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BAM and the Mariinsky Theatre present

Swan Lake

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Music by Pyotr Tchaikovsky
Mariinsky Ballet
Musical direction by Valery Gergiev

BAM Howard Gilman Opera House
Jan 15 at 7pm (conducted by Valery Gergiev);
Jan 16 & 21—23 at 7:30pm

Running time: three hours and 10 minutes,
including two intermissions

Libretto by **Vladimir Begichev** and **Vasily Geltzer**
Choreography by **Marius Petipa** and **Lev Ivanov** (1895)
Revised choreography and stage direction by
Konstantin Sergeyev (1950)
Set design by **Igor Ivanov**
Costume design by **Galina Solovyova**

Swan Lake—Casting

Odette-Odile

Viktoria Tereshkina (1/15, 1/23)

Ulyana Lopatkina (1/16)

Yekaterina Kondaurova (1/21)

Oxana Skorik (1/22)

Prince Siegfried

Vladimir Shklyarov (1/15, 1/23)

Yevgeny Ivanchenko (1/16)

Timur Askerov (1/21)

Xander Parish (1/22)

The Reigning Princess, Siegfried's mother

Elena Bazhenova

Prince's Tutor

Soslan Kulaev

Rothbart

Andrei Yermakov (1/15, 1/21, 1/23)

Yuri Smekalov (1/16, 1/22)

Joker

Vladislav Shumakov (1/15, 1/21)

Yaroslav Baybordin (1/16, 1/22)

Vasily Tkachenko (1/23)

Prince's friends

Yana Selina, Nadezhda Batoeva, Filipp Stepin (1/15, 1/21, 1/23)

Yekaterina Ivannikova, Anastasia Nikitina, Xander Parish (1/16, 1/22)

Cygnets

Anastasia Asaben, Anastasia Mikheikina, Anastasia Sogrina, Oxana Marchuk

Big Swans

Alisa Sodoleva, Viktoria Brileva, Yulianna Chereshkevich, Diana Smirnova

Two Swans

Yana Selina, Nadezhda Batoeva (1/15, 1/21, 1/23)

Yekaterina Ivannikova, Anastasia Nikitina (1/16, 1/22)

Spanish Dance

Lyubov Kozharskaya, Anastasia Petushkova, Roman Belyakov, Alexander Beloborodov

Neapolitan Dance

Anna Lavrinenko, Alexey Nedviga

Hungarian Dance

Olga Belik, Boris Zhurilov

Mazurka

Xenia Dubrovina, Elena Androsova, Natalia Dzevulskaya, Maria Shevyakova,

Andrei Solovyov, Maxim Petrov, Alexei Kuzmin, Vadim Belyaev

SYNOPSIS

Act I

Scene 1: The Park of a Castle

Prince Siegfried and his friends are celebrating his coming of age at a private party. The guests drink to his health and the jester entertains them with his antics.

The Prince is warned that his mother, the Princess Regent, is approaching. She is displeased with her son's behavior and she presents him with a crossbow. After the Princess has gone, the partying begins anew.

Twilight falls. The guests depart and the Prince is left alone in the park. High above, Siegfried catches sight of a flock of white swans and the vision stirs the hunter's urge in him. Seizing his bow, the Prince makes his way off into the heart of the forest.

Scene 2: A Lake in the Forest in the Middle of the Night

White swans are swimming near the shore; they are beautiful young maidens who have been transformed by the evil magician von Rothbart. Only at night can they assume human form and the only power on earth which can break this evil spell is devoted love.

Siegfried appears. He sees one of the white birds come to shore and draws his bow to shoot it. The bird suddenly turns into a beautiful woman—it is Odette, Queen of the swan-maidens. Odette's beauty entralls the Prince and he tries to capture her. She, however, is afraid of the evil magician and, as she avoids Siegfried, she disappears in the midst of the swan-maidens.

Siegfried runs after Odette and vows eternal love and fidelity to her. Odette's heart responds in the same way to Siegfried's passionate love. Dawn breaks. Odette bids Siegfried a tender farewell and the white swans glide slowly away across the lake.

