

Wednesday, October 10, 2012, 8pm
 Thursday, October 11, 2012, 8pm
 Friday, October 12, 2012, 8pm
 Saturday, October 13, 2012, 2pm & 8pm
 Sunday, October 14, 2012, 3pm
 Zellerbach Hall

Mariinsky Ballet & Orchestra of the Mariinsky Theatre St. Petersburg, Russia

Valery Gergiev, *Artistic & General Director*
 Yury Fateev, *Interim Ballet Director*
 Mikhail Agrest, *Conductor*

The Company

Principals

Ekaterina Kondaurova, Anastasia Kolegova, Oksana Skoryk
 Yevgeny Ivanchenko, Danila Korsuntsev, Vladimir Schklyarov
 Alexander Sergeev, Maxim Zyuzin

Soloists

Olga Gromova, Maria Shirinkina, Olga Akmatova, Elena Bazhenova, Tatiana Bazhitova,
 Nadezhda Batoeva, Olga Belik, Victoria Brileva, Daria Grigoryeva, Ksenia Dubrovina,
 Valeria Zhuravleva, Ekaterina Ivannikova, Svetlana Ivanova, Keenan Kampa, Lidia Karpukhina,
 Victoria Krasnokutskaya, Liubov Kozharskaya, Lilia Lishchuk, Anna Lavrinenko,
 Anastasia Mikheikina, Olga Minina, Anastasia Nikitina, Ksenia Ostreykovskaya, Irina Prokofieva,
 Ksenia Romashova, Yulia Stepanova, Alisa Sodoleva, Irina Tolchilshchikova, Tatiana Tiliguzova,
 Tatiana Urvantseva, Margarita Frolova, Yuliana Chereshevich, Elena Chmil, Nadezhda Gonchar

Coryphées

Aleksandr Beloborodov, Vadim Belyaev, Dmitry Vedenev, Eduard Gusev, Oleg Demchenko,
 Mikhail Degtyarev, Boris Zhurilov, Denis Zainetdinov, Konstantin Ivkin, Karen Ioannisyann,
 Alexey Kuzmin, Soslan Kulaev, Kirill Leontiev, Maxim Lynda, Viktor Lytvynenko,
 Anatoly Marchenko, Alexey Nedviga, Alexander Neff, Xander Parish, Ilya Petrov,
 Konstantin Zverev, Alexey Popov, Alexander Romanchikov, Andrey Soloviev, Andrey Yakovlev,
 Vasily Tkachenko, Alexander Fedorov, Denis Firsov, Kamil Yangurazov

*The Mariinsky Ballet's U.S. tour is under the management of
 Ardani Artists Management, Inc., Sergei Danilian, President & CEO.*

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PROGRAM

Swan Lake

Ballet in Four Acts

Act I

Act II

INTERMISSION

Act III

INTERMISSION

Act IV

Music Pyotr Il'yich Tchaikovsky

Libretto Vladimir Begichev & Vasili Geltzer

Choreography Marius Petipa & Lev Ivanov

Revised Choreography & Stage Direction Konstantin Sergeyev

Set Designer Igor Ivanov

Costume Designer Galina Solovieva

World Premiere Mariinsky Theatre, St. Petersburg,
 January 15, 1895

Premiere of Sergeyev's Version Mariinsky Theatre, St. Petersburg,
 March 8, 1950

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Swan Lake

ACT I

It is Prince Siegfried's birthday, and in the park in front of the castle the young prince celebrates his coming of age with courtiers, friends, and villagers. The guests drink to his health and a jester entertains them with his antics. When Siegfried's mother arrives she expresses displeasure with her son's behavior, and he presents her with a bouquet of roses to mollify her. However, once his mother departs, the revelry resumes.

As twilight falls, the guests depart and the Prince is left alone in the park. High above, a flock of white swans fly across the darkening sky. Seizing his bow, Siegfried rushes off into the forest to hunt for the swans.

ACT II

In the growing darkness the swans have gathered near the shore of a lake deep in the forest. The swans are, in fact, beautiful young maidens who have been transformed by the evil sorcerer Rothbart. Only at night can they assume human form and the only power on earth that can break Rothbart's spell is devoted love. One of the swans comes to shore, and just as Siegfried is drawing his bow to shoot the white bird it suddenly turns into a beautiful woman—it is Odette, the Queen of the Swans. Enthralled by her beauty, the Prince tries to capture her. But, afraid of Rothbart and his magic, she disappears into the midst of the other swan-maidens. Siegfried runs after her and swears his eternal love and fidelity. As dawn breaks, Odette sadly bids farewell to her prince and joins the other swan-maidens as they glide slowly across the lake.

ACT III

Guests have gathered at the castle for a ball celebrating the birthday of the Prince. Siegfried must choose his bride from among the six princesses who have been invited, but he remains indifferent to them all because he has given his heart to Odette. At his mother's insistence he dances with each of the prospective brides. As a token, he is to give his chosen bride a bouquet of flowers. As he faces his dilemma a flourish of trumpets heralds the arrival of new guests: the sorcerer Rothbart and his daughter Odile—Odette's evil double. Seeing them and thinking his true love has arrived, Siegfried joyously announces to his mother that the beautiful Odile is his choice. The sorcerer is jubilant.

Suddenly, Siegfried sees a vision of the frantic swan queen, Odette, outside the castle window and realizes that he has been deceived into breaking his vow. In despair, Siegfried rushes to the lake in search of his beloved Odette.

ACT IV

The dejected swan-maidens have gathered at the lakeside. When Siegfried arrives, he begs Odette's forgiveness for breaking his promise and again professes his eternal love.

Rothbart appears, and in a rage commands that the black swans separate the young lovers. Siegfried struggles with the sorcerer and in the encounter breaks Rothbart's wing. The enchanter collapses and, his power gone, dies. Love has broken the evil spell. The rising sun shines radiantly on the Prince, Odette, and the rescued maidens.



WHEN WE SAY “RUSSIAN BALLET” we simply mean *Swan Lake*. Tchaikovsky's masterpiece is a savory dish frequently used to open a theatrical season or a tour. *Swan Lake* is a must in the tourist guides for St. Petersburg, and is generally mentioned second after a visit to the Hermitage. Ballet companies worldwide seek to include it in their repertoires, but they tacitly admit the superiority of Russian performers.

