

Bolshoi Ballet

from The State Academic Bolshoi Theatre of Russia

Wednesday through Sunday, November 6–10, 2002

Zellerbach Hall

Anatoly Iksanov, general director

Boris Akimov, artistic director

Alexander Kopylov and Alexander Sotnikov, conductors

Primas

Anna Antonicheva Nadezhda Gracheva Inna Petrova Galina Stepanenko

Principal Dancers

Dmitry Belogolovtsev Sergei Filin Andrey Uvarov Nikolay Tsiskaridze

Soloists

Elena Andrienko Maria Alexandrova Maria Allash Maria Volodina Anastassia Goriacheva
Irina Zibrova Marianna Ryzhkina Irina Semirechenskaya Svetlana Uvarova Anastassia Yatsenko

Yan Godovsky Dmitry Gudanov Morihiro Ivata Alexey Loparevich Denis Medvedev
Vladimir Moiseev Ilya Ryzhakov Andrey Sitnikov Ruslan Skvortsov Gennady Yanin

Corps de Ballet

Anna Antropova Alesia Boyko Elena Bukanova Yulia Chicheva Irina Fedotova
Svetlana Gnedova Anna Grishonkova Daria Gurevich Lyudmila Ermakova
Elena Kasianova Olga Klypina Svetlana Kozlova Olga Lavrenkova Anna Leonova
Svetlana Luneykina Sofia Lubimova Luisa Manzhelli Ilona Matzy Anna Mogilevets
Ekaterina Murashova Elena Nevenchenko Svetlana Pavlova Maria Propvich Anna Rebetskaya
Yevgenia Rozovskaya Elena Saurova Irina Serenkova Anastasia Shilova Olga Tubalova
Ksenia Tsareva Ksenia Ptchelkina Olga Ushakova Natalia Vyskubenko Maria Zharkova Olga Zhurba
Victor Alekhin Batyr Annadurdyev Sergey Antonov Yuri Baranov Alexey Barsegian,
Vitaly Biktimirov Georgy Geraskin Sergey Dorensky Peter Kazmiruk,
Maxim Korolev Konstantin Kuzmin Anton Leshinsky Sergey Maximenkov
Dmitri Mikhailov Sergey Minakov Vitaly Mikhailov Kirill Nikitin Zakhar Potapov
Andrey Rybakov Ivan Semirechensky Egor Simachev Roman Simachev Alexander Somov
Kirill Shulepov Andrey Shumliansky Roman Tselishchev Maxim Valukin Artiom Vakhtin
Alexander Voytuk Alexander Vorobiev Mikhail Zarubin

Presented by David Eden Productions & Ardani Artists Management

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Swan Lake

Ballet in two acts and four scenes

Libretto by Yuri Grigorovich

based on motifs from the scenario by Vladimir Begichev and Vasily Geltser

Choreography by Yuri Grigorovich

based on original choreography of Marius Petipa/Alexander Gorsky

Music by Peter Ilyich Tchaikovsky
Simon Virsaladze, designer
Alexander Sotnikov, conductor

Members of the Berkeley Symphony Orchestra

CAST

Odette-Odile	Nadezhda Gracheva (11/6; 11/9 mat) Anna Antonicheva (11/7; 11/10) Galina Stepanenko (11/8; 11/9 eve)
The Princess Mother	Maria Volodina
The Prince Siegfried	Andrey Uvarov (11/6; 11/9 mat) Nikolay Tsiskaridze (11/8; 11/9 eve) Sergei Filin (11/7; 11/10)
The Evil Genius	Dmitry Belogolovtsev (11/6; 11/8; 11/9 eve) Ilya Ryzhakov(11/7; 11/9 mat; 11/10)
The Tutor	Andrey Sitnikov
The Fool	Morihiro Ivata (11/6; 11/9 mat) Denis Medvedev (11/8; 11/10) Yan Godovsky (11/7; 11/9 eve)
Friends to the Prince	Elena Andrienko, Marianna Ryzhkina (11/7; 11/9 mat; 11/10) Maria Allash, Maria Alexandrova (11/6; 11/8; 11/9 eve)
Master of Ceremonies	Alexey Loparevich
Brides-to-be:	
Hungarian	Maria Allash
Russian	Svetlana Uvarova (11/6; 11/8; 11/9 eve) Inna Petrova (11/7; 11/9 mat; 11/10)
Spanish	Maria Alexandrova
Neapolitan	Anastasszia Yatsenko
Polish	Marianna Ryzhkina
Three Swans	Irina Fedotova, Natalia Vyskubenko, Maria Zharkova
Four Swans	Olga Zhurba, Svetlana Gnedova, Svetlana Pavlova, Daria Gurevich
Waltz	Svetlana Uvarova, Maria Zharkova, Natalia Vyskubenko, Irina Semirechenskaya; Ruslan Skvortsov, Alexander Vorobiev, Victor Alekhin, Artiom Vakhtin

ACT ONE

Scene One

In an old German castle, Prince Siegfried's birthday is being celebrated—today he comes of age. He is congratulated by his mother (the Princess Mother), friends, and courtiers. In a majestic ceremony, Siegfried is made a knight. From this day on, a sense of duty and valor will be the guiding principles in his life.

The last toasts are pronounced in his honor. Young girls, his contemporaries, try to attract his attention, but Siegfried is overcome by emotions of a different order: he dreams of a pure, ideal love. The festivities draw to an end, and the guests depart, leaving the Prince alone with his thoughts in the gathering dusk. Night falls. Siegfried is conscious of the presence of a shadow at his side—it is as if some mysterious force is beckoning to him. It is the Evil Genius, or Fate itself, who has come to reveal some disturbing secrets to the Prince. Submitting to the powerful pull of his invisible companion's presence, and full of anxious foreboding, Siegfried succumbs to the ideal world of his dreams.