Act II

Scene 3: A Ball at the Castle

Siegfried must choose a bride from among the well bred maidens who have been invited, but he remains indifferent to them all because he has given his heart to Odette. Only at his mother's insistence does he dance with any of the prospective brides.

He must, however, choose one of them, and as a token of his love he must give his chosen bride a bouquet. As he faces this dilemma, however, a fanfare of trumpets heralds the arrival of new guests—the magician von Rothbart and Odile, his daughter. The Prince is struck by her resemblance to Odette. Von Rothbart wants the Prince to fall in love with Odile so that he will break his vow of eternal love and fidelity; Odette will then remain in the sorcerer's power forever. It is for this reason that he has given his own daughter Odette's form and features. Odile seduces Siegfried, who is fascinated by her charm. He announces to his mother that the beautiful Odile is his choice. The wicked magician is jubilant.

Swan Lake

cont.

Suddenly Siegfried sees a vision of the true swan-maiden outside the castle window and realizes that he has been deceived into breaking his vow. In despair, he rushes to the lake to find his beloved Odette.

Act III

Scene 4: The Lakeside, at Night

The swan-maidens stand dejected and sad. Odette has told them what has happened. Siegfried rushes in. He begs Odette to forgive him and he professes his undying love for her, but the enraged sorcerer summons the black swans and commands them to separate Odette and Siegfried. Siegfried grapples with the sorcerer. Fearless in the encounter, he breaks von Rothbart's wing. The sorcerer collapses, his power gone, and he dies.

Love has broken the evil spell. The sun rises and shines radiantly on the Prince and Odette, and on the maidens whom Siegfried has rescued.

PRODUCTION HISTORY

World premiere: February 20, 1877, Bolshoi Theatre, Moscow (choreography by Julius Reisinger)
Premiere in St. Petersburg: January 15, 1895, Mariinsky Theatre (choreography by Lev Ivanov and Marius Petipa)
Premiere of Konstantin Sergeyev's version: March 8, 1950, Kirov Theatre of Opera and Ballet (Mariinsky), Leningrad



