Valery Gergiev leads the renowned Mariinsky Theatre in its second year residency at BAM

A Prokofiev piano concerto marathon with George Li, Alexander Toradze, Daniil Trifonov, Sergei Redkin, and Sergei Babayan, Feb 24

Prima ballerinas Diana Vishneva and Uliana Lopatkina pay tribute to Maya Plisetskaya in four distinctive ballet programs, Feb 25—28

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BAM and the Mariinsky present
The Mariinsky at BAM
Mariinsky Theatre, St. Petersburg
Musical direction by Valery Gergiev

BAM Howard Gilman Opera House (30 Lafayette Ave)

Folk, Form, and Fire: The Prokofiev Piano Concertos
Feb 24 at 7:30pm
Tickets start at $35

A Tribute to Maya Plisetskaya
Feb 25—27 at 7:30pm, Feb 28 at 7pm
Featuring Diana Vishneva and Uliana Lopatkina
Tickets start at $35

Brooklyn NY/Jan 19, 2016—The prestigious Mariinsky Theatre, under the direction of Valery Gergiev, returns to BAM for the second year with its renowned orchestra and a slew of star pianists and ballet dancers, including Diana Vishneva and Uliana Lopatkina, for five nights of programs that demonstrate its unparalleled interpretation of Russian classical masterpieces.

Folk, Form, and Fire: The Prokofiev Piano Concertos
In what has been called “Prokofievapalooza” by The New York Times, five star soloists share the stage with Gergiev and the Mariinsky Orchestra to play all five piano concertos penned by Sergei Prokofiev. The 2015 Tchaikovsky Competition silver medalist George Li plays the first which Prokofiev wrote when he was still in the St. Petersburg Conservatory. Alexander Toradze plays the second, which was reorchestrated by the composer a decade after its premiere because the score was lost in the 1917 Revolution. Daniil Trifonov, one of today’s most celebrated young pianists, plays the third, which was written during the composer’s “émigré” period post-Revolution. Sergei Redkin, winner of the 2013 Prokofiev Piano Competition, tackles the seldom performed fourth concerto, written for the left hand. Sergei Babayan finishes with the fifth, another performance rarity.
A Tribute to Maya Plisetskaya
At her prime, Maya Plisetskaya (1925—2015) was the quintessential prima ballerina assoluta and the epitome of Russian ballet, both in and outside the Soviet Union. Her fluid movement, expressive acting, and candor off-stage left indelible imprint on all ballerinas who followed. Two of the most beloved—Diana Vishneva and Uliana Lopatkina—pay tribute with programs that show how Plisetskaya’s legacy has influenced their work. (All programs subject to change.)

Program A (Feb 25)
Three pieces demonstrate the breadth of Plisetskaya’s roles. Lopatkina embodies the immortal Dying Swan and Vishneva dances Carmen, a role created for Plisetskaya with reorchestrated music by her husband Rodion Shchedrin. Finally, Plisetskaya’s artistry comes vividly back to life in this 1975 video of her dancing Boléro (with live orchestra accompaniment) in which she made repetition a virtue. Gergiev conducts the Mariinsky Orchestra in all three works.

*Carmen Suite* (1967)
Performed by Diana Vishneva
With members of the Mariinsky Ballet
Choreography by Alberto Alonso
Music by Rodion Shchedrin after Georges Bizet

*The Dying Swan* (1905)
Performed by Uliana Lopatkina
Choreography by Michel Fokine
Music by Camille Saint-Saëns

*Boléro* (1961)
Performed by Maya Plisetskaya (1975 film)
Choreography by Maurice Béjart
Music by Maurice Ravel

Program B (Feb 26)
Lopatkina takes center stage with her hand-picked Mariinsky dancers in these classical highlights that also evoke the spirit of Anna Pavlova and Vaslav Nijinsky. Alexei Repnikov conducts the Mariinsky Orchestra.

