



RUSSIAN NATIONAL BALLET THEATRE

Carmen/Romeo and Juliet | Tuesday, January 17, 2017, at 7pm

Giselle | Wednesday, January 18, 2017, at 7pm

The Sleeping Beauty | Thursday, January 19, 2017, at 7pm

Tryon Festival Theatre

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PROGRAM

TUESDAY, JANUARY 17, 2017

CARMEN

Full-length ballet in one act based on a story by Prosper Merimee
Music by Rodion Shchedrin (b. 1932) after Georges Bizet (1838-1875)
Original choreography by Alberto Alonso (1967)
First production 1967, Moscow
Additional choreography and staging by Iryna Kovalova

Presented by
Russian National Ballet Theatre
Direct from Moscow, Russia

Carmen

Maria Klyueva
Milena Stashina

Jose

Alexander Daev
Dmitry Sitkevich

Torero

Denis Onufriychuk
Nelson Pena

Corregidor

Evgeniy Rudakov
Anton Baglikov

Fate

Elena Khorosheva

Tobacco Girls

Olga Sharikova
Malika Tokkozhiba
Hanna Zimovchenko
Daria Lednikova

20-minute intermission

ROMEO AND JULIET

Full-length ballet after William Shakespeare's tragedy

Music by Pyotr Ilyich Tchaikovsky

Original choreography by Marius Petipa

Restaged by Elena Radchenko

Sets and costumes by Elena and Sergey Radchenko

Libretto by Elena and Sergey Radchenko

Presented by

Russian National Ballet Theatre

Direct from Moscow, Russia

Juliet

Maria Klyueva

Maria Sokolnikova

Olga Gudkova

Romeo

Ivan Zviagintcev

Dmitriy Sitkevich

Tybalt

Evgeniy Rudakov

Mercutio

Anton Baglikov

Paris

Konstantin Marikin

Capulet Father

Dmitry Romanov

Capulet Mother

Natalia Ivanova

Nurse

Galina Romanova

Friar Laurence

Nelson Pena

Russian National Ballet Theatre appears by arrangement with:

Columbia Artists Management LLC

5 Columbus Circle @ 1790 Broadway

New York, NY 10019

PROGRAM NOTES

CARMEN

The impetus and cause for the creation of *Carmen* was the cherished dream of the celebrated Russian ballerina Maya Plisetskaya to depict the highly strung and riveting character of Carmen in a ballet. Initially banned by the Soviet hierarchy as “disrespectful” to the opera for precisely these qualities, the ballet has since become Shchedrin's best-known work and has remained popular in the West as what reviewer James Sanderson of allmusic.com calls “an iconoclastic but highly entertaining retelling of Bizet's opera.”

Soldier Don José falls in love with Carmen, a cigarette vendor, but she later abandons him for the toreador Escamillo. Don José suffers from an unhealthy passion for Carmen; he can no longer endure this situation and he urges her to come back to him. Carmen, who loves her freedom above all things and who does not accept being controlled by anyone, denies him the opportunity. Fate, an ambiguous character who takes on the shape of a bull, sketches the tragic conclusion of this exhilarating love story.

Carmen is a beautiful woman who is free, true to herself, and completely honest. Don José lies, and thus he loses her. The Bull represents Fate. Therefore Carmen and the Bull die at the same time because she and her Fate are one. The final *pas de deux*, a danced contest between Carmen and Don José, is a simulated bullfight in which the ballerina assumes the combined roles of heroine and Fate in the form of a bull.

ROMEO AND JULIET **SYNOPSIS**

Scene 1

The Capulets are hosting a magnificent celebration. By their house, a crowd of guests is dancing in the square. The Montagues, who are the Capulets' enemies and rivals, are naturally not invited.

Mercutio, with the help of other friends, persuades his best friend Romeo, Lord Montague's son, to put on a mask with them and sneak into the feast. Romeo agrees. In the course of the merriment and dancing, Romeo meets Juliet, who unmasks him. They instantly fall in love with each other.

Lady Capulet's nephew, Tybalt, is a desperate rake and squabbler. On seeing his enemies at the celebration, he starts a fight with Mercutio. However, Mercutio makes fun of Tybalt and cheers everybody up. Tybalt villainously kills Mercutio in a brawl. Romeo confronts and accidentally slays Tybalt, who dies before the Capulets' eyes.

The grieving Capulets ask for revenge. Romeo runs away. He hurries to a rendezvous with his beloved Juliet. Risking his life, Romeo gets into Juliet's bedroom.

Scene 2

The loving couple meet. They take a vow of fidelity until death parts them and marry. Suddenly, Juliet's nurse appears and warns that Juliet's parents and Paris are coming. They have chosen him as a rich fiancé for their daughter. The parents have a stern conversation with Juliet, who doesn't want to marry Paris. The father is outraged. He tells Juliet that she will marry Paris tomorrow. The three of them leave the bedroom.

