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# The Mariinsky at BAM

Mariinsky Theatre, St. Petersburg

Musical direction by Valery Gergiev

## Folk, Form, and Fire: The Prokofiev Piano Concertos

Conducted by Valery Gergiev

BAM Howard Gilman Opera House

Feb 24

## A Tribute to Maya Plisetskaya

BAM Howard Gilman Opera House

Feb 25, Program A—Featuring  
Diana Vishneva and Uliana Lopatkina  
Conducted by Valery Gergiev

Feb 26, Program B—Featuring Uliana Lopatkina  
Conducted by Alexei Repnikov

Feb 27, Program C—Featuring Diana Vishneva  
Conducted by Alexei Repnikov

Feb 28, Program D—Featuring Uliana Lopatkina  
Conducted by Alexei Repnikov

*BAM engagement made possible by The Mariinsky Foundation of America*

*Major support for the Mariinsky Tour of the Americas provided by Veronica Atkins and Susan Carmel Lehrman.*

*A Tribute to Maya Plisetskaya is supported by Olivier and Desiree Berggruen.*

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*Folk, Form, and Fire: The Prokofiev Piano Concertos*

Conducted by **Valery Gergiev**

Feb 24 at 7:30pm

Running time: approx. two hours & 45 minutes including two intermissions

PIANO CONCERTO NO. 1

**George Li**

PIANO CONCERTO NO. 2

**Alexander Toradze**

—*Intermission*—

PIANO CONCERTO NO. 3

**Daniil Trifonov**

—*Intermission*—

PIANO CONCERTO NO. 4

**Sergei Redkin**

PIANO CONCERTO NO. 5

**Sergei Babayan**

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**PROKOFIEV PIANO CONCERTOS—NOTES**

**PIANO CONCERTO NO. 1** (1912)

Prokofiev's first piano concerto became an immediate source of debate and argument upon its appearance in 1912. Departing from the late romantic concerto tradition of multiple movements and grand scale, Prokofiev's first concerto consists of only one movement, and at approximately 18 minutes, it is by far the shortest of the five concertos he would complete in his lifetime. The concerto was also surprising in content, and not just in length: perhaps its most distinctive feature is the plethora of masterful transitions between the sections within its one movement, and the variety of thematic material in such a short space. It was as if Prokofiev had simply written a concertino instead of a concerto, but with his own harmonic and rhythmic approach. Early 20th-century listeners, with their sensibilities tuned to the styles of Tchaikovsky, Rachmaninov, and Chopin, found this unorthodox approach alarming. In 1914, composer Nikolai Myaskovsky had the

following to say about Prokofiev's first concerto: "It is clear that the fierce brilliance which brings such unique beauty to the concerto also defies preexisting conceptions of beauty. This has evoked indignant cries—ironically—from the majority of our "progressive" music aficionados, who are apparently even more inclined to easy listening than the public itself! It turns out that members of the public, at necessary moments, can find within themselves far sharper reserves of feeling than those who claim to be music's venerable judges."

**PIANO CONCERTO NO. 2** (1913)

Piano Concerto No. 2 was one of Prokofiev's favorite works. The composer first performed it at the end of the summer in 1913 in Pavlovsk (conducted on that occasion by Alexander Aslanov). The premiere was accompanied by a "glorious" scandal: Prokofiev was labeled as both a cubist and a futurist. He immediately composed a "cubist-futurist" and incredibly complex piano concerto as his calling card; he performed it in London for Diaghilev when they first met, and he selected it for his official

debut abroad in Rome in 1915. When Prokofiev emigrated, the score remained in Russia (and has never been found). In 1923 the composer revived it and soon had the concerto published. Today it is hard to understand what could have scared away audiences in the bewitching first movement. Could it be the massive cadenza of the soloist that slowly approaches its culmination, so complex that it is written over three lines (as if for three hands)? The second movement, a scherzo, is one of the supreme examples in the “perpetuum mobile” genre: while it is only two to three minutes long, the piano part does not have a single pause. The start of the third movement, an intermezzo, deserves the title of “futurist,” although the soloist performs a refined and fantastical theme. And the stormy, unbridled start of the finale is wisely balanced by the gentle middle section in the character of a nursery rhyme.

### **PIANO CONCERTO NO. 3 (1921)**

Three years after moving abroad (on a performing tour that lasted exactly 15 years) the 30-year-old Sergei Prokofiev brought to life a longstanding vision—to write a “very passage-like” piano concerto, his third work in this genre. Having received a “poisonous” review, as the composer himself said, from the American press, the concerto nevertheless soon became one of Prokofiev’s most famous pieces and is considered by many to be the jewel in the crown of the composer’s own numerous performances. Possibly the reason behind the immense popularity of the third piano concerto lies in the fact that the work was composed at the height of his creative career and according to Bois Asafiev, combined “the still fervent ardor of his youthful temperament . . . with his emergent maturity and wisdom.” The impetuous flow of contrasting themes that the audience hears—energetic and impassioned, sparkling with energy and mischief, lush and tangibly clear—form a classically strict and proportionate composition of three sections that are ideally structured in terms of form. A supporter of “the new simplicity” in music, Prokofiev succeeded in expounding all of his musical discoveries and inventions, thanks to which his imagination was so rich and filled with such incredible elegance and laconic brevity: there is no prolixity, general spaces, or

predictable turns in the concerto; each musical idea is as if marked by the symbol *nota bene* and makes the audience listen to the twists and turns of Prokofiev’s inexhaustible imagination with unflinching interest.

### **PROKOFIEV PIANO CONCERTO NO. 4 (1931)**

Written for the one-armed pianist Paul Wittgenstein, Concerto No. 4 was completed in 1931. Prokofiev confessed in his diary when Wittgenstein originally invited him to write a concerto for the left hand, he thought this ridiculous, but still agreed to write one, commenting, “if the board is decent, it should not take much time.” Wittgenstein asked Prokofiev to create the piece in a way that his solo part would be fully audible, so Prokofiev left the orchestral palette more sober and sparse than in his previous, well-loved third concerto. Written in B-flat major, it contains a romantic central *andante* movement. His creative orchestration did, indeed, leave the piano a leading role. Since Wittgenstein refused to play it, however, the piece was the only one of Prokofiev’s piano works that never saw a performance during his lifetime. Premiering in Berlin in 1956, it was played by the West Berlin Radio Symphony Orchestra and the one-armed German pianist Siegfried Rapp.

### **PROKOFIEV PIANO CONCERTO NO. 5 (1932)**

Written in 1932, the last of the completed Prokofiev piano concertos is made up of five short movements, each of which contains a wealth of virtuosity and invention. Originally, Prokofiev intended to write a simple work and wished to title it, “Music for Piano and Orchestra.” During the working process, however, he realized that the piece was becoming grander than he had expected. He wrote in his autobiography, “If we don’t take into consideration the one-armed Fourth Concerto, more than 10 years separate this one and the Third. There were new concepts created, some techniques occurred, a heap of major themes in the notebook accumulated.” It is written in G major, and comprises five movements: *allegro*, *moderato*, *toccata*, *larghetto*, and *vivo*. Prokofiev also wrote a two-piano arrangement for it.



