

Dancers

Roni Aflalo
Jeremy Allen
Artur Avdalian
Hila Brodie
Anna Batmanov
Moran Cardon
Shira Ezuz
Yorai Feinberg
Vasily Glushchik
Ekaterina Ievleva
Roman Khamitov
Vardan Khachatryan
Yulia Levin
Lissa Manetsch
Dmitry Moslov
Helena Oz
Victoria Okuneva
Asaf Oren
Ildar Paretsky
Elena Rozenberg
Elia Rotblet
Irina Semiannikova
Nadejda Shilova
Alexander Shevtsov
Veronica Tsyganova
Alexander Utkin
Vera Utkin
Lea Yanai
Amit Yardani

Pamela Bank
Dmitry Brekhov
Vica Fadevra
Vered Kenning
Ella Nagli
Georgina Yacobi
Yael Yamin

Board of Directors

Chairman:
Dr. Dan Ronen
Chr. Financial Committee:
Eliahu Ben Amram
Chr. Control Committee:
Shaul Ben Haim, Advocate

Yael Braverman
Tslilit Ben Navat
Nili Cohen*
Israel David
Oded Feldman
Dr. Eliezer Fuchs
Shelly Hoshen
Sara Lahat
Yechiel Leket
Prof. Benzion Munitz
Hana Pri-Zan
Michael Ron
Eliezer Shmueli
Yaffa Vigotzky
Dr. Louise Weissglas
A.B. Yehoshua
Yehoshua Yadlin
Reuven Farran, Advocate*
Avner Wexelbaum*

Control Committee:

Ahuva Feinmesser
Ron Assouline

*without voting rights

The Israel Ballet

Artistic Director: **Berta Yampolsky**
General Director: **Hillel Markman**
Associate Director: **Dan Rudolf**
Marketing: **Julia Shekhtman, Haya Jakman**
Secretary: **Mazi Karshai, Dorit Dror, Jeremy Allen**
Accountant: **Yakov Kaplan**
Ballet Mistresses: **Cora Benador, Wendy Lucking**
Ballet Master: **Artur Avdalian**
Stage Manager: **Dione Katz**
Production Manager: **Shlomi Cohen**
Costumes Execution: **Margarita Alexandrov**
Chief Electrician: **Yigal Hazan**
Sound Man: **Eli Sheps**
Technicians: **Haim Sharabi, Pini Amar**
Company Pianists: **Herta Michaelovitch, Irena Kotler**
Graphic Design: **Studio Moti Berkovich**
Advertising: **Dalia Bukchin - Belkin Advertising**
Photographers: **Ze'ev Stein, Emanuel Ogdan**
Printing: **Dfus Gabi**

Supporters:

The Ministry of Education, Culture and Sport
The Municipality of Tel Aviv-Yaffo
Mifal Ha'payis

Donors and Benefactors:

The Rose Cooper Family Foundation
Ms. Shari Arison
The Ted Arison Family Foundation
The Clore Israel Foundation
Joanne and Jonathon Masel
Agis
Doris and Mori Arkin
Israel Petrochemical Enterprises
The Rich Foundation
The America Israel Cultural Foundation

The Association of Friends of The Israel Ballet:
Dr. Louise Weissglas - Chairman

Website: www.iballet.co.il

4 Har Nevo St Tel-Aviv 62747, Tel. 972-3-6046610, Fax. 972-3-6047081

The Israel Ballet

The Israel Ballet is the only company in Israel performing the great classical and neo-classical ballets of the international repertoire.

The company was founded in 1967 by Berta Yampolsky and Hillel Markman who have continued to be its Artistic Directors until today.

The debut performance of The Israel Ballet took place on the twenty fifth of January 1967 in the Rina Cinema, Holon. The soloists, Berta Yampolsky and Hillel Markman together with four young dancers danced excerpts from many famous ballets.

