BAM 2015 Winter/Spring Season

Dances for Piano
Music by Frédéric Chopin
Choreography by Michel Fokine, Benjamin Millepied, and Jerome Robbins
Mariinsky Ballet
Musical direction by Valery Gergiev

BAM Howard Gilman Opera House
Jan 24 at 7:30pm; Jan 25 at 3pm
Running time: two hours and 10 minutes, including two intermissions

Chopiniana
Choreography by Michel Fokine
—intermission—
In the Night
Choreography by Jerome Robbins
—intermission—
Without
Choreography by Benjamin Millepied
Chopin: Dances for Piano

Chopiniana (1908)

Music by Frédéric Chopin
Choreography by Michel Fokine
Revised version by Agrippina Vaganova
Set design by Vladimir Dementiev and Alexei Popov
Based on original sketches by Orest Allegri

Performers
Dancers Oxana Skorik, Timur Askarov
Yana Selina, Anna Lavrinenko, Oxana Marchuk
Piano Alexandra Zhilina

Chopiniana essentially grew from Chopin's Seventh Waltz and was premiered on March 8, 1908. It is believed to have been Michel Fokine's own favorite work, and has entered the repertoires of many of the world's leading ballet companies.

Chopiniana does not have a traditional plot. The curtain goes up to reveal a picturesque group of ballerinas, frozen in anticipation as though embodying the dream of the Young Man standing in the center of the composition. They rise like a romantic vision, circle around him, soar, spread out like light fog, and freeze again in their original poses.

Fokine's ballet is a poetic example of stylization, but it is equally a work of its own time. Fokine incorporated the cultural experiences of the past and ideas of the present, imbuing them with universal meaning. It is not the characters in the ballet which develop, but the themes, moods, and feelings.

In The Night (1970)

Music by Frédéric Chopin
Choreography by Jerome Robbins
Staged by Ben Huys
Costumes by Anthony Dowell
Lighting by Jennifer Tipton
Recreated by Nicole Pearce
Staged by Ben Huy

Jan 24
Anastasia Matvienko, Filipp Stepin
Yekaterina Kondaurova, Yevgeny Ivanchenko
Viktoria Tereshkina, Yuri Smekalov
Piano Lyudmila Sveshnikova

Jan 25
Anastasia Matvienko, Vladimir Shklyarov
Yekaterina Kondaurova, Yevgeny Ivanchenko
Ulyana Lopatkina, Andrey Yermakov
Piano Lyudmila Sveshnikova

Premiere at the Mariinsky Theatre: March 18, 1992
Premiere of the revival: May 5, 2009

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cont.
Chopin: Dances for Piano

cont.

**Without** (2011)

Music by **Frédéric Chopin**
Choreography and costume design by **Benjamin Millepied**
Lighting design by **Vladimir Lukasevich**
Coaches and repetiteurs **Celine Cassone** and **Jean-Francois Kessler**

Jan 24

Anastasia Matvienko, Konstantin Zverev
Kristina Shapran, Andrei Yermakov
Nadezhda Batoeva, Filipp Stepin
Tatiana Tiliguova, Ernest Latypov
Margarita Frolova, Xander Parish
Piano **Philipp Kopachevsky**

Jan 25

Anastasia Matvienko, Konstantin Zverev
Kristina Shapran, Andrei Yermakov
Yana Selina, Filipp Stepin
Tatiana Tiliguova, Ernest Latypov
Margarita Frolova, Xander Parish
Piano **Philipp Kopachevsky**

