bakst and Fokine. No matter to whom the idea first belonged—and especially the plot—I reworked it and staged it in all its details.

In staging this ballet, I applied for the very first time my principles of describing action. The actions and emotions were expressed through movements and positions of the body. No one "spoke" with the hands. Is it possible to express every kind of human emotion without the use of hands? The answer is no. But in *Scheherazade*, every emotion is clearly projected. It is difficult to express in words the difference between the way I staged *Scheherazade* in my own new style and the manner in which it would have been presented according to the old classic formula. Only those gestures were used that clearly expressed the action. *Scheherazade* contained love and passion, guilt, treachery, anger, grief, and desperation, and there were no hand gesticulations. I realize that oriental people do not live or dance in such a manner. After the composition of the ballet, I undertook the study of oriental dances. But nothing would have induced me to stage my ballet in the authentic oriental style. . . . In *Scheherazade*, the Orient—based on authentic Arabian, Persian, and Hindu movements—was still the Orient of the imagination.

~from the diaries of Mikhaïl Fokine

THE FIREBIRD

Synopsis

Scene 1

The Firebird, attracted by golden apples, flashes from tree to tree. Ivan Tsarevich is hunting her. He leaps over a wall into the garden and hides behind a tree to watch her.

He captures her as she reaches for one of the apples. She struggles with him and finally obtains her release by giving him one of her feathers. If ever he is in danger, he only has to wave the feather and she will come to his aid.

After the Firebird flies away, Ivan notices the frightening sights in this enchanted garden, including a wall of cavaliers turned to stone. A group of beautiful maidens descends from a mountain, followed by a Princess of unearthly beauty. Ivan and the Princess are attracted to each other. A sudden noise frightens the girls and they flee, telling Ivan they are prisoners of Kastchei.

Ivan pursues his Princess and breaks through the gate of Kastchei's kingdom. Suddenly servants, captives, and monsters fill the garden. Kastchei himself appears. He is about to turn Ivan into stone when Ivan pulls out his feather to summon the Firebird. She appears and leads Kastchei and his minions in an exhausting dance until all but Kastchei collapse. She tells Ivan to retrieve Kastchei's soul, which is inside an enormous egg. Ivan swings this egg in the air in front of the terrified Kastchei, who dies as the egg comes crashing to the ground.

Scene 2

With Kastchei's evil kingdom destroyed, the cavaliers come to life and are reunited with their beloved maidens. Ivan and his Princess are crowned and lead the lovers to a new kingdom.

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The Firebird, performed for the first time in 1910, dazzled theatrical Paris, already struck by Diaghilev's "Russian Seasons" and the wild beauty of medieval Russia. Embarking on a path of choreographic experimentation, Fokine created the expressiveness of *The Firebird* by juxtaposing several elements—classical dance, free movement, and the grotesque. The stage director entrusted the part of the magic bird to a dancer on pointe—her movements at times burst timidly upwards, at times they die out fearfully, and at times they are softly iridescent in a small *pas de bourre*. The stage director uses freely interpreted Russian round dances to characterize the fairytale *tsarevnas* and to endow the images of monsters from the devilish kingdom ruled by Kastchei with grotesque features.

The Firebird is an exquisite pageant in which a wide range of fluid opportunities are used much the same way as a palette of colors. Thanks to this up-to-date version of Russian folklore, both in terms of movement and color, a new

treatment of the Russian theme emerged from this ballet.

It was this work that revealed so astoundingly the unique personality of Tamara Karsavina, the first dancer to perform the role of the Firebird. As the initiator of intellectual art in the ballet, she created an unforgettable stage image, an image that was amazing because of its wealth of shades and nuances and the unusual character of her makeup.

The Firebird, revived by Isabelle Fokine and Andris Liepa, has been in the Mariinsky Theatre's repertoire since 1994. The stage sets and costumes were reproduced by Anna and Anatoly Nezhny from sketches by Alexander Golovin, Leon Bakst, and Mikhail Fokine.

