

Thursday, October 1, 2015, 8pm  
Friday, October 2, 2015, 8pm  
Saturday, October 3, 2015, 2pm & 8pm  
Sunday, October 4, 2015, 3pm  
Zellerbach Hall

## The Mariinsky Ballet & Orchestra

Gavriel Heine, *Conductor*

### *The Company*

Diana Vishneva, Nadezhda Batoeva, Anastasia Matvienko, Sofia Gumerova,  
Ekaterina Chebykina, Kristina Shapran, Elena Bazhenova

Vladimir Shklyarov, Konstantin Zverev, Yury Smekalov, Filipp Stepin,  
Islom Baimuradov, Andrey Yakovlev, Soslan Kulaev, Dmitry Pukhachov

Alexandra Somova, Ekaterina Ivannikova, Tamara Gimadieva, Sofia Ivanova-Soblikova,  
Irina Prokofieva, Anastasia Zaklinskaya, Yuliana Chereshevich, Lubov Kozharskaya,  
Yulia Kobzar, Viktoria Brileva, Alisa Krasovskaya, Marina Teterina, Darina Zarubskaya,  
Olga Gromova, Margarita Frolova, Anna Tolmacheva, Anastasiya Sogrina, Yana Yaschenko,  
Maria Lebedeva, Alisa Petrenko, Elizaveta Antonova, Alisa Boyarko, Daria Ustyuzhanina,  
Alexandra Dementieva, Olga Belik, Anastasia Petushkova, Anastasia Mikheikina, Olga  
Minina, Ksenia Tagunova, Yana Tikhonova, Elena Androsova, Svetlana Ivanova, Ksenia  
Dubrovina, Ksenia Ostreikovskaya, Diana Smirnova, Renata Shakirova, Alisa Rusina,  
Ekaterina Krasnyuk, Svetlana Russkikh, Irina Tolchilshchikova

Alexey Popov, Maxim Petrov, Roman Belyakov, Vasily Tkachenko, Andrey Soloviev,  
Konstantin Ivkin, Alexander Beloborodov, Viktor Litvinenko, Andrey Arseniev,  
Alexey Atamanov, Nail Enikeev, Vitaly Amelishko, Nikita Lyaschenko, Daniil Lopatin,  
Yaroslav Baibordin, Evgeny Konovalov, Dmitry Sharapov, Vadim Belyaev, Oleg Demchenko,  
Alexey Kuzmin, Anatoly Marchenko, Kirill Leontiev, Fuad Mamedov, Boris Zhurilov,  
Fedor Murashov, Alexey Nedviga, Denis Zainetdinov, Artemiy Ibryanov

### STATE ACADEMIC MARIINSKY THEATRE

St. Petersburg, Russia

Valery Gergiev, *Artistic & General Director*  
Yury Fateev, *Acting Ballet Director*

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

*The Mariinsky Ballet & Orchestra's 2015 U.S. tour is managed by Ardani Artists Management, Inc.*

PROGRAM

*Cinderella*

Ballet in Three Acts  
(*West Coast Première*)

Act I

INTERMISSION

Act II

INTERMISSION

Act III

<i>Music</i>	Sergei Prokofiev
<i>Libretto</i>	Nikolai Volkov, after motifs from the fairytale by Charles Perrault
<i>Choreography</i>	Alexei Ratmansky (2002)
<i>Set Design</i>	Ilya Utkin and Yevgeny Monakhov (2002)
<i>Costume Design</i>	Elena Markovskaya (2002)
<i>Lighting Design</i>	Gleb Filshinsky
<i>Musical Director</i>	Valery Gergiev
<i>Conductor</i>	Gavriel Heine
<i>Coaches</i>	Elena Yevteyeva, Olga Iskanderova, Elena Vorontsova, Yuri Fateev, Viktor Baranov, Vyacheslav Khomyakov
<i>Stage Manager</i>	Denis Firsov

<i>World Première</i>	November 21, 1945, Bolshoi Theatre, Moscow
<i>Première at the Kirov Theatre</i>	April 8, 1946
<i>Première of Alexei Ratmansky's version</i>	March 2, 2002, Mariinsky Theatre

*The running time of this performance is approximately two hours and 50 minutes.*

*Major support for these performances is provided by The Bernard Osher Foundation.*

*These performances are made possible, in part, by an Anonymous Lead Patron Sponsor  
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*Cal Performances' 2015–2016 season is sponsored by Wells Fargo.*

## *Cinderella*

### ACT I

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

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

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

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

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

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

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

### ACT II

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

Prince. Unexpectedly, an unknown figure appears. The Stepmother and the Sisters do not recognize Cinderella.

