

Friday, May 10, 2013, 8pm
 Saturday, May 11, 2013, 8pm
 Sunday, May 12, 2013, 3pm
 Zellerbach Hall

Eifman Ballet of St. Petersburg

Boris Eifman, *Artistic Director*

The Company

Maria Abashova, Lyubov Andreyeva, Svetlana Bednenko, Yulia Manjeles,
 Natalia Povoroznyuk, Anastasia Sitnikova, Nina Zmievetz

Dmitry Fisher, Oleg Gabyshev, Yury Kovalev, Oleg Markov, Nikolai Radziush,
 Alexey Turko, Sergey Volobuev

Alina Bakalova, Jaroslavna Brykova, Polina Gorbunova, Angelina Grigorieva, Sofia Elistratova,
 Anna Karnaukh, Alexandra Kuzmich, Ekaterina Mikheeva, Aizhan Mukatova, Anna Ostapenko,
 Natalia Pozdnyakova, Angela Prokhorova, Soraya Schulthess, Natalia Smirnova,
 Irina Spiridonova, Alina Svintinskaya, Olga Telyupa, Ekaterina Trofimova, Valentina Vasilyeva,
 Evgeniya Volobueva, Anastasia Zaberezhnaya, Diana Zalevskaya, Ekaterina Zhigalova;

Sergey Biserov, Pavel Gorbachev, Anatoly Grudzinsky, Vasil Dautov, Kirill Efremov,
 Mikhail Ivankov, Alexander Ivanov, Anton Labunskas, Dmitry Lunev, Alexander Melkaev,
 Roman Nesterov, Artur Petrov, Igor Polyakov, Dmitry Savinov, Roman Solovyev,
 Daniil Starkov, Rafal Tandek, Eldar Yangirov

*The Eifman Ballet of St. Petersburg's U.S. tour is under the management of
 Ardani Artists Management, Inc., Sergei Danilian, President & CEO.*

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Nikolay Kruse

PROGRAM

Rodin

(Bay Area Premiere)

Choreography Boris Eifman

Music Maurice Ravel, Camille Saint-Saëns,
 Jules Massenet, Claude Debussy, Erik Satie

Set Design Zinovy Margolin

Costumes Olga Shaishmelashvili

Lighting Gleb Filshinsky, Boris Eifman

World Premiere November 22, 2011, Alexandrinsky Theater,
 St. Petersburg, Russia

Rodin

CAST

FRIDAY EVENING

Rodin Oleg Gabyshev
Camille Lyubov Andreyeva
Rose Beuret Nina Zmievets

SATURDAY EVENING

Rodin Dmitry Fisher
Camille Alina Bakalova
Rose Beuret Yulia Manjeles

SUNDAY AFTERNOON

Rodin Oleg Gabyshev
Camille Lyubov Andreyeva
Rose Beuret Nina Zmievets

MUSICAL SELECTIONS

ACT I

- Maurice Ravel (1875–1937) Rhapsodie espagnole: Prélude à la nuit
- Camille Saint-Saëns (1835–1921) Piano Concerto No. 1 in D major, Op. 17: Andante sostenuto quasi adagio
 Le Carnaval des Animaux: Finale
 Symphony No. 3 in C minor, Op. 78, “Organ”:
 Adagio — Allegro moderato
 Introduction and Rondo Capriccioso in A minor, Op. 28
 Danse macabre, Op. 40
- Jules Massenet (1842–1912) Scènes de féerie, Suite No. 6: Apparition
 Scènes de féerie, Suite No. 6: Ballet
- Claude Debussy (1862–1918) Clair de Lune
- Erik Satie (1866–1925) Gnossienne No. 3

ACT II

- Saint-Saëns Piano Concerto No. 2 in G minor, Op. 22: Andante sostenuto
 Violin Concerto No. 2 in C minor, Op. 58: Allegro moderato e maestoso
 Les Carnaval des Animaux: Personnages a longues Oreilles
 Septet in E-flat major, Op. 65: Intermezzo
- Massenet Scènes dramatiques, Suite No. 3: Mélodrame
 Scènes de féerie, Suite No. 6: Bacchanale
- Saint-Saëns Symphony No. 1 in E-flat major, Op. 2: Adagio
- Massenet Ah! Le petit vin blanc
 Scènes napolitaines, Suite No. 5: La fête
 Meditation, from the opera *Thaïs*
- Ravel Piano Concerto for the Left Hand
 Daphnis et Chloé, Suite No. 2: Dance generale
- Satie Gnossienne No. 3

Rodin

ACT I

A mental asylum, where mentally ill patients wander like somnambulists, is the last shelter for Camille Claudel, lover of the great Rodin. After visiting the sculptor, she feels nothing but pain and despair. In his memories, Rodin returns to his past.