JEWELS

Jewels, a work in three parts choreographed by George Balanchine, had a forerunner in the first production of Balanchine's *Symphony in C* at the Paris Opera in 1947. In it, each movement of the ballet (then called *Le palais de Cristel*) was costumed in a different jewel color. Taking up this concept again, Balanchine selected emeralds, rubies, and diamonds, having also considered pearls and sapphires. But *Jewels* is really not so much about gems as about facets of classical dancing. While it has been considered the first three-act ballet without a story, the jewel motif, sustained by Karinska's costumes and the decor, is actually a device to unite sections that would otherwise be disparate. Each act is quite distinct in style and has music by a different composer: Fauré for Emeralds, Stravinsky for Rubies, and Tchaikovsky for Diamonds.

The music for Emeralds is taken from the respective concert suites Gabriel Fauré derived from the incidental music he composed in 1889 for Edmund Harnoncourt's *Shylock*, a French verse adaptation of Shakespeare's *Merchant of Venice*, and in 1898 for Maurice Maeterlinck's *Pelleas et Mélisande*. The order of the numbers used and their sources are as follows: Prelude, Fifeuse, Sicilienne (all from *Pelleas et Mélisande*), Entr'acte, Nocturne, Epithalame, Final (all from *Shylock*), and La Mort de Mélisande (from *Pelleas et Mélisande*). Balanchine added the Nocturne *pas de deux* and the final *pas de sept* in 1976.

Igor Stravinsky composed his three-movement Capriccio for Piano and Orchestra, the music for Rubies, in 1928-29. He intended it as a vehicle for his own appearances as a concert pianist and as something of a relief from his Concerto for Piano and Wind Instruments, which he had written five years before for the same purpose. The Capriccio is, in effect, a second piano concerto. Stravinsky said that as he wrote this score, he had in mind Carl Maria von Weber, a composer he championed; in fact, he quotes Weber in the music. Another of Stravinsky's enthusiasms that affects the Capriccio is the cimbalom. Figurations typical of this eastern European instrument are in evidence at various places in the solo piano part. In certain repeated notes and in the cadenza in the second movement, for example. Balanchine set the movement as a *pas de deux* for the principal dancers, and they and a soloist dance with the corps de ballet in various combinations in the other movements.

Balanchine choreographed Diamonds to Tchaikovsky's Symphony No 3 in D major, Op. 29. Tchaikovsky composed this work in 1875, just before starting to write *Swan Lake*. It is the only one of his six symphonies in a major key, and the only one to have five movements, for it has two scherzos setting off the central Andante elegiaco. Balanchine, however, decided to omit the work's first movement, deeming it unsuitable for dancing.

The history of the Mariinsky Ballet Company dates from 1783, when the Bolshoi Theatre was opened on the site now occupied by the Conservatoire.

In the 18th century, Carousel Square was built in the Second Admiralteisky district of St. Petersburg. It derived its name from the theatricalised horse shows held there—the favorite amusement of court society. Fêtes with dancing and music were also held on the square, while an unpretentious wooden structure was used for dramas and performances of the Italian opera company, in which pupils of the St. Petersburg Dance School took part.

Catherine the Great ordered that a Bolshoi (Stone) Theatre be erected in place of this wooden structure. Its magnificence and splendor surpassed even that of the leading European theaters of the day. The Bolshoi Theatre opened in 1783 with a performance of Paisiello's *Il Mondo della Luna* and the surrounding area acquired the name of Theatre Square. The theater was reconstructed in 1802 by Jean-Francois Thomas de Thomon and then again in 1836 by Albert Cavos.

On January 29, 1849, a circus opened with a festive equestrian show in the hall built opposite the Bolshoi Theatre by the architect Albert Cavos. The building was designed so that it could accommodate theatrical performances.

Exactly 10 years later, the circus caught fire and burned down. This time the reconstructed building was designed purely for musical performances. The opera company of the Bolshoi Theatre was the first to be transferred here, followed by its ballet troupe.

