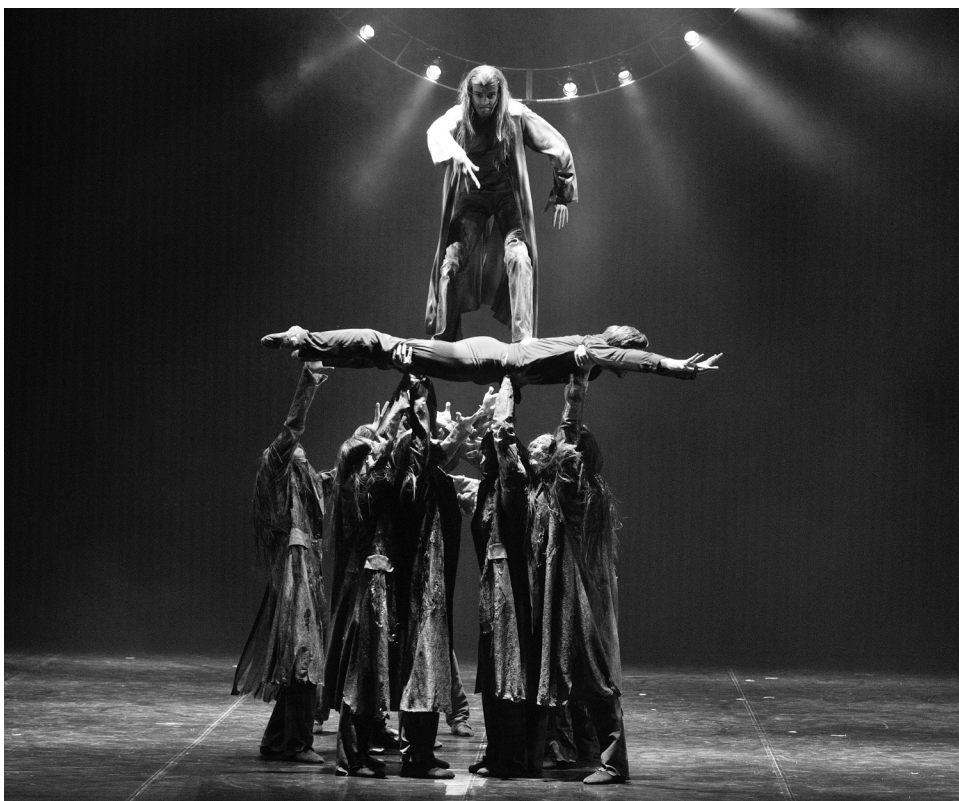


Friday, May 1, 2009, 8pm
 Saturday, May 2, 2009, 8pm
 Sunday, May 3, 2009, 3pm
 Zellerbach Hall

Eifman Ballet of St. Petersburg

Boris Eifman, *Artistic Director*



Valentin Baranovsky

Onegin

(West Coast Premiere)

Choreography by Boris Eifman

Ballet in Two Acts Inspired by Alexander Pushkin's novel, *Eugene Onegin*

Music by Pyotr Il'yich Tchaikovsky and Alexander Sitkovetsky

Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.

Eifman Ballet of St. Petersburg

Boris Eifman, *Artistic Director*

Soloists

Maria Abashova, Elena Kuzmina, Natalia Povorozniuk,
 Anastassia Sitnikova, Nina Zmievents

Yuri Ananyan, Dmitry Fisher, Oleg Gabyshev, Andrey Kasyanenko,
 Ivan Kozlov, Oleg Markov, Yuri Smekalov

Company

Marina Burtseva, Valentina Vasileva, Polina Gorbunova, Svetlana Golovkina, Alina Gornaya,
 Diana Danchenko, Ekaterina Zhigalova, Evgenia Zodbaeva, Sofia Elistratova, Elena Kotik,
 Yulia Kobzar, Alexandra Kuzmich, Marianna Krivenko, Marianna Marina, Alina Petrova,
 Natalia Pozdnyakova, Victoria Silantyeva, Natalia Smirnova, Agata Smorodina,
 Alina Solonskaya, Oksana Tverdokhlebova, Lina Choe

Sergey Barabanov, Sergey Biserov, Maxim Gerasimov, Pavel Gorbachev, Anatoly Grudzinsky,
 Vasil Dautov, Kirill Efremov, Sergey Zimin, Mikhail Ivankov, Alexander Ivanov,
 Andrey Ivanov, Aleksandr Ivlev, Stanislav Kultin, Anton Labunskas,
 Dmitry Lunev, Alexander Melkaev, Batyr Niyazov, Ilya Osipov,
 Artur Petrov, Igor Polyakov, Roman Solovyov

Ardani Artists Management, Inc., is the exclusive North American management for Eifman Ballet of St. Petersburg.