Scene Two

Lured by the Evil Genius, Siegfried finds himself on the banks of a mysterious lake. In the shimmering patches of moonlight on the water, visions of bewitched swan maidens rise up before him. Siegfried catches sight of Odette, the most beautiful of the maidens. He is spell-bound, deeply struck by her beauty. At long last, he has found his romantic ideal of love. He swears to Odette that he will love her forever and be faithful to her.

ACT TWO

Scene Three

Prospective brides-to-be are arriving at the Princess Mother's castle. The Prince must choose one of them to be his wife. Siegfried appears, but he can think of nothing but Odette and his meeting with her. He dances in a distracted way with the well-born maidens, but not one of them can compare to his ideal. Suddenly, a mysterious knight arrives at the ball, accompanied by a ravishingly beautiful young girl and a suite of black swans. It is the Evil Genius and Odile, Odette's double. Struck by their resemblance, Siegfried hurries towards Odile. The Evil Genius is putting the Prince's sentiments to the test. Siegfried is enchanted by the perfidious Odile, who manages to disarm him of all his doubts. He announces Odile to be his chosen bride. At this very moment, the throne room is plunged into darkness and a vision of the beautiful Odette appears before the assembled company. Siegfried realizes that he has become a plaything in the hands of Fate. Hoping to atone for his betrayal, he rushes in despair after the receding image of the white swan.

Scene Four

Night-time. A deep gloom hangs over the lake. Odette brings the tragic news—the Prince has broken his vow of faithfulness to her. Siegfried's conscience is deeply troubled. He hurries towards Odette, begging for her forgiveness. Odette forgives the youth but she is no longer mistress of her own fate. The Evil Genius summons up a storm that wrecks havoc with the heroes of our tale, making it impossible for them to unite. Made weak by his single combat with Fate, Siegfried tries in vain to hold on to the vanishing image. As dawn breaks, he finds himself alone on the empty banks of the lake of his dreams.

The History of Swan Lake

by Saniya Davlekamova

February 20, 1877. We cannot be sure today what sort of evening it was—whether it was blustery and snowy as would be normal for February or, on the contrary, whether the snow was melting. But one thing we do know—there were a great many people arriving that evening at the Bolshoi Theatre in Moscow, an elite first-night audience. They had come, above all, because of the composer. The production being given, *Swan Lake*, was the first ballet of the young, but already quite famous, Peter Ilyich Tchaikovsky, a lawyer by education who had scorned the undoubted benefits of this profession for the insecure life of a musician. Or, as he himself said, “for the life of an artist.” The authors of the libretto were also well known—Vladimir Begichev, playwright, repertoire director of the Moscow Imperial Theaters; and Vasily Geltser, dancer, Bolshoi Theatre ballet master, and the future father of the famous prima ballerina Yekaterina Geltser. Balletomanes also knew the ballet master, Wenzel Reisinger, alas, as an extremely mediocre creator of dances. And on this occasion, too, he remained true to form—the reviewers of the first night of *Swan Lake* dismissed the ballet as rather—and even very—inadequate.

Despite all this, on that February evening, an event of key importance took place in the history of ballet. A new era was ushered in—it was the first time that ballet theater had been given such serious symphonic music of profound figurative content. “Ballet is also a symphony,” Tchaikovsky was later to say, but he had already shown this to be true in *Swan Lake*.

At the time *Swan Lake* was created, the art of choreography was not ready for union with music of such scale. The majority of the audience and even ballet scholars did not understand the full significance of the young composer's achievement. But *Swan Lake* was to remain in the company's repertory for about six years. There were 39 performances given in the Bolshoi Theatre, which, for those days, was considered to be a fairly respectable length of time.

There is much that is strange and, at times, paradoxical in the history of the creation of Tchaikovsky's first ballet. Everyday events and creative motifs are interwoven into a fanciful pattern. Several years before he wrote the music for *Swan Lake* (when he had no idea that the Bolshoi Theatre would commission him to write a ballet), Tchaikovsky, while visiting his sister's estate (Kamenka), had written and mounted a ballet for children, *The Lake of the Swans*. It is obvious that the composer did not attribute any particular importance to this work and we have no detailed

information about it. But later, when working on the Theatre's commission, Tchaikovsky would refer to the new work in his notes as *The Lake of the Swans*.

It is not known whether swans were bred at Kamenka. But at that time, in Bavaria, far away from Kamenka, there was a lake with swans on it and a "swan castle" named Neuschwanstein. These belonged to Ludwig II, King of Bavaria, a man of great refinement, a connoisseur of the arts and, in particular, of music. Ludwig had made the swan, which was depicted in his royal coat of arms, a symbol of his life. The romantic Ludwig died in tragic circumstances—he drowned in the lake, not far from his castle. Tchaikovsky took the fate of the unhappy king very much to heart, and there were times he even wondered whether, in the music for his *Swan Lake*, he might have predicted his death (the ballet had seen the light of day before Ludwig II's fatal accident). *Swan Lake* also came close to sinking forever into oblivion. Dropped from the Bolshoi Theatre's repertoire, it was never again to be performed in full during Tchaikovsky's lifetime.