Maya Plisetskaya in *The Dying Swan*. Photo: Julia Lartionova

*A Tribute to Maya Plisetskaya*

Conducted by **Valery Gergiev**

Featuring **Diana Vishneva** and **Uliana Lopatkina**

Feb 25 at 7:30pm

Running time: approx. one hour & 30 minutes including intermission

*CARMEN SUITE* (1967)

Performed by **Diana Vishneva**

Choreography by **Alberto Alonso**

Music by **Rodion Shchedrin** after **Georges Bizet**

—Intermission—

*THE DYING SWAN* (1905)

Performed by **Uliana Lopatkina**

Choreography by **Michel Fokine**

Music by **Camille Saint-Saëns**

*BOLÉRO* (1961)

Performed by **Maya Plisetskaya** (1975 film with live orchestra)

Choreography by **Maurice Béjart**

Music by **Maurice Ravel**

MAYA PLISETSKAYA (1925—2015) was rewarded by nature with unique gifts which destined her for ballet—a huge extension, perfectly centered movements, brilliant virtuosity, a high leap, the ability to remain suspended in the air. Add to this her extraordinary musicality and powerful temperament, and you have a portrait of a remarkable ballerina. Her artistic gifts and ability to express the inner life of characters she was portraying distinguished her as not only a ballerina, but as an actress. Distinguished by exceptional artistry and audacity, Plisetskaya preferred to defy, rather than follow, canons, and thus create a style and repertoire of her own. She fought furiously for the unique theater she created which, as with important work that breaks from tradition, often shocked conservatives and those in authority. Maya Plisetskaya had an exceptionally long life as a ballet dancer—around 60 years. For close to 50 of these she danced at the Bolshoi Theatre, which she joined in 1943 after graduating from the Moscow Ballet School. It was there she danced lead roles in great ballets of the classical repertoire which became her “signature tunes” and would reflect from then on the imprint of her style. It was also at the Bolshoi Theatre that the ballets created especially for Maya took on flesh and blood. The work which immediately comes to mind is *Carmen*, one of her favorite roles. In a matter of years this ballet, a production for which Maya fought tooth and nail, had conquered the world. For many years Plisetskaya was a friend of and frequent visitor to the Mariinsky Theatre. With her husband, composer Rodion Shchedrin, she came to Mariinsky Theatre performances and was an honorary guest at numerous premieres, festivals, and important theater events. In turning to productions of Rodion Shchedrin's ballet scores—created for Plisetskaya or dedicated to her—the theater invariably found a wise advisor and aide in Maya Mikhailovna Plisetskaya.



*A Tribute to Maya Plisetskaya*

Conducted by **Alexei Reznikov**

Featuring **Uliana Lopatkina**

Feb 26 at 7:30pm

Running time: approx. one hour 40 minutes including intermission

RUSSIAN DANCE FROM *SWAN LAKE*

Performed by **Uliana Lopatkina**

Choreography by **Aleksandr Gorsky** (1901), revised choreography by **Uliana Lopatkina**

Music by **Pyotr Tchaikovsky**

PAS DE DEUX OF COLOMBINE AND HARLEQUIN FROM *LE CARNAVAL* (1910)

Performed by **Valeria Martinuk** and **Alexei Popov**

Choreography by **Michel Fokine**

Music by **Robert Schumann**

*LE SPECTRE DE LA ROSE* (1911)

Performed by **Maria Shirinkina** and **Vladimir Shklyarov**

Choreography by **Michel Fokine**

Music by **Carl Maria von Weber**

## Mariinsky Ballet—Program B

*PAVLOVA AND CECCHETTI* (1971)

Performed by **Uliana Lopatkina** and **Roman Belyakov**

Choreography by **John Neumeier**

Music by **Pyotr Tchaikovsky**

—Intermission—

7TH WALTZ FROM *CHOPINIANA* (1908)

Performed by **Uliana Lopatkina** and **Andrey Ermakov**

Choreography by **Michel Fokine**

Music by **Frédéric Chopin**

PAS DE DEUX OF PRINCESS FLORINE AND THE BLUEBIRD FROM *THE SLEEPING BEAUTY* (1890)

Performed by **Valeria Martinuk** and **Alexei Popov**

Choreography by **Marius Petipa**

Music by **Pyotr Tchaikovsky**

PAS DE DEUX OF ZOBEIDE AND THE GOLDEN SLAVE FROM *SCHEHERAZADE* (1910)

Performed by **Ekaterina Osmolkina** and **Maxim Zyuzin**

Choreography by **Michel Fokine**

Music by **Nikolai Rimsky-Korsakov**

PAS DE DEUX OF THE FIREBIRD AND PRINCE IVAN FROM *THE FIREBIRD* (1910)

Performed by **Uliana Lopatkina** and **Andrey Ermakov**

Choreography by **Michel Fokine**

Music by **Igor Stravinsky**

PAS DE DEUX FROM *GISELLE*

Performed by **Maria Shirinkina** and **Vladimir Shklyarov**

Choreography by **Jean Coralli** and **Jules Perrot** (1841), revised choreography by **Marius Petipa** (1884)

Music by **Adolphe Charles Adam**

*THE DYING SWAN* (1905)

Performed by **Uliana Lopatkina**

Choreography by **Michel Fokine**

Music by **Camille Saint-Saëns**



*A Tribute to Maya Plisetskaya*

Conducted by **Alexei Repnikov**

Featuring **Diana Vishneva**

Feb 27 at 7:30pm

Running time: approx. one hour 40 minutes including intermission

*CARMEN SUITE* (1967)

Performed by **Diana Vishneva**

Choreography by **Alberto Alonso**

Music by **Rodion Shchedrin** after **Georges Bizet**

—Intermission—

*WOMAN IN A ROOM* (2013)

Performed by **Diana Vishneva**

Choreography and scenography by **Carolyn Carlson**

Recorded music by **Giovanni Sollima** and **René Aubry**

Music editor **Nicolas de Zorzi**

*Woman in a Room* was created by American choreographer Carolyn Carlson for Diana Vishneva.



*A Tribute to Maya Plisetskaya*

Conducted by **Alexei Repnikov**

Featuring **Uliana Lopatkina**

Feb 28 at 7pm

Running time: approx. one hour 50 minutes including intermission

EXCERPT FROM *CARMEN SUITE* (1967)

Performed by **Uliana Lopatkina** and **Andrey Ermakov**

Choreography by **Alberto Alonso**

Music by **Rodion Shchedrin** after **Georges Bizet**

MARIA AND VASLAV ADAGIO FROM *THE FOUNTAIN OF BAKHCHISARAI* (1934)

Performed by **Ekaterina Osmolkina** and **Maxim Zyuzin**

Choreography by **Rostislav Zakharov**

Music by **Boris Asafyev**

*MELODY* (1949)

Performed by **Uliana Lopatkina** and **Andrey Ermakov**

Choreography by **Asaf Messerer**

Music by **Christoph Willibald Gluck**

ADAGIO FROM ACT III OF *SHURALE* (1950)

Performed by **Valeria Martinuk** and **Maxim Zyuzin**

Choreography by **Leonid Yakobson**

Music by **Farid Yarullin**

*LA ROSE MALADE (DEATH OF THE ROSE)* (1973)

Performed by **Uliana Lopatkina** and **Andrey Ermakov**

Choreography by **Roland Petit**

Music by **Gustav Mahler**

—Intermission—

EXCERPT FROM ACT III OF *THE FOUNTAIN OF BAKHCHISARAI* (1934)

Performed by **Uliana Lopatkina**, **Maria Shirinkina**, and **Roman Belyakov**

Choreography by **Rostislav Zakharov**

Music by **Boris Asafyev**

BALCONY PAS DE DEUX FROM *ROMEO AND JULIET* (1940)

Performed by **Ekaterina Osmolkina** and **Maxim Zyuzin**

Choreography by **Leonid Lavrovsky**

Music by **Sergei Prokofiev**

PAS DE DEUX OF MEKHMENEH BAHNU AND FERKHAD DUET FROM *THE LEGEND OF LOVE* (1961)

