

## CAL PERFORMANCES PRESENTS

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*The Sleeping Beauty*

# Kirov Ballet with the Orchestra of the Mariinsky Theatre of St. Petersburg

October 12–16, 2005  
Zellerbach Hall

Valery Gergiev  
*Artistic and General Director of the Mariinsky Theatre*

Makhar Vaziev  
*Director of the Ballet*

*The Kirov Ballet is presented under the Management of Ardani Artists Management, Inc.*

*This presentation of the Kirov Ballet and Orchestra is dedicated to the memory of  
Cal Performances Trustee Erika Hills.*

*Cal Performances thanks our Centennial Season Sponsor, Wells Fargo.*

## *The Sleeping Beauty*

Ballet-féerie in three acts with a prologue and apotheosis  
Music: Pyotr Il'yich Tchaikovsky  
Choreography: Marius Petipa,  
revised by Konstantin Sergeyev (1952)  
with choreographic fragments by Fedor Lopukhov  
Libretto: Ivan Vsevolozhsky and Marius Petipa after tales of Charles Perrault  
Set and Costumes: Simon Virsaladze  
Boris Gruzin, Alexander Polianichko, *conductors*

Premiere: January 15, 1890, Mariinsky Theatre, St. Petersburg  
Premiere of the revised version: March 25, 1952, Kirov Theatre, Leningrad

Performance running time is 3 hours and 40 minutes with three intermissions of 20 minutes each

### CAST

The King	Vladimir Ponomarev
His Queen	Elena Bazhenova
Princess Aurora	Diana Vishneva (October 12 and October 15, 8 pm) Olesia Novikova (October 13) Alina Somova (October 14) Irma Nioradze (October 15, 2 pm) Ekaterina Osmolkina (October 16)
Prince Désiré	Igor Zelensky (October 12) Leonid Sarafanov (October 13 and 16) Andrian Fadeev (October 14) Anton Korsakov (October 15, 2 pm) Igor Kolb (October 15, 8 pm)
Suitors of the Princess	Alexander Kurkov, Dmitry Semionov, Vladimir Shkliarov
Lilac Fairy	Uliana Lopatkina (October 12 and October 15, 8 pm) Daria Pavlenko (October 13) Olga Esina (October 14) Elena Vostrotina (October 15, 2 pm) Irma Nioradze (October 16)
Tender Fairy	Ksenia Ostreykovskaya (October 12 and 13) Daria Sukhorukova (October 14, 15 and 16)
Playful Fairy	Tatiana Tkachenko
Generous Fairy	Yulia Kasenkova
Brave Fairy	Yana Serebriakova

## PROGRAM

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Carefree Fairy	Yana Selina
Diamond Fairy	Ekaterina Osmolkina (October 12) Viktorina Tereshkina (October 13 and October 15, 8 pm) Irina Golub (October 14 and 16) Tatiana Tkachenko (October 15, 2pm)
Sapphire Fairy	Yana Serebriakova
Gold Fairy	Yulia Kasenkova
Silver Fairy	Daria Sukhorukova
Carabosse Fairy	Igor Petrov (October 12, 14 and October 15, 8 pm) Roman Skripkin (October 13, October 15, 2 pm and October 16)
Catalabutte	Andrey Yakovlev
Galifron	Andrey Yakovlev
Servant	Islom Baymuradov
Princess Florina	Yulia Bolshakova (October 12) Sofia Gumerova (October 13, 14) Irina Golub (October 15, 2 pm) Daria Pavlenko (October 15, 8 pm) Ksenia Ostreykovskaya (October 16)
The Blue Bird	Anton Korsakov (October 12 and 16) Vasily Scherbakov (October 13 and 14) Maxim Chaschegorov (October 15, 2 pm) Dmitry Simeonov (October 15, 8 pm)
The White Cat	Yana Selina
Puss in Boots	Anton Lukovkin
Little Red Riding Hood	Yevgenia Obraztsova
Wolf	Nikolay Zubkovsky
Maid servant	Lira Khuslamova
Huntsman	Anton Lukovkin
Maids of Honor	Daria Sukhorukova, Yana Serebriakova, Ekaterina Kondaurova, Olga Esina (October 12 and 15) Daria Sukhorukova, Yana Serebriakova, Ekaterina Kondaurova, Elena Vostrotina (October 13, 14 and 16)
Young Ladies	Elena Yushkovskaya, Yevgenia Obraztsova, Yana Selina, Svetlana Ivanova Nereids, Elena Vostrotina, Olga Esina
Orchestra Soloists	Lyudmila Chaykovskaya, <i>violin</i> Mikhail Slavin, <i>cello</i> Natalia Shlykova, <i>flute</i> Victor Khussu, <i>oboe</i> Yevgeny Kultygin, <i>clarinet</i> Bozhena Chornak, <i>harp</i>

# PROGRAM

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## SYNOPSIS

### Prologue

The King and Queen celebrate the birth of their daughter, Princess Aurora. The Lilac Fairy and her attendants appear to the gentle sounds of harps and violins. The good fairies—the Tender Fairy, the Playful Fairy, the Generous Fairy, the Brave Fairy and the Carefree Fairy—arrive, bearing gifts for the infant Princess, when terrified servants announce that Carabosse, the evil fairy, is on her way. The old and ugly Carabosse draws up in her chariot, furious that she was not invited to the celebration. She calls forth a vision of the young Aurora and says the Princess will prick her finger on a spindle and die. The Lilac Fairy drives Carabosse from Aurora's cradle and protects the Princess, promising that, if she does prick her finger on a spindle, she will not die; she will sleep for 100 years. Carabosse leaves the palace, fuming and enraged. In order to prevent the tragedy foretold by the evil fairy, the King issues a command forbidding the use of spindles in his kingdom.

