Tuesday, October 14–Sunday, October 19, 2008
Zellerbach Hall

Kirov Ballet & Orchestra of the Mariinsky Theatre
(St. Petersburg, Russia)

Valery Gergiev, Artistic & General Director

The Company

Diana Vishneva, Irma Niordadze, Viktoria Tereshkina
Alina Somova, Yulia Kasenkova, Tatiana Tkachenko

Andrian Fadeev, Leonid Sarafanov, Yevgeny Ivanchenko, Anton Korsakov

Elena Bazhenova, Olga Akmatova, Daria Vasnetsova, Evgenia Berdichevskaya, Vera Garbuz,
Tatiana Gorunova, Grigorieva Daria, Natalia Dzevulskaya, Nadezhd Demakova, Evgenia Emelianova,
Darina Zarubskaya, Lidia Karpukhina, Anastassia Kiru, Maria Lebedeva, Valeria Martyannyuk,
Mariana Pavlova, Daria Pavlova, Irina Prokofieva, Oksana Skoryk, Yulia Smirnova, Diana Smirnova,
Yana Selina, Alisa Sokolova, Ksenia Tagunova, Yana Tikhonova, Lira Khuslamova, Elena Chmil,
Maria Chugay, Elizaveta Cheprasova, Maria Shirinkina, Elena Yushkovskaya

Vladimir Ponomarev, Mikhail Berdichevsky, Stanislav Burov, Andrey Ermakov,
Boris Zhurilov, Konstantin Zverev, Karen Ioanessian, Alexander Klimov,
Sergey Kononenko, Valery Konkov, Soslan Kulaev, Maxim Lynda, Anatoly Marchenko,
Nikolay Naumov, Alexander Neff, Sergey Popov, Dmitry Pykhachev, Sergey Salikov,
Egor Safin, Andrey Solovyov, Philip Stepin, Denis Firso, Maxim Khrebtov,
Dmitry Sharapov, Vasily Sherbakov, Alexey Timofeev, Kamil Yangurazov

Kirov Ballet of the Mariinsky Theatre U.S. Management:
Ardani Artists Management, Inc.
Sergei Danilian, President & CEO

Made possible, in part, by The Bernard Osher Foundation, in honor of Robert Cole;
Patron Sponsor Carmel and Howard Friesen, in honor of Robert Cole; and
Opening Night Patron Sponsors Wendy and Mason Willrich.

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

Tuesday, October 14, 2008, 8pm
Wednesday, October 15, 2008, 8pm
Zellerbach Hall

ACT I

Raymonda
(Act 3)

Music
Alexander Glazunov

Libretto
Lidia Pashkova and Marius Petipa,
basied on a medieval legend

Choreography
Marius Petipa

Revised Version
Konstantin Sergeyev

Choreographic Fragments
Fyodor Lopukhov, Pyotr Gusev, Lidia Tiuntina,
Georgy Konishchev

Set and Costume Design
Simon Virsaladze

Conductor
Pavel Bubelnikov

CAST — TUESDAY

Raymonda
Irima Nioradze

Jean de Brienne
Yevgeny Ivanchenko

Rene de Brienne
Vladimir Ponomarev

La Bayadère
(“The Kingdom of Shades”)

Music
Ludwig Minkus (1876)

Choreography
Marius Petipa

Costume Design
Yevgeny Ponomarev

Conductor
Pavel Bubelnikov

ACT II

World Premiere
January 7, 1898, Mariinsky Theatre
Premiere of Konstantin Sergeyev’s Version
April 30, 1948, Kirov Theatre, Leningrad

Mazurka
Elena Bazhenova, Konstantin Zverev

Hungarian Dance
Yulia Slivkina, Boris Zhurilov

Variation
Yana Selina

Grand Pas
Maria Shirinkina, Valeria Martyenyuk,
Elizaveta Cheprasova, Elena Yushkovskaya;
Egor Safin, Philip Stepin, Maxim Khrebtov,
Vasily Scherbakov; Yulia Bolshakova,
Daria Vaznetsova, Marianna Pavlova;
Sergey Popov, Andrey Solovyov, Denis Firsov