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

The hall empties; the Prince and Cinderella are left alone. Cinderella, carried away by the fact that her dreams have come true, suddenly remembers about the time. The clock begins to chime midnight. Cinderella runs from the palace and, in her haste, loses one of the slippers. The Prince and the guests rush after her, but she disappears. The Prince picks up the tiny slipper—it will help him find the mysterious beauty.

### ACT III

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

Cinderella tries to part them, but the Stepmother enters and falls on her.

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

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



N. Kazima

ALEXEI RATMANSKY is famed for his gem-like ballets. The three-act *Cinderella* is one of the most monumental scores of Stalinist “grand style” ballet. Nonetheless, when the two came together, a “grand spectacle” was created. Only the court balls remind us of ballets based on fairytales and the Soviet period, vaguely reminiscent of the evening room at the National restaurant, and the Stepmother, resembling the harridans of communal flats in Zoshchenko’s stories. And, depicting the seasons, varicolored punks dart about among the guests, and the Fairy Godmother goes about as a tramp. The huge, skeletal clock created by architects Ilya Utkin and Yevgeny Monakhov gently swings

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

© The Mariinsky Theatre

*Cinderella*

N. Razina

## CAST

*(Subject to change)*

<i>Cinderella</i>	Diana Vishneva (10/1) Nadezhda Batoeva (10/2, 10/4) Anastasia Matvienko (10/3 matinee) Kristina Shapran (10/3 evening)
<i>The Prince</i>	Konstantin Zverev (10/1, 10/3 evening) Vladimir Shklyarov (10/2, 10/4) Filipp Stepin (10/3 matinee)
<i>Stepmother</i>	Anastasia Petushkova (10/1, 10/3 matinee, 10/4) Sofia Gumerova (10/2, 10/3 evening)
<i>Khudishka</i>	Margarita Frolova (10/1, 10/3 matinee, 10/4) Ekaterina Chebykina (10/2, 10/3 evening)
<i>Kubishka</i>	Yekaterina Ivannikova (10/1, 10/3 evening) Sofia Skoblikova (10/2, 10/4) Anna Tolmacheva (10/3 matinee)
<i>Fairy-Tramp</i>	Elena Bazhenova (10/1, 10/3 matinee, 10/4) Lubov Kozharskaya (10/2, 10/3 evening)

*Cinderella's Mother* Lubov Kozharskaya (10/1, 10/3 matinee, 10/4)  
Elena Bazhenova (10/2, 10/3 evening)

*Cinderella's Father* Andrey Yakovlev

*The Four Seasons*

*Summer* Alexey Popov (10/1, 10/3 matinee, 10/4)  
Boris Zhurilov (10/2, 10/3 evening)

*Spring* Vasily Tkachenko (10/1, 10/3 matinee, 10/4)  
Alexander Beloborodov (10/2, 10/3 evening)

*Summer* Alexey Popov (10/1, 10/3 matinee, 10/4)  
Boris Zhurilov (10/2, 10/3 evening)

*Autumn* Konstantin Ivkin (10/1, 10/3 matinee, 10/4)  
Alexey Nedviga (10/2, 10/3 evening)

*Winter* Andrey Soloviev (10/1, 10/3 matinee, 10/4)  
Vitaly Amelishko (10/2, 10/3 evening)

*Dance Teachers* Yury Smekalov (10/1, 10/3 matinee, 10/4)  
Viktoria Brileva (10/1, 10/3 matinee, 10/4)  
Diana Smirnova (10/2, 10/3 evening)  
Islom Baimuradov (10/2, 10/3 evening)

