



胡桃夹子
P.I.Tchaikovsky 

THESSALONIKI STATE SYMPHONY ORCHESTRA
HELLENIC MINISTRY OF CULTURE



THE THESSALONIKI STATE SYMPHONY ORCHESTRA PRESENTS:

The
Nutcracker ballet
by P.I.Tchaikovsky

with the **Universal Ballet**

CHILDREN DANCERS FROM THE KALAMARIA MUNICIPALITY DANCE SCHOOL

Premiere
December 6, 2002

THESSALONIKI CONCERT HALL

Following performances: December 7, 8, 9 & 10

PRODUCTION
THESSALONIKI STATE SYMPHONY ORCHESTRA, 2002

Nutcracker

WITH THE SUPPORT OF THE MUNICIPALITY OF THESSALONIKI - DEPARTMENT OF CULTURE

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DESIGN: Visual Options

FILM SEPARATION: Chromanalysis

PRINT PROCESS: Kourtides - Milarakis

T.S.S.O. PHOTOGRAPHS: Nondas Stylianides / Visual Options

The Thessaloniki State Symphony Orchestra would like to thank the directors and the personnel of the Organization of Thessaloniki Concert Hall for their valuable assistance on the production of the "Nutcracker" ballet

This programme is printed in limited copies for visually impaired people



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Peter Ilyich Tchaikovsky (1840-1893)
Composer



The early years

Peter Ilyich Tchaikovsky was born on May 7, 1840 in Kamsko-Votkinsk, a mining town in the district of Vyatka. His father was chief inspector of the mines, his mother a woman of Huguenot descent and neurotic disposition. In 1850, six years after the birth of her last child, his mother gave birth to twins, Anatol and Modest, of whom Modest in particular was to loom large in the composer's later life. For the moment, this was a happy time. Between the age of four and eight he had the attention of a French governess who taught him French and German, but her departure was a sore blow, exacerbated two years later, in 1850, when he was sent away from home to law school in St Petersburg. There he encountered homosexual practices that drew out or confirmed his own inclinations.

In 1854 his mother died suddenly of cholera. Until this time music seems to have been for him no more than it would have been for any child of his time and class: he had taken piano lessons; he had been much impressed by the family's musical box. But now, in the immediate wake of his mother's death, he began to compose, and so was established the practice of writing music as an emotional outlet.

By 1863, however, he had made his decision: he was twenty-three. Since leaving law school in 1859 he had lived a double life, working at the Ministry of Justice and attending regular classes in music, latterly at the St Petersburg Conservatory. Now he entered this establishment definitively as a student and stayed there for two and a half years, under the tutelage of Anton Rubinstein, the Conservatory's director.

His graduation exercise, performed in January 1866, was a cantata setting Schiller's *Ode to Joy*, which though severely criticized in the press earned him a silver medal.

For even before graduating he had been offered, and had accepted, a teaching post in Moscow, at the institution that during the course of 1866 was to be established as the Moscow Conservatory. The director here was Nikolai Rubinstein, brother of Anton, a man more receptive to new ideas, especially to those concerning nationalist music that were circulating in the group around Balakirev in St Petersburg. Encouraged by him, Tchaikovsky embarked on his *First Symphony*, in G minor. Its subtitle, *Winter daydreams*, suggests the Romantic mood, and the element of autobiography is not vitiated by the use of folkstyle themes in three of the four movements: only the scherzo, which is placed third, is free of them.

Tchaikovsky's next major undertaking was his first opera. He turned to a play by Ostrovsky, *The Voyevoda*, and completed the composition between March 1867 and the summer of 1868, when he was visiting Paris. He had incorporated much of the music in another opera, *The Oprichnik* (1870-2), and in his ballet *Swan Lake* (1875-6). In 1867 he met Berlioz, who had already been a wild influence on *The Storm*, and the next year he made the acquaintance of Balakirev and his circle, among whom were Mussorgsky, Borodin and Rimsky-Korsakov.

Balakirev criticized the young Tchaikovsky's symphonic fantasia *Fate* (1868), and then had a close hand in shaping his next orchestral piece, the fantasy overture *Romeo and Juliet*. He composed this in October-November 1869, then revised it the next summer in response to Balakirev's adverse comments, and so created his first major work. The subject of fate's tragic intervention in romantic love was one that appealed to him very strongly; the strength of the appeal is obvious in the love music that swells so passionately in the orchestra. Next came another opera, Tchaikovsky's fourth after *The Voyevoda*, *Undine* and *The Oprichnik*. It was, for the first time, a fantastic comedy, based on a Gogol story: *Vakula the Smith*, refashioned in 1885 as *The Slippers*.

Important works

The important works that followed *Vakula* were, however, mostly orchestral, and they came in a flood: the *First Piano Concerto* (1874-5), the *Third Symphony* (1875-6), *Swan Lake* (1875-6), the symphonic fantasia *Francesca da Rimini* (1876), the *Variations on a Rococo Theme* for cello and orchestra (also 1876), the *Fourth Symphony* (1877-8) and the *Violin Concerto* (1878). No other period in Tchaikovsky's life was so richly filled with masterpieces, and the achievement becomes all the more remarkable considering that while working on his *Fourth Symphony* Tchaikovsky also wrote his opera *Eugene Onegin*.

Tchaikovsky's ballet *Swan Lake* was composed between the summer of 1875 and the spring of 1876. This was one of the very first full-length ballet scores written by a major composer, and apparently Tchaikovsky wrote it before he had heard Delibes's *Coppelia* (1870), which was the only serious predecessor to *Swan Lake*. The success of the latter has to be seen, therefore, as a sign of a natural aptitude. Partly it was a matter of style: movements in symphonic works had already shown Tchaikovsky's fascination with the waltz (examples have been mentioned in the *First Piano Concerto* as well as in the *Third Symphony*). Moreover, many of his songs, smaller piano pieces (such as the illustrative cycle *The Seasons*, 1875-6) and operatic numbers had demonstrated his delight in creating small sound-pictures of the kind found in *Swan Lake*. But one may detect also another sort of attraction in the world of ballet, more psychological than musical. Ballet offered Tchaikovsky an ideal world, a glamorous paradise in which fears could be dissolved and hopes realized.

With its story of doomed love the ballet *Swan Lake* returned to the emotional atmosphere of *Romeo and Juliet*. The narrative is faithfully followed in the score, but the best parts of the music are the set pieces: the dances for the swans, including a characteristic waltz, and the suite of regional dances interpolated into the final act. For ballet tastes of the 1870s, however, the music was simply too good, and the first production was poorly received.



It was not until 1895 that *Swan Lake* was revealed as a masterpiece, given new choreography by Marius Petipa and Lev Ivanov, the first choreographers respectively of the later ballets *The Sleeping Beauty* and *The Nutcracker*. By then, though, Tchaikovsky was dead.

While working on *Swan Lake* the composer had written his *Third String Quartet* in E flat minor (1876), an intensely tragic piece dedicated to the memory of his violinist friend Ferdinand Laub. This had been started in Paris, where he had been deeply impressed by a performance of *Carmen* and stimulated to search for a similarly subject for himself. So he decided for the tale of *Francesca da Rimini*, composing it in a feverishly passionate and noisy symphonic fantasia.

His next orchestral work, written straight afterwards in December 1876, was quite different, but equally personal. It was the set of *Variations on a Rococo Theme* for cello and orchestra, delightful and suave music that suggests that the eighteenth century, like the ballet stage, was for Tchaikovsky an ideal world into which he could escape. The *Rococo Theme* is in fact his own, but the graciousness is that of a chocolate-box Mozart, and the work is evidence of an idealizing veneration of that composer which would also infiltrate later compositions - not least, of course, the suite of arrangements that Tchaikovsky published as the fourth of his orchestral suites, with the subtitle *Mozartiana* (1887).