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Onegin

MUSIC

- Pyotr Il'yich Tchaikovsky (1840–1893) Variations on a Rococo Theme in A major, Op. 33 (1876)
- Suite No. 3 in G major, Op. 55 (1884):
 II. Valse mélancolique: Allegro moderato
- Piano Concerto No. 1 in B-flat minor, Op. 23 (1874–1875)
 I. Allegro non troppo e molto maestoso — Allegro con spirito
 II. Andantino semplice
- Elegy in Memory of Ivan Samarin (1884)
 (reading by Evgenia Igumnova)
- Souvenir d'un lieu cher, Op. 42 (1878):
 III. Mélodie (arr. Alexander Glazunov)
- Fatum ("Fate"), Op. 77 (1868)
- The Seasons, Op. 37b (1875–1876)
 No. 10, October: Chant d'automne*
- Francesca da Rimini, Op. 32 (1876)
- Eugene Onegin, Op. 24 (1877–1878) (extracts)
 (Leonid Eremin, *sound editor*)
- The Storm, Op. 76 (1864)
- String Quartet No. 3 in E-flat minor, Op. 30 (1876):
 III. Andante funebre e doloroso, ma con moto*
- String Quartet No. 2 in F major, Op. 22 (1874):
 III. Andante ma non tanto*
- Alexander Sitkovetsky (b. 1955) Satan's Dance
 Tribe Bolero
 Zello
 Double Vision
 Camels
 Empty Arena

* Arr. Mikhail Rakhlevsky. Performed by Chamber Orchestra Kremlin, cond. Mikhail Rakhlevsky.

Onegin



Valentin Baranovsky

DESIGN

- Choreography* Boris Eifman
Set Design Zinovy Margolin
Costume Design Olga Schaishmelaschvili, Pyotr Okunev
Lighting Design Gleb Filschtinsky, Boris Eifman
Video Design Vladimir Bystrov

CAST — FRIDAY & SUNDAY

- Onegin* Oleg Gabyshev
Tatiana Maria Abashova
Lensky Dmitry Fisher
Olga Natalia Povoroznyuk
Colonel Sergei Volobuev

CAST — SATURDAY

- Onegin* Alexey Turko
Tatiana Nina Zmievets
Lensky Nikolay Radiush
Olga Zlata Olinich
Colonel Oleg Markov

There will be one 20-minute intermission. The cast subject to change.



Valentin Baranovsky

Oleg Gabyshev as Onegin and Maria Abashova as Tatyana in *Onegin*

On *Onegin*

IN TURNING TO GREAT LITERATURE to inspire my ballets, I try to use the art of choreography to express the emotional agitation that comes from communing with the wisdom and creative power of our genius predecessors. The word is an instrument of both creation and destruction; it can generate and it can annihilate.

The language of the body, as the most ancient form of self-expression, bears universally understood emotional and spiritual values. By turning to the literary original source, I make it my goal to reveal what is of concern to my contemporaries and what can be expressed only through the great art of choreography.

Why did I choose Alexander Pushkin's novel *Eugene Onegin*? What is in it that affects me today? The novel has been called "an encyclopedia of Russian life," in which Pushkin saw and created an amazingly accurate archetype of the Russian character of his time, fashioning a poetic image of the Russian soul as mysterious, unpredictable and incredibly sensual.

I use my art to understand the secrets of the Russian soul. Basing a ballet on *Eugene Onegin* is one more attempt to express innermost spirituality through dance.

I transported Pushkin's characters to our times, placing them in new circumstances, more dramatic, even extreme, when the old world is collapsing and life dictates new rules. I needed that experiment in order to answer the question that troubles me: What is the Russian soul today? Has it preserved its uniqueness, its mystery, its attraction? What would the novel's characters do with their lives today? What in the novel was just a reflection of the times and what was a sign of the destiny of many generations of my fellow countrymen?

The art of choreography is unable to respond to the real questions of building a society. But by participating in the creative formulation of those questions, analysis and individual evaluation, we participate in the process of society's perfection.

Boris Eifman

From Alexander Pushkin's *Eugene Onegin*

ONEGIN

...But piteous he, the all-foreseeing,
The sober head, detesting each
Human reaction, every speech
In the expression of its being,
Whose heart experience has cooled
And saved from being charmed or fooled!

[CH. 4 LI]

ACT I

COUP OF 1991

...Foregathering at private meetings,
Over a Russian vodka, wine...
But is my freedom's hour approaching?
It's time! It's time! I call to it!

At first, these plots, initiated...
Were in a friendly tone debated
And the rebellious sense was slow
To kindle a defiant passion.

...The things took on a different look...
And a cool-headed general...
Gathered supporters to his call...
Hastened with strength and boldness to
See the uprising carried through.

[CH. 10 XIII, XVI, XVII]

BOREDOM

The illness with which he'd been smitten
Should have been analyzed when caught,
Something like spleen... or Russia's chondria, for short;
It mastered him in slow gradation...

Yes, spleen was waiting like a sentry,
and dutifully shared his life
just like a shadow, or a wife.

No, nothing caused his heart to stir,
And nothing pierced his senses' blur...

