

Friday, March 28, 2008, 8pm
 Saturday, March 29, 2008, 2pm & 8pm
 Sunday, March 30, 2008, 3pm
 Zellerbach Hall

Tchaikovsky Perm Ballet & Orchestra



Swan Lake

Ballet in Three Acts (1877)

Special Guest Artists

Polina Semionova **Vladimir Shklyarov**

Music Pyotr Il'yich Tchaikovsky (1840–1893)
Choreography and Direction Natalia Makarova (after Marius Petipa and Lev Ivanov)
Additional Choreography Sir Frederick Ashton
Sets Peter Farmer
Costumes Galina Solovyeva
Lighting Sergey Martynov
Conductor Valery Platonov

This presentation is made possible, in part, by the Bernard Osher Foundation through a gift to the Centennial Campaign Creative Venture Fund.

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

Tchaikovsky Perm Ballet & Orchestra

George Isaakyan *Artistic Director of the Theatre*
 Natalia Akhmarova *Artistic Director of the Ballet*
 Valery Platonov *Principal Conductor*

Prima Balerina
 Elena Kulagina

Principals
 Yaroslava Araptanova Natalya Poleshchuk Yulia Mashkina
 Robert Gabdullin Sergey Mershin Artur Shesterikov

Soloists
 Viktoriya Ananyan Ekaterina Gushchina Yuliya Manzheles Ekaterina Tarasova
 Vitaliy Poleshchuk Ivan Poroshin Ilya Shitov Igor Solovyev Taras Tovstyuk

Corps de ballet
 Yana Alfimova Yuliya Balagurova Kseniia Barbashova Maria Belousova Olena Bozhko
 Galina Dubrovina Nadezhda Dvurechenskaya Svetlana Golovkina Mariya Gorbunova
 Elena Kobeleva Anastasiya Kostyuk Tatyana Kolchanova Karina Kudryavtseva
 Elena Kulichkova Elena Levina Lyudmila Manzheles Irina Markova Maria Menshikova
 Elena Morozova Ekaterina Mosienko Ekaterina Panchenko Anna Poistogova
 Albina Rangulova Marianna Selvestru Irina Shurkova Darya Sosnina Nadezhda Vasilkova
 Evgeniya Vostrikova Olga Zavgorodnaya Svetlana Zakhlebina

Pavel Boyarinov Rostislav Desnitskiy Vladimir Dorofeev Dmitriy Durnev Nikita Elikarov
 Marat Fadeev Nikolay Kalabin Sergey Kreker Aleksey Lysenko Nikolay Mityashin
 Georgiy Nelzin Ruslan Nurtdinov Konstantin Olyunin Andrey Popov Oleg Posokhin
 Artem Pozdeev Evgeniy Rogov Vladislav Shumakov Roman Subbotin Aleksandr Tarasov
 Roman Tarkhanov Maksim Temnikov Dmitriy Tenitskiy Mikhail Timashev Dmitriy Zvyagin

Ballet Coaches
 Rimma Shlyamova Valentina Baikova Olga Lukina Olga Salimbaeva

Executive Director Vadim Lukin
Ballet Manager Vitaly Dubrovin
Production Director Jonathan Bradley
Technical Director and Lighting Designer Sergey Martynov

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| <i>Odette/Odile</i> | Polina Semionova (Friday & Sunday), Natalia Moiseeva, Yaroslava Araptanova |
| <i>Prince Siegfried</i> | Vladimir Shklyarov (Friday & Sunday), Sergei Mershin, Robert Gabdullin |
| <i>Benno</i> | Sergei Mershin, Robert Gabdullin, Taras Tovstyuk, Dmitriy Tenitskiy |
| <i>Rothbart</i> | Igor Soloviev |
| <i>The Queen Mother</i> | Galina Dubrovina |
| <i>Master of Ceremonies</i> | Vitaly Dubrovin |

Pas de trois

Yaroslava Araptanova, Natalia Makina, Ekaterina Tarasova,
Ekaterina Guschina, Maria Belousova, Maria Menshikova

Four Cygnets

Yana Alfimova, Ksenia Barbasheva, Maria Belousova,
Nadezhda Dvurechenskaya, Ekaterina Tarasova, Ekaterina Mosienko

Four Big Swans

Ekaterina Guschina, Natalia Makina, Yulia Manzheles,
Ekaterina Panchenko, Yaroslava Araptanova, Elena Kobeleva