In Petersburg, in 1895, the ballet returned to the stage in a production by Marius Petipa (Acts 1 and 3) and Lev Ivanov (Acts 2 and 4, the "Swans" acts). This was to become the version that present-day choreographers producing *Swan Lake* generally take as their model. Although it was a marvelous production, ballet historians admit to it being uneven. Formally, the Petipa/Ivanov version departed from Tchaikovsky's conception, and major revisions to the score added music from other compositions by the composer, as well as fragments composed by the conductor, Riccardo Drigo. The ballet was to become the most popular work in the world ballet repertoire. Those responsible for the new production were motivated by a different poetic vision created by Petipa, rather than by a desire to tinker with Tchaikovsky's music.

The subsequent performance history of *Swan Lake* is an endless tale of finishing touches, revisions that always retain Lev Ivanov's second ("Swan") act and Odile and Siegfried's pas de deux in the third act, though here, too, there have been several innovations. At the Bolshoi, there were several revivals of the ballet by Aleksandr Gorsky. Asaf Messerer did a new fourth act. The Vladimir Bourmeister version of the ballet is danced to this day at the Stanislavsky and Nemirovich-Oanchenko Musical Theater. In Leningrad, there were versions by Agrippina Vaganova, Fyodor Lopukhov, and Konstantin Sergeev. Each choreographer had his own approach, devices, and individual discoveries, but these attempts all fell somewhat short of the desired result. The ingenious tale continued to lose its poetry; becoming increasingly encrusted with details of everyday life alien to the art of ballet, its naivete became more and more apparent. The producers were unsuccessful in their attempts to explain the inexplicable—the phenomenon of how beautiful young maidens may be transformed into swans and then regain, for a time, their original form. The clarifications to the storyline led away from Tchaikovsky's conception, for whom the swans' feathers played but an insignificant role. In the composer's notes, Odette was referred to as a good fairy and the genre of the ballet as a lyrical poem of philosophical content.

Yuri Grigorovich made a breakthrough in productions of the work. He turned directly to Tchaikovsky and in his music sought answers to the questions that for so long had evaded solutions. By the time he started work on *Swan Lake*, Grigorovich had already created *The Stone Flower*, *Legend of Love*, and *Spartacus*. He had mounted productions of Tchaikovsky's ballets—he did his own original version of *The Sleeping Beauty*, and reproduced *Nutcracker*, again returning the work closer to the composer's conception. One may assume that a choreographer of such experience, talent, and erudition gave deep thought to *Swan Lake*, the most popular and long-suffering ballet to have been written by his favorite composer. But it all began in a fairly prosaic way.

In 1969, the Bolshoi Ballet was due to go on tour to London. The tour program was to include *Spartacus* and *Nutcracker*, which were new to English audiences, as well as *Swan Lake*. The *Swan Lake* production was in a fairly decrepit state from the point of view both of its sets and costumes and of its choreography and story line, quite natural for any stage work of such a venerable age. The production had last been renewed in 1956. It needed strengthening, and its dramatic integrity needed tightening. The production suffered from the eclecticism of the accumulation of different layers, from a surfeit of everyday details and excessive pomposity. It may be assumed that Grigorovich was in full agreement with the decision of the Theatre's artistic management—he himself had been the Bolshoi's chief choreographer since 1964—to give the production a "facelift."

What had been thought of as no more than a routine job turned out to be just the opposite. What the choreographer with a musical soul eventually produced created a furor that would have unforeseen consequences. The Ministry of Culture decreed that Grigorovich's new *Swan Lake* needed to be reworked, so the old version was taken to London. The new version, advertised on the company's tour program well in advance of the start of the tour, had aroused great interest with Londoners who were eager to see what could be done with this nearly 100-year-old work. And so,

when they were palmed off with the old version, English audiences—and particularly the critics—voiced their displeasure in no uncertain terms. The Bolshoi's "guilty, without guilt" chief choreographer was forced to defend himself as best he could—he had failed, he said, to meet the deadline, the costumes were not ready. Then, all of a sudden, the uproar subsided. As they opened their morning newspapers, Londoners read paeans of praise to Grigorovich. A headline on the first page of one publication read: "The world's leading choreographer." Grigorovich's *Spartacus* and *Nutcracker* had been given their first performances at Covent Garden and each performance was accompanied by a wave of ovations. The punctiliously exact English had evidently gotten over their disappointment.

For his new version, Grigorovich had decided to return *Swan Lake* closer to the concept, spirit, and emotions of Tchaikovsky's music. In ballet literature, there exists the quite justifiable opinion that this 1969 version of *Swan Lake* was banned because, following Tchaikovsky's intent, Grigorovich had given the ballet a tragic ending. But there is more to it than that. It was only from 1937 that a happy ending had become the norm at the Bolshoi Theatre. It is more likely that the production was banned because, instead of a simple fairy tale (though a tale with fairly effective magical devices), Grigorovich had suggested a lyrical-philosophical drama with symbolic images in line with Tchaikovsky's conception and embodiment of the ballet. It was the first time that, in his approach to this work, a choreographer had departed from the music to pay attention to the literature. He departed from the idea underpinning the music, choosing instead to emphasize the staging of the story line. Using the composer's idea, the main hero was Prince Siegfried, a character based on romantic traditions. But Tchaikovsky had also moved on to the different, still blurred, images of the future. The perennial conflict of Romantic ballet—the juxtaposition of dream and prosaic reality—was here, but in muted form. The conflict now shifted from an emphasis on the outer world to the inner world of the Prince, whose soul lacked harmony. The Prince aspires to an ideal—to pure beauty, to love, "to a brief moment of absolute happiness"—but at the same time, he is attracted by earthly temptations and he has a passion for vice.

