



MOSCOW FESTIVAL BALLET: *COPPELIA*
Sergei Radchenko, artistic director
Tuesday-Thursday, January 19-21, 2010, at 7pm
Tryon Festival Theatre

THE ACT OF GIVING

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PROGRAM

Moscow Festival Ballet: *Coppélia*
Sergei Radchenko, artistic director

Music by Leo Delibes
Libretto by Charles Nutter and Arthur Saint-Leon
Original choreography by Aleksandr Alexeyevich Gorsky
Staged by Yuri Vetrov

Act I

Pause

Act II

20-minute intermission

Act III

The Moscow Festival Ballet appears by arrangement with:

Columbia Artists Management LLC
Andrew S. Grossman, producer
W. Seton Ijams, associate
1790 Broadway
New York, NY 10019

CAST

Swanilde

Maria Klueva
Marianna Chemalina
Maria Poliudova

Franz

Dmitry Schemelinin
Ruslan Mukhambetkaliev

Coppélius

Alexander Daev

Coppélia

Elena Aytuganova

Franz's Friends

Marat Abdrakhmanov
Samat Abdrakhmanov
Ruslan Mukhambetkaliev
Evgeny Rudakov
Dmitry Schemelinin

Swanilde's Friends

Elena Khorosheva
Elena Aytuganova
Ekaterina Egorova
Olena Antsupova
Nadezhda Illarionova
Ekaterina Pankovskaya

Act III, 1st Variation

Ekaterina Egorova

Act III, 2nd Variation

Olena Antsupova
Nadezhda Illarionova

Plus the Corps de Ballet

Act I

In a small picturesque village in 19th-century central Europe, Doctor Coppélius is a toymaker who makes wonderfully lifelike mechanical dolls and dreams of one day giving them real life. His crowning achievement is Coppélia, a doll so lifelike he passes her off as his daughter, placing her in a chair on his balcony reading a book. Swanilda enters the village, and upon seeing her fiancé, Franz, approaching she hides in order to surprise him but is angered when Franz notices the beautiful Coppélia and begins to flirt with her. Coppélius notices Franz's interest in his doll and activates her so that she waves back at him. The mayor arrives in the village square to announce a festival the following day to mark the Lord of the Manor's gift of a new bell for the town clock. Additionally, the Lord will provide handsome dowries to any young girls who marry on that day. The mayor asks Swanilda if she will marry Franz tomorrow, but she replies that she does not know if he still loves her. He suggests the local custom of shaking a stalk of wheat near the ear—if the grains rattle it means true love. Swanilda follows the advice, but although Franz claims to hear a noise, she hears nothing and breaks off their engagement. Franz is annoyed but soon consoles himself that he is now free to pursue the beautiful Coppélia. Later that day, as Doctor Coppélius is leaving his house, he is jostled by a party of revelers and drops his key in the street. Swanilda finds the key and lets herself and her friends into the house, where she intends to confront her rival. Franz then returns with a ladder in order to climb into the house via the balcony. Coppélius returns home to see his front door open and rushes inside to search for intruders.

Act II

Swanilda and the girls explore Coppélius' darkened workshop, which is filled with strange figures in various poses. Marveling at Coppélius' wondrous creations, they discover the mechanisms that animate the dolls and are delighted at their jerky, comical movements. Swanilda finds Coppélia behind a screen and is greatly amused to find that her rival is a doll too. Just then Franz climbs in through the window, the girls hide, and Swanilda decides to teach Franz a lesson by trading places with Coppélia. Quickly changing into Coppélia's costume behind the screen, she sits perfectly still waiting for Franz to discover her. But then Coppélius bursts in, and the frightened girls are scared from their hiding places and chased from the house—all except Swanilda, who is now posing as Coppélia. Finding Franz also in the room, Coppélius sets about him with his stick, but as he dodges the blows, Franz protests that he meant no harm and only wished to meet Coppélius' beautiful daughter. Coppélius appears to relent and promises to introduce Franz to the object of his desire. However, he offers Franz a poisoned drink and then attempts to use his magic to transfer some of Franz's life force into Coppélia to bring the doll to life. Not knowing that Swanilda has switched places with Coppélia, he waits anxiously to see the results of his magic. Coppélia (Swanilda) begins to move mechanically at first, but her movements become less and less jerky, and soon she is dancing perfectly around the workshop and attempting to revive Franz whenever Coppélius is not looking. Satisfied with the results of his machinations, Coppélius attempts to push the reviving Franz out of his house. But Swanilda reveals her identity and shows Coppélius