Performed by **Uliana Lopatkina** and **Andrey Ermakov**

Choreography by **Yuri Grigorovich**

Music by **Arif Melikov**



Maria Shirinkina and Vladimir Shklyarov in *Romeo & Juliet*. Photo: Valentin Baranovsky

PAS DE DEUX FROM *GISELLE*

Performed by **Maria Shirinkina** and **Vladimir Shklyarov**  
Choreography by **Jean Coralli** and **Jules Perrot** (1841)  
Revised choreography by **Marius Petipa** (1884)  
Music by **Adolphe Charles Adam**

PAS DE DEUX FROM *DON QUIXOTE*

Performed by **Valeria Martinuk** and **Alexei Popov**  
Choreography by **Marius Petipa** (1869)  
Revised choreography by **Alexander Gorsky** (1900)  
Music by **Ludwig Minkus**

EXCERPT FROM *THE LITTLE HUMPED BACK HORSE*

Performed by **Uliana Lopatkina** and **Vladimir Shklyarov**  
Choreography by **Alexei Ratmansky**  
Music by **Rodion Schedrin**

A gift to the audience:

*THE DYING SWAN* (1905)

Performed by **Uliana Lopatkina**  
Choreography by **Michel Fokine**  
Music by **Camille Saint-Saëns**

### THE MARIINSKY ORCHESTRA

The Mariinsky Orchestra is one of the oldest musical ensembles in Russia, tracing its history back to the early 18th century and the development of the Court Instrumental Capella. In the 19th century, Eduard Nápravník (who directed it for more than a half-century) played an extremely important role in the emergence of the Mariinsky Orchestra. The excellence of the orchestra has been marked by the world-class musicians who have conducted it, including Berlioz, Wagner, von Bülow, Tchaikovsky, Mahler, Nikisch, Rachmaninoff, Mengelberg, Klemperer, Walter, Kleiber, and Schoenberg. In Soviet times, the ensemble's illustrious traditions were continued by such conductors as Vladimir Dranishnikov, Ariy Pazovsky, Yevgeny Mravinsky, Konstantin Simeonov, and Yuri Temirkanov. The orchestra has had the honor of being the first to perform many operas and ballets by Tchaikovsky; operas by Glinka, Mussorgsky, and Rimsky-Korsakov; and ballets by Shostakovich, Khachaturian, and Asafiev. Since 1988, the orchestra has been directed by Valery Gergiev. With the maestro's arrival, the orchestra's repertoire has expanded significantly. It has performed operas, first and foremost the tetralogy *Der Ring des Nibelungen* as well as all of Wagner's other operas starting with *Lohengrin* performed in German; all of the operas of Prokofiev and Shostakovich; many of Rimsky-Korsakov's and Tchaikovsky's operas, both of Mussorgsky's versions of *Boris Godunov*; and operas by Richard Strauss, Janáček, Mozart, Verdi, Berlioz, Puccini, and Donizetti. The orchestra's repertoire also includes symphonic works and other genres of philharmonic music. The orchestra has performed every symphony by Beethoven, Brahms, Mahler, Tchaikovsky, Prokofiev, and Shostakovich and various works by composers such as Stravinsky, Messiaen, Dutilleux, Henze, Shchedrin, Tishchenko, Gubaidulina, Kancheli, Karetnikov, and Raskatov, among many others. The opening of the Concert Hall of the Mariinsky Theatre in 2006 and in 2013 Mariinsky-II, a new modern theater building alongside the historical one, has resulted in an enriched repertoire and improvements in the orchestras. Under Maestro Gergiev's baton, the Mariinsky Orchestra collaborates with major opera houses and concert venues throughout the world, among them the Metropolitan Opera, The Kennedy Center, Carnegie Hall, BAM,

Royal Opera House (Covent Garden), Teatro Carlo Felice, San Francisco Opera, Teatro alla Scala, New Israeli Opera, Théâtre du Châtelet, Salle Pleyel, Vienna Konzerthaus, Amsterdam's Concertgebouw, and the Salzburg and Edinburgh Festivals.

### THE MARIINSKY BALLET

The Mariinsky Ballet is closely linked with the entire history of the development of Russian choreographic art which began more than two-and-a-half centuries ago. An important role in the establishment and evolution of Russian ballet was played by foreign dance masters. The history of St. Petersburg ballet in the 19th century was associated with the activities of Charles Didelot, Jules Perrot, and Arthur Saint-Léon. In 1869, the position of principal ballet master was entrusted to Marius Petipa who markedly raised the professional standards of the company. The peak accomplishments of this famous choreographer were ballets staged in the period of his collaboration with the composers Pyotr Tchaikovsky and Alexander Glazunov—*The Sleeping Beauty*, *Swan Lake*, and *Raymonda*. At the turn of the 19th century, the Mariinsky Ballet produced such great dancers as Mathilde Kschessinska, Olga Preobrazhenskaya, Anna Pavlova, Tamara Karsavina, Olga Spesivtseva, and Vaslav Nijinsky. Many of them brought glory to Russian ballet during the legendary *Saisons Russes* in Paris which brought the pioneering works of Michel Fokine to Europe. In the 1920s when Fyodor Lopukhov, a daring innovator and a brilliant connoisseur of the past, became head of the company, its repertoire was enriched with new productions, in particular ballets dealing with contemporary life. Galina Ulanova, Alexei Yermolayev, Marina Semenova, and Vakhtang Chabukiani all danced at the Mariinsky Theatre during that period. Ballet in the 1930s was largely influenced by dramatic theater, and this was reflected in such productions as Rostislav Zakharov's *The Fountain of Bakhchisarai* and Leonid Lavrovsky's *Romeo and Juliet*. In the 1950s to 1970s, ballets by Leonid Yakobson, Yuri Grigorovich, and Igor Belsky revived the traditions of symphonic dances. The success of these productions would have been impossible without superb performers. During that period the company's dancers included Irina Kolpakova,

Natalia Makarova, Alla Osipenko, Irina Gensler, Alla Sizova, Rudolf Nureyev, Mikhail Baryshnikov, Valery Panov, and Yuri Soloviev. The present-day repertoire of the Mariinsky Ballet includes, along with Petipa's legacy—*Swan Lake*, *Raymonda*, *Le Corsaire*, *La Bayadère*, and *The Sleeping Beauty*—ballets staged by Michel Fokine, George Balanchine, Frederick Ashton, William Forsythe, Alexei Ratmansky, Angelin Preljocaj, and Wayne McGregor.

**VALERY GERGIEV** (Musical Director and Conductor) is artistic and general director of the Mariinsky Theatre, principal conductor of the Munich Philharmonic, co-chairman of the Organisational Committee of the International Tchaikovsky Competition, and honorary president of the Edinburgh International Festival. In 1997 following Sir Georg Solti's death, Valery Gergiev took over the World Orchestra for Peace. He has established and directs major festivals including the Stars of the White Nights, the Gergiev Festival (The Netherlands), and the Moscow Easter Festival. At the Mariinsky Theatre Gergiev has overseen the emergence of a plethora of world-class singers. Under his direction the theater's opera, ballet, and symphony music repertoires have become much richer and more diverse, and now include a broad range of works from 18th- to 20th-century classics as well as music by contemporary composers. Thanks to Gergiev's efforts, in 2006 the acoustically perfect Concert Hall was built and opened on the site of Mariinsky Theatre, which significantly expanded the repertoire capabilities of the company and the orchestra. On May 2, 2013 the Mariinsky-II opened—a new building that seats 2000 people in addition to its chamber venues, meaning that today the Mariinsky Theatre stands unparalleled as a theater and concert venue. Established by Gergiev in 2009, the Mariinsky recording label has already released more than 30 discs that have won praise and acclaim from critics and audiences across the globe. The All-Russian Choral Society was revived in 2013, thanks to Gergiev. The maestro works with the Metropolitan Opera; the Vienna, New York, and Rotterdam Philharmonic Orchestras; and the Filarmonica della Scala. Gergiev's numerous awards and prizes include Hero of Labour of the Russian Federation and other prestigious government

decorations from Russia, Germany, Italy, France, Japan, The Netherlands, and Poland.