The new theater was opened on October 2, 1860, with a performance of Glinka's opera *A Life for the Tsar*. It was named the Mariinsky Theatre after Alexander II's wife Maria. According to contemporaries, it was the finest theater in Europe. A shortage of office space and the aged wooden constructions, however, necessitated the addition of new premises and the restructuring of existing

ones. The theater building was twice reconstructed in the 19th century. Victor Shroeter, head architect at the Department of the Imperial Theatres, redesigned the back-stage areas between 1884 and 1886. Between 1894 and 1896, the engineer Smirnov carried out restoration work on the auditorium. A new wing was added to the main facade, with a vestibule, grand staircases, and foyer. New wings were also built to the right and left of the main building.

The theater's magnificent decor has survived almost unchanged to the present day. Dazzling white sculptures, lustrous gilt and light blue draping and upholstery all combine to create the beautiful and unusual color scheme of the Mariinsky's auditorium. Above is the Italianate ceiling, designed by Professor Dusi and painted by Fracioli, and a magnificent three-tiered bronze chandelier, shaped like Monomakh's cap and burning with the fire of a thousand crystal pendants. The chandelier and candelabra were a gift from the merchant Pleske, who was decorated with a gold medal in recognition of his special services to the arts.

The unique curtain, an emblem of the Mariinsky Theatre, was created in 1914 by the famous designer Alexander Golovin. Previously dark red, its color scheme was altered to blue in 1952 by the artists Simon Virsaladze and Mikhail Zandin, in keeping with the general tone of the auditorium's decor. During World War II, more than 20 shells struck the theater building, yet by the autumn of 1944 it had already been restored to its former glory.

In the late 1960s, the stage was rebuilt in the course of further reconstruction work carried out by Sergei Gelfer, from the foundations right up to the flies. The rising floor and other technical improvements offer new opportunities for the positioning of the orchestra and permit highly complicated stage effects. The passage of time, however, necessitates the constant renewal of the stage machinery, and the theater is currently undergoing yet another technical reconstruction program.

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The Mariinsky Ballet Company is closely linked with the entire history of the development of Russian choreographic art that began more than two-and-a-half centuries ago. An important role in the establishment and evolution of Russian ballet was played by foreign masters. At the end of the 18th century, Franz Gilferding, Gasparo Angiolini, Giuseppe Canziani, and Charles le Picque were all working in St. Petersburg. Already in the 1700s, however, the first Russian ballet teacher, Ivan Valberkh, came to the fore. The main sphere of his activities was in a small mime ballet company. He sought to make his productions rich in subject matter and to create recognizable, lifelike images. Ballet *divertissements*, reflecting his response to the events of the Napoleonic War, occupied a special place in his work.

The history of St. Petersburg ballet in the 19th century was associated with the activities of Charles Didelot, Jules Perrot, and Arthur Saint-Leon. In 1869, the position of principal ballet master was entrusted to Marius Petipa, who markedly raised the professional standards of the company. The peak accomplishments of this famous master became ballets staged in the period of his collaboration with the composers Tchaikovsky and Glazunov—*The Sleeping Beauty*, *Swan Lake*, and *Raymonda*. The talents of many generations of ballerinas have been revealed in these classic works—from Yekaterina Vyazem, Marina Semenova, and Galina Ulanova, to younger dancers who are just starting their careers on the Mariinsky stage. At the turn of the 19th century, the Mariinsky Ballet Company produced such great dancers as Anna Pavlova, Mathilde Kschessinska, Tamara Karsavina, Olga Preobrazhenskaya, Olga Spesivtseva, Vaslav Nijinsky, and Nikolai and Sergei Legat. Many of them brought glory to Russian ballet during the legendary *Russian Seasons* in Paris, which brought the pioneering works of Mikhail Fokine to Europe.