In 1975 the great choreographer George Balanchine granted The Israel Ballet permission to perform his ballet "Serenade" and the recognition, implicit in his consent, was a giant step forward for the company endowing it with an international status.

Six years later, after seeing a performance of "Serenade" by the company in New York, Balanchine announced, to the excitement of the dancers, that he would give the young company permission to perform his works. Since then the company has mounted several, among them - "Concerto Barocco", "Square Dance", "La Valse", "The Four Temperaments" and "Symphony in C".

The Israel Ballet has a rich and varied repertoire and in addition to George Balanchine's famous neo-classical works they also perform the great classical and modern full length ballets like "The Nutcracker", "The Sleeping Beauty", "Cinderella", "Onegin", "Romeo and Juliet", "Don Quixote" and "Giselle".

In contrast, the company performs new works by such choreographers as Christian Spuck, Krzysztof Pastor, Rudi van Danzig, Jan Linkens and Lar Lubovitch many of whom have created original works for the company like "Fantaisies Symphoniques" and "Bach Divisions".

The greatest pride of The Israel Ballet lies in the original works made for the company by its founder and Artistic Director. Until today Berta Yampolsky has created more than 30 ballets for the company including new productions of the classical ballets "The Nutcracker" and "The Sleeping Beauty". On top of this there are the many fresh choreographic creations that she has generated and with which she has won great critical acclaim. To name just a few - "Untitled", "Ecstasy", "Two by Two and Everyone", "Written in the Sand", "Gurrelieder", "Optimus" and "Harmonium".

Today The Israel Ballet is a company of dancers from all over the world, amongst them native Israelis, new immigrants from the former Soviet Union and foreign guests who have been selected by audition.

In the year 2000 The Israel Ballet was awarded The Minister of Culture's Prize for the high artistic and technical level achieved by the dancers of the company.

Since its establishment The Israel Ballet has performed at prominent festivals all over the world earning recognition and bringing honor to the State of Israel.

In 1977 the company set out on its first tour of The United States, since then a further two tours have been undertaken, including Argentina and Chile and the dancers praised enthusiastically from coast to coast.

In 1999, just a short time after the restoration of diplomatic relations with China, The Israel Ballet arrived in Beijing for the first time at the invitation of The Chinese Ministry of Culture. Four years later the company was invited for a second time to perform all over the Peoples Republic.

Similarly, The Israel Ballet has attained success in Turkey, Finland, Germany, Austria, The United Kingdom, Malta, Hungary and Italy.

In the summer of 2004, thirty seven years after its foundation the company officially opened its own home in the center of Tel Aviv. The facility also embraces the foremost school in Israel for the study of classical ballet - The Classical Ballet Center- the official school of The Israel Ballet.

In order to foster future audiences the company presents special performances throughout the country for students, young people and soldiers on duty.

40 Creative Years

Berta Yampolsky & Hillel Markman

Yampolsky and Markman met in the ballet studio and three years later after getting married in a modest ceremony they left for England. In England they studied ballet for three years; Yampolsky at The Royal Ballet School and Markman at The Rambert School.

Yampolsky, together with Markman, already appeared from the beginning of her career as first soloist in many companies around the world including France, Switzerland, Belgium and The United

States. In 1964, despite their great success and assured future abroad, love for their home bought them back to Israel at which time they became the principal dancers of The Israeli Opera and they founded The Israel Ballet in 1967.