Meeting Madame Von Meck

At about the time of the *Rococo Variations* Tchaikovsky began his curious association with Nadezhda von Meck, an enormously wealthy widow who for fourteen years was his confidante as he was hers. Yet they never spoke with each other - that was her condition - for both of them, the correspondence offered a contact that could be controlled. It was also exceedingly fortunate for posterity that Tchaikovsky's feelings were thus recorded at a critical period in his life, for it was within a few months of the initiation of this correspondence that he took the long-considered decision to marry.

Since the beginning of 1876, at least, he had been looking for release from his homosexual cravings in marriage. Then in the spring of 1877, with his *Fourth Symphony*, its fateful tragedy already begun, he received a written declaration of love from one Antonina Ivanovna Milyukova. Almost as if art were setting out to imitate life, he thereupon picked up Pushkin's verse novel *Eugene Onegin*. According to letters to his brother Modest, Tchaikovsky had told Antonina that their marriage could be only a platonic, but even this degree of proximity to her rapidly grew beyond endurance. By early August he had fled to the estate of his sister Alexandra (Sasha) Davydov at Kamenka in the Ukraine, always a haven for him. There he began to orchestrate the *Fourth Symphony* and continued his work on *Eugene Onegin*. A doctor ordered him never to see Antonina again and to take a complete rest. Proceedings for legal separation were set in train by his brother Anatol, who then took the composer off to western Europe to recuperate.

But that was still more than a year ahead when Tchaikovsky returned at last to Moscow, almost at once to resign from his post at the Conservatory. Mme von Meck was now guaranteeing him a comfortable income, and so he had no financial need to teach. But perhaps even more important to his decision was the knowledge that his homosexual inclination was now public. This made it difficult for him to engage in close contact for the moment with anyone outside the family.

Ballets & Symphonies

All this brought about a phase of creative depression. During the previous three or four years his music had been fuelled by his sexual guilt, his despair and the emotional catastrophe of his marriage. Now, for several years he produced nothing of the first importance. The first performance of *Mazeppa*, at the Bolshoi on February 15, 1894, came near the start of a year that marked an upswing in the composer's fortunes. In March Tchaikovsky was decorated by the Tsar with the Order of St Vladimir, albeit fourth class, and in October a revival of *Eugene Onegin* in St Petersburg met with great success.



All the works of 1884 may be regarded as preparations for the renewed creative achievement of the following years. Tchaikovsky set to work at last on a new symphony, though this time one with a program drawn not from his own direct experience but from the reflection of that experience he found in a dramatic poem, Byron's *Manfred*.

On 31 January 1887, Tchaikovsky conducted the first performance of *The Slippers* at the Bolshoi, his first appearance as a conductor for almost a decade. Later he set out on his first foreign tour as a conductor, traveling between December 1887 and April 1888, and taking in Leipzig, Hamburg, Berlin, Prague, Paris and London. He met Brahms for the first time, and he also made the acquaintance of Grieg, Dvořak, Gounod, Fauré, Massenet and Widor. The completion of the *Fifth Symphony* and *Hamlet* went hand in hand with the composition of a further group of six songs, to French poems. Then in December 1888 he started work on a full-length ballet, *The Sleeping Beauty*, commissioned by the Imperial Theatres. His conducting tour interrupted the composition, but he carried on with it during a long return journey by sea from Marseilles via Constantinople to Batum, and finished the essential work at home in June 1889. However, as before with *Swan Lake*, the merits of his ballet music were not immediately recognized. He himself was disappointed by the aloof reaction of the Tsar, and the ballet did not become a mainstay of the repertory until its high quality had been demonstrated by Diaghilev's revival in 1921, a whole generation after Tchaikovsky's death.

The autumn of 1890 brought a bitter return to reality. He received a letter from Mme von Meck in which she stated that she was financially unable to continue his allowance, and that therefore their correspondence must come to an end. Composition, however, went forward on several fronts. The success of *The Queen of Spades* led to another commission from the imperial theaters, for a double bill of opera and ballet eventually fulfilled by *Iolanta* and *The Nutcracker*. Tchaikovsky worked on the latter between February 1891 and April 1892, and on the opera in the middle of that period, during the second half of 1891.

Iolanta and *The Nutcracker* were first performed at the Maryinsky on December 18, 1892. Once again the reception of a Tchaikovsky ballet was disappointing, though the weak opera, curiously enough, was liked. The link between the two works is that they are both fairytales, *Iolanta* being Andersen-esque and *The Nutcracker* having its origins in one of E.T.A. Hoffmann's fantastic stories. *The Nutcracker*, by contrast, is very much a work in its own right, and it is perhaps a pity that the popular orchestral suite, consisting mostly of characteristic dances from the final *divertissement*, has captured attention at the expense of much fine music elsewhere in the score (the use of the celesta, for instance, is not restricted to the *Dance of the Sugar-Plum Fairy*). The music is appropriately sugary throughout, but it is done with the exact craftsmanship that can make a toy into a work of art.

The mature years

The period of *The Nutcracker* had been another time of travel. Between March and May 1891 Tchaikovsky had made a tour of the United States, again conducting concerts, and there were further tours of western Europe at the beginning of 1892 and in the winter of 1892-3. Returning home in February he began working on a new symphony. Again there was a programme, which seems to have been sketched some time in 1892: "*The ultimate essence of the plan of the symphony is LIFE*".

He made a last visit to England, where he conducted his *Fourth Symphony* for the Royal Philharmonic Society and received the honorary degree of Doctor of Music at Cambridge, along with Saint-Saëns, Boito and Bruch. He returned home, and finished the orchestration of the *Sixth Symphony* on the last day of August. On October 28 it had its premiere, in St Petersburg. The day afterwards Modest suggested the title *Pathétique* for it: clearly its intensely personal character had not escaped him. It was the only important work Tchaikovsky completed after finishing *The Nutcracker* in April 1892.

It stands alone, therefore, in documenting his life - as his music had always done - during the period of more than eighteen months leading up to his suicide on November 6, 1893, just nine days after the premiere.

Until 1978, when the story of Tchaikovsky's suicide was established, it was widely believed that he died of cholera contracted from drinking unboiled water, but it seems more likely that the cause of death was arsenical poisoning, self-administered. Apparently, a certain Russian aristocrat had written a letter accusing the composer of having a homosexual affair with his nephew, and had given the letter to an old pupil of Tchaikovsky's own law school. The result was what must have been predicted. The ex-pupil called a meeting of law school alumni to debate the matter, and it was decided that Tchaikovsky should save the honor of the school by killing himself.

Text selection: Evelin Voigtmann

Москва 15 июля 1877г.

№ 20

Здесь прилагаю в Москву и отправившие
в Консерваторию по почте письмо Ваше,
дочери Надежда Филаретовна. В том сое-
-томии нервной возбудимости, в кото-
-ром я теперь нахожусь, Ваше дружеское
слово означает ко мне, - по-
-благодарности

E.T.A.Hoffmann (1776-1822)

Novelist, Short Story Writer, Composer



A German romantic writer whose split personality found its way into his bizarre, and sometimes supernatural stories that were precursors to Surrealism and the modern horror genre

Biography

E.T.A.Hoffmann was born on January 24, 1776 in Königsberg (Germany). He was the son of a lawyer in the Prussian civil service, but was brought up, or rather not brought up, by his uncle after his parents divorced when he was three.

His first love was art and he originally planned to become a painter, but his interests in music and literature later won out. In his youth he studied both sciences and arts - music, drawing, painting - and learned everything easily. He entered the university of Königsberg where he studied law and had then an unsettled career.

He changed his third name, Wilhelm, to Amadeus in 1813 in homage to the great composer Wolfgang Amadeus Mozart (1756-1791). Hoffmann's early aspirations were towards music and painting - he left behind a symphony, nine operas, and two masses. Other compositions include vocal, chamber, orchestral, and piano works.

Hoffmann worked as a Prussian law officer and then had several positions as conductor, critic, and theatrical musical director in Bamberg and Dresden until 1814.

His self-destructive mood was more than evident during his life. At the beginning of his legal career, he drew caricatures of the officials he worked with. He was summarily banished to a remote Polish village, where he found his wife, Maria Thekla Michaelina Rorer-Tracinska (Micha), to whom he got married in 1802.