### Act I

Princess Aurora is now sixteen. The palace is filled with guests as suitors are presented to Aurora. She is kind to them all and dances with each of them, without bestowing her favor on any particular one.

An old woman with a bouquet of roses approaches the Princess, who takes the bouquet and dances a waltz. Suddenly, pricking her finger on a sharp needle hidden amidst the flowers, the Princess falls, senseless. Everyone is grief-stricken. At this instant, the old woman's cloak slips from her shoulders, revealing the evil Carabosse, triumphant. Drawing their swords, the suitors throw themselves upon her, but the witch disappears.

The Lilac Fairy appears, but she is unable to undo Carabosse's spell. "Aurora is not dead, she is merely asleep," says the good fairy, and with a wave of her wand sends the entire kingdom into a century-long slumber. The grounds become overgrown with lilac bushes, hiding the castle deep in a forest.

### Act II

The overgrown park is inhabited only by the evil Carabosse and her attendants, who bar the way to all who attempt to enter the sleeping kingdom. Suddenly, they hear the approaching Lilac Fairy, before whom Carabosse is powerless. In the meantime, Prince Désiré has already reached the walls of the royal castle. Looking for the Princess, he hurriedly passes the sleeping court and approaches the couch where Aurora lies in a deep sleep. He awakens the sleeping beauty with a passionate kiss. The whole kingdom awakes with her as Aurora and Désiré feel all the passion of first love. Enchanted by Aurora's beauty and charm, the Prince asks the King and Queen for their daughter's hand.

### Act III

Aurora and Désiré's magnificent wedding is being celebrated at the palace. The many guests include characters from fairytales: Bluebird and his wives, Princess Florina and the Bluebird, Puss in Boots and the White Cat, Little Red Riding Hood and the Wolf and Hop O'My Thumb and his brothers, with the Ogre chasing them. Cinderella runs by, losing her slipper, which Prince Fortune picks up. The Diamond Fairy, the Sapphire Fairy, the Golden Fairy and the Silver Fairy come to congratulate Aurora and Désiré, who perform a festive duet.

### Apotheosis

General rejoicing. The fountains are playing. The Lilac Fairy, symbolizing the eternal triumph and victory of Good, rises above the gushing cascade.

# Kirov Ballet

*Artistic and General Director of the Mariinsky Theatre*  
Valery Gergiev

*Director of the Ballet*  
Makhar Vaziev

*Principal Dancers*  
Diana Vishneva, Uliana Lopatkina, Irma Nioradze, Daria Pavlenko  
Igor Zelensky, Igor Kolb, Andrian Fadeev, Alexander Kurkov

*Soloists*  
Tatiana Amosova, Sofia Gumerova, Irina Golub, Yulia Kasenkova  
Ekaterina Osmolkina, Islom Baymuradov, Anton Korsakov, Leonid Sarafanov,  
Dmitry Simeonov, Andrey Yakovlev

*Corps-de-Ballet*  
Olga Akmatova, Elena Adamenko, Elena Androsova, Elena Bazhenova,  
Yulia Bolshakova, Tatiana Bazhitova, Elena Vostrotina, Daria Grigorieva,  
Nadezhda Demakova, Ksenia Dubrovina, Olga Esina, Svetlana Ivanova,  
Ekaterina Klimkova, Maria Kolomiytseva, Ekaterina Kondaurova,  
Anna Korotyshcheva, Maria Lebedeva, Irina Idina, Ekaterina Mikhaylovtseva,  
Olesia Novikova, Yevgenia Obraztsova, Ksenia Ostreykovskaya, Daria Pavlova, Ekaterina Petina,  
Irina Prokofieva, Yana Selina, Yana Serebriakova, Diana Smirnova, Alisa Sokolova, Alina Somova,  
Daria Sukhorukova, Ksenia Tagunova, Viktoria Tereshkina, Tatiana Tkachenko, Ryu Ji Yeon,  
Svetlana Khrebtova, Lira Khuslamova, Natalia Sharapova, Elena Yushkovskaya, Alexey Bazhitov,  
Boytsov Anton, Stanislav Burov, Nikolay Zubkovsky, Maxim Zyuzin,  
Artem Kokorin, Sergei Kononenko, Valery Konkov, Alexey Krasnov,  
Fedor Lopukhov, Anton Lukovkin, Pavel Moskvito, Nikolay Naumov, Igor Nikitin,  
Novfel Niyazov, Igor Petrov, Vladimir Ponomarev, Sergei Salikov, Roman Skripkin,  
Dmitry Solovey, Nikita Tkachenko, Maxim Chashegorov, Vladimir Shkliarov, Vasily Scherbakov,  
Nikita Tkachenko, Svetlana Ivanova Nereids

Children and Supers appear courtesy of the San Francisco Ballet School

## ABOUT THE ARTISTS

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### The Mariinsky Ballet

St. Petersburg Ballet is the collective result of the work of many years and many people within the walls of the Mariinsky Theatre. St. Petersburg Ballet is almost as old as the city itself, and these centuries are made up of different epochs, each named after a choreographer. Each choreographer had his own artists, loved by him and idolized by the public, to whom he granted glory, and those whose names made his own shine brighter. The history of St. Petersburg Ballet at the Mariinsky Theatre is rich in such names and in such people.

In the 19th century, the language of the St. Petersburg Ballet was mainly French. From time to time Italian ballerinas came from Milan, and drove the public and their Russian counterparts mad with ecstasy. On the whole, however, the century was split between the French choreographers Charles-Louis Didlot, Jules Perrot, Arthur Saint-Leon and Marius Petipa. Their Mecca was Paris, and their tastes were cultivated by the Academy of Dance—the Grand Opera.

