Mariinsky Ballet & Orchestra of the Mariinsky Theatre
St. Petersburg, Russia

Valery Gergiev, Artistic & General Director
Yury Fateev, Interim Ballet Director
Mikhail Agrest, Conductor

The Company

Principals
Ekaterina Kondaurova, Anastasia Kolegova, Oksana Skoryk
Yevgeny Ivanchenko, Danila Korsuntsev, Vladimir Schklyarov
Alexander Sergeev, Maxim Zyuzin

Soloists

Coryphées

The Mariinsky Ballet’s U.S. tour is under the management of Ardani Artists Management, Inc., Sergei Danilian, President & CEO.

The Global Partners of the Mariinsky are VTB Bank, Sberbank, Yoko Ceschina, and Gazprom.

PROGRAM

Swan Lake
Ballet in Four Acts

Act I
Act II
INTERMISSION
Act III
INTERMISSION
Act IV

Music
Pyotr Il’yich Tchaikovsky

Libretto
Vladimir Begichev & Vasili Geltzer

Choreography
Marius Petipa & Lev Ivanov

Revised Choreography & Stage Direction
Konstantin Sergeyev

Set Designer
Igor Ivanov

Costume Designer
Galina Solovieva

World Premiere
Mariinsky Theatre, St. Petersburg, January 15, 1895

Premiere of Sergeyev’s Version
Mariinsky Theatre, St. Petersburg, March 8, 1950

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Cal Performances’ 2012–2013 season is sponsored by Wells Fargo.
**SYNOPSIS**

**Swan Lake**

**ACT I**

It is Prince Siegfried's birthday, and in the park in front of the castle the young prince celebrates his coming of age with courtiers, friends, and villagers. The guests drink to his health and a jester entertains them with his antics. When Siegfried's mother arrives she expresses displeasure with her son's behavior, and he presents her with a bouquet of roses to mollify her. However, once his mother departs, the revelry resumes.

As twilight falls, the guests depart and the Prince is left alone in the park. High above, a flock of white swans fly across the darkening sky. Seizing his bow, Siegfried rushes off into the forest to hunt for the swans.

**ACT II**

In the growing darkness the swans have gathered near the shore of a lake deep in the forest. The swans are, in fact, beautiful young maidens who have been transformed by the evil sorcerer Rothbart. Only at night can they assume human form and the only power on earth that can break Rothbart's spell is devoted love. One of the swans, Odette, outside the castle window and realizes that he has been deceived into breaking his vow. In despair, Siegfried rushes to the lake in search of his beloved Odette.

**ACT III**

Guests have gathered at the castle for a ball celebrating the birthday of the Prince. Siegfried must choose his bride from among the six princesses who have been invited, but he remains indifferent to them all because he has given his heart to Odette. At his mother's insistence he dances with each of the prospective brides. As a token, he is to give his chosen bride a bouquet of flowers. As he faces his dilemma a flourish of trumpets heralds the arrival of new guests: the sorcerer Rothbart and his daughter Odile—Odette's evil double. Seeing them and thinking his true love has arrived, Siegfried joyously announces to his mother that the beautiful Odile is his choice. The sorcerer is jubilant.

Suddenly, Siegfried sees a vision of the frantic swan queen, Odette, outside the castle window and realizes that he has been deceived into breaking his vow. In despair, Siegfried rushes to the lake to search for the swans.

**ACT IV**

The dejected swan-maidens have gathered at the lakeside. When Siegfried arrives, he begs Odette's forgiveness for breaking his promise and again professes his eternal love.

Rothbart appears, and in a rage commands that the black swans separate the young lovers. Siegfried struggles with the sorcerer and in the encounter breaks Rothbart's wing. The enchanter collapses and, his power gone, dies. Love has broken the evil spell. The rising sun shines radiantly on the Prince, Odette, and the rescued maidens.

**WHEN WE SAY “RUSSIAN BALLET”**

When we say “Russian ballet” we simply mean Swan Lake. Tchaikovsky's masterpiece is a savory dish frequently used to open a theatrical season or a tour. Swan Lake is a must in the tourist guides for St. Petersburg, and is generally mentioned second after a visit to the Hermitage. Ballet companies worldwide seek to include it in their repertoires, but they tacitly admit the superiority of Russian performers.

But who instilled the Russian soul into the story of a prince with the German name of Siegfried and a swan with the French name of Odette? Not Tchaikovsky—he aesthetized the minute emotional movements with a French rather than Russian grace. Neither did the famous choreographer Marius Petipa, who deliberately evaded the Russian theme throughout his long sojourn in Russia. The Russification of the ballet fell to Lev Ivanov, a modest assistant to Petipa. It was, in fact, he who devised in the lakeside act the spellbound white maidens with their arms folded on their tutus with heads bowed suggesting a silhouette of a bird with folded wings. He endowed the dancers with a national grace and flowing majesty of movement. He made them “sing” the music with their hands so that they immediately conjured up in audiences visions of languid sorrowful songs, pensive mermaid-like round-dances, and vast fields and ungainly northern scenery.

The “swan” scene staged by Lev Ivanov was first shown in 1884, earlier than all other episodes of the ballet, at a concert in memory of Tchaikovsky. Petipa, abandoning all other activities, accepted a sudden challenge from his talented rival. He staged in Swan Lake scenes of palatial balls and court festivals, and juxtaposed the white queen Odette—created by Ivanov—with her black counterpart, Odile, thereby setting up a contrast between daring fascination and tender craftiness with elegiac languor. To the simple flowing dance of the swans, he opposed the tracery of court waltzes and the violent colors of Hungarian, Polish, and Spanish folk dances.