*Hairdressers/Searchers* Oleg Demchenko, Fedor Murashov,  
Denis Zainetdinov

*Female Dance* Diana Smirnova (10/1, 10/3 matinee, 10/4)  
Viktoria Brileva (10/2, 10/3 evening)

*Male Dance* Islom Baimuradov (10/1, 10/3 matinee, 10/4)  
Yury Smekalov (10/2, 10/3 evening)

*The Four Seasons Suite/Guests at the Ball* Artists of the Mariinsky Ballet

*Violin Soloists* Lyudmila Tchaikovskaya, Alexander Shirokov

## MARIINSKY ORCHESTRA

Valery Gergiev, *Artistic & General Director*  
Gavriel Heine, *conductor*

## FIRST VIOLIN

Lyudmila Tchaikovskaya\*  
Stanislav Izmailov  
Tatiana Garkush  
Xenia Yevtoshenko  
Alexander Shirokov\*  
Boris Vasiliev  
Anna Vinogradskaya  
Liana Zingarenko  
Michael Schaffarczyk  
Yana Yukhmanova  
Elizaveta Goldenberg

## SECOND VIOLIN

Zumrad Ilieva  
Anastasia Lukirskaya  
Alexander Bulov  
Dmitry Neklyudov  
Elena Shirokova  
Olga Sayenko  
Tatiana Lazarova

## VIOLA

Vladimir Litvinov  
Yevgeny Barsov  
Viktor Zakharov  
Andrei Petushkov  
Olga Klyueva  
Dmitry Starikov  
Alexei Titov

## CELLO

Dmitry Ponomarenko  
Daniil Bryskin  
Kirill Yevtushenko  
Natalia Baikova  
Dmitry Kirillov  
Tatiana Kozhevnikova

## DOUBLE BASS

Vladimir Shostak  
Dmitry Popov  
Alexander Belokon  
Sergei Trafimovich

## OBOE

Pavel Kundyanok  
Pavel Terentiev  
Viktor Ukhlin

## FLUTE

Denis Lupachev  
Ekaterina Rostovskaya  
Aglaya Schuplyakova

## CLARINET

Vadim Bondarenko  
Vasily Zhuchenko  
Vitaly Komissarov

## BASSOON

Arseny Makarov  
Miroslav Romanchak  
Maxim Karpinsky

## HORN

Igor Prokofiev  
Alexei Pozin  
Alexei Tses  
Nikita Vzyatishev

## TRUMPET

Gennady Nikonov  
Vasily Kan  
Alekssei Nikoforov

## TROMBONE

Andrei Smirnov  
Fedor Arkhipov  
Vladimir Polevin

## TUBA

Yevgeny Borodavko

## PERCUSSION

Arseny Shuplyakov  
Alexander Novikov  
Yury Alekseev  
Nikolay Khotin  
Daniil Ivanov

## HARP

Elena Klass

## PIANO

Olga Okhromenko

## CARPENTER

Alexander Pyshkin

\* *soloist*



**T**HE MARIINSKY BALLET is closely linked with the entire history of the development of Russian choreographic art which began more than two and a half centuries ago. An important role in the establishment and evolution of Russian ballet was played by foreign dance masters. At the end of the 18th century, Franz Hilverding, Gasparo Angiolini, Giuseppe Canziani, and Charles Le Picq were all working in St. Petersburg. As far back as the 1790s, however, the first Russian ballet teacher, Ivan Valberkh, came to the fore. The main sphere of his activities was in a small mime ballet company. He sought to make his productions rich in subject matter and to create recognizable, lifelike images.

