Giselle

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Moscow Festival Ballet

GISELLE

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MOSCOW FESTIVAL BALLET
Sergei Radchenko, Artistic Director

PRINCIPAL DANCERS

Natalia Arkhipova
Marina Rzhannikova
Natalia Kungurtseva
Tatiana Andreyeva
Irina Kovaleva
Renata Petrova
Olga Grigorieva
Vera Tsyganova
Sofia Tomilina
Elena Pavlova

Mikhail Bessmertnov
Dmitry Dmitriev
Yuri Vetrov
Vyacheslav Aksenov
Valery Shumilov
Alexander Rupyshev
Timofey Lavrenyuk
Khasan Ousmanov
Arkady Zinov

CORPS DE BALLET

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Anna Sidorova
Natalia Glebova
Olga Antonova
Gouzel Gareeva
Aigul Asadullina
Ekaterina Loseva
Tatiana Izvekova
Tatiana Borisova

Liubov Naidich
Lilia Egorova
Anna Golovina
Alexandra Zenkovitch
Alfira Shangarayeva
Olga Radchenko
Natalia Sochinskaya
Margarita Yeliseyeva
Timur Kinzikeyev

Pavel Elissev
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Evgeny Doronin
Grigory Ustiantsev
Arslan Assfatoulinne
Ivan Anichkin
Alexander Piniugin
Zhanat Atymataev

GISELLE

Act I: A Rhineland Village

Giselle, a peasant girl, has fallen in love with Count Albrécht, who has led her to believe that he is a villager named Loys. Her superstitious mother, Berthe, hoping that Giselle will marry the forester Hilarion, warns her against Loys, to whom she has taken an instinctive dislike.

In order to discourage Giselle's love for 'Loys', Berthe further recounts the legend of the Wilis - ghosts of young girls who have been jilted and die before their wedding day: to avenge themselves, they dance to death any man who crosses their paths between midnight and dawn. But Giselle disregards her mother and joins, with her beloved, in the celebrations that mark the end of the grape harvest, when she is crowned Queen of the Vintage.

Wilfred, Albrécht's squire, secretly warns him that a hunting party is approaching, led by the Duke of Courland and the Countess Bathilde (Albrécht's future bride), who are staying at Albrécht's castle for the betrothal ceremony. Albrécht hides, but Hilarion has witnessed this meeting and decides to break in to 'Loys's cottage to discover the secret of his identity. The hunting party arrives. Giselle dances for the nobles and when she tells Bathilde that she too is engaged, the Countess gives her a necklace. Bathilde, tired from hunting, asks to rest in Berthe's cottage, but the Duke decides to continue the hunt and orders a hunting horn to be left by the cottage door so that he and the rest of the party may be recalled when Berthe is ready to rejoin them. Hilarion now reappears from "Loys's cottage. He has found Albrécht's sword and when he compares it with the hunting horn, he sees that they bear the same crest; this gives him the evidence for which he has been looking. Not realizing that the hunt is still nearby, Albrécht returns. Hilarion interrupts the dancing and reveals the truth about 'Loys'. He sounds the horn, the hunting party returns and Bathilde, coming out of the cottage, claims Albrécht as her fiancé. The shock is too much for Giselle and she loses her reason. In her madness she relives her love for 'Loys' and, seizing his sword, she kills herself.
Act II: Giselle’s Grave in the Forest

Hilarion keeps vigil by Giselle’s grave, which lies deep in the forest in unconsecrated ground. It is midnight, the time when the Wilis materialize. Hilarion flees in terror when confronted by these apparitions. Myrthe, their queen, now arrives from the marshes and summons her Wilis. She draws Giselle from her grave to be initiated into their rites. The Wilis disperse as Albrècht approaches, searching for Giselle’s grave. He lays flowers at the cross and when Giselle’s spirit appears to him, he follows it into the forest.