But who instilled the Russian soul into the story of a prince with the German name of Siegfried and a swan with the French name of Odette? Not Tchaikovsky—he aestheticized the minute emotional movements with a French rather than Russian grace. Neither did the famous choreographer Marius Petipa, who deliberately evaded the Russian theme throughout his long sojourn in Russia. The Russification of the ballet fell to Lev Ivanov, a modest assistant to Petipa. It was, in fact, he who devised in the lakeside act the spellbound white maidens with their arms folded on their tutus with heads bowed suggesting a silhouette of a bird with folded wings. He endowed the dancers with a national grace and flowing majesty of movement. He made them “sing” the music with their hands so that they immediately conjured up in audiences visions of languid sorrowful songs, pensive mermaid-like round-dances, and vast fields and ungainly northern scenery.

The “swan” scene staged by Lev Ivanov was first shown in 1884, earlier than all other episodes of the ballet, at a concert in memory of Tchaikovsky. Petipa, abandoning all other activities, accepted a sudden challenge from his talented rival. He staged in *Swan Lake* scenes of palatial balls and court festivals, and juxtaposed the white queen Odette—created by Ivanov—with her black counterpart, Odile, thereby setting up a contrast between daring fascination and tender craftiness with elegiac languor. To the simple flowing dance of the swans, he opposed the tracery of court waltzes and the violent colors of Hungarian, Polish, and Spanish folk dances.

The premiere of *Swan Lake* took place in 1895, and dancing the leading role became a turning point in the biographies of many famous Russian ballerinas, including Marina Semenova, Galina Ulanova, Natalia Makarova, Alla Osipenko, and Galina Mezentseva. Now this role is danced by today's generation of Mariinsky dancers, who infuse *Swan Lake* with a new life.

Swan Lake

CAST

*(Subject to change)**Odette, Queen of the Swans/**Odile, Odette's Double* Ekaterina Kondaurova (10/10, 10/13 matinee),
Anastasia Kolegova (10/12, 10/14),
Oksana Skoryk (10/11, 10/13 evening)*Prince Siegfried* Danila Korsuntsev (10/10, 10/13 matinee),
Yevgeny Ivanchenko (10/12),
Vladimir Schklyarov (10/11),
Alexander Sergeev (10/13 evening),
Maxim Zyuzin (10/14)*The Princess Regent, Siegfried's Mother* Elena Bazhenova*The Prince's Tutor* Andrey Yakovlev (10/10, 10/12, 10/13 evening),
Soslan Kulaev (10/11, 10/13 matinee, 10/14)*Friends of the Prince*Maria Shirinkina, Nadezhda Batoeva, Alexander Popov (10/10), Ekaterina Ivannikova,
Nadezhda Gonchar, Xander Parish (10/11), Irina Golub, Nadezhda Gonchar,
Alexander Popov (10/12, 10/13 evening), Ekaterina Ivannikova, Nadezhda Batoeva,
Xander Parish (10/13 matinee), Irina Golub, Anastasia Nikitina, Xander Parish (10/14)*A Jester* Vasily Tkachenko (10/10, 10/13 evening),
Alexey Nedviga (10/12, 10/14),
Ilya Petrov (10/11, 10/13 matinee)*Rothbart, an Evil Sorcerer* Konstantin Zverev (10/10, 10/13 matinee),
Andrey Solovyov (10/11, 10/13 evening),
Alexander Romanchikov (10/12, 10/14)*Cygnets* Anastasia Mikheykina, Svetlana Ivanova,
Elena Chmil, Maria Shirinkina*Swans* Keenan Kampa, Yuliana Chereshevich,
Victoria Brileva, Yulia Stepanova*Two Swans* Maria Shirinkina, Anastasia Nikitina (10/10, 10/11);
Maria Shirinkina, Nadezhda Gonchar (10/12);
Nadezhda Gonchar, Anastasia Nikitina
(10/13 matinee & evening, 10/14)*Prince's Brides* Victoria Krasnokutskaya, Keenan Kampa,
Ksenia Ostreykovskaya, Victoria Brileva,
Alisa Sodoleva, Yuliana Chereshevich*Spanish Dance* Anastasia Petushkova, Yulia Stepanova,
Kamil Yangurazov, Karen Ionessian*Neapolitan Dance* Anna Lavrinenko, Ilya Petrov (10/10, 10/13 evening);
Anna Lavrinenko, Vasily Tkachenko (10/12, 10/14);
Anna Lavrinenko, Alexey Nedviga (10/11,
10/13 matinee)*Hungarian Dance* Olga Belik, Boris Zhurilov*Mazurka* Lilia Lishchuk, Ksenia Dubrovina,
Lyubov Kozharskaya, Irina Prokofieva,
Alexander Beloborodov, Mikhail Degtyarev,
Soslan Kulaev, Vadim Belyaev*Orchestra Soloists* Lyudmila Chaikovskaya, *violin*
Alexander Ponomarev, *cello*
Bozhena Chornak, *harp*

MARIINSKY ORCHESTRA

Valery Gergiev,
Artistic & General Director of the Mariinsky Theatre

Mikhail Agrest, *conductor*

FIRST VIOLIN

Lyudmila Chaykovskaya
Elena Berdnikova
Alexander Shirokov
Artur Dzhavadian
Ildar Gatov
Sergey Gavrikov
Leonid Kirichenko
Nina Pirogova
Irina Vasilieva
Irina Sukhorukova
Liana Zingarenko
Olga Kulikova
Anna Vinogradskaya

SECOND VIOLIN

Zumrud Ilieva
Zhanna Abdulaeva
Yerdan Yergaliev
Marchel Bezhenaru
Alexander Vasilyev
Lyubov Gavrikova
Maria Rusinova
Maria Lavneeva

VIOLA

Olga Maximova
Viktor Zakharov
Anna Shoka
Dmitry Veselov
Elena Sadovaya
Angelina Vainer
Elena Solovieva
Ekaterina Stupnikova