*Pavlova and Cecchetti* (1971)
Performed by Uliana Lopatkina & Roman Belyakov
Choreography by John Neumeier
Music by Pyotr Tchaikovsky

Pas de deux of Colombine and Harlequin from *Le Carnaval* (1910)
Performed by Valeriya Martinuk & Alexei Popov
Choreography by Michel Fokine
Music by Robert Schumann

7th Waltz from *Chopiniana* (1908)
Performed by Ekaterina Osmolkina and Maxim Zyuizin
Choreography by Michel Fokine
Music by Frédéric Chopin

*Le Spectre de la rose* (1911)
Performed by Uliana Lopatkina and Vladimir Shklyarov
Choreography by Michel Fokine
Music by Carl Maria von Weber

Russian Dance from *The Nutcracker* (1892)
Performed by Uliana Lopatkina
Pas de deux of Princess Florine and the Bluebird from *The Sleeping Beauty* (1890)
Performed by Valeriya Martinuk and Alexei Popov
Choreography by Marius Petipa
Music by Pyotr Tchaikovsky

Pas de deux of the Firebird and Prince Ivan from *The Firebird* (1910)
Performed by Uliana Lopatkina and Andrey Ermakov
Choreography by Michel Fokine
Music by Igor Stravinsky

Pas de deux from *Giselle*
Performed by Ekaterina Osmolkina and Vladimir Shklyarov
Choreography by Jean Coralli and Jules Perrot (1841), revised by Marius Petipa (1884)
Music by Adolphe Charles Adam

Pas de deux of Zobeide and the Golden Slave from *Scheherazade* (1910)
Performed by Uliana Lopatkina and Andrey Ermakov
Choreography by Michel Fokine
Music by Nikolai Rimsky-Korsakov

Excerpt from *Petrushka* (1911)
Performed by Ekaterina Osmolkina, Vladimir Shklyarov, and Roman Belyakov
Choreography by Michel Fokine
Music by Igor Stravinsky

*The Dying Swan* (1905)
Performed by Uliana Lopatkina
Choreography by Michel Fokine
Music by Camille Saint-Saëns

Program C (Feb 27)
Vishneva shows her theatrical flair and artistic diversity in this double bill that explores past and modern classical ballet. First, she embodies the untamable Gypsy girl in *Carmen Suite*, which was created for Plisetskaya. Then she is a solitary woman in deep contemplation in *Woman in a Room*, which American choreographer Carolyn Carlson created for her in 2013. Alexei Repnikov conducts the Mariinsky Orchestra.

*Carmen Suite* (1967)
Performed by Diana Vishneva with members of the Mariinsky Ballet
Choreography by Alberto Alonso
Music by Rodion Shchedrin after Georges Bizet

*Woman in a Room* (2013)
Performed by Diana Vishneva
Choreography by Carolyn Carlson
Music by Giovanni Sollima and René Aubry
Music editor: Nicolas de Zorzi

Program D (Feb 28)
Lopatkina takes center stage with her hand-picked Mariinsky dancers in a selection of classical ballet highlights closely associated with Galina Ulanova and Plisetskaya. Alexei Repnikov conducts the Mariinsky Orchestra.

White Adagio from *Swan Lake*
Performed by Uliana Lopatkina and Andrey Ermakov
Choreography by Marius Petipa and Lev Ivanov (1895)
Revised choreography by Konstantin Sergeyev (1950)
Music by Pyotr Tchaikovsky

Maria and Vaslav adagio from The Fountain of Bakhchisarai (1934)
Performed by Ekaterina Osmolkina and Maxim Zyuzin
Choreography by Rostislav Zakharov
Music by Boris Asafyev

Melody (1949)
Performed by Uliana Lopatkina and Andrey Ermakov
Choreography by Asaf Messerer
Music by Christoph Willibald Gluck

Balcony pas de deux from Romeo and Juliet (1940)
Performed by Maria Shirinkina and Vladimir Shklyarov
Choreography by Leonid Lavrovsky
Music by Sergei Prokofiev

Pas de deux from Giselle
Performed by Ekaterina Osmolkina, and Maxim Zyuzin
Choreography by Jean Coralli and Jules Perrot (1841)
Revised choreography by Marius Petipa (1884)
Music by Adolphe Charles Adam

Excerpt from Act III of The Fountain of Bakhchisarai (1934)
Performed by Uliana Lopatkina, Maria Shirinkina, and Roman Belyakov
Choreography by Rostislav Zakharov
Music by Boris Asafyev

Excerpt from Carmen Suite (1967)
Performed by Uliana Lopatkina, Andrey Ermakov, and Roman Belyakov
Choreography by Alberto Alonso
Music by Rodion Shchedrin after Georges Bizet

Excerpt from Laurencia (1939)
Performed by Ekaterina Osmolkina, Maxim Zyuzin, Valeria Martinuk and Alexei Popov
Choreography by Vakhtang Chabukiani
Music by Alexander Crain

