



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Leonid and Valentina Kozlov

1983 National Dance Tour

with

Andrew Baxter
Anne Marie De Angelo
William De Gregory
Teresa de Rose

Deirdre Duffin
Tamara Hadley
Laurie Ichino
Mark Lanham

BRUCE GOLDSTEIN, *Lighting Design*
ANNE MARIE DE ANGELO, *Ballet Mistress*
MIMI MAXMEN, *Costume Coordination*

SATURDAY EVENING, OCTOBER 29, 1983, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

PROGRAM

TCHAIKOVSKY PAS DE DEUX

Music: PETER ILLYICH TCHAIKOVSKY *Choreography:* GEORGE BALANCHINE
TAMARA HADLEY WILLIAM DE GREGORY

Using music that had been discarded from the original *Swan Lake* and rediscovered in the Bolshoi Theatre archives, George Balanchine created a piece of maximum virtuosity to display the high artistry of his dancers. The Kozlovs have selected this work for inclusion in their first National Tour in tribute and gratitude to the genius of George Balanchine.

PAPILLON

Music: JACQUES OFFENBACH *Choreography:* ANNE MARIE DE ANGELO

ANNE MARIE DE ANGELO

Mark Lanham Laurie Ichino Teresa de Rose

Papillon is a tribute to the last of romantic ballets with the same title. It was choreographed in 1860 by the ballerina who initiated the romantic era — Mary Taglioni; this current production bears little resemblance to the original production.

The original ballet is based on a story about a Princess who is turned into a butterfly by a wicked fairy, who then tortures the butterfly-princess by burning her wings on a torch. She dies in the arms of her lover. A piece of historical irony is that the ballerina for whom the role was created tragically burned to death when her costume caught fire from one of the gas stage lamps. The story, when transformed into a ballet, had a happier ending; the butterfly is changed back into a beautiful princess.

This new adaptation keeps the butterfly motif, and changes the romantic style of dance to that of contemporary movement in the classical structure with romantic feeling.

GRAND PAS CLASSIQUE

Music: FRANÇOIS AUBER *Choreography:* VICTOR GSOVSKY

Staged by VALENTINA and LEONID KOZLOV

DEIRDRE DUFFIN ANDREW BAXTER

This rarely-performed piece is known in the Bolshoi for its demanding *tour de force* choreography. An abstract love duet, it features complicated turns, leaps, and breathtaking elevations.

ACT II PAS DE DEUX from GISELLE

Music: ADOLPHE ADAM *Choreography:* JEAN CORALLI

Staged by VALENTINA and LEONID KOZLOV

VALENTINA and LEONID KOZLOV

Giselle is the story of a young, innocent woman in love, who, when confronted by the deceit of her lover Albrecht, goes mad and dies. Because she has died before her wedding, she is condemned to an afterlife as a Wilis — women who rise from their graves nightly in order to trap young men and compel them to dance to their death.

In Leonid Kozlov's original adaptation of this famous Pas de Deux, Albrecht, in his remorse and repentance, visits Giselle's grave searching for some solace from the anguish of their separation. Giselle, now a ghost, appears to him and they dance. Kozlov's expanded emotional choreography expresses the tragedy of two lovers never to be united in this world again. The piece climaxes with Albrecht carrying off the dead Giselle in his arms.

INTERMISSION

UNDER THE SUN

Music: MICHAEL KAMEN *Choreography:* MARGO SAPPINGTON

WILLIAM DE GREGORY TAMARA HADLEY

This sensuous ballet was inspired by the mobile sculpture of Alexander Calder, whose works grace the world's most famous museums.

PAS DE DEUX from THE FLAMES OF PARIS

Music: BORIS ASAFIEV *Choreography:* VASILY VAINONEN

ANNE MARIE DE ANGELO MARK LANHAM

PAS DE SIX from LA VIVANDIERE

Music: CESARE PUGNI *Choreography:* ARTHUR SAINT-LÉON

Staged by VALENTINA and LEONID KOZLOV

VALENTINA KOZLOV

Andrew Baxter Teresa de Rose Deirdre Duffin

Laurie Ichino Tamara Hadley

This new production of *Vivandiere*, inspired by the original Bolshoi style of staging, has been especially recreated by the Kozlovs for their first international tour. This piece is characterized by its use of elegant *port de bras* (carriage and movement of the arms) and mounted with impeccable detail. This work is choreographed in the original Bournonville style.

INTERMISSION

DIVERTISSEMENT from DON QUIXOTE

Music: LEON MINKUS *Choreography:* MARIUS PETIPA

Staged by VALENTINA and LEONID KOZLOV

Based on the novel by Miguel de Cervantes

VALENTINA and LEONID KOZLOV

Laurie Ichino Deirdre Duffin Teresa de Rose

The story centers on the lusty and spirited love of Kitri, an innkeeper's daughter, and Basil, a barber. The funny and poignant quests of Don Quixote are interwoven with the adventures of the young lovers in a ballet noted for its charm, roaring comedy, colorful sequences, and virtuoso passages for its principals.

