The Enchanted Wanderer

By Rodion Shchedrin
Directed by Alexei Stepanyuk
Mariinsky Opera
Musical direction by Valery Gergiev
Conducted by Valery Gergiev

BAM Howard Gilman Opera House
Jan 14 at 7:30pm
Running time: one hour and 35 minutes, no intermission

Libretto by the composer after the novel by Nikolai Leskov, *The Enchanted Wanderer*
Set design by Alexander Orlov
Costume design by Irina Cherednikova
Lighting design by Yevgeny Ganzburg
Choreography by Dmitry Korneyev

Performed in Russian with English titles

Brooklyn Academy of Music
Alan H. Fishman, Chairman of the Board
William I. Campbell, Vice Chairman of the Board
Adam E. Max, Vice Chairman of the Board
Karen Brooks Hopkins, President
Joseph V. Melillo, Executive Producer

The Mariinsky Theatre
Valery Gergiev, General and Artistic Director, State Academic Mariinsky Theatre
Frederick Iseman, Chairman, Mariinsky Foundation of America
Donald M. Kendall, Chairman Emeritus
Michael D. White, Vice Chairman

BAM and the Mariinsky Theatre present

Leadership support for the Mariinsky Residency at BAM provided by Frederick Iseman

VTB Bank is the Principal Partner of the Mariinsky Theatre. Sberbank and Yoko Nagae Ceschina are Principal Sponsors.

Support for the Signature Artists Series provided by the Howard Gilman Foundation

Leadership support for opera at BAM provided by: Aashish & Dinyar Devitre
Stavros Niarchos Foundation

Major support for the Mariinsky Residency at BAM provided by Renova

Endowment funding has been provided by The Andrew W. Mellon Foundation Fund for Opera and Music-Theater

Major support for opera at BAM provided by The Francena T. Harrison Foundation Trust
CAST

Ivan Severyanovich Flyagin, Storyteller
Flogged Monk, Prince, Magnetizer,
Old Man in the Woods, Storyteller
Grusha the Gypsy, Storyteller
A Girl

Sergei Aleksashkin
Andrei Popov
Kristina Kapustinskaya
Leila Meves

ADDITIONAL CREDITS

Musical preparation Natalia Domskaya
Principal chorus master Andrei Petrenko
Assistant director Irina Kosheleva
Chorus master Pavel Petrenko

PRODUCTION HISTORY

The Enchanted Wanderer was commissioned by conductor Lorin Maazel; this performance is also dedicated to him. Its premiere concert performance was given on December 19, 2002 by the New York Philharmonic at Avery Fisher Hall in New York, conducted by Maazel. Its Russian concert premiere was on July 10, 2007 at the Concert Hall of the Mariinsky Theatre, St. Petersburg. The theatrical production premiered at the Mariinsky Theatre on July 26, 2008 and was added to the company’s repertory.

Materials presented by the publisher Schott, Mainz
The Enchanted Wanderer

Part I:
Prologue
The Flogged Monk (The Prophecy)
Tatar Captivity
Ivan’s Plea (Aria with Chorus)
Russian Shepherds (Orchestral Interlude I)
Ivan’s Tale (Recitative)
The Magnetizer and Ivan’s Duet
Drunken Night (Orchestral Interlude II)
Grusha the Gypsy

Part II:
Recitative-Dialogue (Ivan, the Prince and the Chorus)
Grusha and the Prince’s Duet and Recitative
The Prince’s Engagement to a Wealthy Bride and Monologue of Ivan
Ships on the Volga (Orchestral Interlude III)
Grusha and Ivan’s final Duet and Scene
Laments (Orchestral Postlude)
Epilogue
The Enchanted Wanderer

SYNOPSIS

ACT I
Ivan Severyanovich Flyagin, a novice at the monastery in Valaam, is reminiscing about former days. Before renouncing the material world, he once accidentally whipped a monk to death. The monk appeared in a vision, reproaching Ivan for taking his life before he could make his final confession. He told Ivan Severyanovich that he was God’s “promised” son and that he would die but never pass on until real “death” comes, so Ivan enters the monastery on the island of Valaam. And although Ivan Severyanovich did not believe in it, the monk’s prophesy came true. While on his travels, Ivan was captured by the Tatars and lived with them for 10 years in Ryn-Peski. He managed to flee from them, met some shepherds on his way back to his native land, and entered the service of a Prince, who admired his skill with horses. But after three years of devoted service Ivan Severyanovich took to drinking binges. At an inn, Flyagin met a landowner with the gift of hypnosis. The same night, in another inn, Ivan Severyanovich spent all the money entrusted to him by the Prince on Grusha, a beautiful gypsy songstress.