In St. Petersburg, the harsh rules of alien order receded, the rigid French school of dance was softened by the rhythm of the Russian language, and these choreographers settled at the theatre for a lengthy period, almost as if they were at home. “This is paradise!” exclaimed the young Petipa when he first came out of the Russian theater director’s office. At the time, the extended, perfect lines of the corps de ballet were akin to the strict network of St. Petersburg’s streets and avenues. The stage area could stretch itself out, expansively, like the city itself on St. Isaac’s Square, Senate Square,

Palace Square and the Field of Mars. The ballerinas’ fluid adagios replicated the horizontal lines of the granite embankments. “Ballet Petersburg,” the “St. Petersburg of ballet” was born—the same intangible, but indisputable phenomenon of cultural geography as the “St. Petersburg of Dostoevsky.” Just as the “St. Petersburg of Dostoevsky” took shape in the form of *Crime and Punishment* or *White Nights*, so the “St. Petersburg of ballet” was represented by *The Sleeping Beauty*, *Raymonda* and *La Bayadere*.

In the 20th century, St. Petersburg Ballet spoke only Russian, and the first Russian choreographers wielded great artistic influence. The century began with Michel Fokine’s modern revolution, and the 1920s saw the explosive burst of Fyodor Lopukhov’s avant-garde. Later, high-level politics helped to suppress this influence as the country was fenced off from the world by the Iron Curtain. This was a death knell for many arts, but the now Leningrad



*The Sleeping Beauty*

Ballet was able to maintain its high artistic standards, having become the focus of spiritual life for the people of the time and even a unique kind of cultural Fronde. Petipa’s ballets, the “gold reserves” of Russian choreography, remained as a source of nourishment for the greatest Soviet choreographers of pre-war Leningrad: Leonid Lavrovsky, Vasily Vainonen and Vakhtang Chabukiani. The grandiose dramatic ballets of pre-war Leningrad, such as *Romeo and Juliet*, *The Fountain of Bakhchisarai*, *Laurencia* and *Flames of Paris*, would not have been possible without 19th century ballet. Promoted by Soviet choreographers, “psychological realism” was new, and had the effect of a magic spell for a whole generation of

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*The Sleeping Beauty*

dancers, one of the most brilliant in the history of Russian ballet, encompassing the refined artistry, performing skill, rhythmic acuity and acting talent of Galina Ulanova, Tatiana Vecheslova, Alla Shelest, Konstantin Sergeyev, Boris Shavrov and the multitude of second- and third-rank dancers. The entire company of the then Kirov Theatre was striking, from the ballerinas down to the last line of the corps de ballet. At the same time, first-class virtuoso dancers such as Natalia Dubinskaya and Feya Balabina served the glory of the most important Russian temple of classical dance.

The leading figures of the “new wave” of the late 1950s and the early 1960s were the young

choreographers Yuri Grigorivich and Igor Belsky and the dancers Alla Oспенko, Irina Kolpakova, Gabriela Komleva, Yuri Solovev, Alexander Gribov and Anatol Gridin. The “fathers” were referred to as a “dramatic ballet” and the rebellious “children” as “symphonic ballet,” but the combined tradition of succession preserved its power over both. Thus, Leningrad Ballet was able to remain itself throughout the 20th century.

At the end of the 20th century, ballet learned to speak English, the language of international communication. Leningrad Ballet became, once again, St. Petersburg Ballet, but this time it went forth into the world. The Company started to perform works by 20th-century Western choreographers such as Jerome Robbins, Kenneth MacMillan, Roland Petit, Anthony Tudor and John Neumeier, works that had been inaccessible during the years of forced Soviet isolation. But the main development is connected with the Russian-American choreographer George Balanchine. Today, the repertoire of the Mariinsky

Theatre contains almost as many ballets by Balanchine as by Petipa. Balanchine left Petrograd in the early 1920s, having experienced the luxuriant and barren, final flowering of the imperial ballet. His many wanderings ultimately took him to America, where he translated into “ballet-English” the rhythm and language of the Russian school, born from the French. Russian, French and American ballet, the three leading schools and styles of the 19th and 20th centuries, are very clearly represented at the Mariinsky Theatre. They are its most important treasure and its main stimulus to move forward.

## ABOUT THE ARTISTS



**Valery Gergiev** (*artistic and general director of the Mariinsky Theatre of St. Petersburg*) graduated in symphonic conducting from the Leningrad Rimsky-Korsakov Conservatory (class of Professor Musin). At age 23, he won the Herbert von Karajan Conducting Competition in Berlin and, while still a student at the Conservatory, was invited to join the Kirov Theatre, where he conducted from 1977. From 1981–85, Gergiev was also Principal Guest Conductor with the State Symphony Orchestra of Armenia. At the age of 35, Gergiev was appointed Artistic Director of the Opera Company and, from 1996, has been Artistic and General Director of the Mariinsky Theatre. Throughout his years of dedication to the Theatre, the Maestro's main aim has always been to make the Mariinsky Opera Company the best in the world. Over the last fifteen years, the repertoire has undergone unprecedented development. The Mariinsky Theatre has staged such operas as Mozart's *Don Giovanni*; Mussorgsky's *Sorochintsy Fair*, *Boris Godunov* and *Khovanshchina*; Verdi's *Otello*, *Aida*, *La forza del destino*, *Don Carlos*, *Macbeth*, *Un ballo in maschera* and *La traviata*; Prokofiev's *Fiery Angel*, *The Gambler*, *War and Peace*, *Betrothal in a Monastery* and *Semyon Kotko*; Rimsky-Korsakov's *The Maid of Pskov*, *Sadko*, *Kashchei the Immortal*, *The Legend of the Invisible City of Kitezh* and *the Maid Fevronia* and *The Tsar's Bride*; Shostakovich's *Katerina Izmailova* and *The Nose*; Strauss' *Salome* and Tchaikovsky's *Mazeppa*, *The Queen of Spades* and *Eugene Onegin*. The return of Wagner's operas *Lohengrin*, *Parsifal*, *Der fliegende Holländer* and *Tristan und Isolde* to the St. Petersburg stage are among some of the highlights, to say nothing of the production of the entire *Der Ring des Nibelungen* tetralogy in the original German, an unprecedented event in Russia. Under Gergiev's management, the Mariinsky Theatre has toured extensively, performing to great acclaim in countries all over Europe, in North and South America, China, Japan and Australia.