Photo by Valentin Baranovsky,
courtesy Mariinsky Theatre

Mariinsky Orchestra

FIRST VIOLIN

Stanislav Izmaylov

Principal

Alexei Lukirsky

Leonid Veksler

Anton Kozmin

Mikhail Rikhter

Khristian Artamonov

Dina Zikeyeva

Kristina Minosian

Akhan Meyerbekov

Viktoria Boezhova

Danara Urgadulova

Vsevolod Vasiliev

Kirill Murashko

SECOND VIOLIN

Zumrad Ilieva

Principal

Elena Luferova

Viktoria Shchukina

Anastasia Lukirskaya

Andrei Pokatov

Inna Demchenko

Andrei Novodran

Natalia Polevaya

Alexei Krashenninikov

Svetlana Petrova

VIOLA

Yuri Afonkin

Principal

Dinara Muratova

Lina Golovina

Alexander Shelkovnikov

Yevgeny Barsov

Roman Ivanov

Mikhail Anikeev

Ilya Vasiliev

CELLO

Oleg Sendetsky

Principal

Anton Gakkel

Dmitry Ganenko

Omar Bairamov

Yekaterina Larina

Vladimir Yunovich

DOUBLE BASS

Kirill Karikov

Principal

Vladimir Shostak

Denis Kashin

Yevgeny Ryzhkov

Boris Markelov

FLUTE

Nikolai Mokhov

Sofia Viland

Tatiana Khvatova

Mikhail Pobedinskiy

OBOE

Pavel Kundyanok

Alexei Fyodorov

Ilya Ilin

CLARINET

Viktor Kulyk

Ivan Stolbov

Vitaly Papyrin

BASSOON

Rodion Tolmachev

Yuri Radzevich

Ruslan Mamedov

HORN

Dmitry Vorontsov

Alexander Afanasiev

Vladislav Kuznetsov

Yuri Akimkin

Pyotr Rodin

TRUMPET

Sergei Kryuchkov

Timur Martynov

Yuri Fokin

Vitaly Zaitsev

TROMBONE

Andrei Smirnov

Alexei Lobikov

Mikhail Seliverstov

TUBA

Nikolai Slepnev

PERCUSSION

Andrei Khotin

Arseny Shuplyakov

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Yevgeny Zhikalov

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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. At the end of the 18th century, Franz Hilverding, Gasparo Angiolini, Giuseppe Canziani, and Charles le Picq were all working in St. Petersburg. As far back as the 1790s, however, the first Russian ballet teacher, Ivan Valberkh, came to the fore. The main sphere of his activities was in a small mime ballet company. He sought to make his productions rich in subject matter and to create recognizable, lifelike images.

Ballet divertissements, reflecting his response to the events of the Napoleonic War, occupied a special place in his work. 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*. The talents of many generations of ballerinas have been revealed in these works—from Yekaterina Vyazem, Marina Semenova, and Galina Ulanova to younger dancers who are just starting their careers at the Mariinsky Theatre. At the turn of the 19th century, the Mariinsky Ballet produced such great dancers as Anna Pavlova, Mathilde Kschessinska, Tamara Karsavina, Olga Preobrazhenskaya, Olga Spesivtseva, Vaslav Nijinsky, and Nikolai and Sergei Legat. 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. The first years following the Russian Revolution ushered in difficult times for the Mariinsky Theatre. Almost all of its leading artists abandoned the company. Nevertheless, the classical repertoire was retained during this period. In 1922 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*, Vakhtang Chabukiani's *The Heart of the Hills* and Leonid Lavrovsky's *Romeo and Juliet*.

The 1960s saw *Spartacus* and *Choreographic Miniatures* by Leonid Yakobson being staged, as well as productions of *The Stone Flower* and *The Legend of Love* by Yuri Grigorovich, and *The Coast of Hope* and *The Leningrad Symphony* by Igor Belsky—ballets which revived the traditions of symphonic dances. The success of these productions would obviously have been impossible without superb performers. During the period of the 1950s to 1970s, the company's dancers included Irina Kolpakova, Natalia Makarova, Alla Osipenko, Irina Gensler, Alla Sizova, Rudolf Nureyev, Mikhail Baryshnikov, Valery Panov, Yuri Soloviev, and Anatoly Sapogov. *La Sylphide* and *Napoli* by August Bournonville appeared in the repertoire towards the end of the 1970s, as did fragments of old choreography by Perrot, Saint-Léon, and Coralli. Roland Petit and Maurice Béjart came to work with the company for a period.

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, Frederic Ashton, William Forsythe, Alexei Ratmansky, Angelin Preljocaj, and Wayne McGregor. Ever since 2001, the Mariinsky Theatre has hosted the annual International Ballet Festival Mariinsky. Its participants include the greatest soloists from leading ballet companies from all over the globe.

PYOTR TCHAIKOVSKY (1840—93, composer) was born in Votkinsk, Russia. His family moved from the Ural Mountains to St. Petersburg when he was eight, and he took up law studies on the

urging of his parents, despite his musical talents. He eventually entered the St. Petersburg Conservatory, and moved to Moscow to teach at the conservatory which is now named for him. (His talent attracted the support of a patron, who paid him a monthly stipend until 1890.) He made his debut as a composer in 1865 with *Characteristic Dances*, and began composing operas such as *Oprichnik* (1874). In 1876, he composed *Swan Lake*, one of many tremendously popular ballets of his oeuvre of nearly 170 works, including *The Sleeping Beauty* and *The Nutcracker*, many of which remain staples of the ballet canon.