CELLO

Dmitry Kirillov
Reza Gimaletdinov
Natalia Baikova

Inna Zalitsalo
Alexander Ponomarenko
Fedor Kirillov

DOUBLE BASS

Alexander Alexeev
Alexander Belokov
Victor Alexeev
Vladimir Nefedov

FLUTE

Natalia Shlykova
Vasily Viland
Oleg Mikhailovsky

OBOE

Andrey Yankovsky
Alexander Trushkov
Alexander Sveschnikov

CLARINET

Yevgeny Kultygin
Grigory Volobueev

BASSOON

Arseny Makarov
Konstantin Shevchuk

HORN

Igor Prokofiev
Dmitry Chepkov
Dmitry Pozin
Dmitry Lezhnin

TRUMPET

Vasily Kan
Viacheslav Panasyuk
Gennady Nikonov
Igor Kravtsov

TROMBONE

Ilya Belyaev
Fedor Arkhipov
Vladimir Polevin

TUBA

Nikolay Novikov

PERCUSSION

Valery Kniga
Nikolay Volkov
Alexander Petrov
Vladislav Ivanov

HARP

Bozhena Chornak

CARPENTER

Andrey Romanov

2012 UNITED STATES TOUR MANAGEMENT

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Gene Schiavone

THE MARIINSKY BALLET is closely linked with the entire history of the development of Russian choreographic art which has begun some 250 years ago. Since 1783 the company performed at the stage of the St. Petersburg Bolshoi (Stone) Theatre, and from 1885 onwards the ballet productions have been staged at the Mariinsky Theatre.

The leading role in the establishment and evolution of the Russian ballet belonged to foreign masters. At the end of the 18th century, active in St. Petersburg were Franz Gilferding, Gasparo Angiolini, Giuseppe Canziani, and Charles le Picqué. But already in the 1790s, the first Russian ballet teacher, Ivan Valberkh, became prominent. The main sphere of his activities was a small mime ballet company. He sought to make his productions rich in subject matter and to create recognizable lifelike images. A special place in his work was occupied by *ballet divertissements*, which reflected his responses to the events of the war against Napoleon. The history of the 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 accomplishment of this famous master became ballets staged in the period of his collaboration with the composers Pyotr Tchaikovsky and Alexander

Glazunov: *The Sleeping Beauty*, *Swan Lake* and *Raymonda*. The talents of many generations of ballerinas have been revealed in them—from Yekaterina Vyazem, Marina Semenova, and Galina Ulanova to younger dancers who are just fledging on the Mariinsky stage.

At the turn of the 20th century, the Mariinsky Ballet yielded to the world of ballet such great dancers as Anna Pavlova, Mathilde Kschessinska, Tamara Karsavina, Olga Preobrazhenskaya, Olga Spesivtseva, Vaslav Nijinsky, and Nikolai and Sergei Legat. Many of them glorified the Russian ballet during the legendary *Saisons Russes* in Paris, which familiarized Europe with pioneering works by Michele Fokine. The years after the revolution were a difficult period for the Mariinsky Theatre. Almost all of its leading artists abandoned the company. Nevertheless, during these years the classical repertoire was retained. And in 1922, when Fyodor Lopukhov, a daring innovator and a brilliant connoisseur of the past, was appointed head of the company, its repertoire was enriched with new productions, in particular ballets dealing with contemporary life. It was during those years that Galina Ulanova, Alexei Yermolayev, Marina Semenova, Vakhtang Chibukiani, Alla Shelest, and many other future celebrities of the St. Petersburg ballet came to the company.

The 1960s saw the staging of *Spartacus* and *Choreographic Miniatures* by Leonid Lavrovsky, the productions of *The Stone Flower* and *The*

Legend of Love by Yuri Grigorovich as well as *The Coast of Hope* and *The Leningrad Symphony* by Igor Belsky—ballets that revived the tradition of symphonic dances. The success of these productions would obviously be impossible without superb performers. From the 1950s to the 1970s, the dancers of the company included Irina Kolpakova, Natalia Makarova, Alla Osipenko, Irina Gensler, Alla Sizova, Rudolph Nureyev, Mikhail Baryshnikov, Valery Panov, Yuri Solovyev, and Anatoly Sapogov.

Toward the end of the 1970s in the company's repertoire appeared *Le Sylfide* and *Naples* by Auguste Bournonville, fragments of ancient choreography by Perrot, Saint-Léon, and Coralli. Roland Petit and Maurice Béjart came to work for some time with the company. The Tudor Foundation gave rights for the ballets *Lilac Garden* and *Leaves Are Fading*. Jerome Robbins staged the ballet *In the Night* at the Mariinsky.

It was in 1989 that the Mariinsky Theatre first staged ballets by outstanding choreographer George Balanchine, who had begun his career in St. Petersburg. The next decade saw the theater's repertoire enriched with productions of the leading choreographers of the mid-20th to the early 21st centuries: Kenneth MacMillan's *Manon* and John Neumeier's *Now and Then* and *Spring and Fall*. Especially for the Mariinsky Theatre. Neumeier staged *Sounds of Empty Pages* to music by Alfred Schnittke. These years also saw intense work to restore Marius Petipa's *The Sleeping Beauty* and *La Bayadère*, both highly acclaimed in the international press.

St. Petersburg premieres also include *Etudes* (choreography by Harald Lander), two ballets by Stravinsky—Bronislava Nijinska's *Les Noces* and Vaslav Nijinsky's *Le Sacre du printemps*—and ballets by William Forsythe. The number of world premieres has grown too, with Alexei Ratmansky's staging of *Cinderella*, *The Nutcracker*, and *The Magic Nut* (music by Sergei Slonimsky; libretto, sets, costumes, and production design by Mihail Chemiakin; and choreography by Donvena Pandoursky), the latter two together comprising *Chemiakin's Hoffman*.

Valery Gergiev (*Artistic & General Director of the Mariinsky Theatre*) graduated from the Leningrad

State Rimsky-Korsakov Conservatoire in symphony conducting under Professor Ilya Musin. At age 23, he won the Herbert von Karajan Conducting Competition in Berlin and, while still a student at the Conservatoire, was invited to join the Kirov Theatre (now the Mariinsky). At age 35, Mr. Gergiev was appointed Artistic Director of the Opera Company, and since 1996 he has been Artistic and General Director of the Mariinsky Theatre.

