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 (costume)

Valery Levental, Supervisor, Set & Costume Revival
Alexander Kopylov, Music Director

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.
Cal Performances’ 2008–2009 season is sponsored by Wells Fargo Bank.

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.

CAST

La Bayadère

Thursday evening

Nikiya, bayadère
Dugmanta, rajah
Gamzatti, his daughter
Solor, famous warrior
High Brahmin
Toloragva, warrior
Slave
Magedaveya, fakir
Aiya, slave
Jumpe
Pas d’action (Act II)

THURSDAY EVENING

Nikiya, bayadère
Dugmanta, rajah
Gamzatti, his daughter
Solor, famous warrior
High Brahmin
Toloragva, warrior
Slave
Magedaveya, fakir
Aiya, slave
Jumpe
Pas d’action (Act II)

Thursday evening

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Bolshoi Ballet

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
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

General Director of the Bolshoi Theatre
Anatoly Iksanov

Artistic Director of the Bolshoi Ballet
Yury Burlaka

Head of the Touring Division and Tour Director
ElenaPerfilova

Administrative Director of the Ballet Company
Gennady Yanin

Tour Managers
Eugenia Mezhlumova, Ekaterina Valieva

Doctor
Elena Lisitsina

Ballet Company Manager
Veronika Sanadze

Coaches
Nadezda Gracheva, Tatiana Krasina, Vladimir Nikonov, Alexander Petukhov

Stage Manager
Irina Zibrova

Pianists
Alexey Melentiev, Dmitry Zubravskiy

Massurs
Yury Gorbunov, Dmitry Puchkov

Deputy Head of Production Department
Alexander Efimov

Stagehands
Pavel Milenin, Roman Vlasov, Anatoly Voronov, Konstantin Kazakov, Alexey Chuvvalnikov

Props
Alexander Zinin, Tamara Bit-Bayro

Lighting Designers
Mikhail Sokolov, Alexander Rubtsov

Lighting Technicians
Liudmila Ziborova, Viacheslav Teperin, Ekaterina Treshchalin

Special Effects
Akhtyam Kuramshin

Deputy Head of Wardrobe Department
Daniil Aldoshin

Female Wardrobe
Natalia Zinovieva, Galina Shchedrina, Nadezda Maksimovskaya

Male Wardrobe
Irina Rasstanaeva, Olga Levina, Maxim Bashargin

Makeup
Elena Streblekova, Nadezda Krylova, Lidia Shcherbakova, Natalia Pianova

Exclusive North American Management
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 Rycher
Joseph 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 Fukhansky, Principal
Diana Dormian

Bassoon
Carla Wilson, Principal
Kazla 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 Urusov, 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 Urusov, 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 opera, drama 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 1813, 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 1816.

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 Félixcite-Virginie Hullin-Sor and Fanny Elsler, 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 Rulan 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’ich Tchaikovsky, many of whose works received their first performances at the theater. These include the operas Eugene Onegin and 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, colorfull 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 Salammbo in 1910 after Flaubert’s novel. In 1900, he revised 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 1914 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 Vasilev, 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 1993.

In 1995, Vladimir Vasilev 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, Yuri 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, Yuri Paier, Alexander Melik-Pashayev, Boris Khaikin, Evgeny Svetlanov, Gennady Rozhdestvensky, Misislav 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.
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), 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, Milan, 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, 1983) 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 (Piotr 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 (Copellia), Prince Desiré and the Blue Bird (The Sleeping Beauty), Albrecht (Giselle), James (La Sylphide), Pierre (Halé de Cavallerie), 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, Halé de cavallerie, Naiade et le pêcheur, La Bayadère, The Humpbacked Horse, Le Corsaire, Paquita, La Sylphide, Eсмералда), the Legat brothers (The Fairy of the Dolls) and others. Since 2006, he has been teacher/choreographer 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 Ekaternburg 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 (2001) 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 postgraduate 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.