**ALEXEI REPNIKOV** (Conductor, ballet programs on Feb 26, 27, 28), after graduating from the Specialized Secondary School of Music of the St. Petersburg Conservatory in 1991 (trombone class of Georgy Strautman), continued his studies at the St. Petersburg State Rimsky-Korsakov Conservatory (trombone class of Senior Lecturer Boris Vinogradov and Prof. Viktor Sumerkin). In 2009 he took a training course specializing in symphony conducting (class of Alexander Polishchuk). In 1991 he joined the Mariinsky Theatre as a Stage Band musician, entering the Symphony Orchestra in 1996 (trombone section). He has been a conductor of the Mariinsky Theatre Stage Band since 2007. He made his debut with the Mariinsky Theatre Symphony Orchestra with the ballets *Le Sacre du Printemps* and *The Magic Nut* (2007). He has since conducted ballets on a regular basis, among them *The Nutcracker*, *Swan Lake*, *The Sleeping Beauty*, *Carmen Suite*, *Anna Karenina*, *The Little Humpbacked Horse*, *The Legend of Love*, *Shurale*, *Chopiniana*, *The Firebird*, *Shéhérazade*, *Don Quixote*, *La Bayadère*, *Le Corsaire*, *Giselle*, *La Sylphide*, *Raymonda*, *Scotch Symphony*, *Apollo*, *Theme and Variations*, *Romeo and Juliet*, *Le Carnaval*, *Simple Things*, *Paquita Grand Pas*, and *Symphony in C*. As a conductor he has toured with the Mariinsky Ballet to Covent Garden (UK), the Festspielhaus (Germany), Metropolitan Opera House and the Kennedy Center (US), as well as touring to Tokyo, Bangkok, Singapore, Barcelona, Valencia, and Hong Kong. Repnikov conceived the idea of establishing the Grand Brass Ensemble. He founded the Brass Evenings at the Mariinsky international festival, first presented at the Mariinsky Theatre Concert Hall in March 2008. As leader of the Grand Brass Ensemble he has taken part in the Summer Festival in Mikkeli (Finland, 2009) and toured to Great Britain, Japan, and Switzerland.

### PIANISTS

**SERGEI BABAYAN**, hailed for his emotional intensity, bold energy, and remarkable coloration, brings a deep understanding and insight to a stylistically diverse repertoire which includes a





performance history of 54 concerti. *Le Figaro* has praised his “unrivalled touch, perfectly harmonious phrasing and breathtaking virtuosity.” Highlights of the 2015—16 season include concert performances with the Rotterdam Philharmonic conducted by Valery Gergiev, the Camerata Israel in Tel Aviv, performances at the Edinburgh Festival in Scotland, at Bad Kissengen in Germany, recital and concert performances with Daniil Trifonov at the Mariinsky Theatre in St. Petersburg, a return to Wigmore Hall in London, and recitals and chamber performances in Los Angeles; Atlanta; East Lansing, MI; and Columbia, SC, among others. Babayan is a frequent guest at music festivals in Europe and the US. In July 2013 he was invited by Martha Argerich to her festival Progetto Martha Argerich in Lugano, Switzerland. The two musicians performed a newly created cycle of transcriptions for two pianos by Babayan from Prokofiev's *Romeo and Juliet*. The concert was broadcast live, and Argerich invited Babayan to perform the transcription with her again at the Ruhr Klavier-Festival in Germany. Babayan has collaborated with such conductors as Yuri Temirkanov, Neeme Järvi, Hans Graf, David Robertson, Tugan Sokhiev, and Kazimierz Kord, among others. Since 2006 Babayan has performed with Valery Gergiev numerous times to great critical acclaim, including appearances at the international festival Stars of the White Nights, the Moscow Easter Festival, the Barbican with Gergiev conducting the London Symphony Orchestra, St. Petersburg's Mariinsky Theatre, the Great Hall of the Moscow Conservatoire, Théâtre des Champs Élysées in Paris, the Salzburg Festival, and the Rotterdam Philharmonic-Gergiev Festival where Babayan was artist-in-residence. Babayan performs with the world's most prominent orchestras, including the London Symphony, Cleveland Orchestra, Mariinsky Orchestra, Warsaw Philharmonic, BBC Scottish Symphony Orchestra, Orchestre National de Lille, Detroit Symphony Orchestra, Baltimore Symphony Orchestra, and New World Symphony. His engagements and tours have taken him to preeminent international concert venues including Salle Gaveau (Paris), Wigmore Hall (London), Carnegie Hall, Severance Hall (Cleveland), Herkulessaal (Munich), Liederhalle (Stuttgart), Meistersingerhalle (Nuremberg), Konzerthaus (Berlin), Brahms-Saal (Karlsruhe),

Beethovenhalle (Bonn), Philharmonie (Essen), Rudolfinum-Dvořák Hall (Prague), and Victoria Hall (Geneva). Babayan's performances have been broadcast by WQXR, WCLV, Radio France, Polish Radio and Television, BBC TV, NHK Satellite Television, and Medici TV. Born in Armenia into a musical family, Babayan began his studies there with Georgy Saradjev and continued at the Moscow Conservatoire with Mikhail Pletnev, Vera Gornostayeva, and Lev Naumov. Following his first trip outside the USSR in 1989 he won consecutive first prizes at major international competitions including the Robert Casadesus International Piano Competition (renamed the Cleveland International Piano Competition), the Hamamatsu Piano Competition, and the Scottish International Piano Competition.

**GEORGE LI**, praised by *The Washington Post* for combining “staggering technical prowess, a sense of command and depth of expression,” possesses brilliant virtuosity and effortless grace far beyond his years. He won the Silver Medal at the 2015 International Tchaikovsky Competition, and at the XIV International Competition Grand Prix Animato 2014 in Paris he took first prize, the Special Schumann and Brahms Prizes, the Audience Award, and won “Best Sonata Performance” at the 2015 National Chopin Competition plus third prize overall. He won the 2012 Gilmore Young Artist Award, second prize at the 2014 Vendome Prize competition, and the 2012 Tabor Foundation Piano Award at Verbier Academy. His 2015—16 season includes appearances as a soloist with Fairfax Symphony, Albany Symphony, Williamsburg Symphonia, Pennsylvania Sinfonia Orchestra, and Windsor Symphony Orchestra in Canada. He performs in France at Musée du Louvre, Festival International de Musique (Dinard), and Association Frédéric Chopin Lyon's Les Virtuoses du Piano series. Li also appears in recital in the US at Pittsburgh's Rodef Shalom Congregation and the Chopin Foundation and returns to perform chamber music with Winsor Music. Last season, he made his Alice Tully Hall debut, performing Tchaikovsky Piano Concerto No. 1 with Orchestra of St. Luke's and Gerard Schwarz. As a concert soloist, he has also appeared with the Richmond, Hilton Head, Edmonton, and Stamford Symphonies, Boise and Spartanburg Philharmonics, Brooklyn