While remaining faithful to the major turning points of the story, Grigorovich accomplished an extraordinary transformation—creating a new scenario. Alongside Prince Siegfried, the romantic hero in search of an ideal, there emerged, enlarged as never before, the figure of Rothbar—in the old interpretation an evil sorcerer who put beautiful maidens under a spell, and in the new scenario, a true Evil Genius. The new scenario put no pressure on the spectator. The Evil Genius was both Fate—the hero's destiny, the dark side of his soul—and some mystical phantom. The extension of the male roles by no means detracted from the importance of the female roles. In Grigorovich's version, Odette and Odile were presented as different facets of the female character, of female beauty. To correct the 1964 ballet, unseen in London, Grigorovich now did away with the tragic finale, managing in some inconceivable way to retain the spirit of his conception and its dramatic integrity, with all the choreographer's innovations stemming from the music and ideas of the composer. The premiere of this reworked new version took place on December 25, 1969. The main roles were danced by Natalya Bessmertnova, Nikolai Fadeychev, and Boris Akimov. The conductor was Aigis Zhyuraytis, and the designer was Simon Virsaladze. In the years that followed, Grigorovich would reinstate the cuts he had been forced to make to both choreography and storyline. His *Swan Lake* was to remain in the Bolshoi Theatre repertoire until 1997.

Today's production, the Bolshoi's first ballet premiere of the new millennium, represents yet another new version of *Swan Lake*, which, of all those existing today, is the closest to Tchaikovsky's conception. In it, Yuri Grigorovich has harmonically combined both his earlier and his latest discoveries with the masterpieces of his predecessors. With the stars of the new generation of Bolshoi Theatre dancers performing the main roles, *Swan Lake* again embarks on a new life, given by the brilliant choreographer Yuri Grigorovich.

Yuri Grigorovich (choreographer) is considered to be one of the greatest living choreographers in the world of ballet. His stagings of the classic ballets reflect his personal taste and his often-stated conviction that drama must always infuse and be expressed through dancing. He breaks with tradition, yet he himself is rooted in the traditions of classic ballet, by birth and upbringing. He is acutely aware of the vital contributions made to today's performances by the great artists of previous generations. On all of the Bolshoi's tours, the dancers have been accompanied by guardians of the classic school—ballerinas such as Marina Semyonova (born 1908), Galina Ulanova (1910–1998), and Raissa Struchkova (born 1925, who continues to tour with the company). These artists were and continue to be entrusted with the coaching of young ballerinas, and even established dancers return for their help and advice.

Yuri Nikolaievich Grigorovich was born in what was then Leningrad on January 2, 1927. His uncle, George Rozai, was a character dancer who appeared with Diaghilev's Ballet Russe and his mother, Klaudia Rozai, trained at the ballet school with Semyonova. Many of his family were circus artists and young Yuri was fascinated by the world of the circus, but was soon captivated by dance. He describes it as "a love affair that has lasted all my life."

Grigorovich trained at the Leningrad Choreographic School and, along with the other pupils, was evacuated to Perm during World War II. He tried to run away (by canoe!) to the front but was brought back and eventually graduated in 1946. He then joined the Kirov Ballet, where he excelled in character roles. Grigorovich's favorite was that of the warrior leader Nurali, famous for his part in the last act of *The Fountain of Bakhchisarai*. But even in his formative years, Grigorovich was keen to try his hand at choreography. In 1956, he was allowed to arrange a ballet to Glinka's *Valse-Fantasie* for a graduation performance at the Kirov School. His first major choreographic work, undertaken despite the fact that another version already existed in Moscow, was *The Stone Flower*, set to the Prokofiev score. It was first performed at the Kirov on April 27, 1957, and marked the first collaboration between Grigorovich and the artist Simon Virsaladze, a man of great culture from Tbilisi, who was to design all of Grigorovich's subsequent ballets. In addition to their working partnership, they also were the greatest of friends, a relationship that was only broken by Virsaladze's death in 1989, at the age of 80.

Grigorovich was named ballet master at the Kirov in 1962 but subsequently transferred to Moscow and to the Bolshoi in 1964. He was artistic director of the Bolshoi Ballet for the following 30 years, a tenure in ballet rivaled only by the founding director of the New York City Ballet, George Balanchine. During Grigorovich's term at the Bolshoi, he staged *Spartacus* to music by Khachaturian (1968); *Ivan the Terrible* to Prokofiev (Moscow, 1975; Paris, 1977); *Angara* to Eshpai (1876); *Romeo and Juliet* to Prokofiev (Paris, 1978; Moscow, 1979); and *The Golden Age* to Shostakovich (1982). Grigorovich also revised classical masterpieces for the Bolshoi Ballet: *The Sleeping Beauty* (1963), *Nutcracker* (1966), and *Swan Lake* (1969) to Tchaikovsky; *Raymonda* to Glazunov (1984); *La Fille Mal Gardée* (1993) to Hertel; and *Don Quixote* (1995) to Minkus. *Spartacus*, with its Hollywood-like Khachaturian score, stymied several choreographers before Grigorovich made what has now become his signature work. In creating it, he used a formula that has served him well in many other productions—he divided the action between group effects and intimate scenes, which he calls tableaux. The love duets in *Spartacus* are seen in beautiful contrast to the Roman orgies or the marching battalions. A similar formula was used for *Ivan the Terrible*, a difficult subject, yet one made viable, in Grigorovich's version, because the character of Ivan is viewed with sympathy and understanding. For *The Golden Age*, Grigorovich evokes the corrupt bourgeoisie and gallant youth in the Russia of the 1920s.