The first years after the Revolution brought difficult times for the Mariinsky Theatre. Almost all its leading artists abandoned the company. Nevertheless, the classical repertoire was retained during this period. In 1922, when Fyodor Lopukhov, a daring innovator and a brilliant connoisseur of the past, became head of the company, its repertoire was enriched with new productions, in particular ballets dealing with contemporary life. Galina Ulanova, Alexei Yermolayev, Marina Semenova, and Vakhtang Chabukiani all danced at the Mariinsky Theatre during that period.

Ballet in the 1930s was largely influenced by dramatic theater, and this was reflected in such productions as Rotislav Zakhra's *The Fountain of Bakhchisarai*, Vakhtang Chabukiani's *The Heart of the Hills*, and Leonid Lavrovsky's *Romeo and Juliet*. The 1960s saw *Spartacus* and *Choreographic Miniatures* by Leonid Jacobson, *The Stone Flower* and *The Legend of Love* by Yuri Grigorovich, as well as *The Coast of Hope* and *The Leningrad Symphony* by Igor Belsky—ballets that revived the traditions of symphonic dances. The success of these productions would obviously be impossible without superb performers. During the period of the 1950s-1970s, the company's dancers included Irina Kolpakova, Natalia Makarova, Alla Osipenko, Irina Gensler, Alla Sizova, Ryudolph Nureyev, Mikhail Baryshnikov, Valery Panov, Yuri Solovyev, and Anatoly Sapogov.

La Sylphide and *Napoli* by August Bournonville appeared in the repertoire towards the end of the 1970s, as did fragments of old choreography by Perrot, Saint-Leon, and Coralli. Roland Petit and Maurice Béjart came to work with the company for some time. The Tudor Foundation donated the rights for the ballets *Lilac Garden* and *Leaves Are Fading*. Jerome Robbins staged *In the Night* at the Mariinsky.

The present-day repertoire of the Mariinsky Ballet Company includes, along with Petipa's legacy—*Swan Lake*, *Le Corsaire*, *La Bayadere*, *The Sleeping Beauty*—ballets staged by George Balanchine and John Neumeier.

Valery Gergiev (*conductor*) is director of St. Petersburg's Mariinsky Theatre, home to the Kirov Opera and Ballet; principal guest conductor of the Metropolitan Opera; and principal conductor

of the Rotterdam Philharmonic Orchestra. He is also the artistic director of St. Petersburg's White Nights Festival, the Russian Easter Festival in Moscow, the Mikkeli Festival in Finland, and the Rotterdam/Gergiev Festival.

Gergiev celebrates two important occasions during 2003. In honor of his 50th birthday and the 300th anniversary of the founding of St. Petersburg, he extended the White Nights Festival from one month to three. In addition to performances by the Kirov Opera and the Kirov Ballet, this year's Festival included appearances by such major ensembles as the Vienna Philharmonic, World Orchestra for Peace, Royal Ballet of Covent Garden, New York City Ballet, and Israel Philharmonic. At the Mariinsky Theatre, Maestro Gergiev conducted the first complete German language *Ring* cycle heard in Russia, as well as new productions of *Eugene Onegin*, *The Enchantress*, and *La Traviata*. He also conducted the 300 Years of St. Petersburg Gala concert, which was broadcast in over 50 countries.

Earlier in the year, Maestro Gergiev and the Kirov Opera had residencies at the Chatelet in Paris and at the Graz Opera House. Following their appearances at the Metropolitan Opera House in New York, they performed a concert performance of *Samson and Dalila* at the Salzburg Festival, where Maestro Gergiev also appeared with the Vienna Philharmonic for *Don Carlos* and the Berlioz *Requiem*.

During 2003-2004, Maestro Gergiev conducts the opening night of the Metropolitan Opera (*La Traviata*) and the opening night at Carnegie Hall with the Kirov Orchestra. He also returns to the Met for a Stravinsky triple-bill and a new production of *Salome*.

Born in Moscow to Ossetian parents, Gergiev studied piano and conducting at the Leningrad Conservatory and made his Kirov Opera debut in 1978 with *War and Peace*.