At the Mariinsky Theatre, Mr. Gergiev has overseen the emergence of a plethora of internationally acclaimed singers. Under his direction, the theater's opera and ballet repertoire has expanded significantly. Today, it encompasses a broad range of works, from 18th- to 20th-century classical masterpieces to works by contemporary composers. Highlights include performances of every opera by Prokofiev and Shostakovich at the Mariinsky Theatre, as well as the return of Wagner's *Lohengrin*, *Parsifal*, *Der fliegende Holländer* and *Tristan und Isolde* to the St. Petersburg stage. For the first time in the history of Russian theater, Mr. Gergiev staged a production of Wagner's tetralogy *Der Ring des Nibelungen* in the original German (2003), the Western European premiere of which, in Baden-Baden (2004), was fêted by the German media as an historic event. In 2005, the *Ring* was performed to great acclaim in Moscow, and later in South Korea and Japan. In the 2006–2007 season, Wagner's tetralogy was performed in the United States, the United Kingdom, and Spain. In 2009, Mr. Gergiev oversaw an international production of Berlioz's operatic duologue *Les Troyens*, which resulted in a series of concert performances of this work by the Mariinsky Theatre Orchestra, chorus, and soloists in Russia, Israel, and the United States.

Mr. Gergiev has established and directs such international festivals as the Gergiev Festival (the Netherlands), the Moscow Easter Festival, and the Stars of the White Nights festival (St. Petersburg), which Austria's respected *Festspiele* magazine listed as one of the world's ten greatest festivals.

Thanks to Mr. Gergiev's efforts, a new concert hall was built in 2006, which has significantly broadened the repertoire possibilities of

the company and the orchestra. This stunning theater and concert complex is remarkable for its outstanding acoustics. The Concert Hall of the Mariinsky Theatre hosts performances of operas and symphonic programs, and it also produces recordings of works for the Mariinsky label. Established on the initiative of Valery Gergiev in 2009, the Mariinsky label has released 16 discs to date. In 2010, its recording of the opera *The Nose*—the label's first project—received a MIDEM Classical Award.

Mr. Gergiev devotes much attention to programs for children and young people, and he has revived the practice of offering subscriptions for this audience group as well as gratis concerts for students. He is also well-known for his active stance with regards to the protection of humanistic ideals. He initiated the worldwide series of charitable concerts *Beslan: Music for Life* held in New York, Paris, London, Tokyo, Rome, and Moscow. In 2008, Mr. Gergiev conducted a requiem concert in front of the ruined Government House of South Ossetia in Tskhinval.

Since 2007, Mr. Gergiev has been Principal Conductor of the London Symphony Orchestra, and he also collaborates with the Vienna Philharmonic, the orchestra of La Scala, and the New York and Rotterdam philharmonic orchestras. He is a member of the Council for Culture and Art of the President of the Russian Federation and heads the Organizational Committee of the XIV International Tchaikovsky Competition.

In February 2010, the Academic Council of the St. Petersburg State University elected Mr. Gergiev Dean of the Faculty of Arts. In accordance with a resolution by the Expert Council of the Moscow State University, Mr. Gergiev was awarded the title of Honorary Doctor by the University in April 2012.

For his services to music and to society, Mr. Gergiev has been the recipient of numerous awards and prizes. These include the title of People's Artist of Russia (1996), the State Prize of Russia (1994 and 1999), Germany's Bundestverdienstkreuz, Italy's Grand'ufficiale dell'Ordine al merito, France's L'Ordre des Arts et des Lettres, the Netherlands' Knight of the Order of the Dutch Lion, Japan's Order of

the Rising Sun, the honorary title UNESCO Artist of the World, and the Polar Music Prize from the Swedish Royal Academy of Music. Of the three Russian orchestras included in the list, the Mariinsky was ranked highest. In 2009, the United Kingdom's Royal Society of Music named him "Conductor of the Year." He has also received the European Glashütte Original Music Festival Prize for his support of talented young musicians. In 2011, Mr. Gergiev was made Honorary President of the Edinburgh International Festival. In November 2011, the French magazine *Classica* named him "Artist of the Year."

Mikhail Agrest (*Conductor*) was born in Leningrad. He began his music studies as a violinist at the School of the Leningrad State Conservatoire. In 1989, he and his family emigrated to the United States, where he studied for a bachelor's degree under Josef Gingold at the Indiana University School of Music. He later returned to St. Petersburg, where he studied at the faculty of opera and symphony conducting of the St. Petersburg State Rimsky-Korsakov Conservatoire (class of Professor Ilya Musin and Mariss Jansons). In the summers of 2000 and 2001 he trained at the Aspen Music Festival's American Academy of Conducting under David Zinman and Jorma Panula.

Mr. Agrest joined the Mariinsky Theatre in 2001. He conducts the operas *A Life for the Tsar*, *The Snow Maiden*, *The Legend of the Invisible City of Kitezh* and *the Maiden Fevronia*, *Sadko*, *Oedipus Rex*, *Le Rossignol*, *The Fiery Angel*, *Lucia di Lammermoor*, *La bohème*, *Il tritico*, *Cleopatra*, and *Così fan tutte*, and the ballets *La Sylphide*, *Giselle*, *Le Corsaire*, *Swan Lake*, *Don Quixote*, *The Firebird*, *Pétrouchka*, *Le Sacre du printemps*, *Apollo*, *Prodigal Son*, *Jewels*, *La Valse*, *The Four Temperaments*, *Romeo and Juliet*, *Manon*, *Cinderella*, and *The Nutcracker*.

He was a prize-winner at the International Antonio Pedrotti Conducting Competition (Italy, 2001) and at the Dimitri Mitropoulos Conducting Competition (Greece, 2002).

In July 2003, with the Mariinsky Theatre Orchestra, Mr. Agrest made his Metropolitan Opera debut with Rimsky-Korsakov's opera

The Legend of the Invisible City of Kitezh and Maiden Fevronia and his debut at the Royal Opera House, Covent Garden, with the ballets *Le Sacre du printemps* and *Les Noces*. In 2005 and 2006, he collaborated with London's Royal Ballet, conducting *Romeo and Juliet*, *Le Sacre du printemps* and *L'Histoire du soldat*. In 2005, he appeared with Leipzig's Gewandhaus Orchestra and the City of Birmingham Symphony Orchestra. The same year saw his debuts with the Stockholm Philharmonic Orchestra, the Orchestre de la Suisse Romande in Geneva, and the Indianapolis Symphony Orchestra.