The premiere of Swan Lake took place in 1895, and dancing the leading role became a turning point in the biographies of many famous Russian ballerinas, including Marina Semenova, Galina Ulanova, Natalia Makarova, Alla Osipenko, and Galina Mezentseva. Now this role is danced by today’s generation of Mariinsky dancers, who infuse Swan Lake with a new life.
Swan Lake

CAST
(Subject to change)

*Odette, Queen of the Swans/
Odile, Odette's Double*  
Ekaterina Kondaurova (10/10, 10/13 matinee),  
Anastasia Kolegova (10/12, 10/14),  
Oksana Skoryk (10/11, 10/13 evening)

*Prince Siegfried*  
Danila Korsuntsev (10/10, 10/13 matinee),  
Yevgeny Ivanchenko (10/12),  
Vladimir Schklyarov (10/11),  
Alexander Sergeev (10/13 evening),  
Maxim Zyuzin (10/14)

*The Princess Regent, Siegfried's Mother*  
Elena Bazhenova

*The Prince's Tutor*  
Andrey Yakovlev (10/10, 10/12, 10/13 evening),  
Soslan Kulaev (10/11, 10/13 matinee, 10/14)

*Friends of the Prince*  
Maria Shirinkina, Nadezhda Batoeva, Alexander Popov (10/10), Ekaterina Ivannikova,  
Nadezhda Gonchar, Xander Parish (10/11), Irina Golub, Nadezhda Gonchar,  
Alexander Popov (10/12, 10/13 evening), Ekaterina Ivannikova, Nadezhda Batoeva,  
Xander Parish (10/13 matinee), Irina Golub, Anastasia Nikitina, Xander Parish (10/14)

*A Jester*  
Vasily Tkachenko (10/10, 10/13 evening),  
Alexey Nedviga (10/12, 10/14),  
Ilya Petrov (10/11, 10/13 matinee)

*Rothbart, an Evil Sorcerer*  
Konstantin Zverev (10/10, 10/13 matinee),  
Andrey Solovyyov (10/11, 10/13 evening),  
Alexander Romanchikov (10/12, 10/14)

*Cygnets*  
Anastasia Mikheykina, Svetlana Ivanova,  
Elena Chmil, Maria Shirinkina

*Swans*  
Keenan Kampa, Yuliana Chereshkevich,  
Victoria Brileva, Yulia Stepanova

*Two Swans*  
Maria Shirinkina, Anastasia Nikitina (10/10, 10/11);  
Maria Shirinkina, Nadezhda Gonchar (10/12);  
Nadezhda Gonchar, Anastasia Nikitina  
(10/13 matinee & evening, 10/14)

Prince's Brides  
Victoria Krasnokutskaya, Keenan Kampa,  
Ksenia Ostreykovskaya, Victoria Brileva,  
Alisa Sodoleva, Yuliana Chereshkevich

Spanish Dance  
Anastasia Petushkova, Yulia Stepanova,  
Kamil Yangurazov, Karen Ionessian

Neapolitan Dance  
Anna Lavrinenko, Ilya Petrov (10/10, 10/13 evening);  
Anna Lavrinenko, Vasily Tkachenko (10/12, 10/14);  
Anna Lavrinenko, Alexey Nedviga (10/11, 10/13 matinee)

Hungarian Dance  
Olga Belik, Boris Zhurilov

Mazurka  
Lilia Lishchuk, Ksenia Dubrovina,  
Lyubov Kozharskaya, Irina Prokofieva,  
Alexander Beloborodov, Mikhail Degtyarev,  
Soslan Kulaev, Vadim Belyaev

Orchestra Soloists  
Lyudmila Chaikovskaya, violin  
Alexander Ponomarev, cello  
Bozhena Chornak, harp
MARIINSKY ORCHESTRA

Valery Gergiev,
Artistic & General Director of the Mariinsky Theatre

Mikhail Agrest, conductor

FIRST VIOLIN
Lyudmila Chaykovskaya
Elena Berdnikova
Alexander Shirokov
Artur Dzhavadian
Ildar Gatov
Sergey Gavrikov
Leonid Kirichenko
Nina Pirogova
Irina Vasilieva
Irina Sukhorukova
Liana Zingarenko
Olga Kulikova
Anna Vinogradskaya

Inna Zalitsalo
Alexander Ponomarenko
Fedor Kirillov

DOUBLE BASS
Alexander Alexeev
Alexander Belokon
Victor Alexeev
Vladimir Nefedov

SECOND VIOLIN
Zumrud Ilieva
Zhanna Abdulaeva
Yerdan Yergaliev
Marchel Bezhenaru
Alexander Vasilyev
Lyubov Gavrikova
Maria Rusinova
Maria Lavneeva

Andrey Yankovsky
Alexander Trushkov
Alexander Sveschnikov

CLARINET
Yevgeny Kultrygin
Grigory Volobuev

VIOLA
Olga Maximova
Viktor Zakharov
Anna Shoka
Dmitry Veselov
Elena Sadovaya
Angelina Vainer
Elena Solovieva
Ekaterina Stupnikova

Arseny Makarov
Konstantin Shevchuk

TROMBONE
Ilya Belyaev
Fedor Arkhipov
Vladimir Polevin

HARPOON
Nikolay Novikov

BASSON
Andrey Romanov

HORN
Igor Prokofiev
Dmitry Chepkov
Dmitry Pozin
Dmitry Luchinin

2012 UNITED STATES TOUR MANAGEMENT
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Promotional materials provided by Ardani Studio.
The Mariinsky Ballet is closely linked with the entire history of the development of Russian choreographic art which has begun some 250 years ago. Since 1783 the company performed at the stage of the St. Petersburg Bolshoi (Stone) Theatre, and from 1885 onwards the ballet productions have been staged at the Mariinsky Theatre.