Hilarion, pursued by the Wilis, returns and is forced into an endless dance. Exhausted, he is driven into the lake, where he drowns. The Wilis now seek out Albrècht and when Myrthe commands him to dance, Giselle urges him to the safety of the cross, but he is powerless when Myrthe orders Giselle to entice him away by dancing with him. Giselle tries to sustain him, but as the night wears on he becomes weaker and weaker. Just as he is about to die, dawn breaks. Daylight destroys the Wilis’ power and the ghostly dancers fade away; Giselle, whose love has transcended death, returns to her grave, her spirits freed from the power of the Wilis, leaving Albrècht sorrowing and alone.

Giselle: The Music and Its Creator

Adolphe Adam was born in 1803 in Paris. His father, Louis Adam, came from Alsace and was a well-known pianist, professor at the Conservatoire and author of a best-selling piano method. Surprisingly, he was opposed to any musical education for his son, but eventually allowed him to enter the Conservatoire. After a slow start Adolphe became a pupil of Boieldieu, composer of La Dame Blanche, and began to write with remarkable facility. At 22 he received the Second Prix de Rome and in 1830 his opera Danilova was presented at the Opéra Comique. During the next 18 months he composed four operas, all staged in Paris. He married the sister of Pierre Laporte, director of the Covent Garden Theatre. This connection brought him to London in 1832 for the premieres of his two English comic operas, The First Campaign and The Dark Diamond, and a year later he returned with a ballet score, Faust, for the King’s Theatre.

More than 50 stage works followed, many of them enormously successful, including the comic operas Le Chalet, Le Postillon de Longjumeau, La Poupée de Nuremberg, Si j’étais Roi and the ballets Le Diable à Quatre, La jolie fille de Gand, La Fille du Danube, Le Corsaire and of course, Giselle, his acknowledged masterpiece. Adam became one of the most popular composers of his time, as well-known in Berlin and St. Petersburg as in Paris and London. His last stage work was a delightful one-act operetta, Les Pantins de Violette, given its premiere on April 29, 1856 at Offenbach’s Bouffes-Parisiens. Adam died in his sleep four nights later.

The apparent simplicity of Adam’s music is deceptive because the piano editions of his operas and ballets, published for sale to a mass market of amateurs, required such basic presentation. He was in fact expert at creating instant theatrical effects with short melodic motifs tailor-made for character or situation and with unexpected harmonic progressions to control the audience’s emotional tension. Like his compatriots Auber and Hérold, similarly involved in opéra comique, he benefited from the influence of Rossini and Donizetti, and if all three were inevitably under the shadow of Meyerbeer when attempting grand opera, they were nonetheless totally successful in providing high-class entertainment for most of Europe for well over half a century.

Adam’s accounts of composing Giselle vary: in one place he recalls having written the score in eight days, elsewhere he mentions three weeks. The historian Ivor Guest has examined a manuscript score which records dates of completion for separate sections, ranging from April 11, 1841 to the last entry on June 8. Adam may well have been referring to first sketches. At any rate he seems to have enjoyed the collaboration between himself, the rising young star Carlotta Grisi, and her choreographer-mentor Jules Perrot: ‘I composed the music in high spirits. I was in a hurry and that always fires my imagination. I was very friendly with Perrot and Carlotta, and the piece evolved, as it were, in my drawing room.’

Although Giselle was not the first ballet to adopt an elementary Leitmotif procedure, it is certainly the earliest that is still in the repertory. The first act contains more examples of this device than the second, because the first lends itself more to the mime scenes necessary to establish the plot in the earlier part of the ballet than it does to set dance pieces. One obvious example is the short, stabbing,
unharmonized motif associated with Hilarion, another is the repeated and flexible use of the love theme for Giselle and Albrecht, recalled towards the end of the first act in fragmented form and chromatically raised pitch layers. The set dance sections are composed in the form of their aria and ensemble counterparts in operas of the time: quadrilles, waltzes, polaccas, galops, nocturnes or tarantellas. Adam uses these forms with a certain freedom and juxtaposes them effectively.