ACT II
When the Prince demands his five thousand rubles, Flyagin shows remorse and relates his tale of a beautiful gypsy. Having fallen in love with Grusha, the Prince paid her immense dowry of 50,000 gold rubles and took her home with him. But the Prince is a fickle man and he soon grew tired of Grusha. During his trip to town, Ivan found out that his master planned to marry a rich noblewoman and, returning home, could not find the gypsy girl: the Prince secretly removed her to the swampy woodlands. But Grusha escaped her incarceration, met Flyagin, and forced him to take a dreadful oath—to kill her, otherwise she would kill the unfaithful Prince and his young bride. In order to carry out Grusha’s request, Ivan Severyanovich throws her into a river from a cliff top. The chorus mourns her death. In his visions Ivan Severyanovich Flyagin hears the voices of the monk and the gypsy girl Grusha, whom he murdered.

ABOUT THE COMPOSER

RODION SHCHEDRIN was born in 1932 in Moscow to a composer and a music teacher. He attended Moscow Choral School and Moscow Conservatory, studying composition and piano, graduating in 1955. He chose to focus on composing, writing his first major works while still in his 20s. He married the famed ballerina Maya Plisetskaya in 1958. He was professor of composition at the Moscow Conservatory between 1964—69. The Little Humpbacked Horse, a ballet suite for orchestra, was first performed in 1956, and his Carmen Suite premiered in 1967 at the Bolshoi Theater. He headed the Composers’ Association of the Russian Federation, designated by his predecessor Dmitri Shostakovich as his successor. In 1982, he attended the Munich Piano Summer festival for the first time. Shchedrin never joined the Communist Party, and after the dissolution of the Soviet Union, he finally had the opportunity to participate musically on an international scope. Since 1992, he has split his time between Moscow and Munich. Shchedrin has combined traditional Russian influences—folk and classical music, and poetry and literature—with new forms. He has written operas including The Dead Souls and Lolita, and the ballets Anna Karenina and The Seagull. His accolades include being named to the Academy of Fine Arts in the German Democratic Republic, the International Music Council, and the Academy of Arts in Berlin. He received the Dmitri Shostakovich Prize (1993), and in 2002 was named Composer of the Year by the Pittsburgh Symphony Orchestra.
**Mariinsky Orchestra**