The leading role in the establishment and evolution of the Russian ballet belonged to foreign masters. At the end of the 18th century, active in St. Petersburg were Franz Gilferding, Gasparo Angiolini, Giuseppe Canziani, and Charles le Picqué. But already in the 1790s, the first Russian ballet teacher, Ivan Valberkh, became prominent. The main sphere of his activities was a small mime ballet company. He became prominent. The main sphere of his activities was a small mime ballet company. He

Glazunov: The Sleeping Beauty, Swan Lake and Raymonda. The talents of many generations of ballerinas have been revealed in them—from Yekaterina Vyazem, Marina Semenova, and Galina Ulanova to younger dancers who are just fledging on the Mariinsky stage.

At the turn of the 20th century, the Mariinsky Ballet yielded to the world of ballet such great dancers as Anna Pavlova, Mathilde Kschessinska, Tamara Karsavina, Olga Preobrazhenskaya, Olga Spesivtseva, Vaslav Nijinsky, and Nikolai and Sergei Legat. Many of them glorified the Russian ballet during the legendary Saisons Russes in Paris, which familiarized Europe with pioneering works by Michele Fokine. The years after the revolution were a difficult period for the Mariinsky Theatre. Almost all of its leading artists abandoned the company. Nevertheless, during these years the classical repertory was retained. And in 1922, when Fyodor Lupokhov, a daring innovator and a brilliant connoisseur of the past, was appointed head of the company, its repertory was enriched with new productions, in particular ballets dealing with contemporary life. It was during those years that Galina Ulanova, Alexei Yermolayev, Marina Semenova, Vakhtang Chibukiani, Alla Shelest, and many other future celebrities of the St. Petersburg ballet came to the company.

The 1960s saw the staging of Spartacus and Choreographic Miniatures by Leonid Lavrovsky, the productions of The Stone Flower and The Legend of Love by Yury Grigorovitch as well as The Coast of Hope and The Leningrad Symphony by Igor Belsky—ballets that revived the tradition of symphonic dances. The success of these productions would obviously be impossible without superb performers. From the 1950s to the 1970s, the dancers of the company included Irina Kolpakova, Natalia Makarova, Alla Osipenko, Irina Gensler, Alla Sizova, Rudolph Nureyev, Mikhail Baryshnikov, Valery Panov, Yury Solovyev, and Anatoly Sapogov.

Toward the end of the 1970s in the company’s repertory appeared Le Sylphide and Naples by Auguste Bournonville, fragments of ancient choreography by Perrot, Saint-Léon, and Coralli. Roland Petit and Maurice Béjart came to work for some time with the company. The Tudor Foundation gave rights for the ballets Lilac Garden and Leaves Are Fading. Jerome Robbins staged the ballet In the Night at the Mariinsky.

It was in 1989 that the Mariinsky Theatre first staged ballets by outstanding choreographer George Balanchine, who had begun his career in St. Petersburg. The next decade saw the theater’s repertory enriched with productions of the leading choreographers of the mid-20th to the early 21st centuries: Kenneth MacMillan’s Manon and John Neumeier’s Nous et Then and Spring and Fall. Especially for the Mariinsky Theatre. Neumeier staged Sounds of Empty Pages to music by Alfred Schnittke. These years also saw intense work to restore Marius Petipa’s The Sleeping Beauty and La Bayadère, both highly acclaimed in the international press.

St. Petersburg premieres also include Etudes (choreography by Harald Lander), two ballets by Stravinsky—Bronislava Nijinska’s Les Noces and Vaslav Nijinsky’s Le Sacre du printemps—and ballets by William Forsythe. The number of world premieres has grown too, with Alexei Ratmansky’s staging of Cinderella, The Nutcracker, and The Magic Nut (music by Sergei Slonimsky); libretto, sets, costumes, and production design by Mihail Chemiakin; and choreography by Donvena Pandoursky), the latter two together comprising Chemiakin’s Hoffman.
ABOUT THE ARTISTS

Mikhail Agrest (Conductor) was born in Leningrad. He began his music studies as a violinist at the School of the Leningrad State Conservatoire. In 1989, he and his family emigrated to the United States, where he studied for a bachelor’s degree under Josef Gingold at the Indiana University School of Music. He later returned to St. Petersburg, where he studied at the faculty of opera and symphony conducting of the St. Petersburg State Rimsky-Korsakov Conservatoire (class of Professor Ilya Musin and Marius Jansons). In the summers of 2000 and 2001 he trained at the Aspen Music Festival’s American Academy of Conducting under David Zinman and Jorma Panula.


