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BAM and the Mariinsky Theatre present

Cinderella

Music by Sergei Prokofiev
Choreography by Alexei Ratmansky
Mariinsky Ballet
Musical direction by Valery Gergiev
Conducted by Valery Gergiev

BAM Howard Gilman Opera House
Jan 17 & 20 at 7:30pm; Jan 18 at 3pm

Running time: two hours and 50 minutes,
including two intermissions

Libretto by **Nikolai Volkov** after motifs from the fairytale
by **Charles Perrault**
Set design by **Ilya Utkin** and **Yevgeny Monakhov**
Costume design by **Elena Markovskaya**
Lighting design by **Gleb Filshinsky**

World premiere:
November 21, 1945, Bolshoi Theatre
Premiere at the Kirov Theatre:
April 8, 1946
Premiere of Alexei Ratmansky's version:
March 5, 2002, Mariinsky Theatre

Season Sponsor:

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Cinderella—Casting

Cinderella

Diana Vishneva (1/17)

Anastasia Matvienko (1/18)

Nadezhda Batoeva (1/20)

The Prince

Konstantin Zverev (1/17)

Alexander Sergeyevo (1/18)

Vladimir Shklyarov (1/20)

Stepmother

Yekaterina Kondaurova (1/17, 1/20)

Daria Pavlenko (1/18)

Khudishka

Margarita Frolova (1/17, 1/20)

Xenia Dubrovina (1/18)

Kubishka

Yekaterina Ivannikova (1/17, 1/20)

Anna Lavrinenko (1/18)

Fairy-Tramp

Elena Bazhenova (1/17, 1/20)

Lyubov Kozharskaya (1/18)

Cinderella's mother

Lyubov Kozharskaya (1/17, 1/20)

Elena Bazhenova (1/18)

Cinderella's father

Soslan Kulaev

The Four Seasons:

Spring—**Vasily Tkachenko** (1/17, 1/20), **Vladislav Shumakov** (1/18)

Summer—**Ernest Latypov** (1/17, 1/20), **Boris Zhurilov** (1/18)

Autumn—**Konstantin Ivkin**

Winter—**Andrey Solovyov**

Dance Teachers

Viktoria Brileva, Yuri Smekalov

Hairdressers/Searchers

Alexey Nedviga, Denis Zainetdinov, Yaroslav Bayboridin

Female dancer

Alisa Sodoleva

Male dance

Alexey Tyutyunik



SYNOPSIS

Act I

A room in Cinderella's Father's house. Her Stepmother, a capricious and arrogant woman, and her two daughters Kubishka and Khudishka, are occupied with preparations for the ball. The hairdressers are styling their hair. The kind and polite Cinderella, wearing an old dress, is the mirror image of her dead mother.

She is busy with the dirtiest household tasks. Once alone, Cinderella mourns the past, remembering her happy childhood days. Her Father appears and Cinderella throws her arms around him. He, however, has come in drunk with his drinking companions to ask his daughter for money. The Stepmother appears and launches a tirade of abuse at her husband. Cinderella is alone once more. Suddenly, an old tramp appears. Cinderella pities her. The final preparations for the ball are being made. The dance teachers arrive.

They rehearse with Khudishka and Kubishka, but the slow-witted Sisters are unable to learn the steps. Cinderella observes the lesson.

The Stepmother and the Sisters depart for the palace. Cinderella waltzes dreamily, thinking up her own dance for the ball. The old tramp appears again; she is, in fact, a Fairy and has come to reward Cinderella's kindness.

She presents her with a pair of glass slippers and a dress that she removes from her heavy bags. The Four Seasons appear and help with Cinderella's transformation.

Cinderella

cont.

The Fairy warns Cinderella that the effect of the magic charms will cease at midnight.

If Cinderella does not leave the palace on time, she will instantly find herself dressed in dirty rags again.

Act II

The ball at the palace is in full swing. The Stepmother and her daughters arrive. Kubishka, Khudishka, the Stepmother, and all the other ladies try to attract the attention of the Prince.

Unexpectedly, a strange figure appears. The Stepmother and the Sisters do not recognize Cinderella.

The Prince is enchanted by her. Her every movement delights the court.

The hall empties; the Prince and Cinderella are left alone. Cinderella, carried away by the fact that her dreams have come true, suddenly remembers about the time. The clock begins to chime midnight.