<table>
<thead>
<tr>
<th>Section</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FIRST VIOLIN</strong></td>
<td>Stanislav Izmaylov Principal</td>
</tr>
<tr>
<td></td>
<td>Alexei Lukirsky</td>
</tr>
<tr>
<td></td>
<td>Leonid Veksler</td>
</tr>
<tr>
<td></td>
<td>Anton Kozmin</td>
</tr>
<tr>
<td></td>
<td>Mikhail Rikhter</td>
</tr>
<tr>
<td></td>
<td>Khristian Artamonov</td>
</tr>
<tr>
<td></td>
<td>Dina Zikejeva</td>
</tr>
<tr>
<td></td>
<td>Kristina Minosian</td>
</tr>
<tr>
<td></td>
<td>Akhan Meyerbekov</td>
</tr>
<tr>
<td></td>
<td>Viktoria Boezhova</td>
</tr>
<tr>
<td></td>
<td>Danara Urgadulova</td>
</tr>
<tr>
<td></td>
<td>Vsevolod Vasiliev</td>
</tr>
<tr>
<td></td>
<td>Kirill Murashko</td>
</tr>
<tr>
<td><strong>SECOND VIOLIN</strong></td>
<td>Zumrad Ilieva Principal</td>
</tr>
<tr>
<td></td>
<td>Elena Luferova</td>
</tr>
<tr>
<td></td>
<td>Viktoria Shchukina</td>
</tr>
<tr>
<td></td>
<td>Anastasia Lukirskaya</td>
</tr>
<tr>
<td></td>
<td>Andrei Pokatov</td>
</tr>
<tr>
<td></td>
<td>Inna Demchenko</td>
</tr>
<tr>
<td></td>
<td>Andrei Novodran</td>
</tr>
<tr>
<td></td>
<td>Natalia Polevaya</td>
</tr>
<tr>
<td></td>
<td>Alexei Krasheninnikov</td>
</tr>
<tr>
<td></td>
<td>Svetlana Petrova</td>
</tr>
<tr>
<td><strong>CELLO</strong></td>
<td>Oleg Sendetsky Principal</td>
</tr>
<tr>
<td></td>
<td>Anton Gakkel</td>
</tr>
<tr>
<td></td>
<td>Dmitry Ganenko</td>
</tr>
<tr>
<td></td>
<td>Omar Bairamov</td>
</tr>
<tr>
<td></td>
<td>Yekaterina Larina</td>
</tr>
<tr>
<td></td>
<td>Vladimir Yunovich</td>
</tr>
<tr>
<td><strong>DOUBLE BASS</strong></td>
<td>Kirill Karikov Principal</td>
</tr>
<tr>
<td></td>
<td>Vladimir Shostak</td>
</tr>
<tr>
<td></td>
<td>Denis Kashin</td>
</tr>
<tr>
<td></td>
<td>Yevgeny Ryzhkov</td>
</tr>
<tr>
<td></td>
<td>Boris Markelov</td>
</tr>
<tr>
<td><strong>FLUTE</strong></td>
<td>Nikolai Mokhov</td>
</tr>
<tr>
<td></td>
<td>Sofia Viland</td>
</tr>
<tr>
<td></td>
<td>Tatiana Khvatova</td>
</tr>
<tr>
<td></td>
<td>Mikhail Pobedinskiy</td>
</tr>
<tr>
<td><strong>OBOE</strong></td>
<td>Pavel Kundyanok</td>
</tr>
<tr>
<td></td>
<td>Alexei Fyodorov</td>
</tr>
<tr>
<td></td>
<td>Ilya Ilin</td>
</tr>
<tr>
<td><strong>CLARINET</strong></td>
<td>Viktor Kulyk</td>
</tr>
<tr>
<td></td>
<td>Ivan Stolbo</td>
</tr>
<tr>
<td></td>
<td>Vitaly Papyrin</td>
</tr>
<tr>
<td><strong>BASSOON</strong></td>
<td>Rodion Tolmachev</td>
</tr>
<tr>
<td></td>
<td>Yuri Radzevich</td>
</tr>
<tr>
<td></td>
<td>Ruslan Mamedov</td>
</tr>
<tr>
<td><strong>HORN</strong></td>
<td>Dmitry Vorontsov</td>
</tr>
<tr>
<td></td>
<td>Alexander Afanasiev</td>
</tr>
<tr>
<td></td>
<td>Vladislav Kuznetsov</td>
</tr>
<tr>
<td></td>
<td>Yuri Akimkin</td>
</tr>
<tr>
<td></td>
<td>Pyotr Rodin</td>
</tr>
<tr>
<td><strong>TRUMPET</strong></td>
<td>Sergei Kryuchkov</td>
</tr>
<tr>
<td></td>
<td>Timur Martynov</td>
</tr>
<tr>
<td></td>
<td>Yuri Fokin</td>
</tr>
<tr>
<td></td>
<td>Vitaly Zaitsev</td>
</tr>
<tr>
<td><strong>TROMBONE</strong></td>
<td>Andrei Smirnov</td>
</tr>
<tr>
<td></td>
<td>Alexei Lobikov</td>
</tr>
<tr>
<td></td>
<td>Mikhail Seliverstov</td>
</tr>
<tr>
<td><strong>TUBA</strong></td>
<td>Nikolai Slepnev</td>
</tr>
<tr>
<td><strong>PERCUSSION</strong></td>
<td>Andrei Khotin</td>
</tr>
<tr>
<td></td>
<td>Arseny Shuplyakov</td>
</tr>
<tr>
<td></td>
<td>Yury Alexeyev</td>
</tr>
<tr>
<td></td>
<td>Yevgeny Zhikalov</td>
</tr>
<tr>
<td></td>
<td>Mikhail Vedunkin</td>
</tr>
<tr>
<td></td>
<td>Vladislav Ivanov</td>
</tr>
<tr>
<td><strong>HARP</strong></td>
<td>Sofia Kiprskaya</td>
</tr>
<tr>
<td><strong>KEYBOARD</strong></td>
<td>Olga Okhromenko</td>
</tr>
<tr>
<td><strong>ORCHESTRA MANAGER</strong></td>
<td>Vladimir Ivanov</td>
</tr>
<tr>
<td><strong>TOUR MANAGER</strong></td>
<td>Nadya Bitskaya</td>
</tr>
<tr>
<td><strong>STAGE HANDS</strong></td>
<td>Victor Belyashin</td>
</tr>
<tr>
<td></td>
<td>Nikolai Prozherov</td>
</tr>
<tr>
<td><strong>MARIINSKY FOUNDATION</strong></td>
<td>Maria Keith</td>
</tr>
<tr>
<td></td>
<td>Maestro! Travel &amp; Touring</td>
</tr>
<tr>
<td></td>
<td>Hotels</td>
</tr>
</tbody>
</table>
Mariinsky Chorus

