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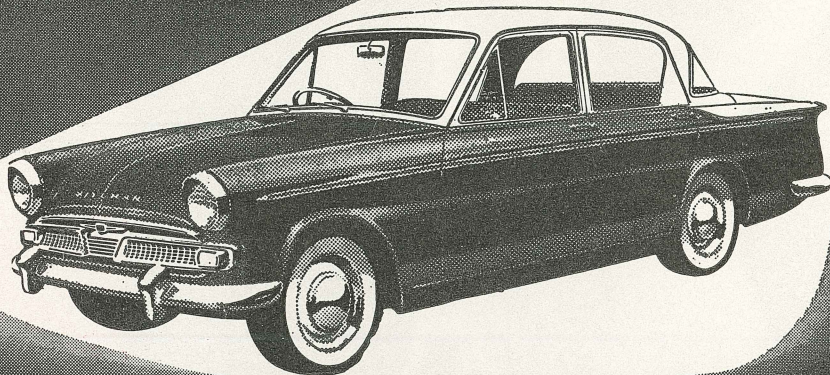
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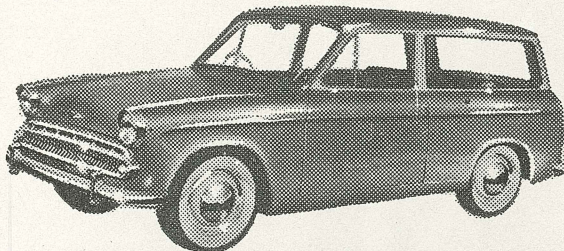
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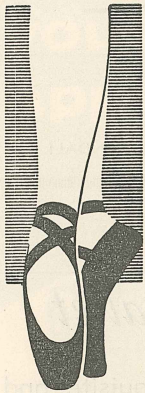
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## The Leningrad Maly Theatre Ballet Company

### BALLERINAS:

Distinguished Artists MARIA MAZUN, LUDMILA SAFRONOVA,  
NINA MIRIMANOVA.

### SOLOISTS:

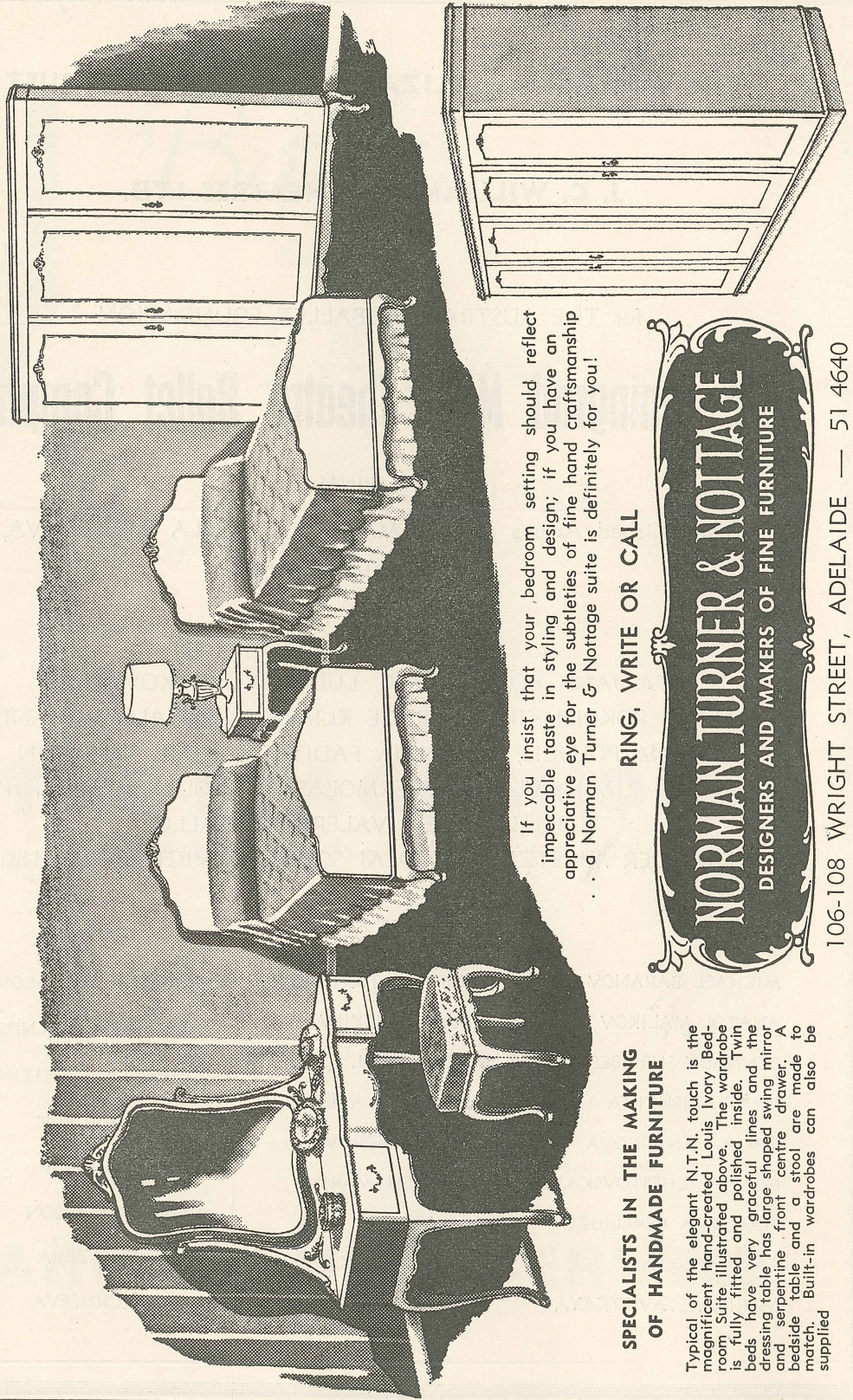
TATJANA BOROVIKOVA, LUDMILA MORKOVINA,  
GALINA POKRISHKINA, LARISSE KLIMOVA, NATALIA IANANIS,  
GALINA POLUCH, SVETLANA FADIYEVA, ADOL KHAMZIN,  
VENIAMIN ZIMIN, VLADIMIR ERMOLAEV, NICOLAI BOYARCHIKOV,  
ELBRUS GIOYEV, VALERY DOLGALLO  
ALEXANDER MIRETZKY, NICOLAI SOKOLOV, VICTOR TOULUBIEV