Juliet is stricken with the news. She asks Friar Laurence to give her a hypnotic drug so that she will appear dead and the wedding with Paris can be cancelled. Juliet takes the drug, but Romeo does not know anything about it. Believing her to be dead, he has some poison prepared and, upon entering her room, he takes it. Before his death, Romeo has visions and then everything plunges into darkness. Having woken up, Juliet sees her dead Romeo. He hasn't left even a drop of poison for her. Juliet then stabs herself with Romeo's dagger hoping to see her beloved and unite in the next world.

"For never was a story of more woe than this of Juliet and her Romeo."—William Shakespeare

PROGRAM

WEDNESDAY, JANUARY 18, 2017

GISELLE

Full-length ballet in two acts

Music by Adolphe Adam

Libretto by Jules-Henri Vernoy de Saint-Georges and Théophile Gautier

Original choreography by Jean Coralli, Jules Perrot, and Marius Petipa

First production Moscow, 1843

Restaged by Elena Radchenko

Sets by Lev Solodovnikov

Costumes by Elena Radchenko and Sergey Radchenko

Lighting by Marina Borodina

Presented by

Russian National Ballet Theatre

Direct from Moscow, Russia

ACT I

The Rhineland Village

20-minute intermission

ACT II

Giselle's Grave in the Forest

Giselle

Hanna Zimovchenko

Maria Sokolnikova

Olga Gudkova

Count Albrecht

Ivan Zviaginцев

Dmitriy Sitkevich

Nelson Pena

Hilarion, the Forester

Evgeniy Rudakov

Berthe, Giselle's Mother

Maria Klyueva

Wilfred, Albrecht's

Sword Bearer

Anton Baglikov

Myrthe

Elena Khorosheva

Maria Klyueva

The Wilis

Hanna Zimovchenko

Galina Romanova

Olga Gudkova

including the Corps de Ballet

Russian National Ballet Theatre appears by arrangement with:

Columbia Artists Management LLC

5 Columbus Circle @ 1790 Broadway

New York, NY 10019

SYNOPSIS

ACT I

A Rhineland Village

Giselle, a peasant girl, has fallen in love with Count Albrecht, 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, Albrecht's squire, secretly warns him that a hunting party is approaching, led by the Duke of Courland and the Countess Bathilde (Albrecht's future bride), who are staying at Albrecht's castle for the betrothal ceremony. Albrecht hides, but Hilarion has witnessed this meeting and decides to break in to Loys' 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' 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 Albrecht 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 Albrecht 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 Albrecht 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 Albrecht sorrowing and alone.

PROGRAM NOTES

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 Albrécht, 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.