SOPRANO 1
Nataliya Andreyeva
Angelina Dashkovskaya
Elena Matorina
Marina Nigamatulina
Natalia Orlova
Irina Khaustova

SOPRANO 2
Mariya Galuzina
Mariya Zhavronok
Mariya Livanskaya
Tamara Stashevskaia
Viktoriya Utekhi

ALTO 1
Tatiyana Gomankova
Nataliya Inkova
Elena Petrenko
Diana Styazhka
Yuliya Khramtsova
Mariya Shuklina

ALTO 2
Olga Yemelyanova
Oksana Zagrebelnaya
Bayrta Kudinova
Nataliya Kurlovich
Nataliya Popova

TENOR 1
Aleksey Burtsev
Aleksey Velikanov
Nikita Gribanov
Alexander Goroshkov
Roman Malakanov
Yegor Semenkov

TENOR 2
Dmitry Antonov
Daniil Vasiliev
Andery Leybov
Vladimir Fedorov
Alexander Shashkin

BASSO 1
Andrei Vasin
Pavel Koroteev
Oleg Panchenko
Konstantin Rylov
Yevgeny Ursul

BASSO 2
Mikhail Baranov
Artem Velichko
Mikhail Kornblit
Pavel Rayevskiy
Maksim Rannev

CHORUS MASTER
Pavel Petrenko
THE MARIINSKY ORCHESTRA is one of the oldest musical ensembles in Russia. It can trace its history back to the early 18th century and the development of the Court Instrumental Kapella. In the 19th century, an extremely important role in the emergence of the Mariinsky Orchestra was played by Eduard Napravnik, who directed it for more than half a century. The excellence of the orchestra was recognized on numerous occasions by the world-class musicians who conducted it, among them Berlioz, Wagner, von Bülow, Tchaikovsky, Mahler, Nikisch, and Rachmaninoff. In Soviet times, the ensemble’s illustrious traditions were continued by conductors such as Vladimir Dranishnikov, Arty 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, a musician of the highest order and an outstanding figure in the music world. Maestro Gergiev’s arrival at the helm ushered in a new era of rapid expansion of the orchestra’s repertoire, which today includes every symphony by Beethoven, Mahler, Prokofiev, and Shostakovich, requiems by Mozart, Berlioz, Verdi, Brahms, and Tishchenko and various works by composers such as Stravinsky, Messiaen, Dutilleux, Henze, Shchedrin, Gubaidulina, Kancheli, and Karetkinov. The orchestra performs programs of symphonic music at prestigious concert venues throughout the world.