Gergiev is the founder and artistic director of many international music festivals including For

Peace in the Caucasus (Vladikavkaz), the Mikkeli Festival (Finland), the Red Sea Festival (Eilat), the Kirov Philharmonic (London), the Rotterdam Philharmonic-Gergiev Festival (the Netherlands) and the Moscow Easter Festival. He organized and ran a Mussorgsky Festival (1988), a Prokofiev Festival (1991, 1992) presenting a wide spectrum of the composer's works including four opera premieres (*War and Peace*, *Love for Three Oranges*, *The Gambler* and *Fiery Angel*), several symphonies and cantata-oratory works, and a Rimsky-Korsakov in the 20th Century Festival (1994), which had a great influence on world musical culture. Lastly, of course, Gergiev is also the inspiration and energy behind St. Petersburg's annual Stars of the White Nights festival, which he established in 1993.

In the 2004–05 season, Gergiev initiated a world-wide series of charity concerts entitled "Beslan: Music for Life." Under the Maestro's direction, concerts were held in New York, Paris, London, Tokyo, Rome and Moscow. It was Gergiev who first envisaged artistic cooperation between the Mariinsky Theatre and the world's leading opera houses, among them the Metropolitan Opera, Covent Garden, the Teatro Carlo Felice, San Francisco Opera, La Scala, the New Israeli Opera and the Théâtre du Châtelet.

Valery Gergiev is one of the finest conductors of our time. He works with such renowned ensembles as the Berliner Philharmoniker, the London Symphony Orchestra, the Royal Philharmonic Orchestra (UK), L'Orchestre National de France, Swedish Radio Orchestra and the symphony orchestras of San Francisco, Boston, Toronto, Chicago, Cleveland, Dallas, Houston, Minnesota, Montreal and Birmingham. He was Principal Guest Conductor of the Metropolitan Opera from 1997 to 2002 and has been of the Rotterdam Philharmonic since 1995. Gergiev was recently appointed principal conductor of the London Symphony Orchestra.

Special mention must be made of the now long-established partnership between Maestro Gergiev and Philips, which has resulted in the production of over thirty compact disc recordings. Together with the Mariinsky Theatre and Rotterdam Philharmonic Orchestras he has conducted recordings of operas, ballets and concert programs



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from his vast repertoire, which includes works by Russian and non-Russian composers alike, among them Glinka, Tchaikovsky, Mussorgsky, Rimsky-Korsakov, Stravinsky, Shostakovich, Prokofiev, Bizet, Berlioz, Verdi, Brahms and Bruckner.

Gergiev's artistic achievements have brought him many awards and titles, among them Honoured Worker for the Arts of Russia (1983) and People's Artist of Russia (1996). In 1996, the jury of the International Classical Music Awards conferred upon him the title of Conductor of the Year. He was awarded the State Prize of Russia in 1994 and 1996–2000, and the Golden Sophit, St. Petersburg's highest theatre prize, in 1997, 1998 and 2000. In 1998, Philips Electronics awarded him a special prize for his outstanding contribution to music, which he donated to the development of the Mariinsky Theatre Academy of Young Singers. In 2000, Valery Gergiev was made a full member of the International Academy of Arts. In the same year, he was awarded the highest prizes of Russia and Armenia: the Order of Friendship and the Order of St. Mesrop Mashtots. Maestro Gergiev has also been decorated with Germany's Bundesverdienstkreuz (first class), Italy's Grand Ufficiale al Merito and France's L'Ordre des Arts et des Lettres. In 2002, he received the Russian Presidential Prize for his outstanding contribution to arts and sciences.

In March 2003, Gergiev was made an Artist of the World by UNESCO. In April 2003, he was decorated with the order For Services to the Fatherland, third class. In June 2003, the Patriarch of All Russia Alexei II awarded Valery Gergiev the Order of St. Prince Daniil of Moscow of the Russian Orthodox Church, third class, for participating in charitable and cultural programs of the Russian Orthodox Church. He was awarded the medal in commemoration of the Tercentenary of St. Petersburg. In November 2003, Gergiev was presented with the National Pride of Russia award. He was awarded the Crystal Prize for his dedication to the arts and his contribution to cultural dialogue; the prize was presented by the World Economic Forum in Davos. In April 2004, Valery Gergiev was made a People's Artist of Ukraine, the country's highest State award, in recognition of his "important contribution to the

development of cultural relations between Ukraine and Russia and his many years of fruitful activity."



**Makhar Vaziev** (*director of the Ballet*) was born in Alagir, North Ossetia, and graduated from the Vaganova Academy (under Yury Umrikhin) in 1981. He joined the Kirov Ballet in 1979 and became a principal dancer ten years

later. In 1995, he was appointed Director of the Kirov Ballet.