Premiere: April 19, 2011, Mariinsky Theatre, St. Petersburg

Production Sponsor: Toshihiko Takahashi

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**ABOUT THE COMPOSER**

**FRÉDÉRIC CHOPIN** (1810—49) was born near Warsaw, Poland. A gifted child, he began to compose music at the age of seven, making his first public performance the next year, and studied music with Joseph Elsner, founder of the Warsaw Conservatory, who encouraged Chopin to experiment. Poor health plagued Chopin even at the young age of 20, and his lack of stamina in performances persuaded him to focus on composing. He died of tuberculosis at a relatively young age, and although his body of work is small, it remains highly influential and practiced throughout the world.
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.
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 Theatre in 1904. His early works were choreographed for school performances or special occasions. In 1907 he created his first work for the Imperial Russian Ballet, Pavillon d’Armide. That year he created Chopiniana, to music by Frédéric Chopin, an early example of choreography to a pre-existing score rather than to custom-written music. Chopiniana was revised over three years and Fokine’s romantic pas de deux in the style of Taglioni became Les Sylphides (1909). Fokine furthered his reputation as choreographer for Diaghilev’s first ballet seasons in the West, in which Fokine was freer to diverge from traditional academic forms. Among his ballets for the Ballets Russes were the Polovtsian Dances from Prince Igor, Les Sylphides, Le Spectre de la Rose, and Petrouchka. Fokine worked in Russia until 1918 and moved to the US where he continued to teach, dance, and choreograph. He made new dances for Ballet Russes, including L’Epreuve d’Amour, and for Ballet Theatre, including Bluebeard, but he was most often asked to revive the masterpieces he originally made for Diaghilev’s Ballets Russes.

BENJAMIN MILLEPIED (choreographer), born in France, attended the Conservatoire National de Lyon. In 1993, he entered School of American Ballet, the school of New York City Ballet (NYCB), receiving the Bourse Lavoisier, a scholarship from the French Ministry. In the 1994 SAB Spring Workshop, he originated a role in Jerome Robbins’ Two and Three Part Inventions, and won the Prix de Lausanne. He received the Wien Award for Outstanding Promise at SAB and was invited to join NYCB. In 2001, he was promoted to principal where he remained until his retirement as a dancer in 2011. With NYCB, Millepied danced repertoire by Balanchine and Robbins. Original roles were created for him by Robbins, Peter Martins, Alexei Ratmansky, Christopher Wheeldon, and others. Millepied started choreographing in 2001; in 2002 he founded Danses Concertantes. For eight years the company performed new works and ballet repertoire all over the world. From 2006—07, Millepied was choreographer-in-residence at Baryshnikov Arts Center. He received the US Artists Wynn Fellowship (2007), and was named Chevalier in the Order of Arts and Letters by the French Ministry of Culture (2010). Millepied’s ballets are in the repertory of companies around the world including NYCB, Paris Opera Ballet, ABT, and Mariinsky Ballet. Collaborators include composers and artists such as Nico Muhly, Philip Glass,

JEROME ROBBINS (choreographer) is renowned for his ballet choreography and as a director and choreographer in theater, movies, and television. Broadway shows include On the Town, Billion Dollar Baby, West Side Story, Gypsy, Peter Pan, Call Me Madam, and Fiddler on the Roof. His last Broadway production, Jerome Robbins’ Broadway (1989), won six Tony Awards including best musical and best director. Among the more than 60 ballets he created are Fancy Free, Afternoon of a Faun, The Concert, Dances at a Gathering, In the Night, and Glass Pieces, which are in the repertoires of NYCB and other companies throughout the world. His last ballets include A Suite of Dances created for Baryshnikov (1994), 2 & 3 Part Inventions (1994), and West Side Story Suite (1995). In addition to two Academy Awards for the film West Side Story, Robbins received four Tony Awards, five Donaldson Awards, two Emmy Awards, the Screen Directors’ Guild Award, and the New York Drama Critics Circle Award. He was a 1981 Kennedy Center Honors Recipient and was awarded the French Chevalier dans l’Ordre National de la Legion d’Honneur. Robbins died in 1998.

DANCEs

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), and George Balanchine’s Ballet Imperial, A Midsummer Night’s Dream (Oberon), and Jewels (Diamonds).