WELCOME

To

THE ISRAEL BALLET

United States of America (3 separate tours of 6 - 10 weeks each - principal dates only listed)

New York
Boston
Philadelphia
Atlantic City
Miami
Houston
Los Angeles
Eugene
Denver
Dallas
San Francisco
Seattle
Chicago
Las Vegas
Detroit

South America Chile Santiago Argentina Buenos Aires

Canada Vancouver Montreal

Europe Italy United Kingdom Germany (2 separate tours) Switzerland Austria

Hungary Malta Turkey Finland

Far East Peoples Republic of China (2 separate tours of 3 & 4 weeks each - principal dates only listed)

Beijing
Shanghai
Shenzhen
Chengdu
Nanning
Kunming

ביתא וואו
In Israel and Abroad



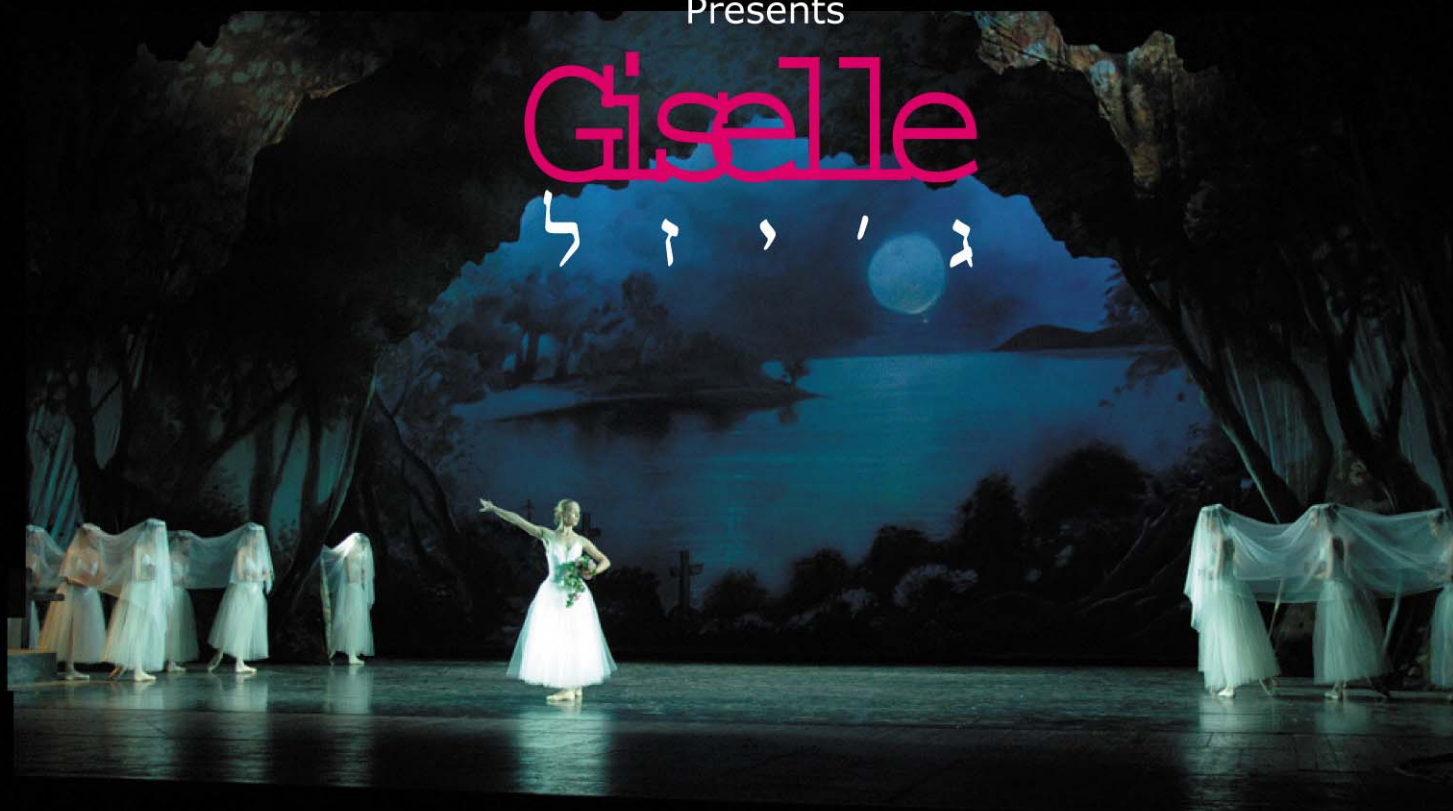
THE ISRAEL BALLET

In collaboration with
The Tel Aviv Performing Arts Centre

Presents

Giselle

ג'יזל



Ballet in two acts

Music – Adolphe Adam

Choreography – Marius Petipa after Jean Coralli and Jules Perrot

Scenario – Theophile Gautier after Heinrich Heine

Production – Maria Vakhrusheva

Scenery – Anna Chursheva

Lighting – Prof. Benzion Munitz

Giselle

Act 1

A Rhineland village

Giselle, a peasant girl, has fallen in love with Count Albrecht, who has led her to believe that he is a villager named Loys. Her superstitious mother, Berthe, hoping that Giselle will marry the forester Hilarion, warns her against Loys, to whom she has taken an instinctive dislike.

In order to discourage Giselle's love for Loys, Berthe further recounts the legend of the Wilis, ghosts of young girls who have been jilted and die before their wedding day. To avenge themselves, they dance to death any man who crosses their path between midnight and dawn. But Giselle disregards her mother and joins, with her beloved, in the celebrations that mark the end of the grape harvest, when she is crowned Queen of the vintage.

Wilfred, Albrecht's squire, secretly warns him that a hunting party is approaching, led by the Duke of Courland and the Countess Bathilde (Albrecht's future bride), who are staying at Albrecht's castle for the betrothal ceremony. Albrecht hides, but Hilarion has witnessed this meeting and decides to break into Loys's cottage to discover the secret of his identity. The hunting party arrives. Giselle dances for the nobles and, when