Mikhail Agrest (*conductor*), born in Leningrad (now St. Petersburg), received his early music training as a violinist at the gifted children's school of the Leningrad Conservatory. He came to the United States with his family in 1989 and went on to earn a bachelor's degree in violin performance with Josef Gingold at the Indiana University School of Music. Agrest returned to St. Petersburg for post-graduate studies in conducting with Ilya Musin and Mariss Jansons at the St. Petersburg State Conservatory. In the summers of 2000-2001, he became a fellow at the Aspen Music Festival's American Academy of Conducting, where he studied with David Zinman.

Since 2001, Agrest has worked at the Mariinsky (Kirov) Theatre, where he has conducted performances of *La Bobme*, *La Cleopatra*, *Cos'fan tutte*, *Lucia de Lammermoor*, *Oedipus Rex*, *The Legend of the Invisible City of Kitezh*, and the ballets *Firebird*, *Petrushka*, *Prodigal Son*, *Cinderella*, *Appolon*, *Nutcracker*, *Jewels*, *Manon*, and *Carmen*. In 2002, he was nominated for Golden Soffit, St. Petersburg's highest theater prize, in the category Best Conductor for new productions of *Cinderella*, *Prodigal Son*, and *Cos'fan tutte*.

Agrest regularly works with Maestro Gergiev, and they have shared the stage on numerous occasions in St. Petersburg and on tours. On May 28, 2003, Agrest conducted the Mariinsky Orchestra with Valery Gergiev at the Palace Square in a concert dedicated to the 300th anniversary of St. Petersburg.

This concert was aired live on two Russian national channels. In 2003, Agrest shared a *La Cleopatra/Oedipus Rex* double-bill with Maestro Gergiev in Graz, Austria, and an *Oedipus Rex/Firebird/Petrushka* triple-bill in St. Petersburg. During the 2003 White Nights Festival, Agrest conducted a concert with Maestro Gergiev at the St. Petersburg Philharmonic.

With the Mariinsky, he has performed in Austria, Switzerland, Germany, France, and Finland. He has also given concerts with orchestras in Russia, Ukraine, Romania, Italy, Hong Kong, and the United States. Since 2000, Agrest has been music director of the PI Chamber Orchestra in South Carolina.

Agrest is a second prize winner of the A. Pedrotti International Conducting Competition in Italy (2001), and third prize winner of the Mitropoulos Conducting Competition (2002). In July 2003, he made his Metropolitan Opera debut with Rimsky-Korsakov's *Legend of the Invisible City of Kitezh*.

Makhar Vaziev (*director of the Ballet*) was born in Alagir, North Ossetia, and graduated from the

Vaganova Academy (under Yury Umrikhin) in 1981. Vaziev joined the Kirov Ballet in 1979 and became a principal dancer in 1989. In 1995, he was appointed director of the company. An Honored Artist of Russia (2002), his repertoire included: *La Sylphide* (James); *La Bayadere* (Solo); *The Sleeping Beauty* (Prince Desire); *Nutcracker* (Prince); *Swan Lake* (Siegfried); *Don Quixote* (Basil); *Giselle* (Albrecht); *Le Corsaire* (Ali); *Raymonda* (Abderkhaman); *Paquita Grand Pas*; *The Legend of Love* (Ferkhad); Fokine's *Scheherazade* (Golden Slave), *Chopiniana*, *Spectre de la Rose*; Balanchine's *Theme and Variations*; and Petit's *Le Jeune Homme et la Mort* and *Carmen*. During his directorship, the following new productions have entered the repertoire of the Kirov Ballet: Balanchine's *Symphony in C*, *Serenade*, *Apollo*, and *Jewels*; Roland Petit's *Carmen*, *Le Jeune Homme et la Mort*; MacMillan's *Manon*; Ratmansky's *Le Baiser de la Fée*, *Poeme de l'Extase*, *Middle Duet*; *Cinderella*; *Petrushka*; the recreation of the 1890 production of *The Sleeping Beauty*; and *Nutcracker* (set, costume, and production design created by Mikhail Shemiakin).