Ballet *divertissements*, reflecting his response to the events of the Napoleonic War, occupied a special place in his work. The history of St. Petersburg ballet in the 19th century was associated with the activities of Charles Didelot, Jules Perrot, and Arthur Saint-Léon. In 1869, the position of principal ballet master was entrusted to Marius Petipa, who markedly raised the professional standards of the company. The peak accomplishments of this famous choreographer were ballets staged in the period of his collaboration with the composers

Pyotr Il'yich Tchaikovsky and Aleksandr Glazunov: *The Sleeping Beauty*, *Swan Lake*, and *Raymonda*. The talents of many generations of ballerinas have been revealed in these works, from Yekaterina Vyazem, Marina Semenova, and Galina Ulanova to younger dancers who are just starting their careers at the Mariinsky Theatre. At the turn of the 20th century, the Mariinsky Ballet produced such great dancers as Anna Pavlova, Mathilde Kschessinska, Tamara Karsavina, Olga Preobrazhenskaya, Olga Spesivtseva, Vaslav Nijinsky, and Nikolai and Sergei Legat. Many of them brought glory to Russian ballet during the legendary *Saisons russes* in Paris, which brought the pioneering works of Mikhail Fokine to Europe. The first years following the Russian Revolution ushered in difficult times for the Mariinsky Theatre. Almost all of its leading artists abandoned the company. Nevertheless, the classical repertoire was retained during this period. In 1922 when Fyodor Lopukhov, a daring innovator and a brilliant connoisseur of the past, became head of the company, its repertoire was enriched with new productions, in particular ballets dealing with contemporary life. Galina Ulanova, Alexei Yermolayev, Marina Semenova, and Vakhtang Chabukiani all



danced at the Mariinsky Theatre during that period.

Ballet in the 1930s was largely influenced by dramatic theater, and this was reflected in such productions as Rostislav Zakharov's *The Fountain of Bakhchisarai*, Vakh tang Chabukiani's *The Heart of the Hills*, and Leonid Lavrovsky's *Romeo and Juliet*.

The 1960s saw the staging of *Spartacus* and *Choreographic Miniatures* by Leonid Yakobson, as well as productions of *The Stone Flower* and *The Legend of Love* by Yuri Grigorovich and *The Coast of Hope* and *The Leningrad Symphony* by Igor Belsky—ballets which revived the traditions of symphonic dances. The success of these productions would obviously have been impossible without superb performers. From the 1950s to the 1970s, the company's dancers included Irina Kolpakova, Natalia Makarova, Alla Osipenko, Irina Gensler, Alla Sizova, Rudolf Nureyev, Mikhail Baryshnikov, Valery Panov, and Yuri Soloviev.

*La Sylphide* and *Napoli* by August Bournonville appeared in the repertoire toward the end of the 1970s, as did fragments of old choreography by Perrot, Saint-Léon, and Coralli. Roland Petit and Maurice Béjart came to work with the company for some time.

The present-day repertoire of the Mariinsky Ballet includes, along with Petipa's legacy—*Swan Lake*, *Raymonda*, *Le Corsaire*, *La Bayadère*, and *The Sleeping Beauty*—ballets staged by Michel Fokine, George Balanchine, Frederic Ashton, William Forsythe, Alexei Ratmanský, Angelin Preljocaj, and Wayne McGregor.

Since 2001, the Mariinsky Theatre has hosted the annual Mariinsky International Ballet Festival, its participants the greatest soloists from leading ballet companies from all over the globe.

The **Mariinsky Orchestra** is one of the oldest musical ensembles in Russia. It can trace its history back to the early 18th century and the development of the Court Instrumental Kapella. In the 19th century, an extremely important role in the emergence of the

Mariinsky Orchestra was played by Eduard Napravnik, who directed it for over half a century. The excellence of the orchestra was recognized on numerous occasions by the world-class musicians who conducted it, among them Berlioz, Wagner, von Bülow, Tchaikovsky, Mahler, Nikisch, and Rachmaninoff. In Soviet times, the ensemble's illustrious traditions were continued by conductors such as Vladimir Dranishnikov, Ariy Pazovsky, Yevgeny Mravinsky, Konstantin Simeonov, and Yuri Temirkanov.

The orchestra has had the honor of being the first to perform many operas and ballets by Tchaikovsky, operas by Glinka, Mussorgsky, and Rimsky-Korsakov, and ballets by Shostakovich, Khachaturian, and Asafiev.