In October 2006, English National Opera premiered a new production of Janáček’s opera Jenůfa under Mr. Agrest (production by David Alden). The following year saw performances with the City of Birmingham Symphony Orchestra (United Kingdom), Malmö (Sweden), the BBC London Symphony Orchestra and the philharmonic orchestras of Helsinki (Finland) and Radio France, together with Olga Borodina. In May 2007, he appeared with the National Philharmonic Orchestra of Hungary and the orchestras of Irish and Danish radio. In 2008, Mr. Agrest conducted a performance of Don Giovanni with the Australian Opera and The Rake’s Progress for the Opera de Oviedo, while summer 2009 saw a new production of La Traviata by Jonathan Miller for the Glimmerglass Opera. He has also conducted the orchestras of the Komische Oper Berlin, the Opéra de Lyons, and the Teatro di San Carlo in Naples.

Yury Fateev (Interim Director of the Ballet) was born in Leningrad, graduated from the Leningrad Academic Vaganova Choreography School in 1982, and joined the Kirov (Mariinsky) Ballet the same year.

His repertoire included the ballets Giselle, La Bayadère, Paquita, Swan Lake, Romeo and Juliet, Creation of the World, Le Carnaval, La Fille mal gardée, Knight in the Tiger’s Skin and Coppélia, among others.

In 1996, he became a coach at the Mariinsky Ballet, and in this post he worked on Mariinsky Theatre premiere performances of ballets by George Balanchine, Roland Peti, John Neumeier, Alexei Ratmansky, William Forsythe, Christopher Wheeldon, and José Antonio.

He has been a guest coach with the Royal Ballet in London and Russia’s Bolshoi Theatre, as well as teaching for the Swedish Royal Ballet, Pacific Northwest Ballet (USA), and the Danish Royal Ballet, where he staged a production of highlights from the ballet Le Corsaire. He was involved in the Kings of Dance project in Russia and the United States, as well as the project Stiefel and Stars in the United States, where he staged highlights from classical ballets.

Since 2008, he has been Interim Director of the Mariinsky Ballet. In 2010, he was named an Honored Artist of Russia.

Anastasia Kolegova was born in Chelyabinsk, Russia, and graduated from the Vaganova Academy of Russian Ballet in 2000 (class of Lyubov Kunakova). Since 2000, she has performed with various dance companies, including the St. Petersburg Konstantin Tachkin Ballet Theatre, the Lithuanian National Opera and Ballet Theatre (Vilnius), the St. Petersburg Boris Eifman Ballet Company, and the Mariinsky Theatre. She joined the Mariinsky Ballet in 2006.

Her repertoire at the Mariinsky Theatre includes: Giselle (Giselle, Myrtha); Le Corsaire (Medora, Guilnare, Trio of Odalisques); La Bayadère (Gazmatti, Grand pas), choreography by Marius Petipa, revised version by Vakhtang Chabukiani; The Sleeping Beauty (Lilac Fairy, Princess Florine), choreography by Marius Petipa, revised version by Konstantin Sergeyev; Swan Lake (Odette/Odile, Swans, Two Swans), choreography by Marius Petipa and Lev Ivanov, revised version by Konstantin Sergeyev; Raymonda (Raymonda, Grand pas), choreography by Marius Petipa and Lev Ivanov, revised version by Konstantin Sergeyev; Don Quixote (Kitri, Queen of the Dryads, Act IV Variation); Chopiniana (Nocturne, Mazurka, Seventh Waltz, Eleventh Waltz), choreography by Michel Fokine: The Fountain of Bahbahalisari (Maria), choreography by Rostislav Zakharov: Pas de Quatre (Fanny Cerrito, Marie Taglioni); and George Balanchine’s ballets Apollo (Calliope, the company and the orchestra. This stunning theater and concert complex is remarkable for its outstanding acoustics. The Concert Hall of the Mariinsky Theatre hosts performances of operas and symphonic programs, and it also produces recordings of works for the Mariinsky label. Established on the initiative of Valery Gergiev in 2009, the Mariinsky label has released 16 discs to date. In 2010, its recording of the opera The Nose—the label’s first project—received a MIDEM Classical Award.

Mr. Gergiev devotes much attention to programs for children and young people, and he has revived the practice of offering subscriptions for this audience group as well as gratis concerts for students. He is also well-known for his active stance with regards to the protection of humanistic ideals. He initiated the worldwide series of charitable concerts Beslan: Music for Life held in New York, Paris, London, Tokyo, Rome, and Moscow. In 2008, Mr. Gergiev conducted a requiem concert in front of the ruined Government House of South Ossetia in Tskhinval.

Since 2007, Mr. Gergiev has been Principal Conductor of the London Symphony Orchestra, and he also collaborates with the Vienna Philharmonic, the orchestra of La Scala, and the New York and Rotterdam philharmonic orchestras. He is a member of the Council for Culture and Art of the President of the Russian Federation and heads the Organizational Committee of the XIV International Tchaikovsky Competition.

In February 2010, the Academic Council of the St. Petersburg State University elected Mr. Gergiev Dean of the Faculty of Arts. In accordance with a resolution by the Expert Council of the Moscow State University, Mr. Gergiev was awarded the title of Honorary Doctor by the University in April 2012.