PRINCIPAL DANCERS

Zhanna Ayupova was born in Petrozavodsk, and graduated from the Vaganova Ballet Academy (class of Ninella Kurgapkina). She joined the Mariinsky Theatre in 1984, and has been a principal dancer since 1987. Winner of the International Ballet Competition (Moscow, 1985), she is an Honored Artist of Russia (2002), and Laureate of the BALTIKA prize (2002). Her repertoire includes: *Giselle* (Giselle); *The Sleeping Beauty* (Princess Aurora, Princess Florine); *La Sylphide* (Sylphide); *Nutcracker* (Masha); *Raymonda* (Raymonda); *Don Quixote* (Kitri); *The Fountain of Bakhchisarai* (Maria); Sergeyev's *Cinderella* (Cinderella); *Le Corsaire* (Gulnare, Medora); *Paquita Grand Pas* (variation, principal ballerina); *Swan Lake* (Odette-Odile); *La Bayadere* (Nikia); Pas de Six from *Esmeralda*; Auber's *Grand Pas Classique*, *Die Puppenfee* (Puppenfee), *Romeo and Juliet* (Juliet); Fokine's *Chopiniana* (Valse in C-sharp Minor, Mazurka, Nocturne), *Spectre de la Rose*, *Petrushka* (The Ballerina); Balanchine's *Theme and Variations*, *Symphony in C* (first and fourth movements), *Serenade*, *Apollo* (Terpsichore), *Tchaikovsky Pas de Deux*, *Jewels* (Emeralds); Neumeier's *Spring and Fall*; MacMillan's *Manon* (Manon); Alexei Ratmansky's *Le Baiser de la Fée* (Bride), *Middle Duet*.

Victor Baranov was born in St. Petersburg, and graduated from the Perm Ballet School in 1984. He joined the Mariinsky Theatre in 1991, and became an Honored Artist of Russia in 2003. His repertoire includes: *La Sylphide* (James); *Giselle* (Albrecht); *Coppelia* (Franz); *Nutcracker* (Prince); *The Sleeping Beauty* (Prince Desire, Prince Fleur de Pois); *La Bayadere* (Solor); *Raymonda* (Jean de Brienne); *Swan Lake* (Siegfried); *Paquita Grand Pas*; *The Fountain of Bakhchisarai* (Vaslav); *Romeo and Juliet* (Romeo); *The Legend of Love* (Ferkhad); Fokine's *Chopiniana*, *The Firebird* (Ivan Tsarevich); Balanchine's *Apollo*, *Symphony in C* (first movement), *Serenade*, *Jewels* (Emeralds); Robbins' *In the Night*; Alexei Ratmansky's *Le Baiser de la Fée* (Youth), *Le Poeme de l'Extase*.

Danila Korsuntsev graduated from Uzbekistan Ballet School (class of K. Sagatova). From 1992 to 1998, he was a soloist of the Moscow State Classic Ballet Theatre (*Swan Lake*, *Giselle*, *Cinderella*, *Romeo and Juliet*, *Lady with Camellias*, *Don Quixote*, *Nutcracker*, *Leda & the Swan*). Korsuntsev joined the Mariinsky Theatre in 1998, and became a principal dancer that same year. He is a first prize winner at the ballet competition in John Ville. Korsuntsev was awarded a diploma at the International Ballet Competition in Paris (1997) and the Maya International Ballet Competition (second prize, St. Petersburg, 1996). His repertoire includes: *La Bayadere* (Solor); *Raymonda* (Jean de Brienne); *Paquita Grand Pas*; *Giselle* (Albrecht); *The Sleeping Beauty* (Prince Desire); *Swan Lake* (Siegfried); Fokine's *Chopiniana* (The Young Man), *Scheherazade* (The Golden Slave); Balanchine's *Serenade*, *Jewels* (Diamonds); Neumeier's *Now and Then*.