CAST — WEDNESDAY

Raymonda
Irima Nioradze

Jean de Brienne
Yevgeny Ivanchenko

Rene de Brienne
Vladimir Ponomarev

Mazurka
Elena Bazhenova, Konstantin Zverev

Hungarian Dance
Alisa Sokolova, Karen Ioanessian

Variation
Yana Selina

Grand Pas
Maria Shirinkina, Valeria Martyenyuk,
Elizaveta Cheprasova, Elena Yushkovskaya;
Egor Safin, Philip Stepin, Maxim Khrebtov,
Vasily Scherbakov; Yulia Bolshakova,
Daria Vaznetsova, Marianna Pavlova;
Sergey Popov, Andrey Solovyov, Denis Firsov
Program A

**ACT III**

**Paquita**
(Grand Pas)

- **Music**: Ludwig Minkus
- **Choreography**: Marius Petipa (1881)
- **Revival Consultants**: Pyotr Gusev, Lidia Tiuntina, Georgy Konishchev
- **Set Design**: Gennady Sotnikov
- **Costume Design**: Irina Press
- **Conductor**: Pavel Bubelnikov

**CAST — TUESDAY**

Viktoria Tereshkina, Andrian Fadeev
Yana Selina, Daria Vasnetsova, Valeria Martynyuk, Maria Shirinkina
Alina Somova, Viktoria Tereshkina

**CAST — WEDNESDAY**

Alina Somova, Anton Korsakov
Yana Selina, Daria Vasnetsova, Valeria Martynyuk, Maria Shirinkina
Viktoria Tereshkina, Alina Somova

**World Premiere (Act 3 from Paquita)**
January 27, 1881, Mariinsky Theatre

**Premiere of the Revival**
June 29, 1978, Kirov Theatre, Leningrad

**CAST — TUESDAY**

- **Nikiya**: Alina Somova
- **Solor**: Leonid Sarafanov
- **Shades**: Yulia Kasenkova, Tatiana Tkachenko, Daria Vasnetsova

**CAST — WEDNESDAY**

- **Nikiya**: Diana Vishneva
- **Solor**: Yevgeny Ivanchenko
- **Shades**: Yulia Kasenkova, Tatiana Tkachenko, Daria Vasnetsova

**INTERMISSION**
Raymonda

Raymonda is the jewel in the crown of Marius Petipa's long, creative career. It is also this classical choreographer's most modernistic work. The subject is mentioned en passant, giving way to pure dance ensembles, foretelling the triumph of the plotless ballets of the 20th century. Pure classical dancing is bravely mixed with Hungarian folk dancing: in the final Grand Pas, the ballerina dances en pointe, but her arms are flung wide open in the Hungarian style, now flying up behind her head, now resting by her sides. Even the series of purely classical point work—now on this leg, now on that—is reminiscent of elements from boisterous Magyar folk dance. Here, we see Countess Raymonda disdainfully rejecting the ardent Saracen, staying true to her betrothed knight, away on a crusade, before ultimately celebrating her wedding. Here, we see the prima ballerina observing the rules of classical dance amidst the energy of Eastern dances so she can then demonstrate her bravado nature through pseudo-Hungarian movements.

Everything that fascinates in Konstantin Sergeyev's version of Raymonda was created not by Sergeyev but by Petipa. Sergeyev did not improve the ballet by reworking it, though he did respond to the mood of the age. According to critics of the time, the return of the pompous Raymonda after the war meant as much for Leningrad residents as the famous statue of Samson from the Great Cascade at Petergoff being carried along Nevsky Prospect—it meant that peace had returned.