The sculptor's workshop, the place where Rodin's wild fantasies come into life through clay and bronze. With her appearance, Camille, a young model, starts a fire in the heart of Rodin, who is in his middle age.

Camille finds it intolerable to wake up in the mental asylum. But her sufferings at the hands of the other female patients, who beat and abuse her, are nothing compared to the horrible emptiness that possesses Camille's soul.

The life of old Rodin is full of grief. The tenderness of his devoted Rose is heavier than iron bonds. The sculptor is buried in his thoughts. There he finds himself an impetuous creator again. Camille is by his side, with her passion and gift of genius that give him power. Rodin's indifference makes Rose suffer.

Camille's impending insanity is already near: her mind becomes bedimmed with an obsession. Her life is an endless vortex, at the very center of which Rodin is found. Without hesitation, she gives her genius to her beloved and master. Envy of Camille as an artist grows in the sculptor's soul.

Rodin achieves success. Camille, his partner and co-author of his works, is left behind only as an unknown witness of another's glory.

ACT II

The Gates of Hell are created with great suffering. Camille works devotedly with Rodin. Rose follows Rodin constantly, which makes him go through periods of torment and repentance. The happy moments of his life return to his mind: the young Rose, beautiful and lovely bacchante, whom Rodin meets at grape festival.

Camille's relationship with her master becomes a torture for her. In a blaze of despair, she escapes from her beloved. Her passing affair with a random lover cannot heal her scars. She has no other way than to return to Rodin, who is her destiny and her curse.

The sculptor is embarrassed. His heart is torn between burning passion for one woman and sincere affection for another. How can he break this vicious circle of incessant torments?

Camille is moving closer and closer to the edge of the abyss. Her work on *Clotho*, a fearful anthem to ruthless Fate, exhausts her mental state completely. Distressed by critics, Camille destroys her sculpture in a blaze of rage.

Camille suffers from nightmares. She sees Rodin as an ugly beast who is guilty for all of her tortures. She has no way to escape from this insanity, which captures her mind and soul.

Her dead mind cannot be awakened. The prisoners of the mental asylum walk into nothingness again. In his work of sacrifice, the sculptor wins the eternal life of an artist bound with his muse for eternity.



RODIN, the new ballet by Boris Eifman, is dedicated to life and creative work of the great sculptor Auguste Rodin and his apprentice, lover, and muse Camille Claudel.

The story of their passionate relationship is full of drama. For 15 years, Rodin and Claudel had been one sensual and creative body. But their breakup dealt a death blow to Camille's mental health and marked the beginning of her destruction. Almost forgotten, isolated from the outside world, vegetating in misery, Claudel lost her mind. Her obsession about a conspiracy against her, of which she considered Rodin the main participant, proved a permanent torture for a woman whose mind was afflicted by mental illness. For 30 years, Camille was confined to a mental asylum, where she died in 1943, forgotten and abandoned.

Boris Eifman's *Rodin* is a grand artistic utterance about the tragic nature of the life of geniuses. With the help of the unique body language of the modern psychological ballet, which the choreographer sharpened skillfully in his previous productions (*Onegin*, *The Seagull*, *Anna Karenina*, *Russian Hamlet*, and others), Mr. Eifman not only presents a new conception of the world of human passions studied masterfully by Rodin and Claudel in their works, but also creates a masterpiece dedicated to the incomprehensible mystery of the process of creation.

CHOREOGRAPHER'S FOREWORD

THE LIFE AND LOVE of Rodin and Claudel is an amazing story of two artists in an incredibly dramatic alliance of which everything interlaced: passion, artistic jealousy, and hatred. The spiritual and energetic interchange of these two sculptors is a unique phenomenon: Living together with Rodin, Camille was not only inspiring him, helping him to find a new style and to create masterpieces, but she also was going through the impetuous development of her own talent—in actuality, she was transforming into a great master.

After her breakup with Rodin, Claudel began to plunge into the darkness of insanity. The soul of the poor woman was burnt to ashes with the pathological hatred to her former teacher and lover, who had stolen, in Camille's opinion, both her life and her gift. Rodin's longing for his muse, his torments of his conscience and delusions about Camille—or the insane Erinye, Camille's ruthless alter ego created by her mental disease and her sick obsessions—all of these are reflected in the new ballet.