The enormous popularity of Giselle has had a curious effect on its music. Since the mid 19th century, the numerous productions in different countries have brought about many changes of detail in choreography and scenario. It was not normal practice to import orchestral material for new productions of ballets of that period. The choreographer would rehearse the dancers to the sound of one violin, sometimes two, playing from a violin conductor part, prepared from the original score. An orchestration would then be ordered from a local musician, inevitably reflecting whatever changes had been made. That is why the great centers of ballet culture have inherited variants of the original music and its instrumentation. Adam’s orchestral score was never published and the foregoing comments may perhaps explain why there had been no urgent search for it.

Giselle was first seen in Moscow in 1843, just two years after its creation in Paris, and a year after it was staged in St. Petersburg. The ballet’s history in Russia since that time has shown a continuous sequence of performances, with Jules Perrot - one of the great originators of the choreography - providing a basic text which has been illuminated by the care and genius of generations of ballerinas and producers. When Giselle was forgotten everywhere else in Europe - it was dropped from the Paris Opera repertory in 1868 - Russian dancers and ballet-masters preserved and honored it. The Moscow Festival Ballet’s production maintains the Russian tradition of scrupulous production and loving concern for this gem of the Romantic ballet.
The Moscow Festival Ballet was founded in 1989 when legendary principal dancer of the Bolshoi Ballet Sergei Radchenko sought to realize his vision of a company which would bring together the highest classical elements of the great Bolshoi and Kirov Ballet companies in an independent new company within the framework of Russian classic ballet.

The company consists of leading dancers from across the Russias along with stars of the Bolshoi and Kirov Ballets. Since its inception, the Moscow Festival Ballet has completed two tours of Europe, with extraordinary receptions in Italy, France, Spain, Germany and the Netherlands. Two tours of the United Kingdom, including capacity audiences at London's famed Coliseum, have resulted in re-engagements during the 1995-96, 1996-97, 1997-98, 1998-99 and 1999-2000 seasons.

The company has also performed with great success in Turkey at the Istanbul Festival and in Greece at the Athens Festival, and recently completed a two-month tour of Japan, Korea, Singapore and Hong Kong. Under the direction of Sergei Radchenko, the Moscow Festival Ballet continues to expand its repertoire. In addition to commissioning new works from within Russia and abroad, the company specializes in Twentieth Century full-length ballets such as Cinderella, Romeo and Juliet, Legend of Love, Stone Flower and The Golden Age. Mr. Radchenko has researched the original choreography and stage productions of several of Marius Petipa’s classic ballets, including new productions in the year 2000 of Don Quixote and Paquita, and a recreation of Jules Perrot’s and Jean Coralli’s Giselle.

The Moscow Festival Ballet completed an extensive tour of the United States in the Winter/Spring of 1997 to critical and public acclaim. The company will return to the United States in the Winter/Spring of 2001 for a three-month, Coast-to-Coast tour.

Born in 1944, Sergei Radchenko graduated from the Moscow School of Dance in 1964 and then joined the Bolshoi Ballet, where he worked for 25 years. He danced the entire repertoire at the Bolshoi, but enjoyed a special reputation for Spanish dance, particularly the role of the bullfighter in the Bizet-Shchedrin Carmen Suite. He is the founder and Artistic Director of the Moscow Festival Ballet and has achieved a remarkable feat in the establishment and development of this young but great Russian ballet company. He also presents a large number of master-classes, inviting leading teachers from the Bolshoi and Maryinsky theatres to ensure the continuation of the rich traditions of the Russian classical school.

Marina Filippova

Marina Filippova is a graduate of the Moscow State Choreographic School and joined the Bolshoi Ballet in 1982. Her striking beauty and exceptional acting talents soon took her to the top of this distinguished company. As her technique matured she had opportunity to play the great roles in classical ballet, as well as some daring choreographic experiments.

Her repertoire includes leading roles in such ballets as La Bayadere, Giselle, The Nutcracker, Spatacus, Legend About Love and The Taming of the Shrew.

Ms. Filippova has toured with "Stars of the Bolshoi" in the United States, England and Australia to great critical acclaim.