[CH. 1 XXXVIII, LIV]

FRIENDS

They got quite close, though wave and stone,
And ice and fire, and prose and poem
Are not so different as they were.
At first these differences disturbed,
They thought each other dull, then drolly
They rather liked each other, then...
Were soon inseparable wholly.

Thinking himself in love a cripple,
Onegin heard, sage-faced, unquivering,
The poet tell all of himself,
In love with his own heart's distress...

Oh, he did love, as we already
No longer love, as only bards'
Insane poetic souls unsteady
Condemned to love forever are!

[CH. 2 XIII, XIX, XX]

PROVINCIAL DELIGHTS

O flowers, and love, and rustic leisure...
...All this has now gone out of fashion...

So she was called Tatyana. Truly
She lacked her sister's beauty, lacked
The rosy bloom that glowed so newly
To catch the eye and to attract.

...by depression
Her heart had long been overrun:
Her soul was waiting...for someone.
Tatyana now need wait no longer.
Her eyes were opened, and she said
"This is the one!"

All for our tender dreamy maiden
Are colored in a single tone,
All blend into Eugene alone.

[CH. 1 LVI; CH. 2 II; CH. 3 VII, VIII, IX]

DISCO

But you perhaps find no attraction
In any picture of this kind:
For nature's unadorned reaction
As something low and unrefined.

...we...glide on waxed parquet.
In country towns and suchlike places

...Heeltaps, and leaps...
 All of this it keeps
 As fresh as ever, for its graces
 Are here untouched by fashion's reign,
 Our modern Russia's plague and bane.

[CH. 5 III, XLII]

TATYANA'S LETTER TO ONEGIN

...Lit by the moon.
 Elbow on table, spirit seething,
 Still filled with Eugene, Tanya wrote,
 And in her unconsidered note

"I write to you—no more confession
 Is needed, nothing's left to tell.
 I know it's now in your discretion
 With scorn to make my world a hell.
 But, if you've kept some faint impression
 Of pity for my wretched state,
 You'll never leave me to my fate...
 Why did you visit us, but why?
 Lost in our backwoods habitation
 I'd not have known you, therefore I
 Would have been spared this laceration...

But who are you:
 The guardian angel of tradition,
 Or some vile agent of perdition
 Sent to seduce? Resolve my doubt.
 Oh, this could all be false and vain,
 A sham that trustful souls work out;
 Fate could be something else again...
 Imagine it: quite on my own
 I've no one here who comprehends me,
 And now a swooning mind attends me,
 Dumb I must perish, and alone.
 I close. I dread to read this page...
 For shame and fear my wits are sliding...
 And yet your honor is my gauge
 And in it boldly I'm confiding..."

[CH. 3 XXI, XXXI]

ONEGIN'S REBUKE

...“You wrote to me, and nothing spoken
 Can disavow that.
 And your sincerity of thought
 Is dear to me, for it has brought
 Feeling to what had long been heartless:

“But I was simply not intended
 For happiness—that alien ore.
 Should your perfections be expended
 In vain on my unworthy soul?”

“But you must teach
 Your heart some self-restraint; for each
 And every man won't understand it
 As I have...learned from my belief
 That inexperience leads to grief.”

[CH. 4 XII, XIV, XVI]

TWO LOVES

From hour to hour a surer capture
 For Olga's beauty, Lensky gives
 His soul to a delicious rapture
 That fills him and in which he lives.

Poor Tanya's bloom begins to languish,
 And pale, and fade without a word!

[CH. 4 XXIV, XXV]

TATYANA'S DREAM

Now all was still. Tatyana slept.
 She dreamt of portents.
 A group of monsters round
 But ever stranger and more fearful
 But how she jumped, when in this hovel
 Among the guests she recognized
 The man she feared and idolized
 “She's *mine!*” Evgeny's voice of thunder
 Clears in a flash the freezing room;
 Onegin takes her
 Into a corner, gently makes her
 Sit on a flimsy bench, and lays
 His head upon her shoulder...

[CH. 5 X, XI, XVI, XVII, XX]

RAGE

Between them, every topic started
 Reflection or provoked dispute:
 Looked down in an access of hate,
 Pouted, and swore in furious passion
 To wreak, by stirring Lensky's ire,
 The best revenge one could desire.

[CH. 2 XV, XVI; CH. 5 XXXI]

TATYANA'S NAME DAY

The festal name day...
 Since dawn, whole families have been driving
 Towards the Larins'
 A ball: the joy of every guest!

Revenge's hour is near, and after
 Evgeny, full of inward laughter,
 Has gone to Olga...
 ...beginning
 To talk of this and that...
 All are dumbfounded. Lensky shies
 Away from trusting his own eyes...
 Louder and louder sounds the wrangle:
 Eugene has caught up, quick as quick,
 A carving-knife—and in the tangle
 Lensky's thrown down. The murk is thick
 And growing thicker; then, heart-shaking,
 A scream rings out...