With the help of the body's language, we talk in our performance about passion, internal struggle, despair—about all of those phenomena of the human spirit which are brilliantly expressed by Rodin and Camille in bronze and marble. To turn a moment frozen in stone into an irrepressible, sensuous stream of body movements is what I was striving for when creating this new ballet.

Rodin is a contemplation about the unreasonable price which geniuses have to pay for the creation of eternal masterpieces, and the torments and mysteries of the creative process that will always disturb the minds of artists.

Boris Eifman



THE EIFMAN BALLET of St. Petersburg was founded by Boris Eifman in 1977, at which time the company was named the Leningrad New Ballet. The concept of the New Ballet was innovative for that time; from the very beginning it was conceived as the experimental laboratory of a single choreographer.

The company's very first performances, *Two Voices* and *Boomerang*, brought the theater success among audiences and prompted critics to speak of new tendencies in Russian ballet. However, advocates of the traditional school were reluctant to acknowledge the authority of the young choreographer. Mr. Eifman's novelty in choosing literary subjects and music and the audacity of his movement vocabulary earned him the reputation of "a choreographic dissident."

In late 1970s and early 1980s, Mr. Eifman's theater developed its own approach toward the formation of repertoire. More and more ballets based on the works of classic world literature appeared in the theater's playbills. Mr. Eifman addresses classical plots and explores new genres. He creates ballets characterized by the sharpness of the choreographic patterns that render the fiery passions of the characters: *The Mad March Day or the Marriage of Figaro*, *The Twelfth Night*, *Legend*, *Thérèse Raquin*, *Idiot*, *Duel*, and *Master and Margarita*.

As a director, Mr. Eifman enables his audiences to appreciate not just the beauty of the

"dance fabric" of his choreography, but to empathize with the scenic action.

The Boris Eifman Theater was among the first in Russia to develop its own organizational model for theater management based on the principles of state and private partnership.

The Company is distinguished by the unique dance intellect, brilliant technique, and gift for transformation that fascinates Western audiences.

At present the Eifman Ballet of St. Petersburg is well known among ballet lovers in Asia, Europe, and North and South America for the ballets *Tchaikovsky, I*, *Don Quixote*, *Red Giselle*, *Russian Hamlet*, *Anna Karenina*, *The Seagull*, and *Onegin*. On November 22, 2011, the world premiere of Mr. Eifman's *Rodin* took place at Alexandrinsky Theatre in St. Petersburg. The ballet is dedicated to the life and creative work of the great sculptor Auguste Rodin and his apprentice, lover, and muse Camille Claudel.

Having choreographed more than 40 ballets, Mr. Eifman defines the genre in which he works as "psychological ballet." By using the language of dance, he speaks sincerely with his audiences about the most complex and exciting aspects of human existence, such as the quest for the meaning of life, the collision of the spiritual and physical in the private human world, and the cognition of truth.

"Throughout my creative life, I've been expanding the boundaries of the ballet theater's

abilities, and—in the first place—searching for the body language that can express the life of the spirit," says Mr. Eifman. "Dance isn't a physical process for me, but a spiritual one. Body language is a more ancient, more profound communicative means. The reflexes of the sensual life of many generations are fixed in it. To decode these signs, to transform them into an emotionally rich ballet piece—that is my goal."

A significant period in the Theater's life began in 2009, when the government of St. Petersburg made a decision to start building Dance Academy of Boris Eifman, a project initiated by the choreographer. The results of the competition for the best architectural design for the Boris Eifman Dance Palace were concluded in summer 2009. Today, the enrichment of the ballet repertoire of modern Russia and the realization of these two large-scale projects are among the long-term plans of the choreographer and his Company.

Boris Eifman (*Artistic Director*) is one of the few Russian choreographers to have continued active creative work for decades. With more than 40 performances in the director's oeuvre, perhaps none of his contemporaries can take pride in such an achievement. He was the laureate of the prestigious theatrical Golden Soffit and Golden Mask awards, and of the State Prize of the Russian Federation. He received the Order of Arts and Letters of France, the title of People's Artist of Russia, the Order of Merit for the Fatherland, and many other prizes and titles.