Grigorovich has staged his works around the world, including in the cities of Ankara, Copenhagen, Helsinki, Milan, Paris, Prague, Rome, Sofia, Stockholm, Vienna, and Warsaw. He is the Honorable President of the Dance Committee of UNESCO's International Theater Institute, president of the International Ballet Association, president of the Benois de la Danse Jury, and president of the International Ballet Competitions in Russia, Ukraine, Bulgaria, Switzerland, and Japan. Yuri Grigorovich is also a professor at the Russian Ballet Academy.

Simon Virsaladze (designer) has made invaluable contributions to Russian ballet. First, he freed the stage for dance and built sets that were economical and figurative. Second, he created an image motif for each production that links together all the acts. In *Swan Lake*, this is the heraldic curtain that divides the two worlds—the ideal world of dreams and the world of earthly passions. Between them, Virsaladze established barely perceptible transitions from one world into the other. He has also provided models for modern ballet costumes—light, convenient for dancing, yet precise reflections of the characters' roles, the signs of the time, and the style of the age.

In addition, Virsaladze came up with original solutions for classical ballet costumes. In *Swan Lake*, he dressed all of the brides-to-be similarly, but they are distinguished by details of their nationality so that each one of them acquires an identity of her own. The costumes for all the characters in this ballet show great imagination, most apparent in the costume for the Evil Genius. Virsaladze's work is characterized by its own symphony of colors, just as the composer's music varies the main themes. Virsaladze also made brilliant designs for opera, theater, and the cinema. His work remains an example and a source of inspiration for new generations of ballet designers.

Boris Akimov, (artistic director) was born on June 25, 1946, in Vienna. A dancer and a coach, he was awarded with the title of People's Artist of USSR in 1989. In 1965, he graduated from the Moscow Academic Choreography School, where he was taught by E. Sergievskaya and M. Liepa.

From 1965 to 1989, he trained under the guidance of A. Ermolayev at the Bolshoi Theatre. He made his debut in the role of Geologist in *The Geologists*, and his repertoire included: *The Evil Genius* in *Swan Lake*, *Kurbsky* in *Ivan the Terrible*, *Kleop* in *Icare*, classical pas de deux in *Those Fascinating Sounds...*, *Chorut* in *The Indian Poem*, *Nerso* in *Gayane*, *Ivanushka* in *The Little Humpbacked Horse*, *Ilias* in *Asel*, *Crassus* in *Spartacus*, *The Young Man* in *Les Sylphides*, *Siegfried* in *Swan Lake*, *Sergey* in *Angara*, *Pavel* in *Leutenant Kizhe*, and *Hans* in *Giselle*. The characters created by Akimov were distinguished by their complexity and their powerful hidden passions. He acted in the film *Terrible Age*, based on the ballet *Ivan the Terrible*. In 1966, he won the Third Prize Laureate of the International Ballet Competition in Varna. In 1977, he was given the State Premium of the USSR. A year later, he graduated from the balletmaster department of the State Institution of Theatrical Art. From 1980 to 1988, he was the pedagogue of the choreography department in this institution. Since 1989, he has been the coach and ballet master of the Bolshoi Theatre and also (on contract) in Covent Garden (London), La Scala (Milan), Asami Makiballet (Tokyo), Vienna Opera, Hamburg State Opera, and London Royal School. He is the author of the music and script, and stage director of a special program dedicated to the 100th anniversary of the famous Russian poet Sergei Esenin (Bolshoi Theatre, 1995).

Alexander Sotnikov (conductor) is a merited artist of Russia. Born in Moscow, Sotnikov studied at the Moscow Gnesin Musical Academy, and took post-graduate courses under the guidance of the famous Russian conductor Arnold Katz. Today he is generally regarded by leading opera houses, critics, and audiences as one of the best ballet conductors. Anna Kisselgoff of *The New York Times* has noted that "Alexander Sotnikov, an outstanding Russian conductor, accomplishes a miracle. He treats the serviceable scores as if they were first-class compositions: the music sings." Throughout his career, Sotnikov has worked with nearly every notable Russian musical institution: in 1965, he joined the USSR State

(I. Moisseev) Dance Company; from 1973 to 1980, he spent seven prolific years with the State Opera and Ballet companies of Perm and the Perm Philharmonic; after two years with the USSR State Symphony Orchestra, in 1982 he joined Odessa Opera and Ballet Theatre; and from 1985 to 1992, he was a guest conductor with the Bolshoi Theatre, until he accepted the position of music director of the Royal Danish Ballet. Sotnikov returned to Russia in 1995, rejoining the Bolshoi Theatre as a resident conductor, and he has held the position since then. His repertory includes 26 operas and 38 ballets of A. Bournonville, M. Petipa, M. Fokine, G. Balanchine, L. Lavrovsky, Y. Grigorovich, J. Cranko, such masterpieces among them: *Swan Lake*, *The Sleeping Beauty*, *Nutcracker*, *Giselle*, *Don Quixote*, *Romeo and Juliet*, *Raymonda*, *Le Corsaire*, *Coppelia*, *La Bayadere*, *La Sylphide*, *Les Sylphides*, *Paquita*, *Le Spectre de la Rose*, *Apollo*, *Agon*, *Symphony in C*, *Ballet Imperial*, *La Fille Mal Gardée*, *Onegin*, *Serenade*, and *Konservatoriet*. Sotnikov has performed as a guest conductor with the National Ballet of Portugal, Tokyo Ballet, National Ballet of Hungary, Asami Maki Ballet (Japan), and the National Ballet of Georgia.