Spanish Dance

Marianna Selvestru, Nikolai Mityashin, Artem Pozdeev, Ruslan Nurtdinov,
Tatiana Kolchanova, Anna Poistogova, Ekaterina Panchenko, Ivan Poroshin

Hungarian Dance

Ilya Shitov, Ivan Poroshin, Marat Fadeev, Anna Poistogova, Maria Gorbunova, Ekaterina Mosienko,
Evgenia Vostrikova, Nadezhda Dvurechenskaya, Alexey Yaschenko, Pavel Boyarinov,
Maksim Temnikov, Alexei Lysenko, Roman Tarkhanov, Ekaterina Kitaeva,
Rostislav Desnitskiy, Svetlana Zakhlebina, Irina Shurkova

Neopolitan Dance

Ivan Poroshin, Roman Tarkhanov, Ksenia Barbasheva, Maria Belousova, Yana Alfimova,
Dmitriy Tenitskiy, Ekaterina Kitaeva, Svetlana Zakhlebina, Irina Shurkova, Maria Belousova

Mazurka

Irina Markova, Elena Morozova, Elena Kobeleva, Svetlana Golovkina, Nikolai Mityashin,
Mikhail Timashev, Artem Pozdeev, Marat Fadeev, Ruslan Nurtdinov,
Marianna Selvestru, Irina Shurkova

Brides

Ekaterina Guschina, Natalia Makina, Ekaterina Tarasova, Ekaterina Panchenko, Maria Menshikova,
Nadezhda Dvurechenskaya, Maria Belousova, Yaroslava Araptanova, Elena Kobeleva, Yana Alfimova

Knights

Vitaly Poleschuk, Ilya Shitov, Dmitriy Zvyagin

Courtiers, Waltz, Sarabande, Swans
Corps de ballet

Swan Lake**Act 1***Scene 1*

It is the eve of Prince Siegfried's coming-of-age ball. 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 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.

Scene 2

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 unburdens 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 first moment of their meeting, he knows that he was right to believe in the existence of a

perfect love. Never before his heart has been given 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 dispelled. 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

Night time. A deep sadness has descended upon 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 Il'yich Tchaikovsky is a masterpiece of world classical choreography. Of all ballets it is the best known and the most popular.

Its secret is not only in the perfection of the great composer's music, but also in that extraordinary deep poetic thought which it is inspired by, and which it 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 ballet was first staged at the Bolshoi Theatre in 1877. Those interested in the history of ballet will know that premiere failed, and that it was not very surprising—the talented composer happened to leave most of the ballet traditions of his time far behind.

In fact, the great work became worthy of its stage life only after the 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 restaged there more than 10 times, it has become a real highlight of the theatre's repertoire. It is not by chance that it was this ballet that first toured abroad 20 years ago to be shown at the Bregenz Festival in Austria by the Perm Company.

At different periods of its existence, the ballet *Swan Lake* was presented to the audience as a fairy tale 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.

This fully staged Perm Ballet production of *Swan Lake* is choreographed and directed by Natalia Makarova, the superstar of the legendary Kirov Ballet and the 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.

Pyotr Il'yich Tchaikovsky was born on May 7, 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 upon 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 Sleeping Beauty*, the opera *Eugene Onegin*, his Fourth and Fifth Symphonies and *The Nutcracker*. In 1893, in St. Petersburg, Tchaikovsky finished his Sixth Symphony (*Pathétique*) during a period of almost unbreakable mental 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.

The **Perm Tchaikovsky Opera and Ballet Theatre** is one of Russia's most distinguished artistic establishments. Perm, spectacularly perched above the Kama river, is a city of impeccable cultural credentials. At the close of its 135th season, the Tchaikovsky Theatre has produced an ever increasing number of classical and contemporary works with particular emphasis on the operas and ballets of Pyotr Il'yich Tchaikovsky, who was born near Perm. The current Tchaikovsky repertoire features the most beloved signature masterworks: *Pique Dame*, *Evgeny Onegin*, *Iolanthe*, *Jeanne d'Arc*, *Mazepa*, *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*. It is in the theater's tradition to bring to life and present on stage music festivals, forums and artistic programs.

