

Thursday, April 6, 2006, 8pm  
 Friday, April 7, 2006, 8pm  
 Saturday, April 8, 2006, 8pm  
 Sunday, April 9, 2006, 3pm  
 Zellerbach Hall

Tchaikovsky Perm  
 Ballet & Orchestra  
*Swan Lake*

A Ballet in Three Acts

*Music by Pyotr Ilyich Tchaikovsky*



*Production conceived and directed by Natalia Makarova*

George Isaakyan, *Artistic Director of the Theatre*  
 Natalia Akhmarova, *Artistic Director of the Ballet*  
 Valery Platonov, *Principal Conductor*  
 Robert Cole, *Principal Guest Conductor*

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*Production conceived and directed by Natalia Makarova*

*Music* Pyotr Ilyich Tchaikovsky

*Choreography* Natalia Makarova (after Marius Petipa and  
 Lev Ivanov)

*Artistic Director of the Theatre* George Isaakyan

*Artistic Director of the Ballet* Natalia Akhmarova

*Principal Conductor* Valery Platonov

*Principal Guest Conductor* Robert Cole

*Additional Choreography* Sir Frederick Ashton

*Set Design* Peter Farmer

*Costume Design* Galina Solovyeva

*Production Coordinator* Dina Makaroff

*Production Assistant* Olga Evreinoff

*Lighting* Sergei Martynov

*Ballet Coaches*

Rimma Shlyamova, Valentina Baikova, Olga Lukina, Olga Salimbaeva

*Ballet Manager* Vitaly Dubrovin

*Odette/Odile* Elena Kulagina (April 8)  
Natalia Moiseeva (April 6, 7, 9)

*Prince Siegfried* Sergei Mershin (April 6, 7, 9)  
Alexey Tyukov (April 8)

*Benno* Sergei Mershin (April 8)  
Alexey Tyukov (April 6, 7, 9)

*Rothbart* Igor Soloviev

*The Queen Mother* Galina Dubrovina

*Master of Ceremonies* Vitaly Dubrovin

*Pas de Trois*

Yara Araptanova, Natalia Makina, Alexey Tyukov (April 6, 7, 9)  
Ekaterina Guschina, Irina Rybkina, Sergei Mershin (April 8)

*Four Cygnets*

Victoria Ananyan, Elena Levina, Irina Rybkina, Ekaterina Tarasova

*Three Big Swans*

Yara Araptanova, Ekaterina Guschina, Yulia Manjeles

*Spanish Dance*

Tatiana Kolchanova, Elena Kulichkova, Artem Pozdeev, Arthur Shesterikov

*Hungarian Dance*

Maria Gorbunova, Elena Khamzina, Anastasia Kostyuk, Alexei Lysenko, Ekaterina Mosienko,  
Konstantin Olyunin, Anna Poistogova, Ilya Shitov, Roman Tarkhanov, Maksim Temnikov

*Neapolitan Dance*

Victoria Ananyan, Ivan Poroshin, Albina Rangulova, Daria Sosnina,  
Roman Tarkhanov, Nadezhda Vasilkova, Svetlana Zakhlebina

*Mazurka*

Elena Levina, Lyudmila Manjeles, Irina Markova, Elena Morozova,  
Andrei Popov, Evgeny Rogov, Igor Starovalov, Mikhail Timashev

*Brides*

Yara Araptanova, Ekaterina Guschina, Natalia Makina,  
Yulia Manjeles, Irina Rybkina, Ekaterina Tarasova

*Knights*

Evgeny Konobeev, Vitaly Poleshchuk, Igor Starovatov, Alexandr Volkov

*Sarabande*

Ksenia Barbashova, Konstantin Bolshukhin, Tatyana Bolshukhina, Vladimir Dorofeev,  
Yulia Gogoleva, Elena Khamzina, Elena Kobeleva, Evgeny Konobeev, Sergei Kreker,  
Daria Levenkova, Nikolai Mityashin, Ekaterina Panchenko, Oleg Posokhin