He recognized that he would never be a great composer, so he turned to writing. Now in his thirties, Hoffmann started writing musical criticism that got him a book contract for a series of tales and reviews about music. Hoffmann now found success on several fronts: his musical was a success, he received an important court position, and the first collection of his 'bizarre' tales came out. Over the next few years, he successfully maintained his double life as a respected court official by day and a somewhat debauched fantasist with a strong taste for the bizarre by night. He was the person to read if you read at all.

Stories and novels poured from his pen and everything was going so well that another self destructive move was well overdue. Hoffmann was then appointed to an important commission that investigated treason and "*other dangerous activities*". He decided to caricature some of the officials on his own commission and satirize the entire proceeding in his next novel. Charges were brought against Hoffmann but proceedings were delayed because of an illness that affected his ability to control his limbs, a result of his excessive lifestyle. He never recovered and only managed to escape persecution by dying. E.T.A. Hoffmann died on June 25, 1822 in Frankfurt.

His work

In middle life he became interested in writing. Most of his best work was the product of his last ten years, before his early death following an illness. Hoffmann's fiction is considered the first flowering of the horror and fantasy short story.

He has fired the imaginations of generations all over the world and is considered the father of several literary movements, from surrealism to the modern supernatural and horror genres.

The illusion of reality, the duality of personality and the presence of supernatural forces dominate his work. The consequences for a man of imagination, either retreating entirely in a world of literature or suffering madness and destruction.

The masterful use of suspense and supernatural descriptions are so absorbing that the reader believes the main character's fantasies when they are described and then doubts them as delusion when other characters do.

The style is smooth, emotional, personal and persuasive - an excellent example of the fantastic and psychological effects that the Romantic tradition can achieve. The narrator often makes his "presence" known to further blur the line between fiction and reality, giving the story an added personal touch and authenticity.

Ritter Gluck (1809) was Hoffmann's first weird tale. It juxtaposed interpretations of madness and possession in a musician who believes that he is the composer Gluck. To pursue his interpretations of music, Hoffmann created an alter ego in the form of an imaginary musician, Johannes Kreisler. His musical background is seen among others in the stories *Don Juan* (1813), in which a hotel guest undergoes supernatural experience while watching a performance of Mozart's opera *Don Giovanni*, *Councillor Krespel* (1816), in which a young girl dies when encouraged to produce the perfect voice. In 1816 Hoffmann attained a high position in the Supreme Court in Berlin; before it he had suffered from poverty in Leipzig. An additional problem was Napoleonic Wars which shook Europe from 1792 until 1815, and forced occasionally Hoffmann to move from town to town. His struggle between two roles, as a bureaucrat and as an artist, underlined many of his works, which attacked against bourgeois world. In the story *Der Goldene Topf* (1814) Hoffmann depicted the battle between the artistic world and the philistine, and *Das Fräulein von Scuderi* (1819) was about a goldsmith, a highly respected citizen, who becomes at night a criminal. Hoffmann's shorter tales were mostly published in the collections PHANTASIESTÜCKE (1814) and NACHTSTÜCKE (1817), which inspired Offenbach (1819-1880) to compose his opera *The Tales of Hoffmann*.

Delibes's ballet *Coppilia* and Tchaikovsky's *Nutcracker* are also based on Hoffmann's tales. The original tale for Tchaikovsky's ballet, *The Nutcracker and The Mouse King* was from 1816; it was not so much a story for children as about children and mystical events during the Christmas.

Hoffmann died in Berlin from progressive paralysis on June 25, 1822. His tales, which weave the fantastic closely into real world, had enormous influence particularly in the United States, and affected the writings of Washington Irving, Nathaniel Hawthorne and Edgar Allan Poe.

The Swiss psychiatrist Carl Jung read the *The Devil's Elixirs* in 1909. He found its problems "palpably real" and it also influenced his theory of the archetypes. Freud referred to the novel in his study *The Uncanny* (1919) but he had written already in 1885 in a letter to Martha Bernays: "*I have been reading off and on a few things by the 'mad' Hoffmann, mad, fantastic stuff, here and there a brilliant thought*".

E. T. A. Hoffmann

For more information see:

<http://www.littlebluelight.com/hoffmannframe.html> (Web site for world literature, poetry and philosophy)

<http://kirjasto.sci.fi/hoffman.htm> (Web site for literature)

Text selection: Lina Milonaki





The Nutcracker is a ballet that is enjoyed all around the world every Christmas by children and adults alike.

Along with *Swan Lake* and *Sleeping Beauty*, the Nutcracker is one of the three great ballets composed by Tchaikovsky. The libretto of the ballet is based on the E.T.A. Hoffman story *The Nutcracker and the King of the Mice*.

The original production of the Nutcracker was created in 1892, with Marius Petipa beginning the choreography, and passing the task on to his assistant Lev Ivanov when his bad health prevented him from proceeding further. Although at first Tchaikovsky was not as excited about the project as he was about *Sleeping Beauty*, his interest was finally kindled, and he has produced a beautiful score with many memorable moments.

The *Nutcracker* has been reorchestrated more times than any other ballet, and the story has also been adapted many times over the past 100 years, and especially during the last 40 years in the U.S. and Europe, Universal Ballet's version is adapted from the version choreographed by Vasily Vainonen in 1934, with further adaptations by Oleg Vinogradov.

Universal Ballet has presented the *Nutcracker* every year since 1986. Often the first ballet that children come to see, it is also usually the first ballet in which young ballet dancers have the opportunity to perform. This version features students from the Universal Ballet Academy and Sun Hwa Arts School in the roles of Party Children, Soldiers, and the Sheep in Act II. This version also features a corps of 24 Snowflakes, and a Grand Pas de Deux in the second act, in which Clara and the Prince are joined by 4 Cavaliers.

Also noteworthy is the Rose Waltz in Act II, with 16 couples in beautiful rose and ivory-colored costumes weaving patterns to Tchaikovsky's sublime score.

Nutcracker

Nutcracker's story

Act 1

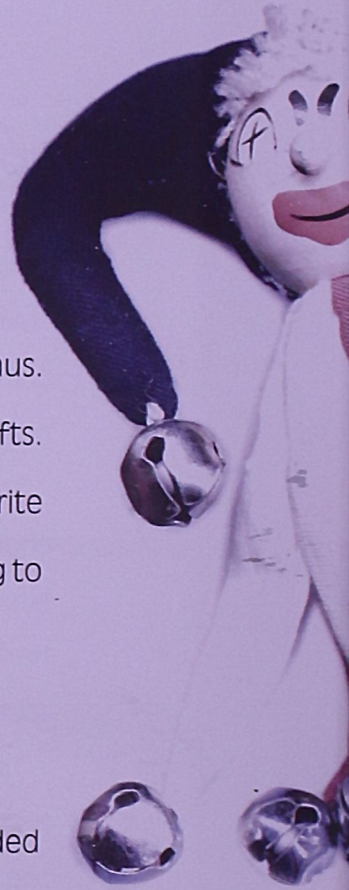
Scene 1 - A wintry Christmas Eve


Guests are hurrying to a Christmas party being held in the home of Judge Silberhaus. The children are dressed festively and their parents are moving along with many gifts. Uncle Drosselmeyer, godfather to Judge Silberhaus' daughter, Clara, and a great favorite with all the children because of his magic tricks, is also rushing to the party, not wishing to be late.

Scene 2 - The livingroom of the Silberhaus home

In the centre of the living room is a beautifully decorated Christmas tree, surrounded by presents prepared for everyone. The guests greet Mr. and Mrs. Silberhaus and each other. The doors swing open and the children run into the room. Merriment and dancing begin around the Christmas tree. The boys organize a game of soldiers while the girls dance delightedly with pretty dolls.

Drosselmeyer celebrates gaily together with them, all the while inventing various games and performing assorted magic tricks. Drosselmeyer amazes the adults and children alike. His puppet show about a beautiful princess, a handsome prince and a king of the mice attracts the special attention of the guests.