About the Artists

Four years after their dramatic stagedoor defection from the Bolshoi Ballet in Los Angeles, Leonid and Valentina Kozlov are securing their place in the American dance world. During their first year in the West, the Kozlovs performed, both individually and together, in Britain, South America, Australia, and across North America. These appearances led to a more productive two-year association with the internationally known Australian Ballet. Continually seeking the work of major Western choreographers, one of the first works the couple danced in New York City after leaving the Bolshoi was Alvin Ailey's jazzy ballet *The River*. In this work, they appeared as guests with the International Ballet of Caracas, a company now known as the New World Ballet of Caracas which performed on this Power Center stage just three evenings ago.

Last winter, at the prompting of the now late choreographer George Balanchine, the Kozlovs successfully starred in Washington, D. C. and Seattle in the Broadway-bound musical *On Your Toes*. In March, they were welcomed to Balanchine's New York City Ballet as full principals by Peter Martins, and have recently returned from a three-country European tour with that company. Their appearance this evening is part of a 25-city, seven-week cross-country tour.

Both Kozlovs were born in Moscow. Valentina joined a children's ballet company at age seven, made the Bolshoi school at nine, and danced her first full-length ballet at twelve. Leonid, who began studying at age ten, was already a lead in the Bolshoi Ballet when he first met his wife-to-be — ironically, this took place in New York in 1973 when he was appearing with the Bolshoi and she was performing with a touring student troupe. The pair soon married, and Mrs. Kozlov eventually joined her husband as a principal dancer of the Bolshoi.

Leonid Kozlov received formal university training for teaching and choreography in Moscow, but had little opportunity to make use of those talents. In the West, he has created works for smaller troupes in New Jersey and Florida, as well as a *Swan Lake* and a *Don Quixote* for the National Ballet of Chile and a *Nutcracker* for the Australian Ballet. The current tour utilizes his directing and coaching abilities, as well as featuring the couple as performers.

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- LOS ANGELES CHAMBER ORCHESTRA / HELMUTH RILLING Tues. Nov. 1
 GAECHINGER KANTOREI OF STUTTGART and soloists
 Bach: "Passion According to St. John"
- SOVIET EMIGRÉ ORCHESTRA / LAZAR GOSMAN Wed. Nov. 2
 Britten: Simple Symphony; Prokofiev: Visions Fugitives; Barber: Adagio for
 Strings; Dvořák: Serenade for Strings
- NEW WORLD STRING QUARTET Sun. Nov. 6
 Mozart: Quartet in D, K. 575; Berg: Quartet, Op. 3; Beethoven: Quartet in
 F major, Op. 59, No. 1
- WARSAW PHILHARMONIC / KAZIMIERZ KORD Thurs. Nov. 10
 MISHA DICTER, *Pianist*
 Brahms: Piano Concerto No. 1 in D minor; Shostakovich: Symphony No. 10
- MSTISLAV ROSTROPOVICH, *Cellist* Wed. Nov. 16
 Marcelllo: Adagio; Beethoven: Variations on "Ein Mädchen oder Weibchen"
 from *The Magic Flute*, Sonata in A, Op. 69; Schumann: Adagio and Allegro, Op.
 70; Britten: Sonata in C major, Op. 65
- HERMANN BAUMANN, *Horn* Fri. Nov. 18
- FRANZ LISZT CHAMBER ORCHESTRA / JANOS ROLLA Sun. Nov. 20
 Corelli: Sarabanda, Giga e Badinerie; Bach: Double Violin Concerto; Rossini:
 Sonata No. 3 in G major; Mendelssohn: Octet in E-flat, Op. 20
- Handel's *Messiah* / DONALD BRYANT Fri.-Sun. Dec. 2-4
 University Choral Union, U-M Orchestra; Kathryn Bouleyn, *Soprano*, John
 Ferrante, *Counter-tenor*, Joseph Evans, *Tenor*, Jay Willoughby, *Bass*
- PITTSBURGH BALLET, Tchaikovsky's *Nutcracker* Fri.-Sun. Dec. 16-18
- RICHARD STOLTZMAN, *Clarinet*, and
 WILLIAM DOUGLAS, *Piano/Bassoon* Thurs. Jan. 12
 Telemann: Sonata in B-flat; Schumann: Three Romances, Op. 94; Bach: Two-
 part Inventions; Douglas: Miniatures; Saint-Saëns: Sonata in E-flat, Op. 167;
 Poulenc: Sonata (1962)
- CECILE LICAD, *Pianist* Sat. Jan. 14
- WELSH NATIONAL OPERA CHORUS Mon. Jan. 16
- PAUL TAYLOR DANCE COMPANY Fri.-Sun. Jan. 27-29
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UNIVERSITY MUSICAL SOCIETY

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