Since 1988, the orchestra has been directed by Valery Gergiev, a musician of the highest order and an outstanding figure in the music world. Mr. Gergiev's arrival at the helm ushered in a new era of rapid expansion of the orchestra's repertoire, which today includes every symphony by Beethoven, Mahler, Prokofiev, and Shostakovich; Requiems by Mozart, Berlioz, Verdi, Brahms, and Tishchenko; and various works by such composers as Stravinsky, Messiaen, Dutilleux, Henze, Shchedrin, Gubaidulina, Kancheli, and Karetnikov. The orchestra performs programs of symphony music at prestigious concert venues throughout the world.



Valery Gergiev has been Artistic and General Director of the Mariinsky Theatre since 1996. Following his tenure as Principal Conductor of the London Symphony Orchestra for nearly a decade, he will open his first season with the Munich Philharmonic in September 2015. He is also Principal Conductor of the World Orchestra for Peace.

Mr. Gergiev is the founder of many festivals, not only in St. Petersburg, such as the

## ABOUT THE ARTISTS

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Stars of the White Nights festival, the Mariinsky Ballet Festival, and the Mariinsky Piano Festival, but also the Moscow Easter Festival, the Mikkeli Festival (Finland), and the Gergiev Festival (the Netherlands), to name just a few.

Under his direction, the Mariinsky Theatre's opera and ballet repertoires have become richer and more diverse, now including a broad range of works from 18th- to 20th-century classics as well as music by contemporary composers.

Thanks to Mr. Gergiev's initiative and driving force, 2006 saw the opening of the Concert Hall, which, with its unique stage as well as orchestra pit, provides numerous possibilities for orchestra and staged performances. Renowned for its excellent acoustics, the Concert Hall has become the main venue for the recordings of the Mariinsky label, founded by Mr. Gergiev in 2009. To date, the label has released more than 25 recordings that received lavish praise from press and public alike, winning many awards.

The new stage of the Mariinsky Theatre (also referred to as Mariinsky II) was inaugurated in May 2013. Since then, over 100 performances, concerts, and lectures are presented monthly on the three stages and four chamber music halls of the Mariinsky complex.

Mr. Gergiev has put great effort into enhancing music education, not only by increasing music programs for young audiences, but also by furthering young people's active participation; one example was the creation of the Children's Chorus of Russia, founded in 2014.

Mr. Gergiev conducts at leading opera houses and with orchestras all over the world. His numerous awards and prizes include prestigious government decorations from Russia, Germany, Italy, France, Japan, the Netherlands, and Poland. He is Co-Chairman of the Organizational Committee of the International Tchaikovsky Competition and Chairman of the All-Russian Choral Society.



**Yury Fateev** (*Acting Director*), born in St. Petersburg, is an Honored Artist of Russia (2010). He 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*.

In 1996, Mr. Fateev became a coach with the Mariinsky Ballet, and in this post he worked on Mariinsky Theatre première performances of ballets by George Balanchine, Roland Petit, 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, and has taught at the Swedish Royal Ballet, Pacific Northwest Ballet, and the Royal Danish Ballet, where he staged a production of highlights from *Le Corsaire*. He was involved in the Kings of Dance project in Russia and the United States as well as the Stiefel and Stars project in the United States, where he staged highlights from classical ballets.

Since 2008, Mr. Fateev has been Acting Director of the Mariinsky Ballet.



One of the most exciting conducting talents of his generation, **Gavriel Heine** (*conductor*) is currently a resident conductor at the Mariinsky Theatre in St. Petersburg, Russia and Music Director of

Northern Lights Festival Opera in Minnesota.

Born in the United States and educated in Moscow and St. Petersburg, Mr. Heine was one of Ilya Musin's last pupils at the

St. Petersburg Conservatory and follows a long line of conductors who were deeply influenced by the legendary pedagogue. In 2007, Valery Gergiev invited Mr. Heine to make his début at the Mariinsky Theatre, resulting in his appointment to the conducting roster. He since led over 300 performances at the Mariinsky, including the première and all subsequent performances of Robert Carsen's production of *My Fair Lady*, a co-production with the Théâtre du Châtelet, Paris.