MARIUS PETIPA (1818—1910, choreographer) was a Marseille-born choreographer and dancer whose 60-plus years of work at the Mariinsky profoundly influenced classical ballet, shaping it into the art form familiar today. He was trained at a young age by his father, and made his performance debut in Nantes, France in 1838, and then toured in Europe and the US before alighting in Spain, whose influences can be found in his later ballets produced in Russia. He debuted at the Mariinsky in 1847 in *Paquita*, and in 1858 his first production, *Un Mariage sous la regence*, premiered there. He was appointed chief choreographer in 1969, creating more than 60 ballets that have become the foundation of contemporary classical ballet. He worked on productions of *The Nutcracker*, *The Sleeping Beauty*, *Swan Lake*, *Raymonda*, *Giselle*, *Don Quixote*, *La Bayadère*, and *Le Corsaire*, whose iterations remain familiar to today's ballet's audiences.

LEV IVANOV (1834—1901, choreographer), born in Moscow, was a ballet dancer and assistant to Marius Petipa at the Imperial Russian Ballet. Ivanov joined the Imperial Ballet after completing school there in 1852, and eventually was promoted to principal dancer in 1869. He also was a rehearsal master, stage manager, and assistant ballet master, staging approximately 20 new ballets or revivals, most often taking second billing to Petipa. He implemented some important innovations, placing an emphasis on the compositional and emotional aspects of the music, rather than focusing primarily on the abilities of the soloists' virtuosity. Among the best-known

of his ballets: portions of *The Nutcracker* (Snow Flake Waltz), *Swan Lake*, *Cinderella*, *La Fille mal gardée*, and *Coppélia*.

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



Photo by Valentin Baranovsky, courtesy Mariinsky Theatre

honorary doctor of the Moscow State University and honorary professor of the St. Petersburg Rimsky-Korsakov Conservatoire.

DANCERS

TIMUR ASKEROV was a recipient of the Spirit of Dance prize in the category of Rising Star (2012), and was a prize winner at the XII International Ballet Dancers' and Choreographers' Competition in Moscow (1st prize, 2013). He was born in Baku, Azerbaijan, and graduated from the Baku School of Dance in 2008. The same year he joined the Azerbaijan State Academic Mirza Fatali Akhundov Opera and Ballet Theatre, and from 2009 to 2011 he worked at the National Academic Shevchenko Opera and Ballet Theatre of Ukraine. He joined the Mariinsky Ballet Company in 2011. His repertoire includes *Giselle* (Count Albrecht), *Swan Lake* (Prince Siegfried), *La Bayadère* (Solor), *Don Quixote* (Basilio), *The Legend of Love* (Ferkhad), *Carmen Suite* (José), *The Nutcracker* (The Nutcracker Prince), George Balanchine's *Ballet Imperial*, *A Midsummer Night's Dream* (Oberon), and *Jewels* (Diamonds).

YEVGENY IVANCHENKO was named an Honored Artist of Russia (2010). He was born in Ashkhabad (Turkmenistan), graduated from the Vaganova Academy of Russian Ballet, and joined the Mariinsky Ballet in 1992, where he has been a principal dancer since 1996. His repertoire at the Mariinsky Theatre includes *Giselle* (Count Albrecht), *Le Corsaire* (Conrad), *La Bayadère* (Solor), Grand pas from the ballet *Paquita*, *The Sleeping Beauty* (Prince Désiré), *Swan Lake* (Prince Siegfried), *Raymonda* (Jean de Brienne), *Don Quixote* (Basilio, Espada), *The Nutcracker* (Prince), *Romeo and Juliet* (Romeo), *The Legend of Love* (Ferkhad), *Carmen Suite* (Torero), Kenneth MacMillan's *Manon* (Des Grieux), and lead roles in ballets by Michel Fokine (*The Firebird*, *Chopiniana*, and *Schéhérazade*), by George Balanchine (*Ballet Imperial*, *Theme and Variations*, *Serenade*, *Apollo*, *Symphony in C* second movement, *Scotch Symphony*, *Jewels—Diamonds*), and Jerome Robbins' *In the Night*.