Natalia Kungurtseva

Natalia Kungurtseva was born in 1975 and graduated in 1994 from the Ballet School in Ufa with the highest awards. She then joined the Moscow Festival Ballet and, in spite of her youth, has already danced many leading roles, including Princess Aurora in The Sleeping Beauty and Chopiniana. She is a diploma medal recipient of the International Ballet Competition in Nagoya, Japan.
TATYANA ANDREYEVA

Tatyana Andreyeva was born in 1964. In 1982 she graduated from the Moscow Choreographic Institute, where she had studied in the class of Sofia Golovkina. She was immediately engaged as a soloist in the Novosibirsk Theatre of Opera and Ballet, where she danced all the principal classical roles. A leading representative of the Russian classical school, Tatyana Andreyeva's dancing is restrained, lyrical and inspired.

RENATA PETROVA

Renata Petrova was born in 1974. Upon graduating in 1992 from the Perm State Choreographic School, class of Professor Ludmila Sakharova, she was invited by Maestro Yuri Grigorovich to join his Grigorovich Ballet Bolshoi Theatre. Since 1996 she has been dancing for the Moscow Festival Ballet. Her repertoire includes Hungarian and Spanish Brides in Swan Lake, the Doll and Indian Doll in The Nutcracker, Lilac Fairy in The Sleeping Beauty, Friend in Raymonda.

OLGA GRIGORIEVA


From 1992 to 1996 Ms. Grigorieva worked at the Moscow City Ballet, where she danced Stones, Fairies, Neapolitan and Polish brides in The Sleeping Beauty.

Since 1996 Olga has been working at the Moscow Festival Ballet, where she is dancing Odette/Odile in Swan Lake, Marie in The Nutcracker, Aurora in The Sleeping Beauty, Pas de Quatre.

Olga Grigorieva is gifted with an exceptional sense of musicality. Her elastic forms are sharpened in the traditions of the Russian choreography.

IRINA KOVALEVA

Born in Crimea in the Ukraine in 1967, Ms. Kovaleva was trained in the famed Vaganova Academy in St. Petersburg (then Leningrad), home of the Kirov Ballet Academy, which she joined in 1978 as one of the youngest chosen students. Upon completion of her studies in 1986, she was invited to join the renowned Kirov Ballet, where she danced as a soloist until 1990.

She was invited by Sergei Radchenko to join his Moscow Festival Ballet as soloist in 1992. Her roles have included the title roles in Giselle and Romeo and Juliet, and she has also danced, among other roles, Kitri in Don Quixote and leading roles in The Sleeping Beauty, Chopiniana, La Bayadere, Spartacus and Paquita. The Sleeping Beauty and Paquita.

SOFIA TOMILINA

Sofia Tomilina was born in 1971. Upon graduation from the Moscow State Choreographic School in 1989, Ms. Tomilina joined the Novosibirsk State Academy Opera and Ballet Theatre. In 1994 she joined the Moscow Festival Ballet as principal dancer. Her repertoire includes leading roles in Giselle, Swan Lake, Carmen, Paquita, Pas de Quatre, Spring Waters and others.

VERA TSYGANOVA

Vera Tsyganova was born in 1983. Being gifted from her early years she practiced Gymnastics from five years old, but always dreamt of becoming a ballet dancer. Her dream became real and she has danced for various Russian ballet companies. In 1999 she joined the Moscow Festival Ballet where she performs leading roles.

TIMOFEY LAVRENYUK

Timofey Lavrenyuk was born in Moscow into a family where dance was a driving passion. Upon graduating from Moscow State Choreographic School in 1988 he joined the Bolshoi Ballet.

His repertoire includes Leading roles in such ballets as Swan Lake, The Nutcracker, The Sleeping Beauty, Don Quixote, Spartacus, Legend About Love, Raymonda, Giselle, and Aniuta.
Mr. Lavrenyuk has toured all over the world with the Bolshoi Ballet. His versatility is seen to most startling effect in the ballet Don Quixote. With his darkly handsome good looks and his great skills as an actor he is at home in both villain and heroic roles.