Philharmonic, Pasadena Symphony and Pops, Boston Philharmonic, and Nordic Chamber Orchestra and Norrköping Orchestra in Sweden. Li has performed recitals at Isabella Stewart Gardner Museum, Tryon Concert Association, Buffalo Chamber Music Society, Candlelight Concert Society, University of Georgia, Oberlin Conservatory of Music, Harriman-Jewell Series, Miami International Piano Festival, Irving S. Gilmore International Keyboard Festival, Morgan Library, Vancouver Recital Society, Shriver Hall, and Festspiele Mecklenburg-Vorpommern. In 2011, Li performed for President Obama at the White House in an evening honoring German Chancellor Angela Merkel. He was chosen to appear at the opening ceremony of Boston's new Institute of Contemporary Art and the inauguration of President Tony Woodcock at the New England Conservatory, and has performed for members of the US Congress at the Senate Office Building in Washington. As first prize-winner at the 2010 Young Concert Artists International Auditions, Li's highly acclaimed New York debut at the age of 16 opened the 51st Young Concert Artists Series at Peter Marino Hall at Merkin Concert Hall. YCA also presented his debut in Washington at Kennedy Center, sponsored by the Alexander Kasza-Kasser Prize, both to rave reviews. As first prize-winner of the inaugural Cooper Competition at Oberlin Conservatory of Music, he appeared as a soloist with the Cleveland Orchestra. He has also performed as a soloist with orchestras including Xiamen Philharmonic in China, Simón Bolívar Youth Orchestra in Venezuela, and with I Solisti di Perugia in Italy. He performed Beethoven's Fourth Concerto with New England Conservatory Youth Philharmonic under Benjamin Zander on a European tour. George Li gave his first public performance at Boston's Steinway Hall at the age of 10. He won first prize at Massachusetts Music Teachers Association Competition twice, at the ages of six and seven. At Walnut Hill School for the Arts, he studied piano with Wha Kyung Byun at the New England Conservatory. He is currently in the Harvard University–New England Conservatory joint program, studying under Wha Kyung Byun.

**SERGEI REDKIN** was born in Krasnoyarsk. He began to study the piano at the age of six at the Music Lyceum School of Krasnoyarsk, continuing

his education at the Special School of Music of the St. Petersburg Conservatoire. Since 2009 he has been a student at the St. Petersburg State Rimsky-Korsakov Conservatoire itself (class of Alexander Sandler). From 2009–12 he studied composition under Alexander Mnatsakanyan. In 2011 he trained at the International Piano Academy Lake Como (Italy) at the recommendation of the St. Petersburg House of Music, studying under such musicians as Dmitry Bashkirov, Peter Frankl, and Fou Ts'ong, among others. Redkin was a prize winner at the Third Moscow Genrikh Neigauz Young Pianists' Festival (2008), and won third prize at the Eighth International Paderewski Young Pianists' Competition in Poland (2010), first prize at the Third International Maj Lind Piano Competition in Helsinki (2012) and the Sixth International Prokofiev Piano Competition in St. Petersburg (2013), and the Bronze Medal at the 15th International Tchaikovsky Competition (2015). Redkin regularly tours Russia and abroad, appearing at prestigious venues in Moscow and St. Petersburg including the Great and Small Halls of the St. Petersburg Philharmonic, Concert Hall of the Mariinsky Theatre, Great Hall of the St. Petersburg State Academic Capella, Glazunov Small Hall of the St. Petersburg Conservatoire, and the Tchaikovsky Concert Hall in Moscow, in addition to performing recitals at halls throughout Germany, Austria, France, Switzerland, Poland, Finland, and Sweden. Orchestras with which the pianist collaborates include the Mariinsky Orchestra, St. Petersburg State Academic Symphony Orchestra, and State Academic Svetlanov Symphony Orchestra of Russia, among others.

**ALEXANDER TORADZE** is recognized as a masterful virtuoso in the grand Romantic tradition with his unorthodox interpretations, poetic lyricism, and intense emotion. Toradze's recording of all five Prokofiev concertos with Valery Gergiev and the Mariinsky Orchestra for the Philips label has been acclaimed by critics as definitive. His recording of Prokofiev's Third Piano Concerto was named by *International Piano Quarterly* as "historically the best on record." Other highly successful recordings have included Scriabin's *Prométhée, le Poème du feu* with the Mariinsky Orchestra under Gergiev, as well as recital albums of Mussorgsky, Stravinsky, Ravel, and



Prokofiev (Angel/EMI). He recently recorded the two piano concertos of Shostakovich with the Frankfurt Radio Symphony Orchestra conducted by Paavo Järvi, acclaimed by *Frankfurter Allgemeine Zeitung* as the distilled result of a life's experience with these works. Toradze has appeared as a soloist with every major orchestra in the world, among them Berliner Philharmoniker, London Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Filarmonica della Scala, Orchestra di Santa Cecilia, Mariinsky Orchestra, Israel Philharmonic, and NHK Symphony Orchestra. He has collaborated with some leading conductors such as Gergiev, Esa-Pekka Salonen, Jukka-Pekka Saraste, Mikko Franck, Neeme, Paavo and Kristian Järvi, Vladimir Jurowski, and Gianandrea Noseda as well as emerging talents including Daniele Rustioni and Dima Slobodeniouk. Toradze has also regularly taken part in many summer music festivals including those in Salzburg, White Nights in St. Petersburg, London's BBC Proms, and in Edinburgh, Rotterdam, Mikkeli (Finland), Hollywood Bowl, Saratoga, Ravinia, Ravenna, and Stresa. Born in Tbilisi, Georgia, Toradze is the son of the respected Soviet composer David and the actress Liana Asatiani. He graduated from the Moscow Tchaikovsky Conservatoire under the esteemed Lev Naumov, and embarked on an international career after winning the controversial 1977 Van Cliburn Competition. In 1983, following a dramatic defection from the Soviet Union, he moved permanently to the US where in 1991 he was appointed as the Martin-endowed Professor of Piano at the Indiana University, South Bend. As a piano teacher Toradze has created a teaching environment unparalleled in its unique concept. The members of the multi-national Toradze Piano Studio have developed into a worldwide touring ensemble that has performed projects detailing the piano and chamber works of Rachmaninoff, Prokofiev, Dvorák, Stravinsky, and Shostakovich across Europe and the US. His activities both as a successful concert pianist and as a teacher have been celebrated in a TV documentary produced by WNIT Public Television and he has won two Emmy awards. His eagerly anticipated master classes dedicated to the music of Tchaikovsky, Prokofiev, Haydn, and Beethoven have been filmed by Japan's NHK.