VALERY GERGIEV is artistic and general director of the Mariinsky Theatre. He established and directs festivals including the Stars of the White Nights, the Gergiev Festival (the Netherlands), and the Moscow Easter Festival. In 1997 following Sir Georg Solti’s death, Valery Gergiev took over the World Orchestra for Peace. The maestro is principal conductor of the London Symphony Orchestra and, starting in 2015, will become principal conductor of the Munich Philharmonic Orchestra. At the Mariinsky Theatre Gergiev has overseen the emergence of a plethora of world-class singers. Under his direction the theater’s opera and ballet repertoires have become much richer and more diverse, now including a broad range of works from 18th- to 20th-century classics as well as music by contemporary composers. In 2006 the Concert Hall opened on the site of workshops that had burned down, and May 2, 2013 saw the opening of the new Mariinsky Theatre (Mariinsky-II) alongside the historical building—thus the Mariinsky Theatre was transformed into a theater and concert complex unparalleled in Russia. Established by Gergiev in 2009, the Mariinsky recording label has already released more than 25 discs that have won praise and acclaim from critics and audiences alike across the globe. He works with the Metropolitan Opera; the Vienna, New York, and Rotterdam Philharmonic Orchestras; and the Filarmonica della Scala. In 2014 the Children’s Chorus of Russia, founded on the initiative of Gergiev on the basis of the All-Russian Choral Society, first performed a program at the Mariinsky-II and subsequently took part in the Closing Ceremony of the XXII Olympic Games in Sochi. Gergiev’s numerous awards and prizes include prestigious government decorations from Russia, Germany, Italy, France, Japan, the Netherlands, and Poland. He is dean of the faculty of arts of the St. Petersburg State University, co-chairman of the Organizational Committee of the XV International Tchaikovsky Competition, chairman of the All-Russian Choral Society, and honorary president of the Edinburgh International Festival. In 2012 the maestro was awarded the titles of honorary doctor of the Moscow State University and honorary professor of the St. Petersburg Rimsky-Korsakov Conservatoire.

SERGEI ALEKSASHKIN (bass) studied at the Saratov State Sobinov Conservatoire (1982). After graduating from the Conservatoire, he was engaged by the Saratov Academic Theatre of Opera and Ballet. He also trained at La Scala, Milan, from 1983—84. Aleksashkin has been a Mariinsky Theatre soloist since 1989, where he has performed dozens of lead roles in the company’s wide-ranging repertory, including Boris Godunov/Varlaam in Berlioz’s Don Giovanni, and Ramfis in Aida. The singer’s repertoire also includes Méphistophélès in Berlioz’s La Damnation de Faust and Verdi’s Requiem and Shostakovich’s Thirteenth and Fourteenth Symphonies. Aleksashkin has
toured to countries throughout Europe, the US, Australia, and Japan, and he has worked with such conductors as Georg Solti, Valery Gergiev, Claudio Abbado, Gennady Rozhdestvensky, Yuri Temirkanov, Mstislav Rostropovich, Marek Jankowski, Rudolf Barshai, Alberto Zedda, Eliahu Inbal, Neeme Järvi, Eri Klas, Mariss Jansons, and Alexander Lazarev among others. He has performed as a guest artist at the Metropolitan Opera (New York), La Scala (Milan), the Royal Opera House, Covent Garden (London), and opera houses in Washington, Rome, and Hamburg. He has sung at top concert venues throughout Europe, among them the Concertgebouw (Amsterdam), the concert hall of the Accademia Santa Cecilia (Rome), Barbican Hall, and the Royal Festival Hall (London); he has appeared at Salzburg’s Easter Festival and festivals in San Sebastian, Baden-Baden, Mikkeli, and Savonlinna. Sergei Aleksashkin's recordings include CDs of the operas The Fiery Angel, Sadko, The Queen of Spades, La forza del destino, Betrothal in a Monastery, Iolanta, Prince Igor, and Shostakovich’s Thirteenth and Fourteenth Symphonies. He was named as a People’s Artist of Russia (2005) and is a recipient of the Golden Sofit, St. Petersburg’s most prestigious theater prize (2002, 2004, and 2008).