[CH. 5 XLI, XXI, XXV, XXVIII, XXIX, XXX, XXXI]

LENSKY'S DEATH

A moment earlier, inspiration
 Had filled this heart, and detestation
 And hope and passion; life had glowed
 And blood had bubbled as it flowed;
 But now the mansion is forsaken;
 Shutters are up, and all is pale
 And still within...

[CH. 6 XXXII]

ACT II

TORTURES OF CONSCIENCE

Evgeny, whom the repercussion
 Left quite alone with his own soul,
 Was far from happy with his role.
 With reason, too: for when he'd vetted
 In secret judgment what he'd done,
 He found too much that he regretted:
 ...Evgeny loved him from his heart,
 And should have played a different part...
 No boy, to fight or take offence—
 The *man* of honor and of sense.

[CH. 6, IX, X]

MOURNING

The bard stirs your compassion:
 Right in the flower of joyous hope,
 ...His shade,
 After the martyr's price it paid,
 Maybe bore off with it for ever
 A secret truth, and at our cost
 A life-creating voice was lost;
 ...his memory's fled
 As smoke in azure sky disperses.
 Two hearts there are perhaps that keep
 A tear for him...

[CH. 6 XXXVI, XXXVII, XL, XLI; CH. 7 XIV]

NIGHT CLUB

Today a mental fog enwraps us,
 Each moral puts us in a doze,
 Even in novels, vice entraps us,
 Yes, even there its triumph grows.

...and blossom are on hand,
 Field-work, and walks with inspiration,
 And magic nights...

Poor Lensky! Set aside for weeping,
 Or pining, Olga's hours were brief.
 Alas for him! There was no keeping
 His sweetheart faithful to her grief.
 Another had the skill to ravish
 Her thoughts away, knew how to lavish
 Sweet words by which her pain was banned—

Tanya looks on...
 She finds it stifling here...she strains
 In dream toward the woods and plains,
 The country cottages and hovels,
 To her flower-garden, to her novels—
 To where *he* came to her that time
 In twilight of *allées* of lime.

...it's late...
 But here, with our congratulation
 On her conquest, we leave my sweet...
 ...This dear, still world I must forswear
 For vanity, and din, and glare!...

[CH. 3 XII; CH. 7 IV, VIII, IX, X, LIII; CH. 7 XIX, XX, XXVII,
 XXVIII, XLVI, XLVII, LIII, LV]

THE BAR OF CONSCIENCE

Onegin...
 Had killed his best friend in a duel;
 Had nothing to employ his life...
 He was the slave of a tenacious,
 A restless urge for change of place
 He's gone away and left his village...
 Where every day a bloodstained shade
 Had come to him in field and glade...

[CH. 8, XXII, XIII]

ST. PETERSBURG. TATYANA

...And soon his travels had begun,
 As all things did, to bore him; homing,
 Like Chatsky, he arrived to fall
 Direct from shipboard into ball.

...Lady the hostess was greeting,
 With the grand general in her wake...

He and Onegin start alluding
 To pranks and jokes of earlier date.
 They laugh.

"Wait, I'll present you..."
 "But tell me who she is." "My wife."

In Tanya, what a transformation!
 How well she'd studied her new role!
 ...What soul

Would have divined the tender, shrinking
 Maiden in this superb, unthinking
 Lawgiver to the modish world?

Alas, Eugene beyond all query
 Is deep in love, just like a boy;
 Spends light and darkness in the dreary
 Brooding that is the lover's ploy.
 ...pursues her round
 Close as a shadow on the ground...
 He sends a letter, penned with passion.
 He deemed, in general, letters vain...
 No answer comes...

No hope! no hope! He leaves the revel,
 Wishes his madness to the devil...
 And he remembers...

How cruel spleen
 Had once before, across the scene
 Of social buzz and modish riot,
 Tracked him...

Then gradually upon sensation,
 And thought, a sleepy numbness steals...
 Before his eyes, imagination...
 He sees...
 Motionless as one soundly sleeping
 In bed, a young man, stiff and chilled;
 He hears a voice; "well, what? he's killed!"
 And foes he sees, long-since forgotten...
 comrades despised...
 A country house—and *one* who still
 Sits there beside the window-sill!

To his Tatyana, yes, he's racing...
 The princess sitting peaked and wan,
 Alone, with no adornment on;
 Who in that flash could not have reckoned
 Her full account of voiceless pain?
 I'd nothing to attract your humor...
 Why then do you pursue me now?
 Could it not be that...
 My husband for his wounds in battle...
 That, for all this, my shame's report
 Would cause widespread remark and tattle,
 And so in the *salons* could make
 A tempting plume for you to take?

I love you [what's the use to hide
 Behind deceit or double-dealing?]
 But I've become another's wife—
 And I'll be true to him, for life.'

She went—and Eugene, all emotion,
 Stood thunder-struck. In what wild round
 Of tempests, in what raging ocean
 His heart was plunged! A sudden sound,
 The clink of rowels, met his hearing;
 Tatyana's husband, now appearing...