There is no end to Drosselmeyer's imagination. The children especially like the remarkable mechanical dolls, dancing as if they were alive.

With great relish, everyone awaits each new surprise, and the indefatigable Drosselmeyer shows yet one more doll, a Nutcracker with a rather odd face and huge teeth. The children don't care for the Nutcracker's appearance, and none of them is attracted to this doll.

With great pleasure, Drosselmeyer gives the Nutcracker to Clara. Affectionately hugging the doll that was rejected by everyone else, Clara begins to dance with him. Her mischievous brother Fritz tries several times to disrupt her dance. While successfully wrestling the doll from Clara's hands, he breaks it. The kind Drosselmeyer quickly repairs the broken doll, and consoling the offended Clara, returns the Nutcracker. He mildly, but firmly, admonishes Fritz for his unkind actions.

The Christmas clock strikes midnight. The satisfied guests and happy children depart for their own homes. Clara goes off to her bedroom with her gift, the cherished Nutcracker. The Christmas lights on the tree are extinguished and the living room becomes dark.





Scene 3 - Clara's bedroom

As Clara dreams, it seems that her bedroom has become illuminated with a mysterious, brooding light. To Clara, all of the objects in her room seem to be magnified. From all of the cracks in the walls appear fearsome mice. The mice rush toward the Christmas tree and begin destroying all of the festive trimmings. Suddenly the mice notice the frightened Clara in the room. Clara hides from the mice in a big armchair.

Unexpectedly, the sound of a trumpet sounds forth, and a division of good toys comes to Clara's defense - it is the tin soldiers and the cavaliers, led by the Nutcracker, who boldly leads the battle against the fearsome mice. The Nutcracker challenges the Mouse King to a duel. But they are mismatched, and the Mouse King quickly gains the upper hand. At the decisive moment, Clara rushes to the aid of her beloved Nutcracker. Throwing her slipper at the Mouse King, she distracts him, and prevents the Nutcracker from suffering a mortal blow. Summoning all his strength, the Nutcracker lands a good blow that immobilizes the Mouse King, and the mice carry him away, scattering in fear.

Drosselmeyer appears and once again performs his magic. He transforms the unsightly Nutcracker into a marvellous Prince and turns Clara into a beautiful Princess. Hand in hand, and with the aid of a magic wand given to them by Drosselmeyer, they depart on a fantastic journey!



Scene 4 - Winter forest

Clara's bedroom has been magically transformed into a winter forest of incomparable beauty. Snowflakes are falling to the ground and it seems the whole world is glistening in splendor. The wind among the trees brings in snowflakes and the shimmering snowflakes dance, beckoning Clara and the Prince into their midst. As the snowflakes finish their dance, they escort Clara and the Prince to a sleigh and bid them farewell as they journey on to further lands.

Act 2

Scene 1 - Fantastic journey

As Clara and the Prince journey onward, they are followed by the Mouse King, still angry at the injuries he suffered in the battle with the Nutcracker. He sends bats to try to capture Clara.

Travelling further, Clara and the Prince board a boat, made from a walnut shell. As the boat carries them over the sea, they are greeted by creatures of the ocean, and finally land in a grotto where they are enchanted by beautiful butterflies. Soon after, they arrive at the Kingdom of the Sweets.

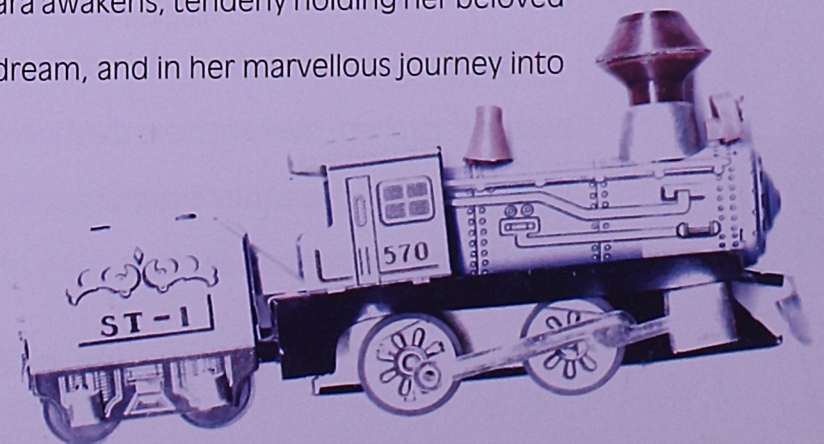


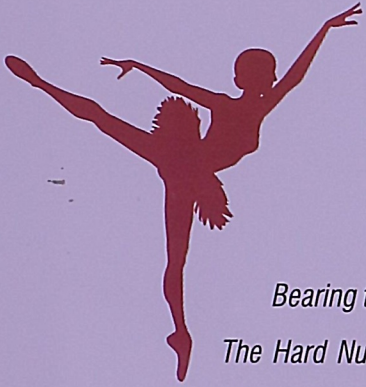
Scene 2 - The kingdom of sweets

Drosselmeyer has performed yet another amazing feat of magic, and has created a beautiful palace filled with both the dolls from Clara's room and the toys from under the Christmas tree that have all magically come to life. Fanfares announce the arrival of Clara and the Prince. In their honor, the Festival of the Toys begins. One by one, all the toys dance for Clara - the Spanish dolls, the Russian dolls, the Arabian dolls, and the Chinese dolls. After the beautiful Rose Waltz, Clara and the Prince decide to join in as well, and Clara gives a splendid performance with the help of her Prince and four Cavaliers. But, at the peak of the evening, the festivities are suddenly ended. The palace slowly disappears and darkness comes.

Scene 3 - Clara's bedroom

It is the early hours of the morning. Little Clara awakens, tenderly holding her beloved Nutcracker. She is still revelling in her magical dream, and in her marvellous journey into the land of toys.





Variations on a theme

*Bearing titles as varied as *The Magic Nutcracker*, *Alternutcracker*, *The Revolutionary Nutcracker Sweetie*, *The Hard Nut*, *Jazz Nutcracker Fantasie* and *Winter Carnival and Sugar Plums*, *The Nutcracker* has been reformed in many ways. *Ivanov's* original choreography was changed by a series of dancers and ballet masters in Russia before any version of the ballet was seen in the West.*

◆ In Moscow, in **1919**, Alexander Gorsky presented a realistic version of the ballet. Masha (as Clara is called in Russia) is transformed into the Sugar Plum Fairy and dances the grand pas de deux in Act 2 with her Nutcracker Prince. Grigorovich took this version but made Masha the only real character in the ballet, with the story taking place entirely in her imagination. A single ballerina danced the roles of Masha, Snow Queen and Sugar Plum Fairy.

◆ Back at the Maryinsky, Fyodor Lopukhov produced a controversial Nutcracker in **1928**. He divided the action into twenty-two episodes, gave the dancers text to speak from the Hoffmann story and used them to move the constructivist inspired panels that made up the set. At the beginning of the grand pas de deux the ballerina and her partner began by turning cartwheels.

◆ In **1934** Vainonen's Kirov (Maryinsky) production returned to the more traditional classical base but added more psychological references. Nureyev and Baryshnikov both grew up on this version of *The Nutcracker*.

◆ **Nureyev** used Vainonen's choreography for the prince's variation in Act 2 in his production and Baryshnikov the choreography for the Snow Scene in his. Nureyev also had Drosselmeyer turn into the Nutcracker Prince and used children only in the party. Baryshnikov delves deeper psychologically and the grand pas de deux becomes a pas de trois involving Drosselmeyer who is drawing Clara back to reality.

◆ Before the West saw a full *Nutcracker* they were treated to some odd extracts. Diaghilev's **Ballets Russes** presented a two act version of *Swan Lake* (1910) in which Nijinski danced a solo as Prince Siegfried to the music of the Sugar Plum Fairy. Ten years later, same company, same music, but this time used for the Lilac Fairy in *The Sleeping Beauty*. This also included the Danse Arabe and Danse Chinoise from *The Nutcracker* in the last act.

