

SEGERSTROM HALL
June 5 – 7, 2015

Friday at 7:30 p.m.
Saturday at 2 & 7:30 p.m.
Sunday at 2 p.m.

Preview talks one hour
before performance

With special underwriting support from:
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Company:

Maria Abashova, Lyubov Andreyeva, Natalia Povoroznyuk,
Anastasia Sitnikova, Nina Zmievets

Dmitry Fisher, Oleg Gabyshev, Jiří Jelínek,
Oleg Markov, Pavel Moskvito, Igor Subbotin, Sergey Volobuev

Leonid Leontiev, Lilia Lishchuk, Alexander Solovey

Alina Bakalova, Kristina Biletskaya, Ekaterina Blashchik, Jaroslavna Brykova,
Marianna Chebykina, Polina Gorbunova, Yana Gordienko, Evgeniya Harutyunyan,
Inga Karpova, Alexandra Kuzmich, Aizhan Mukatova, Anna Ostapenko,
Ksenia Permyakova, Alina Petrovskaya, Alisa Poturayeva, Natalia Pozdnyakova,
Angela Prokhorova, Valeriya Sokolova, Irina Spiridonova,
Alina Svintinskaya, Ekaterina Trofimova, Evgeniya Volobueva,
Ksenia Yascovets, Anastasia Zaberezhnaya

Ivan Andreyev, Alexander Chuprakov, Vasil Dautov, Anatoly Grudzinsky,
Kirill Efremov, Alexander Ivanov, Anton Labunskas, Dmitry Lunev, Roman Nesterov,
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“Our fate is woven of cruel ironies. Wealth can be more unbearable than the most terrible poverty, and a clear and sharp mind is vulnerable to the chaos of the unconscious.

The ballet *Up & Down* is a tragic and bright chronicle of a person’s spiritual death. The story about how a dream of happiness turns into a disaster, and an externally beautiful and carefree life flowing to the rhythms of jazz—into a nightmare.

The ballet’s main character—a charming socialite and talented psychiatrist—has everything to realize his gift and make a great academic career. However, in the world enslaved by money and dark instincts, a true harmony is impossible.

The kingdom of luxury, in which the doctor immerses, turns out a perilous morass. An attempt to find a balance between his inner world and reality goes into collapse. Concession after concession—and the character loses his identity, actually leaving the profession and becoming a nurse for his half-mad wife. His mind, charisma, and career fall into pieces. Having lost everything, the doctor becomes an outcast in the society where there is no place for the weak.

A person that forgets his mission and destroys his talent is doomed, and a compromise with the treacherous world full of temptations is always wrecking. The ballet *Up & Down* is to remind us of the fatal consequences of a man betraying himself.”

– Boris Eifman



SYNOPSIS

A ballet by Boris Eifman

Music: George Gershwin, Franz Schubert,
Alban Berg

Sets: Zinovy Margolin

Costumes: Olga Shaishmelashvili

Light: Gleb Filshtinsky, Boris Eifman

Premiere: January 27, 2015

Footage: St. Petersburg State University
of Film and Television

Director: Sergey Ovcharov

George Gershwin's music pieces specially performed and recorded by the Slovak Radio Symphonic Orchestra and Milo Suchomel Orchestra.

Eifman Ballet thanks "Adagio" company and personally Gabriela Canecka and Dimitrij Safoncik for organizing the recording of George Gershwin's music pieces.

Special thanks to Rudolf Pepucha for mastering the records and music design.

ACT I

A psychiatric clinic. A bizarre kaleidoscope of obsessions, fears, and fragments of patients' minds. A young Psychiatrist is in the center of this phantasmagoric world. Striving to help the miserable, he plunges into the innermost secrets of their fractured souls.

Young female Patient, a new inmate of the clinic, brought there by her millionaire father. The perceptive Psychiatrist manages to earn the confidence of the patient. The established spiritual connection develops into affection. But what is the root cause of the nightmares that torture the girl?

Psychiatrist finds Patient's Father. Under doctor's pressure he confesses to the sin of incest.

Psychiatrist's care helps Patient break free from the burden of the past. Psychiatrist suffers the pangs of conscience: doctor's commandments deny any possibility of intimacy with patients.

Patient's Father—the ominous personification of the power of money—would not mind buying a personal doctor for his daughter. Such fate is unacceptable for Psychiatrist. He has to part with his patient.

Bouts of madness remind of the fragility of the Patient's regained sanity. Her mind, split

by the mental illness, generates a sinister twin that haunts the girl. And yet now, she has never been closer to recovery. Psychiatrist's love is a salvation for her. Inhabitants of the clinic celebrate Psychiatrist and Patient's wedding.

ACT II

The just-married couple's family life goes within the clinic walls. The insidious disease, ready to return at any moment, saddens their marital happiness. Patient does not want to share Psychiatrist with other inmates, so she makes him leave the clinic.

The couple's everyday existence is turned into a carnival. However, the never-ending feast does not save Psychiatrist from the aching longing for his old life filled with the doctor's noble work. The flow of luxury that hit Psychiatrist after his marriage to the possessor of millions consumes him rapidly. The corruption of the soul cannot be stopped.