**Act 1**

It is the eve of Prince Siegfried's coming-of-age party. His companions, led by Benno, are preparing their own celebration for him. The Prince arrives and is soon enjoying himself with his friends. The festivities are unexpectedly interrupted by the arrival of the Queen Mother. She takes her son aside, insisting that the time has now come when he must assume the responsibilities of the kingdom. She presents him with the emblem that is the symbol of his kingship. As King, one of the first matters he must consider is that of his marriage. Siegfried pleads with her, but the Queen reminds him that he is obligated to choose a fiancée at the ball. His mother's words weigh heavily on his soul. He is saddened that he will lose his freedom and that he has not yet met someone who would touch his heart.

As twilight sets in, the Prince remains preoccupied with his thoughts. Benno sees a flight of swans and urges Siegfried to go hunting in hope that the diversion will dispel his melancholic mood. Siegfried goes off into the woods and Benno follows, but their paths diverge.

Wandering alone deep in the forest, Siegfried discovers a mysterious moonlit lake. Unbeknownst to him, this is the domain of the evil Sorcerer who has cast a spell on young maidens, turning them into swans. Siegfried prepares to shoot as he sees a swan gliding across the lake. To his astonishment, when the swan reaches the shore she is suddenly transformed. Her beauty overwhelms the Prince. She is Odette, Queen of the Swans, who has been enchanted by the evil Sorcerer. Although

frightened, Odette tells the Prince the story of her plight. The spell that keeps them swans by day and maidens at night can only be broken if a man who has never loved before swears eternal fidelity to her. From the moment of their meeting, Siegfried knows that he was right to believe in the existence of a perfect love. Never before has he given his heart to anyone, but without hesitation he offers it to Odette. As dawn approaches, the Sorcerer exerts his power, and Odette is forced away from Siegfried's arms. Siegfried realizes his fate is now entwined with hers.

**Act 2**

The guests are arriving for the formal ball to celebrate Prince Siegfried's coming of age. The Queen Mother enters and is disturbed to find that Siegfried is not there. Soon, he arrives, but he is preoccupied by his thoughts. Three Knights present the prospective fiancées to the court. Courteously, Siegfried dances with each of them, but his heart is now pledged to Odette and, despite his mother's insistence, he refuses to choose.

Suddenly, an unknown Knight appears, the evil Sorcerer in disguise, accompanied by the ravishing and devious Odile. Siegfried is mesmerized by her striking resemblance to his beloved Odette. Odile enchants and beguiles him. Any doubts that Siegfried may have about Odile's identity are dispensed with. Siegfried becomes convinced that she is Odette and declares that he has chosen her to be his bride. The Knight intervenes, demanding that Prince Siegfried swear an oath of fidelity to Odile. He willingly does so. Before the Prince's eyes, a vision of the inconsolable Odette appears. He realizes that he has been deceived. Triumphant, the evil Sorcerer and Odile disappear. Grief-stricken, Siegfried runs to the lakeside.

**Act 3**

Nighttime. A deep sadness has descended on the lake of swans. They are now doomed by the spell to remain swans forever. Rushing through the frightening storm created by the evil Sorcerer, Siegfried searches for Odette to beg her forgiveness. Odette forgives him, but she knows that nothing can be changed. Death is their only salvation. The waves of the lake unite the lovers forever. The power of the evil Sorcerer is destroyed.

In a vision, Odette and Siegfried approach an ideal and eternal love.



*Swan Lake* by Pyotr Ilyich Tchaikovsky is a masterpiece of world classical choreography. Of all ballets, it is the best known and most popular.

Its secret is not only in the perfection of the great composer's music, but also in that extraordinarily deep, poetic thought which it inspires and powerfully expresses. It is in the psychological essence of the ballet with its complex heroes' characters, whose fate we are following with great interest.