she tells Bathilde that she too is engaged, the Countess gives her a necklace. Bathilde, tired from the hunting, asks to rest in Berthe's cottage, but the Duke decides to continue the hunt and orders a hunting horn to be left by the cottage door so that he and the rest of the party may be recalled when Bathilde is ready to rejoin them.

Hilarion now appears from Loys's cottage. He has found Albrecht's sword and when he compares it with the hunting horn he sees they bear the same crest: this gives him the evidence for which he has been looking. Not realizing that the hunt is still nearby, Albrecht returns. Hilarion interrupts the dancing and reveals the truth about Loys. He sounds the horn, the hunting party returns and Bathilde, coming out of the cottage, claims Albrecht as her fiancé. The shock is too much for Giselle and she loses her reason. In her madness she relives her love for Loys and her heart failing she runs to Albrecht and falls dead in his arms.



Act 2

Giselle's grave in the forest

Hilarion keeps vigil by Giselle's grave, which lies deep in the forest in unconsecrated ground. It is midnight, the time when the Wilis materialize. Hilarion flees in terror when confronted by these apparitions. Myrtha, their queen now arrives from the marshes and summons her Wilis. She draws Giselle from her grave to be initiated into their rites.

The Wilis disperse as Albrecht approaches, searching for Giselle's grave. He lays flowers at the cross and when Giselle's spirit appears to him, he follows it into the forest.

Hilarion, pursued by the Wilis, returns and is forced into an endless dance. Exhausted, he is driven into the lake, where he drowns. The Wilis now seek out Albrecht and when Myrtha commands him to dance, Giselle urges him to the safety of the cross: but he is powerless when Myrtha orders Giselle to entice him away by dancing with him. Giselle tries to sustain him, but as the night wears on he becomes weaker and weaker. Just as he is about to die, dawn breaks. Daylight destroys the Wilis' power and the ghostly dancers fade away; Giselle, whose love has transcended death, returns to her grave, her spirit freed from the power of the Wilis, leaving Albrecht sorrowing and alone.