...How many days
 Since, through the mist that dreams arise on,
 Young Tanya first appeared to me,
 Onegin too...
 Before my gaze began to pass.

[CH. 8, XIII, XIV, XIII, XVII, XVIII, XXVIII, XXX, XXXII,
 XXXIII, XXXVII, XXXVIII, XL, XLIII, XLIV, XLVII, XLVIII, I]

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 Charles Johnston and Penguin Classics



Having created over 40 ballets, **Boris Eifman** is one of the few Russian choreographers to have sustained such a prolific creative life in recent decades. His ballet *Tchaikovsky* (as well as the leading cast members of *Tchaikovsky* and *The Karamazovs*) has received the prestigious Russian "Golden Mask" award, and the choreographer himself has received the Golden Mask award for his lifetime achievement in contemporary choreography. Mr. Eifman is also a four-time recipient of the St. Petersburg theater award, the "Golden Sofit." His other awards and distinctions include the "Triumph" award; the Russian state award for his contribution to the development of the performing arts; induction into France's Order of Arts and Letters; the distinguished title of People's Artist of Russia; and a professorship at the Vaganova Academy of Russian Ballet.

The 60-year-old choreographer was born in Siberia. He received his education at the choreographic department of the Leningrad Conservatory. In 1977, he founded The New Ballet of Leningrad (now known as the St. Petersburg State Academic Ballet Theater, or Eifman Ballet)—Russia's first and only ballet theater dedicated to performing works by a single choreographer. With his new ballet troupe, he created an original choreographic style based

on classical ballet and infused with the spirit of contemporary choreography. He has also brought up a group of like-minded artists for whom nothing seems impossible.

Mr. Eifman's artistic philosophy is rooted in contemporary issues. He is fascinated by the creative mystery and the magic of genius, which is revealed in his interpretations of the lives of Tchaikovsky, Spessivtseva and Molière. Immersing himself in the dark and daunting realm of the human psyche (*The Idiot*, *Murderers*, *Don Quixote*, *Red Giselle* and *Russian Hamlet*), Mr. Eifman creates classic examples of psychoanalysis on stage. He wants to show an extreme state of being, seeing the madness of his characters not as a mental illness, but as a unique ability to access other worlds and dimensions. The choreographer pushes the limits of his own imagination through the imagination of his heroes, plunging into the depths of today's most relevant philosophical and spiritual questions—which were the basis for his latest ballets, "Russian Hamlet" and *Don Juan & Molière*. In 2004, Mr. Eifman choreographed a one-act ballet, *Musagète*, for New York City Ballet as part of its Balanchine Centennial Celebration.

In creating his singular style, Mr. Eifman worked through many paradigms and styles of movement, turning his theater into a creative lab for exploration and discovery. Concerned above all with the theatrical impact of his productions, the choreographer does not restrict himself to the conventions of pure classical ballet. His works are each a complex, all-encompassing spectacle, constantly revealing new forms and principles of dancemaking. Using the language of movement and expressive dance steps, dynamic and riveting mass action scenes, unexpected moments of stillness where movement becomes a metaphor, and innovative partnering, Boris Eifman creates his own type of theater—a theater ruled by emotion.

Thirty-three years ago, a ballet troupe with an intriguing name of "The New Ballet," now known as **Eifman Ballet of St. Petersburg**, presented its first performance—which completely justified its name. In the stagnant creative atmosphere of Russia in the 1970s, works by Boris Eifman—the founder and Artistic Director of The New Ballet—were like

a breath of fresh air. Mr. Eifman's combination of relevant themes and deep psychological perception, philosophical ideas and fiery passions, audacity of movement vocabulary and clarity of dramatic intent were highly unusual for that time. Even more remarkable was the artists' level of commitment. The creation of a ballet troupe dedicated to performing works by one choreographer only was a unique phenomenon in itself.

Eifman Ballet was geared towards a continuous creative process and each year produced new titles for its repertoire. After *Boomerang*, which was set to rock music, came *The Idiot*, which became a phenomenon in the Russian theater and clearly defined the aesthetic goals of Boris Eifman's ballet troupe: the dramatization of the art of dance, deep penetration into the human psyche, daring interpretation of the most relevant, or "taboo," themes of the time, and the creation of meaningful metaphors through movement. Mr. Eifman also became known for the elegance and powerful impact of the mass action scenes impeccably executed by the troupe's captivating *corps de ballet*. Eifman Ballet's repertoire helped create a special type of artist, combining dancing, acting, brilliant technique and a gift for transformation.

Eifman Ballet presented 27 productions in its first decade. Seeking to create a diverse repertoire, Mr. Eifman experimented with various genres, which ranged from choreographic miniatures to full-evening ballets. This period produced *The Metamorphoses* and *Autographs*, *The Legend* and *A Crazy Day*, *The Twelfth Night* and *Love's Intrigues*.