For his services to music and to society, Mr. Gergiev has been the recipient of numerous awards and prizes. These include the title of People’s Artist of Russia (1996), the State Prize of Russia (1994 and 1999), Germany’s Bundestverdienstkreuz, Italy’s Grand’Ufficiale dell’Ordine al merito, France’s L’Ordre des Arts et des Lettres, the Netherlands’ Knight of the Order of the Dutch Lion, Japan’s Order of the Rising Sun, the honorary title UNESCO Artist of the World, and the Polar Music Prize from the Swedish Royal Academy of Music. Of the three Russian orchestras included in the list, the Mariinsky was ranked highest. In 2009, the United Kingdom’s Royal Society of Music named him “Conductor of the Year.” He has also received the European Glashütte Original Music Festival Prize for his support of talented young musicians. In 2011, Mr. Gergiev was made Honorary President of the Edinburgh International Festival. In November 2011, the French magazine Classica named him “Artist of the Year.”
Polihymnia), Serenade, Symphony in C (Second Movement), Jewels (Emeralds), and La Valse; and Ruskaia, choreography by Vladimir Vasiliev.

Ms. Kolegova was a prize-winner at International Ballet Competitions in Rieti (Italy, 2000) and Varna (Bulgaria, 2002), and a diploma-recipient and recipient of the special prize at the Arabesque young ballet dancers’ competition for the best performance of a role to music by Tchaikovsky (Perm Opera and Ballet Theatre, 2002).

She has toured with the Mariinsky Ballet to Germany, the United Kingdom, the Netherlands, Switzerland, Belgium, China, Finland, Japan, and Australia.

Ekaterina Kondaurova was born in Moscow and graduated from the Vaganova Academy of Russian Ballet in 2001. She joined the Mariinsky Ballet in 2001.

Her repertoire includes: Giselle (Myrtha, Zulma); Le Corsaire (Medora); La Bayadère (Nikia, Gmagzati); The Sleeping Beauty (Lilac Fairy), choreography by Marius Petipa, revised by Konstantin Sergeyev; The Nutcracker (Queen of the Snowflakes, Oriental Dance), production by Mikhail Chemiakin, choreography by Kiirill Simonov; Swan Lake (Odette/Odile); Raymonda (Henietta); Don Quixote (Queen of the Dryads, Street Dancer, Act IV variation); ballets by Michel Fokine: The Firebird (Firebird), Scheherazade (Zobeide), and The Swan; The Fountain of Bakhchisarai (Zarema); Spartacus (Phrygia, Aegina), choreography by Leonid Yakobson; The Legend of Love (Mehkmeneh Balnau); Leningrad Symphony (Girl); Walpurgis Night (Nymphs), choreography by Leonid Lavrovsky; Carmen Suite (Carmen), choreography by Alberto Alonso; ballets by George Balanchine: Prodigal Son (Siren), Serenade, Symphony in C (Second Movement), The Four Temperaments (Choleric), Jewels (Rubies), La Valse; In the Night, choreography by Jerome Robbins; Pas de quatre (Marie Taglioni); ballets by William Forsythe: Steptext, In the Middle, Somewhat Elevated, Approximate Sonata; Reverence, choreography by David Dawson; Le Bourgeois gentilhomme (Marquise de Dorimain), choreography by Nikita Dmitriyevsky; On dine (Queen of the Sea), choreography by Pierre Lacotte; Glass Heart (Alma), choreography by Kiirill Simonov; ballets by Alexei Ratmansky: Cinderella (Stepmother), The Little Humpbacked Horse (Marc), and Anna Karenina (Anna Karenina); Simple Things, choreography by Emil Fiski; and Le Pas (soloist), choreography by Angelin Preljocaj.

Ms. Kondaurova was the first performer of the roles of Alma in Kiirill Simonov’s ballet Glass Heart (2008); the Mare in Rodion Shchedrin’s ballet The Little Humpbacked Horse, with choreography by Alexei Ratmansky (2009); the Soloist in Emil Fiski’s ballet Simple Things (2010); and Aegina in the 2010 full-scale revival of the ballet Spartacus, with choreography by Leonid Yakobson (1936).

She is the recipient of the 2006 Benois de la Danse prize; the Golden Sofit, St. Petersburg’s most prestigious theater prize, in the category “Best Female Role in Ballet,” in 2008 for the role of Alma in the ballet Glass Heart and in 2010 for the role of Anna Karenina in the ballet of the same name; the Golden Mask, Russia’s most prestigious theater prize, for “Best Female Role in Ballet” (Anna Karenina in Anna Karenina, choreography by Alexei Ratmansky, 2011); and Ballet magazine’s prize in the category “The Spirit of Dance 2011.”

Ms. Kondaurova has toured with the Mariinsky Ballet to the United Kingdom, Germany, the Netherlands, Norway, China, and the United States.

Yevgeny Ivanchenko was born in Ashkhabad, Turkmenistan, and graduated from the Vaganova Academy of Russian Ballet (class of Valentin Onosho). He joined the Mariinsky Ballet in 1992 and has been a soloist since 1996.