Cinderella runs from the palace and, in her haste, loses one of the slippers. The Prince and the guests rush after her, but she disappears. The Prince picks up the tiny slipper; it will help him find the mysterious beauty.

Act III

The court ladies of the kingdom are in despair; the slipper is too small for their feet. The Prince leaves to search the world for the unknown girl. Early in the morning Cinderella is dozing in her corner of the house. After waking up, she remembers the previous night. If it were not for the slipper she unexpectedly finds, the whole thing could have been a dream. The Sisters appear. Naturally, they once again begin to quarrel. Cinderella tries to part them, but the Stepmother enters and falls on her.

Unexpectedly, the searchers rush in, looking for the girl who lost her slipper at the ball. The Prince arrives. None of the girls there remotely remind him of his mysterious beauty. In vain Kubishka and Khudishka try to squeeze their feet into the tiny slipper. Then the Stepmother decides to try it on. Cinderella, hidden in her corner, drops the other slipper.

The startled Prince looks at Cinderella and recognizes the girl he has been looking for. The Fairy-Tramp puts the slippers back in her bag. They have served their purpose here, but they will come in handy somewhere else...

ABOUT THE COMPOSER

SERGEI PROKOFIEV (1891—1953) first studied piano with his mother, who encouraged him to compose as well. He studied at the St. Petersburg Conservatory with Rimsky-Korsakov and Liadov. He forged a bond with the impresario Sergei Diaghilev, who assisted in setting up Prokofiev's first performance outside of Russia, in Rome in 1915. Several of his works, including his Third Piano Concerto and *The Love of the Three Oranges*, premiered in Chicago. He moved to Paris, where a number of his ballets were produced by Diaghilev in 1920s. He returned to Russia, where he wrote his most famous works, including *Romeo and Juliet*, *Peter and the Wolf*, *War and Peace*, and *Cinderella*.

Cinderella

Alexei Ratmansky is renowned for his gem-like ballets. The three-act *Cinderella* is one of the most monumental scores of Stalinist “grand style” ballet. Nonetheless, when the two came together, a “grand spectacle” was created... except the court balls remind us of ballets based on fairytales and the Soviet period, vaguely reminiscent of the evening room at the National restaurant in Brighton Beach, and the Stepmother resembles the harridans of communal flats in Zoshchenko’s stories. And, depicting the seasons, punks in multicolored outfits dart about among the guests, and the Fairy Godmother goes about as a tramp.

The huge, skeletal clock created by architects Ilya Utkin and Yevgeny Monakhov gently swings round, turning into a grand chandelier, then back again: what better metaphor could there be for this mad, exhausting race against time? First it is Cinderella fleeing from the ball, then the Prince in pursuit of his bride. It is this race that makes Cinderella stand out from all other ballets that end in a wedding. In fact, Alexei Ratmansky has created a sad ballet, saying that this race is a race for lost time, a race that can never be won. But Ratmansky’s *Cinderella* also honors the whole Mariinsky Ballet, from the prima ballerina to the “walk-on” parts, the characters who appear but fleetingly, then leave the stage...

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MARIINSKY FOUNDATION OF AMERICA

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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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-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.