Uliana Lopatkina was born in Kerch (Ukraine), and graduated from the Vaganova Ballet Academy (class of Natalya Dudinskaya). She joined the Mariinsky Theatre in 1991, becoming a principal dancer in 1995. An Honored Artist of Russia (2000), she is a first prize winner at the Academy's 1991 competition. Lopatkina is a recipient of a number of international honors, including the 1998 *Evening Standard* Award (Outstanding Achievement in Ballet) and the Russian State Award (1999). She is also a Laureate of the BALTIKA prize (2001). Her repertoire includes: *Swan Lake* (Odette-Odile); *Giselle* (Myrtha, Giselle); *The Sleeping Beauty* (Lilac Fairy); *La Bayadere* (Nikia); *Le Corsaire* (Medora); *Paquita Grand Pas*; *Raymonda* (Raymonda, Clemance); *The Fountain of Bakhchisarai* (Zarema); *The Legend of Love* (Mekmene-Banu); Fokine's *The Dying Swan*, *Scheherazade* (Zobeide); Balanchine's *Symphony in C* (second movement), *Serenade*, *Jewels* (Diamonds); Robbins' *In the Night* (third movement); Petit's *Le Jeune Homme et la Mort*; Neumeier's *The Sounds of Empty Pages*; Ratmansky's *Le Baiser de la Fée* (Fairy), *Le Poeme de l'Extase*.

Irma Nioradze was born in Tbilisi (Georgia), graduated from the Tbilisi School of Ballet, and trained at the Vaganova Ballet Academy (class of Tatyana Udalenkova). She joined the Tbilisi Opera and Ballet Theatre in 1988, and the Mariinsky Theatre in 1992 (principal since 1992). An Honored Artist of Russia (2002), she is also a prize winner of the International Ballet Competition (Jackson, 1991). Her repertoire includes: *Giselle* (Giselle); *Paquita Grand Pas*; *The Sleeping Beauty* (Lilac Fairy, Princess Aurora); *Swan Lake* (Odette-Odile); *Le Corsaire* (Medora); *La Bayadere* (Nikia, Gamzatti); *Raymonda* (Raymonda); *Don Quixote* (Kitri); *The Fountain of Bakhchisarai* (Zarema); *The Legend of Love* (Mekmene-Banu); Fokine's *Scheherazade* (Zobeide), *Firebird* (Firebird); Balanchine's *Symphony in C* (first movement), *Jewels* (Rubies); Roland Petit's *Carmen* (Carmen); MacMillan's *Manon* (Manon); Alexei Ratmansky's *Le Poeme de l'Extase*, *Le Baiser de la Fée* (Fairy); Alexei Ratmansky's *Cinderella* (Stepmother).

Farukh Ruzimatov was born in Tashkent (Uzbekistan) and graduated from the Vaganova Ballet Academy (class of Gennady Selutsky). He joined the Mariinsky Theatre as a soloist in 1981 (principal since 1986). A Silver Medallist at the Varna International Competition (1983), he also won a diploma from the Paris Academy of Dance, as well as the BALTIKA prize (1998). An Honored Artist of Russia (1995), and a People's Artist of Russia (2000), his repertoire includes: *La Sylphide* (James); *Giselle* (Albrecht); *La Bayadere* (Solor); *Don Quixote* (Basil); *Le Corsaire* (Ali); *Swan Lake* (Siegfried); *Raymonda* (Abderakhman); *The Sleeping Beauty* (Prince Desire); *Nutcracker* (Prince); *Swan Lake* (Siegfried); *Paquita Grand Pas*; Auber's *Grand Pas Classique*, *The Legend of Love* (Ferkhad); Vinogradov's *The Knight in the Tiger*

Skin (Tariel); Fokine's *Scheherazade* (Golden Slave), *Chopiniana*, *Spectre de la Rose*; Balanchine's *Theme and Variations*, *Apollo* (Apollo), *Prodigal Son* (Prodigal Son); Roland Petit's *Carmen* (Don Jose), *Le Jeune Homme et la Mort*. Ruzimatov has performed as a principal guest dancer with American Ballet Theatre and has toured throughout the world with the Kirov Ballet.