Tchaikovsky's great ballet was first staged at the Bolshoi Theatre in 1877. Those interested in the history of ballet will know that the premiere failed, and that its failure was not very surprising, as the talented composer had left most of the ballet traditions of his time far behind. In fact, the great work became worthy of its stage life only after its creator's death, symbolizing the contradictions in Russian art at that time.

*Swan Lake* was first staged at the Perm Theatre in 1931. Having been re-staged there more than 10 times, it has become a highlight of the theatre's repertoire. It is therefore not by chance that the Perm Ballet performed *Swan Lake* at the Bregenz Festival in Austria 20 years ago to inaugurate the Company's first Western tour.

At different periods of its existence, the ballet *Swan Lake* has been presented to the audience as a fairytale or a fantastic poem, a realistic novel or

a philosophical parable. But in all these versions it remained a drama, purely lyrical and spiritual, exciting us as a real event.

It is this classical version of the undying ballet that has come to us, telling of an eternal story of love, of delusions and hopes, of a belief into human beauty, which holds out against falsehood and evil.

The Perm Ballet's present, fully staged production of *Swan Lake* is choreographed and directed by Natalia Makarova, the superstar of the legendary Kirov Ballet and renowned companies of the West, who for many years thrilled the world as the preeminent Odette/Odile. Now she has given Perm her own version of Tchaikovsky's tale of immortal love.

*Note: When Natalia Makarova staged her production of Swan Lake for the London Festival Ballet in 1988, Sir Frederick Ashton was by her side. He was present during Ms. Makarova's rehearsals of the Final Act, giving her an entirely free hand to use his choreography as she thought fit and to make emendations that seemed necessary for her conception of the ballet. He trusted her fully and was happy with the changes that she made. In Ms. Makarova's current production, Ashton's choreography includes the Waltz in Act 1, Scene 1, and a portion of the Final Act.*

Pyotr Ilyich Tchaikovsky was born in May 1840, in the town of Kamsko-Votkinsk in central Russia. After working for a time as a clerk in the Ministry of Justice, he began full-time musical study at the age of 23, when the great pianist Anton Rubenstein established a local conservatory. Two years later, he became a teacher of harmony at a new conservatory in Moscow, a position he held for 13 years.

By 1876, he had attained eminence as the composer of a variety of beautiful music. During this period, despite being psychologically unsuited for it, he married a former conservatory student named Antonina Miliukova, a neurotic girl who is said to have forced Tchaikovsky into the union by threatening suicide if he refused her. So desperate was the young composer to extricate himself from the "rash act" (his brother Modest's term for the alliance) that, after a few weeks of marriage, he attempted to contract a fatal case of pneumonia by standing for several hours in the frigid Moscow River. Instead, he suffered a nervous breakdown and another brother, Anatol, took him to Switzerland to recover.

Meanwhile, a more welcome influence entered Tchaikovsky's life. Nadejda von Meck was a middle-aged, wealthy widow with as burning a passion for the composer's music as the unfortunate Antonina had for the man himself. In 1877, the generous, if eccentric Mme. von Meck bestowed 6,000 roubles a year on Tchaikovsky, enabling him to leave the conservatory and devote all of his time to composition.

Tchaikovsky insisted on one condition, however: they must never meet, but communicate by correspondence only. His patroness readily assented, and it was an agreement they kept for 14 years.

The period of subsidy by Mme. von Meck was abundantly productive for Tchaikovsky. Among many other works, he completed the ballet *Sleeping Beauty* and the opera *Eugene Onegin*, his fourth and fifth symphonies and *The Nutcracker*. In St. Petersburg in 1893, Tchaikovsky finished his sixth symphony, the *Pathétique*, during a period of almost un-

breakable psychological depression. Ten days after conducting the first performance of the new work, he drank—perhaps not accidentally—a glass of contaminated river water and died of cholera on November 6, 1893.

Natalia Makarova (*choreographer*) began her career in her native Leningrad, entering the Vaganova School at the age of 13, where she was placed in a special experimental class condensing the nine-year program into six. After graduating, she joined the Kirov Ballet, rapidly rising to the rank of Ballerina. She came to international prominence when she danced *Giselle*, which became one of her signature roles, with the Kirov in London. She won the Gold Medal in Varna in 1965.