PROGRAM

THURSDAY, JANUARY 19, 2017

THE SLEEPING BEAUTY

Full-length ballet in three acts after stories by Charles Perrault

Music by Pyotr Ilyich Tchaikovsky

Choreography by Marius Petipa

Libretto by Marius Petipa and Ivan Vsevolozhsky

Sets by Lev Solodovnikov

Costumes by Simon Virsaladze

First production January 16, 1890, Marinski Theatre, St. Petersburg

Additional choreography and staging by Iryna Kovalova

Presented by

Russian National Ballet Theatre

Direct from Moscow, Russia

The Sleeping Beauty

Prologue

ACT I

The Spell

20-minute intermission

ACT II

The Vision

The Awakening

ACT III

The Wedding

Princess Aurora

Maria Klyeva
Maria Sokolnikova
Alexandra Krukova

Prince Désiré

Dmitriy Sitkevich
Eldar Sarsembayev
Nelson Pena

King Florestan

Dmitry Romanov

Queen

Natalia Ivanova

Master of Ceremonies

Denis Onufriyчук

Carabosse Fairy

Evgeniy Rudakov

Lilac Fairy

Olga Gudkova
Hanna Zimovchenko

Tenderness Fairy

Elena Khorosheva

Boldness Fairy

Galina Ishenko

Generosity Fairy

Hanna Zimovchenko

Carelessness Fairy

Olga Sharikova

Canary Fairy

Irina Tsoy

4 suitors

Anton Baglikov
Ivan Zviagintcev
Konstantin Marikin
Nelson Pena

Princess Florina

Hanna Zimovchenko
Malika Tokkozhina
Maria Sokolnikova

Blue Bird

Vladimir Tapharov
Anton Baglikov
Eldar Sarsembayev

White Cat

Elena Khorosheva

Puss-in-Boots

Sergey Kotov

Little Red Riding Hood

Daria Lednikova

Wolf

Iaroslav Lishuk
Alexander Jakovlev

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SYNOPSIS

PROLOGUE

King Florestan the XIVth declares a grand christening ceremony to be held in honor of the birth of his daughter, Princess Aurora, named after the dawn. An entourage of six fairies is invited to the Christening to be godmothers to the child. They are the Tenderness Fairy, the Boldness Fairy, the Generosity Fairy, the Canary Fairy, the Carelessness Fairy, and—most importantly—the Lilac Fairy, who is the last to arrive. As the fairies are happily granting gifts of honesty, grace, prosperity, song, and generosity, they are suddenly interrupted by the arrival of the wicked fairy Carabosse, who is furious at the King’s failure to invite her to the ceremony. The King and Queen begin to remonstrate, and the Master of Ceremonies, Catallabutte, intervenes to take responsibility, whereupon Carabosse rips off his wig, laughing. With spite and rage, Carabosse declares her curse on Princess Aurora: she will prick her finger on her 16th birthday and die. But all is not lost: the Lilac Fairy, fortunately, has not yet granted her gift to the princess. She acknowledges that Carabosse’s power is immense and she cannot completely reverse the curse. However, she declares, though the princess shall indeed prick her finger, she will not die, but instead sleep for 100 years until she is awakened by the kiss of a prince. Carabosse departs, and the curtain falls as the good fairies surround the cradle.

ACT I

The Spell

Act I opens at Aurora’s 16th birthday party. Brightly clad peasant girls dance a *divertissement* with flower garlands. Holding the arched garlands overhead, they dance in multiple circles, weaving in and out to a waltz tempo. All await

the arrival of the Princess Aurora. The ballerina princess bursts onto the scene, dancing a brief and vivacious solo in the manner of a carefree young girl. She is then ceremoniously introduced to the four princes who have come to seek her hand. The *Rose Adagio*, the famous *pas d’action* expressing a young girl’s blossoming into womanhood, is about to start. Aurora begins the adagio with one leg raised and bent behind her, one curved arm raised overhead. Some have read in this “attitude” pose, which Aurora repeats often, a kind of gentle questioning or youthful uncertainty. One after the other, each of the suitors turns and displays to her while she maintains her pose. She releases the hand of the suitor supporting her, and raising both of her arms overhead, balances momentarily, as if tentatively testing her abilities. She then takes the arm of the next prince and begins the sequence again. After a brief interlude in which the princess dances alone, she returns to accept a rose from each of the suitors (hence the title, *Rose Adagio*). She pirouettes slowly and accepts each rose; one prince supports her while the next offers his flower. At the end of the adagio, she returns to her attitude position, and supported in turn by each prince, she releases her hand and balances for an extended time. Finally, as she frees her hand from the clasp of the fourth prince, her curved attitude straightens into a sharp, arabesque extension. She retains her balance poised confidently on one toe, as if she has visibly come of age before the eyes of the adoring suitors. The princess continues dancing a joyful solo until her attention is suddenly distracted by a strange woman dressed in black who offers her an unfamiliar object. Before anyone can stop her, Aurora seizes the dreaded spindle. The unwary

princess pricks her finger, grows weaker, and falls to the floor in a swoon. Just as those assembled lapse into despair, the Lilac Fairy steps forward. Waving her wand soothingly, she reminds them that the princess will only sleep and she casts everyone into deep slumber along with her. The Lilac Fairy summons a forest of thorns, thickets, and enormous shrubbery to grow around the sleeping court.

ACT II

The Vision

Act II takes us to a neighboring kingdom 100 years later. Prince Charming and his lord and lady friends are out for a hunt. The cheerful retinue amuse themselves with dances and games, but the prince is tired of everyday diversions and stays behind to wander about alone. Suddenly the Lilac Fairy floats in on a boat with gossamer sails. She offers to show the melancholy prince a vision of Aurora. The prince is utterly enchanted by the sight of the princess dancing lyrically and romantically amidst a tableau of fairies and nymphs, bathed in a bluish light. He pursues her but can only hold the princess in his arms for a moment before she eludes him and disappears. She is, after all, only a spectral image conjured up by the Lilac Fairy. The fairy offers to take the prince across the lake, through the dense and tangled forest, to the castle where the real princess lies asleep.

The Awakening

The prince approaches the canopied bed set on a high platform and, as the music heightens, he plants the awakening kiss. Aurora greets him. The king and queen appear from either side of the stage and welcome the awakened Aurora and her prince with joy.

