

LES BALLETS TROCKADERO DE MONTE CARLO

Royce Hall, UCLA

October 26, 1976

8:30 p.m.

Program

LES SYLPHIDES

Music by Frederic Chopin
 Arranged & Orchestrated by A. Glazunov
 Staged by Alexandre Minz, after Fokine
 Costumes by Natch Taylor, after Benois

Originally entitled *Chopiniana*, this ballet was produced at a charity benefit in St. Petersburg in 1907 as a series of idealized incidents in Chopin's life. Re-structured and presented in the first (1909) Ballets Russes season in Paris under Diaghilev's title *Les Sylphides*, Fokine created this dance-suite unifying music and movement in an implied drama of Romanticism. *Les Sylphides* is famous as the first "abstract" classical ballet, without narrative structure or defined characters. Although it atmospherically suggests *Giselle* and *La Sylphide*, the sentiments aroused spring from the sublime music of Chopin - the evanescence of dreams, desire and melancholy. The first Ballets Russes cast included Pavlova, Karsavina, Baldina, and Nijinsky.

Nocturne, Op. 28, No. 7	The Company
Valse, Op. 70, No. 1	Natasha Veceslova
Prelude, Op. 28, No. 7	Olga Tchikaboumskaya
Mazurka, Op. 33, No. 2	Alexis Ivanovitch Lermontov
Mazurka, Op. 67, No. 3	Zamarina Zamarkova
Valse, Op. 64, No. 2	Olga Tchikaboumskaya and Alexis Lermontov
Valse, Op. 18	The Company

Intermission

PHAEDRA/MONOTONOUS #1148

Music by AC/DC
 Choreography by Shawn Avrea
 Costumes by Lo-Fat-Diet

From humble lofts to grand concert stages, artists have asked - *que l'art, que vivre, que l'amour?* - Eugenia Repelskii attempts an answer in the mode of dance that inspires knowing nods and back-spasms.

The Outsider
People

Eugenia Repelskii
 Bertha Vinayshinsky, Vanya Verikosa,
 Ida Neversayneva

HARLEQUINADE PAS DE DEUX

Music by Riccardo Drigo
 Staged by Yelena Tchernochova
 Costumes by Natch Taylor

Harlequin, Columbine, the characters and incidents of *Commedia dell'arte* make up the gay atmosphere of this pretty confection, one of Petipa's last ballets. Its premiere at the exquisite little Hermitage Theatre (and not at the Mariinsky) in 1900 prophetically signaled the end of Petipa's reign and, indeed, the expression of Imperial Society's frivolity.

Olga Tchikaboumskaya and Alexis Ivanovitch Lermontov

PAS DE QUATRE

Music by Cesare Pugni
 Staged by Trutti Gasparinetti
 Costumes by Natch Taylor

It was the idea of Mr. Benjamin Lumley, manager of Her Majesty's Theatre in London, to stage a grand divertissement bringing together the four greatest ballerinas of the romantic age. Through the most delicate diplomacy, he managed to call the celebrated ladies to London, not however without several "artistic misunderstandings." One of these was the choice of who was to receive the favored last variation, each lady certain of her own supremacy. Tactfully, Mr. Lumley offered it to the oldest among them - it is said Madame Taglioni stood quite still while the younger girls demurely stepped back. The Gala Divertissement finally took place on June 26, 1845. The choreography was fashioned by Jules Perrot - one English wag likened his task to teaching lions and tigers to waltz in a cage - who sought to exploit the signature qualities of each *danseuse*: Grahn's vivaciousness, Grisi's lyrical expressiveness, Cerrito's coquetry, and Taglioni's ethereal mystery. The original *Pas de Quatre* was danced only four times (Queen Victoria and Prince Albert attended the third performance), but it served as a model for the ritualistic celebrations of academic dance we now call "abstract ballet." It survives today as one of the more charming (and silly) evocations of romantic ballet in the 1840s.

Lucille Grahn
 Carlotta Grisi
 Fanny Cerrito
 Marie Taglioni

Ida Neversayneva
 Zamarina Zamarkova
 Natasha Veceslova
 Eugenia Repelskii

Intermission

ECOLE DE BALLET

Music by Jean-Claude Pastiche
 Choreography by Peter Anastos
 Costumes by Natch Taylor

What is a great ballet tradition if not a localized accumulation of toil and sweat? In homage to the great academies of St. Petersburg, Moscow, Paris, New York and Schenectady, the Trockadero fondly recalls the womb of ballet's magical glamour.

Scene 1: Madame Repelskii's Terpsichorean Academy

Madame
 A Boy
 First Form

Eugenia Repelskii
 Vanya Verikosa (*en travesti*)
 The Company

Scene 2: The Recital

Variation 1
 Variation 2
 Variation 3
 Variation 4
 Pas de Deux
 Coda

Ida Neversayneva
 Olga Tchikaboumskaya
 Zamarina Zamarkova
 Suzina LaFuzziovitch
 Natasha Veceslova and Vanya Verikosa
 The Company