His repertoire includes: Giselle (Count Albrecht); Le Corsaire (Conrad); La Bayadère (Solot); Vakhtang Chabukiani’s version; Grand pas from Paquita; The Sleeping Beauty (Prince Desiré), Swan Lake (Prince Siegfried), Raymonda (Jean de Brienne), Grand pas from Paquita; Michel Fokine’s ballets Chopiniana (Youth) and Scheherazade (Zobeide’s Slave); Carmen-Suite; choreography by Alberto Alonso; Spartacus (Sparkbus), choreography by Leonid Yakobson; George Balanchine’s ballets Serenade, Symphony in C (Second Movement), Jewels (Diamonds), and Piano Concerto No. 2 (Ballet Imperial); In the Night, choreography by Jerome Robbins; Grand Pas Classique, choreography by Viktor Gsovsky; Romeo and Juliet (Mercutio); Cinderella (Prince), choreography by Konstantin Sergeyev; The Legend of Love (Friends of Ferkhad); George Balanchine’s ballets Apollo (Apollo), Serenade, Symphony in C (First Movement), Jewels (Emeralds, Rubies), The Four Temperaments (Sanguine), Piano Concerto No. 2 (Ballet Imperial), Theme and Variations, and Scotch Symphony; Etudes, choreography by Harald Lande; Grand pas classique, choreography by Viktor Gsovsky; Manon (Young Gentlemen), choreography by Kenneth MacMillan; Pas de deux from the ballet The Talisman; The Nutcracker (Nuttcracker Prince), production by Mikhail Chemiakin, choreography by Kiirill Simonov; Alexei Ratmansky’s ballets Cinderella (the Prince), The Little Humpbacked Horse (Ivan the Fool), and Anna Karenina (Count Vronsky); William Forsythe’s ballets In the Middle, Somewhat Elevated, Approximate Sonata, and Steptext; The Magic Nut (Hungarian Bridgereom, the Young Drosselmeyer), production by Mikhail Cheimmakin, choreography by Donvnea Pandoursky; Tango, choreography by Alexei

Schéhérazade (the Golden Slave); Le Sacre du printemps (The Chosen One); Romeo and Juliet (Romeo); The Legend of Love (Ferkhad); Carmen Suite (Toreno), choreography by Alberto Alonso; George Balanchine’s ballets Apollo, Serenade, Symphony in C (Second Movement), Theme and Variations, Jewels (Diamonds), Piano Concerto No. 2 (Ballet Imperial) and Scotch Symphony; In the Night, choreography by Jerome Robbins; and Manon (Des Grieux), choreography by Kenneth MacMillan.

Mr. Ivanchenko was named an Honored Artist of Russia in 2010. He has toured with the Mariinsky Ballet to Azerbaijan, the United Kingdom, the Netherlands, Norway, and Korea.

Danila Korsuntsev was born in Tashkent, Uzbekistan, and graduated from the Uzbek School of Ballet in 1992 (class of Kurkmkas Sagatov). From 1992–1998 he was a soloist with the Moscow State Classical Ballet Theatre directed by Natalia Kasatkina and Vladimir Vasiliev. He joined the Mariinsky Ballet in 1998.

His repertoire at the Mariinsky Theatre includes: Giselle (Albrecht), Le Corsaire (Conrad), La Bayadère (Solot), The Sleeping Beauty (Prince Desiré), Swan Lake (Prince Siegfried), Raymonda (Jean de Brienne), Grand pas from Paquita; Michel Fokine’s ballets Chopiniana (Youth) and Scheherazade (Zobeide’s Slave); Carmen-Suite (Jose), choreography by Alberto Alonso; Spartacus (Sparkbus), choreography by Leonid Yakobson; George Balanchine’s ballets Serenade, Symphony in C (Second Movement), Jewels (Diamonds), and Piano Concerto No. 2 (Ballet Imperial); In the Night, choreography by Jerome Robbins; Grand Pas Classique, choreography by Viktor Gsovsky; Romeo and Juliet (Mercutio); Cinderella (Prince), choreography by Konstantin Sergeyev; The Legend of Love (Friends of Ferkhad); George Balanchine’s ballets Apollo (Apollo), Serenade, Symphony in C (First Movement), Jewels (Emeralds, Rubies), The Four Temperaments (Sanguine), Piano Concerto No. 2 (Ballet Imperial), Theme and Variations, and Scotch Symphony; Etudes, choreography by Harald Lande; Grand pas classique, choreography by Viktor Gsovsky; Manon (Young Gentlemen), choreography by Kenneth MacMillan; Pas de deux from the ballet The Talisman; The Nutcracker (Nuttcracker Prince), production by Mikhail Chemiakin, choreography by Kiirill Simonov; Alexei Ratmansky’s ballets Cinderella (the Prince), The Little Humpbacked Horse (Ivan the Fool), and Anna Karenina (Count Vronsky); William Forsythe’s ballets In the Middle, Somewhat Elevated, Approximate Sonata, and Steptext; The Magic Nut (Hungarian Bridgereom, the Young Drosselmeyer), production by Mikhail Cheimmakin, choreography by Donvnea Pandoursky; Tango, choreography by Alexei

He was named an Honored Artist of the Russian Federation (2008), was a prize-winner at the Joinville Dance Festival (Brazil, 1995) and the International Ballet Competition Maya (St. Petersburg, 1996), and a diploma recipient at the International Ballet Competition in Paris (1997).

Mr. Korsuntsev has toured with the Mariinsky Ballet to the United Kingdom, Greece, and China.

Alexander Sergeyev was born in Leningrad and graduated from the Vaganova Academy of Russian Ballet in 2004 (class of Professor Gennady Selyutsky). He joined the Mariinsky Ballet in 2004 and has been a soloist since 2010.