In October 2006, English National Opera premiered a new production of Janáček's opera *Jenůfa* under Mr. Agrest (production by David Alden). The following year saw performances with the City of Birmingham Symphony Orchestra (United Kingdom), Malmö (Sweden), the BBC London Symphony Orchestra and the philharmonic orchestras of Helsinki (Finland) and Radio France, together with Olga Borodina. In May 2007, he appeared with the National Philharmonic Orchestra of Hungary and the orchestras of Irish and Danish radio. In 2008, Mr. Agrest conducted a performance of *Don Giovanni* with the Australian Opera and *The Rake's Progress* for the Opera de Oviedo, while summer 2009 saw a new production of *La Traviata* by Jonathan Miller for the Glimmerglass Opera. He has also conducted the orchestras of the Komische Oper Berlin, the Opéra de Lyons, and the Teatro di San Carlo in Naples.

Yury Fateev (*Interim Director of the Ballet*) was born in Leningrad, 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*, among others.

In 1996, he became a coach with the Mariinsky Ballet, and in this post he worked on Mariinsky Theatre premiere 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, as well as teaching for the Swedish Royal Ballet, Pacific Northwest Ballet (USA), and the Danish Royal Ballet, where he staged a production of highlights from the ballet *Le Corsaire*. He was involved in the *Kings of Dance* project in Russia and the United States, as well as the project *Stiefel and Stars* in the United States, where he staged highlights from classical ballets.

Since 2008, he has been Interim Director of the Mariinsky Ballet. In 2010, he was named an Honored Artist of Russia.

Anastasia Kolegova was born in Chelyabinsk, Russia, and graduated from the Vaganova Academy of Russian Ballet in 2000 (class of Lyubov Kunakova). Since 2000, she has performed with various dance companies, including the St. Petersburg Konstantin Tachkin Ballet Theatre, the Lithuanian National Opera and Ballet Theatre (Vilnius), the St. Petersburg Boris Eifman Ballet Company, and the Mariinsky Theatre. She joined the Mariinsky Ballet in 2006.

Her repertoire at the Mariinsky Theatre includes: *Giselle* (Giselle, Myrtha); *Le Corsaire* (Medora, Gulnare, Trio of Odalisques); *La Bayadère* (Gamzatti, Grand pas), choreography by Marius Petipa, revised version by Vakhtang Chabukiani; *The Sleeping Beauty* (Lilac Fairy, Princess Florine), choreography by Marius Petipa, revised version by Konstantin Sergeyev; *Swan Lake* (Odette/Odile, Swans, Two Swans), choreography by Marius Petipa and Lev Ivanov, revised version by Konstantin Sergeyev; *Raymonda* (Raymonda, Grand pas), choreography by Marius Petipa, revised version by Konstantin Sergeyev; *Don Quixote* (Kitri, Queen of the Dryads, Act IV Variation); *Chopiniana* (Nocturne, Mazurka, Seventh Waltz, Eleventh Waltz), choreography by Michel Fokine; *The Fountain of Bakhchisarai* (Maria), choreography by Rostislav Zakharov; *Pas de Quatre* (Fanny Cerrito, Marie Taglioni); and George Balanchine's ballets *Apollo* (Calliope,

Polyhymnia), *Serenade, Symphony in C* (Second Movement), *Jewels* (Emeralds), and *La Valse*; and *Russkaya*, choreography by Vladimir Vasiliev.

Ms. Kolegova was a prize-winner at International Ballet Competitions in Rieti (Italy, 2000) and Varna (Bulgaria, 2002), and a diploma-recipient and recipient of the special prize at the Arabesque young ballet dancers' competition for the best performance of a role to music by Tchaikovsky (Perm Opera and Ballet Theatre, 2002).

She has toured with the Mariinsky Ballet to Germany, the United Kingdom, the Netherlands, Switzerland, Belgium, China, Finland, Japan, and Australia.

Ekaterina Kondourova was born in Moscow and graduated from the Vaganova Academy of Russian Ballet in 2001. She joined the Mariinsky Ballet in 2001.

Her repertoire includes: *Giselle* (Myrtha, Zulma); *Le Corsaire* (Medora); *La Bayadère* (Nikia, Gamzatti); *The Sleeping Beauty* (Lilac Fairy), choreography by Marius Petipa, revised by Konstantin Sergeyev; *The Nutcracker* (Queen of the Snowflakes, Oriental Dance), production by Mihail Chemiakin, choreography by Kirill Simonov; *Swan Lake* (Odette/Odile); *Raymonda* (Henrietta); *Don Quixote* (Queen of the Dryads, Street Dancer, Act IV variation); ballets by Michel Fokine: *The Firebird* (Firebird), *Schéhéhazade* (Zobeide), and *The Swan*; *The Fountain of Bakhchisarai* (Zarema); *Spartacus* (Phrygia, Aegina), choreography by Leonid Yakobson; *The Legend of Love* (Mekhmeneh Bahnu); *Leningrad Symphony* (Girl); *Walpurgis Night* (Nymphs), choreography by Leonid Lavrovsky; *Carmen Suite* (Carmen), choreography by Alberto Alonso; ballets by George Balanchine: *Prodigal Son* (Siren), *Serenade, Symphony in C* (Second Movement), *The Four Temperaments* (Choleric), *Jewels* (Rubies), *La Valse*; *In the Night*, choreography by Jerome Robbins; *Pas de quatre* (Marie Taglioni); ballets by William Forsythe: *Septext*, *In the Middle, Somewhat Elevated*, *Approximate Sonata*; *Reverence*, choreography by David Dawson; *Le Bourgeois gentilhomme* (Marquise de Dorimaine), choreography by Nikita Dmitrievsky; *Ondine* (Queen of the Sea),

choreography by Pierre Lacotte; *Glass Heart* (Alma), choreography by Kirill Simonov; ballets by Alexei Ratmansky: *Cinderella* (Stepmother), *The Little Humpbacked Horse* (Mare), and *Anna Karenina* (Anna Karenina); *Simple Things*, choreography by Emil Faski; and *Le Parc* (soloist), choreography by Angelin Preljocaj.