YEKATERINA KONDAUROVA is a recipient of the Benois de la Danse (2006), Golden Sofit (2008), and Golden Mask (2011) prizes, and *Ballet* magazine's Spirit of Dance—2011 prize. She was born in Moscow, and joined the Mariinsky Ballet soon after graduating from the Vaganova Academy of Russian Ballet in 2001. She has been a principal since 2012. Her repertoire includes *Swan Lake* (Odette-Odile); *La Bayadère* (Nikia and Gamzatti); *Raymonda* (Raymonda); *Le Corsaire* (Medora); *The Sleeping Beauty* (Lilac Fairy); Leonid Yakobson's *Spartacus* (Phrygia and Aegina); Balanchine's *Prodigal Son* (the Siren), *Serenade*, *Symphony in C* (Second Movement), *The Four Temperaments* (Choleric), *Jewels* (Emeralds, Rubies, Diamonds), *La Valse*, and *A Midsummer Night's Dream* (Titania, Hippolyta); Yuri Grigorovich's *The Legend of Love* (Mekhmeneh Bahnu); Alexei Ratmansky's *Anna Karenina* (Anna); as well as ballets by Fokine, Robbins, Roland Petit, William Forsythe, Pierre Lacotte, Angelin Preljocaj, and Wayne McGregor.

ULYANA LOPATKINA was named a People's Artist of Russia (2005). She was a recipient of the State Prize of Russia (1999), a prize winner at the Vaganova-Prix International Competition (St. Petersburg, 1991), and won the following prizes: the Golden Sofit (1995); Divine, together with the accolade Best Ballerina (1996); the Golden Mask (1997); Benois de la Danse (1997); Baltika (1997 and 2001); Evening Standard (1998); Monaco World Dance Award (2001); and Triumph (2004). In 1998 she was awarded the honorary title of Artiste of Her Imperial Majesty, the Stage of Sovereign Russia and the Mankind-Creator Medal. She joined the Mariinsky Ballet in 1991 after graduating from the Vaganova Academy of Russian Ballet, and became a principal in 1995. She performs an extremely broad range of roles including Marius Petipa's *La Bayadère* (Nikia), *Swan Lake* (Odette-Odile), *Raymonda* (Raymonda), *Paquita* (grand pas, Soloist), *The Sleeping Beauty* (Lilac Fairy), *Le Corsaire* (Medora), and ballets by Fokine, Grigorovich, Balanchine, Robbins, Roland Petit, Hans van Manen, and Ratmansky.

XANDER PARISH has received numerous accolades including Young British Dancer of the

Year award (2nd prize, London, 2004), Ursula Moreton Choreographic Award (Royal Ballet School, 1st prize, 2003), a prize at the Adeline Genée International Ballet Competition (Silver Medal, Athens, 2004), the Taglioni Award in the category of Best Young Male Dancer (2014), and the Léonide Massine Prize in the category "Emerging Talent on the International Scene" (Positano, Italy, 2014). He was born in Yorkshire, Great Britain, graduated from the Royal Ballet School in 2005, and joined the Royal Ballet Company. He began dancing with the Mariinsky Ballet in 2010. His repertoire includes *Giselle* (Count Albrecht), *Swan Lake* (Prince Siegfried, the Prince's Friends), *Raymonda* (Béranger), Fokine's *Chopiniana*, *Romeo and Juliet* (Romeo, Paris) by Leonid Lavrovsky, Balanchine's *Apollo* (Apollo), *Serenade*, *Symphony in C*, *Jewels* (Emeralds, Diamonds), *Piano Concerto No. 2* (Ballet Imperial) and *A Midsummer Night's Dream* (Demetrius), *Sylvia* (Aminta) by Frederick Ashton, Ratmansky's *Anna Karenina* (Count Vronsky), *Le Parc* choreographed by Angelin Preljocaj, as well as the ballets by van Manen.

