Direct from Moscow, Russia

Russian National Ballet
Company of 50

Artistic Director: Elena Radchenko

The Russian National Ballet 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 new-found 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 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 4-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. Ms. Radchenko is the founder of the Russian National Ballet, 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 Bayadere, The Sleeping Beauty, Swan Lake, Raymonda, Paquita, Coppelia and La Sylphide, as well as productions of, among others, The Nutcracker, Sylvia, and La Fille Mal Gardee.
ROMEO and JULIET

Full-length Ballet in One Act
Music by Pyotr Ilyich Tchaikowski
Original choreography by Elena Radchenko
Choreography assistant – Alexander Daev
Sets and costumes by Elena and Sergey Radchenko
Libretto by Elena and Sergei Radchenko

CAST
Juliet - Hanna Zimovchenko, Maria Sokolnikova
Romeo - Dmitriy Sitkevich, Pavel Bochkovskiy
Mercucio - Vladimir Tapkharov
Tibald - Evgeniy Ermakov
Capuletti father & mother – Evgeniy Rudakov, Natalia Ivanova-Milena Stashina
Plus Corps de ballet

PROGRAM NOTES

The idea of creating the play belongs to Elena Radchenko, who is also a choreographer and co-author of probably the music for the ballet. Helen went to the production of the play is very creative. She used the works of Tchaikovsky: fantasy-overture «Romeo and Juliet» and the Symphony number 6 in B minor, Op. 74 «Pathetique.» Merge some parts of both works, we got a full one-act ballet that is unique in its kind. Scenery designer, Sergei Radchenko is. choreographed fight scenes staged Alexander Daev.
Premiered in 2010 in Moscow.

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. There are Mercutio and Benvolio with friends. They try to persuade their 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 the strangers at the celebration, he starts a fight with Mercutio. However Mercutio makes fun of Tybalt and cheers everybody up. Mercutio, Romeo’s best friend, gets villainously killed by Tybalt in a brawl. Romeo confronts and accidentally slays Tybalt, who dies before the Capulets’ eyes. They are in grief and ask for revenge. Romeo runs away. He hurries to a rendezvous with his beloved Juliet. Risking his life, Romeo gets into Juliet’s bedroom.

(more)
Scene 2

The loving couple meet. They carry on a dialogue. They vow fidelity until death parts
them and become a husband and a wife. Suddenly a nurse appears and warns that Juliet’s
parents and Paris are coming. They have chosen him as a rich fiancée 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 looks dead and the wedding with Paris can be cancelled. Juliet takes the drug to
fall asleep, but Romeo does not know anything about it. Learning about Juliet’s death, he
runs into her bedroom to die next to her. Romeo sees Juliet and believes that she is dead.
He cannot imagine life without her so he has some poison prepared and 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”
CARMEN

Full-length Ballet in One Act
Music by Rodion Shchedrin (b.1932) after Georges Bizet (1838-1875)
Choreography by Alberto Alonso (1967)
First production 1967, Moscow
Based on a story by Prosper Merimee
Additional choreography and staging by Iryna Kovalova

CAST

Carmen – Maria Klyeva, Milena Stashina
Hose – Alexander Daev
Torero – Nurlan Kinerbaev
Fate – Elena Khorosheva
Korikhidor – Evgeniy Rudakov, Artem Deberdeev
Plus…Corps de ballet

PROGRAM NOTES

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 Jose 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.

The program says, "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.