Mr. Eifman was born in Siberia and graduate from the Department of Choreography of the Leningrad (St. Petersburg) Conservatory. In 1977, he organized the Leningrad New Ballet (today called the Eifman Ballet of St. Petersburg), the only individually managed theatre in Russia, developing the art of modern choreography. He did not only create an original style, which absorbed the achievements of new artists and the works of the classical school, but also gathered a team of kindred spirits, for whom no unsolvable task exists.

The current Company's repertory includes the following works that have been recognized

worldwide: *Requiem*, *Tchaikovsky, I*, *Don Quixote*, *The Brothers Karamazovs*, *Red Giselle*, *My Jerusalem*, *Russian Hamlet*, *Don Juan*, or *Molière Passions*, *Who's Who*, *Musagete*, *Anna Karenina*, *The Seagull*, *Onegin*, and, most recently, *Rodin*.

Mr. Eifman is a choreographer-philosopher. He is concerned with the problems of the modern world; with the secrets of creativity and the magic of geniuses, which uncover themselves in his interpretation of the fates of Tchaikovsky, Spesivtseva, Molière, and Rodin. He experiments with the dark and fearful spheres of the human psyche (*Idiot*, *Murderers, I*, *Don Quixote*, *Russian Hamlet*, and *Anna Karenina*), creating the images of stage psychoanalysis. He strives for depicting the extreme states of the human mind, regarding his heroes' madness not as illness but as an ability to penetrate into other worlds. The choreographer expands the limits of his imagination with the help of his heroes' fantasies, which deepen his understanding of the spiritual and philosophical questions of human life that interest him most.

Mr. Eifman's desire to draw his spectators into the inexhaustible world of human passions, to establish live spiritual connections with the audience, to stun it with brilliance and dynamism of his plastic choreographic language—all this determined the success that has accompanied the theater's performances on the leading stage of the world for decades. "The spectator wants to receive from a ballet performance, first of all, a catharsis, a deep emotional shock. And coming to our performances, he receives this live emotional charge. We aspire that the psychological theater would be the privilege not only of drama, but also of ballet," says Mr. Eifman. "And from this point of view we are unique. The type of theater to which our Company belongs—with its strong dramaturgic base, its deep philosophical questioning, and its extremes of passion—is necessary for many spectators."

To create his own style, Mr. Eifman worked with various dancing systems. The theater became a kind of laboratory for him. He did not limit himself within the parameters of pure ballet performance, since the most

important thing for him is theatricality. His plays are unforgettable performances, revealing new forms and new principles of dance. Boris Eifman has created his own theater—a theater of unconcealed emotional feelings.

SOLOISTS

Dmitry Fisher was born in Perm in 1984. In 2002 he graduated from the Perm State Choreographic College became a soloist with the Eifman Ballet of St. Petersburg. His featured roles since joining the Company include Youth (*Requiem*), Double; Prince, Youth, Joker (*Tchaikovsky*), Gamache, the rich nobleman (*I, Don Quixote*), Alexey Karamazov (*The Brothers Karamazov*), Friend, Partner (*Red Giselle*), Son of the Empress, The Heir (*Russian Hamlet*), Hebrew (*My Jerusalem*), Alex (*Who's Who*), Treplev (*The Seagull*), Lensky (*Onegin*), and Rodin (*Rodin*). Mr. Fisher is a recipient of the Golden Soffit Award.

Oleg Gabyshev was born in Volgograd in 1985. In 2003 he graduated from Novosibirsk State Choreographic College, and he has been a soloist with Eifman Ballet since 2004. His featured roles since joining the Company include Man (*Requiem*), Double (*Tchaikovsky*), Basil, Patient who imagined himself to be Don Quixote (*I, Don Quixote*), Dmitry Karamazov (*The Brothers Karamazov*), Partner (*Red Giselle*), Don Juan (*Don Juan, or Molière Passions*), Vronsky (*Anna Karenina*), Treplev (*The Seagull*), Onegin (*Onegin*), and Rodin (*Rodin*). Mr. Gabyshev is a recipient of the Golden Soffit Award and the Golden Mask National Theater Award.

Sergey Volobuev was born in Kovel, Ukraine, in 1986. In 2004 he graduated from the Kiev State Choreographic School, and since then has been a soloist with Eifman Ballet. His featured roles since joining the Company include Double (*Tchaikovsky*) Patient who imagined himself to be Don Quixote (*I, Don Quixote*), Ivan Karamazov (*The Brothers Karamazov*), Teacher, Chekist (*Red Giselle*), Favorite of the Empress,

The Ghost of the Heir's Father (*Russian Hamlet*), Commandore (*Don Juan, or Molière Passions*), Vronsky (*Anna Karenina*), Trigorin (*The Seagull*), General (*Onegin*), and Rodin (*Rodin*).