◆ **Anna Pavlova** toured the world with *Snowflakes*, choreographed by Ivan Clustine to music including *Nutcracker's* snow scene. This is seemingly the first occasion in which a pas de deux was danced to this music. Of course, it has since then been emulated.

◆ In **England**, the first *Nutcracker* was mounted by Sergeyev for the Vic-Wells Ballet, a predecessor of the Royal Ballet, in 1934. Sergeyev had left Russia after the October Revolution of 1917 and mounted this version based on Stepanov notation scores of the Maryinsky production that he had brought with him. His untraditional contribution to this version was to cast the actress Elsa Lanchester in the Arabian dance. He had seen her perform Ariel in *The Tempest* and decided that he must have the "Dramateek lady."

◆ **Margot Fonteyn** made her stage debut in this staging of *The Nutcracker*, April 21, **1934**. She danced as a snowflake. In 1951 Sir Frederick Ashton premiered a one act version of *The Nutcracker* which countered critics of earlier productions who found the first act story uninteresting. He dispensed with the story altogether and made a plotless dance fantasy.

◆ When the **Ballet Russes de Monte Carlo** staged a one act version in New York, the prince and Marie grew up to adults who danced the grand pas de deux in Act 2. At one performance in Hollywood, future President Reagan's daughter Maureen played the role of Clara.

◆ The first full length production of *The Nutcracker* mounted in **North America** was by William Christensen for San Francisco Opera Ballet in **1944**. Mr. Christensen had extensive discussions with both Danilova and **Balanchine** before setting about this project as he himself had never seen the full ballet. A decade later, in creating the first full length ballet for the New York City Ballet, Balanchine asserted *The Nutcracker's* hold over the American public. Balanchine had danced in *The Nutcracker* at the Maryinsky Theater in a variety of roles ranging from child prince to Mouse King and Trepak. Balanchine did not use a Snow Queen but introduced a secondary ballerina role in the Dewdrop. He also changed the structure of the grand pas de deux by having the Sugar Plum Fairy perform her variation at the beginning of the second act, omitting the cavalier's variation, thus leaving only the adagio and coda sections for later.

In 1958 the pas de deux became a pas de cinq, the ballerina being partnered by 4 men from the preceding divertissements. With New York City Ballet's move to Lincoln Center in 1964, new sets were commissioned to fill the larger stage. The pas de deux was reinstated and the Arabian variation changed from one for a man to one for a woman. Balanchine's choreography is probably the most emulated around the world today.

◆ **Osvalso Riofrancas'** production for **Pennsylvania Ballet** had Drosselmeyer exist only in Clara's imagination. Nureyev's staging developed Drosselmeyer's character to turn into the prince and dance with Clara in the grand pas de deux.

◆ **Peter Darrell** for the Scottish ballet had Drosselmeyer as a real magician whose accomplices turn into the Snow Queen, Sugar Plum Fairy and Nutcracker Prince. The chorus that sings in the snow scene was brought on stage as carolers.

◆ Never one to leave things as they are, **Roland Petit** made his Drosselmeyer a debonair young man who tap dances. The snowflakes become skaters and Petit brings the chorus on stage, but dressed as Salvation Army members. He also added into the score a trio composed by E.T.A. Hoffmann.

◆ **John Cranko's** Drosselmeyer was an eccentric old aunt and he moved the party from its Christmas setting to the more universal celebration of Clara's birthday. John Neumeier danced in Cranko's *Nutcracker* and was greatly influenced by it. He began to stage a fairly conventional telling of the ballet within an existing set, but as time went by he discarded more and more of the original. Neumeier felt it important to return to the roots - the music - and start afresh. He liked Cranko's idea of setting the events within the theme of a birthday party; in this case it is twelve year old Maria's birthday. Her older sister, Louise, is a ballet dancer and Drosselmeyer is the ballet master of the local theater. Maria's older brother is a military cadet and his captain is the object of Maria's love. However, he is attracted to Louise. Maria returns to the living room not for her Nutcracker, but her pointe shoes; she falls asleep and dreams of being taken by Drosselmeyer to rehearsal. There she learns what it takes to dance and eventually partners with the Captain. They dance to Tchaikovsky's seldom used divertissement for Cinderella from *The Sleeping Beauty*. This version debuted in Frankfurt October 21, 1971.

◆ **Mark Morris**, in his *The Hard Nut* turned to cartoonist Charles Burns to help create a new context for his production. His first act takes place in a sixties style living room with a cast of outlandish characters. Both the maid and the mother are men *en travesti*. In keeping with the era, the dolls are a robot and Barbie. The snow scene masterfully creates a whirlwind of snow without the use of plastic snow falling from overhead. Instead the dancers, both male and female, throw handfuls of it into the air as they dance.

The second act opens with an abridged telling of the original Hoffmann subplot concerning Princess Pirlipat and the nephew of Drosselmeyer who may save her from her disfigurement by cracking the 'Hard Nut'. However in doing so he becomes a nutcracker and can only be returned to himself by the unconditional love of Marie. It is quite a complex story that many have tried to insert to some degree or another. Mr. Morris uses the score exactly as it was written, however his personal inventiveness leaves plenty of surprises and ingenious references to more standard choreographic versions.

◆ Modern choreographer, **Tandy Beal**, in her production in Santa Cruz, California sticks with a traditional plot but interpolates the divertissements in a variety of non dance forms including Juggling, Roller Skating and Gymnastics. In Bismark, North Dakota there is a version of *The Nutcracker* using eighty life size puppets. It should be no surprise that the all male Les Ballets Trockadero de Monte Carlo should have produced their own humorous version of *The Nutcracker*.

◆ Confused about **the name of the heroine of our tale?** Marie in the original tale of Hoffmann has been called Clara, Masha, Marya and Louise, who was actually Marie's older sister!

Nutcracker's menagerie of mice has been added to by many choreographers. Lew Christensen had a dancing brown bear, a licorice bull, lambs and later a dragon. James Kudelka's Russian bears roller skate and he has a wonderful divertissement for a horse. Kent Stowell has a peacock and a Chinese tiger in his production.

At **La Scala** in **1938** Clara and the Nutcracker Prince wrap themselves in white fur coats and continue on their journey in a sleigh pulled by white polar bears.

Polar bears also show up as escorts in Peter Darrell's *Nutcracker*. Transportation is always varied, Benois provided a self propelled nut, Balanchine's Clara rides around in her brass bed in act one and a reindeer drawn sleigh at the end of act two, Grigorovich has the two adventurers in a toy boat which swings upwards to the tree tops as Drosselmeyer floats down under a big black umbrella. Also descending was the Sugar Plum Fairy in a filigree basket suspended by balloons in Celia Franca's production for the National Ballet of Canada.

Though the original story is set in Nuremburg, at La Scala in 1956 the inspiration for the decor was Imperial Russia and the jewelry designs of Carl Fabergé. John McFall was also drawn to Russia, as was James Kudelka for the National Ballet of Canada, where the first act takes place outdoors in a barn. Some U.S. productions have moved the setting to the New World, including Cincinnati Ballet's *Nutcracker*, which is set in its home town, and the San Jose production that takes place in New England.

◆ New for 1996 was **Donald Byrd's** *Harlem Nutcracker*, set in today's Harlem, with steps back in history. It featured the Duke Ellington's arrangement of Tchaikovsky's music with additional music by David Berger.

◆ **Maurice Sendak** created seven settings for his Pacific Northwest Ballet production including a seraglio. Ben Stevenson's 1976 production for Ballet International made the Stahlbaums a more down to earth, rustic family, and Mother Ginger became a dance for the English characters Punch and Judy.