Pas de deux of Mekhmeneh Bahnu and Ferkhad from The Legend of Love (1961)
Performed by Uliana Lopatkina and Andrey Ermakov
Choreography by Yuri Grigorovich
Music by Arif Melikov

Pas de deux from Don Quixote
Performed by Valeria Martinuk and Vladimir Shklyarov
Choreography by Marius Petipa (1869)
Revised choreography by Alexander Gorsky (1900)
Music by Ludwig Minkus

La Rose Malade (Death of the Rose) (1973)
Performed by Uliana Lopatkina and Andrey Ermakov
Choreography by Roland Petit
Music by Gustav Mahler
The Dying Swan (1905)
Performed by Maya Plisetskaya (Film)
Choreography by Michel Fokine
Music by Camille Saint-Saëns

The Dying Swan (1905)
Performed by Uliana Lopatkina
Choreography by Michel Fokine
Music by Camille Saint-Saëns

About the Artists
Artistic and general director of the Mariinsky Theatre, Valery Gergiev is one of the leading figures in world culture and a remarkable representative of the St. Petersburg performing school. Gergiev is a former pupil of the legendary Professor Ilya Musin. While still a student at the Leningrad Conservatoire, Gergiev won the prestigious Herbert von Karajan Conducting Competition as well as the All-Union Conducting Competition in Moscow and was invited to join the Kirov (now the Mariinsky) Theatre, where at the age of 35 he was appointed artistic director of the opera company, and since 1996 has been the artistic and general director of the theater. Today, the Mariinsky Theatre under Valery Gergiev gives some 760 performances each season in Russia and abroad and is the most regularly touring company in the world, ranging over 30 countries. Currently the Mariinsky Theatre performs at three venues—the historic theater, the Concert Hall, and the Mariinsky-II, which opened in May 2013.

The arrival of Gergiev at the helm of the Mariinsky Theatre marked the start of a period of renaissance and the careful restoration of the works by the great maestri of the past combined with intensive artistic development and new horizons. Gergiev has overseen the emergence of a plethora of world-class singers, and under his management the theater’s repertoire has become richer than ever before. Today this repertoire features an incredibly broad range of works—from Mozart, Verdi, Puccini, Musorgsky, and Tchaikovsky to 20th century Russian and European classics such as operas by Prokofiev, Shostakovich, Janáček, Richard Strauss, and Britten. Gergiev pays particular attention to operas by contemporary Russian composers including Shchedrin, Karetnikov, and Smelkov as well as to young musicians who have been given the opportunity to bring their ideas to life at one of the world’s greatest musical theaters.

George Li (黎卓宇), silver medalist of the 2015 International Tchaikovsky Competition and winner of the 2014 Concours International Grand Prix Animato, is regarded as one of the world’s most talented and creative young pianists. His astonishing technique, distinctive tonal quality, and exceptional musicality have earned him critical acclaim from The New York Times, The Washington Post, International Piano Magazine, et al and enthusiastic audience response for his solo recitals, orchestral collaborations, and chamber music performances. In 2012 Li received the prestigious Gilmore Young Artist Award, becoming its youngest recipient. An active recitalist and orchestral soloist, Li has performed in venues throughout the world, including the Concertgebouw (Amsterdam), the Musikverein (Vienna), Rudolfinum’s Dvorak Hall (Czech Republic), Severance Hall, Symphony Hall, Alice Tully Hall of Lincoln Center, Merkin Hall, and the Kennedy Center.

Alexander Toradze is recognized as a masterful virtuoso in the grand Romantic tradition. With his unorthodox interpretations, deeply poetic lyricism, and intense emotional excitement, he lays claim to his own strong place in the lineage of great Russian pianists. Toradze has appeared with the leading orchestras of North America, including the New York Philharmonic, Met Orchestra, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, Toronto Symphony, and National Symphony of Washington, DC. Born in 1952 in Tbilisi, Georgia, Toradze graduated from the Tchaikovsky Conservatory in Moscow and soon became a professor there. In 1983, he moved permanently to the United States. In 1991, he was appointed the Martin Endowed Chair Professor of Piano at Indiana University South Bend, where he has created a teaching environment that is unparalleled in its unique methods.
Combining consummate technique with rare sensitivity, Russian pianist Daniil Trifonov has made a spectacular ascent to classical stardom. Since taking first prize at both the Tchaikovsky and Rubinstein competitions in 2011 at the age of 20, he has appeared with most of the world’s foremost orchestras and given solo recitals at many of its most prestigious venues. In the 2015/16 season Trifonov is spotlighted in both the New York Philharmonic’s Rachmaninoff: A Philharmonic Festival and the Philharmonia Orchestra’s Rachmaninov Piano Concerto Cycle. He has played Rachmaninoff concertos in debuts with the Berlin Staatskapelle, Royal Stockholm Philharmonic (where he anchors the Nobel Prize Concert), Philadelphia Orchestra, Munich Philharmonic, Orchestre National de Lyon, and on the Czech Philharmonic’s tour of Asia. An accomplished composer, Trifonov reprised his own acclaimed piano concerto with the Pittsburgh Symphony.