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MICHAEL BARANOV	NADESHDA TICHONOVA	JONETTA ZHABAROVA
ANATOL MALIKOV	RIMMA IOURKINA	HENRIETTA MELNIKOVA
GENNADY SHREIBER	ALBERT EDELL	LUDMILLA PLOTIZINA
IRENE ABISHKINA	VICTOR KNYAZEY	OLGA STRAUMIT
GALINA ANTONOVA	NICOLAI PETROV	IRENA KHILOVA
NONNA ZHESTOVSKAJA	ALBERT SHAMARIN	RIMMA PETERSON
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**MARIA MAZUN**

Ballerina of The Leningrad Maly Theatre Ballet Company. Honoured Artist of the U.S.S.R.

MARIA MAZUN graduated from The Leningrad Choreographic Institute in 1943, and was immediately invited to join the Maly company. She is one of Russia's leading dancers, and has many important roles in her repertoire. They include: Aisha in "Seven Beauties" (Kara-Karaev), Solveig in "Solweig" (Grieg), Anna in "Blue Danube" (Strauss), and leading roles in "Le Corsaire" (Adam), "Twelve Months" (Bitov), and "La Muette de Portici" (Auber). Soviet critics praise the combination of warmth, delicate lyricism, and real dramatic effect which Mazun brings to her dancing.



**LUDMILLA SAFRONOVA**

Ballerina of The Leningrad Maly Theatre Ballet Company  
Honoured Artist of the U.S.S.R.

LUDMILLA SAFRONOVA graduated from The Leningrad Choreographic Institute in 1947, and spent the first years of her career in the Tchernishevski Opera House in Saratovsk, where she was a soloist, and also taught classical ballet. She has been with the Maly company since 1950, and in 1959, the magazine "Theatrical Leningrad" said of her: "The ability to individualise a role, to find the most characteristic points of the plot, outstanding choreographic expressiveness — all these things have helped Safronova achieve her present leading position". Her repertoire includes Solveig in "Solweig" (Grieg), Medora in "Le Corsaire" (Adam), Odette-Odile in "Swan Lake" (Tchaikovsky), Aisha in "Seven Beauties" (Kara-Karaev), and Francesca in "Blue Danube" (Strauss).



**NINA MIRIMANOVA**

Ballerina of The Leningrad Maly Theatre Ballet Company.

Honoured Artist of the U.S.S.R.