Perm was also the home of Sergei Diaghilev, the world famous impresario, the great art and theater innovator of the 20th century and the towering genius of "Ballets Russes," which revolutionized ballet. As a result of the close connection with Diaghilev, the theater hosts the prestigious Diaghilev Festival and is a forum for *Diaghilev Seasons: Perm, Petersburg, Paris* with a mission not only to preserve his glorious heritage but also to give it a much needed new outlook.

The Diaghilev Festival has demonstrated its importance in carrying out extraordinarily versatile artistic and research activities in musical theater, the fine arts, cinema and publishing, while attracting national and international companies, stage masters, theater managers, critics and public celebrities.

George Isaakyan, a State Prize winner, honored for his services to arts, brought his artistic directorship to the Perm Opera and Ballet in 2001. Since then, he has created opportunities for the development of a major, highly acclaimed company and has shaped the repertoire by constantly renovating and carefully preserving the highlights of the Russian classics: Borodin's *Prince Igor*, Rimsky-Korsakov's *Tsar's Bride* and *Snowmaiden*, Mussorgsky's *Boris Godunov*. Popular operas by Verdi, Puccini, Mozart and Leoncavallo, combined with lesser-known works, provide an opportunity to Perm audiences to further their knowledge of opera within as broad a range as possible. The theater has launched the operatic Russian

and world premieres of Massenet's *Cleopatre* and *Cinderella*, Shchedrin's *Lolita* and Handel's *Alcina*, which is a breakthrough in the field of early music so rarely performed in Russia; a modern production of Bizet's *Carmen*, Dvořák's *Rusalka* and Tchaikovsky's magnificent *Mazeppa*, which had not been performed in Perm since 1983.

It has become a tradition to present on the Perm stage co-productions with choreographers, directors and set designers from Germany, Spain, Switzerland, the United States and the United Kingdom. A new version of *Swan Lake*, choreographed by the legendary ballerina Natalia Makarova, now living in the United States, is a perfect example of such a highly favorable artistic collaboration. The Perm Ballet has also presented new versions of *The Sleeping Beauty*, *Don Quixote* and *The Nutcracker*.

The Tchaikovsky Perm State Ballet of Russia has benefited from the collaboration with the George Balanchine and the Jerome Robbins trusts, having carried out the joint Russian-American project "George Balanchine and Jerome Robbins Choreography on the Perm Stage."

The Opera is the recipient of the national prestigious The Golden Masque award for Donizetti's *Don Pasquale* (1996) and Tchaikovsky's *Pique Dame* (1998). The Ballet received this highest national arts award for Balanchine's *Ballet Imperial* (2004). In 1999, a group of Perm directors won the highest State Award of Russia for mounting a cycle of operas based on Pushkin lyrics, entitled *Pushkin in Opera*.

Traditionally, Perm is the location of Arabesk, the open Russian ballet competition supervised by the great ballet masters and former Bolshoi dancers Vladimir Vasiliev and Ekaterina Maximova.

The Perm Ballet is now widely recognized as being one of the most prestigious ballet companies in the world. Ballet came into its own there with the institution of a permanent company in the mid-1920s. A performance of *Giselle* opened the first ballet season in Perm in 1926.

In more recent times, the famous Kirov Ballet was evacuated to Perm during the Second World War, seeking safety there. It was not unnatural that the Perm Ballet was hugely influenced by the traditions and standards of the Kirov school. With

a company of 80 dancers, its current repertoire features ballet's most-treasured classics as well as the works by contemporary choreographers, such as Vladimir Vasiliev, Oleg Vinogradov, Radu Poklitaru and Tatyana Baganova.

The Company is unique in that it draws all of its dancers from its own school, which is one of the most prestigious training institutions for ballet in Russia. Former graduates of the school and dancers of Perm Ballet, such as Galina Ragozina-Panova, Lyubov Kunakova, Galina Shlyapina and Nadezhda Pavlova have confirmed the excellence of this schooling.

Today, such Perm artists as Elena Kulagina, Yulia Mashkina, Natalia Moiseeva, Vitaly Poleschuk, Yaroslava Araptanova and Sergey Mershin and have distinguished themselves in national and international competitions and won international fame.

Recent opera and ballet tours included engagements in Germany, Switzerland, the Netherlands, Spain, Ireland and the United States.

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 *Pique 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 and Belarus with *La Bohème*; and the Latvian National Opera in Riga, 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 medalist; 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 rejoined the Perm State Opera and Ballet Theatre to assume the post of principal conductor.