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 Bolshoi Drama Theatre, and from 1978 to 1981 he held the same position in the Leningrad Bolshoi Drama Theatre named after Maxim Gorky.

From 1981 to 1996, Mr. Iksanov held the post of Deputy Director of the Leningrad Bolshoi Drama Theatre, and in 1996 he 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 (1993) 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.

Pavel Klinichev (conductor) is a graduate of Moscow State Conservatory, first as a choirmaster (with Boris Telvlin) in 1998, and then as a symphony conductor in 2000 (under Mark Ermler), and 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 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.

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.

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.
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 repertory includes Odetta-Odile, Friend to Prince and the Spanish Bride-to-be (Swan Lake); Gambazzi 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); Kirí, Street Dancer and Variation Grand pas (Don Quixote); Queen of the Ball (Fantasy on the Theme of Cavanova by M. Lavrovsky); The Empress (The Russian Hamlet by Boris Eifman); Aspicia and Congo (La Fille du Pharaon by P. Lacotte); Mazurka and Waltz No. 11 (Chopiniana by Fokin); solo parts in Symphony in C, Tchakovsky Pas de deux (Balanchine); Dreams of Japan (by Alexander Ratmansky); Friend to Juliet (Romeo and Juliet, L. Lavrovsky version); Mekhmen Banu (A Legend of Love); Aegina (Spartacus by Grigorovich); Esméralda (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 premières at the Bolshoi Theatre in Black Out, a 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, 2001); Juliet (Romeo and Juliet by Donnellan and Poklitario, 2003); Hermia (A Midsummer Night’s Dream by Neumeier, Bolshoi, 2004); Millier’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 Bashkirtia State Opera and Ballet Theatre (2001); M. Jalil Tatar Academic Opera and Ballet Theatre (2005 and 2006); Marininsky 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 Bashkortorstan Opera and Ballet Theatre as part of the Rudolf Nurinetz 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).

Nadeza 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); Nikifya (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); Mekhmen Banu (Legend of Love by Grigorovich); Kirí (Don Quixote); Aegina (Spartacus by Grigorovich); Aspicia (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 Kondratevita.

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 Moscow. In 1982, he graduated from the Moscow State Institute of Performing Arts (by Neumeier, Bolshoi, 2004). He is coached by Marina Kondratevita.

His repertoire includes: The King (Swan Lake, Vasilev 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. Vasilev versions); solo parts in Chopiniana, Le Spectre de la rose (Fokin) 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, 2001); 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 Petri) with the Asami Maki Ballet in Japan. In 2002, he participated in the gala program in memory of Rudolf Nurinetz 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 Pseguirik, 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 King 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 Petri 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 (2005).

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

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 (Kurbiski), La Bayadère (Solos), Giselle (Alberi), 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 repertory also includes Dreams of Japan, The Charms of Mannerism and Leath. He is coached by Nikolay Fadecheev.

In 1993, Mr. Uvarov was nominated for the Benois de la Danse prize. In 1999, 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, Vasilev version); Nutcracker-Prince (Nutcracker); Ferkhad and Ferkhad’s friend (Legend of Love); Krassus (Spartacus); Boris (The Golden Age, Grigorovich); Hanaan (Leah by Ratmansky); 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 Donnellen and Poklitaru, 2003) and Lambda (Zhabkorova 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 Thilisi 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 Lavrovsky’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 (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 Walse 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 Ratmansky); Aegina (Spartacus by Grigorovich); Hermina (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 (Ratmansky, 2005); and, with the Bolshoi, the solo part in Magritomania (Posokhov, 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 (Tatjana Galtseva’s class), having begun her choreographic training at the Mikhail Lavrovsky Ballet School, and joined the Bolshoi in 2003.

Her repertoire includes Odetta–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); Gradual Rivier (La Fille du Pharaon); and 24 (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 Adykhbaeva.

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