the lifeless Coppélia doll behind the screen. Devastated, Coppélius drops to the floor as the lovers escape.

Act III

Franz now realizes that through a foolish mistake he has become infatuated with nothing more than a doll; it is Swanilda whom he has truly loved all along. They join the other couples in the village square to be married and benefit from the Lord of the Manor's generosity. The village pastor marries each couple in turn, and they all dance happily, with Franz and Swanilda the happiest of them all. Coppélius makes an appearance, demanding compensation for the insult perpetrated against him. Swanilda offers her dowry, but the Lord steps in, telling her to keep her gift and giving Coppélius another bag of gold from his own pocket. Satisfied, Coppélius leaves, and the festivities continue with everyone joining in the dancing to celebrate the union of all the young couples.

The Moscow Festival Ballet was founded in 1989 when the legendary principal dancer of the Bolshoi Ballet Sergei Radchenko sought to realize his vision of a company that would bring together the highest classical elements of the great Bolshoi and Kirov Ballet companies in an independent new company within the framework of Russian classic ballet.

Leading dancers from across the Russias have forged under Radchenko's direction an exciting new company staging new productions of timeless classics such as *Giselle*, *Don Quixote*, *Paquita*, and *Carmen*.

Since its inception, the Moscow Festival Ballet has completed two tours of Europe, with extraordinary receptions in Italy, France, Spain, Germany, and the Netherlands. Two tours of the United Kingdom, including capacity audiences at London's famed Coliseum, have resulted in reengagements during the 1995-96, 1996-97, 1997-98, 1998-99, and 1999-2000 seasons.

The company has also performed with great success in Turkey at the Istanbul Festival and in Greece at the Athens Festival and recently completed a two-month tour of Japan, Korea, Singapore, and Hong Kong. Under the direction of Sergei Radchenko, the Moscow Festival Ballet continues to expand its repertoire. In addition to commissioning new works from within Russia and abroad, the company specializes in 20th-century full-length ballets such as *Cinderella*, *Romeo and Juliet*, *Legend of Love*, *Stone Flower*, and *The Golden Age*. Radchenko has researched the original choreography and stage productions of several of Marius Petipa's classic ballets, including new productions in the year

2000 of *Don Quixote* and *Paquita*, and mounted a recreation of Jules Perrot's and Jean Coralli's *Giselle*.

The Moscow Festival Ballet has toured extensively throughout the United States, beginning with a coast-to-coast tour in the winter/spring of 1997 and returning in 2001, 2004, and 2007. The company returns to the United States for a 17-week tour throughout the country in 2010.

Sergei Radchenko, artistic director

Born in 1944, Sergei Radchenko graduated from the Moscow School of Dance in 1964 and then joined the Bolshoi Ballet, where he worked for 25 years. He danced the entire repertoire at the Bolshoi but enjoyed a special reputation for Spanish dance, particularly the role of the bullfighter in the Bizet-Shchedrin work *Carmen Suite*. He is the founder and artistic director of the Moscow Festival Ballet and has achieved a remarkable feat in the establishment and development of this young but great Russian ballet company. Radchenko presents a large number of master classes, inviting leading teachers from the Bolshoi and Maryinsky theatres to ensure the continuation of the rich traditions of the Russian classical school.