KRISTINA KAPUSTINSKAYA (mezzo-soprano) was born in Kiev and studied at the Kiev State Glèire High School of Music. In 2006 she graduated from the National Tchaikovsky Music Academy of Ukraine (with Professor Diana Petrenenko). At the Youth Opera studio theater of the National Music Academy of Ukraine she performed as the Old Gypsy (Aleko), Dunyasha (The Tsar’s Bride), Maddalena (Rigoletto), and Carmen (Carmen). In 2007 she made her Mariinsky Theatre debut as Smaralda in Sergei Prokofiev's opera The Love for Three Oranges. Roles performed at the Mariinsky Theatre include the Angel (The Demon), Polina and Milovzor (The Queen of Spades), and Agrafena Alexandrovna (The Brothers Karamazov). The singer’s repertoire also includes the roles of Lyubasha and Dunyasha (The Tsar’s Bride), Maddalena (Rigoletto), and arias from operas by Donizetti, Handel, Moniuszko, Mozart, Rossini, Tchaikovsky, and Verdi, as well as songs and romances by Fauré, Grieg, Rachmaninov, Schubert, and Sviridov, among others. In 2007, Kapustinskaya performed in the Russian premiere of The Enchanted Wanderer (as Grusha the Gypsy) during the Stars of the White Nights festival at the Mariinsky Theatre Concert Hall. She reprised the role that year at the Moscow Philharmonic at an opera festival marking the 75th birthday of Rodion Shchedrin, and a year later at the Edinburgh Festival. In 2009, Kapustinskaya received a Golden Mask award for her interpretation of the role of Grusha (nominated for “best female role in opera”). The singer was also the first performer of the role of Agrafena Alexandrovna in Alexander Smelkov’s opera The Brothers Karamazov, which premiered at the Mariinsky Theatre on July 23, 2008. At the opening of the 2007—08 season, Kapustinskaya performed the mezzo-soprano role in Sergei Prokofiev’s Alexander Nevycky cantata with the St. Petersburg Philharmonic under Yuri Temirkanov. She has toured with the Mariinsky Opera Company to Sweden, the US, and the UK, and won prizes at the International Moniuszko (2007) and Rimsky-Korsakov Competitions (2006).

ANDREI POPOV (tenor) was born in Leningrad and graduated from the St. Petersburg State Rimsky-Korsakov Conservatoire (class of Professor Lev Morozov). From 2000—07 he was a soloist with the Mariinsky Academy of Young Singers (class of Grayr Khanedanian), and joined the Mariinsky Opera in 2007, singing numerous diverse roles such as Alexei (The Gambler), the Devil (Brothers Karamazov), Don Basilio (Le nozze di Figaro), and Monostatos (The Magic Flute). He has appeared as a guest soloist of the State Academic Bolshoi Theatre, participating in productions of the operas The Golden Cockerel (directed by Kirill Serebrennikov) and Lady Macbeth of Mtsensk (directed by Temur Chkheidze). He is a recipient of the Golden Mask Award, and was nominated for a Grammy Award.

CREATIVE TEAM

ALEXEI STEPANYUK (director) was named an Honored Artist of Russia. He studied at the Leningrad State Rimsky-Korsakov Conservatoire and for seven years was Principal Director at the Chelyabinsk Academic Glinka Theatre of Opera and Ballet. He has been a stage director at the Mariinsky Theatre since 1993, where his debut was a production of Rimsky-Korsakov’s opera Sadko, which has enjoyed great success.
worldwide and was filmed on DVD by Philips and NKH, conducted by Valery Gergiev. In 1994, with Gergiev conducting, Stepanyuk staged Rimsky-Korsakov’s The Legend of the Invisible City of Kitezh and the Maiden Fevronia, eliciting high praise, including on tour to BAM. At the Mariinsky, Stepanyuk has staged La traviata and Les Noces. In 1995 at London’s Royal Albert Hall, Gergiev conducted the Mariinsky Opera in Stepanyuk’s production of Prince Igor. In 1998 at the Mariinsky, he staged Aida with revived sets by Pyotr Shildknecht, and in 2004 he staged a new production of The Legend of the Invisible City of Kitezh and the Maiden Fevronia. Stepanyuk’s most recent premiere at the Mariinsky was Carmen. At the Mariinsky’s Concert Hall, he has staged the operas The Enchanted Wanderer (2008), Il barbiere di Siviglia (2009), and The Mystery of the Apostle Paul (2010). Stepanyuk has worked extensively and to great acclaim in theaters throughout Russia and abroad. In 2004 he staged The Queen of Spades at the Tchaikovsky Hall (Moscow), and Tristan und Isolde (2005). His productions of Carmen (Novosibirsk) and The Queen of Spades (Chelyabinsk) were nominated for the Golden Mask, and The Enchanted Wanderer won two prizes. Stepanyuk has staged a total of over 70 opera productions. He is a professor at the St. Petersburg Conservatoire.