His repertoire at the Mariinsky Theatre includes: Giselle (Count Albrecht); Swan Lake (Prince Siegfried, Spanish Dance); Raymonda (Béranger, Bernard, Grand pas), Konstantin Sergeyev’s version; Don Quixote (Espada); The Fountain of Bakhchisarai (Vaslav); Leonid Yakobson’s ballets Shurale (Shurale) and Spartacus (Harmodius); Romeo and Juliet (Mercutio); Cinderella (Prince), choreography by Konstantin Sergeyev; The Legend of Love (Friends of Ferkhad); George Balanchine’s ballets Apollo (Apollo), Serenade, Symphony in C (First Movement), Jewels (Emeralds, Rubies), The Four Temperaments (Sanguine), Piano Concerto No. 2 (Ballet Imperial), Theme and Variations, and Scotch Symphony; Etudes, choreography by Harald Lande; Grand pas classique, choreography by Viktor Gsovsky; Manon (Young Gentlemen), choreography by Kenneth MacMillan; Pas de deux from the ballet The Talisman; The Nutcracker (Nuttcracker Prince), production by Mikhail Chemiakin, choreography by Kiirill Simonov; Alexei Ratmansky’s ballets Cinderella (the Prince), The Little Humpbacked Horse (Ivan the Fool), and Anna Karenina (Count Vronsky); William Forsythe’s ballets In the Middle, Somewhat Elevated, Approximate Sonata, and Steptext; The Magic Nut (Hungarian Bridgereom, the Young Drosselmeyer), production by Mikhail Cheimmakin, choreography by Donvnea Pandoursky; Tango, choreography by Alexei
Mr. Shklyarov gave the first performance of the role of the Zéphyre in Le Rêveil de Flore (revival of Marius Petipa’s 1894 production, revived by Sergei Vikharev, 2007) and the role of Harlequin in Le Carnaval (revival of Michel Fokin’s 1910 production, revived by Sergei Vikharev, 2008). He has participated in several gala-concerts, including the 70th birthday of the outstanding dancer Marius Lepa (Moscow, Kremlin Palace, 2006), Mariinsky and Bolshoi Theatres (Tokyo, 2007), Malakhov and Friends (Berlin, 2008), Ballettissimo (Guadalajara, 2008), and DANCE OPEN (St. Petersburg, 2010).

Mr. Shklyarov was a prize-winner at the Eleventh International Ballet and Choreography Competition, in the “solo” category (Moscow, 2009, first prize), and the Vaganova-Prix International Competition (St. Petersburg, 2002). He holds Ballet magazine’s “Soul of Dance 2008” prize, in the “Rising Star,” category, the annual Leonid Massine International Prize “For the Art of Dance” (Positano, Italy, 2008), and the Zagna-Marinsky New Talent Awards grant (London, 2008).

He has toured with the Mariinsky Ballet to Europe, North America, and China.

Oksana Skoryk was born in Kharkov, Ukraine, and graduated from the Perm School of Dance in 2007. She joined the Mariinsky Ballet the same year.

Her repertoire includes: La Sylphide (a Sylph), choreography by August Bournonville; Giselle (Giselle, Monna, Zulma); La Bayadère (Trio and Shadows), choreography by Marius Petipa, revised version by Vakhant Chabukiani; The Sleeping Beauty (Lilac Fairy, Princess Florine), choreography by Yuri Smekalov. He danced in the premiere performances of Diana Vishneva: Beauty in Motion (Alexei Ratmansky’s Pierrot Lunaire and Three Point Turn by Dwight Roden) in the United States and in the Russian premiere at the Mariinsky Theatre.

Mr. Sergeyev is the recipient of the Ministry of Culture of the Republic of Tatarstan’s award “For Achievements in Culture” (2009), as well as the Golden Soft. St. Petersburg’s most prestigious theater prize, in the category “Best Performing Ensemble” for his work on the ballet For Four (production by Christopher Wheeldon, 2007).

Vladimir Shklyarov was born in Leningrad and graduated from the Vaganova Academy of Russian Ballet (class of Vitaly Afanaskov) in 2003. He joined the Mariinsky Ballet the same year and has been a soloist since 2007.

His repertoire includes: La Sylphide (James and Youth); Giselle (Count Albrecht, Classic Duo from Act 1); Ondine (Matto); Le Corsaire (Bélier, Lankedem); La Bayadère (Solor, Golden Idol, additional role choreographed by Nikolai Zubkovsky in Vakhant Chabukiani’s version of Marius Petipa’s ballet); The Sleeping Beauty (Prince Désiré, Suits), Konstantin Sergeyev’s version; The Nutcracker (Nutcracker Prince), production by Mihail Chemiakin, choreography by Kirill Simonov; Swan Lake (Prince Siegfried, Pas de trois, Jester and Neapolitan Dance); Raymonda (Grand Pas); Don Quixote (Basilio); Le Rêveil de Flore (Zéphyre), revival of the 1894 production; The Fountain of Bakhchisarai (Vaslav, Polish Youth); Romeo and Juliet (Romeo): The Legend of Love (Friend of Ferkhad); Le Carnaval (Harlequin); Le Spectre de la rose (Le Spectre de la rose); Sêchérazade (Zobeide’s Slave), choreography by Michel Fokin; George Balanchine’s ballets Jewels (Emeralds, Rubies, Diamonds), Piano Concerto No. 2 (Soloist, Trio), Symphony in C (Third Movement), Theme and Variations, Tchaïkovsky Pas de deux and Scotch Symphony, Le Jeune Homme et la Mort (the Youth), choreography by Roland Petit; Jerome Robbins’s In the Night, Harold Lander’s Études (Soloist); Grand pas classique, choreography by Viktor Gzovsky; Kenneth MacMillan’s Manon (Beggars’ Leader, Young Gentleman); Alexei Ratmansky’s Cinderella (Prince) and The Little Humpbacked Horse (Ivan the Fool); William Forsythe’s The Vertiginous Thrill of Expectation; Yuri Smekalov’s Parting and Requiem for Narcissus; Without, choreography by Benjamin Millepied; and the Pas de deux from Venetian Carnival.

