

Cal Performances Presents

Friday, February 8, 2008, 8pm
Saturday, February 9, 2008, 2pm & 8pm
Sunday, February 10, 2008, 3pm
Zellerbach Hall

Moiseyev Dance Company

Artistic Director and Choreographer

Igor Moiseyev

(1906-2007)

Assistant Choreographers

Lev Golovanov Victor Nikitushkin

Soloists of the Ballet

Larisa Aristova Evgeniya Bakhareva
Ekaterina Kulikova Natalia Matus-Marchuk
Natalia Ugrozoza Olga Volina Anna Zinkova

Andrey Artamonov Dmitry Diyakonov
Evgeny Chernyshkov Oleg Chernasov

Ayrat Karimov Rudi Khodzhoian Dmitry Klokov
Kirill Kochubey Sergey Kuznetsov Konstantin Kostylev Viacheslav Kozhin
Vladislav Ozeryanskiy Dmitry Orlov Denis Pankov Sergey Rukavishnikov
Nikolay Rubtsov Alexander Tikhonov

Artists of the Ballet

Ksenia Basova Olga Batalina Veronika Denisova
Anna Dyatchina Irina Galushkina Alsu Gayfullina
Anna Glukhova Elizaveta Filatova Ekaterina Korobova
Victoria Mishukova Maria Nikolaeva Margarita Rebetskaya Ekaterina Rozanova
Yulia Stebletsova Irina Sibirtseva Anna Shchukina Yulia Shutova Ksenia Teslya
Marina Vasilenko Olga Voronkova Anastasia Volkova

Yuriy Chernyshkov Roman Ivashchenko Daniil Kasatkin
Roman Kozyukov Roman Kuznetsov Evgeniy Masalkov Ramil Mehdiev
Dmitry Mikhailin Vladimir Mikhaleiko Igor Okhlopkov
Vladimir Pavlyuchenko Nikolay Postnov Sergey Prohorov
Alexander Samarin Nikolay Tarasov Anatoliy Trofimov
Yury Vasin Ilya Vlasov Pavel Zinkov Albert Yusupov

Music Director

Victor Kolobkov

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

Friday–Sunday, February 8–10, 2008
Zellerbach Hall

Moiseyev Dance Company



V. Viatkin

PROGRAM

I.

Russian Dance: *Summer*

Music S. Galperin, V. Zhmykhov
Choreography Igor Moiseyev

In his many arrangements of traditional Russian folk songs, Igor Moiseyev reflects on different aspects of the Russian national character. This dance from the suite *The Seasons* depicts the humor, mischief, romance and lyricism so often ascribed to the people of the countryside. The setting is a harvest festival, and villagers of all ages have gathered to cheer on a young couple.

Dancers

Anna Shchukina, Vladimir Pavlyuchenko
Olga Voronkova, Nikolay Rubtsov

and

The Company

II.

Kalmuk Dance

Music P. Rybakov
Choreography Igor Moiseyev

Until very recently, the Kalmuks lived as nomads, wandering with their herds on the vast Nogai Steppes near the mouth of the Volga River. They are thought to have migrated from Central Asia, but few details of their history or culture are known. The dancers of the Kalmuks suggest a deep connection to the animals and birds that provided them with their livelihood. In this piece, one can recognize the flight of eagles, the running of horses and the contest of bulls in mating season.

Dancers

Ramil Mekhdiev, Evgeny Chernyshkov, Yuriy Chernyshkov

III.

Tatarochka

Music E. Avksentiev
Choreography Igor Moiseyev

Unlike their ancestors who concentrated on behaving very unpleasantly towards their neighbors from the 12th to the 16th centuries, today's Tartars are noted for their vitality at work, their athletic prowess and, above all, their broad sense of humor, especially about themselves. These dances grew out of Moiseyev's observations of the life in the villages of the Tartars of the Crimea. It is also the later of two Tartar dances he created for the repertoire and it is receiving its North American premiere on this tour. *Tatarochka* is based on elements of the traditional Tatar dance.

Dancers

Dmitry Klokov, Olga Volina, Oleg Chernasov

or

Veronika Denisova, Vladimir Pavlyuchenko, Alexander Tikhonov, Ramil Mekhdiev, Danila Kasatkin

IV.