Nadezhda Gracheva (principal dancer) was born in Semipalatinsk in 1969, and studied at the Alma-Ata Choreography School. In 1988, she graduated from the Moscow Academic Choreography School (Sofia Golovkina's class) and she was admitted to the Bolshoi Theatre in the same year. In 1985 and again in 1988, she won second prize at the International Ballet Dancers Competition in Varna. In 1987, she won the first prize at the All-Union Ballet Competition in Moscow, and in 1995, she won the International Ballet Dancers Competition in Osaka. Named a People's Artist of Russia, she is also the winner of the Benois de la Danse prize (1991) and the State Prize of Russia. Her repertory includes *Odette-Odile* (*Swan Lake*), *La Sylphide* (*La Sylphide*), *Nikiya* (*La Bayadere*), *Giselle* and *Myrthe* (*Giselle*), *Quitry* (*Don Quixote*), *Medore* (*Le Corsaire*), *Juliet* (*Romeo and Juliet*), *Princess Aurora* (*The Sleeping Beauty*), *Copper Mountain Mistress* (*Stone Flower*), *Aegina* (*Spartacus*), *Mekhmene Banu* (*The Legend of Love*), *Jeanne* (*The Last Tango*), and *Mazourka* (*Chopiniane*).

Anna Antonicheva (principal dancer) was born in Baku. After graduating from the Moscow Academic Choreography School, she was admitted to the ballet company of the Bolshoi Theatre. She dances leading and solo parts in the classical repertory ballets: *Shirin* (*The Legend of Love*), *The Swan-Princess* (*Swan Lake*), *Nikiya* (*La Bayadere*), *Myrthe* (*Giselle*), *Juliet* (*Romeo and Juliet*), *Phrigia* (*Spartacus*), *Princess Aurora* and *Princess Florina* (*The Sleeping Beauty*), and *Quitry* and *Dulcinea* (*Don Quixote*). At the Bolshoi Theatre, Antonicheva is coached by Marina Kondratyeva. She frequently tours abroad with the Bolshoi Theatre, and bears the title of Honored Artist of Russia. Her extensive concert repertory includes numerous excerpts from classical and modern ballets.

Galina Stepanenko (principal dancer) was still a student at the Moscow Academy of Choreography (in Sofia Golovkina's class) when she danced the main roles in the ballets *Coppelia* (Swanilda) and *La Fille Mal Gardée* (Lise). In 1984, she was invited to join the Moscow State Ballet Theatre, led by Natalia Kasatkina and Vladimir Vasilyov. From 1987 to 1990, she was a leading soloist at Moscow's Stanislavsky and Nemirovich-Danchenko Musical Theatre. In 1990, she was invited to join the Bolshoi Ballet, where she made her debut in the role of Odette-Odile in *Swan Lake* (Yuri Grigorovich's version). Her coach was Marina Semyonova.

Stepanenko's repertory includes the main roles in classical and modern ballets: *Kitri* (*Don Quixote*), *Nikiya* and *Gamzatti* (*La Bayadere*), *Raymonda* (*Raymonda*), *Medora* (*Le Corsaire*), *Aegina* (*Spartacus*), *Juliet* (*Romeo and Juliet*, Lavrovsky's version), *Rita* (*The Golden Age*), *Princess Aurora* (*The Sleeping Beauty*), *Giselle* (*Giselle*), *Sylphide* (*Les Sylphides*), *The Priest's Daughter* (*Balda*), *The Soloist* (*Symphony in C*), *Anyuta* (*Anyuta*), *The Swan-Princess* (*Swan Lake*, Vladimir Vasilyov's version). Stepanenko has won numerous international awards, including the first prize, gold medal, and the Leningrad Choreographic Academy Prize at the All Union Competition of Ballet Artists (1984); and second prize and silver medal in the 1985, and first prize and gold medal in the 1989 International Competitions of Ballet Artists in Moscow. In 1995, she won the UNESCO Benois de la Danse prize, as well as the *La Danza* magazine prize.

Inna Petrova (principal dancer) was born in Moscow and entered the Bolshoi Choreographic School in 1977. As a student, she received the silver medal at the second All-Soviet Union Ballet Competition in 1984. In 1985, Petrova joined the Bolshoi Theatre; she was promoted to the rank of ballerina in 1988. Over the years, she has been coached by the legendary Russian dancer and teacher Marina Semyonova for the roles of Swanilda in *Coppelia*; Lise in *La Fille Mal Gardée*; Odette-Odile in *Swan Lake*; Lilac Fairy in *The Sleeping Beauty*; title roles in *Giselle*, *Romeo and Juliet* (original production of L. Lavrovsky and Y. Grigorovich version), *Raymonda* and *La Sylphide*; *Medora* in *Le Corsaire*; *Gamzatti* in *La Bayadere*; *Rita* in *The Golden Age*; *Phrygia* in Y. Grigorovich's *Spartacus*; and leading roles in *Les Sylphides*, *Paquita*, and *Agon*. Critics have praised her performances of *Giselle*: "Beautiful and delicate, Inna Petrova is wonderful in her Bolshoi roles. She is undoubtedly one of the most subtle ballerinas of the company." Inna Petrova is a merited artist of Russia.