**DANIIL TRIFONOV** was born in Nizhniy Novgorod in 1991, and has earned a reputation for outstanding performances, musical insight, and expressive intensity. He received recognition during the 2010—11 season when he won medals at the Chopin Competition in Warsaw (Third Prize), Rubinstein Competition in Tel Aviv (First Prize), and the Tchaikovsky Competition in Moscow (First Prize and Grand Prix, an additional honor bestowed on the best overall competitor in any category). In 2013 he was also awarded the prestigious Franco Abbiati Prize for Best Instrumental Soloist by Italy's foremost music critics. Prior to that, Trifonov received awards at the Scriabin Competition in Moscow and the San Marino International Competition in addition to a Guzik Foundation Career Grant in 2009. In the 2015—16 season and beyond, Trifonov performs with prestigious international orchestras including New York Philharmonic, Chicago Symphony, Wiener Symphoniker, London Symphony, London Philharmonic, Münchner Philharmoniker, Cleveland Orchestra, and Czech Philharmonic Orchestra. In 2015, Trifonov performed the complete Rachmaninoff Piano Concerti with the Philharmonia Orchestra at Royal Festival Hall in London and in December 2015 he performed with Royal Stockholm Philharmonic and Welsch-Möst as part of the Nobel Prize ceremony. Trifonov's upcoming recitals include returns to Carnegie Hall, Concertgebouw's Piano Master Series (Amsterdam), Théâtre des Champs Élysées (Paris), Opera City (Tokyo), Wigmore Hall (London), Herkulesaal (Munich), and Palau de la Música (Barcelona). In spring 2016 Trifonov will be a resident performer at Wigmore Hall where he will give one solo recital and three chamber concerts with Kremer, Goerne, and Babayan. Trifonov is also a noted chamber musician and will give festival performances with musicians such as Nicholas Angelich, Renaud Capuçon, Gautier Capuçon, Yuri Bashmet, and Vilde Frang, a piano duo tour of the US with Sergei Babayan, and concerts in London, Paris, and Zurich with the Pavel Haas Quartet. Trifonov began his musical studies at the age of five. He studied at Moscow Gnessin School of Music in the class of Tatiana Zelikman (2000—09). From 2006 to 2009 he also studied composition and has continued to write piano, chamber, and orchestral music. When he premiered his own

piano concerto in spring 2014, the *Cleveland Plain Dealer* commented, "Even having seen it, one cannot quite believe it. Such is the artistry of pianist-composer Daniil Trifonov." Since 2009, he has studied piano at Cleveland Institute of Music in the class of Sergei Babayan. In 2013, Deutsche Grammophon announced the signing of an exclusive recording agreement with Daniil Trifonov. Last season saw the release of *Trifonov: The Carnegie Recital*, his first recording as an exclusive Deutsche Grammophon artist which was nominated for a Grammy Award. Trifonov's next release for the label will be a recording of Rachmaninoff's *Rhapsody on a Theme of Paganini*. His discography includes Tchaikovsky's *Piano Concerto No. 1* with Valery Gergiev and the Mariinsky Orchestra, released on the Mariinsky label in 2012. His first CD was released on Decca in 2011, featuring a selection of solo works by Chopin.

### CHOREOGRAPHER

**CAROLYN CARLSON**, a California native, studied at the University of Utah and from 1965–1971 danced with Alwin Nikolais' company. Nikolais' ideas about movement, composition, and teaching became the most important resource in Carlson's creative "baggage" when she arrived in France in 1971. One year later with the ballet *Rituel pour un rêve mort*, performed at the Avignon Festival, Carlson declared her own poetic manifesto and defined her own approach to the working process: dance strongly oriented towards philosophy and spirituality. Carlson prefers the term "visual poetry" to "choreography" when describing her work. In 1974 she was appointed Étoile-Chorégraphe of the Opéra de Paris (a position created especially for her); from 1980–84 she directed Teatrodanza Contemporaneo La Fenice; from 1985–91 she had a residency at Théâtre de la Ville in Paris; from 1991–92 she had a residency with Finnish National Ballet and Helsinki City Theatre Dance Company; from 1994–95 she was artistic director of Cullberg Ballet; from 1999–2002 she directed the dance section at the Venice Biennale; and from 2004–13 she directed the National Choreographic Centre Roubaix Nord-Pas de Calais. In 1999, Carlson founded in Paris the dance studio L'Atelier de Paris; and in 2014 she

established the Carolyn Carlson Company, which is in residence at the Théâtre National de Chaillot in Paris. For more than four decades Carlson has exerted a significant influence on the development of the art of choreography in Europe. She has played a key role in the emergence of French and Italian modern dance thanks to the establishment of the Groupe de recherches théâtrales at the Opéra de Paris and Teatrodanza Contemporaneo La Fenice in Venice. Carlson has staged more than 100 productions, many of which have proved landmarks in the history of dance, among them *Signes*, *Density 21.5*, *Blue Lady*, *The Year of the Horse*, *Maa*, *Writings on Water*, and *Inanna*. In 2006 her work received the Golden Lion at the Venice Biennale, the first time ever it has been presented to a choreographer. Carolyn Carlson is a Commander of the Ordre des Arts et des Lettres and an Officer of the Légion d'Honneur (France).

### DANCERS

**DIANA VISHNEVA** was born in Leningrad (now St. Petersburg). She began to study dance at the age of six, and at eleven she entered the Vaganova Academy of Russian Ballet, from which she graduated in 1995 (class of Prof. Lyudmila Kovaleva). In 1994 Vishneva won her first victory at the International Young Ballet Dancers' Competition in Lausanne where she took both the Gold Medal and Grand Prix, which has never been repeated. In 1995, while still a student at the Academy of Russian Ballet, Vishneva became a trainee at the Mariinsky Theatre and performed the title role in *Cinderella* as well as the roles of Kitri in *Don Quixote* and Masha in *The Nutcracker*. Ever since, she has performed lead roles in the international ballet repertoire including works by Petipa, Fokine, Balanchine, Neumeier, Ashton, MacMillan, Alonso, Grigorovich, Béjart, Petit, Preljocaj, and Ratmansky at the world's great theaters in addition to classical ballet productions by Nureyev, Makarova, Malakhov, and Bart. In 1996 Vishneva made her debut at the Bolshoi Theatre of Russia as Kitri in *Don Quixote* and she continues to appear there in lead roles in *Swan Lake*, *Giselle*, *The Sleeping Beauty*, *Lost Illusions*, and *Oregon*. In 1999, with the Mariinsky Ballet, she gave her first performance at the Metropolitan Opera House, and in 2000



she made her debut at the Royal Opera House, Covent Garden, as Aurora (*The Sleeping Beauty*). Diana Vishneva's international career as a guest soloist began in 2001 with her performance at Bayerisches Staatsballett (*Manon*) and Teatro alla Scala (*The Sleeping Beauty*). In 2002 she made her debut at Berliner Staatsballett (*Giselle*, *La Bayadère*). The same year she debuted at Opéra de Paris (*Don Quixote*), where she gave highly acclaimed portrayals of lead roles in the ballets *Rubies (Jewels)*, *Manon*, and *Swan Lake*. Since 2003 Vishneva has been a principal dancer at American Ballet Theatre. Her repertoire at ABT includes *Giselle*, *La Bayadère*, *Swan Lake*, *Romeo and Juliet*, *Don Quixote*, *The Sleeping Beauty*, *Manon*, *Sylvia*, *The Dream*, and *The Lady of the Camellias*, among other works. In the 2010—11 season she appeared in works presented by the companies of Édouard Lock (Canada) and Martha Graham. In 2013 she entered dance history by appearing in Béjart's *Bolero* and becoming the first Russian ballerina since Maya Plisetskaya to perform in this masterpiece. In addition, Vishneva was selected to be an Honorary Russian Torch Bearer at the 2014 Sochi Olympics and a featured dancer at its Opening Ceremony. Vishneva holds some of the most prestigious awards including the State Prize of Russia, People's Artist of Russia, Best Dancer of Europe, Divine Prize, Prix Benois de la Danse, Golden Sofit, six Golden Masks, and the Ballerina of the Decade award. She has enjoyed performing in ballets staged exclusively for her by such names in ballet as John Neumeier, Jean-Christophe Maillot, Alexei Ratmansky, Carolyn Carlson, and others. Starting in 2008 Vishneva commissioned three individual ballet programs: *Beauty in Motion*, *Dialogue*, and *On the Edge*, which won five Golden Mask prizes. Fifteen years into her career, she opened the Diana Vishneva Foundation to bring ballet to all social classes in Russia, Japan, and the US. The foundation also promotes new ballets and projects through its experimental workshop. On her initiative, 2010 saw the establishment of the Diana Vishneva Foundation, a cultural and charitable organization that works in Russia, the US, and Japan. The main tasks of the foundation are to increase access to ballet for all social classes, to promote it, establish new dance projects, and assist young performers and retired performers.