VLADIMIR SHKLYAROV was a prize winner at the Vaganova-Prix International Competition (St. Petersburg, 2002) and the International Ballet and Choreography Competition (Moscow, 2009). He is a recipient of prizes including the Spirit of Dance (2008), the Leonid Massine International Prize (Positano, 2008), and the Zegna–Mariinsky New Talent Award (London, 2008). He was born in St. Petersburg, graduated from the Vaganova Academy of Russian Ballet, and joined the Mariinsky Theatre in 2003, where he has been a principal dancer since 2011. 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, Golden Idol), *The Sleeping Beauty* (Prince Désiré), *Swan Lake* (Prince Siegfried), *Raymonda* (Jean de Brienne), *Don Quixote* (Basilio), as well as ballets by Balanchine, Forsythe, Harald Lander, and Ratmansky. He originated roles including Zéphyr in a reconstruction of Petipa's ballet *Le Réveil de Flore* (2007) and in *Harlequin* (a reconstruction of Fokine's ballet *Le Carnaval*, 2008). He has appeared in gala

concerts to celebrate Maris Liepa's 70th birthday (Moscow, 2006), the Malakhov and Friends gala (Berlin, 2008), *Ballettissimo* (Guadalajara, 2008), *DANCE OPEN* (St. Petersburg, 2010), *Nureyev and Friends* (Vienna, 2012), and *Stars of the 21st Century* (Paris, New York, 2012). In 2012 at the Bolshoi Theatre he performed the role of Prince Siegfried in *Swan Lake*.

OXANA SKORIK is a recipient of Léonide Massine International Prize for the Art of Dance (Positano, Italy, 2014), the Spirit of Dance prize in the category of Rising Star (2012), and a prize-winner at the XII International Ballet Dancers' and Choreographers' Competition in Moscow (2nd prize, 2013). She was born in Kharkov, Ukraine, graduated from the Perm School of Dance in 2007, and joined the Mariinsky Ballet the same year. Her repertoire includes *La Sylphide* (Sylph), *Giselle* (Giselle), *La Bayadère* (Nikia), *The Sleeping Beauty* (Lilac Fairy, Princess Florine), *Swan Lake* (Odette-Odile), *Le Corsaire* (Medora), *Raymonda* (Raymonda), *Don Quixote* (Kitri, Queen of the Dryads), *The Nutcracker* (Masha), Fokine's *Chopiniana*, Balanchine's *Serenade*, *Symphony in C* (3rd movement), *Jewels* (Diamonds, Rubies), *A Midsummer Night's Dream*, and *Piano Concerto No. 2* (Ballet Imperial), as well as *The Legend of Love* (Mekhmeneh-Bahnu) by Grigorovich and *Infra* by McGregor.

YURI SMEKALOV was a prize winner at the XI International Ballet Dancers' and Choreographers' Competition (choreography category, 1st prize, Moscow, 2009), a recipient of St. Petersburg's theater prize, the Golden Sofit (best male role in ballet) for the lead in Angelin Preljocaj's ballet *Le Parc* (2011), and a prize winner at the VII International Competition of Choreographers and Ballet Masters under the patronage of the International Dance Council CID-UNESCO (ballet video category, 1st prize, Novosibirsk, 2012). He was born in Nizhny Tagil, and graduated in 1998 from the Vaganova Academy of Russian Ballet. From 1998 to 2009 he was a soloist with the Boris Eifman St. Petersburg State Academic Ballet Theatre. Smekalov was invited to join the Mariinsky Theatre in 2009. At the Mariinsky Theatre his repertoire includes *Don Quixote*

(Espada), *Giselle* (Hans), *Swan Lake* (von Rothbart), *Raymonda* (Abderakhman), Leonid Yakobson's *Shurale* (Ali-Batyr) and *Spartacus* (Spartacus, Harmodius), and lead roles in

VIKTORIA TERESHKINA was named an Honored Artist of Russia (2008). She was a prize winner at the Perm International Ballet Competition (2006), received the Spirit of Dance prize from *Ballet* magazine (2006), the Golden Sofit, St. Petersburg's theater prize (2006), and the DANCE OPEN International ballet prize in the category "Miss Virtuosa" (2010). Born in Krasnoyarsk, she graduated from the Vaganova Academy of Russian Ballet in 2001 and joined the Mariinsky Ballet where she is a prima ballerina. Her repertoire includes principal roles in all classical ballets that are performed at the Mariinsky Theatre as well as ballets by Grigorovich, Lander, Balanchine, Robbins, Forsythe, Preljocaj, and McGregor. She was the first performer of the roles of the Queen of the Sea (*Ondine*, by Pierre Lacotte, 2006) and the Tsar Maiden (*The Little Humpbacked Horse* with choreography by Ratmanský, 2009).