ALEXANDER ORLOV (set designer) graduated in 1974 from the Leningrad State Institute of Theatre, Music and Cinematography, studying with Edward Kochergin. From 1976 to 1980 he worked as a production designer at the Young Spectators’ Theatre in Riga. Between 1981—86 and 1990—93 he was principal designer of the Youth Theatre on the Fontanka. He has taught at the production faculty of the St. Petersburg Theatre Academy. Productions he has worked on include The Flea (Irkutsk), The Green Bird (Alexandinsky Theatre), A Midsummer Night’s Dream (Russian Theatre, Estonia), As You Like It (Baltic House), The Gambler (Milwaukee Repertory Theater), Boris Godunov (Bulgaria), Romeo and Juliet (Samara Academic Gorki Drama Theatre), and Lady with Lapdog, A Month in the Country, and Quartet (Tovstonogov Bolshoi Drama Theatre). He has taken part in numerous professional exhibitions in St. Petersburg, Moscow, Kazan, Riga, Vilnius, Tallinn, Prague, Berlin, and Novy Sad. She was a diploma recipient at the Prague Quadrennial (1983, 2006), a recipient of the Golden Sofit prize (2005), and the Russian Academy of Arts’ silver medal.

IRINA CHEREDNIKOVA (costume designer) was born in Leningrad, and graduated from the Leningrad State Institute of Theatre, Music and Cinematography, studying with Edward Kochergin. She has worked as a production and costume designer at numerous drama and musical theaters throughout Russia, Bulgaria, Latvia, Estonia, Norway, Poland, and the US. She has been involved in more than 200 new productions. Over the course of 10 years she taught theater costume construction at the production faculty of the St. Petersburg Theatre Academy. Productions she has worked on include The Flea (Irkutsk), The Green Bird (Alexandinsky Theatre), A Midsummer Night’s Dream (Russian Theatre, Estonia), As You Like It (Baltic House), The Queen of Spades (Mariinsky Theatre), The Gambler (Milwaukee Repertory Theater), Boris Godunov (Bulgaria), Romeo and Juliet (Samara Academic Gorki Drama Theatre), and Lady with Lapdog, A Month in the Country, and Quartet (Tovstonogov Bolshoi Drama Theatre). She has taken part in numerous professional exhibitions in St. Petersburg, Moscow, Kazan, Riga, Vilnius, Tallinn, Prague, Berlin, and Novy Sad. She was a diploma recipient at the Prague Quadrennial (1983, 2006), a recipient of the Golden Sofit prize (2005), and the Russian Academy of Arts’ silver medal.

YEVGENY GANZBURG (lighting designer) was named an Honored Culture Worker of Russia. He was born in Leningrad, and since 1973, has trained and worked at the Leningrad Theatre of Youth Creativity. He studied under such renowned lighting designers as V.S. Bulygin, Ye.M. Kutikov, and B.V. Sinyachevsky. Ganzburg has worked as a lighting designer since 1983 with drama, puppet, and musical theaters and concert organizations in Barnaul, Voronezh, Yekaterinburg Irkutsk, Kaliningrad, Moscow, Novosibirsk, Omsk, Riga, Samara, St. Petersburg, Saratov, and many more. He has collaborated on the design and construction of several theaters and concert venues. Has worked on over 150
productions with countless renowned directors and set designers.

DMITRY KORNEYEV (choreographer) studied at the Leningrad Vaganova School of Dance. In 1981, after graduating, he joined the Mariinsky Theatre as a ballet dancer and in 1988 became a soloist. Korneyev’s repertoire included the roles of Ali-Batyr (Shurale), Vizier (The Legend of Love), Ghirei (The Fountain of Bakhchisarai), Abderakhman (Raymonda), Espada (Don Quixote), and Birbanto (Le Corsaire), to name but a few. Since 1993 he has worked as a dance coach for operas as well as with soloists as a character coach. Korneyev is also principal coach for many concerts at the Mariinsky Theatre and other venues. He has worked at the Mariinsky Theatre since 2000 as a choreographer of dances for operas including Turandot, The Golden Cockerel, Eugene Onegin, La Traviata, Parsifal, The Enchanted Wanderer, Nabucco, Il barbiere di Siviglia, Das Rheingold, Siegfried, Die Walküre, and Göttterdammerung.