Ms. Kondourova was the first performer of the roles of Alma in Kirill Simonov's ballet *Glass Heart* (2008); the Mare in Rodion Shchedrin's ballet *The Little Humpbacked Horse*, with choreography by Alexei Ratmansky (2009); the Soloist in Emil Faski's ballet *Simple Things* (2010); and Aegina in the 2010 full-scale revival of the ballet *Spartacus*, with choreography by Leonid Yakobson (1956).

She is the recipient of the 2006 Benois de la Danse prize; the Golden Soffit, St. Petersburg's most prestigious theater prize, in the category "Best Female Role in Ballet," in 2008 for the role of Alma in the ballet *Glass Heart* and in 2010 for the role of Anna Karenina in the ballet of the same name; the Golden Mask, Russia's most prestigious theater prize, for "Best Female Role in Ballet" (Anna Karenina in *Anna Karenina*, choreography by Alexei Ratmansky, 2011); and *Ballet* magazine's prize in the category "The Spirit of Dance 2011."

Ms. Kondourova has toured with the Mariinsky Ballet to the United Kingdom, Germany, the Netherlands, Norway, China, and the United States.

Yevgeny Ivanchenko was born in Ashkhabad, Turkmenistan, and graduated from the Vaganova Academy of Russian Ballet (class of Valentin Onoshko). He joined the Mariinsky Ballet in 1992 and has been a soloist since 1996.

His repertoire includes: *Giselle* (Count Albrecht); *Le Corsaire* (Conrad); *La Bayadère* (Solor), Vakhtang Chabukiani's version; *Grand pas* from *Paquita*; *The Sleeping Beauty* (Prince Désiré), Konstantin Sergeyev's version; *Swan Lake* (Prince Siegfried); *Raymonda* (Jean de Brienne, Grand pas Act); *Don Quixote* (Basilio, Espada); *The Nutcracker* (Prince), Vasily Vainonen's version; Michel Fokine's ballets *The Firebird* (Ivan-Tsarevich), *Chopiniana* (Nocturne, Mazurka, Seventh Waltz), and

Schéhéhazade (the Golden Slave); *Le Sacre du printemps* (The Chosen One); *Romeo and Juliet* (Romeo); *The Legend of Love* (Ferkhad); *Carmen-Suite* (Torero), choreography by Alberto Alonso; George Balanchine's ballets *Apollo*, *Serenade, Symphony in C* (Second Movement), *Theme and Variations*, *Jewels* (Diamonds), *Piano Concerto No. 2* (Ballet Imperial) and *Scotch Symphony*; *In the Night*, choreography by Jerome Robbins; and *Manon* (Des Grieux), choreography by Kenneth MacMillan.

Mr. Ivanchenko was named an Honored Artist of Russia in 2010. He has toured with the Mariinsky Ballet to Azerbaijan, the United Kingdom, the Netherlands, Norway, and Korea.

Danila Korsuntsev was born in Tashkent, Uzbekistan, and graduated from the Uzbek School of Ballet in 1992 (class of Kurkmas Sagatov). From 1992–1998 he was a soloist with the Moscow State Classical Ballet Theatre directed by Natalia Kasatkina and Vladimir Vasiliev. He joined the Mariinsky Ballet in 1998.

His repertoire at the Mariinsky Theatre includes: *Giselle* (Albrecht), *Le Corsaire* (Conrad), *La Bayadère* (Solor), *The Sleeping Beauty* (Prince Désiré), *Swan Lake* (Prince Siegfried), *Raymonda* (Jean de Brienne), *Grand pas* from *Paquita*; Michel Fokine's ballets *Chopiniana* (Youth) and *Schéhéhazade* (Zobeide's Slave); *Carmen-Suite* (Jose), choreography by Alberto Alonso; *Spartacus* (Spartacus), choreography by Leonid Yakobson; George Balanchine's ballets *Serenade, Symphony in C* (Second Movement), *Jewels* (Diamonds), and *Piano Concerto No. 2* (Ballet Imperial); *In the Night*, choreography by Jerome Robbins; *Grand Pas Classique*, choreography by Viktor Gzovsky; John Neumeier's *Now and Then*; and Yuri Smekalov's ballets *Presentiment of Spring* (Yarilo) and *Bolero Factory* (Pride).

In 2004, as a guest soloist, Mr. Korsuntsev performed at the Ali-Shir Nava'i State Academic Bolshoi Theatre (Tashkent) as Prince Siegfried in *Swan Lake* opposite Sofia Gumerova as Odette/Odile. He has performed at the National Opera and Ballet in Bulgaria (*Metaphysics*) and at the National Theatre of Japan in Tokyo (as Jean de Brienne in the ballet *Raymonda*).

He was named an Honored Artist of the Russian Federation (2008), was a prize-winner at the Joinville Dance Festival (Brazil, 1995) and the International Ballet Competition Maya (St. Petersburg, 1996), and a diploma recipient at the International Ballet Competition in Paris (1997).

Mr. Korsuntsev has toured with the Mariinsky Ballet to the United Kingdom, Greece, and China.

Alexander Sergeyev was born in Leningrad and graduated from the Vaganova Academy of Russian Ballet in 2004 (class of Professor Gennady Selyutsky). He joined the Mariinsky Ballet in 2004 and has been a soloist since 2010.