It was also during that time that the poignant *Sub-lieutenant Romashov* and the innovative *Master and Margarita* broke through the barriers of censorship. These ballets saw an entire generation of audiences to whom Mr. Eifman's works have given an unusual feeling of freedom and on whom they have made an astounding emotional and spiritual impact. Eifman's production of *The Murderers* signaled a new period in the life of Eifman Ballet characterized by a special emphasis on seeking new forms of dance expression, psychoanalysis through movement and a new, previously unexplored energy in dance.

Eifman Ballet's latest and best known productions include *Tchaikovsky*, *Don Quixote*,

The Karamazovs, *Red Giselle*, *My Jerusalem*, *Russian Hamlet*, *Don Juan & Molière*, *Anna Karenina* and *The Seagull*. These ballets have brought worldwide recognition to such celebrated and versatile artists of the Eifman Ballet as Albert Galichanin, Elena Kuzmina, Vera Arbutzova, Yuri Ananyan, Alexander Rachinsky and Sergei Zimin. Today, a young generation of artists is realizing its talent alongside these masters. They include Dmitry Fisher, Oleg Gabyshev, Natalia Povorozniuk, Anastassia Sitnikova, Maria Abashova and Oleg Markov. Besides the talent of its soloists, Eifman Ballet also owes its success in large part to the incredibly disciplined and professional *corps de ballet*. Collaborating on *Tchaikovsky* laid the foundation for a creative union between two extraordinary artists—Boris Eifman and set designer Vyacheslav Okunev, both of whom are now responsible for what is described as the "amazing visual impact" of the Eifman Ballet productions. The last three premieres by Boris Eifman—*Anna Karenina*, *The Seagull* and *Onegin*—were created in collaboration with set designer Zinovy Margolin and lighting designer Gleb Filshinsky.

Soloists

Maria Abashova (*Tatiana*) was born in Lviv. She studied dance in Austria at St. Pelten Ballet Conservatorie until 2002. Since 2002, she has been a soloist with the Eifman Ballet of St. Petersburg. Her repertory includes *Mother (Requiem)*, Milyukova, Von Meck (*Tchaikovsky*), Doctor (*Don Quixote*), Grushenka (*Karamazovs*), Empress (*Russian Hamlet*), Madelen, Elvira (*Don Juan & Molière*), Linn (*Who's Who*), Soloist (*Musagète*), Anna (*Anna Karenina*), Zarechina, Arkadina (*The Seagull*) and Tatyana (*Onegin*). She is the winner of the Golden Sofit and Golden Mask Awards. She won the Youth America Grand Prix International Ballet Competition in 2002.

Nina Zmievets (*Tatiana*) was born in Kiev. In 2000, she graduated from the Kiev Ballet Academy. Since 2000, she has been a soloist with the Eifman Ballet of St. Petersburg. Since 2003, she has been a soloist with the International

Ballet Theater (United States). Since 2004, she has been a soloist with the National Ukrainian Opera. Since 2006, she has been with the Eifman Ballet of St. Petersburg. Winner of International ballet competitions. Her repertoire includes Feya (*Pinocchio*), Milyukova, Fon Mek (*Tchaikovsky*), Kitri (*Don Quixote*), Grushenka (*The Karamazovs*), Ballerina (*Red Giselle*), Empress (*Russian Hamlet*), Madelen (*Don Juan & Molière*), Cat (*Musagète*), Anna (*Anna Karenina*), Arkadina (*The Seagull*), Tatyana (*Onegin*).

Oleg Gabyshev (*Onegin*) was born in Volgograd. In 2003, he graduated from the Novosibirsk Ballet School. Since 2004, he has been a soloist with the Eifman Ballet of St. Petersburg. His repertoire includes Double (*Tchaikovsky*), Man (*Requiem*), Don Juan (*Don Juan & Molière*), Basil (*Don Quixote*), Dmitry (*The Karamazovs*), Partner (*Red Giselle*), Vronsky (*Anna Karenina*), Treplev (*The Seagull*) and Onegin (*Onegin*).

Alexei Turko (*Onegin*) was born in Minsk. In 1988, he graduated from the Belorussian Choreographic College and was a soloist of the National Belorussian Ballet from 1998 to 2000. In 2002, he joined the Eifman Ballet Theater of St. Petersburg, where he premiered the roles of Don Juan (*Don Juan and Molière*) and Alex (*Who's Who*). His other roles include The Boy (*Pinocchio*), The Man (*Requiem*), The Prince (*Tchaikovsky*), Basile (*Don Quixote*), Dmitri (*The Karamazovs*), Partner, Chekist (*Red Giselle*), The Favorite, The Heir (*Russian Hamlet*), Vronsky (*Anna Karenina*) and Onegin (*Onegin*).