ANDREI YERMAKOV was born in St. Petersburg, graduated from the Vaganova Academy of Russian Ballet, and joined the Mariinsky Ballet Company in 2005. Repertoire includes roles in *Le Corsaire* (Conrad, Ali), *La Bayadère* (Solor), *Swan Lake* (von Rothbart), *Raymonda* (Jean de Brienne), *Don Quixote* (Basilio), Fokine's *The Firebird* (Ivan Tsarevich), Rostislav Zakharov's *The Fountain of Bakhchisarai* (Vaslav), Yakobson's *Shurale* (Ali-Batyr), Grigorovich's *The Legend of Love* (Ferkhad), Alonso's *Carmen Suite* (José, Torero), Balanchine's *Serenade*, *Jewels* (Emeralds, Diamonds), *La Valse*, *A Midsummer Night's Dream*, Ratmanský's *Anna Karenina* (Count Vronsky) and *Concerto DSCH*, and McGregor's *Infra*.

CREATIVE TEAM

IGOR IVANOV (set design) was named an Honored Artist of RSFSR, and was a Recipient of the State Prize of the USSR. In his distinguished career, he has worked at the Russian Drama Theatre, the Youth Theatre, the State Academic

Theatre of Opera and Ballet (all in Vilnius, Lithuania), the Leningrad State Academic Akimov Comedy Theatre, and the Leningrad State Academic Komissarzhevskaya Drama Theatre. From 1981—89 he was principal designer at the State Academic Kirov Theatre (Mariinsky) where he worked on the operas *Don Pasquale*, *The Queen of Spades*, *Eugene Onegin*, *Boris Godunov*, and *Mayakovsky's Debut*. He designed for the ballets *Giselle*, *Swan Lake*, *The Angara*, and *La Bayadère* (tour to Greece). In 2003, he designed *The Forest* for the Comédie Française in Paris. In 2005 as part of a Russian Culture Ministry project he designed the sets for Rimsky-Korsakov's *The Snow Maiden* at the Ufa Opera House. He has worked with theaters in St. Petersburg, Moscow, Minsk, Kiev, Baku, Tallinn, and Poland, where he has designed over 150 productions in various genres.

GALINA SOLOVYOVA (costumes) was born in Leningrad (St. Petersburg). In 1975 she graduated as a costume and set designer from the Leningrad State Institute of Theatre, Music and Cinema. From 1975 to 1992 she was the resident costume designer at the Kirov Theatre of Opera and Ballet (now the Mariinsky) in St. Petersburg. In 1992 she immigrated to the US. Working with the Mariinsky Theatre, Bolshoi Theatre, and Mikhailovsky Theatre in Russia, Ballet Internationale, New York City Ballet, Het Nationale Ballet, and Japan Ballet among other companies throughout the world, she has designed the costumes for over 100 ballets, operas, and theater productions. These include *Otello*, *Eugene Onegin*, *Swan Lake*, *The Sleeping Beauty*, *Le Corsaire*, *The Bolt*, *The Nutcracker*, and *The Firebird*. Her designs for *Romeo and Juliet*, *Semyon Kotko*, and *Swan Lake* have toured to New York. In addition to her designs for opera and ballet, Solovyova worked with the Oregon Shakespeare Festival from 1996 to 2001, designing the costumes for *Uncle Vanya*, *Force of Nature*, *Rosmersholm*, and *Enter the Guardsman*. Solovyova was honored with a Barrymore Award nomination in 2000; she received a Golden Sofit in 2001 and 2008 and a Nika award in 2001.

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.

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