Act 2



THE MOST ENDURING OF THE ROMANTIC BALLETS

In the 15 years leading up to the premiere of Giselle in 1841, ballet-goers at the Paris Opera witnessed several remarkable innovations that dance historians now recognize as crucial to the development of the Romantic ballet. Among the most notable of these was the fresh, new dancing style of a young Italian ballerina, Marie Taglioni, whose debut at the Opera in 1827 caused such a sensation that other dancers immediately tried to imitate her (or, in the words of one critic, to taglionize). Her extraordinary suppleness and fluidity of movement – earned only through long hours of grueling practice under the harsh tutelage of her father, Filippo Taglioni – allowed her to create the illusion that she was floating, that she could somehow suspend herself in mid-air.

By the time of Giselle's premiere in 1841, the audiences had become familiar with the several strains we now identify as typical features of the Romantic ballet, and in Giselle they encountered all of them: local colour in the first act and sepulchral gloom in the second; characters of both the mortal and supernatural variety; a prima ballerina in the title role, Carlotta Grisi, whose ethereal dancing owed much to the techniques established by Marie Taglioni.

The overwhelming enthusiasm with which Giselle was received in 1841 may surely be attributed, at least in part, to its evocative articulation of the general themes that so fascinated Parisian audiences of the period. In several small details, too, one may find close affinities between Giselle and other works popular in the 1840s. Giselle's plucking of the daisy petals in Act 1, for example, is an exercise carried out by another doomed heroine, Gretchen in Goethe's Faust. Her subsequent mad scene is in some ways analogous to those of Lucia di Lammermoor and other shattered female characters known to theatre-goers. The chimes marking the ominous hour of midnight in the Will's glade echo the tolling of the bells in the Wolf's Glen scene of Weber's Der Freischutz (a German opera well liked by Parisians). The Will's graveside bacchanal recalls the lugubrious merrymaking of the dead nuns of Robert le Diable; the Will queen's magic branch, too, may have been inspired by Robert's magic branch in the same opera.

Giselle's enormous success, however, cannot be explained simply by the fact that it is one of the many ballets that took up popular themes and motifs of the day. It should be attributed instead, perhaps, to this ballet's particularly compelling treatment of the whole matter of humanity's tenuous relationship with the mysterious spirit world.

Audiences from the very beginning have been fascinated by the Willis – strange, vengeful, merciless, translucent virgins.

Some critics at the premiere even bluntly stated a preference for the second act over the first. One wrote: The first act of Giselle is a charming prologue that is perhaps too long. (But) the second act invites us to cast our eyes upon allurement after allurement; marvel after marvel...it includes the elements of a brilliant and lasting success. Another wrote: the second act is a delight and its originality and poetic effects largely compensate for the old-fashioned rusticity of the first act.



Modern audiences would dispute the notion of the first act – with its delightful dancing and miming and the riveting mad scene at the end – serves merely as a prologue. Indeed, the mad scene, which has attracted far more attention in our post-Freudian world than it was accorded in the 1840s, might even be viewed as a crucial link to the spirit world of Act two. One must admit, however, that the general prettiness of the first act (before the mad scene) does heighten the impact of the Wilis' strangeness when they finally arrive in Act two. (Even in *La Sylphide*, the sylphides' effect is mitigated by having them mingle with the mortals from the very beginning) In the first Act of *Giselle* we see gaily costumed peasants, elegant aristocrats, conventional dancing and miming and not a single Wili: the ballet certainly seems to be of the sunlit variety. Then, after the mad scene, we are suddenly plunged into another genre, into the eerie, dark, haunted glade described in the original libretto as dank, chilly and vaporous: lit by a bluish gleam. Everything is redolent of death. Wilis bent on murdering every man they meet, glide weirdly across the stage; they dart from tree to tree, they seem to hover in the air (a feat accomplished readily in 1841 with the aid of wires). In each aspect of production – the costumes, make-up, lighting, music and even the distinctive style of the Wilis' dancing – one may clearly see a dramatic emphasis on the Wilis' unnaturalness, on the radical disparity between the comfortably familiar and the shadowy unknown. How do mortals fare when they suddenly find themselves in this bizarre, threatening world? One of them, Hilarion, is murdered. But Albrecht, by the grace of the Wili Giselle's pure love, survives. Giselle sustains him throughout the long night of terror and then, as she sinks back into her tomb at sunrise, bestows upon him her final blessing (which, in the original production, also extended to his noble fiancée Bathilde, who stood trembling nearby). She is the archetypal Romantic heroine who gladly dies so that her lover may flourish. Her complete, total sacrifice and the redeeming power of her love makes possible a spiritual union between herself and Albrecht that affords the audience a strong sense of relief, a sense that a reconciliation between the material world and the spirit world is possible. The masterly way in which this difficult journey into such dangerous territory is depicted and resolved has made *Giselle* the most enduring of the Romantic ballets.