La Bayadère

The most celebrated and enduring passage of La Bayadère ("The Temple Maiden") is "The Kingdom of the Shades," in which Solor, the warrior-suitor of temple maiden Nikiya, smokes opium and envies Nikiya’s shade in a state of nirvana among the starlit mountain peaks of the Himalayas. Here, the lovers reconcile among the opulence and order of the shades of other bayadères. Petipa staged this scene as a strict Grand pas classique, entirely devoid of any dramatic action. His simple and academic choreography has become one of his most celebrated compositions, with the entrée, known as the Entrée de l’ombres ("Entrance of the Shades"), perhaps his most celebrated of all. The Entrée de l’ombres was inspired by Doré's illustrations for Dante's "Paradiso" from The Divine Comedy, with each dancer in the corps de ballet clad in white tutus and veils stretched about their arms. Each of the dancers made her entrance, one by one, down a long, winding ramp from upstage right, with a simple Arabesque cambrée, followed by an arching of the torso with arm in fifth position, followed by two steps forward. With the last two steps, she made room for her sister shade, and the combination would continue thus in a serpentine pattern until the entire corps had filled the stage. Simple movements en adage continued to the end, where the dancers split into two rows and lined opposite sides of the stage in preparation for the dances to follow. In 1903, "The Kingdom of the Shades" was performed independently for the first time, in a gala performance at Peterhof.

Paquita

In the dim and distant past, Paquita was a grand ballet with gypsies, smugglers, a bottle of poison, a hiding place in the fireplace, a kidnapped nobleman, a cherished locket, Spanish cloaks, daggers, weddings, diamonds and dances. The new sensation of Paris came to the St. Petersburg stage in 1847. In 1881, Petipa added an extra act to the ballet, consisting of one dramatic Grand pas from beginning to the end. After the Imperial Mariinsky Theatre become Soviet, and Paquita itself disappeared from the repertoire, the Grand pas appeared on theatre posters in capital letters and took on a life its own. There remain, however, even today, hints of former Imperial times. The entrée of the dancers reflects the official hierarchy of the company: corps de ballet, coryphée, soloists, then the prima ballerina. This hierarchy in turn mirrors the pomp of the Imperial Court. The brilliance of the dancers' entrechats rivalled that of the diamonds worn by ladies in the boxes. Balletomanes, just as they did over a hundred years ago, fervently observe the competitive sequence of the soloists, each, one after another, dancing a specially selected variation.

Program Notes

**Raymonda**

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**Paquita**

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Program B

**Don Quixote**

Grand ballet in three acts (six scenes) with a prologue

Based on the novel by Miguel de Cervantes

**Premiere of Alexander Gorsky’s Version**

**St. Petersburg Premiere of Gorsky’s Version**

Performance running time: two hours 55 minutes with two intermissions.
# Program B

## ORCHESTRAL SOLOISTS

- **Violin**: Lyudmila Chaikovskaya
- **Cello**: Alexander Ponomarev
- **Harp**: Odarka Voshak

## CAST — FRIDAY

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Don Quixote

Prologue

A room in Don Quixote’s house. Having read some tales of chivalry, Don Quixote decides to set out in search of adventures, defend virtue and punish those who violate the code of honor. It occurs to him to make his servant, Sancho Panza, his armor-bearer.

Act I

Scene 1. In front of Lorenzo’s inn in Barcelona, a holiday crowd has gathered. Also there are Kitri, the flirtatious daughter of the innkeeper, and her lover, Basilio, the barber, who has come to tease her. Basilio is over-attentive to Kitri’s friends.

Lorenzo catches his daughter kissing Basilio and forbids them ever to meet again—he won’t have any penniless suitors. In vain, Kitri tells her father how much she loves Basilio, but Lorenzo is implacable and turns the barber out of the house.

Gamache, a rich and pompous nobleman, walks in, resplendent in his brocaded clothes. The crowd jeers at him. He has come to ask for the hand of the beautiful Kitri. Lorenzo would be delighted to have so highborn a gentleman for a son-in-law, but to Kitri the idea of marrying him is detestable.

The innkeeper warns Kitri of her father’s approach; Kitri tries to escape, but her father overtakes her and drags her to Gamache to the ground. Gamache kneels before Kitri.

Act II

Scene 2. Fleeing from Lorenzo and Gamache, the two lovers, Kitri and Basilio, wander into a gypsy camp. The gypsies dance for their guests. A girl informs them of the approach of a strange-looking horseman—it is Don Quixote. Basilio and Kitri greet him like old friends.