ALEXEI RATMANSKY (choreographer) graduated from the Bolshoi Ballet School in 1986 (class of teacher P. A. Pestov). He was a principal dancer with the National Opera of Ukraine, the Royal Winnipeg Ballet (Canada), and the Danish Royal Ballet. As a choreographer he has worked with New York City Ballet (productions of *Russian Seasons*, *Concerto DSCH*, and *Namouna*), Opéra de Paris (*Psyché*), London's Royal Ballet (*24 Preludes*), Dutch National Ballet (*Don Quixote* after Petipa and Gorsky and *Memories of a Dear Place*), San Francisco Ballet (*Le Carnaval des animaux* and *From Foreign Lands*), Danish Royal Ballet (*Turandot's Dream*, *The Nutcracker*, *Anna Karenina*, and *The Golden Cockerel*), Swedish Royal Ballet (*The Firebird*), Australian Ballet (*The Dance School*), National Ballet of Canada (*Romeo and Juliet*), Miami City Ballet (*Symphonic Dances*), National Opera of Ukraine (*Le Baiser de la fée*), Opera of Georgia (*Bizet Variations*), and the International Ballet of Copenhagen (*Flight to Budapest* and *Bolero*). He has collaborated with numerous stars of the ballet world. For Mikhail Baryshnikov he staged *Valse-Fantasie*; for Nina Ananiashvili he staged the ballets *Charms of Mannerism*, *Dreams of Japan*, and *Leah*; for Diana Vishneva he staged *Pierrot Lunaire*; and for Wendy Whelan he staged *Fandango*. He has staged productions in Helsinki, Riga, Vilnius, Warsaw, Seattle, Philadelphia, and Milan. From 2004–09 he was artistic director of the Bolshoi Ballet of Russia (Moscow). Productions staged for the Bolshoi Theatre include *The Bright Stream*, *The Bolt*, *Le Corsaire* after Marius Petipa (with Yuri Burlaka), *Flames of Paris* after motifs of the choreography of Vasily Vainonen, *Lost Illusions*, *Jeu de cartes*, and *Capriccio*. For the Territory festival he staged the ballet *Old Lady Falling Down* with Bolshoi Theatre dancers. Since 2009 he has been artist in residence with the American Ballet Theatre, where he has staged the ballets *Shostakovich Trilogy* (set to Symphony No. 9, Chamber Symphony, and Piano Concerto No. 1), *Dumbarton*, *Seven Sonatas*, *The Firebird*, *The Bright Stream*, and *On the Dnieper*. The company will premiere his new production of *The Sleeping Beauty* next summer. He began to collaborate with the Mariinsky Theatre in 1998 on the initiative of Valery Gergiev and Makhar Vaziev. At the Mari-

insky Theatre he has staged productions of the ballets *Le Baiser de la fée*, *Le Poème de l'extase*, *Middle Duet*, *Cinderella*, *The Little Humpbacked Horse*, *Anna Karenina*, and *Concerto DSCH*. His awards include a Golden Mask, a Kiev Pectoral, a prize from the Lifar Competition, the Benois Prize, a *Dance Magazine* prize, a British critics' prize, a Bessie Award, and a Shostakovich Prize, among others. He has been named a Knight of the Order of the Danish Flag, an Honored Artist of Ukraine, and winner of the Diaghilev Competition in Moscow.

DANCERS

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 Jakobson's *Spartacus* (Etruscans) and *Shurale* (Fiery Witch); George 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.

YEKATERINA KONDAUROVA is a recipient of the Benois de la Danse (2006), Golden Soffit (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); 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, Jerome Robbins, Roland Petit, Forsythe, Pierre Lacotte, Angelin Preljocaj, and McGregor.

ANASTASIA MATVIENKO was a prize-winner at the Serge Lifar International Competition (Kiev, 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* (Kitri); Fokine's *Chopiniana*; Balanchine's *Symphony in C*, *Scotch Symphony*, *Serenade*, *Apollo* (Terpsichore), *Jewels* (Rubies), and *A Midsummer Night's Dream* (Hippolyta); Lavrovsky's *Romeo and Juliet* (Juliet); Ratmansky's *The Little Humpbacked Horse* (Tsar Maiden); and *Cinderella* (Cinderella); as well as ballets by Robbins, Benjamin Millepied, and McGregor.

DARIA PAVLENKO was named an Honored Artist of Russia (2010), and won the Spirit of Dance prize (*Ballet* magazine, 2000) and the Golden Mask (2001). She was born in Moscow, graduated from the Vaganova Academy of Russian Ballet (class of Elena Yevteyeva), and joined the Mariinsky Theatre in 1996, where she has been a principal since 2002. Her repertoire includes *Swan Lake* (Odette-Odile), *La Bayadère* (Nikia), *Raymonda* (Raymonda), *The Sleeping Beauty* (Lilac Fairy), *The Fountain of Bakhchisarai* (Zarema, Maria), *The Legend of Love* (Mekhmeneh Bahnu), and *Spartacus* (Aegina), as well as ballets by Fokine, Balanchine, Jerome Robbins, Petit, Kenneth MacMillan, Forsythe,

and Ratmansky. She premiered roles in Kirill Simonov's *Come in!*, David Dawson's *Reverence*, Alexei Miroshnichenko's *Wie der Alte Leiermann*, *The Ring*, and Yuri Smekalov's *Presentiment of Spring*.