Russian Dance: *Polyanka*

Music E. Avksentiev
Choreography Igor Moiseyev

This Russian dance takes place in a *polyanka* or "small clearing or meadow." During spring and summer, young people gather here to amuse themselves with song and dance. Their initial shyness and formality towards each other gradually gives way to the high spirits of youth. The dance grows faster and faster until it explodes in a climactic round, to the accompaniment of tambourines and balalaikas. The music is based on a Russian folk song called "Polyanka."

Dancers

The Company

V.

Suite of Moldavian Dances: *Hora, Chyolirlie, Zhok*

Music M. Smuzikov
Choreography Igor Moiseyev

In Moldavia, *zhok* means a dance, but it can also be interpreted as a musical promenade. The ebullience, color and speed of this dance have made it one of the most popular folk dances. The Moiseyev version of this dance consists of three parts: *hora*, a lyrical female round dance; *chyolirlie* (the “lark”), a series of individual and group dances that ended with a general boisterous round dance, based on the popular Moldavian melody; and *zhok*, a mass dance characterized by impetuosity and diversity of pattern.

Dancers

Olga Batalina, Irina Galushkina, Konstantin Kostylev
Olga Volina, Yuri Chernyshkov, Natalia Ugrozova, Evgenia Bakhareva, Sergey Kuznetsov

and
The Company

VI.

Suite of Greek Dances: *Sirtaki*

Music Traditional
Choreography Igor Moiseyev

This piece is based on local folk dances observed by the choreographer when he attended a village wedding during a tour of Greece.

Dancers

Vladislav Ozeryanskiy, Airat Karimov, Kirill Kochubey, Denis Pankov
Alexander Tikhonov, Vladimir Pavlyuchenko, Evgeny Masalkov

and
The Company

INTERMISSION

I.

Yablotchko (from the *Naval Suite*)

Music Traditional
Choreography Igor Moiseyev

There are many hardships in the life of sailors, but they are always in good spirits.

Dancers

Evgeny Masalkov, Nikolay Rubtsov, Vladislav Ozeryanskiy, Andrey Artamonov

and
The Company

II.

Gypsies

Music S. Galperin
Choreography Igor Moiseyev

In Bessarabia, somewhere near the Romanian border, a band of gypsies rests in the vineyards that line the road. Suddenly, the women begin to move languorously. The men, with shadows, are stirred to action and a frenzy of dancing begins.

Dancers

Anna Glukhova, Viacheslav Kozhin, Yulia Stebletsova, Kirill Kochubey, Anastasia Volkova, Alexander Tikhonov, Dmitry Diakonov, Dmitry Mikhailin, Roman Ivashchenko
Airat Karimov, Rudi Khodzhoian

III.

Gaicho

Music Traditional
Choreography Igor Moiseyev

This is a dance of Argentinean cowboys in which they compete in skills among themselves. It is danced by three male soloists.

Dancers

Vladislav Ozeryanskiy, Dmitry Klokov, Rudi Khodzhoian
Alexander Tikhonov, Nikolay Rubtsov, Andrey Artamonov, Evgeny Chernyshkov

IV.

Nanayan National Play: *Two Boys in a Fight*

Choreography Igor Moiseyev

Wrestling is a favorite sport of the Nanayan people inhabiting the frigid northern region of Russia. Igor Moiseyev conceives it as a pastime that is also full of surprises.

V.

Polovetsian Dances

Music Aleksander Borodin
Choreography Igor Moiseyev

Polovetsian Dances, choreographed by Igor Moiseyev to the music of Aleksander Borodin, premiered in Paris. In honor of the premiere, the pleasantly stunned Parisians engraved a gold memorabilia medal with the words “Triumph! *Polovetsian Dances* of Igor Moiseyev”—that is how high the new staging of the ballet was appraised. The original ballet choreographed by Mikhail Fokin in the Sergei Diaghilev’s *Russian Seasons* also had its premiere in Paris.

The story of Igor Moiseyev’s *Polovetsian Dances*, takes place in the city ruled by the Great Khan Konchak. It is dawn on the steppe. Konchak appears, accompanied by his wives, the military leader and soldiers. The military leader shows the young women taken into captivity. A mournful dance of the captured begins, followed by the dances of Khan’s army: Tatar boys, archers and spear warriors, brag to Great Khan Konchak of the fighting achievements, competing in force and dexterity. At the height of their dancing, the captured again ask for mercy—in vain, for their destiny is to fall prey to soldiers.