The gypsies invite Don Quixote to attend a play they are about to perform. He takes what is happening on stage to be reality, and rushes, sword in hand, to rescue the unhappy heroine. The improvised theatre is destroyed, and frightened actors and spectators scatter in all directions.

The turning sails of a windmill then catch Don Quixote’s eye. They are the arms of giants!

Don Quixote attacks the windmill. His clothes get caught on a sail and he is first swung up into the air, then hurled to the ground. Kitri and Basilio attend to his injuries. They spend the rest of the night resting by the gypsies’ caravan.

Scene 3. Don Quixote is tormented by a nightmare. In his sleep, he sees a huge spider crawl out of a dark, dense forest. He boldly attacks the monster and overpowers it. At the same instant, the forest is transformed into beautiful Kingdom of the Dryads. Among them is Kitri, who has assumed the form of Dulchinea, the queen of his heart.

Cupid presents Don Quixote to the Queen of the Dryads. The nymphs are grateful to him for rescuing them from the monster, and dance for their deliverer.

Act III

Scene 4. Morning breaks. Kitri and Basilio wake up only just in time, for Lorenzo and Gamache are close upon them. The lovers flee. Don Quixote, their protector, sends Lorenzo and Gamache on a false trail, but Sancho Panza corrects his master’s “mistake.” The chase goes on.

Scene 5. People are gathering for a fiesta at an inn. Kitri and Basilio, having given Lorenzo and Gamache the slip, have also come here to take part in the merrymaking. The innkeeper warns Kitri of her father’s approach; Kitri tries to escape, but her father overtakes her and drags her to Gamache to give them his parental blessing at their betrothal. Gamache kneels before Kitri.

Basilio, seeing this, stabs himself and falls to the ground. Kitri rushes to him. She guesses at once that he is pretending, but slyly begs Don Quixote to go to Lorenzo and persuade him to grant Basilio’s dying wish—to give their love his blessing. Basilio is sure to die. Why not ease his last moments?

Gamache protests, but is driven out unceremoniously. At Don Quixote’s earnest entreaty, Lorenzo blesses the lovers. The very next moment, Basilio jumps to his feet and kisses the astounded Lorenzo. The merrymaking at the inn continues late into the night.

Scene 6. Lorenzo, assisted by the scullions, the maidservants and Kitri’s friends, is putting the final touches to the wedding feast. Don Quixote is the guest of honor. The happy lovers dance for him. Wishing the newlyweds every happiness, the knight-errant departs in search of new adventures.
The Mariinsky Theatre, also known as the Mariinsky Ballet, is one of the oldest and most prestigious ballet companies in the world. It was founded in 1731 as the Imperial Theatre and became the Mariinsky Theatre in 1920. The company is closely linked with the entire history of the development of Russian choreographic art, which began some 250 years ago. Since 1783, the company has performed at the stage of the St. Petersburg Bolshoi (Stone) Theatre, and from 1885 onwards the ballet productions have been staged at the Mariinsky Theatre.

The leading role in the establishment and evolution of the Russian ballet belonged to foreign masters. At the end of the 18th century, active in St. Petersburg were Franz Gilferding, Gasparo Angiolini, Giuseppe Canziani and Charles le Picqué. But already in the 1790s, the first Russian ballet teacher, Ivan Valberkh, became prominent. The main sphere of his activities was a small mime ballet company. He sought to make his productions rich in subject matter and to create recognizable, lifelike images. A special place in his work was occupied by ballet divertissements which reflected his responses to the events of the War against Napoleon. The history of the St. Petersburg ballet in the 19th century was associated with the activities of Charles Didelot, Jules Perrot and Arthur Saint-Léon. In 1869, the position of the principal ballet master was entrusted to Marius Petipa who markedly raised the professional standards of the company. The peak accomplishment of this famous master became ballets staged in the period of his collaboration with the composers Pyotr Il’yich Tchaikovsky and Alexander Glazunov—The Sleeping Beauty, Swan Lake and Raymonda. The talents of many generations of ballerinas have been revealed in them—from Yekaterina Vazem, Marina Semenova and Galina Ulanova to younger dancers who are just fledging on the Mariinsky stage.