NADEZHDa BATOEVA is a recipient of the Hope of Russia prize (2008). She was born in Neryungri, graduated from the Vaganova Academy of Russian Ballet in 2009, and joined the Mariinsky Ballet that year. Her repertoire includes Giselle (Classical Duet); Swan Lake (Friends of the Prince); La Bayadère (“Manu” dance, Indian Dance, Trio of Shades); The Sleeping Beauty (the White Cat); Don Quixote (Amour, Flower sellers); Michel Fokine’s Chopiniana and Le Carnaval (Columbine); Leonid Jacobson’s Spartacus (Etruscans) and Shurale (Fiery Witch); Balanchine’s Jewels (Rubies), Apollo (Polyhymnia), and Symphony in C (I. Allegro vivo, III. Allegro vivace); Alexei Ratmansky’s Cinderella (Cinderella, Anna Karenina (Kitty), and Concerto DSCH; William Forsythe’s In the Middle, Somewhat Elevated; and Infra by Wayne McGregor.

MARGARITA FROLOVA was born in St. Petersburg and graduated from the Vaganova Academy of Russian Ballet in 2009. She joined the Mariinsky Ballet the same year. Her repertoire includes: La Sylphide (Nancy, sylphs); Giselle (Monna); The Sleeping Beauty (Little Red Riding Hood, The Generous Fairy); The Legend of Love (Shyrin’s friends); Carmen Suite (Tobacco-Worker); La Valse; The Nutcracker (Chinese Dance); Ratmansky’s Cinderella (Khudyshka) and The Little Humpbacked Horse (Nerussi); Edward Liang’s Flight of Angels, Millepied’s Without and Preljocaj’s Le Park.

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), The Legend of Love (Ferkhad), Carmen Suite (Torero), Kenneth MacMillan’s Manon (Des
Griego), and lead roles in ballets by Fokine (The Firebird, Chopiniana, and Schéhérazade), Balanchine (Ballet Imperial, Theme and Variations, Serenade, Apollo, Symphony in C second movement, Scotch Symphony, Jewels—Diamonds), and 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); Raymond (Raymonda); Le Corsaire (Medora); The Sleeping Beauty (Lilac Fairy); 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); Ratmansky’s Anna Karenina (Anna); as well as ballets by Fokine, Robbins, Roland Petit, Forsythe, Pierre Lacotte, Preljocaj, and McGregor.

ERNEST LATYPOV was a prize-winner at the XII International Ballet Dancers and Choreographers’ Competition in Moscow (3rd prize, 2013), and at the XIII Yekaterina Maximova Open Russian Ballet Competition Arabesque 2014 (2nd prize in the ballet dancers’ competition; 2nd prize in the contemporary choreography competition). He was born in Bishkek, Kyrgyz Republic, graduated from the Vaganova Academy of Russian Ballet, and joined the Mariinsky Ballet in 2012. His repertoire includes: Giselle (Classical Duet), Swan Lake (Prince’s Friends), Le Corsaire (Ali, Lankedem), Don Quixote (Basilio), Schéhérazade (Zobeide’s Slave) by Fokine, The Fountain of Bakhchisarai (Vaslav) by Rostislav Zakharov, Balanchine’s Piano Concerto No. 2 (Ballet Imperial) and Jewels (Emeralds), and Sylvia (Slave, Pluto) by Frederick Ashton.

ANNA LAVRINENKO was born in Bagration (Kaliningrad region), graduated from the Vaganova Academy of Russian Ballet, and joined the Mariinsky Ballet in 2005. Her repertoire includes: The Sleeping Beauty (Silver Fairy, Canary Fairy, Little Red Riding Hood), Swan Lake (Cygnets, Neapolitan Dance), Don Quixote (Flower Sellers); Fokine’s Le Carnaval (Columbine) and Chopiniana (Nocturne, Eleventh Waltz); Rostislav Zakharov’s The Fountain of Bakhchisarai (Bells Dance); Grigorovich’s The Legend of Love (Shirin’s friends); Balanchine’s Theme and Variations, Symphony in C, and The Four Temperaments; Alonso’s Carmen (Woman Tobacco Worker); Le Parc by Preljocaj; Forsythe’s In the Middle, Somewhat Elevated and Approximate Sonata; Sacre (Sasha Waltz), and Infra (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 Artist 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 Bayaderé (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, Petit, Hans van Manen, and Ratmansky.