Natalia Makarova (*choreographer*) began her career in her native St. Petersburg, entering the Vaganova School at age 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 with the Kirov Ballet in London, which became one of her signature roles. She won the Gold Medal in Varna in 1965.

On September 4, 1970, while on tour in London, again with the Kirov Ballet, Ms. Makarova asked for asylum in Britain. She began her career with American Ballet Theatre making her debut with the company in *Giselle*. She danced American Ballet Theatre's vast repertoire, 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 the Company includes *Swan Lake*, *Giselle*, *Sleeping Beauty*, *Manon*, *Song of the Earth*, *A Month in the Country*, *Concerto*, *Dances at a Gathering*, *Serenade*, *Les Biches* and MacMillan's *Romeo and Juliet*.

She has appeared as guest artist with major ballet companies worldwide. Her repertory includes *Onegin* (for which she won the Evening Standard Award in 1985), *La Bayadère*, *The Firebird*, *Don Quixote*, *Coppelia*, *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' *Other Dances*, Ashton's *Le Rossignol*, a MacMillan *pas de deux*, Neumeier's *Epilogue*, Tetley's *Contradance*; Petit's *Blue Angel*, Bejart's *Mephisto* and Ulf Gaad's *Miraculous Mandarin*.

Natalia Makarova staged *La Bayadère* the first full-length production for a Western company American Ballet Theatre in 1980 making American Ballet Theatre the first Western company to acquire this work. Her production of *La Bayadère* is now in the repertoire of companies around the world including the Royal Ballet, La Scala Ballet Teatro Colon, Buenos Aires, Neumeier's Hamburg Ballet and the Australian Ballet. Ms. Makarova has also staged *Giselle* for the Royal Swedish Ballet. Other productions include *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 Rio de Janeiro and, in 2005, for the Perm Ballet.

Her television work includes her 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 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, all of which received the American Library Association Award. She has also received the Dance Magazine Award for her distinguished career.

Natalia Makarova made her musical comedy debut on Broadway 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 St. Petersburg, 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 production of George Bernard Shaw's *Misalliance*. Her most recent appearance on stage was in Noel Coward's *Blythe Spirit* in England, where she played the role of Elvira. Ms. Makarova continues to stage classical ballets throughout the world.

Peter Farmer (*set design*) 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* for Texas and Rio de Janeiro, *Swan Lake* for the Royal Winnipeg Ballet, Hong Kong Ballet and, most recently, for the Tchaikovsky 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.

He collaborated on numerous occasions with Robert Cohan and Robert North 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* and *Crescendo* and North's *Meeting and Parting* and *Troy Game*.

He designed *Anna Karenina* for the Ballet de Santiago and for 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 also for 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, he designed Peter Darrell's *Tales of Hoffmann* for the Hong Kong Ballet, and in 1995 designed Ashton's *Birthday Offering* for the Birmingham Royal Ballet. He has also designed the full-length *Butterfly* for the Australian Ballet and *Swan Lake* for English National Ballet at the Royal Albert Hall in London.

Polina Semionova (*special guest artist*) was born in Moscow in 1984 and is first soloist with the Berlin Staatsoper Ballet.

While studying at the Bolshoi Ballet School in Moscow, she won awards in the top ballet competitions, including a gold medal at the 2001 Moscow International Ballet Competition, First Prize at the 2002 Vaganova-Prix Ballet Competition in St. Petersburg and Junior Prize at the 2002 Nagoya (Japan) International Ballet Competition.

After graduating from the Bolshoi School in 2002, Ms. Semionova joined the Ballet Staatsoper Berlin as a principal upon the invitation of Vladimir Malakhov, becoming the youngest principal in the company's history at the age of 18. She toured Japan as Malakhov's partner, the reason he had invited her to be a principal in the company. He gave her the lead roles in *The Nutcracker* and *La Bayadère* during her first season, following with the role of Tatiana in *Onegin*, which became her favorite role.

In 2003, at the age of 19, Polina starred as Odette/Odile with English National Ballet in *Swan Lake*, receiving rave reviews from the English critics. The following year, she joined the California Ballet in their production of *The Sleeping Beauty*, again impressing critics despite what they deemed a disappointing ballet overall.