Vaziev's repertoire included: *La Sylphide* (James), *La Bayadere* (Solor), *The Sleeping Beauty* (Prince Désiré), *The Nutcracker* (Prince), *Swan Lake* (Siegfried), *Don Quixote* (Basil), *Giselle* (Albrecht), *Le Corsaire* (Ali), *Raymonda* (Abderkhaman), *Paquita Grand Pas*, *The Legend of Love* (Ferkhad), *Scheherazade* (Golden Slave), Fokine's *Chopiniana* and *Spectre de la Rose*; Balanchine's *Theme and Variations*, *Le jeune homme et la ort*; and Roland Petit's *Carmen*.

During his Directorship, the following new productions have entered the repertoire of the Kirov Ballet: Balanchine's *Symphony in C*, *Serenade*, *Apollo and Jewels*; Roland Petit's *Carmen* and *Le jeune homme et la ort*; Kenneth MacMillan's *Manon*; *Le baiser de la fee*, *Poeme de l'extase*, *Middle Duet* and *Cinderella* by Alexey Ratmansk; *Petrushka*; the recreation of the 1890 production of *The Sleeping Beauty* and *La Bayadere*, *The Nutcracker* (set, costume and production design created by Mikhail Shemiakin), three ballets of John Neumeier and William Forsythe's ballets. He was named Honoured Artist of Russia in 2002.

**Boris Gruzin** (*conductor*) graduated from the Moscow Tchaikovsky Conservatory with distinction in 1963, specializing in three subjects: opera and symphony conducting, piano and theory of music. As a fifth-year student at the Conservatory he was invited to be assistant conductor and, upon graduation, conductor at the Novosibirsk Academic Theatre of Opera and Ballet. In 1969–76 and 1989–93 he was principal conductor of the Odessa Academic Theatre of Opera and Ballet.

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From 1976 to 1989 he was principal conductor of the Novosibirsk Academic Theatre of Opera and Ballet. Since 1993 he has been conductor at the Mariinsky Theatre, and from 1996 he has been a professor at the St. Petersburg Rimsky-Korsakov Conservatory. His repertoire includes over eighty operas and ballets. He has toured with the Mariinsky Theatre to the UK, the USA, Canada, Germany, the Netherlands, Finland, France, Switzerland, South Korea, Japan, Italy, Spain and Australia. Independently of the Mariinsky Theatre, he performs as guest conductor at the Royal Opera House, Covent Garden; the Oulu Theatre (Finland) and the Oviedo Opera House (Spain). He has served as a jury member for the International Glinka Opera Singers' Competition (1986) and the International Rimsky-Korsakov Opera Singers' Competition (1997, 1999). His awards include the People's Artist of Russia (1982), and the Honoured Artist of Ukraine (1973).

**Alexander Polianichko** (*conductor*) was appointed House Conductor at the Kirov Opera and Ballet in 1989. In addition to regular performances at the Mariinsky Theatre in St. Petersburg, he has conducted the Kirov at the Edinburgh International Festival, Savonlinna Opera Festival, and on tour in Germany, Israel, Italy, France, Finland, Japan, Korea, the Netherlands, Portugal, Spain, Switzerland and the USA. Alexander Polianichko's engagements have included the Bolshoi Theatre Moscow, the Danish National Opera, Deutsche Oper, English National Opera, Opera National de Paris, The Royal Opera Covent Garden, San Francisco Opera, Stuttgart Opera, Teatro alla Scala and Welsh National Opera. In 1996 he was invited to take the Opera National de Paris to New York for their appearances at the Metropolitan Opera House. His operatic repertoire comprises the core of the Russian repertoire, as well as works by Wagner, Gounod, Verdi, Bizet, Rossini, Puccini, Weill and Strauss. He conducts an extensive ballet repertoire from classics of the Russian 19th-century school, via the masterpieces of Fokine and Balanchine, to contemporary choreography including works by Neumeier. From 1986 to 1989 Polianichko was Principal Conductor and Artistic Director of the Belorussian State Chamber Orchestra

in Minsk with whom he toured and recorded extensively. He was appointed Chief Conductor of the Bournemouth Sinfonietta in 1998, and has appeared with many of the orchestras in the countries of the former Soviet Union, as well as in Australia, Belgium, Denmark, France, Germany, New Zealand, Spain, the UK and the USA.

**Diana Vishneva** (*principal dancer*) was born in St. Petersburg and graduated from the Vaganova Ballet Academy (class of Professor Lyudmila Kovaleva). During her last year at the Academy, she started working at the Mariinsky Theatre, which she joined in 1995, becoming a principal in 1996. She has won many prizes, including The International Ballet Competition (Lausanne, 1994), Benois de la dance prize (1995), the St. Petersburg Golden Sophit (1996), the BALTIKA prize (1998), Russia Golden Mask (2001), Ballet Dancer of Year (2002), and the Russian State Award. Her repertoire includes *Giselle* (Giselle), *Don Quixote* (Kitri), *The Nutcracker* (Masha), *Swan Lake* (Pas de trois), *La Bayadere* (Nikia), *Paquita Grand Pas* (variation), *Romeo and Juliet* (Juliet), *The Sleeping Beauty* (Princess Aurora), *Raymonda* (Raymonda, Clemance), *Le Corsaire* (Gulnare), and *Pas de Quatre* (Fanni Cerrito); Auber's *Grand Pas Classique*; Fokine's *Spectre de la Rose*, *Scheherazade* (Zobeide), and *Firebird* (Firebird); Balanchine's *Symphony in C* (3<sup>rd</sup> Movement), *Apollo* (Terpsichore), *Tchaikovsky's Pas de Deux*, and *Jewels* (Rubies); Robbins's *In the Night* (1<sup>st</sup> movement); Roland Petit's *Carmen* (Carmen) and *Le jeune homme et la ort*; MacMillan's *Manon* (*Manon*); Neumeier's *Spring and Fall*, *The Sounds of Empty Pages* and *Now and Then*; and Alexey Ratmanský's *Cinderella* (Cinderella).