Dmitry Fisher (*Lensky*) was born in Perm. In 2002, he graduated from the Perm Ballet Academy. Since 2002 he has been a soloist with the Eifman Ballet Theater of St. Petersburg. He is a winner of the Golden Sofit. Since joining the company, his repertoire includes Teen (*Requiem*), Teen, Prince, Joker (*Tchaikovsky*), Alexei (*Karamazovs*), Heir (*Russian Hamlet*), Partner (*Red Giselle*), Alex (*Who's Who*), Treplev (*The Seagull*) and Lensky (*Onegin*).

Nikolay Radyush (*Lensky*) was born in Minsk in 1984. In 2004, he graduated from the National Belarusian Ballet college. From 2004 to 2008, he worked at the Belarusian National Academic Ballet Theater. Since 2008 he has been a soloist with the Eifman Ballet of St. Petersburg. While with the company, he has performed Tchaikovsky (*Tchaikovsky*), Partner (*Red Giselle*), Basil (*Don Quixote*) and Lensky (*Onegin*).

Natalia Povorozniuk (*Olga*) born in Vinnitsa. In 1997, she graduated from the Perm Ballet Academy. From 1997 to 2000, she was a soloist with the Perm Ballet and Opera Theatre. Since 2000, she has been a soloist with Eifman Ballet Theater. Her repertory includes Lady (*Requiem*), Milyukova (*Tchaikovsky*), Natalie (*Russian Hamlet*), Armada, Anna (*Don Juan & Molière*), Linn (*Who's Who*), Kiti (*Anna Karenina*), Arkadya (*The Seagull*) and Olga (*Onegin*). She is the Laureate of the Arabesk Ballet Competition.

Zlata Yalinich (*Olga*) was born in Petrozavodsk. In 2008, she graduated from the Vaganova Russian Ballet Academy and joined the Eifman Ballet of St. Petersburg. Since joining the company, she has performed Kitri (*Don Quixote*), Young Lady (*Tchaikovsky*) and Olga (*Onegin*).

Sergei Volobuev (*General*) was born in Kiev. In 2004, he graduated from the Kiev choreographic academy. Since then he has been a soloist with the Eifman Ballet of St. Petersburg. While working in the theater, he has performed Don Quixote (*Don Quixote*), Ivan (*The Karamazovs*), Teacher, Chekhist (*Red Giselle*), Ghost of the Father's Heir (*Russian Hamlet*), Karenin (*Anna Karenina*) and General (*Onegin*).

Oleg Markov (*General*) was born in St. Petersburg. In 1998, he graduated from Vaganova Russian Ballet Academy, and joined the Eifman Ballet Theater of St. Petersburg. Since then, his roles include Caraboss (*Pinocchio*), Fyodor Karamazov (*The Karamazovs*), Teacher (*Red Giselle*), Ghost (*Russian Hamlet*), Comandore (*Don Juan & Molière*), Bill (*Who's Who*), Karenin (*Anna Karenina*), Trigorin (*The Seagull*) and General (*Onegin*).

Composers

Pyotr Il'yich Tchaikovsky (1840–1893) began his career as a civil servant. In 1862, he left his job and enrolled at the St. Petersburg Conservatory. He was offered the Professorship of Harmony at the newly opened Moscow Conservatory in 1866. After the success of his first piano concerto, he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877; a separation followed an attempted suicide 11 weeks later. Despite his subsequent depressions, he managed to produce his most successful opera, *Eugene Onegin* (1877–1878), his Symphony No. 4 (1877–1878) and his Violin Concerto (1878) during this period. In 1881, he gave up teaching at the conservatory, and for the next seven years was deeply involved in composition. His death from cholera in St. Petersburg, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No. 6 (*Pathétique*) in 1893.

Alexander Sitkovetsky (b. 1955) was born in Moscow into a family of prominent classical musicians. He quit violin at the age of 13, picked up an electric guitar and never looked back.

His first rock band—an underground outfit of the 1970s, the Leap Year Summer—was extremely popular in Moscow and St. Petersburg. When the band broke up in 1979, Mr. Sitkovetsky created his best known child—the rock group Autograph, which was the first and the only progressive-rock band in the country (think early Genesis and Yes). As a song-writer and guitarist, Mr. Sitkovetsky was behind all the band's best known hit songs. Autograph's first vinyl LP has sold more than six million copies, but that was just the beginning.

After a triumphal success and exhaustive touring throughout the USSR, Autograph became the first Soviet rock-group to achieve commercial success in the West, having toured more than 30 countries. On July 13, 1985, the band—the only one to represent the entire Eastern Europe—took

part in Bob Geldof's Live Aid for Africa concert, performing before more than 2.5 billion people worldwide. In 1987, the band represented the USSR in the Soviet-American concert *Our Move* with Santana, Doobie Brothers, Bonnie Raitt and James Taylor as featured artists. Autograph also performed at numerous international festivals along with John McLaughlin, Murray Head, Kenny Rogers, Tom Cochran, Glass Tiger, Ten Years After, and Southside Johnny and the Jukes. They opened for Chicago, worked closely with David Foster in Canada and Moscow, and became a winner of the Sopot-87 contest in Poland, bringing home coveted independent press and audience awards as well as the best song prize for Mr. Sitkovetsky's "The World Inside."