NATALIA DOMSKAYA (concert mistress) studied music at the Leningrad State Rimsky-Korsakov Conservatoire. In 1980, after graduating from the Conservatoire, she joined the Mariinsky Opera as an opera concert mistress. Over the course of her career, Domskaya has been involved in many opera productions, among them Eugene Onegin and The Queen of Spades staged by Yuri Temirkanov. She has mastered the theater’s entire opera repertoire, including works in English, German, French, and Italian as well as in Russian, and she works with singers as a vocal coach. Well-skilled at reading scores, she has created a piano transposition of the opera Boris Godunov using Musorgsky’s manuscripts. Domskaya is currently responsible for the musical preparation of the operas Faust by Charles Gounod, The Fiery Angel by Sergei Prokofiev, The Enchanted Wanderer by Rodion Shchedrin, Igor Stravinsky’s Oedipus Rex, and Hector Berlioz’ La Damnation de Faust, among others. She has worked with such outstanding musicians as Valery Gergiev, Yuri Temirkanov, Eve Queler, Plácido Domingo, and Henri Dutilleux. She has performed in concert halls throughout Russia and abroad with, among others, Nikolai Putilin, Yuri Marusin, Marianna Tarasova, Irina Bogacheva, Galina Kovaleva, and Gennady Beznubenko. She has toured with the Mariinsky Opera Company to the US, Japan, Italy, Germany, Spain, and Portugal.

ANDREI PETRENKO (principal chorus master) was named an Honored Artist of Russia (2008), was a diploma recipient at the II Russian Conducting Competition (1988), and a prize winner at the International Competition in Hajnówka, Poland (1st prize, 1993). Petrenko graduated from the Leningrad State Rimsky-Korsakov Conservatoire, specializing in choral, opera, and symphony conducting. His performing career began in 1981 as a production conductor at the Leningrad State Musical Comedy Theatre; he became the director of the Smolny Cathedral Chorus and was guest conductor of the Congress Orchestra of St. Petersburg. From 1989 to 2000 he taught choral and symphony conducting at the St. Petersburg State Rimsky-Korsakov Conservatoire, in addition to holding master classes. He has toured to more than 20 countries with the various choruses, ballet companies, and symphony orchestras of St. Petersburg; his repertoire as a conductor spans the canon of opera and ballet. He has staged operas in Finland (Faust in Pori) and Estonia (Il barbiere di Siviglia in Tallinn). Since 2000, Petrenko has been the Mariinsky Theatre’s principal chorus master. Recent productions include: Les Troyens, Attila, The Nose, War and Peace, Prince Igor, La Bohème, Parsifal, Tosca, The Gambler, Otello, and Turandot, among others. At the Mariinsky he has conducted, among others, Aida, La Traviata, L’elisir d’Amore, The Snow Maiden, The Enchanted Wanderer, War and Peace, Les Noces, Verdi’s Requiem, and numerous cantata and oratorio works. He has prepared concert programs featuring Mariinsky Opera soloists, chorus, and orchestra. Under Petrenko, the Mariinsky Chorus has performed a cappella at prestigious concert venues throughout Russia and internationally. Since 2008 he has been a guest conductor of the Choeur de Radio France.
Our Mission

The Mariinsky Foundation of America was formed in 1999 to support the activities of the Mariinsky Theatre’s constituent institutions: The Mariinsky Opera, Ballet, and Orchestra and the Academy for Young Singers and the Young Musicians’ Orchestra.

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.

Chairman
Frederick Iseman

Chairman Emeritus
Donald M. Kendall

Vice Chairman
Michael D. White

President and Executive Director
Christopher Minev

Secretary
Carl L. Reisner

Treasurer
Peter Lusk

Directors
Donald V. Almeida
Olivier Berggruen
Sarah Billinghurst
Len Blavatnik
Kristy Kingston
Klaus Kleinfeld
Daisuke Kotegawa
Alexsei Kudrin
Susan E. Lehrman
Selwa Roosevelt
Fiorenza Scholey Cohen
Elena Selman
Vasily Titov
Semyon M. Vainshtock
Victor Vekselberg
Olga Geroulanos-Votis

Artistic Advisory Board
Plácido Domingo, Chairman
Santiago Calatrava
Christoph Eschenbach
Renée Fleming
Frank Gehry
Dmitri Hvorostovsky
Anna Netrebko
Maya Plisetskaya
Alexei Ratmansky
Esa-Pekka Salonen
George Tsypin

Distinguished Board of International Advisors
The Hon. John Beyrle
Kenneth J. Bialkin
Herman Gref
Dr. Irwin Mark Jacobs
Adnan Kassar
Dr. Henry Kissinger
Andrey Kostin
Dr. M. Lee Pearce
James D. Wolfensohn