Born in Kerch, Ukraine, **Uliana Lopatkina** (*principal dancer*) graduated from the Vaganova Ballet Academy (class of Professor Natalya Dudinskaya) before joining the Mariinsky Theatre in 1991. She became a principal in 1995. Her awards include Honoured Artist of Russia (2000), first prize at the Vaganova Ballet Academy's 1991 Competition, the 1998 Evening Standard award for "outstanding achievement in ballet," the Russian State Award (1999) and the Laureate of

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the BALTIKA prize (2001).

Lopatkina's repertoire includes *Swan Lake* (Odette-Odile), *Giselle* (Myrtha, Giselle), *The Sleeping Beauty* (Lilac Fairy), *La Bayadere* (Nikia), *Le Corsaire* (Medora), *Paquita Grand Pas*, *Pas de Quatre* (Marie Taglioni), *Raymonda* (Raymonda, Clemance), *The Fountain of Bakhchisarai* (Zarema), and *The Legend of Love* (Mekmene-Banu); Fokine's *The Dying Swan*, and *Sheherazade* (Zobeide); Balanchine's *Symphony in C* (Second Movement), *Serenade*, and *Jewels* (Diamonds); Robbins's *In the Night* (Third Movement); Roland Petit's *Le jeune homme et la ort*; Neumeier's *The Sounds of Empty Pages*; and Alexei Ratmansky's *Le baiser de la fée* (Fairy), and *Le poeme de l'extase*.

**Irma Nioradze** (*principal dancer*) was born in Tbilisi, Georgia, graduated from the Tbilisi School of Ballet and trained at the Vaganova Ballet Academy (class of Professor Tatyana Udalenkova). Nioradze joined the Tbilisi Opera and Ballet Theatre in 1988 and the Mariinsky Theatre in 1992, becoming a principal that year. She was named an Honoured Artist of Russia (2002) and was a prizewinner in The International Ballet Competition (Jackson, 1991). Her repertoire includes *Giselle* (Giselle), *Paquita Grand Pas*, *The Sleeping Beauty* (Lilac Fairy, Princess Aurora), *Swan Lake* (Odette-Odile), *Le Corsaire* (Medora), *La Bayadere* (Nikia, Gamzatti), *Raymonda* (Raymonda), *Don Quixote* (Kitri), *The Fountain of Bakhchisarai* (Zarema), and *The Legend of Love* (Mekmene-Banu); Fokine's *Scheherazade* (Zobeide), and *Firebird* (Firebird); Balanchine's *Symphony in C* (First movement), and *Jewels* (Rubies); Roland Petit's *Carmen* (Carmen); MacMillan's *Manon* (Manon); Alexei Ratmansky's *Le poeme de l'extase*, *Le baiser de la fée* (Fairy) and *Cinderella* (Stepmother).

A native of Moscow, **Daria Pavlenko** (*principal dancer*) graduated from Vaganova Ballet Academy (class of Professor Elena Evteyeva) and joined Mariinsky Theatre in 1996, becoming a soloist in 1998. Pavlenko was awarded "The Soul of Dance" prize by *Ballet* magazine (2001). Pavlenko's repertoire includes *The Sleeping Beauty* (Princess Florine, Lilac Fairy, Princess Aurora), *Raymonda* (Clemance, Grand Pas Classique),

*Swan Lake* (Odette-Odile, Big swans, Pas de Trois), *La Bayadere* (Gamzatti, Pas de Trois from the scene "Kingdom of Shades"), *Paquita Grand Pas* (Variation), *Giselle* (Monnah, Zulmah), *The Fountain of Bakhchisarai* (young women), *Le Corsaire* (Pas de Trois), *Chopiniana* (Mazurka, Valse in C Sharp minor, Prelude), *Pas de Quatre* (Lucile Grahn), *Serenade*, *Apollo* (Calliope), *Symphony in C* (First Movement), *Middle Duo*, *Le poeme de l'extase*, and *Jewels* (Rubies, Emeralds).

**Igor Kolb** (*principal dancer*) was born in Pinsk, Belarus and graduated from the Byelorussian State Ballet School. He joined the Mariinsky Theatre in 1996 and became a principal in 1998. He was a prizewinner in the Vaganova-Prix Ballet Competition (St. Peterburg, 1996). His repertoire includes *Giselle* (Albrecht), *Swan Lake* by Konstantin Sergeyev (Prince Siegfried), *Esmeralda Pas de Six*, *The Sleeping Beauty* in Konstantin Sergeyev's version and the original 1890 production (Prince Désiré), *La Bayadere* (Solor), *The Nutcracker* in Vaininen's version, and Mikhail Fokine's *Chopiniana*, and *Le Spectre de la Rose*; George Balanchine's ballets *Scotch Symphony*, *Symphony in C* (First Movement), *Tchaikovsky Pas de Deux*, and *Paquita Grand Pas*; and Jerome Robbins's *In the Night* (2nd Duet).

Born in Labinsk, Krasnodar region, **Igor Zelensky** (*principal dancer*) graduated from the Tbilisi School of Ballet (class of Professor Vakhtang Tchaboukiany) and trained in the Vaganova Ballet Academy (class of Professor Gennady Selutsky). He danced at the Tbilisi Opera and Ballet Theatre in 1988–89 and joined the Mariinsky Theatre in 1988, becoming a principal in 1991. His awards include Honoured Artist of Russia (2000), The International Ballet Competition (Paris, 1990) and the BALTIKA prize (2001). Since 1996 he has been principal guest dancer with The Royal Ballet. His repertoire includes *Giselle* (Albrecht), *Don Quixote* (Basil), *The Nutcracker* (Prince), *La Bayadere* (Solor), *Swan Lake* (Siegfried), *The Sleeping Beauty* (Prince Désiré), *Le Corsaire* (Ali), *Paquita Grand Pas*, and *Romeo and Juliet* (Romeo); Boyarsky's *The Young Lady and The Hooligan* (Hooligan); Fokine's *Scheherazade* (Golden Slave);

## ABOUT THE ARTISTS

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Balanchine's *Apollo*, *Tchaikovsky Pas de Deux*, *Jewels* (Diamonds), and *Theme and Variations*; Roland Petit's *Le jeune homme et la ort*; and MacMillan's *Manon* (Des Grieux). He was invited to Teatro alla Scala in 1999 as principal guest dancer and appointed principal guest dancer in 2000 at the Bayerische Staatsoper.