NINA MIRIMANOVA was born in Tiflis, and began to learn dancing as a child, first with the help of her mother (herself a dancer and choreographer) and then at school. In 1932 she entered a School of Music Hall Art in Leningrad and graduated successfully. In 1936, she joined the Maly Theatre and was quickly established as a soloist. According to the unanimous opinion of many Soviet critics, she is one of the finest folk and character dancers in Russia. She has a deep understanding of national folk spirit and style. Her repertoire includes leading roles in: "Scheherazade" (Rimsky - Korsakov), "Capriccio Espagnol" (Rimsky-Korsakov), "Seven Beauties" (Kara-Karaev) and "Bolero" (Ravel).



**TATJANA BOROVIKOVA**

Soloist of The Leningrad Maly Theatre Ballet Company.

TATJANA BOROVIKOVA graduated from The Leningrad Choreographic Institute in 1952, and was immediately accepted into the Maly company. Her greatest triumph has been in the taxing Odette-Odile role in "Swan Lake" (Tchaikovsky), of which the newspaper "Leningrad Truth" has said: "The magnificent variations show the great choreographic qualities of the artist: smooth technique and movements, beauty and sculptural expressiveness". Apart from Odette-Odile, her repertoire includes: leading solo roles in "Twelve Months" (Bitov), "Le Corsaire" (Adam).



**LUDMILLA MORKOVINA**

Soloist of The Leningrad Maly Theatre Ballet Company.

LUDMILA MORKOVINA graduated from The Leningrad Choreographic Institute in 1958 and quickly established herself as a leading soloist of the Maly theatre. She has a brilliant technique, spontaneity and naturalness. Her repertoire includes: Odile in "Swan Lake" (Tchaikovsky), Chinese Beauty in "Seven Beauties" (Kara-Karaev) and leading roles in "Corsaire" (Adam), and "Pachita" (Minkus).



**GALINA POKRISHKINA**

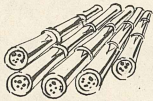
Soloist of The Leningrad Maly Theatre Ballet Company.

GALINA POKRISHKINA graduated from The Leningrad Choreographic Institute in 1955, and began her career in the Leningrad Kirov Ballet Company, joining the Maly Company a year later. Apart from dancing in the theatre, she also takes part in many ballet recitals and concerts. She has charm, and grace and an outstanding lyrical and comic talent. In 1957, she won diplomas and gold medals at the Moscow World Youth Festival. Her repertoire includes: solos in "Le Corsaire" (Adam), "Youth" (Chulaki), "Twelve months" (Bitov), "Solweig" (Grieg) and "Classical Symphony" (Prokofiev).

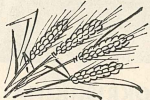




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# STORIES OF THE BALLETS

## *Pachita*

"Pachita", from which this "Grand Pas" is taken, is a ballet by Nicholas Sergeyev to the music of Minkus, an Hungarian composer who was official composer to the Bolshoi Theatre in Moscow from 1864 to 1871, when he took the same position in St. Petersburg and became a close associate of Petipa. Sergeyev, assistant maitre-de-ballet to the great Maryinsky Theatre in St. Petersburg, was in 1922 appointed maitre-de-ballet to the National Opera, Riga, where he produced several new ballets, the most successful of which were "La Fille Mal Gardee", and and "Pachita". Through his system of notation, he was largely responsible for bringing the choreography of the Russian classics to the West, and he had a profound influence on many of the brilliant younger choreographers of the twenties and thirties.

## *Swan Lake, Act III*

A grand hall. Guests who have been invited to the ball at which Siegfried will name his bride are being announced with fanfares. Among the guests are six beautiful girls. But Siegfried is indifferent to them because he loves the beautiful swan-maiden, Odette. Von Rothbart, in the robes of a Knight of the Black Swan, enters with his daughter, Odile, who strikingly resembles Odette. Bewitched, Siegfried believes Odile is his beloved swan-maiden. Meanwhile, the ball begins and the foreign guests dance in the style of their native countries. Odile dances last, and provokes from Siegfried a declaration of love, thus breaking his oath to Odette. Siegfried announces that he has decided to marry the daughter of the Knight of the Black Swan. Exultant that the spell has not been broken, Von Rothbart and Odile disappear. Only when Odette momentarily appears at the window does Siegfried realise that he has been deceived.