Nutcracker

A Selection of Notable *Nutcracker* Ballets

The Original - Russia

■ December 17, 1892. Maryinsky Theatre, St. Petersburg

The Imperial Russian Ballet

Choreography - Lev Ivanov

Scenario - Petipa/Ivanov, after Dumas (father), after E.T.A. Hoffmann

Scenery - M.I. Botcharov with K. Ivanov

Costumes - I.A. Vsevolozsky with Pommarev

Principal dancers - Antonietta dell'Era and Pavel Gerdt

The first performance outside Russia

■ January 30, 1934. Sadler's Wells Theatre, London

The Vic-Wells Ballet

Choreography - after Ivanov, staged by Nicholas Sergeyev

Scenery - Hedley Briggs

Principal dancers - Alicia Markova and Stanly Judson

The first performance in the U.S. (*A condensed one act version*)

■ October 17, 1940. 51st Street Theatre, New York

Ballet Russe de Monte Carlo

Choreography - after Ivanov, staged by Alexandra Fedorova

Scenery and Costumes - Alexandre Benois

Principal dancers - Alicia Markova and Andri Eglevsky

The first full-length production in the U.S.

■ December 29, 1944. War Memorial Opera House, San Francisco

San Francisco Ballet

Choreography - William Christensen

Scenery - Antonio Sotomayer

Costumes - Russell Hartley

Principal dancers - Gisella Caccialanza and William Christensen

The one we all know - U.S.

■ February 2, 1954. City Centre, New York

New York City Ballet

Choreography - George Balanchine

Scenery - Horace Armistead

Costumes - Karinska

Principal dancers - Maria Tallchief and Nicholas Magallanes

The Nutcracker at the Maryinski theater of St. Petersburg - 1st performance (1892)





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1910 - 1960

- 1915:** Ivan Clustine, Snowflakes, Pavlova's Company
- 1919:** Alexander Gorsky, Bolshoi Ballet
- 1929:** Fyodor Lopukhov, Kirov Ballet
- 1934:** Nicholas Sergueyev, Vic-Wells Ballet
- 1934:** Vassily Vainonen, Kirov Ballet
- 1936:** Boris Romanov, Ballets de Monte Carlo
- 1937:** Jean-Jacques Etchevery, Paris Opera Comique
- 1938:** Margarita Froman, La Scala
- 1950:** Nicholas Beriozov, London Festival Ballet
- 1951:** Frederick Ashton, Sadler's Wells Ballet
- 1954:** Lew Christensen, San Francisco Ballet
- 1956:** Alfred Rodrigues, La Scala
- 1957:** David Lichine, London Festival Ballet
- 1957:** Walter Gore, London Ballet

1980 - 1996

- 1982:** Tandy Beal, Santa Cruz
- 1982:** Rosella Hightower/Karole Armitage, Paris Opera Ballet
- 1983:** Kent Stowell, Pacific Northwest Ballet
- 1984:** Peter Wright, Royal Ballet
- 1985:** Bruce Marks/Bruce Wells, Boston Ballet
- 1986:** Peter Schaufuss, London Festival Ballet
- 1987:** Robert Joffrey/George Verdak/ Gerald Arpino, Joffrey Ballet
- 1991:** Mark Morris, The Hard Nut, Mark Morris Dance Group
- 1992:** Graeme Murphy, Australian Ballet
- 1993:** Kevin McKenzie, American Ballet Theatre
- 1993:** Pilobolus/Moses Pendelton, Ballet du Rhin
- 1995:** James Kudelka, National Ballet of Canada
- 1995:** David Nixon, BalletMet Columbus
- 1996:** Donald Byrd, Harlem Nutcracker, Donald Byrd/The Group
- 1996:** David Bintley, The Nutcracker Sweeties, Birmingham Royal Ballet

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1960 - 1980

- 1964:** Celia Franca, National Ballet of Canada
- 1964:** Fernand Nault, Les Grands Ballets Canadiens
- 1965:** Ruth Page, Chicago Opera Ballet
- 1966:** John Cranko, Stuttgart Ballet
- 1966:** Yuri Grigorovich, Bolshoi Ballet
- 1967:** Rudolf Nureyev, Royal Swedish Ballet
- 1969:** Nicholas Beriozov, Zurich Ballet
- 1971:** John Neumeier, Frankfurt Ballet
- 1971:** Flemming Flindt, Royal Danish Ballet
- 1973:** Peter Darrell, Scottish Ballet
- 1976:** Mikhail Baryshnikov, American Ballet Theatre
- 1976:** Ronald Hynd, London Festival Ballet
- 1976:** Roland Petit, Les Ballets de Marseille
- 1976:** Ben Stevenson, Ballet International
- 1976:** Anastos, Les Ballets Trokadero de Monte Carlo
- 1979:** Dennis Nahat, Cleveland Ballet

Videography

- Baryshnikov's The Nutcracker - American Ballet Theatre, 1977
MGM/UA M10017 (78')
- George Balanchine's The Nutcracker - New York City Ballet, 1993
WHV 13000 (93')
- The Hard Nut - A contemporary twist on the story set in 1960's America
Mark Morris Dance Group, 1991 - Choreography: Mark Morris
ELE 40175-3 (90')
- The Nutcracker - The Bolshoi Ballet 1978. Maximova and Vasiliev
KUL 1201 (100')
- The Nutcracker - The Bolshoi Ballet 1989. Irek Mukhamedov, Nathalya Arkhipova.
CVC 100 DG (102')
- The Nutcracker - The motion picture
Pacific Northwest Ballet, 1986 - Choreography: Kent Stowell
NHV N033103 (82')
- The Nutcracker - Royal Ballet. Lesley Collier and Anthony Dowell
KUL 1429 (120')
- The Nutcracker - The Birmingham Royal Ballet 1995. Yoshida Miyako and Irek Mukhamedov
Choreography Peter Wright
HOMENUT090 (98')
- The Nutcracker - The Kirov Ballet
Phil 440070273-3 (95')
- The Nutcracker Fantasy - Animated film 1979 narrated by Michele Lee
MW 60329 (82')
- The Nutcracker Fantasy on Ice - Dorothy Hamill
VE 3001 (85')
- The Nutcracker Prince - Animated film 1990.
Voices of Kieffer Sutherland, Phyllis Diller and Peter O'Toole
MUL 191902V (74')
- Fantasia - The famous Walt Disney film that includes animated interpretations
of six excerpts from Tchaikovsky's score



biographies



THESSALONIKI STATE SYMPHONY ORCHESTRA

The **Thessaloniki State Symphony Orchestra** was founded in 1959 as part of the Thessaloniki State Conservatory. Originally named *Symphony Orchestra of Northern Greece*, the orchestra had only fifty members. Thanks to Solon Michaelides, its founder and director, it became a state orchestra in 1969 and took its current name. Solon Michaelides was succeeded by important Greek musicians such as Georgios Thymis, Alkis Baltas, Karolos Trikolides, Kosmas Galilaeas, Konstantinos Patsalides and Leonidas Kavakos. Today, the Thessaloniki State Symphony Orchestra numbers approximately one hundred musicians; Principal Violinist Mikis Michaelides is currently the orchestra's deputy director.

Aiming to showcase musical culture from baroque to the avant-garde compositions of the 20th century, the orchestra's extensive repertoire is not restricted to classical music. The T.S.S.O. also performs Greek and world premieres of new works. By commissioning works to local composers, it contributes to the Greek presence in contemporary music.

The T.S.S.O. has collaborated with musicians of international repute. Some of these are eminent Greek and foreign conductors such as A.Khatschaturian, I.Horenstein, E.Kurtz, J.Simonov, O.Dimitriades, W.Nelson, O.Koch. The orchestra has also performed with soloists such as M.Rostropovich, N.Gutman, M.Maisky, P.Fornier, B.L.Gelber, D.Sgouros, V.Ashkenazy, P.Badura Skoda, N.Magalov, L.Kogan, R.Ricci, L.Kavakos, V.Tretjakov, V.Spinakov, K.Paschalis, M.Kashrasvili, L.Berman and Y.Bashmet.

Every year the T.S.S.O. schedules about forty concerts in Thessaloniki and other Greek cities. It also appears in many festivals in Greece ("Dimitria" and "Athens" festivals) and abroad (Festival "Zino Francescatti", Marseille, Festival "Eclétique", Valencia) and performs regularly at the Athens "Megaron" Concert Hall.

On January 2000, the T.S.S.O. took part in the Inaugural Concert of the Thessaloniki Concert Hall, which now hosts its concerts.