Mr. Skoryk has toured with the Mariinsky Ballet Company to Norway and China.

Maxim Zuyzin was born in Alma-Ata, Kazakhstan, and graduated from the Vaganova Academy of Russian Ballet in 2001. He joined the Mariinsky Ballet Company in 2001.

His repertoire includes, La Sylphide (Youths), choreography by August Bournonville; Giselle (Classical Duo); Le Corsaire (Lankedem), choreography by Pyotr Gusev after the composition by Marius Petipa; La Bayadère (Magdaveya), choreography by Marius Petipa, revised version by Vakhant Chabukiani; The Sleeping Beauty (Prince Désiré, Prince Chéri, Prince Fleur de Pois, the Blue Bird), choreography by Marius Petipa; revival of the 1890 production of Swan Lake (Prince Siegfried, Pas de trois), choreography by Marius Petipa and Lev Ivanov; revised version by Konstantin Sergeyev, Raymonda (Béranger, Grand pas), choreography by Marius Petipa; revised version by Konstantin Sergeyev, Chopiniana (Nocturne, Mazurka, Seventh Waltz), choreography by Michel Fokin; Le Sacre du printemps (Elders, Youths), choreography by Vaslav Nijinsky; The Fountain of Bakhchisarai (Tatar Dance, Youths), choreography by Rostislav Zakharov, Leonid Lavrovsky’s ballets Romeo and Juliet (Romeo, Troubadour), Walpurgisnacht (Satyr), and The Legend of Love (Ferkhad’s Friends), choreography by Yuri Grigorovich; Leningrad Symphony (Youth), ballet by Igor Belsky to music by Dmitry Shostakovich; Carmen (Bandit), choreography by Roland Petit; George Balanchine’s ballets The Prodigal Son (Friends of the Prodigal), Jewels (Emeralds, Diamonds), The Four Temperaments (Melancholic), Tchaïkovsky Pas de Deux, Piano Concerto No. 2 (Ballet Imperial), and La Valse; Études (Dancers), choreography by Harald Lander; Grand pas classique, choreography by Viktor Gzovsky; The Nutcracker (Nutchcracker Prince, Pulcinella, Mother Gigogne), staging by Mihail Chemiakin and choreography by Kirill Simonov; Alexei Ratmansky’s ballets Cinderella (Autumn, Winter) and The Little Humpbacked Horse (Ivan the Fool, Gavril), and Anna Karenina (Levin); William Forsythe’s ballets Approximate Sonata and The Vertiginous Thrill of Expectation; Come In!, choreography by Kirill Simonov; Dolce, con fuoco, choreography by Svetlana Anufrieva; The Magic Nut (Hungarian Groom, the Young Drosselmeyer), staging by Mihail Chemiakin and choreography by Donvna Pandoursky; Princess Pirlipas (Turkish Grooms); Metaphysics (The Man), choreography by Donvna Pandoursky; The Ghostly Ball, choreography by Dmtry Bryantsev, Simple Things, choreography by Emil Faski; Balero Factory (Envy), choreography by Yuri Smekalov; and Without, choreography by Benjamin Millepied.

Mr. Zuyzin has toured with the Mariinsky Ballet to the United Kingdom, Germany, the Netherlands, Norway, France, the United States, China, Japan, and Azerbaijan.
Mariinsky Ballet Administration and Staff

Yury Fateev, Interim Director of the Ballet

Ballet Masters
- Redzhep Abdyev
- Gennady Selyutsky
- Nina Ulkova
- Viacheslav Khomyakov

Ballet Teachers
- Galina Kekisheva
- Igor Petrov
- Elvira Tarasova
- Maxim Khrebtov
- Elena Evteeva
- Victor Baranov
- Elena Vorontsova

Assistant to Ballet Director
- Sergey Proskuriakov

Stage Manager
- Denis Firsov

Assistant Stage Manager
- Irina Zagrebina

Female Corps de Ballet Coordinator
- Vera Kirillova

Male Corps de Ballet Coordinator
- Soslan Kulaev

Pianists
- Olga Soboleva
- Irina Kondrashova

Masseurs
- Zoya Kharlanova
- Veronika Maksimenkova

Technical Staff

Head of Carpentry Department
- Vasily Chuprakov

Master Carpenter
- Alexey Dmitriev

Carpenters
- Mikhail Dmitriev, Vadim Kvyatkovsky, Vitaly Obukhov, Robert Fadeev

Lighting Designer
- Igor Karmanov

Electrician
- Igor Kostin

Head of Props Department
- Arutyan Tsaturov

Props
- Natalia Zakharova

Head of Make-up Department
- Natalia Borisova

Make-up
- Tatiana Bykova, Vladimir Mikhaylov

Men’s Wardrobe
- Anna Moskvina

Women’s Wardrobe
- Elena Morozova, Yulia Belyaeva, Faziya Alieva

Sound Engineer
- Maxim Teryokhin