After two years working successfully with American manager Mary Becker, in 1989 the band signed a contract with Herb Cohen (Frank Zappa's management) in Los Angeles. Their debut album, *Tear Down the Borders* on Rhino Records, was released in 1991, and one of the most popular songs from that album, "I Need You," was recorded by Rick Springfield for the hit movie *Iron Eagle II*.

Along with promoting Autograph stateside, Mr. Sitkovetsky kept working on his solo career and released his first (and the first of its kind in the USSR) instrumental guitar album *Zello*, which became "Album of the Year" in Russia in April 1991 and again in 1992. The "Camels" video clip from that album received the top award in the annual video contest in Moscow. In January that same year, Mr. Sitkovetsky was recognized as one of the top three rock guitarists of the country, and he became the first-ever Russian musician to sign a direct publishing contract with the BMI performing rights organization in the United States.

In 1992, Mr. Sitkovetsky wrote the soundtrack for the London Weekend TV feature, simply named *Sitkovetsky*, about the complex relationship between Alexander and his cousin Dmitry (a prominent international classical violinist and conductor), both successful in their own right. The two central musical pieces of the documentary—"Tribe Bolero" and "Ruminations"—were performed by the Sitkovetskys with the New European Strings

(NEC) orchestra with Dmitry conducting and playing his cherished Strad. The Sitkovetskys and NEC concert tour in France promptly followed.

At the end of the 1990s, Alexander released his second solo album, *Empty Arena*, recorded at his Red Sunset studio in Los Angeles with the help of Darryl Johnson (the Rolling Stones' touring bass player) and Nick D'Vergilio (Spock's Beard), not to mention the best Los Angeles studio musicians. The "Tribe Bolero" track for *Empty Arena* was recorded live with Dmitry Sitkovetsky and NEC while they were in Los Angeles, during the North American tour.

Autograph reunited in summer of 2005 for a major reunion tour and a final grand anniversary concert in Moscow under the roof of Olympic Stadium, the largest closed sports arena in Europe. This historical event attracted thousands of the band's fans and was the first ever to be held in "live-surround" format in Russia. The *Autograph: 25 Years* DVD and a live CD were released soon thereafter.

Today, Alexander Sitkovetsky is working on a new Full House album at his Monte Viento Studio in Malibu, while remaining busy by collaborating with various musicians and composers in creating soundtracks for movies.

About the Artists

Staff for Eifman Ballet of St. Petersburg

<i>Artistic & General Director</i>	Boris Eifman
<i>Executive Director</i>	Olga Alymova
<i>Ballet Director</i>	Gennady Albert
<i>Managing Director</i>	Daria Kim
<i>Ballet Masters & Coaches</i>	Valentina Morozova, Yury Ananyan, Olga Kalmykova, Igor Kuzmin, Tatyana Sevastyanova, Tatyana Kuznetsova, Oleg Paradnik
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<i>Deputy Director for Development</i>	Pyotr Kastyshev
<i>Human Resources, International Relations</i>	Victoria Bykova
<i>Assistant to Artistic Director</i>	Svetlana Koschuk
<i>Head of Press Office</i>	Albina Ismailova
<i>Office Manager</i>	Natalia Levina
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<i>Assistant to Ballet Director</i>	Polina Mikhaylova
<i>Production Manager</i>	Alexey Donde
<i>Production Consultant</i>	Natalia Tsapko
<i>Associate Production Manager</i>	Vadim Shemarov
<i>Lighting Designer</i>	Yury Tomifeev
<i>Electricians</i>	Vladimir Vasilevsky, Dmitry Danilyuk, Aleksander Kryukov
<i>Sound Engineer</i>	Leonid Eremin
<i>Head Sound Engineer</i>	Denis Kurbanov
<i>Sound Board Engineers</i>	Anna Kudryashova, Elena Kurinova, Ekaterina Linke, Aleksandra Teme
<i>Film Division</i>	Nadezhda Senderikhina
<i>Carpenters</i>	Sergey Grigoryev, Dmitry Gul, Andrey Dashkov, Aleksandr Yaroslavtsev, Rustam Chistyakov
<i>Costume Designer</i>	Elvira Scheykina
<i>Wardrobe</i>	Natalya Zavadskaya, Elena Niyazova, Tatyana Smirnova
<i>Make-up Artists</i>	Natalya Karavaeva, Elena Niyazova
<i>Pianists</i>	Aleksandra Teme, Irina Tsilman, Ekaterina Linke
<i>Head Accountant</i>	Elena Oleynik
<i>Finance Group</i>	Tatyana Alexandrova, Veronica Migunova
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<i>Physicians & Therapists</i>	Aleksandr Mescherin, Natalya Samoylenko

Staff for Ardani Artists Management, Inc.

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<i>Vice-President & CFO</i>	Gina Ardani
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