In 2013 Vishneva established the international contemporary dance festival CONTEXT, which takes place in Moscow every year.

**ULIANA LOPATKINA** was born in 1973 in Kerch (Ukraine). From the early age she took dance classes and was admitted to the Vaganova Academy of Russian Ballet (St. Petersburg) where she studied the art of dancing from Galina Novitskaya in primary school and Natalia Dudinskaya in high school. While still a student at the academy, Lopatkina won at the Vaganova Prix Competition (St. Petersburg, 1991). After graduation from the academy in 1991, Lopatkina joined the Mariinsky Ballet. In 1994 she successfully made her debut as Odette/Odile in *Swan Lake* in St. Petersburg, for which she was awarded with Golden Sofit as best debut in St. Petersburg. In 1995 she was named a principal dancer of Mariinsky Ballet where her teachers were Olga Moiseeva and Ninel Kurgapkina. She is currently coached by Irina Chistyakova. Among Lopatkina's leading roles are *Giselle*, Medora in *Le Corsaire*, Nikiya in *La Bayadère*, *Raymonda*, *The Swan*, Zobeida in *Scheherazade*, Me-khmeneh Bahnu in *The Legend of Love*, Zarema in *The Fountain of Bakhchisarai*, and roles in the ballets of Balanchine, Petit, Forsythe, Van Manen, and many others. Lopatkina has danced at the most famous theaters in the world. Among them are the Mariinsky Theatre, Bolshoi Theatre (Moscow), Royal Opera House (London), Grand Opera de Paris, La Scala (Milan), Metropolitan Opera House (New York), National Theatre of Opera and Ballet (Helsinki), and NHK Hall (Tokyo). Among Lopatkina's achievements are the title of Honored Artist of Russia (2000) and People's Artist of Russia (2006). In 1997 she won the Golden Mask and Benois de la Danse; the 1998 Evening Standard Award (London), and in 1999 the State Premium of Russia. In 2010 Lopatkina performed at the closing ceremony of the Vancouver Olympics. That year she was invited by the Paris Opera Ballet to perform *Swan Lake*. In 2011 she participated in a gala to honor Galina Ulanova (London) and in an international gala, *Italy-Russia* (Rome). Lopatkina regards the birth of her daughter Masha in 2002 as one of the most important events in her life. Among the ballerina's pastimes are drawing, literature, classical music, interior design, and cinema.

**ROMAN BELYAKOV** graduated from the Vaganova Ballet Academy and joined the Mariinsky Ballet in 2013. His repertoire includes *Swan Lake* (von Rothbart), *The Sleeping Beauty* (Princess Aurora's Suitors), *Don Quixote* (Espada), George Balanchine's *Jewels* (*Rubies, Diamonds*) and *A Midsummer Night's Dream* (Titania's Cavalier), *Romeo and Juliet* (Paris) by Leonid Lavrovsky, *5 Tangos* by Hans van Manen, and Alexei Ratmansky's *The Little Humpbacked Horse* (Gavrilko, Horses, Seahorses).

**ANDREY YERMAKOV**, born in St. Petersburg, graduated from the Vaganova Ballet Academy and joined the Mariinsky Ballet in 2005. His repertoire includes roles in such ballets as *Le Corsaire* (Conrad, Ali); *La Bayadère* (Solor); *Giselle* (Count Albrecht); *Raymonda* (Jean de Brienne); *Swan Lake* (von Rothbart); *Don Quixote* (Basilio); Michel Fokine's *The Firebird* (Ivan Tsarevich); Leonid Lavrovsky's *Romeo and Juliet* (Romeo); Rostislav Zakharov's *The Fountain of Bakhchisarai* (Vaslav); Leonid Yakobson's *Shurale* (Ali-Batyr) and *Spartacus* (Spartacus); Alberto Alonso's *Carmen Suite* (José, Torero); George Balanchine's *Serenade, Jewels* (*Emeralds, Diamonds*), *La Valse, A Midsummer Night's Dream*; Alexei Ratmansky's *Anna Karenina* (Count Vronsky) and *Concerto DSC#*; and Wayne McGregor's *Infra*. In April 2015 he performed the role of Ferkhad in the ballet *The Legend of Love* with choreography by Yuri Grigovich at the Bolshoi Theatre in Moscow.

**VALERIA MARTINUK** was born in St. Petersburg, graduated from the Vaganova Academy of Russian Ballet, and joined the Mariinsky Ballet in 2004. Her repertoire includes *Giselle* (Classical Duet); *La Bayadère* (Manu, Trio of Shadows); *The Sleeping Beauty* (Canary Fairy, White Cat, Little Red Riding Hood, Diamond Fairy, Carefree Fairy); *Raymonda* (Grand Pas Variation); *Don Quixote* (Kitri, Amour); *The Nutcracker* (Masha); George Balanchine's ballets *Theme and Variations, Scotch Symphony, The Four Temperaments* (Melancholic), *Piano Concerto No. 2. Ballet Imperial, A Midsummer Night's Dream* (Butterfly), *Jewels* (*Emeralds*), *Tarantella*, and *Tchaikovsky Pas de Deux*; Leonid Yakobson's *Shurale* (Syuimbike); Alexei Ratmansky's ballets *Cinderella* (Cinderella) and *Concerto DSC#*;

and William Forsythe's *The Vertiginous Thrill of Exactitude*.

**EKATERINA OSMOLKINA**, born in Kishinev, Moldova, was a prize winner at the International Vaganova Prix Competition (St. Petersburg, 1998), and at the International Ballet Competition (Seoul, 2004). She is a recipient of the Golden Sofit, St. Petersburg's highest theater prize (2006). She graduated from the Vaganova Ballet Academy and joined the Mariinsky Ballet in 1999. Her repertoire includes *La Sylphide* (Sylph); *Giselle* (Giselle, Classical Duet); *Swan Lake* (Odette-Odile, Friends of the Prince); *Le Corsaire* (Gulnare); *La Bayadère* (Gamzatti); *The Sleeping Beauty* (Princess Aurora, Princess Florine); *Don Quixote* (Kitri, Queen of the Dryads); as well as ballets by George Balanchine such as *Apollo* (Terpsichore), *Jewels* (*Emeralds, Diamonds*), *Serenade, Symphony in C* (3rd Movement), *Theme and Variations, The Four Temperaments*, and *Ballet Imperial*; Leonid Lavrovsky's *Romeo and Juliet* (Juliet); Vasily Vainonen's *The Nutcracker* (Masha); *The Legend of Love* (Shyrin) by Yuri Grigovich; and William Forsythe's *The Vertiginous Thrill of Exactitude*.

**ALEXEI POPOV**, born in Chisinau, was a prize winner at the Yuri Grigovich World Youth Ballet International Competition (1st prize; Sochi, 2014). He graduated from the Vaganova Ballet Academy in 2010 and joined the Mariinsky Ballet the same year. His repertoire includes: *La Sylphide* (James); *Giselle* (Count Albrecht, Classical Duet); *Swan Lake* (the Prince's Friends, Neapolitan Dance); *Le Corsaire* (Lankendem); *The Nutcracker* (Nutcracker Prince); Michel Fokine's ballets *Le Spectre de la Rose* (Le Spectre), *Le Carnaval* (Harlequin); *The Legend of Love* (Ferkhad's Friends) by Yuri Grigovich; George Balanchine's ballets *The Prodigal Son* (Friend of the Prodigal Son), *Jewels* (*Emeralds, Rubies*), *Symphony in C* (third movement); *Le Jeune Homme et la Mort* (the Youth) by Roland Petit; Alexei Ratmansky's *Cinderella* (Summer) and *The Little Humpbacked Horse* (Ivan the Fool); and *Without* by Benjamin Millepied.