Marius Petipa

The father of classical ballet



Tamara Karsavina, the famous Russian ballerina from the Diaghilev era remembers Petipa as "A spare, bent, dapper figure" and that he walked "stiffly, but jauntily". Petipa would usually arrive at the theater whistling and wrapped in a check plaid; remembers Matilda Kschesinska the former prima ballerina assoluta of the Maryinsky Ballet. Photographs show Petipa as a carefully upright figure with a moustache curling at the ends. He had an eye for pretty girls, as his choreography indicates.

Marius Petipa was born in Marseilles, France in 1818. He and his brother both began dance training with their father, Jean Petipa, the French dancer and teacher. Marius's progress was so great that he made his debut in 1831 in his father's production of "La Dansomanie".

At the age of 16, Petipa became premier danseur at the theater in Nantes, where he also had his first experience choreographing short ballets and in 1841 after a tour across America, he came to Paris to continued his studies with Auguste Vestris, the famous dancer and teacher.

In 1845 Petipa went to Spain to dance and choreograph and while there he made a study of Spanish dance. A year later he returned to Paris as a principal dancer, but in 1847 he left for Russia. He had signed a one year contract with the St. Petersburg Imperial Theater. He arrived by ship on the 24th May, bearing his luggage and three scarves packed by his mother who had heard that "It is so cold there, that the streets have to be heated". He was to remain in Russia for the rest of his life.

As a principal dancer Petipa often appeared with Fanny Elssler, the famous ballerina and was much acclaimed for his performances in "Giselle", "Esmeralda" and "La Corsair". Considered in his day to be an excellent dancer and partner, Petipa's acting, stage manners and pantomime were held up as examples for many generations of dancers. In 1854 he became an instructor in the school attached to the theater.

Marius Petipa's first great success with an original work was with "The Daughter of Pharaoh" which he produced in only 6 weeks and resulted in his appointment in 1862 as Choreographer-in-Chief, a position he held for fifty years.

In 1869 Petipa became Premier Ballet Master of the Imperial Theater. He produced more than sixty full evening ballets and innumerable shorter works. Petipa's supreme talent was for the composition of classical dances. He would come to rehearsal with his ideas already prepared and teach the dancers what he had devised. Despite his many years in Russia he spoke the language brokenly and the dancers had to get used to his particular idiom. Prima ballerina Kschesinska described the process: "without even looking at us, he merely showed us the movements and steps, accompanying his gestures with words spoken in indescribable Russian: "You on me, me on you; you on mine, me on yours". Which meant we had to move from our corner ("you") to "me", where he was".

By this means Petipa taught some of the most widely performed and enduring masterpieces ballet has ever known. Marius Petipa is considered to have laid the foundation for an entire school of Russian Ballet. The ballet repertoire of most of the world's greatest companies is still based mainly on his works. Inevitably, after such a long career, fashion finally turned against Petipa and in 1903 (after 56 years service) he was told he must retire.

Petipa died in the Crimea on 14th July 1910, a man embittered by the misfortunes of his last days. The company was on holiday so his passing went almost unnoticed. However, at that very time some of the dancers he had developed were experiencing a triumph performing in Paris with Diaghilev's "Ballets Russes" and nearly 100 years later Petipa's spirit is still gloriously alive.