At the turn of the 20th century, the Mariinsky Ballet produced such great dancers as Anna Pavlova, Mathilde Kschessinska, Tamara Karsavina, Olga Preobrazhenskaya, Olga Spesivtseva, Vlaslav Nijinsky, Nikolai and Sergei Legat. Many of them glorified the Russian ballet during the legendary Saisons Russes in Paris, which familiarized Europe with pioneering works by Michele Fokine. The years after the revolution were a difficult period for the Mariinsky Theatre. Almost all its leading artists abandoned the company. Nevertheless during these years the classical repertory was retained. And in 1922, when Fyodor Lopukhov, a daring innovator and a brilliant connoisseur of the past, was put at the head of the company, its repertory was enriched with new productions, in particular ballets dealing with contemporary life. It was during those years that Galina Ulanova, Alexei Yermolayev, Marina Semenova, Vakhtang Chibukiani, Alla Shelest and many other future celebrities of the St. Petersburg ballet came to the company.

After the Communist revolution, the name of the Mariinsky Theatre was changed to the Academic Theatre or the Academic State Theatre. Then, in 1935, the theatre was renamed the Kirov Theatre, after the Mayor of Leningrad (communist St. Petersburg), Sergei Kirov. (In recent years, the company has transitioned from the Kirov Ballet to its original name, the Mariinsky Ballet.) The 1960s saw the staging of Spartacus and Choreographic Miniatures by Leonid Lavrovsky, the productions of The Stone Flower and The Legend of Love by Yuri Grigorovitch, as well as The Coast of Hope and The Leningrad Symphony by Igor Belsky—the ballets which 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 appeared with new productions, in particular ballets dealing with contemporary life. It was during those years that Galina Ulanova, Alexei Yermolayev, Marina Semenova and Galina Ulanova to younger dancers who are just fledging on the Mariinsky stage.

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and Fall. Especially for the Mariinsky Theatre, Neumeier staged Sounds of Empty Pages to music by Alfred Schnitke.

These years also saw intense work to restore Marius Petipa’s The Sleeping Beauty and La Bayadere, both highly acclaimed in the international press.

St. Petersburg premieres also include Etudes (choreography by Harald Lander), two ballets by Stravinsky—Brasniva Nijinska’s Les Noces and Vaslav Nijinsky’s Le Sacre du Printemps—and ballets by William Forsythe.

The number of world premieres has grown too, with Alexei Ratmansky’s staging of Cinderella, The Nutcracker and The Magic Nut (music by Sergei Slonimsky, libretto, sets, costumes and production design by Mikhail Chemiakin and choreography by Donvina Pandoursky), the latter two together comprising “Chemiakin’s Hoffmann.”

The Mariinsky’s current U.S. tour marks the theatre’s 25th anniversary year of 2008. No other Russian ballet company has toured so frequently and to such acclaim in the United States.

The Mariinsky Ballet Company’s tours to the United States are managed by Sergei Daniilian and Ardani Artists, which has collaborated closely with the theatre in recent years.

The Kirov Orchestra of the Mariinsky Theatre enjoys a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the 18th century during the reign of Peter the Great, it was known before the revolution as the Royal Imperial Theatre Orchestra, and to such acclaim in the United States.

The Mariinsky Theatre has presented works by Europe’s leading opera composers. In 1802, Verdi’s La Forza del Destino was given its world premiere at the theatre in the presence of the composer. Wagner was a favorite at the Mariinsky Theatre, where his operas were frequently performed from the 19th through the beginning of the 20th century, including the first Russian performances of the complete Ring cycle, Tristan und Isolde, Die Meistersinger and Parsifal. The Ring cycle was conducted by Hans Richter, who was the first to conduct the complete Ring in Bayreuth and at Covent Garden.

The Mariinsky Orchestra also gave the first Russian performances of Richard Strauss’s Elektra, Salome and Der Rosenkavalier, and Berg’s Wozzeck, in a production that took place two years after its world premiere in Berlin and 20 years before its premiere in Vienna.