OXANA MARCHUK was born in Pärnu (Estonia), graduated from the Vaganova Academy of Russian Ballet in 2010, and joined the Mariinsky Ballet the same year. Her repertoire includes: La Sylphide (Effie, Nancy), The Sleeping Beauty (Little Red Riding Hood, Carefree Fairy), Don Quixote (Amour), Fokine’s Le Carnaval ( Columbine, Butterfly) and Petrouchka (Ballerina, Dancer), Balanchine’s A Midsummer Night’s Dream (Butterfly), Vainonen’s The Nutcracker (Doll, Pas de trois), Yakobson’s Spartacus (Maenad), Zakharov’s The Fountain of Bakhchisarai (Young women), and Alonso’s Carmen Suite (Woman Tobacco Worker).

ANASTASIA MATVIENKO was a prize-winner at the Serge Lifar International Competition (Kiev, 2008) and a prize-winner at the XII Benois de la Danse (2013). She was born in Bataisk, Rostov region, graduated from the Vaganova Academy of Russian Ballet in 2007. Her repertoire includes: A Midsummer Night’s Dream (Titania, Hippolyta); Yuri Grigorovich’s The Legend of Love (Mekhmeneh Bahnu); Ratmansky’s Anna Karenina (Anna); as well as ballets by Fokine, Robbins, Roland Petit, Forsythe, Pierre Lacotte, Preljocaj, and McGregor.
2002) and the International Ballet and Choreography Competition (Moscow, 2005). She was the recipient of a prize and the press jury award at the International Ballet Competition in Varna (2004), and the Dance Open International Ballet Prize (2011). Born in Sevastopol, Ukraine, she graduated from the Kiev State School of Dance. She was a soloist with the National Opera of Ukraine from 2001, and from 2007 to 2009 was a prima ballerina with the Mikhailovsky Theatre in St. Petersburg. She joined the Mariinsky Theatre in 2009 where she performs both classical and contemporary repertoires. Her repertoire includes Giselle (Giselle); La Bayadère (Nikia, Gamzatti); The Sleeping Beauty (Aurora); Swan Lake (Odette-Odile); Don Quixote (Kitty); Fokine’s Chopiniana; Balanchine’s Symphony in C, Scotch Symphony, Serenade, Apollo (Terpsichore), Jewels (Rubies), and A Midsummer Night’s Dream (Hippolyta); Leonid Lavrovsky’s Romeo and Juliet (Juliet); Ratmansky’s The Little Humpbacked Horse (Tsar Maiden); Cinderella (Cinderella); as well as ballets by Robbins, Mil- lepied, and McGregor.

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 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 Ashton; Ratmansky’s Anna Karenina (Count Vronsky); Le Parc by Preljocaj; and ballets by van Manen.

YANA SELINA was born in St. Petersburg, graduated from the Vaganova Academy of Russian Ballet in 1997, and joined the Mariinsky Ballet the same year. Her repertoire includes La Sylphide (the Sylph), Giselle (Monna), Le Corsaire (Trios of Odalisques), La Bayadère (D’jampe, Trios of Shades), The Sleeping Beauty (Canary Fairy, Little Red Riding Hood, White Cat), Le Réveil de Flore (Aurore), Swan Lake (Pas de trois, Neapolitan Dance), Don Quixote (Amour, Flower-Sellers), Raymonda (Henrietta), The Fountain of Bakhchisarai (Maria), and the lead roles in the ballets by Fokine, Balanchine’s Apollo (Calliope, Polyhymnia), Symphony in C, Theme and Variations, The Four Temperaments (Melandholy), Jewels (Emeralds, Diamonds), Piano Concerto No. 2 (Ballet Imperial), Scotch Symphony, La Valse, and Serenade, and ballets by Ratmansky, Forsythe, David Dawson, and Neumeier.