From the steppe, the shepherds-scouts come back, bringing a joyful message: The enemy is finally defeated, we can celebrate a victory. The army exults, glorifying in a dance of the victory, force and greatness of the Great Khan Konchak.

Dancers
Khan Konchak Viacheslav Kozhin
Commander Vladislav Ozeryanskiy
Captives Anna Shchukina, Yulia Stebletsova
and
The Company

Moiseyev Dance Company

The 70-year-old Moiseyev Dance Company is consistently acclaimed throughout the world as the greatest of all folk dance groups. The ensemble, honored as Russia’s official “State Academic Ensemble of Popular Dance,” has captivated international audiences for decades with its peerless technical brilliance and exuberant evocations of traditional dances. At the heart of the group’s success is the genius of its visionary artistic director, choreographer and founder, the late Igor Moiseyev. Today, the Company’s fame is so widespread that it is often identified merely by its legendary founder’s surname: Moiseyev.

The Company’s origin can be traced back to 1936, when Igor Moiseyev, the then current Ballet Master and former principal dancer and choreographer of the Bolshoi Ballet, was asked by the Soviet government to organize the first Festival of National Dance. As a student, Mr. Moiseyev had traversed the country on foot during his free time, immersing himself in the study of Russian folklore and in the treasury of songs, dances, customs, traditions and festivals belonging to the 180 national cultures that comprised the Soviet Union. Fascinated by what he found, he embraced this unprecedented task of bringing traditional dances to national attention. The festival’s subsequent success convinced Mr. Moiseyev that the formation of a professional company was necessary to preserve and develop the best traditions of folk dancing.

On February 10, 1937, Mr. Moiseyev gathered together a core of approximately 40 dancers in a studio on Moscow’s Leontievsky Street. The nascent company included the very best dancers from amateur companies across the country, as well as a handful of professional ballet dancers from the Bolshoi School and other classical companies. Mr. Moiseyev’s intent, as he wrote at the time, was not to reproduce exactly examples from the body of more than 3,000 existing national dances, but to raise the skill of performance to the highest artistic level in order to influence the creation of new national dances. His strong background in classical ballet would provide the basic training for his company, and his keen powers of observation and thorough knowledge of folklore would lead him to

establish a unique style for his company that would be at once dramatic, entertaining in a theatrical sense, and larger-than-life.

Six months after that first gathering, the Moiseyev Dance Company gave its first performance at the city’s Green Theatre. The inaugural program contained dances from the Ukraine, Armenia, Belorussia, the Far North and Azerbaijan. The public acclaim was immediate and overwhelming.

Within a few years of this initial triumph, Moiseyev had molded the first professional ensemble of popular dance into a superb company of 100 dancers. They toured throughout the Soviet Union, constantly adding dances from other, more remote regions, including Georgia, the Caucasus, Mongolia, Uzbekistan, the Gobi desert and the far reaches of Siberia. Mr. Moiseyev also created new works based on current themes, such as the desperate struggle of the Russian people during World War II.

When the Cold War first eased in 1955, the Moiseyev Dance Company began to tour the world. It has since appeared in and returned to more than 60 countries, covering all continents. Its ever growing repertoire now includes dances of Spain, Japan, China, Bulgaria, Argentina, Mexico, Poland, Hungary and, of course, American jazz and rock ‘n’ roll. The company now numbers more than 200, has its own orchestra and school, and possesses a repertoire in excess of 200 dances.

America’s love affair with the Moiseyev Dance Company began in 1958 when the impresario Sol Hurok brought it to New York’s old Metropolitan Opera House on 39th Street. The explosive 25 minute ovation it received then has not abated in the succeeding visits of the company to these shores, made in 1961, 1965, 1970, 1974, 1986, 1989, 1991, 1995, 1999, 2002 and 2005.

The Moiseyev Dance Company returned to North America for an unprecedented second visit in 2005 to appear with the Hollywood Bowl Orchestra, conducted by John Mauceri. Their three performances at the legendary Hollywood Bowl in Los Angeles marked the first time that the company has performed in the United States with a symphony orchestra. In 2008, the Moiseyev Dance Company returns to North America for a tour

commemorating the life and work of Mr. Moiseyev as well as the 50th anniversary of their first US tour and the 70th anniversary of the Company.