## *Symphonie Classique*

Sergei Prokofiev wrote his "Symphonie Classique" in 1916-17, as a light-hearted essay in the modern treatment of classical form and style. The choreographer, Konstantin Boyarsky, has created, to match the music, a series of choreographic pictures on the theme of love — lyric, gay and ironic.

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# DIVERTISSEMENTS (Continued)

## THE DYING SWAN

Music by Saint-Saens

Choreography by Fokine

Ludmila Safronova

-----

## CLASSICAL SYMPHONY

Music by Prokofiev

Choreography by Konstantin Boyarsky

LARISSA KLIMOVA, NATALIA IANANIS, MARIA MAZUN, GALINA  
POKRISHKINA, TATJANA BOROVIKOVA, SVETLANA FADIYEVA, ADOL  
KHAMZIN, ELBRUS GIOYEV, VICTOR TOULUBIEV and  
CORPS DE BALLET

-----

Conductor: YURI BOGDANOV  
(Honoured Artist of the U.S.S.R.)

Chief Choreographer of The Maly Theatre: PETR GUSEV  
(Honoured Artist of the U.S.S.R.)

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### EXECUTIVE STAFFS

#### Leningrad Maly Theatre Ballet Company

Director of the Leningrad Maly Theatre .....	<b>BORIS J. ZAGURSKIJ</b>
Cultural Manager of the Leningrad State Executive Committee, Assistant Manager of the Tour .....	ALEXANDER L. SERGEEV
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First Ballet Master .....	PETR A. GUSEV
Conductor .....	EVGEN M. KORENBLIT
Conductor .....	YURI BOGDANOV
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Musical Director .....	OLGA P. PODGOZNOVA

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Publicity and Public Relations .....	JOHN MOSES
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Stage Director .....	RONALD DENSON
Chief Electrician .....	ROBERT CUNNINGHAM
Wardrobe Master .....	WILLIAM PATERSON
Wardrobe Mistress .....	FLORENCE HIRD

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**LARISSÉ KLIMOVA**

Soloist of The Leningrad Maly Theatre Ballet Company.

LARISSÉ KLIMOVA is a graduate of The Leningrad Choreographic Institute, and in spite of her youth — she is 24 — she is highly regarded as a thoughtful dancer with a wide range of interests and excellent taste. The famous Russian ballerina Vecheslova has written of her: "She distinguished herself by an inner gift. She has rare smoothness of movement. In the part of Chloe (in Ravel's 'Daphnis and Chloe') her masterly dancing had the look of a delicate Greek fresco, and her inspired art achieved special meaning". Apart from Chloe, her repertoire includes Aisha in "Seven Beauties" (Kara-Karaev), Odette in "Swan Lake" (Tchaikovsky), and solos in "Classical Symphony" (Prokofiev).



**NATALIA IANANIS**

Soloist of The Leningrad Maly Theatre Ballet Company

NATALIA IANANIS graduated from the Leningrad Choreographic Institute in 1956, and immediately joined the Maly Company. Her performances are distinguished by their musical subtlety and graceful femininity. She quickly established herself as a soloist. Her repertoire includes: Queen of the Icy Kingdom in "Solveig" (Grieg), Chloe in "Daphnis and Chloe" (Ravel), solo in "Classical Symphony" (Prokofiev).



**ADOL KHAMZIN**

Soloist of The Leningrad Maly Theatre Ballet Company.

ADOL KHAMZIN graduated from The Leningrad Choreographic Institute in 1953 and was immediately accepted into the Maly Theatre Ballet group. His diligence and ability quickly won him leading roles and the press in Russia and abroad has often pointed out his outstanding abilities. "Soviet Culture" has said of him: "Khamzin has great theatrical charm and his technique is remarkable". An Helsinki critic said of him in 1957: "The elegant Adol Khamzin is lithe and soft like a noble animal, full of masculine grace in all his movements". His repertoire includes: leading roles in "Twelve Months" (Bitov), "Seven Beauties" (Kara-Karaev), "Blue Danube" (Strauss), "Coppelia" (Delibes), Siegfried in "Swan Lake" (Tchaikovsky) and "Francesca da Rimini" (Tchaikovsky).