Lyubov Andreyeva was born in Minsk, Belarus, in 1988. In 2007 she graduated from the State Choreographic College of the Republic of Belarus. From 2009 to 2011 she was a dancer with the National Academic Opera and Ballet Theater of the Republic of Belarus, and since 2011 she has been a soloist with the Eifman Ballet. Her featured roles since joining the Company include Girl from tavern/Dulcinea (*I, Don Quixote*), Grushenka (*The Brothers Karamazov*), Tatyana (*Onegin*), and Camille (*Rodin*).

Alina Bakalova was born in St. Petersburg in 1991. In 2010 she graduated from the Vaganova Ballet Academy in St. Petersburg and became a soloist with the Eifman Ballet. Her featured roles since joining the Company include Anna (*Anna Karenina*), Tatyana (*Onegin*), and Camille (*Rodin*).

Angela Prokhorova was born in St. Petersburg in 1990. She graduated from the Vaganova Ballet Academy in St. Petersburg in 2007, and in 2007–2008 she studied and practiced at the Vienna State Opera. In 2008–2009 she was a dancer with the St. Petersburg State Leonid Yakobson Academic Ballet Theater, and from 2009 to 2011 she danced with the Russian Ballet Company in Moscow. Since 2011 Ms. Prokhorova has been a dancer with the Eifman Ballet. Her featured roles since joining the Company include Antonina Milyukova, Tchaikovsky's wife (*Tchaikovsky*), Doctor (*I, Don Quixote*), and Rose Beuret (*Rodin*).

Yulia Manjeles was born in 1985. She graduated from the Perm State Choreographic College in 2003, and from 2003 to 2010 was a soloist with Perm State Tchaikovsky Academic Theater of Opera and Ballet. From 2010 to 2012 she was a soloist with the Eifman Ballet. Her featured roles since joining the Company include Nadezhda von Mekk (*Tchaikovsky*),

Doctor (*I, Don Quixote*), Ballerina (*Red Giselle*), The Empress (*Russian Hamlet*), Anna (*Anna Karenina*), Arkadina (*The Seagull*), and Rose Beuret (*Rodin*).

Nina Zmievets was born in Kiev, Ukraine, in 1982. In 2000 she graduated from the Kiev State Choreographic School. From 2000 to 2003 she was a soloist with the Eifman Ballet. In 2003–2004 she was a soloist with the International Ballet Theatre (United States), and from 2004 to 2006 she was a soloist with the National Ukrainian Opera and Ballet Theater. In 2006 she joined the Eifman Ballet as a soloist. Her featured roles since joining the Company include Nadezhda von Mekk (*Tchaikovsky*), Kitri (*I, Don Quixote*), Grushenka (*The Brothers Karamazov*), Ballerina (*Red Giselle*), The Empress (*Russian Hamlet*), Madeleine (*Don Juan, or Molière Passions*), Cat (*Musagete*), Anna (*Anna Karenina*), Arkadina (*The Seagull*), Tatyana (*Onegin*), and Rose Beuret (*Rodin*). Ms. Zmievets is the winner of several international ballet competitions and is a recipient of the Golden Soffit Award.

Staff for the Eifman Ballet of St. Petersburg

<i>Artistic Director</i>	Boris Eifman, People's Artist of Russia, Laureate of the State Prize
<i>Ballet Director</i>	Gennady Albert, Honored Artist of Russia
<i>Assistants of the Ballet-Master and Tutors</i>	Valentina Morozova, People's Artist of Russia; Olga Kalmykova and Tatiana Sevostyanova, Honored Artists of Russia; Vadim Domark, Oleg Paradnik, Andrey Ivanov, Sergey Zimin, Oxana Tverdokhlebova
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<i>Video Engineer</i>	Mikhail Kulunakov
<i>Photographer</i>	Yulia Kudryashova
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<i>Wardrobe Supervisor</i>	Evgeniya Ermolenkova
<i>Dressers</i>	Tatiana Smirnova, Natalia Zavadskaya, Alla Kazakova
<i>Makeup</i>	Elena Niyazova, Ludmila Postnikova
<i>Accompanists</i>	Olga Ermilova, Ekaterina Tabachenko, Irina Tsilman
<i>Financial Group</i>	Irina Andreeva, Svetlana Kripakova, Veronika Migunova, Marina Shkolnaya
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