Andrey Uvarov (principal dancer) was born in Moscow, and studied at the Moscow State Academy of Choreography, where he was trained by Alexander Bondarenko. In 1988, he joined the Bolshoi Ballet as a soloist, becoming a principal dancer of the company in 1989. His perfect technique, natural lyricism, stylistic purity, and soaring jumps earned him fame and led to his promotion to a leading "Danseur Noble" of the Bolshoi Ballet. A French critic noted that "Uvarov is an absolutely perfect exponent of the Russian classicism." Since joining the Bolshoi, Uvarov has been coached by Boris Akimov. Under his guidance, Uvarov has performed the roles of Prince Siegfried in *Swan Lake*; Prince Desire in *The Sleeping Beauty*; Jean de Brienne in *Raymonda*; Basil in *Don Quixote*; Albrecht in *Giselle*; Solor in *La Bayadere*; the title role in *Romeo and Juliet* (Leonid Lavrovsky); Conrad in *Le Corsaire*; as well as leading roles in *Les Sylphides* and *Paquita*.

In 1993, Andrey Uvarov received the UNESCO Benois de la Danse prize as the best dancer of the ballet season. Recent premieres by Uvarov at the Bolshoi are *Dreams About Japan*, choreographed by Alexei Ratmansky; Balanchine's *Symphony in C*; and the role of Basil in Alexei Fadechev's version of *Don Quixote*.

Nikolay Tsiskaridze (principal dancer) was born in Tbilisi, Georgia. He began his studies in 1984 at the Tbilisi Ballet School, and in 1987, he continued at the Moscow State Academy of Choreography (class of Petr Pestov). A unique combination of natural abilities, including flexibility, musicality, charisma, and lyrical expressiveness distinguished the young dancer as a rare talent. Upon his graduation in 1992, he was invited to join the ballet company of the Bolshoi Theatre, where he received acclaim for his stage presence and perfect technique. He has worked with outstanding ballet personalities such as Galina Ulanova, Marina Semyonova, Nikolay Simachev, and Nikolay Fadechev. Currently, he performs almost the entire Bolshoi repertory, including *Mercutio* (*Romeo and Juliet*), *Master of Ceremonies* (*The Golden Age*), the title role in *Nutcracker*, *Evil Genius* (*Swan Lake*, Yuri Grigorovich's version), *King* (*Swan Lake*, Vladimir Vasiliev's version), *James* (*La Sylphide*), *Paganini* (*Paganini*), *Ferkhad* (*The Legend of Love*), *Solor* and *Golden Idol* (*La Bayadere*), *Desire* and *Blue Bird* (*The Sleeping Beauty*), *Albert* (*Giselle*), *Jean de Brienne* (*Raymonda*), solo part (*Symphony in C*), and choreographic miniatures in *Le Spectre de la Rose*, *Grand Pas Classique*, and *Narcissus*.

Tsiskaridze has won numerous awards, including the 1995 Silver Medal at the seventh Japan World Ballet Competition in Osaka, the First Prize and Gold Medal at the eighth Moscow International Ballet Competition (1997), Peter van der Sloot's personal prize "For Confirmation of Russian Classical Ballet Traditions," and the 1999 National Theatre Prize "Golden Mask" for the best male ballet performance in 1998 (Albert, Giselle). In 1999, he also won the Laureate of the International Choreography Association Prize for the best male performance (Jean de Brienne, Raymonda).

Sergei Filin (principal dancer) was born in Moscow, and studied at the Moscow State Academy of Choreography, where he was trained by the famous teacher Alexander Prokofiev. After graduation, in 1988, he joined the Bolshoi Ballet as a soloist, becoming a principal dancer of the company in 1989. His perfect technique and stylistical purity are particularly well suited to the roles of the great Russian classical ballets.

Since joining the Bolshoi Ballet, Filin has been coached by the legendary Nikolai Fadeechev, an outstanding "Danseur Noble" of the Theatre. Under his guidance, Filin has performed the roles of Siegfried in Swan Lake; Prince Desire in The Sleeping Beauty; Prince in Nutcracker (Yuri Grigorovich's version); Jean de Brienne in Raymonda; Albrecht in Giselle; Solor in La Bayadere; the title role in Romeo and Juliet (versions by Leonid Lavrovsky and Yuri Grigorovich); James in La Sylphide; Conrad in Le Corsaire; Petrucchio in John Cranko's Taming of the Shrew; and leading roles in Les Sylphides, Paquita, The Last Tango, and Burnonvilliana.

In 1994, Filin received the UNESCO Benois de la Danse prize as the best dancer of the ballet season. In 1995, he received the prestigious prize of the Italian magazine La Danza as the best dancer of the ballet season. His most recent premieres with the Bolshoi are Dreams about Japan, choreographed by Alexei Ratmansky, Balanchine's Mozartiana and Symphony in C, the role of Basil in Fadeechev's version of Don Quixote, and Taor in Petipa's Pharaoh's Daughter, revived by Pierre Lacotte.

Dmitry Belogolovtsev (principal dancer) was born in Moscow and studied at the Moscow State Academy of Choreography, where he was trained by the famous teacher Alexander Bondarenko. After graduating in 1992, he joined the Bolshoi Ballet as a soloist, becoming a principal dancer of the company in 1996. Powerful technique and dramatic stage presence quickly earned Belogolovtsev recognition in the famous virtuoso roles of the Bolshoi Ballet repertory. He received the Silver Medal at the Moscow International Ballet Competition (1993) and the Jackson International Ballet Competition (USA, 1998).

Since joining the Bolshoi Ballet, Belogolovtsev has performed the roles of Prince Siegfried in Swan Lake; the title role in Yuri Grigorovich's Spartacus; Ferkhad in The Legend of Love by Yuri Grigorovich; James in La Sylphide; Romeo and Tybalt in Romeo and Juliet by Leonid Lavrovsky; Blue Bird in The Sleeping Beauty; Abderakhman in Raymonda; Solor in La Bayadere; Basil in Don Quixote; Petrucchio in Taming of the Shrew by John Cranko; Yashka in The Golden Age by Yuri Grigorovich; and leading roles in Les Sylphides and George Balanchine's Mozartiana. His recent premieres with the Bolshoi were the role of Favorite in Russian Hamlet (Son of Catherine the Great) (production by Boris Eifman), Faun in Afternoon of a Faun by Jerome Robbins, and Taor in Petipa's Pharaoh's Daughter, revived by Pierre Lacotte.