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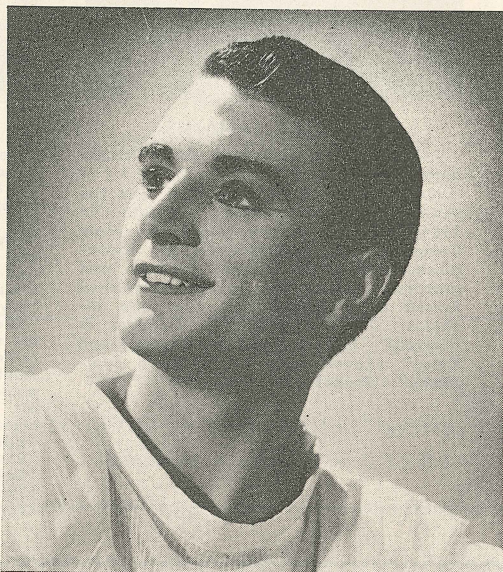
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### **GALINA POLUCH**

Soloist of The Leningrad Maly Theatre Ballet Company.

GALINA POLUCH graduated from The Leningrad Choreographic Institute in 1952 and immediately joined The Maly Theatre Company. Her repertoire includes leading roles and solos in: "Blue Danube" (Strauss), "Youth" (Chulaki), "Eros" (Tchaikovsky), "Corsaire" (Adam), "Coppelia" (Delibes) and "Swan Lake" (Tchaikovsky).



### **SVETLANA FADIYEVA**

Soloist of The Leningrad Maly Theatre Ballet Company.

SVETLANA FADIYEVA. A graduate of The Leningrad Choreographic Institute, has worked in the Maly Company since 1955. She is a talented dancer with a very high leap and a fiery, impetuous, buoyant style. Her repertoire includes: solos in "Classical Symphony" (Prokofiev), "Swan Lake" (Tchaikovsky), and "Seven Beauties" (Kara-Karaev).

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# The Leningrad Maly Theatre Ballet Company

## *Background Notes*

The Leningrad Maly Theatre Ballet Company comes to Australia direct from the home of Russian ballet; classical ballet, in fact, as the world now knows it, is based on the traditional techniques evolved from the French Court ballet of the 17th and 18th centuries, the Italian schools of the 19th century, and the Imperial Academy of Dancing in St. Petersburg — now Leningrad.

The Maly Theatre itself was created in 1918, and embodied not only the traditions and techniques of classical ballet, but has also become known throughout Russia for its modern and experimental ballet and opera productions.

Thus, during its Australian tour, the company will offer examples of both classical and modern ballet. From its classical repertoire, it is bringing Tchaikovsky's "Swan Lake", which was first performed in Moscow, at the Bolshoi Theatre, on March 4, 1877. From its modern repertoire, it is bringing "Seven Beauties" with music by Kara-Karaev, a pupil of Shostakovich, and choreography by Petr Gusev. This ballet had its first performance in the Baku Opera House in 1952.

(Continued on Page 14)



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## *Background Notes — Continued*

Also in the repertoire for the Australian tour is a ballet "Pachita", which links two of the great names in classical Russian ballet—Ludwig Minkus, the composer, and Marius Petipa, the choreographer.

Minkus, born in Vienna in 1827, was an Hungarian who became the official composer to the ballet at the Bolshoi Theatre in 1864, and in 1871 went to St. Petersburg (now Leningrad) to take up the same position. In Leningrad he became a close associate of Marius Petipa.

Born in Marseilles in 1822, Petipa made an international reputation as a dancer (in Belgium, France and America) before he went to St. Petersburg as premier danseur in 1847. In 1862 he was appointed maitre de ballet and before he died in 1910 he produced 54 new ballets, as well as reviving a number of old productions and providing dances for many operas.

According to the British ballet authority G. B. L. Wilson, Petipa virtually created the Russian dancer and the magnificent technique which is the legacy of his work has been common to all Russian dancers since his time.

In its first few years, the Maly Theatre was exclusively an opera house, and its ballet activities were confined to scenes within opera productions.

But in 1931 a separate ballet company was formed, with Feodor Lopokov, a famed dancer and choreographer, as Director. Under the direction of Lopokov (who provided choreography for Igor Stravinsky's history-making "The Firebird" and Shostakovich's "The Bright Stream") and choreographer Leonid Lavrosky ("Red Poppy", with music by Gliere, and Prokofiev's "The Stone Flower") the Maly Theatre introduced many new and important works to the ballet stage.

As the number of dancers in the company grew from 50 to more than 100, so did the theatre's reputation. Without setting aside, and indeed building on the basis techniques of classical ballet, the Maly's choreographers introduced elements of national dancing and resurrected the brilliant art of pantomime.