**VLADIMIR SHKLYAROV**, a prize-winner at the Vaganova-Prix International Competition (St. Petersburg, 2002) and the International Ballet

and Choreography Competition (Moscow, 2009), has been a principal dancer with the Mariinsky Ballet since 2011. He is the recipient of numerous prizes including the Spirit of Dance (2008), the Leonid Massine International Prize (Positano, 2008), the Zegna–Mariinsky New Talent Award (London, 2008), and the 2014 Dance Open international ballet prize in the category of Mr. Virtuoso. Born in St. Petersburg, he graduated from the Vaganova Ballet Academy and joined the Mariinsky Theatre in 2003. He performs lead roles in all of the theater's classical ballet repertoire: *La Sylphide* (James), *Giselle* (Count Albrecht), *Le Corsaire* (Ali), *La Bayadère* (Solor), *The Sleeping Beauty* (Prince Désiré), *Swan Lake* (Prince Siegfried), *Raymonda* (Jean de Brienne), and *Don Quixote* (Basilio), as well as in ballets by George Balanchine, Harald Lander, Frederic Ashton, Hans van Manen, William Forsythe, Wayne McGregor, and Alexei Ratmansky. He was the first performer of the role Zéphyr (reconstruction of Marius Petipa's ballet *Le Réveil de Flore*, 2007) and *Harlequin* (reconstruction of Michel Fokine's ballet *Le Carnaval*, 2008). In 2012 at the Bolshoi Theatre he performed the role of Prince Siegfried in *Swan Lake*. In 2014 he made his debut with ABT as Solor in the ballet *La Bayadère*, and in 2015 at ABT he performed the role of Count Albrecht in *Giselle*.

**MARIA SHIRINKINA** graduated from the Perm State School of Dance in 2006 and joined the Mariinsky Ballet the same year. Her repertoire includes roles in such ballets as *La Sylphide* (the Sylph), *Giselle* (Giselle), *Le Corsaire* (Gulnara), *The Sleeping Beauty* (Aurora, Princess Florine),

*Raymonda* (Raymonda), *Swan Lake* (Friends of the Prince), *Don Quixote* (Amour), Michel Fokine's *Chopiniana* and *Le Spectre de la Rose* (The Maiden), Leonid Yakobson's *Shurale* (Syuimbike), Leonid Lavrovsky's *Romeo and Juliet* (Juliet), Jerome Robbins' *In the Night*, Alexei Ratmansky's ballets *Cinderella* (Cinderella) and *Anna Karenina* (Kitty), George Balanchine's *Apollo* (Terpsichore), *Symphony in C*, and *Jewels* (*Emeralds*, *Rubies*), as well as ballets by Yuri Grigorovich, William Forsythe, and Hans van Manen.

**MAXIM ZYUZIN** was born in Alma-Ata, Kazakhstan, graduated from the Vaganova Ballet Academy in 2001, and joined the Mariinsky Ballet the same year. His repertoire includes *Giselle* (Albrecht, Classical Duet), *Le Corsaire* (Lankedem), *The Sleeping Beauty* (Prince Désiré, Blue Bird), *Swan Lake* (Prince Siegfried, the Prince's Friends), Leonid Lavrovsky's ballet *Romeo and Juliet* (Romeo, Mercutio), George Balanchine's ballets *Prodigal Son* (Prodigal Son, Friend), *Jewels* (*Emeralds*, *Diamonds*), *The Four Temperaments* (Melancholic), *Tchaikovsky Pas de Deux*, *Piano Concerto No. 2* (Ballet Imperial), *Symphony in C* (First Movement) and *Theme and Variations*, William Forsythe's ballets *Approximate Sonata* and *The Vertiginous Thrill of Exactitude*, and ballets by Yuri Grigorovich, Roland Petit, Harald Lander, Alexei Ratmansky, and Benjamin Millepied.

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The Mariinsky Foundation of America's mission includes a commitment to strengthen and expand the cultural, educational and business relationships between Russia and the United States and to be a positive, apolitical force for peace.

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PROKOFIEV PIANO CONCERTOS — PIANISTS



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DANIIL TRIFONOV

MARIINSKY BALLET at BAM



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## ARTISTIC AND GENERAL

### DIRECTOR

Valery Gergiev

### CONDUCTOR

Alexei Repnikov

### FIRST VIOLINS

Alexei Lukirsky  
Stanislav Izmailov  
Leonid Veksler  
Anton Kozmin  
Mikhail Rikhter  
Dina Zikeyeva  
Kristina Minosyan  
Viktoria Boezhova  
Danara Urgadulova  
Andrei Prokazin  
Tatiana Moroz  
Kirill Murashko  
Maxim Kuzin  
Yelizaveta Semagina

### SECOND VIOLINS

Zumrad Ilieva  
Maria Safarova  
Elena Luferova  
Nina Pirogova  
Inna Demchenko  
Andrei Novodran  
Dmitry Nekludov  
Natalia Poleyaya  
Natalia Izak  
Svetlana Petrova

### VIOLAS

Yuri Afonkin  
Dinara Muratova  
Lina Golovina  
Alexander Shelkovnikov  
Yevgeny Barsov  
Roman Ivanov  
Alevtina Alexeyeva  
Yuri Baranov  
Lyudmila Ketova  
Yelizaveta Berezhnova

## CELLOS

Oleg Sendetsky  
Anton Gakkel  
Yekaterina Larina  
Vladimir Yunovich  
Oxana Moroz  
Yekaterina Lebedeva  
Daria Zemskaya

## DOUBLE BASSES

Kirill Karikov  
Vladislav Ryabokon  
Denis Kashin  
Boris Markelov  
Demian Gorodnichin

## FLUTES

Nikolai Mokhov  
Alexander Marinesku  
Mikhail Pobedinsky

## OBOES

Alexander Levin  
Alexei Fedorov  
Ilya Ilin

## CLARINETS

Viktor Kulyk  
Nikita Vaganov  
Vitaly Papyrin  
Dmitry Kharitonov

## BASSOONS

Rodion Tolmachev  
Yuri Radzevich  
Ruslan Mamedov

## FRENCH HORNS

Dmitry Vorontsov  
Alexander Afanasiev  
Vladislav Kuznetsov  
Yuri Akimkin  
Pyotr Rodin

## TRUMPETS, CORNETS

Timur Martynov  
Stanislav Ilchenko  
Vitaly Zaitsev  
Nikita Istomin

## TROMBONES

Alexei Lobikov  
Alexander Gorbunov  
Vladimir Polevin

## TUBA

Nikolai Slepniov

## PERCUSSION

Andrei Khotin  
Mikhail Vedunkin  
Vladimir Maslov  
Gleb Logvinov  
Fyodor Khandrikov  
Nikolai Khotin

## HARP

Sofia Kiprskaya

## PIANO, ORGAN

Olga Okhromenko

## STAGEHANDS

Dmitri Popov  
Aleksandr Pyshkin

## TOUR MANAGERS

Elina Bakhteeva  
Masha Keith

## ADMINISTRATION

Hannah Schneider