LES BALLETS TROCKADERO DE MONTE CARLO

Royce Hall, UCLA
October 26, 1976
8:30 p.m.

Program

LES SYLPHIDES

Music by Frederic Chopin
Arranged & Orchestration 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
Valse, Op. 70, No. 1
Prelude, Op. 28, No. 7
Mazurka, Op. 33, No. 2
Mazurka, Op. 67, No. 3
Valse, Op. 64, No. 2
Valse, Op. 18

The Company

The Company

Natasha Vecheslova
Olga Tchikaboumskaya
Alexis Ivanovitch Lermontov
Zamarina Zamarova
Olga Tchikaboumskaya and
Alexis Lermontov

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

Eugenia Repelskii
Bertha Vinayshinsky, Vanya Verikosa,
Ida Neveraysneva

People

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 Truttì 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 Madama 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 dancer: Graham'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 Graham  Ida Neversayneva
Carlotta Grisi  Zamarina Zamarkova
Fanny Cerrito  Natasha Veceslova
Mario Taglioni  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*

Madama  
A Boy  
First Form

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

*Scene 2: The Recital*

Variation 1  Ida Neversayneva
Variation 2  Olga Tchikaboumskaya
Variation 3  Zamarina Zamarkova
Variation 4  Suzina LaFuzziovitch
Pas de Deux  Natasha Veceslova and Vanya Verikosa
Coda  The Company