The Maly's repertoire is enormous, and catholic. It includes Tchaikovsky's "Swan Lake" and "Francesca da Rimini", a ballet based on Prokofiev's Classical Symphony, Rimsky-Korsakov's "Scheherazade", Ravel's "Daphnis and Chloe", as well as ballets like "Seven Beauties" and "Youth", a ballet choreographed by Fenster with music by Chulaki.





**VENIAMIN ZIMIN**

Soloist of The Leningrad Maly Theatre Ballet Company.

VENIAMIN ZIMIN graduated from The Leningrad Choreographic Institute in 1952 and immediately was accepted into the Maly company. His great ability, even as a young dancer, allowed him to very quickly establish himself as a leading soloist. He dances equally well in tragic, lyrical or comic parts, and with the company, he has toured Iceland, Denmark, Finland, France and Albania. "Pravda" said of him in 1956: "He not only dances beautifully, but also convincingly portrays the psychological aspects of a ballet's plot". An Helsinki critic said of him: "Zimin, without doubt, is a dancer of the first class, with a brilliant technique. Of special interest were his quick, light jumps". His repertoire includes: Franz in "Coppelia" (Delibes) and leading roles in "Corsaire" (Adam), "Francesca da Rimini" (Tchaikovsky), and "Twelve Months" (Bitov).



**NICOLAI BOYARCHIKOV**

Soloist of The Leningrad Maly Theatre Ballet Company.

NICOLAI BOYARCHIKOV graduated from The Leningrad Choreographic Institute in 1954 and immediately joined the Maly Theatre, Company. Soon after, he was assigned to the Soviet Army Song and Dance Ensemble, in which he performed folk and soldiers' dances of many countries. In 1958 he returned to the Maly company. His fine appearance, charm and masculinity make him one of the company's leading dancers. His repertoire includes: Minister in "Twelve Months" (Bitov), Smisk in "Seven Beauties" (Kara-Karaev) and leading roles in "Swan Lake" (Tchaikovsky) and "Classical Symphony" (Prokofiev).

● **ELBRUS GIOYEV** Soloist of the Leningrad Maly Theatre Ballet Company.

ELBRUS GIOYEV graduated from The Leningrad Choreographic Institute in 1955, and was assigned to the Chelabrinski Theatre, where, within a very short time he was dancing Siegfried in "Swan Lake" (Tchaikovsky) and Vadai in "The Fountain of Bakhchiserai", the ballet based on Pushkin's poem, with music by Boris Asafiev, and one of the most important Soviet ballet. In 1956, he transferred to other Maly Theatre, and has important roles in "Swan Lake", "Twelve Months" (Bitov), "La Valse" (Ravel) and "The Blue Danube" (Strauss). He is a bold dancer with a vivid temperament, and a high, light leap.

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Treasurer .....	<b>David Petersen</b>	Properties .....	<b>J. Sidoli</b> and Assistants
Publicity .....	<b>Lawrence Rhodes</b>		

The Management reserves the right to make any alteration in the cast which may be rendered necessary by illness or any other unavoidable cause.

Taking of photographs in the auditorium is strictly prohibited.

The Management reserves the right to refuse admittance at discretion.

**CREDITS**

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which include such Ballet excerpts and divertissements as Concerto (to Schumann's music), the Don Quichotte pas de deux, Saint-Saens' The Dying Swan, the grand Pas de deux from Romeo and Juliette, Delibes' Sylvia and excerpts from Les Sylphides.

**Pianist: M. ROGER BOUTRY**

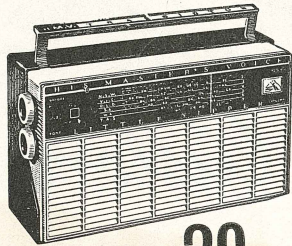
In addition to having reached the top position of "Danseuse Etoile" at the Paris Opera, CLAUDE BESSY achieved great success with the American Ballet Theatre at the New York Metropolitan Opera House in 1959. The same year, she appeared on American Television, dancing with Gene Kelly. In 1960 the American Ballet brought her to the 'Met'. for another season, when she repeated her previous triumphs. She created L'Atlantide at the Paris Opera. She was an immense success in the dramatic role of Phedre. An artiste of great beauty, she is ideally partnered by Attilio Labis.

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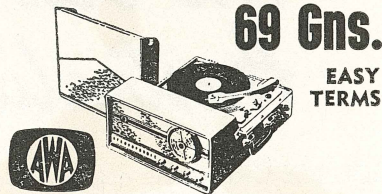


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