Mikis Michaelides

Deputy Director of the T.S.S.O.



Mikis Michaelides was born in Nicosia, Cyprus, where he studied violin and theory of music. He continued his studies at the Thessaloniki State Conservatory with Kosmas Galileas (violin) and with his uncle, Solon Michaelides (theory of music). He graduated from the Vienna Hochschule für Musik, from the Vienna Conservatory and from the Royal Academy of Music-London (L.R.S.M. performance).

He started his career as a soloist performing for Cyprus radio and television. He was a member of Cappella Academica (a chamber music orchestra), of Tonkünstler Symphony Orchestra, of Trio Metamorfon and of the medieval music group Clemencic Consort in Vienna.

He taught violin at the Thessaloniki Neo Odeon and at the Conservatory of the Municipality of Katerini. He was also the director of the Vertiskos Music Seminars, of the Youth Orchestra of Northern Greece and of the Pro Musica Chamber Orchestra.

Mikis Michaelides always promoted greek composers and young artists. He was the first to perform operas and musicals for children. He also gave many world and panhellenic first performances for violin repertoire.

He is first principal violinist at the Thessaloniki State Symphony Orchestra and is also artistic director at the Conservatory of Florina. He is the T.S.S.O.'s deputy director since March 2001.

Duc - Ki Kim

Conductor



Duc-Ki Kim is one of the primary conductors for Universal Ballet performances. He graduated from the School of Music at Dangug University in Korea and went on for further studies at the Verdi Academy of Music and the Milan City Academy of Music.

He is one of the most active conductors in Korea. He has conducted the K.B.S. Symphony Orchestra, the Pucheon City Orchestra, the Korean Symphony which is the orchestra of the National Theater, and the Prime Philharmonic Orchestra, to name a few. He has also conducted international orchestras including Japan's Chopin Philharmonic Orchestra.

Duc-Ki Kim especially enjoys conducting operas and in 1998 was feature conductor during the Commemoration of 50 Years of Opera in Korea. In 1999 he conducted an important performance of *Madame Butterfly*, and at the 2000 Opera Festival in Korea, he conducted *Aida*. He is currently resident conductor and professor at the prestigious Seoul National University.



Universal Ballet

The name Universal Ballet symbolizes the blending of the grace and harmony of Asian thought and culture with the strength and beauty of western classical ballet. It is upon these principles that Universal Ballet has, since its founding in Seoul in 1984, steadily gained fame and recognition. Celebrating its fifteenth anniversary in 1999, the company is led by General Director Julia Moon and Artistic Director Oleg Vinogradov, who has also been the Artistic Director of the famed Kirov Ballet for more than 22 years.

The founding members of the Universal Ballet were dancers who studied with the company's first Artistic Director, Andrienne Dellas, while she was teaching at the Sun Hwa Arts School in Seoul. Its premiere season featured Julia Moon and A.B.T. Principal Patrick Bissel in *Cinderella*. The impact was immediate and positive and led the company to a respected position with the Korean public and an international touring schedule.

Universal Ballet continued to move forward in great strides during the tenures of its subsequent artistic directors, Daniel Levans, Roy Tobias and Bruce Steivel. Each contributed greatly to the company's artistic development and created new ballets enhance and expand the company's repertory. At the same time, works by international choreographers Lichine, Choo San Goh, Balanchine, Dollar, Fokine, Bournonville, Petipa and others were added. Artistic Director Oleg Vinogradov's production of *Swan Lake* was first performed by Universal Ballet in 1992 and was proclaimed the most spectacular dance production offered in 1992, the Year of the Dance in Korea. Universal Ballet has become known for its beautifully staged and lavish productions. In 1998 the company went on its first tour of the United States, receiving great acclaim from the public and the press.



The company's repertory of more than 70 works includes full-length productions of *Swan Lake*, *The Sleeping Beauty*, *Gisele*, *La Sylphide*, *Coppelia*, *Cinderella*, *Don Quixote*, *Lady of the Camellias*, *La Fille Mal Gardee*, *A Midsummer Night's Dream* and *The Nutcracker*. A Korean fairytale has been transformed into an original full-length ballet, *Shim Chung The Blindman's daughter*. This enchanting tale of devotion, sacrifice and love, created by Adrienne Dellas with music by Kevin Pickard, was prominently featured in the Arts Festival of the 1986 Asian Games in Seoul, and the 1988 Olympic Festival, and has become a favorite with audiences. The company's principal dancers have made guest appearances with the Kirov Ballet in St Petersburg and with companies in the United States, Japan, Romania and Canada.

Early in 1999, a troupe of Universal Ballet principals and soloists traveled to Guatemala to open the popular Paiz Festival Internacional de Cultura. Universal Ballet looks forward to expanding its contemporary and classical repertory and to increasing performance opportunities both at home and on tour for its talented dancers, who come from a variety of nations.





Oleg Vinogradov

Artistic director of Universal Ballet



Born in Leningrad in 1937, Oleg Vinogradov graduated from the Vaganova Ballet Academy where he studied with Alexander Pushkin. A classmate of Rudolf Nureyev, Vinogradov commenced his career at the Theatre of Opera and Ballet in Novosibirsk where he became Ballet Master in 1961 and did his first choreography. In 1965 he joined the Bolshoi Ballet for two years as a choreographer. In 1972, Vinogradov was appointed Director of the Maly Theatre of Opera and Ballet. Following that, he was Artistic Director of one of the oldest ballet ensembles in the world, the Kirov Ballet at the historic Mariinsky Theatre, for nearly 25 years.

While preserving the ballets of the Russian classical legacy, Vinogradov developed an innovative cultural exchange with the West. He introduced Kirov Ballet audiences to the works of important western choreographers including Bejart, Tudor, Lacotte, Bournonville, Petit, Balanchine and Robbins. His own choreographic accomplishments include *Romeo and Juliet*, *Cinderella* and numerous other works.

Vinogradov began his association with Universal Ballet in 1990 when he became Artistic Director of the newly founded Universal Ballet Academy (later officially renamed the Kirov Academy of Ballet, U.S.A.) in Washington, D.C. He has worked with the Universal Ballet in Seoul on numerous occasions beginning in 1992, staging *Swan Lake*, *Don Quixote*, *The Sleeping Beauty* and other works. He was appointed Artistic Director of the Universal Ballet in 1998.

Oleg Vinogradov has received numerous honors including, the Prize of the Russian Federation (1970), the Petipa Prize (1979), and the Pablo Picasso Prize (1987). He was named People's Artist of the U.S.S.R. in 1983. The French Republic awarded him the honorary title of Chevalier for special merit in the arts and culture and for the furtherance of international relations.

Julia H. Moon

General Director of Universal Ballet - Prima ballerina



Julia Moon was born in Washington D.C. and moved to Seoul during elementary school. She studied ballet at the Sun Hwa Arts School in Seoul, the Royal Ballet in London, and with Marika Besobrasova at L'Academie de Danse Classique de Princess Grace de Monaco. After dancing for a short time with Ohio Ballet and Washington Ballet she returned to Korea, joining Universal Ballet as a founding member and principal dancer. She was the first Asian guest principal at the Kirov Ballet; she danced the leads in *Giselle* in 1989, *Don Quixote* in 1992 and *Swan Lake* in 1995.

Her performances there as well as elsewhere during Universal Ballet tours and as a guest dancer on Korean and international stages have brought great praise for her interpretation and artistry. The New York Times have called her "*a genuine star*" and Newsday has described her as "*exquisite*".

In addition to leading Universal Ballet as featured principal dancer, Julia Moon also has been serving as the company's General Director since 1995. In 2000, she was awarded an honorary Doctorate in Dance Arts by the National University of Art in Moscow, and was concurrently conferred the title of Ambassador for the Arts by the International House of Nationalities in Moscow.