He conducted on the most recent Mariinsky Ballet tours to the United States and the United Kingdom, leading performances of *Swan Lake* at the Brooklyn Academy of Music, *The Rite of Spring* at the Kennedy Center, and *Apollo* and *A Midsummer Night's Dream* at Covent Garden. He also led the Mariinsky Orchestra in concert at the Gergiev Festival in Mikkeli, Finland, and made his Bolshoi Theatre début conducting the Mariinsky's production of *Bluebeard's Castle* during the Golden Mask Festival in Moscow.

Mr. Heine is co-creator and conductor of the Mariinsky's first subscription series for young people—the very popular Academy of Young Theatre-Goers—where he created and conducted special versions of *The Tale of Tsar Saltan*, *Love for Three Oranges*, and Wagner's *Ring* for younger audiences. He served as Artistic Coordinator and Assistant Conductor of the Mariinsky's New Horizons Festival of Contemporary Music, conducting works by Pierre Boulez, Henri Dutilleux, György Kurtág, Rodion Shchedrin, Vladimir Tarnopolsky, and Boris Tishchenko.

Mr. Heine is a graduate of the Moscow Conservatory, and he studied conducting with Mr. Musin and Leonid Korchmar at the St. Petersburg Conservatory. He has a master's degree in conducting from Indiana University, where he studied with Imre Palló, Thomas Baldner, and David Effron. He was chosen by the League of American Orchestras as one of six rising conductors to lead the Jacksonville Symphony at the 2013 Bruno Walter National Conductor Preview in Jacksonville, Florida.

Notable recent events include performances with the Tatarstan National Symphony Orchestra in Kazan, Russia, and a new production of *The Merry Widow* in July 2015 with Northern Lights Festival Opera. Upcoming events include a début with the Georgian Philharmonic Orchestra (Tbilisi), leading the opening and closing performances of the XXIII Stars of the White Nights Festival at the Mariinsky Theatre (*Swan Lake* and *The Nutcracker*, respectively), and conducting *Raymonda* and *Cinderella* on the Mariinsky Ballet and Orchestra's fall 2015 tour to the United States.

## SOLOISTS



**Diana Vishneva** (*Cinderella*), is prima ballerina of the Mariinsky Theatre, which she joined in 1995 after graduating from the Vaganova Academy of Russian Ballet. She was prima ballerina of American Ballet Theatre since 2005. She performs both classical and contemporary repertoires and appears at the world's leading ballet theaters, among them the Teatro alla Scala, the Opéra de Paris, and the Berliner Staatsoper. In the 2010–2011 season, she performed works with the companies of Édouard Lock and Martha Graham. In 2008, together with Ardani Artists Management and the Orange County Performing Arts Center, she presented the program *Diana Vishneva: Beauty in Motion*. In 2011, she presented the project *Diana Vishneva: Dialogues*, run with support from the Mariinsky Theatre, the Diana Vishneva Foundation, and Ardani Artists. In 2013, she premièred *Diana Vishneva: On the Edge*. Her repertoire includes ballets by Marius Petipa, Michel Fokine, George Balanchine, Leonid Lavrovsky, Kenneth MacMillan, Martha Graham, Alberto Alonso, Roland Petit, John Neumeier, Alexei Ratmansky, Angelin Preljocaj, and William Forsythe.

## ABOUT THE ARTISTS

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Ms. Vishneva is a recipient of the State Prize of Russia (2000), a prize-winner at the Prix de Lausanne International Ballet Competition (1994), and recipient of the Benois de la Danse (1995), Golden Sofit (1996), BALTIKA (1998), Golden Mask (2001, 2009, and 2013), Dancer of the Europe (2002), and *Ballet* magazine (2003) prizes.

She was named a People's Artist of Russia in 2007.



**Nadezhda Batoeva** (*Cinderella*) was born in Neryungri, Russia, graduated from the Vaganova Academy of Russian Ballet in 2009, and joined the Mariinsky Ballet the same year.