By 1917, the orchestra’s name had changed to the Royal Imperial Theatre Orchestra, and was regarded as St. Petersburg’s leading symphony orchestra. Its repertoire—operatic and orchestral—has traditionally included not only music of Russian composers, but also of European composers. Numerous internationally famous conductors conducted the Orchestra, among them Hans von Bülow, Felix Mottl, Felix Weingartner, Alexander von Zemlinsky, Otto Nikisch, Willem Mengelberg, Otto Klemperer, Bruno Walter and Erich Kleiber.

On two occasions, in 1847 and 1867, Hector Berlioz conducted performances of his own works, including The Damnation of Faust, Romeo and Juliet, Symphonie Fantastique and Harold in Italy. Berlioz wrote in his memoirs “Such an orchestra! Such precision! Such an ensemble!” And in a letter dated December 1847, he stated: “I don’t think Beethoven ever had a better performance of his compositions!” In March and April 1865, Richard Wagner visited St. Petersburg and led the Royal Imperial Theatre Orchestra in six programs of Beethoven symphonies and his own compositions, including the world’s first concert performance of Prelude und Liebestod. Gustav Mahler appeared with the Orchestra in both 1902 and 1907, conducting five concerts, including a performance of his Fifth Symphony. In 1912, Arnold Schoenberg conducted the premire of his symphonic poem, Pelléas and Mélisande.

Renamed the Kirov Opera during the Soviet era, the orchestra continued to maintain its high artistic standards under the leadership of Evgeny Mravinsky and Yuri Temirkhanov. In 1988, Valery Gergiev was elected artistic director of the opera company and in 1996 the Russian Government appointed him as Artistic and General Director of the Mariinsky Theatre. Soon after the city of Leningrad was renamed St. Petersburg, the Kirov Theatre reverted to its original title of the Mariinsky Theatre, home to the Kirov Opera, the Kirov Ballet and the Kirov Orchestra.

Under the leadership of Maestro Gergiev, the Mariinsky Theatre has forged important relationships with the world’s greatest opera houses, among them the Metropolitan Opera House, London’s Royal Opera House, the San Francisco Opera, the Théâtre du Châtelet in Paris and La Scala in Milan, just to name a few. Besides extensive touring of the opera and the ballet company, the Kirov Orchestra has performed throughout the world and has become one of the outstanding orchestras. The success of the orchestra’s continual travelling has lead to the reputation of, what a journalist called, “the world’s first global orchestra.”

In 1998, the Orchestra made its debut tour of China, an historic first, with a performance in the Great Hall in Beijing, broadcast to 50 million people, in the presence of President Jiang Zemin. It was the first time in 40 years that a Russian orchestra had been in China.

Under the baton of Maestro Gergiev, the orchestra has recorded exclusively for Philips Classics since 1989. Releases include the complete operas Khovanschina, War and Peace, Sadko, Prince Igor, The Queen of Spades, Ruslan and Lyudmila, Iolanta, Fiery Angel (winner of the 1996 Gramophone ‘Opera of the Year’ award), La FORZA DEL DESTINO, Boris Godunov (1869 and 1872 version), Mazeppa, Betrothal in the Monastery, Love for Three Oranges and Semyon Kotsu. In addition the orchestra recorded the complete ballets Romeo and Juliet, The Sleeping Beauty and The Nutcracker.

In July 2000, the Orchestra and Chorus of the Mariinsky Theatre recorded Verdi’s Requiem, and their other releases of orchestral music include Shostakovich’s Symphony No. 8, Rachmaninoff’s Symphony No. 2, Stravinsky’s The Firebird and The Rite of Spring, Skrjabin’s Poem of Ecstasy and Prometheus, and the complete piano concerti of Prokofiev.
Mariinsky Theatre Administration and Staff

Yury Fateev, Interim Director of the Ballet

Asstants to Ballet Director
Zagrebina Irina
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Tatiana Berezhnaya
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Electricians
Andrey Ponizovsky, Ilya Kabanov

Head of Props Department
Boris Yanukian

Prop Master
Marina Krushina

Heads of Make-up Department
Kipirina Elena, Natalia Borisova

Make-up
Tatiana Mezentseva, Vladimir Mikhailov

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Yulia Belyeava, Alla Luneva

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