On September 4, 1970, while on tour in London with the Kirov Ballet, Ms. Makarova requested asylum in Britain. Soon thereafter, she began her career with American Ballet Theatre, making her debut with the company in *Giselle*. She danced American Ballet Theatre's vast repertory, working extensively with Antony Tudor (*Dark Elegies*, *Lilac Garden*, *Pillar of Fire*, *Romeo and Juliet*), George Balanchine (*Theme and Variations*, *Apollo*), Jerome Robbins and Glen Tetley.

Ms. Makarova's association with the Royal Ballet began in 1972; her repertoire with that company includes *Swan Lake*, *Giselle*, *The Sleeping Beauty*, *Manon*, *Song of the Earth*, *A Month in the Country*, *Concerto*, *Dances at a Gathering*, *Serenade*, *Les Biches* and Kenneth MacMillan's *Romeo and Juliet*.

Ms. Makarova has appeared as guest artist with major ballet companies worldwide. Her repertoire includes *Onegin* (for which she won the Evening Standard Award in 1985); *La Bayadère*; *The Firebird*; *Don Quixote*; *Coppélia*; *La Fille Mal Gardée*; *Notre Dame de Paris*; *Carmen*; *Proust*; *Le Jeune Homme et la Mort*; John Cranko's *Romeo and Juliet*; *Raymonda*; and *La Sylphide*. Among the ballets and *pas de deux* created especially for Makarova are Robbins's *Other Dances*; Sir Frederick Ashton's *Le Rossignol*; a MacMillan *Pas de Deux*; Neumeier's *Epilogue*; Tetley's

*Contradance*; Petit's *Blue Angel*; Bejart's *Mephisto*; and Gaad's *Miraculous Mandarin*.

In 1980, Ms. Makarova staged the first full-length production of *La Bayadère* for American Ballet Theatre, making it the first company in the West to perform the work. Her production of *La Bayadère* is now in the repertoire of companies around the world, including the Royal Ballet; La Scala Ballet; Teatro Colón in Buenos Aires; Neumeier's Hamburg Ballet; and the Australian Ballet. Ms. Makarova has also staged *Giselle* for the Royal Swedish Ballet. Among her other productions are *Paquita* for American Ballet Theatre, National Ballet of Canada, the Korean Ballet and San Francisco Ballet; *The Sleeping Beauty* for the Royal Ballet; and *Swan Lake* for London Festival Ballet, Teatro Municipal in Rio de Janeiro and, in 2005, for the Perm Ballet.

Her television work includes the four-part *Ballerina* series, which she wrote and presented for the BBC; *Assoluta* and *The Leningrad Legend* (BBC); *In a Class of Her Own* (Channel 4); and *Natasha* (Thames Television). She has also been filmed performing in *Swan Lake*, *Giselle*, *Romeo and Juliet* and *La Bayadère*. Ms. Makarova wrote and presented the BBC documentary *St. Petersburg to Tashkent* for the *Great Railway Journeys* series.

Ms. Makarova's *A Dance Autobiography* was published by Knopf in 1979. In 1991, she recorded narrations of *The Snow Queen*, *Prince Ivan and the Frog Princess* and *The Firebird* for Delos Records, each of which received the American Library Association Award. She has also received the Dance Magazine Award for her distinguished career.

She made her Broadway musical comedy debut in *On Your Toes*, winning numerous awards, including the Tony Award as Best Actress in a Musical, the Drama Desk Award, Outer Critics Circle Award, Theatre World Award, Astaire Award and the Stanislavsky Award. In 1984, she starred in the West End production of *On Your Toes*, for which she won the Laurence Olivier Award.

On February 1, 1989, after 19 years' absence, she was the first artistic exile to be

invited back to perform in the Soviet Union. She returned to her native Leningrad, where she danced with the Kirov Ballet on the stage where she began her career. A documentary of her historic visit, *Makarova Returns*, was shown on BBC television.