Her repertoire includes *Don Quixote* (Kitri); *Le Corsaire* (Gulnare); *The Sleeping Beauty* (Princess Florine, the White Cat); *Giselle* (Classical Duet); *Swan Lake* (Friends of the Prince); *La Bayadère* ("Manu" Dance, Indian Dance, Trio of Shades); Michel Folkiné's *Shéhérazade* (Zobeide), *Chopiniana*, and *Le Carnaval* (Columbine); Leonid Jakobson's *Spartacus* (Etruscans) and *Shurale* (Fiery Witch); George Balanchine's *Jewels* (*Rubies*), *Apollo* (Polyhymnia), and *Symphony in C* (I. *Allegro vivo*, III. *Allegro vivace*); Alexei Ratmansky's *Cinderella* (*Cinderella*), *Anna Karenina* (Kitty), and *Concerto DSCH*; William Forsythe's *In the Middle, Somewhat Elevated*; and *Infra* by Wayne McGregor.

Ms. Batoeva is a recipient of the Hope of Russia prize (2008).



**Anastasia Matvienko** (*Cinderella*) was born in Sevastopol, Ukraine, and graduated from the Kiev State School of Dance. In 2001, she became a soloist with the National Opera of Ukraine. From 2007 to

2009, she was a prima ballerina with the Mikhailovsky Theatre in St. Petersburg. In 2009, she joined the Mariinsky Theatre, where she performs both classical and contemporary repertoires, including *Giselle* (*Giselle*); *La Bayadère* (*Nikia*, *Gamzatti*); *The Sleeping Beauty* (*Aurora*); *Swan Lake* (*Odette-Odile*); *Raymonda* (*Raymonda*); *Don Quixote* (*Kitri*); Michel Fokine's *Chopiniana*; George Balanchine's *Symphony in C*, *Scotch Symphony*, *Serenade*, *Apollo* (*Terpsichore*), *Jewels* (*Rubies*), and *A Midsummer Night's Dream* (*Hippolyta*); Leonid Lavrovsky's *Romeo and Juliet* (*Juliet*); Alexei Ratmansky's ballets *The Little Humpbacked Horse* (*Tsar Maiden*) and *Cinderella* (*Cinderella*); and ballets by Jerome Robbins, Benjamin Millepied, and Wayne McGregor.

Ms. Matvienko was a prize-winner at the Serge Lifar International Competition (Kiev, 2002) and the International Ballet and Choreography Competition (Moscow, 2005). She received a prize and the press jury award at the International Ballet Competition in Varna (2004) and won the Dance Open International Ballet Prize (2011).



**Kristina Shapran** (*Cinderella*) graduated from the Vaganova Academy of Russian Ballet in 2011 and was engaged as a soloist at the Stanislavsky and Nemirovich-Danchenko Music Theatre in Moscow. Her repertoire there included *Giselle* (*Giselle*), *Don Quixote* (*Queen of the Dryads*), *La Bayadère* (*Nikia*), *La Sylphide* (*Sylph*), and *Coppelia* (*Swanilda*) by Roland Petit. In 2014, she was a prima ballerina of the Mikhailovsky Theatre, where her repertoire included *Giselle* (*Giselle*), *La Bayadère* (*Nikia*), *Le Corsaire* (*Medora*), and some ballets by Nacho Duato. She joined the Mariinsky Ballet in 2014.

Ms. Shapran's repertoire includes *Giselle* (*Giselle*); *Le Corsaire* (*Medora*); *The Sleeping Beauty* (*Lilac Fairy*); George Balanchine's

*Apollo* (Terpsichore), and *Jewels* (*Diamonds*); *The Legend of Love* (Shirin) by Yuri Grigorovich; Angelin Preljocaj's *Le Parc*; Alexei Ratmansky's *Cinderella* (*Cinderella*); and *Adagio Hammerklavier* by Hans van Manen.



**Vladimir Shklyarov** (*The Prince*) was born in St. Petersburg and graduated from the Vaganova Academy of Russian Ballet in 2003. He joined the Mariinsky Ballet the same year and has been a principal dancer since 2011.