His repertoire at the Mariinsky Theatre includes: *Giselle* (Count Albrecht); *Swan Lake* (Prince Siegfried, Spanish Dance); *Raymonda* (Béranger, Bernard, Grand pas), Konstantin Sergeyev's version; *Don Quixote* (Espada); *The Fountain of Bakhchisarai* (Vaslav); Leonid Yakobson's ballets *Shurale* (Shurale) and *Spartacus* (Harmodius); *Romeo and Juliet* (Mercutio); *Cinderella* (Prince), choreography by Konstantin Sergeyev; *The Legend of Love* (Friends of Ferkhad); George Balanchine's ballets *Apollo* (Apollo), *Serenade, Symphony in C* (First Movement), *Jewels* (Emeralds, Rubies), *The Four Temperaments* (Sanguine), *Piano Concerto No. 2* (Ballet Imperial), *Theme and Variations*, and *Scotch Symphony*; *Études*, choreography by Harald Lander; *Grand pas classique*, choreography by Viktor Gzovsky; *Manon* (Young Gentlemen), choreography by Kenneth MacMillan; *Pas de deux* from the ballet *The Talisman*; *The Nutcracker* (Nutcracker Prince), production by Mihail Chemiakin, choreography by Kirill Simonov; Alexei Ratmansky's ballets *Cinderella* (the Prince), *The Little Humpbacked Horse* (Ivan the Fool), and *Anna Karenina* (Count Vronsky); William Forsythe's ballets *In the Middle, Somewhat Elevated*, *Approximate Sonata*, and *Septext*; *The Magic Nut* (Hungarian Bridegroom, the Young Drosselmeyer), production by Mihail Chemiakin, choreography by Donvena Pandoursky; *Tango*, choreography by Alexei

Miroshnichenko; *For Four*, choreography by Christopher Wheeldon; *Diana Vishneva: Beauty in Motion (Pierrot Lunaire, Three Point Turn)*; *Pétrouchka* (Petrushka); choreography by Michel Fokine, production by Gary Chryst; *Le Jeune Homme et la Mort* (the Youth); choreography by Roland Petit; and *Le Parc* (soloist), choreography by Angelin Preljocaj. Other repertoire includes: *The Nutcracker* (Prince), choreography by Vasily Vainonen; and *The Golden Age* (Alexander), choreography by Noah D. Gelber.

He was the first performer of roles in the ballets *Le Bourgeois gentilhomme* (Covielle), choreography by Nikita Dmitrievsky; *Reverence*, choreography by David Dawson; *Du Côté de chez Swann*, choreography by Alexei Miroshnichenko; *The Meek One* (Man), choreography by Donvena Pandoursky; *Aria Suspended* (First Movement), choreography by Peter Quanz; *The Ring*, choreography by Alexei Miroshnichenko; and *Presentiment of Spring* (Death) and *Bolero Factory* (Greed), choreography by Yuri Smekalov. He danced in the premiere performances of *Diana Vishneva: Beauty in Motion* (Alexei Ratmansky's *Pierrot Lunaire* and *Three Point Turn* by Dwight Roden) in the United States and in the Russian premiere at the Mariinsky Theatre.

Mr. Sergeyev is the recipient of the Ministry of Culture of the Republic of Tatarstan's award "For Achievements in Culture" (2009), as well as the Golden Sofit, St. Petersburg's most prestigious theater prize, in the category "Best Performing Ensemble" for his work on the ballet *For Four* (production by Christopher Wheeldon, 2007).

Vladimir Shklyarov was born in Leningrad and graduated from the Vaganova Academy of Russian Ballet (class of Vitaly Afanaskov) in 2003. He joined the Mariinsky Ballet the same year and has been a soloist since 2007.

His repertoire includes: *La Sylphide* (James and Youth); *Giselle* (Count Albrecht, Classic Duo from Act 1); *Ondine* (Matteo); *Le Corsaire* (li, Lankedem); *La Bayadère* (Solor, Golden Idol, additional role choreographed by Nikolai Zubkovsky in Vakhtang Chabukiani's version of Marius Petipa's

ballet); *The Sleeping Beauty* (Prince Désiré, Suitor), Konstantin Sergeyev's version; *The Nutcracker* (Nutcracker Prince), production by Mihail Chemiakin, choreography by Kirill Simonov; *Swan Lake* (Prince Siegfried, Pas de trois, Jester and Neapolitan Dance); *Raymonda* (Grand Pas); *Don Quixote* (Basilio); *Le Réveil de Flore* (Zéphyr), revival of the 1894 production; *The Fountain of Bakhchisarai* (Vaslav, Polish Youth); *Romeo and Juliet* (Romeo), *The Legend of Love* (Friend of Ferhad); *Le Carnaval* (Harlequin); *Le Spectre de la rose* (Le Spectre de la rose); *Schéhérazade* (Zobeide's Slave), choreography by Michel Fokine; George Balanchine's ballets *Jewels* (Emeralds, Rubies, Diamonds), *Piano Concerto No. 2* (Soloist, Trio), *Symphony in C* (Third Movement), *Theme and Variations*, *Tchaikovsky Pas de deux* and *Scotch Symphony*; *Le Jeune Homme et la Mort* (the Youth), choreography by Roland Petit; Jerome Robbins's *In the Night*, Harald Lander's *Études* (Soloist); *Grand pas classique*, choreography by Viktor Gzovsky; Kenneth MacMillan's *Manon* (Beggars' Leader, Young Gentleman); Alexei Ratmansky's *Cinderella* (Prince) and *The Little Humpbacked Horse* (Ivan the Fool); William Forsythe's *The Vertiginous Thrill of Exactitude*; Yuri Smekalov's *Parting and Requiem for Narcissus*; *Without*, choreography by Benjamin Millepied; and the *Pas de deux* from *Venetian Carnival*.

Mr. Shklyarov gave the first performance of the role of the Zéphyr in *Le Réveil de Flore* (revival of Marius Petipa's 1894 production, revived by Sergei Vikharev, 2007) and the role of Harlequin in *Le Carnaval* (revival of Michel Fokine's 1910 production, revived by Sergei Vikharev, 2008). He has participated in several gala-concerts, including the 70th birthday of the outstanding dancer Maris Liepa (Moscow, Kremlin Palace, 2006), Mariinsky and Bolshoi Theatres (Tokyo, 2007), Malakhov and Friends (Berlin, 2008), Ballettissimo (Guadalajara, 2008), and *DANCE OPEN* (St. Petersburg, 2010).

Mr. Shklyarov was a prize-winner at the Eleventh International Ballet and Choreography Competition, in the "solo" category (Moscow, 2009, first prize), and the Vaganova-Prix International Competition

(St. Petersburg, 2002). He holds *Ballet magazine's* "Soul of Dance 2008" prize, in the "Rising Star," category, the annual Leonid Massine International Prize "For the Art of Dance" (Positano, Italy, 2008), and the Zegna-Mariinsky New Talent Awards grant (London, 2008).

He has toured with the Mariinsky Ballet to Europe, North America, and China.