In 1991, she made her debut as a dramatic actress in the Chichester Festival production of *Tovarich*, which transferred to the West End. She returned to Russia in 1992 in the play *Two for the Seesaw*, performing in Moscow and St. Petersburg. In 1997, she starred in the Chichester Festival production of George Bernard Shaw's play *Misalliance*. Ms. Makarova most recent appearance on stage was in Noel Coward's play *Blithe Spirit* in England, where she played the role of Elvira. Ms. Makarova continues to stage classical ballets throughout the world.

**Peter Farmer** (*set designer*) has designed for most of the major ballet companies in the world, including seven ballets for the Royal Ballet, nine for London Festival Ballet, 12 for London Contemporary Dance Theatre, 10 for the Houston Ballet, six for London City Ballet, five for Sadler's Wells Royal Ballet and works for the Royal Danish Ballet, American Ballet Theatre, the Rome and Cologne opera houses, the Stuttgart Ballet, the Royal Winnipeg Ballet, New London Ballet, Ballet Rambert, The Scottish Ballet, Northern Ballet Theatre, the Dutch National Ballet, the Washington Ballet and Chicago City Ballet.

His work includes designs for *The Sleeping Beauty* for the Munich Opera House; *Anna Karenina* and *The Three Musketeers* for the Australian Ballet; *Giselle* in Texas and Rio de Janeiro; *Swan Lake* for the Royal Winnipeg and Hong Kong ballets and, most recently, for the Perm Ballet; *The Great Gatsby* for Pittsburgh Ballet Theatre; *The Nutcracker* for Cincinnati Ballet Company; *La Sylphide* for the Teatro Municipal Rio de Janeiro; *A Midsummer Night's Dream* for the Hirofumi Inoue Ballet de Chambre in Tokyo; and Balanchine's *Theme and Variations* and *Divertimento No. 15* for Sadler's Wells (now Birmingham) Royal Ballet.

Mr. Farmer has collaborated with Robert Cohan and Robert North on numerous productions for London Contemporary Dance Theatre. These include Cohan's *Stages*, *No-Man's Land*, *Sky*, *Consolations of the Rising Moon*, *Stone Garden*, *In Memory*, *Metamorphoses*, *Crescendo*, *North's Meeting*, *Parting* and *Troy Game*.

He designed *Anna Karenina* for the Ballet de Santiago and the Norwegian Ballet; *La Traviata* for London City Ballet; *Cinderella* for the Cincinnati Ballet; *Giselle* for the Star Dancers Ballet Foundation in Tokyo; *Coppélia* for the Portuguese National Ballet and the Inoue Ballet Foundation in Tokyo; and *The Nutcracker* for Pittsburgh Ballet. He designed Kenneth MacMillan's *Winter Dreams* for the Royal Ballet and *Manon* for the Australian, Vienna and Houston ballets. In 1991, Mr. Farmer designed Peter Darrell's *Tales of Hoffmann* for the Hong Kong Ballet and *Les Sylphides* and *Coppélia* for the Birmingham Royal Ballet, returning to Birmingham in 1995 to design Ashton's *Birthday Offering*. He also designed the full-length *Butterfly* for the Australian Ballet and *Swan Lake* for the English National Ballet at the Royal Albert Hall in London.

**The Tchaikovsky Opera and Ballet Theater** of Perm is one of Russia's most distinguished artistic companies. Its ballet company became a permanent institution in the mid-1920s.

A performance of *Giselle* opened the Company's first ballet season on February 2, 1926. Since then, the theater has produced a growing number of classical and contemporary works, with an emphasis on the operas and ballets of Pyotr Ilyich Tchaikovsky.

The magic of Ulanova, Dudinskaya, Sergeev, Vecheslova and other Kirov artists profoundly influenced the appearance of the nation's third-in-importance ballet company, which shares the standards and the style of the famous Kirov school. The Ballet Company is unique in that it draws all of its dancers from its own school, which is the most prestigious training institution for ballet in Russia.