Born in Nizhny Novgorod in 1991, Daniil Trifonov studied at Moscow’s Gnessin School of Music and the Cleveland Institute of Music. In 2013 he won Italy’s Franco Abbiati Prize for Best Instrumental Soloist.

Sergei Redkin was born in Krasnoyarsk. He won first prize at the 2012 International Maj Lind Piano Competition in Helsinki, first prize at the 2013 Prokofiev Piano Competition in St. Petersburg, and the bronze medal at the 2015 International Tchaikovsky Competition. Redkin regularly tours Russia and internationally, appearing at the most prestigious venues in Moscow and St. Petersburg including the Great and Small Halls of the St. Petersburg Philharmonic, the Concert Hall of the Mariinsky Theatre, the Great Hall of the St Petersburg State Academic Capella, the Glazunov Small Hall of the St. Petersburg Conservatoire, and the Tchaikovsky Concert Hall in Moscow in addition to performing recitals at halls throughout Germany, Austria, France, Switzerland, Poland, Finland, and Sweden. He has played with the Mariinsky Orchestra, the St. Petersburg State Academic Symphony Orchestra, and the State Academic Svetlanov Symphony Orchestra of Russia, among others.

Hailed for his emotional intensity, bold energy, and remarkable levels of color, Sergei Babayan brings a deep understanding and insight to a stylistically diverse repertoire. Le Figaro has praised his “unequaled touch, perfectly harmonious phrasing and breathtaking virtuosity.” Highlights of the 2015/2016 season include concerto performances with the Rotterdam Philharmonic conducted by Valery Gergiev and with the Camerata Israel in Tel Aviv; performances at the Edinburgh Festival in Scotland, and at Bad Kissengen, Germany; recital and concerto performances in duo with Daniil Trifonov at the Mariinsky Theatre in St. Petersburg; and a return to Wigmore Hall in London. Born in Armenia into a musical family, Babayan began his studies there with Georgy Saradjev and continued at the Moscow Conservatory with Mikhail Pletnev, Vera Gornostayeva, and Lev Naumov.

Uliana Lopatkina joined the Mariinsky Ballet in 1991 and was promoted to principal dancer in 1995. In 1994, she made her debut as Odette/Odille in Swan Lake in St. Petersburg, for which she was awarded the Golden Sofit for the city’s best debut. She has since danced at the world’s most famous theaters, including the Mariinsky Theatre, Bolshoi Theatre (Moscow), Royal Opera House (London), Grand Opéra de Paris, La Scala (Milan), Metropolitan Opera House, National Theatre of Opera and Ballet of Helsinki, and NHK Hall (Tokyo). Lopatkina was given the title of Honoured Artist of Russia (2000) and People’s Artist of Russia (2006). In 1997 she won the Golden Mask and Benois de la Dance, and in 1999 was awarded with the State Premium of Russia. In 2010 Lopatkina performed at the closing ceremony of the Vancouver Olympic Games. The same year, she was invited to perform Swan Lake at Opéra de Paris.

Diana Vishneva was a 2000 recipient of the State Prize of Russia, a winner at the 1994 Prix de Lausanne International Ballet Competition, and was named a People’s Artist of Russia in 2007. She joined the Mariinsky Ballet in 1995 after graduating from the Vaganova Academy and has been a principal artist with American Ballet Theatre since 2005. She appears as a guest artist with the world’s leading ballet companies including the Bavarian State Ballet, La Scala Ballet, Paris Opéra Ballet, and Berlin State Opera Ballet. In 2010 she established of the Diana Vishneva Foundation, a cultural and charitable organization that works in Russia, the US, and Japan. The main tasks of the foundation are to increase access to ballet for all social classes, to promote it, establish new dance projects, and assist both young and retired performers. In 2013 Vishneva
established an international contemporary dance festival, CONTEXT, which takes place in Moscow every year.

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