ACT III

The Wedding

The final act ushers us into a sumptuous hall, graced with statuesque columns and a circular gold staircase crowned by a blue sky. It is here that the royal wedding of Prince Charming and Princess Aurora will take place. A full series of celebratory *divertissements* is performed by the inhabitants of fairyland. A highlight is the *pas de deux* of the soaring Blue Bird and his princess. First dancing together and then separately, they compete with each other, spinning and fluttering in sparkling flight, sometimes jumping so high they seem virtually suspended in the air. The man's variation in particular, which features many beating jumps while he arches his body backwards and forward (*brises voles*), is one of the most famous and demanding in the international repertory. The *Bluebird's Dance* ends with the female lifted on the male's shoulder. The celebration then climaxes with the *Grand Pas de Deux* danced by the prince and princess. They are regal, formal, and confident dancing together. Prince Charming supports his bride's pirouettes and displays her long extensions and secure balances. The prince jumps and spins during his solo and the princess spins *en pointe* with even surer mastery than she showed in the *Rose Adagio*. Finally, Aurora whirls into the prince's arms and dives toward the floor; the prince catches her around the waist and supports her in the famous inverted pose known as the fish dive. All join the bride and groom for a spirited mazarinka and the Lilac Fairy, standing in their midst, bestows her blessing on the happy couple.

PROGRAM NOTES

The Sleeping Beauty, a crowning jewel of Marius Petipa's career, is often considered the finest achievement of the Classical ballet. It is a grandiose and refined blending of the traditional mime, expressive *pas d'action* and spectacular divertissements in a lavish theatrical setting. Tchaikovsky was delighted with the invitation to write the music for a ballet based on Charles Perrault's well-known fairy tale. A baby princess, condemned at her christening by an evil fairy to prick her finger and die on her 16th birthday, is saved by the gift of the good Lilac Fairy, who declares the princess will only sleep until awakened by the kiss of a prince. The fairy tale, replete with a king and queen, fairies both good and evil, a beautiful princess and dream prince, magical stage effects, and courtly splendor, lent itself perfectly to the full evening ballet that was Petipa's pride.

The Sleeping Beauty was the first of Petipa's classics to be seen in Western Europe. Under the title *The Sleeping Princess*, it was presented by Serge Diaghilev (1872-1929) in London in 1921. In 1939, it was remounted in Great Britain and has been considered the foundation of the Classical ballet repertory in that country ever since. It has now been adopted worldwide, and performance of the leading role remains a kind of initiation rite for aspiring ballerinas.

The Sleeping Beauty is a supreme demonstration of the challenge of Petipa's style—steel pointe work, sharply accented spinning turns, soaring leaps, high extensions, brilliant battery (beats in the air), daring lifts and, in addition, it gives a fairy tale plot lavish stage treatment. However, its production actually checked a growing tendency toward shapeless extravaganza in 19th-century ballet, adhering closely to the principle of choreographic symphonism—like the composition of a symphony, it had a certain formal structure. *The Sleeping Beauty* was choreographed in strict association with Tchaikovsky's music. There are themes developed and resumed throughout the ballet, and each act is a unity unto itself. Tchaikovsky willingly took instruction from Petipa as to the length, tempo, and character of each musical sequence (as he would also do in *The Nutcracker*). The themes—a young girl's coming of age and the triumph of good over evil—are developed dramatically and musically during the course of the ballet. Each of the three acts includes an *adagio* for Princess Aurora, the first celebrating her girlhood, the second her falling in love, and the third her marriage. In these *pas d'actions*, Petipa makes fuller use than previous choreographers of the dramatic potential of the Classical ballet, as when Aurora's curved (questioning) attitudes become sharp (exclamatory) arabesques and her balances grow steadily surer.

ABOUT THE COMPANY

RUSSIAN NATIONAL BALLET THEATRE

Artistic Director: Elena Radchenko

The Russian National Ballet Theatre was founded in Moscow during the transitional period of Perestroika in the late 1980s, when many of the great dancers and choreographers of the Soviet Union's ballet institutions were exercising their newfound creative freedom by starting new, vibrant companies dedicated not only to the timeless tradition of classical Russian ballet but to invigorate this tradition as the Russians began to accept new developments in the dance from around the world.

The company, then titled the Soviet National Ballet, was founded by and incorporated graduates from the great Russian choreographic schools of Moscow, St. Petersburg, and Perm. The principal dancers of the company came from the upper ranks of the great ballet companies and academies of Russia, and the companies of Riga, Kiev, and even Warsaw. Today, the Russian National Ballet Theatre is its own institution, with over 50 dancers of singular instruction and vast experience, many of whom have been with the company since its inception. In addition to their extensive tour history, beginning in January 2017 the company will embark upon a four-month, coast-to-coast tour of the United States.

In 1994, the legendary Bolshoi principal dancer Elena Radchenko was selected by Presidential decree to assume the first permanent artistic directorship of the company. Radchenko is the founder of the Russian National Ballet Theatre, and she has focused the company on upholding the grand national tradition of the major Russian ballet works and developing new talents throughout Russia, with a repertory of virtually all of the great full works of Petipa: *Don Quixote*, *La Bayadère*, *The Sleeping Beauty*, *Swan Lake*, *Raymonda*, *Paquita*, *Coppélia*, and *La Sylphide*, as well as productions of, among others, *The Nutcracker*, *Sylvia*, and *La Fille Mal Gardée*.