The school entered a new phase upon the arrival of the outstanding ballet teachers Ludmila Sakharova, its present artistic director, Yuly Plakht and Galina Kuznetsova, who represent a new breed of Russian ballet stars, trained in the classical pattern, but who bring together musicality, theatrical passion and superb technical skill.

Former graduates and dancers of the Perm Ballet School, whose names are known the world over, include Galina Ragozina-Panova, Lyubov Kunakova, Galina Shlyapina, Nadezhda Pavlova (who went on to become a *prima ballerina* with the Bolshoi Theatre), Olga Tchenchikova, Marat Daukayev and various Mariinsky stars.

Today, a new generation of artists, such as Elena Kulagina (the Company's *prima ballerina* and People's Artist of Russia), Natalia Moiseeva, Yulia Mashkina and Vitaly Poleschuk, have distinguished themselves in national and international ballet competitions and festivals and have won international fame.

With 70 dancers, including one People's Artist, three Honored Artists of Russia and four winners of major international competitions, the Company is dedicated to establishing and maintaining a solid tradition of superior Russian classical dance.

The Company's varied repertoire highlights ballet's most treasured classics, original works and new works of respected choreographers like Ben Stevenson, and the latest co-production of *Concert Barocco*, a gift of the Balanchine Fund to Perm Ballet.

Some of Company's soloists work with ballet companies in Boston, Philadelphia, New Jersey, Amsterdam, Switzerland and elsewhere.

The Company is now known far beyond Russia's borders. Numerous foreign tours and appearances at international arts festivals in Vienna, Bregenz, Spoleto, Seget, Dubrovnik, Servantino in Mexico and others have brought fame and success to the Tchaikovsky Ballet.



**George Isaakyan** (*artistic director of the theatre*) is a native of Yerevan, Armenian Republic. He studied at the Moscow State Institute of Theatre Arts, graduating from the department of music theatre in 1991.

After a brief period with the Yerevan State Conservatoire, he joined the Perm State Theatre of Opera and Ballet as an Opera Director in 1991, a position he held until 1996, when he was appointed Artistic Director.

Mr. Isaakyan assumed artistic directorship of the Perm Opera and Ballet Theatre in 2001. He has distinguished himself as a highly efficient artistic leader and an imaginative creator of a great variety of productions (more than 40) which highlight the wide repertoire of his home company in Perm. Mr. Isaakyan presented his renowned productions of Donizetti's *Don Pasquale*, winner of two National Golden Masque Awards in 1996, at the Riga Opera House in 2001; Tchaikovsky's *Piguet Dame*, which was awarded the Golden Masque for scenography in 1997 and was invited on tour in Germany and Switzerland in 2001 and 2003; Verdi's *Rigoletto* (1997); Britten's *Noye's Fludde* (1999); Mascagni's *Cavalleria Rusticana* (2000); and, among the most recent, the first Russian performances of Massenet's *Cléopâtre*. His career has taken him to major opera houses all over Russia, including the Mariinsky Theatre in St. Petersburg, where he directed Borodin's *Prince Igor* for the Kirov Opera Festival, a production that was presented at Metropolitan Opera in New York in the spring of 1998; the Moscow Helicon Opera, where he gave the world premiere of Skryabin's *Keistut i Birut*; Minsk, Belarus with *La Bohème*; and the Latvian National Opera in Riga, Latvia, where he directed *Die Fledermaus* by Johann Strauss.

Mr. Isaakyan has been invited to stage his productions in numerous opera houses overseas, including *Madama Butterfly* at Opera Ireland, Dublin, and *Don Carlo* at Sakai City Opera, Osaka, Japan.

He is the director of numerous important cultural projects, the most recent the renowned Diaghilev Festival and the bearer of a lot of national and international prizes and awards among which is the highest in Russian culture State Premium of the Russian Federation received by him for his grand project Pushkin in Opera.