**Andrian Fadeyev** (*principal dancer*) was born in St. Petersburg and graduated from the Vaganova Ballet Academy (class of Professor Vladilen Semenov). He joined the Mariinsky Theatre in 1995 and became a principal dancer in 1997. His prizes include the Vaganova-Prix (St. Petersburg, 1995), the BALTIKA Prize (1998), the St. Petersburg Golden Sophit (2000), and the Soul of Dance prize of the *Ballet* magazine (2000). Fadeyev's repertoire includes *La Sylphide* (James); Vainonen's *The Nutcracker* (Prince, Pas de Trois); Sergeyev's *The Sleeping Beauty* (The Bluebird, Prince Désiré); the 1890 version of *The Sleeping Beauty* (Prince Désiré); *Giselle* (Peasant Pas de Deux, Albrecht), *Le Corsaire* (Ali/Lankedem); *La Bayadere* (Solor), Sergeyev

and Grigorovich's version of *Raymonda* (Grand Pas Classique); *Swan Lake* (Siegfried, Pas de Trois); *Don Quixote* (Basil); Fokine's *Chopiniana*, *Spectre de la Rose*, and *Petrushka*; Zakharov's *The Fountain of Bakhchisarai* (Vaslav); Lavrovsky's *Romeo and Juliet* (Romeo); Balanchine's *Apollo*, *Symphony in C-Major* (First Movement), *Tchaikovsky Pas de Deux*, and *Jewels* (Emeralds, Rubies); Petit's *Le jeune homme et la ort*; Neumeier's *Spring and Fall*, and *Now and Then*; and Lander's *Études*. In 2001, Neumeier created the lead role in *Sounds of Empty Pages* for Andrian Fadeyev.

A native of St. Petersburg, **Tatiana Amosova** (*soloist*) graduated from Vaganova Ballet Academy (class of Professor Tatiana Udalenkova). She joined the Mariinsky Theatre in 1993 and became a soloist in 1997. Her repertoire includes *Don Quixote* (Street dancer/Lady Dryad), *Giselle* (Myrtha), *The Sleeping Beauty* (Lilac Fairy), *La Bayadere* (Ganzatti, Pas de Trois from the scene "The Kingdom of Shades"), *Raymonda* (Clemance), *Swan Lake* (Odette-Odile, Big Swans), *Paquita Grand Pas* (variation), *Firebird*

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(Firebird), *The Fountain of Bakhchisarai* (Zarema), *Le Corsaire* (Medora), *Jewels* (Rubies) and *Le jeune homme et la ort*.

Born in St. Petersburg, **Irina Golub** (*soloist*), graduated from the Vaganova Ballet Academy in 1996 and joined the Mariinsky Theatre in 1998. Golub's repertoire includes *The Sleeping Beauty* (Aurora's Friend, Gold Fairy), *Swan Lake* (Little Swans), *La Bayadere* (Bayaderes, second act), *Don Quixote* (Kitri, Amour), *Jewels* (Rubies), *Chopiniana*; Roland Petit's *Carmen* (Carmen); Chemiakin's *The Nutcracker* (Masha); and Neumeier's *Sounds of Empty Pages*.

**Sofia Gumerova** (*soloist*) was born in Moscow, graduated from the Vaganova Academy, and joined the Mariinsky Theatre in 1995. Her repertoire includes *La Sylphide* (Sylphide), *Swan Lake* (Big Swans, Two Swans, Odette-Odile), *The Sleeping Beauty* (Fee Candide, Princess Florina), *Giselle* (Monnah), *Raymonda* (Clemans, Hentiette, Grand Pas Hongroise), *La Bayadere* (Gamzatti's Grand Pas, Pas de Trois), *Don Quixote* (Street Dancer, Lady Dryad), *Le Corsaire* (Pas de Trois), *The Fountain of Bakhchisarai* (young women), *Paquita Grand Pas* (variation), *Pas de quatre*, *Pas de six* from *Esmeralde*, *Symphony in C* (part one), *Serenade* (*soloist*), *Scotch Symphony*, *Jewels* (Emeralds), *Goya-Divertissement* (Princess Alba), and *Chopiniana* (Prelude, Mazurka).

**Ekaterina Osmolkina** (*soloist*) was born in Kishenev, Moldova, and graduated from the Vaganova Academy in 1999. She joined the Mariinsky Theatre in 1999 and has been a prize winner at the International Competition. Her repertoire includes Sergeyev's *The Sleeping Beauty* (Silver Fairy, Generosity Fairy), *Swan Lake* (Pas de Trois), *La Bayadere* (Gamzatti, Grand Pas classique, Act II), *Don Quixote* (Flower Girl, Variation IV act), *Giselle* (Monnah, Classic Duo), *La Sylphide* (Sylphides), *Petrushka* (the Elegant Dame's friend), *The Legend of Love* (the dance of Gold), Chemiakin's *The Nutcracker* (the Canteen-girl, The Nutcracker's sisters), *Romeo and Juliet* (Juliet's friend), and *The Bedbug* (Zoya).