Oksana Skoryk was born in Kharkov, Ukraine, and graduated from the Perm School of Dance in 2007. She joined the Mariinsky Ballet the same year.

Her repertoire includes: *La Sylphide* (a Sylph), choreography by August Bournonville; *Giselle* (Giselle, Monna, Zulma); *La Bayadère* (Trio of Shadows), choreography by Marius Petipa, revised version by Vakhtang Chabukiani; *The Sleeping Beauty* (Lilac Fairy, Princess Florine), choreography by Marius Petipa; revised version by Konstantin Sergeyev; *Swan Lake* (Odette-Odile, Swans, Two Swans), choreography by Marius Petipa and Lev Ivanov, revised version by Konstantin Sergeyev; *Le Corsaire* (Medora), choreography by Pyotr Gusev; *Don Quixote* (Queen of the Dryads), choreography by Alexander Gorsky; *Chopiniana* (Nocturne, Mazurka, Seventh Waltz, First Waltz), choreography by Michel Fokine; *Serenade*, choreography by George Balanchine; and *Ondine* (Four Naiads), choreography by Pierre Lacotte.

Ms. Skoryk has toured with the Mariinsky Ballet Company to Norway and China.

Maxim Zyuzin was born in Alma-Ata, Kazakhstan, and graduated from the Vaganova Academy of Russian Ballet in 2001. He joined the Mariinsky Ballet Company in 2001.

His repertoire includes, *La Sylphide* (Youths), choreography by August Bournonville; *Giselle* (Classical Duet); *Le Corsaire* (Lankedem), choreography by Pyotr Gusev after the composition by Marius Petipa; *La Bayadère* (Magdaveya), choreography by Marius Petipa, revised version by Vakhtang Chabukiani; *The Sleeping Beauty* (Prince Désiré, Prince Chéri, Prince Fleur de Pois, the Blue Bird), choreography by Marius Petipa; revival of the 1890 production of *Swan Lake* (Prince Siegfried, Pas de

trois), choreography by Marius Petipa and Lev Ivanov; revised version by Konstantin Sergeyev, *Raymonda* (Béranger, Grand pas), choreography by Marius Petipa; revised version by Konstantin Sergeyev, *Chopiniana* (Nocturne, Mazurka, Seventh Waltz), choreography by Michel Fokine; *Le Sacre du printemps* (Elders, Youths), choreography by Vaslav Nijinsky; *The Fountain of Bakhchisarai* (Tatar Dance, Youths), choreography by Rostislav Zakharov, Leonid Lavrovsky's ballets *Romeo and Juliet* (Romeo, Troubadour), *Walpurgisnacht* (Satyr), and *The Legend of Love* (Ferhad's Friends), choreography by Yuri Grigorovich; *Leningrad Symphony* (Youth), ballet by Igor Belsky to music by Dmitry Shostakovich; *Carmen* (Bandit), choreography by Roland Petit; George Balanchine's ballets *The Prodigal Son* (Friends of the Prodigal), *Jewels* (Emeralds, Diamonds), *The Four Temperaments* (Melancholic), *Tchaikovsky Pas de Deux*, *Piano Concerto No. 2 (Ballet Imperial)*, and *La Valse*; *Études* (Dancers), choreography by Harald Lander; *Grand pas classique*, choreography by Viktor Gzovsky; *The Nutcracker* (Nutcracker Prince, Pulcinella, Mother Gigogne), staging by Mihail Chemiakin and choreography by Kirill Simonov; Alexei Ratmansky's ballets *Cinderella* (Autumn, Winter) and *The Little Humpbacked Horse* (Ivan the Fool, Gavrilov), and *Anna Karenina* (Levin); William Forsythe's ballets *Approximate Sonata* and *The Vertiginous Thrill of Exactitude*; *Come In!*, choreography by Kirill Simonov; *Dolce, con fuoco*, choreography by Svetlana Anufrieva; *The Magic Nut* (Hungarian Groom, the Young Drosselmeyer), staging by Mihail Chemiakin and choreography by Donvena Pandoursky; *Princess Pirlipat* (Turkish Grooms); *Metaphysics* (The Man), choreography by Donvena Pandoursky; *The Ghostly Ball*, choreography by Dmitry Bryantsev; *Simple Things*, choreography by Emil Faski; *Bolero Factory* (Envy), choreography by Yuri Smekalov; and *Without*, choreography by Benjamin Millepied.

Mr. Zyuzin has toured with the Mariinsky Ballet to the United Kingdom, Germany, the Netherlands, Norway, France, the United States, China, Japan, and Azerbaijan.

Mariinsky Ballet Administration and Staff

Yury Fateev, *Interim Director of the Ballet*

Ballet Masters

Redzhep Abdyev
Gennady Selyutsky
Nina Ukhova
Viacheslav Khomyakov

Ballet Teachers

Galina Kekisheva
Igor Petrov
Elvira Tarasova
Maxim Khrebtov
Elena Evteeva
Victor Baranov
Elena Vorontsova

Assistant to Ballet Director

Sergey Proskuriakov

Stage Manager

Denis Firsov

Assistant Stage Manager

Irina Zagrebina

Female Corps de Ballet Coordinator

Vera Kirillova

Male Corps de Ballet Coordinator

Soslan Kulaev

Pianists

Olga Soboleva
Irina Kondrashova

Masseurs

Zoya Kharlanova
Veronika Maksimenkova

Technical Staff

<i>Head of Carpentry Department</i>	Vasily Chuprakov
<i>Master Carpenter</i>	Alexey Dmitriev
<i>Carpenters</i>	Mikhail Dmitriev, Vadim Kvyatkovsky, Vitaly Obukhov, Robert Fadeev
<i>Lighting Designer</i>	Igor Karmanov
<i>Electrician</i>	Igor Kostin
<i>Head of Props Department</i>	Arutyun Tsaturov
<i>Props</i>	Natalia Zakharova
<i>Head of Make-up Department</i>	Natalia Borisova
<i>Make-up</i>	Tatiana Bykova, Vladimir Mikhaylov
<i>Men's Wardrobe</i>	Anna Moskvina
<i>Women's Wardrobe</i>	Elena Morozova, Yulia Belyaeva, Favziya Alieva
<i>Sound Engineer</i>	Maxim Teryokhin