As a director of vast scope, Mr. Isaakyan is keen on and inspired by the original works rarely performed both in Russia and abroad. His recent creation feature a brand new production of *Lolita*, based on Nabokov's novel, to the music by the contemporary composer Rodion Shchedrin.



**Natalia Akhmarova** (*artistic director of the ballet*) was born in Roslavl, in the Smolensk region of Russia. She began her ballet training at Perm Ballet School in 1974 and graduated in 1982 with a first-class honors degree.

With the Perm Ballet Company, which she was invited to join that same year, she has danced leading roles in all the major classical ballets, including *The Nutcracker*, *Don Quixote* and *The Sleeping Beauty*. She has extended her repertoire by expressive performance of contemporary choreography in Vasiliev's *Anyuta* (Anyuta), Salimbaev's *The Seven Beauties* (Aisha) and Boyarchikov's *Romeo and Juliet* (Juliet).

Ms. Akhmarova has distinguished herself in several ballet competitions, including the Moscow International competition in 1981, where she was a bronze medallist; at a competition held in Peru in 1987, she won a gold medal.

Ms. Akhmarova also received tremendous critical acclaim as an active, creative member of the joint company Stars of the Russian Ballet while touring South Korea, France, India, Japan and the United States.

Her dancing career has taken her to the United States to work with Boston Ballet

from 1992 to 1997, where she performed lead roles in productions of such renowned choreographers as John Cranko, George Balanchine, August Bournonville, Michael Gordon, Bruce Marks, Ben Stevenson and others. She appeared in all the major classical ballets as well.

Natalia Akhmarova returned to her home Perm Ballet Company in 2002 to become a *répétiteur*. In 2003, she was appointed Head of the Company, bringing educational, artistic and personal experiences to her position, her main goal being to nurture and structure a superb ballet company.



After graduating from the Ural State Conservatory in 1982, **Valery Platonov** (*principal conductor*) began his career at the Perm Opera and Ballet, where he co-staged *Ivan Susanin*, *War and Peace*, *The Fire Angel*, *Khovanshchina* and others. He has guest conducted in major opera houses all over the former Soviet Union.

He has also conducted ballet performances in Germany, the Czech Republic, the United States, Ireland and Switzerland. In 1992, he became principal conductor of the Bashkiria State Opera and Ballet Theatre. There, he staged and conducted *Carmen*, *The Barber of Seville*, *La Bohème*, *Faust*, several operas based on the national Bashkir folklore, as well as some ballet scores.

In 2001, he re-joined the Perm State Opera and Ballet Theatre to assume the post of principal conductor.



**Robert Cole** (*principal guest conductor*) is a graduate of the University of Southern California School of Music and studied conducting with Richard Lert in California, with Leonard Bernstein and Leon Barzin at the Tanglewood

Music Center and with Hans Swarowsky in Europe.

Mr. Cole has served as Director of Cal Performances at the University of California at Berkeley since 1986. He is also General Director of the Berkeley Festival & Exhibition, an international festival of early music, which he founded in 1990. Prior to his appointment in Berkeley, Mr. Cole was Director of several performing arts centers in New York.

Mr. Cole was previously Associate Conductor of the Buffalo Philharmonic Orchestra and was Music Director and Executive Director of the Ballet Society of Los Angeles. He has recently appeared as conductor with Mark Morris Dance Group at Sadler's Wells in London, the Brooklyn Academy of Music in New York and in Berkeley. He has also conducted concerts for the Lake Tahoe Summer Music Festival in Lake Tahoe and, in January 2004, was named the Principal Guest Conductor of the Perm Opera and Ballet Theater.

In 1995, Mr. Cole was named a Chevalier of the Order of Arts and Letters by the Government of France.



After **Elena Kulagina** (*prima ballerina*) graduated from the Perm Ballet School in 1982 and joined the Perm Ballet Company the same year, the young dancer immediately occupied the leading position.