Igor Moiseyev

Igor Alexandrovich Moiseyev—“one of the greatest choreographers in 20th-century dance” (Anna Kisselgoff, *The New York Times*)—was born of Ukrainian parentage in Kiev in 1906. A few months later, Mr. Moiseyev’s father, an attorney, moved the family to Paris where the boy passed the first seven years of his life, becoming bilingual. His mother, a seamstress, added to the family income by sewing costumes for productions at the Théâtre du Châtelet, a circumstance which may have stimulated an early interest in the arts of drama and dance.

He and his family returned to the Soviet Union in 1914, living first in Poltava in the Ukraine. There, the legendary villages of Dikanka and Sorochinsty became real to the young Moiseyev, and the festivals, fairs, and dances he witnessed became vivid, indelible images. Mr. Moiseyev later described it as “a kind of unconscious gravitation I felt all throughout my life.”

A year later, the Moiseyev family settled in Moscow. There, Mr. Moiseyev enrolled in a Gymnasium, where he concentrated on painting, poetry and sports. At age 12, he began his ballet training at a well known private school headed by Vera Moslova. After seeing his first Bolshoi Ballet performance two years later, his career was determined. Moslova recognized his talent and brought him to the Bolshoi School where, out of 100 applicants, only he and Asaf Messerer (who was destined to glorify his own name in Russian ballet) were chosen.

At 18, Mr. Moiseyev graduated from the Bolshoi School of Choreography, joined the Bolshoi Ballet, and gradually rose to the status of principal dancer. His most famous roles included Raoul in *Theolinde*, Joseph in *Joseph the Beautiful*, the Phoenix in *The Red Poppy* and leading roles

in the standard classical repertoire. But choreography had become his chief passion. He created new productions for the Bolshoi, among them *Salambo*, in which he danced the leading role of Matho, *Three Fat Men* and *The Football Players*. Even the most conservative members of the dance world, opponents of his departures from the strict programming of classical ballet, hailed him for his great choreographic inventiveness and his dazzling theatrical form. It was during this period also that he established his reputation as a scholar of all aspects of Russian folklore.

In 1936, Moiseyev was appointed Ballet Master at the Bolshoi Theatre. Shortly after, he was asked to organize a festival of national dance, and he thus began the work that would ultimately be recognized as one of the greatest artistic contributions to the dance world. The festival’s success inspired him to form the state ensemble of folk dance now identified internationally with his name—the Moiseyev Dance Company. Since giving its first performance in 1938, the company has toured over sixty countries and is internationally recognized as the premier folk dance company in the world. Just as famous today are the signature dances he choreographed for his ensemble, which include the Ukrainian *Gopak*, the soccer-inspired *Football Players* and *Summer*.

Mr. Moiseyev won numerous awards for his artistic contributions to world culture. He was the recipient of UNESCO’s Mozart Medal for “outstanding contribution to world music culture,” the Government of Moscow Award for “Legend of the Century,” and the award for “outstanding contribution to the development of cultural relations between the United States and Russia”—an honor only accorded to two others: pianist Van Cliburn and cellist Mstislav Rostropovich. On the occasion of his 100th birthday, a gala performance took place at the Kremlin Palace Theater in Moscow honoring his great contribution to the world of dance. Mr. Moiseyev was presented with Russia’s top civilian honor for service to the nation from President Vladimir Putin. Mr. Moiseyev died in Moscow in November 2007 at the age of 101.

Moiseyev Dance Company



V. Viatkin

Director of the Company
Elena Shcherbakova

<i>Manager</i>	Alexey Gladyshev
<i>Master of Ballet</i>	Antonida Marnopolskaya
<i>Master of Properties</i>	Sergey Cherepanov
<i>Master of Electricity</i>	Alexandre Koptev
<i>Sound Engineer</i>	Alexander Radzetskiy
<i>Wardrobe Supervisor</i>	Tamara Timohina
<i>Wardrobe Assistant</i>	Nonna Karytkina
<i>Bootmaker</i>	Pavel Chekunov
<i>Makeup Supervisor</i>	Lubov Tulenina
<i>Masseur</i>	Alexander Mizonov

Staff for the Production

<i>Company Manager</i>	John Pendleton
<i>Lighting Director</i>	Judith Daitsman
<i>Production Supervisor</i>	Adam Dexter
<i>Wardrobe Supervisor</i>	Riva Pizhadze

Management

Opus 3 Artists	
David V. Foster	<i>President & CEO</i>
Leonard Stein	<i>Vice President and Director, Tour Administration</i>
Anna Dok	<i>Assistant to Leonard Stein</i>