UNIVERSAL BALLET

DANCERS IN LEADING ROLES

Jae-Won Hwang

Jae-Won Hwang had energy and fine classical technique, impressively fusing acting and dancing

The New York Times

Jae-Won Hwang was born in Seoul, Korea and studied ballet at Sejong University. He was awarded the Gold Medal at the 1989 Korean Ballet Association Competition, and Silver Medals in the 1990 Dong-Ah Dance Competition and in the 1991 Korean Dance Association Competition.

He joined Universal Ballet in 1993 and was quickly promoted to Soloist in 1995 and Principal Dancer in 1996.

He dances the lead roles in Universal Ballet performances of *Don Quixote*, *Swan Lake*, *Coppelia*, *La Bayadere*, *Shim Chung* and *Giselle* among others. He was invited to perform in the 2001 Nevada Ballet Theatre Gala. In 2002, he danced the role of Romeo in Oleg Vinogradov's version of *Romeo and Juliet* in Seoul.





Hye-Kyung Lim

Hye-Kyung Lim brings willowy grace...

Chicago Tribune

Hye-Kyung Lim was born in Seoul and graduated from the ballet department at Ewha Women's University.

She won the Gold Medal in the 1989 Dong-Ah Ballet Competition and studied ballet in Australia and the United States before joining Universal Ballet in 1995.

Since joining the company she has performed Myrtha in *Giselle*, Odette/Odile in *Swan Lake*, and the solo lady in Vicente Nebrada's *A Handel Celebration*, as well as the lead parts in *The Nutcracker*, *La Bayadere* and *Don Quixote*.

She was promoted to principal dancer in 1999, and in the same year appeared as a guest dancer in the Nevada Ballet Theatre Fall Gala.



Seh-Yun Kim

Seh-Yun Kim is an exquisite, gravity defying Aurora whose hands move like birds.

The Chicago Tribune

Seh-Yun Kim was born in Seoul, Korea. She studied ballet at the Kirov Academy in Washington D.C. She was a finalist in the Paris International Dance Competition in 1999 and in 2001 she won the top prize at the Luxembourg International Ballet Competition. She joined Universal Ballet in 1998 and was quickly promoted to Soloist. In 2000 she was promoted to principal. She has appeared in the leading roles in *The Nutcracker*, *Shim Chung*, *Swan Lake*, *Sleeping Beauty*, *Don Quixote*, *Giselle* and *La Bayadere*.

In 2001 she was invited to perform at the World Stars at the Opera International Ballet Gala in Budapest. In 2002, she received a silver medal at the 2002 Prague International Ballet Competition.



Jae-Yong Ohm

Jae-Yong Ohm was especially impressive as the Sea Prince...

.- The Washington Post

Jae-Yong Ohm was selected as a potential young dancer in 1997 and studied ballet at the Seoul Arts School. He won 7th prize in the 1997 Japan Fukuoka International Ballet Competition and continued his studies at the Kirov Academy of Ballet in Washington, DC. He appeared in Universal Ballet's season of *The Nutcracker* in 1999.

He joined Universal Ballet in 2000, was quickly promoted to Soloist in 2001 and Principal in 2002. He has a way of captivating the audience with his realistic portrayal of the roles he is cast in. He dances the Sea Prince in *Shim Chung*, the Prince in *The Nutcracker*, Siegfried in *Swan Lake*, and the Poet in *La Sonnambula*.

He won the top prize in the 2001 International Ballet Competition in Luxembourg.

In 2002 he was invited to perform in the World Ballet Star Gala Performance in Seoul, Korea, and then he performed in the Stars of the 21st Century Gala in Paris at the Theatre des Champs-Elysses.



Jong-Hoon Kim

Jong-Hoon Kim studied ballet at Sejong University and won a Gold Medal in the 1995 Korea Ballet Association Competition. After dancing with Universal Ballet from 1997, he danced as a soloist in Ohio Dayton Ballet in 1998.

He rejoined Universal Ballet in 1999. He has danced the Bluebird Pas de Deux in *The Sleeping Beauty*, Espada in *Don Quixote*, Hilarion in *Giselle*, the Indian Solo in *La Bayadere* and he has danced the principal role of the Prince since the 2000 season of *The Nutcracker* in Seoul. Jong-Hoon was promoted to soloist in 2001.





Ra - Bul Seo

Born in Pusan, Korea, Ra-Bul Seo graduated from Hanyang University. He won the Gold Medal in the 1995 Korea Ballet Association Competition and joined Universal Ballet in 1999. He won 3rd prize in the 2000 Dong Ah Dance Competition. In 2002, he won the coveted Grand Prix at the Korea Dance Association Competition. This is the first time a ballet dancer has been awarded the Grand Prix, the best dancer at the competition, chosen by the judges of all areas of dance represented at the competition.

Now, Ra-Bul Seo is pursuing his Masters Degree at Hansung University in Seoul as well as dancing with Universal Ballet. Ra-Bul is featured in the Peasant Pas de Deux in *Giselle*, the Bluebird Pas de Deux in *Sleeping Beauty*, the principal role of the Sea Captain in *Shim Chung*, the Prince in *The Nutcracker* and many other important parts.

Min-Jung Lee

After graduating from Seoul Arts High School, Min-Jung Lee studied at Ehwa Women's University. She also received ballet training at the Conservatory of Dance in New York on a full scholarship.

Since she joined Universal Ballet in 1999, she has danced in many roles including Pas de Trois and Big Swan in *Swan Lake*, Flower Girl in *Don Quixote*, and Pas de Quatre in *Shim Chung*. She was promoted to Soloist in 2001. In 2002 she danced the principal role of Odette in *Swan Lake* in Seoul.





Hye-Min Hwang

Hye-Min Hwang was born in Seoul, Korea. She studied ballet at Sun-Hwa Arts School then at the Kirov Academy of Ballet in Washington, DC. In 1996 she studied at the Royal Academy of Ballet in Monaco.

While studying ballet at the Korean National University of the Arts, she performed the principal role of Clara in the Universal Ballet 2000 Nutcracker season and joined Universal Ballet in 2002 as a Soloist.

She won the Gold Medal at the 1999 Dong-Ah Dance Competition and the Silver Medal in the 1999 Asia-Pacific International Ballet Competition. Then in 2000, she won the Bronze Medal at the 6th New York International Ballet Competition.

In July 2002 she participated in the World Ballet Star Gala in Seoul, Korea and in September 2002 she was invited to perform in the Stars of the 21st Century Gala in Paris at the Theatre des Champs-Elysees.



Wang Yi

Wang Yi was born in Chong Quing, China. He began studying at the Beijing Dance Institute in 1992. After seven years of studying, he graduated in 1999 and immediately joined Universal Ballet.

In the 2001 Helsinki International Ballet Competition, he won the Bronze Medal. He was a finalist in the 2000 Paris International Ballet Competition. In 1997, he won the Junior Gold Medal at the Tao Li Pei Competition.

With Universal Ballet, the roles he has been performing include, the Peasant Pas de Deux in *Ciselle*, the Pas de Trois in *Swan Lake*, the Pas de Quatre and MC in *Shim Chung*, the Moor in *La Sonnambula* and in 2001, he danced the principal role of the Prince in *The Nutcracker*.

In 2002, he danced Romeo in Oleg Vinogradov's newly choreographed *Romeo and Juliet*, which premiered in June 2002 at the Seoul Arts Center Opera House.

Jin-Eun Ahn

Ji-Eun Ahn trained at Sun-Hwa Arts School and graduated in 1995. In 2000 she graduated from the ballet department of Ewha Women's University in Seoul. While at university, Ji-Eun accompanied Universal Ballet on the 1998 U.S. Tour and the 1999 Europe Tour.

In 2001 she joined the company as a member of the corps de ballet. In 2002 she was promoted to demi-soloist.

In 1995 she was awarded the Gold Medal at Universal Kirov Ballet Competition and in 2000 she was awarded a Silver Medal at the Dong-Ah Dance Competition in Korea.

In 2001, Ji-Eun danced the principal role of Clara in *The Nutcracker*. She also dances Small Swans and Pas de Trois in *Swan Lake*. She is now preparing to dance the principal role of Juliet in *Romeo and Juliet*.



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