Since then, she has danced a wide range of roles including Odette-Odile in *Swan Lake*. Aurora in *The Sleeping Beauty*, Giselle, Kitri in *Don Quixote*, *Raymonda*, Juliet in *Romeo and Juliet*, Phrygia in *Spartacus*, Masha in *The Nutcracker* and others.

Ms. Kulagina's delicate classical approach and emotional sophistication is well illustrated by her dancing in the ballets *Chopiniana* and George Balanchine's *Theme and Variations*, among others.

To her portrayal of Juliet in Nikolai Boyarchikov's production of *Romeo and Juliet* Ms. Kulagina brings a particularly youthful and romantic quality and a musical sensitivity to Prokofiev's rich, symphonic score.

## ABOUT THE ARTISTS

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Academically fine technique, romantic grace and feminine charm characterize her dancing in *La Sylphide*.

The Company's *prima* has danced on many world stages. She won an honorary award for "Best Ballerina of Ireland in 1996–97 among the touring companies." She has been awarded the two highest national titles: Honored Artist and People's Artist of Russia.



One of the most gifted graduates of the Perm Ballet School, **Vitaly Poleshchuk** (*principal*) joined the Perm Ballet Company in 1986.

His exceptional physical and professional gifts have enabled him to perform the full range of classical repertoire, including *The Nutcracker*, *Don Quixote*, *Swan Lake*, *Raymonda*, *Romeo and Juliet*, *Giselle*, *The Sleeping Beauty* and *La Sylphide*.

Particular exactness in mastering the roles and creative search have extended his repertoire range by expressive performing of contemporary works: *Anyuta* and *Tsar Boris*, as well as works by George Balanchine and others.

Mr. Poleshchuk was a prize-winner in the Arabesk-90 competition. The duo of Natalia Moiseeva (Mr. Poleshchuk's wife) and Mr. Poleshchuk won a special Ekaterina Maksimova-Vladimir Vasiliev Award for "Best Duet" at the Arabesk-92 competition. He was a silver medallist at the international competition in Nagoya, Japan, in 1993.

In 1998, was awarded the title of Honored Artist of Russia.



A graduate of the Perm Ballet School, **Natalia Moiseeva** (*principal*) has danced on the stage of the Perm Opera and Ballet Theatre since 1988. Her good looks, fine technical skills and familiarity with the musical and dramatic methods of contemporary choreography have enabled the young ballerina to perform the solo roles in *The*

*Sleeping Beauty*, *Swan Lake*, *Romeo and Juliet*, *Giselle*, *Anyuta*, *Don Quixote* and *La Sylphide*.

The works with which Ms. Moiseeva is perhaps most closely associated are *The Cavalry's Halt*, *The Sleeping Beauty* and *The Nutcracker*, in which she dances the principal roles.

Ms. Moiseeva's second prize at the Arabesk-90 competition of young Russian ballet dancers affirmed the promising dancer's talent. Her duet with Vitaly Poleshchuk won a special Ekaterina Maksimova-Vladimir Vasiliev Award for "Best Duet" at the Arabesk-92 competition. In 1993, she won a silver medal at the competition in Nagoya, Japan. In 1998, she received the distinguished title, Honored Artist of Russia.



On graduation from the Perm Ballet School in 1988, **Yulia Mashkina** (*principal*) was appointed a principal in the Company. A gifted, promising ballerina with good professional endowments, Ms. Mashkina has won admirers through her leading roles in *Swan Lake*, *The Sleeping Beauty*, *Giselle*, *Raymonda*, *Chopiniana*, *Don Quixote*, *La Sylphide*, *Peer Gynt* and others. She is also adept at performing contemporary choreography. She has good academic training, demonstrating psychological interpretations of the characters.

Ms. Mashkina has participated in several ballet competitions: the 1990 national competition in Perm in 1990; Arabesk-92, where she was the runner-up and won the love of the audience; Nagoya, Japan, in 1993, where she was a bronze medallist; and Arabesk-94, where she was awarded a special prize for the best performance of a choreographed work.