Berkeley Symphony Orchestra (BSO), founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, was conceived in the casual spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire. This fledgling group of musicians soon blossomed into an extraordinary musical phenomenon. Kent Nagano took over the Orchestra in 1978, and soon began offering a more innovative repertoire, including new compositions and neglected older works. The Orchestra soon developed a reputation for more serious and sophisticated programming. Olivier Messiaen was among the 20th-century composers programmed by Maestro Nagano; the composer came to Berkeley to assist in the preparation of his imposing oratorio The Transfiguration of Our Lord Jesus Christ, and later returned for the West Coast premiere of his orchestral score From the Canyons to the Stars. A collaboration between Maestro Nagano and Frank Zappa in 1984 thrilled audiences with an ambitious evening-length production featuring life-sized puppets and moving stage sets. Word spread quickly through the community, and critics and the public acclaimed the BSO and its young and innovative conductor. In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

David Eden Productions (co-producer). For more than 20 years, David Eden has been a leading producer of international cultural attractions and events. In the spring of 2000, in association with the John F. Kennedy Center for the Performing Arts, Eden toured the full Bolshoi Ballet to Washington (DC), New York, Chicago, Seattle, Los Angeles, and Orange County (California), marking the company's first American tour since the end of the Soviet era. Eden has been associated with the Kennedy Center since 1997, during which time he has been responsible for programming and curating international projects and festivals including Arts of the State: Israel at 50 (1998), Island: Arts from Ireland (2000), and most recently, Arts of the United Kingdom (2001), which won the Helen Hayes Award.

David Eden has also created and produced international projects with the Lincoln Center Festival, the Brooklyn Academy of Music (BAM), Jacob's Pillow, Wolf Trap, the World Financial Center, and various regional arts presenters across America. Notable among the many participating companies are the Kirov Ballet & Vaganova Academy (St. Petersburg), the Batsheva Dance Company (Tel Aviv), the Maly Drama Theater (St. Petersburg), and the Gate Theatre of Dublin.

Sergei Danilian (co-producer) created Ardani Artists Management in 1990, and his company became the first privately owned artistic management agency in the former Soviet Union. Inspired by his previous work with Peter Brook, Pina Bausch, Patrice Chiroux, Peter Stein, Antoine Vitez, Hector Orizolli, and Claudio Segovia, Danilian has brought many outstanding Russian productions to New York's world-famous stages of Lincoln Center, City Center, and Carnegie Hall. In 1998, he introduced New York audiences to the electrifying Eifman Ballet of St. Petersburg, and in 2000–2003, he produced the troupe's first North American tours.

Several years of experience resulted in three consecutive seasons of Ardani Artists' productions being named as one of the ten best productions of the year by The New York Times, which propelled the company to its well-deserved place among New York's most innovative artistic management agencies. In 2003–2004, Danilian will present a United States tour of the Kirov Ballet (Maryinsky Theatre of St. Petersburg). Danilian was awarded SEMI 2000 for Best Producer of the Year from American Association of Russian Press and Media Network.

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Anatoly Iksanov, general director
Anton Getman, deputy general director
Elena Perfilova, head of touring department
and tour leader
Ekaterina Valieva, tour manager

The Ballet Company
of the Bolshoi Theatre of Russia
Boris Akimov, artistic director
Marina Kondratieva, Tatiana Krasina,
Vladimir Nikonov, German Sitnikov,
and Nikolay Fadeechev, coaches
Veronica Sanadze, manager
Irina Meshkova and Vsevolod Nemoliaev,
cast directors
Igor Peregudov and Vladimir Sherbakov,
stage managers
Dmitry Kotov and Alexey Melentiev, pianists
Yuri Gorbunov and Sadzhida Khakimova, masseurs

Technical Staff

Alexander Efimov, technical director
Nikolay Trusov, head carpenter
Alexey Klychkov, Dmitry Minkin, Nikita Zhuravlev, and Anatoly Voronov, carpenters
Pavel Volbenkov, lighting designer
Olga Andreeva, lighting board operator
Viacheslav Teperin, lighting technician
Leonid Gerasimov and Irina Parchevskaya,
follow spots

Alexander Zinin and Tamara Bit-Bayro, props
Lyudmila Milenina, head of make-up
department
Rimma Voropaeva, Natalia Piyanova,
and Irina Tarfeeva, make-up
Rashid Alimov, Irina Rasstanaeva, Tatiana Vasiliyeva, and Vera Seregina, wardrobe

Staff for USA Tour Management
For David Eden Productions:
David Eden, president
For Ardani Artists Management:
Sergei Danilian, president
Gene O'Donovan and David Bradford,
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Michael Zande, company manager
Patrice Thomas, production stage manager
Steve Shelley, lighting supervisor
C. Mark Overton, production carpenter
Larry Holder, production electrician
Joseph M. Giordano, Jr., production property master
Eric Noren, flyman
Karen Clem, wardrobe supervisor
Michael Vesnin, assistant production manager and interpreter
Anna Dok, assistant to company manager
and interpreter
Debby Buccholtz, legal services
Heidi Riegler, publicity coordinator
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and Scott Watson, administrative support
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