Marius Petipa is remembered today for many of his works that still form the basis of the classical repertoire. They are: "The Daughter of Pharaoh", 1862, "Don Quixote", 1869, "La Bayadere", 1877, "The Sleeping Beauty", 1890, "Swan Lake", 1895, "Raymonda", 1898.

Marius Petipa is considered one of the greatest choreographers of all time. He researched the subject matter of the ballets he staged, making careful and detailed preparations for each of his productions and then worked closely with his designer and composer. Petipa elevated the Russian ballet to international fame and laid the cornerstone for the development of 20th century ballet. His classicism integrated the purity of the French school with Italian virtuosity.



ADOLPHE ADAM

Adolphe Adam was born in 1803 in Paris. His father, Louis Adam, came from Alsace and was a well known pianist, professor at the Conservatoire and author of a best selling piano method. Surprisingly, he was opposed to any musical education for his son, but eventually allowed him to enter the Conservatoire. After a slow start Adilphe became a pupil of Boieldieu, composer of La Dame Blanche, and began to write with remarkable facility. Adam became one of the most popular composers of his time, as well known in Berlin and St. Petersburg as in Paris and London.

Adam's accounts of composing Giselle vary: in one place he recollects having written the score in eight days; elsewhere he mentions three weeks. The historian Ivor Guest has examined a manuscript score which records dates of completion for separate sections ranging from 11 April 1841 to the last entry on the 8 June. Adam may well have been referring to first sketches. At any rate he seems to have enjoyed the collaboration between himself, the rising young star Carlotta Grisi, and her choreographer-mentor Jules Perrot: "I composed the music in high spirits. I was in a hurry and that always fires my imagination. I was very friendly with Perrot and Carlotta, and the piece evolved, as it were, in my drawing-room".

Although Giselle was not the first ballet to adopt an elementary leitmotif procedure, it is certainly the earliest that is still in the repertoire. The first act contains more examples of this device than the second, because the first lends itself more to mime scenes necessary to establish the plot in the earlier part of the ballet than it does to set dance pieces. One obvious example is the short stabbing, unharmonized motif associated with Hilarion: another is the repeated and flexible use of the love theme for Giselle and Albrecht, recalled towards the end of the first act in a fragmented form and chromatically raised pitch layers.

The history of the Giselle score is complicated. About the time of the premiere a piano arrangement was published, which must be regarded as an authentic source. However, several pieces not composed by Adam have established themselves as part of the ballet's tradition.

The most extended of these is a pas de Deux for two peasants by Frederic Burgmuller. It was substituted for Adam's original score at the premier in 1841 and has remained in the ballet ever since. Burgmuller's piece was published in piano score as The Favourite Air in the Ballet Giselle in 1841. Its final waltz theme was also printed as Souvenirs de Ratisbonne – his birthplace.

We do not know who orchestrated Burgmuller's music for the premiere.

Another insertion is the solo variation for Giselle in Act 1, probably composed for Petipa's production in Russia in 1887. It is likely to have been the work of Minkus, closely associated with Petipa, in the composer's usual Gallic-Viennese style, however, Minkus left Russia in 1886, which leaves the question open.

In Act 2 there is another insertion, again a solo for Giselle, which probably dates from 1866. This is a waltz version of the love theme from Act 1 (where it occurs in duple time).

This too could have been by Minkus, though possibly arranged later by a more sophisticated harmonist.

The hushed finale in the present production is based on a more recently acquired tradition from the Bolshoi company. It probably dates from the beginning of this century and was performed by Diaghilev's Ballets Russes on their first European tour. The composer could have been Nicholas Tcherepnin, who conducted for Diaghilev's company and wrote the music for some of the ballets it performed.

The score used today may be traced back to the 1924 Paris Opera production when the conductor Henri Busser reconstructed a full score from the original orchestral material.