KRISTINA SHAPRAN graduated from the Vaganova Academy of Russian Ballet in 2011 and was engaged as a soloist at the Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre. Her repertoire there included Giselle (Giselle), Don Quixote (Kitty), La Bayadère (Nikia), La Sylphide (Sylph), and Coppélia (Swanilda) by Roland Petit. In 2014 she was a prima ballerina with the Mikhailovsky Theatre, where her repertoire included Giselle (Giselle), La Bayadère (Nikia), Le Corsaire (Medora), and ballets by Nacho Duato. She joined the Mariinsky Ballet Company in 2014. Her repertoire includes Le Corsaire (Medora), Giselle (Giselle), and Balanchine’s Apollo (Terpsichore).

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 received prizes including the Spirit of Dance (2008), Leonid Massine International Prize (Positano, 2008), and 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), Malakhov and Friends gala (Berlin, 2008), Ballettisimo (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 the same year. His 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, and McGregor. She was the first performer of the roles of the Queen of the Sea (Ordine with choreography by Lacotte, 2006) and the Tsar Maiden (The Little Humpbacked Horse with choreography by Ratmansky, 2009).

VIKTORIA TERESHKINA was named an Honored Artist of Russia (2008). Honors include: a prize at the Perm International Ballet Competition (2006), recipient of the Spirit of Dance prize from Ballet magazine (2006), the Golden Sofit, St. Petersburg’s theater prize (2006), the DANCE OPEN International ballet prize in the category of “Miss Virtuosa” (2010). She was born in Krasnoyarsk, graduated from the Vaganova Academy of Russian Ballet in 2001, and joined the Mariinsky Ballet Company 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, and McGregor. She was the first performer of the roles of the Queen of the Sea (Ordine with choreography by Lacotte, 2006) and the Tsar Maiden (The Little Humpbacked Horse with choreography by Ratmansky, 2009).

TATIANA TILIGUZOVA won prizes at the international youth dance competitions (Kiev, 2002: Kharkov, 2004). She was born in Minsk, Belarus, graduated from the Vaganova Academy of Russian Ballet in 2009, and joined the Mariinsky Ballet that year. Repertoire includes: Swan Lake (Hungarian Dance), The Sleeping Beauty (Frolicsome Fairy), Fokine’s Le Carnaval (Estrella), La Valse by Balanchine, Shurale (Fiery Witch) by Yakobson, Alberto Alonso’s Carmen Suite (Tobacco Worker), Forsythe’s In the Middle, Somewhat Elevated, as well as choreography by Yuri Smekalov and Anton Pimonov.

ANDREI YERMAKOV was born in St. Petersburg, graduated from the Vaganova Academy of
ALEXANDRA ZHILINA (piano) was a prize winner at an international competition in Trapani (Italy, 1995). She was born in Leningrad and graduated from the St. Petersburg State Rimsky-Korsakov Conservatoire (class of I. Lebedev, S. Vakman, T. Fidler). Zhilina has worked at the Mariinsky Theatre since 1975, responsible for musical preparation of numerous productions, and a lead performer of piano solos for ballets. As a concertmistress she has worked with Gergiev, Rodion Shchedrin, Viktor Fedotov, and Gianandrea Noseda, to name a few. She has worked with choreographers, dancers, and coaches including Yakobson, Irina Kolpakova, Yuri Grigorovich, Natalia Makarova, Robbins, and Rudolf Nureyev.