He performs lead roles in all of the theater's classical ballet repertoire—*La Sylphide* (James), *Giselle* (Count Albrecht), *Le Corsaire* (Ali), *La Bayadère* (Solor), *The Sleeping Beauty* (Prince Désiré), *Swan Lake* (Prince Siegfried), *Raymonda* (Jean de Brienne), *Don Quixote* (Basilio)—as well as in ballets by George Balanchine, Harald Lander, Frederic Ashton, Hans van Manen, William Forsythe, Wayne McGregor, and Alexei Ratmansky. He was the first performer of the roles of Zéphyr (reconstruction of Marius Petipa's ballet *Le Réveil de Flore*, 2007) and Harlequin (reconstruction of Michel Fokine's ballet *Le Carnaval*, 2008). In 2012, at the Bolshoi Theatre, he performed the role of Prince Siegfried in *Swan Lake*. In 2014 he made his début with American Ballet Theatre (ABT) as Solor in *La Bayadère*, and in 2015 he performed the role of Count Albrecht in *Giselle* with ABT.

Mr. Shklyarov was a prize-winner in the Vaganova-Prix International Competition (St. Petersburg, 2002) and the International Ballet and Choreography Competition (Moscow, 2009). He holds *Ballet* magazine's "Soul of Dance" prize (2008), the Leonid Massine International Prize (Positano, Italy, 2008), the Zegna-Mariinsky New Talent

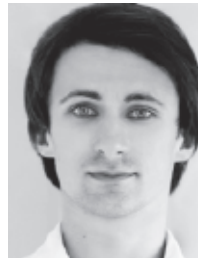
Award (London, 2008), and the *Dance Open* international ballet prize in the category "Mr. Virtuoso" (2014).



**Konstantin Zverev** (*The Prince*) joined the Mariinsky Ballet in 2005 after graduating from the Vaganova Academy of Russian Ballet. His repertoire includes roles in *Giselle* (Count Albrecht, Hans):

*Swan Lake* (Prince Siegfried, von Rothbart); *Don Quixote* (Basilio and Espada); *Raymonda* (Abderakhman); *Le Réveil de Flore* (Apollo); Balanchine's *Theme and Variations*, *Jewels* (*Diamonds*, *Emeralds*), *La Valse*, and *A Midsummer Night's Dream* (Oberon, Pas de deux from Act II); Leonid Yakobson's *Shurale* (Shurale); Leonid Lavrovsky's *Romeo and Juliet* (Romeo, Paris); Alexei Ratmansky's *Anna Karenina* (Count Vronsky), *Cinderella* (the Prince), and *Concerto DSCH*; Alberto Alonso's *Carmen-Suite* (José, Torero); *In the Middle*, *Somewhat Elevated* by William Forsythe; and ballets by Jerome Robbins, Harald Lander, and Angelin Preljocaj.

Mr. Zverev was a prize-winner at the International Ballet Competition in Seoul (2009).



**Filipp Stepin** (*The Prince*) was born in St. Petersburg and graduated from the Vaganova Academy of Russian Ballet in 2005. He joined the Mariinsky Ballet the same year and has

been a soloist since 2009.

His repertoire includes a vast range of roles in classical ballets: *Don Quixote* (Basilio), *Le Corsaire* (Ali, Lankedem), *The Sleeping Beauty* (Prince Désiré), *La Sylphide*

## ABOUT THE ARTISTS

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(James), *Giselle* (Count Albrecht, Classical Duet), *La Bayadère* (Idol), Leonid Lavrovsky's *Romeo and Juliet* (Romeo), William Forsythe's *Steptext* and *In the Middle, Somewhat Elevated*, and ballets by Michel Fokine, Leonid

Yakobson, George Balanchine, Frederic Ashton, Alexei Ratmansky, Benjamin Millepied, and Wayne McGregor.

*Photos of Batoeva, Fateev, Matvienko, and Shklyarov by O. Zotov; photos of Shapran and Zverev by S. Avvakum.*

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*Yury Fateev, Acting Director of the Ballet*

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<i>Electricians</i>	Vladimir Zamaraev, Ivan Bodrov
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<i>Mechanic</i>	Alexey Golynchik
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<i>Men's Make-up</i>	Natalia Borisova, Vladimir Mikhaylov

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