Diana Vishneva was born in St. Petersburg and graduated from the Vaganova Ballet Academy (class of Lyudmila Kovaleva). During her last year at the Academy, she began working at the Mariinsky Theatre, joining the company in 1995 and becoming a principal dancer in 1996. A prize winner of the International Ballet Competition (Lausanne, 1994), she also won the Benois de la Danse Prize (1995), the St. Petersburg Golden Sophit (1996), the BALTIKA prize (1998), and the highest theatrical prize of Russia, the Golden Mask (2001). Her repertoire includes: *Giselle* (Giselle); *Don Quixote* (Kitri); *Nutcracker* (Masha); *Swan Lake* (Pas de Trois); *La Bayadere* (Nikia); *Paquita Grand Pas* (variation); *Romeo and Juliet* (Juliet); *The Sleeping Beauty* (Princess Aurora); *Raymonda* (Raymonda/Clemance); *Le Corsaire* (Gulnare); *Pas de Quatre* (Fanni Cerrito); Auber's *Grand Pas Classique*; Fokine's *Spectre de la Rose*, *Scheherazade* (Zobeide), *Firebird* (Firebird); Balanchine's *Symphony in C* (third movement), *Apollo* (Terpsichore), *Tchaikovsky Pas de Deux*, *Jewels* (Rubies); Robbins' *In the Night* (first movement); Roland Petit's *Carmen* (Carmen), *Le Jeune Homme et la Mort*; MacMillan's *Manon* (Manon); Neumeier's *Spring and Fall*, *The Sounds of Empty Pages*, and *Now and Then*; Alexey Ratmanský's *Cinderella* (Cinderella). She debuted at the Bayerische Staatsballett in MacMillan's *Manon* (2001), and at the Teatro alla Scala (Milan) in *The Sleeping Beauty*.

Igor Zelensky was born in Labinsk (Krasnodar region), graduated from the Tbilisi School of Ballet (class of Vakhtang Tchaboukiany), and trained in the Vaganova Ballet Academy (class of Gennady Selutsky). He danced at the Tbilisi Opera and Ballet Theatre (1988-1989), and joined the Mariinsky Theatre in 1988 (principal dancer since 1991). An Honored Artist of Russia (2000), he is also a prize winner of the International Ballet Competition (Paris, 1990) and winner of the BALTIKA prize (2001). Zelensky's repertoire includes: *Giselle* (Albrecht); *Don Quixote* (Basil); *Nutcracker* (Prince); *La Bayadere* (Solot); *Swan Lake* (Siegfried); *The Sleeping Beauty* (Prince Desire); *Le Corsaire* (Ali); *Paquita Grand Pas*; *Romeo and Juliet* (Romeo); Boyarsky's *The Young Lady and The Hooligan* (Hooligan); Fokine's *Scheherazade* (Golden Slave); Balanchine's *Apollo*, *Tchaikovsky Pas de Deux*, *Jewels* (Diamonds), *Theme and Variations*; Roland Petit's *Le Jeune Homme et la Mort*; MacMillan's *Manon* (Des Grieux). With the New York City Ballet (1992-1997, principal dancer): Balanchine's *Theme and Variations*, *Apollo*, *The Four Temperaments*, *Brahms-Schoenberg Quartet*, *Raymonda Variations*, *Western Symphony*, *Allegro Brillante*, *Nutcracker*; Robbins' *Goldberg Variations*, *The Four Seasons*. Zelensky was a principal guest dancer from 1996 with The Royal Ballet, performing *Manon*, *The Sleeping Beauty*, *La Bayadere*, *Giselle*, *Apollo*, and *Romeo and Juliet*. He was invited to Teatro alla Scala in Milan in 1999 as principal guest dancer, performing *La Bayadere* and *Swan Lake*, and was appointed principal guest dancer in 2000 at the Bayerische Staatsoper.

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