YURI VETROV

Upon graduation from the Moscow Choreographic School, Yuri Vetrov joined the Bolshoi ballet and immediately became a leading character dancer portraying such roles as the Priest in Romeo and Juliet, Drosselmeyer in The Nutcracker and Carabosse in The Sleeping Beauty, Severyan in The Stone Flower, the title role in Don Quixote, Pasha in Le Corsaire and Hans in Giselle.

In 1980, he graduated from the Leningrad Conservatoire, where he studied under Yuri Grigorovich.

Yuri Vetrov is a Merited Artist of Russia.

DMITRY DMITRIEV

Dmitry Dmitriev was born in 1969. Upon graduating from the Moscow State Choreographic Academy he joined the Bolshoi Ballet. Later he worked at the Kremlin Ballet, The Staislavsky Moscow Music Theatre and Moscow Festival Ballet.

His repertoire includes leading roles in Swan Lake, The Nutcracker, The Sleeping Beauty, Giselle, Le Corsaire, Romeo and Juliet, Cinderella, Illusionary Ball, La Sylphide, Auber's Pas de Deux Classique.

Dmitry Dmitriev has extensively toured Japan, Hong Kong, Singapore, Malaysia, China, UK, France Germany, Switzerland, Italy, Spain, Portugal, Greece, Cyprus, Hungary, USA, Argentina and Brazil.

KHASSAN OUSMANOV

Khassan Ousmanov was born in Russia in 1973. Upon graduating from the Moscow State Choreographic School in 1991 he joined the Moscow State Classical Ballet under Natalia Kasatkina and Vladimir Vasiliev.

In 1993 he won the Third Prize and the Bronze Medal at the Moscow International Ballet Competition. The following year he won the Third Prize at the Varna International Ballet Competition and a Special Award at the Maya Ballet Competition in St. Petersburg.

In 1995 Ousmanov graduated from the Moscow state academy of dance with the diploma of choreographic art, specializing in performing and teaching.

As principal dancer he undertook a European tour with the Imperial Ballet and Maya Plisetskaya. He also toured in the United States, France, Italy, Spain, Germany Austria Belgium Japan Brazil and Argentina.

His repertoire includes leading roles in Don Quixote, La Bayadere, La Fille Mal Gardee, Les Sylphides, The Nutcracker, The Sleeping Beauty, Giselle and Le Corsaire, Pas de Deux from Esmerelda, Arlequinada, Flower Festival in Gensano, Pas de Deux Classique, Flames of Paris and contemporary choreography.

VLADIMIR GUSEV

Vladimir Gusev was born in 1972 and studied at the Baku Choreographic School, graduating in 1990. From 1990 to 1991 he was a soloist with the Baku Theatre of Opera and Ballet before joining the Moscow Festival Ballet as a principal dancer. His repertoire is wide ranging, including leading roles in Swan Lake, Paquita, Carmen, Laurencia and others.

VYACHESLAV AKSENOV

Vyacheslav Aksenov was born in 1969. Upon graduating from the Moscow State Choreographic School, class of Professor Leonid Zhdanov, in 1987, he joined the Grigorovich Ballet Bolshoi Theatre,
where he danced Yashka in *The Golden Age*, Abdurakhman in *Raymonda*, and Aedis in *Elektra*.

Since 1994 he has performed leading roles with the Moscow Festival Ballet: Rothbart in *Swan Lake*, Hans in *Giselle*, Mouse King in *The Nutcracker*.

**VALERY SHUMILOV**


Since 1998 Valery Shumilov has been the leading soloist of the Moscow Festival Ballet.

Valery Shumilov is an elegant, skillful dancer with high and easy leaps. He is also an excellent, sensitive and attentive partner, especially adept in duets.

**ALEXANDER RUPYSHEV**

Alexander Rupyshev was born in 1970. Upon graduating from the Voronezh State Academic Choreographic School in 1988, he joined the Ulan-Ude Opera and Ballet Theatre, and later the Tatarstan Opera and Ballet Theatre in Kazan.

In 1994 Mr. Rupyshev was invited by Sergei Radchenko to join the Moscow Festival Ballet. His repertoire includes Jester and Polish Dance in *Swan Lake*, the Prince-Doll and the Chinese Doll in *The Nutcracker*. 