Her repertoire in Berlin includes roles in *Swan Lake*, *The Nutcracker*, *The Sleeping Beauty*, *Cinderella*, *Onegin*, *Giselle*, *La Bayadère*, *Romeo and Juliet*, Uwe Scholz's *Ein Lindentraum*..., George Balanchine's *Ballet Imperial* and *Apollon musagète*, MacMillan's *Manon*, Robbins' *Afternoon of a Faun* and the title role in Sir Frederick Ashton's *Sylvia*.

In addition to her other awards, Ms. Semionova won the 2005 "Daphne" Prize from the City of Berlin, the 2005 German Dance Prize, the 2005 German Critics' Prize, and the 2007 BZ Culture Prize, and was named "Dancer of the Year" by German dance critics in 2007.

Appearing in Herbert Grönemeyer's music video *Demo (Letzter Tag)*, which was later uploaded to the popular video website YouTube, brought her into the public eye both in the dance community and to the general public.

Vladimir Shklyarov (*special guest artist*) was born in St. Petersburg. He was a prize-winner at the 2002 Vaganova-Prix Ballet Competition there and graduated from Vaganova Academy of Russian Ballet in 2003. Before joining the Mariinsky Theatre as a soloist in 2003, Mr. Shklyarov was *coryphée* at the Kirov Ballet. With a brilliant academic technique, good looks and expressiveness, he danced to critical acclaim as partner to Evgenia Obraztsova in *La Sylphide*, one of the two male soloists in *Etudes*, Desire in *The Sleeping Beauty* and a role in *The Vertiginous Thrill of Exactitude*.

His repertoire at the Mariinsky Theatre include *Giselle*, *Le Corsaire*, *La Bayadère*, *The Sleeping Beauty*, *Le Reveil de Flore* and *The Nutcracker*, and he has danced lead roles in *Swan Lake* and *Romeo and Juliet*.

A graduate of the Perm Ballet School, **Natalia Moiseeva-Poleschuk** (*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 1990 Arabesk 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 1992 Arabesk 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.

Yaroslava Araptanova (*principal*), a native of Perm, trained at the Perm Ballet School and joined the Company in 2001 as a soloist. She has danced a variety of roles, including *Pas de trois* in *Swan Lake*, Princess Florina and various fairies in *The Sleeping Beauty*, and Solveig in Ben Stevenson's *Peer Gynt*.

About the Artists

She achieved her present rank of principal with performances of Margarita in *Master and Margarita*, Maria in *The Fountain of Bakhchisarai*, Masha in *The Nutcracker* and Aurora in *The Sleeping Beauty*. She has also portrayed the leading roles in Balanchine's *Serenade* and *La Sonnambula* and in Robbins' *Four Seasons* and *Concert*, as well as the Sylph in Fokine's *La Sylphide*, and received praise for her lyrical interpretations of all of them. Last autumn, Yaroslava made her debut as Juliet in Prokofiev's *Romeo and Juliet*.

At the 2004 Arabesk competition, the young Perm ballerina won George Zoritch's Award for the purity of performance of classical ballet.

Sergey Mershin (*principal*) has been with the Company since 2000, the year of his graduation from Perm Ballet School. This young, promising soloist was quickly promoted to principal, and currently dances the leading roles in *Swan Lake*, *The Nutcracker*, *The Fountain of Bakhchisarai*, *Cinderella*, *The Kingdom of the Shades*, *Don Quixote*, *The Sleeping Beauty*, *The Cavalry's Halt* and others.

Recently added to his repertoire of classical works are Balanchine's *Donizetti Variations* and Robbins' *Four Seasons*, which won him both the critics and audiences acclaim.

Sergey Mershin twice won the third prize at the Perm competition of ballet dances of Russia "Arabesque" in 2002 and 2004.

Robert Gabdullin (*principal*) was born in 1983 in Sverdlovsk, Russia. In 2000, he finished his studies at the School of Ballet of the municipal Ballet Theatre "Nutcracker" in Ekaterinburg and joined the Theatre of Opera and Ballet there. The young, promising dancer was almost immediately promoted to principal, and has performed the leading roles in *La Sylphide*, *The Nutcracker*, *Swan Lake*, *Cinderella* and *The Sleeping Beauty*.

On the Perm stage, he dances all leading roles of the classical repertoire and recently created the main roles in Balanchine's choreography and in Robbins' *Four Seasons*.

In April 2006, he took part in Perm's ballet competition, Arabesk, and received a special Perm Theatre Award.