Solo piano repertoire at the Mariinsky includes Le Parc by Preljocaj; In the Night by Robbins; Without by Millepied; Piano Concerto No. 2 (Ballet Imperial), Jewels (Rubies), and Tarantella by Balanchine; Pierrot Lunaire by Ratmansky; and Errand into the Maze by Martha Graham.

LYUDMILA SVESHNIKOVA (piano) received medals including For Valour in Labour (1983), Veteran of Labour (1999), For Services to the Fatherland, 2nd class (2010), and won prizes at the Golden Sofit (2010) and the VII Window on Europe (2012). Born in Leningrad, she graduated from Leningrad State Rimsky-Korsakov Conservatoire (classes of Ikharev, Shenderov, Vakhman, T. Fidler). She has been an assistant concertmistress at Conservatoire’s Opera Studio. She has worked at the Mariinsky Theatre since 1975, responsible for musical preparation of numerous productions, and a lead performer of piano solos for ballets. As a concertmistress she has worked with Gergiev, Rodion Shchedrin, Viktor Fedotov, and Gianandrea Noseda, to name a few. She has worked with choreographers, dancers, and coaches including Yakobson, Irina Kolpakova, Yuri Grigorovich, Natalia Makarova, Robbins, and Rudolf Nureyev.

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KONSTANTIN ZVEREV was a prize winner at the International Ballet Competition in Seoul in 2009. He joined the Mariinsky Ballet in 2005 after graduating from the Vaganova Academy of Russian Ballet. His repertoire includes roles in such ballets as Giselle (Count Albrecht, Hans); Swan Lake (Prince Siegfried, von Rothbart); Don Quixote (Basilio and Espada); Le Réveil de Flore (Apollo); Balanchine’s Theme and Variations, Jewels (Emeralds, Diamonds), La Valse, and A Midsummer Night’s Dream, Ratmansky’s Anna Karenina (Count Vronsky) and Concerto DSCH, and McGregor’s Infra.

PIANISTS

PHILIPP KOPACHEVSKY (piano), a soloist of the Moscow State Academic Philharmonic and a prize-winner at international competitions, won early acclaim, appears in recitals throughout the world, and is particularly popular in Japan, where he recorded for NHK-TV a disc of music by Chopin. He was born in Moscow in 1990, and graduated from the Central School of Music of the Moscow State Tchaikovsky Conservatoire. He is a student at the Moscow Conservatoire (class of Sergei Dorensky). He has won prizes at eight international competitions, among them the International Franz Schubert Piano Competition (Germany). He has performed with the world’s great orchestras, including English Chamber Orchestra, Tchaikovsky Symphony Orchestra, Russian National Orchestra, and the Academic Symphony Orchestra of the St. Petersburg Philharmonic. He has collaborated with such conductors as Mstislav Rostropovich, Vladimir Spivakov, Alexander Dmitriev, and Dmitry Liss, among others. Kopachevsky has appeared at international festivals, such as the Andrei Sakharov Festival (Nizhny Novgorod), Steinway Festival, Arts Naples World Festival (US), Colmar International Festival (France), Mstislav Rostropovich Memorial Festival (Baku), Vladimir Spivakov Invites, Stars on Baikal, Crescendo, and Denis Matsuev Invites, among others. He performed at the world premiere of choreographer Millepied’s Without at the Mariinsky and is involved in the Moscow State Academic Philharmonic’s project Stars of the 21st Century.
FIRST VIOLIN
Stanislav Izmaylov
Principal
Alexei Lukirsky
Leonid Veksler
Anton Kozmin
Mikhail Rikhter
Khristian Artamonov
Dina Zikeyeva
Kristina Minosian
Akhan Meyerbekov
Viktoriya 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 Krasheninnikov
Svetlana Petrova

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
Yuri Alexeyev
Yevgeny Zhikalov
Mikhail Vedunkin
Vladislav Ivanov

HARP
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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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