ALEXANDER SERGEYEV received the Ministry of Culture of the Republic of Tatarstan's award for achievements in culture (2009). He is a recipient of the Golden Sofit, St. Petersburg's most prestigious theater prize, in the category Best Performing Ensemble for his work in the ballet *For Four* by Christopher Wheeldon (2007). He was born in St. Petersburg, graduated from the Vaganova Academy of Russian Ballet, and joined the Mariinsky Ballet in 2004, where he has been a soloist since 2010. His repertoire includes roles in classical ballets: *Giselle* (Count Albrecht); *Swan Lake* (Prince Siegfried); Balanchine's *Apollo* (Apollo), *Serenade*, *Symphony in C* (1st Movement), *Jewels* (Emeralds, Rubies), *The Four Temperaments* (Sanguine), *Piano Concerto No 2.*, *Ballet Imperial*, *Theme and Variations*, and *Scotch Symphony*; Ratmansky's *Cinderella* (Prince), *The Little Humpbacked Horse* (Ivan the Fool), and *Anna Karenina* (Count Vronsky); as well as ballets by Lander, MacMillan, Preljocaj, and McGregor. He danced in the premiere performances of *Diana Vishneva: Beauty in Motion*, Ratmansky's *Pierrot Lunaire*, and *Three Point Turn* by Roden in the US, and in the Russian premiere at the Mariinsky Theatre.

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, 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*.

DIANA VISHNEVA was named a People's Artist of Russia (2007), and is a winner of the State Prize of Russia (2000), the Prix de Lausanne International Ballet Competition (1994), the Benois de la Danse (1995), the Golden Sofit (1996), the BALTIKA (1998), the Golden Mask (2001, 2009, and 2013), 2002 Dancer of the Year (Dancer of Europe), and the *Ballet* magazine prize (2003). She is a prima ballerina with the Mariinsky Theatre, which she joined in 1995 after graduating from the Vaganova Academy of Russian Ballet; she has also been a principal with ABT since 2005. She performs both classical and contemporary repertoires and appears at the world's leading ballet theatres, including the Teatro alla Scala, Paris Opera Ballet, and the Berliner Staatsoper. In the 2010—11 season she performed with the companies of Édouard Lock and Martha Graham. In 2008, with Ardani Artists Management and the Orange County Performing Arts Center, she presented the program *Diana Vishneva: Beauty in Motion*. In 2011 the ballerina presented the project *Diana Vishneva: Dialogues*, run with support from the Mariinsky Theatre, the Diana Vishneva Foundation, and Ardani Artists. In 2013 she premiered *Diana Vishneva: On the Edge*. Her repertoire includes ballets by Petipa, Fokine, Balanchine, Lavrovsky, MacMillan, Graham, Alberto Alonso, Petit, Neumeier, Ratmansky, Preljocaj, and Forsythe.

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* (Diamonds, Emeralds), *La Valse*, and *A Midsummer Night's Dream* (Oberon, Pas de deux from Act II); Yakobson's *Shurale* (Shurale); Lavrovsky's *Romeo and Juliet* (Romeo, Paris); Ratmansky's *Anna Karenina* (Count Vronsky) and *Concerto DSCH*; Alonso's *Carmen Suite* (José, Torero); *In the Middle, Somewhat Elevated* by Forsythe, and ballets by Robbins, Lander, and Preljocaj.

CREATIVE TEAM

ILYA UTKIN (set designer) graduated from the Moscow Architectural Institute and has won many international competitions including Theatre for Future Generations (Paris 1977), Crystal Palace (with Alexander Brodsky, Tokyo, 1982), Historic and Local Housing (Tokyo, 1983), The Glass Tower (Tokyo, 1984), and the East Meets West design competition (US, 1988). He has designed numerous architectural ensembles and interiors in Moscow, the US, and the Netherlands. Solo exhibitions include *Melancholy*, a photographic exhibition (Moscow, 1995), and others with Alexander Brodsky at the San Diego University Gallery (1989) and the Linda Farris Gallery (Seattle, 1990). Utkin worked with Ratmansky on the ballet productions *The Flames of Paris* (2008, Bolshoi Theatre, Moscow) and *The Bright Stream* (2005, the National Opera of Riga).