Born in Ust-Kamenogorsk, Kazakhstan, **Yulia Kasenkova** (*soloist*) graduated from the Vaganova Academy (class Professor Inna Zubkovskaia), joined the Mariinsky Theatre in 1993 and became a soloist five years later. She has performed in *The Sleeping Beauty* (Wheat Flower, Breadcrumb, Temperament and Diamond Fairies), *The Nutcracker* (the Doll, Pas de trois, China dance, Masha), *Giselle* (Zulmah, Peasant pas de deux), *The Legend of Love* (Golden Dance, Shirin's friend), *Raymonda* (variation Act I, Genriette, Grand Pas Hongroise), *Swan Lake* (Pas de trois), *La Bayadere* (Act III pas de trois), *Don Quixote* (Flower-seller, variation Act IV), *Le Corsaire* (Gulnarah, pas de deux), *Paquita Grand Pas*, *Romeo and Juliet* (Juliet's friend), *Chopiniana*, *Serenade* (*soloist*), *Scotch Symphony*, Roland Petit's *Carmen* (Female bandit), *Spectre de la Rose*, *Apollo* (Poligimnia), *Cinderella* (Cinderella's Step Sister), *Manon* (Lescout's Mistress), *Petrushka* (First Street Dancer), *Jewels* (Emeralds), and *Symphony in C* (part four).

**Xenia Ostreykovskaya** (*soloist*) was born in Obninsk, Kaluga region, graduated from the Perm Ballet School and joined the Mariinsky Theatre in 1996. Her repertoire includes *Le poeme de l'extase*, *Swan Lake* (Two swans), *Chopiniana* (Nocturne, Prelude), *The Sleeping Beauty* (Aurora's Friend, White Cat), *Jewels* (Emeralds), *La Bayadere* (Jampe), *Petrushka* (Elegant Dame), *The Legend of Love* (Shirin's friends), Chemiakin's *The Nutcracker* (The Nutcracker's sisters), and *Serenade*.

**Olesia Novikova** (*soloist*) was born in St. Petersburg. A graduate of the Vaganova Ballet Academy, Novikova joined the Mariinsky Theatre in 2002. Novikova's repertoire includes *Die Puppenfee*, *Cinderella* (Cinderella), *The Nutcracker* (Masha), *Diana and Acteon* (Diana), *La Sylphide* (Sylphides), *Don Quixote* (Street Dancer, Kitri) *The Fountain of Bakhchisarai* (young women, Maria) *Swan Lake* (Little Swan) and Ratmanský's *Middle Duet*.

Born in St. Petersburg, **Alina Somova** (*soloist*) graduated from the Vaganova Ballet Academy in 2003 and joined the Mariinsky Theatre that year. Her repertoire includes *La Sylphide* (Sylphides)

## ABOUT THE ARTISTS

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*Giselle* (Monna) *The Sleeping Beauty* (Fee Candide), *Swan Lake* (Odette-Odile) and Lander's *Études*.

**Anton Korsakov** (*soloist*) was born in St. Petersburg and graduated from the Vaganova Academy (class of Professor Shatilov). He joined the Mariinsky Theatre in 1998 and has won prizes in international ballet competitions at St. Petersburg (1998) and in Finland (2001). His repertoire includes *The Sleeping Beauty* (Prince Désiré, Bluebird), *Swan Lake* (Pas de Trois), *Giselle* (Peasant Pas de Deux), *La Bayadere* (Golden Idol), *Symphony in C*, *Jewels* (Emeralds, Rubies), *Manon* (Lescaut), and *Don Quixote* (Basil).

A native of Kiev, **Leonid Sarafanov** (*soloist*) graduated from the Kiev State School of Choreography in 2000 and became a soloist with the ballet company of National Opera of Ukraine. His repertoire includes James's *La Sylphide*

(Désiré, Blue Bird), *The Sleeping Beauty* (Siegfried, Friend), *Swan Lake* (Prince), *The Nutcracker* (Basil), *Don Quixote* (Escamilio), *Carmen Suite*, *Petrushka* (Petrushka), *Paquita Grand Pas*, and *Giselle* (Albrecht). He has won the Silver Medal at the Nureyev International Ballet Competition (Budapest, 2000), the Gold Medal at the International Ballet Competition in Paris (2000) and the Gold Medal at the 9th International Ballet Competition in Moscow (2001).

**Dmitry Semionov** (*soloist*) was born in Moscow. He graduated from the Vaganova Academy and joined the Mariinsky Theatre in 1999. His repertoire includes *La Bayadere* (Solor), *Swan Lake* (Siegfried, Pas de Trois), *Jewels* (Emeralds, Diamonds), *The Nutcracker* (Prince), *The Fountain of Bakhchisarai* (Vaslav), *Gayaneh* (Armen), *Le Corsaire* (Ali), and *Romeo and Juliet* (Troubadour).

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Daniil Voropaev  
Yury Ivanov  
Genrikh Chtchyan  
Sergey Gavrikov  
Natalia Gentselt  
Anna Vinogradskaya

### **Second Violin**

Elena Khaytova  
Ivan Krasilnikov  
Alexander Vasiliev  
Alexander Solovyov  
Lyubov Gavrikova  
Vladimir Kutepov  
Zhanna Abdulaeva  
Mikhail Zagorodnyuk

### **Viola**

Viktor Zakharov  
Svetlana Kozlova  
Robert Pakkanen  
Khamid Aliev  
Anna Pavlovich  
Olga Maximova

### **Cello**

Mikhail Slavin  
Dmitry Kirillov  
Reza Gimaletdinov  
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Andrey Yankovsky

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Grigory Volobuev

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### **Harp**

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### **Piano**

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### **Carpenter**

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## ABOUT THE ARTISTS

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