YEVGENY MONAKHOV (set designer) graduated from the Moscow Architectural Institute and has won many international competitions including Theatre for Future Generations (Paris, 1977), The Design of Scissors (Nagoia, 1989), and Design for the Future (Tokyo, 1993); he participated in the international exhibition *Architecture and Imagination* (Netherlands, 1989) and the Biennale Design-98 (Sainte-Étienne, France, 1998). Has designed the interiors of many buildings in Moscow. He designed items for the exhibition *Clothing for IKEA Chairs* (2000) and

Lamp Shades for Mezzanines (2001) at Moscow's Central House of Artists. He is author of numerous architectural and design works. Monakhov designed sets for the Mariinsky Theatre's production of *The Flying Dutchman* (1998), and worked on the production of the opera *War and Peace* for the Mariinsky Theatre (1999) and the Metropolitan Opera in (2002). He worked with Ratmansky on productions of the ballets *The Flames of Paris* (2008, Bolshoi Theatre, Moscow) and *The Bright Stream* (2005, National Opera of Riga).

ELENA MARKOVSKAYA (costume designer) graduated from the Surikov Arts School and the Moscow Architectural Institute. She has designed several monuments in Moscow including a memorial to students of the Architectural Institute who died during the Great Patriotic War. She works as a portrait artist, and has executed a portrait of Alexei II, Patriarch of all the Russias, ordered by the Moscow Patriarchate. She has participated in many arts exhibitions in Moscow, and first worked as a costume designer at Moscow's Mossoviet Theatre on a production of *Brothers and Liza* (1999). She worked with Ratmansky on productions of the ballets *The Flames of Paris* (2008, Bolshoi Theatre, Moscow) and *The Bright Stream* (2005, National Opera of Riga).

GLEB FILSHTINSKY (lighting designer) was born in 1970 in Leningrad and graduated from the St. Petersburg Academy of Theatre Arts, specializing in decorative theater art. He debuted as a lighting designer with a production of *Fahrenheit 451* by the St. Petersburg Youth Art Theatre (1990, production by Vasily Sazonov). In his 25-year-long career, he has taken part in more than 300 dramatic and musical productions. He has worked on productions by leading Russian theaters including Maly Drama Theatre/Theatre of Europe, Bolshoi Theatre, Alexandrinsky Theatre, Mariinsky Theatre, Tovstonogov Bolshoi Drama Theatre, Novosibirsk Opera and Ballet Theatre, Boris Eifman Ballet, and Moscow Chekhov Arts Theatre. International theaters include Opéra de Paris, Schaubühne and Deutsche Staatsoper (Berlin), Teatro Real (Madrid), English National Opera (London), Théâtre Royal de la

Monnaie (Brussels), Burgtheater (Vienna), Bayerische Staatsoper (Munich), Teatro alla Scala (Milan), Metropolitan Opera (New York), Netherlands Opera (Amsterdam), Salzburg Festival, and Zurich Opera. He created the lighting and stage designs for musicals including *North-East*, *Monte Christo*, *An Everyday Miracle*, *Count Orlov*, and *The Scarlet Sails*. He frequently works on stage designs, directing multimedia and major high-tech shows. He founded and is artistic director of the St. Petersburg-based Show-Consulting set design and stage technology studio. He is director of the masters' department of the

St. Petersburg Academy of Theatre Arts (Management of Creative and Technological Processes in Contemporary Theatre). He is a multiple recipient of Russia's national Golden Mask theater prize, a participant in the Prague Quadrennial international set design and stage space exhibition, a recipient of Latvia's National Theatre Arts Prize, Estonia's National Theatre Arts Prize, and the Facets of Theatre for the Masses All-Russian prize for major forms of theater art.



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 Krashenninnikov

Svetlana Petrova

VIOLA

Yuri Afonkin

Principal

Dinara Muratova

Lina Golovina

Alexander Shelkovnikov

Yevgeny Barsov

Roman Ivanov

Mikhail Anikeyev

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

Yuri Alexeyev

Yevgeny Zhikalov

Mikhail Vedunkin

Vladislav Ivanov

HARP

Sofia Kiprskaya

KEYBOARD

Olga Okhromenko

ORCHESTRA MANAGER

Vladimir Ivanov

TOUR MANAGER

Nadya Bitskaya

STAGE HANDS

Victor Belyashin

Nikolai Prozherov

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