Psychiatrist meets Movie Star. The romance between them does not bring him the harmony he wishes for.

Patient's illness finally recedes, revealing the cold and power-hungry nature of her blood. Psychiatrist's marriage falls into pieces. Patient gets closer with Buddy, who has been long in love with her.

Psychiatrist is broken and crushed. Desperate drunken escapades are the ultimate gesture of helplessness. His medical talent is ruined, his will to live has drained, and the mind is clouded with the haze of impending madness. Psychiatrist returns to the clinic that he has left once. From now on he is its new patient.

MUSIC SELECTION

ACT I

- Franz Schubert String Quartet No.14, Death and the Maiden, part 3
Symphony 4 in C minor, D.417 «Tragic» 1 part Adagio molto – Allegro vivace
String Quintet in C major, Op. 163, part 2
Adagio Es Dur
- Alban Berg 3 pieces from the Lyric Suite. Adagio appassionato
Fragment from Wozzeck
- George Gershwin Concerto in F. Allegro 1 part
Promenade
I Got Rhythm
Someone to Watch Over Me
Rhapsody in Blue
- Johann Strauss II Tritsch-Tratsch-Polka

ACT II

- George Gershwin Oh Lady Be Good
Tango
Fascinating Rhythm
Rhapsody in Blue Overture (Medley)
I Got Rhythm
Boy! What Love Has Done to Me
Strike Up the Band
An American in Paris
The Man I Love
Treat Me Rough
- Arnold Schoenberg Verklarte Nacht. Part 2 & 4
- Franz Schubert Symphony 9. 2. Andante con moto
- Frederic Chopin Prelude in E minor, Op.28

ABOUT THE ARTISTIC DIRECTOR

Boris Eifman, the founder and creator of his own theater, his own style, and his own ballet universe, who is called “one of the leading choreographers in the world” and an “amazing magician of the theater,” was born in 1946 in Siberia. From early childhood he wanted to express his feelings and his thoughts in body language, in dance. He would later say, “For me, ballet is more than a profession. It is a means of existence, my mission on this earth. Using its resources, I am compelled to convey what is given to me from on high. Most likely, I would simply suffocate on my emotions if I didn’t have the possibility of expressing them through art. For me, choreography is art that is deeply religious, in the broadest sense of the word.”

The innate sense of movement and the “instinct to compose” brought him to the Leningrad Conservatory, where he studied in the choreography department, and then to the Vaganova Academy of Russian Ballet, where he worked for 10 years as a choreographer, composing new works for student performances. Finally, in 1977, he formed his own ballet ensemble. This is the moment when the Eifman story began, as, with his talent, with his blood and sweat, with his energy, dedicating himself a full 24 hours a day, he began to create his own theatre.

Eifman brilliantly combined cutting-edge achievements in the world of ballet with what he learned in the academic school of classical Russian choreography, to which he traces his roots. “What I do can be called the dance of emotions, free dance, a new language, in which classical ballet, modern dance, ecstatic impulses and many other things are interwoven,” he said at the time. His dancers, who had an exclusively academic grounding, had to acquire a new vocabulary of body movement. It was a completely different kind of choreography, whose fundamental principle came into being as the troupe was formed by Eifman.

In the course of time, his ballet ensemble became a ballet theatre, and this change in name reflects the essential formula of Eifman’s creative method. As an artist whose natural inclination is toward the theater, he is interested in choreographing not only variations of movement but also transparent internal actions as well as one or another



overriding idea connected with a performance. “I create ballets of a different kind, where self-expression becomes the subject and in which there is drama, philosophy, characters and an idea. And I am sure that this is the ballet of the future. Believe me, many of my young colleagues will follow the road that I have taken. This road leads eventually to man.”

It’s a man who’s viewed by Eifman as the main subject and interest of art that has power over people’s hearts and is capable of addressing the soul. For Eifman, ballet is a means of contemplation, or, as he puts it, an “opportunity, through movement, not only to express some sort of form and line, but to convey a flood of emotions, energy, ideas...”

A distinct feature of Eifman’s theatre, its trademark, is that almost all of his performances have a plot and, often, a literary source. This corresponds fully to his artistic credo: “I am not saying that I don’t concern myself with the choreographic text itself and its level, as well as the degree of imagination or the perfected form ... but if I need a literary base, it means that I am looking for an opportunity to plunge into some sort of realm, one that is familiar to me and to my audience, and, in the familiar, I try to discover and reveal the unexplored.”

It is this penetration into the realm of the unexplored—in the choreography and in the sphere of ideas—that is arguably the hallmark of Boris Eifman. When he turns to literary works, or to stories of the lives of Moliere, Paul I (the Emperor of Russia), Tchaikovsky or Rodin, Eifman always sees nuances that no one else has noticed, he finds that which is capable of astonishing, he detects new meanings. In visual metaphors of movement, that can be compared to a figurative cipher of dreams, in which hazy fantasies and impulses take on visual forms, Eifman externalizes what is at the heart of a literary text or of an artist’s life history. Eifman’s theatre is often called a psychological one. His ballets can be named plastic psychoanalysis, in the course of which the psychological depth of the characters and the stories—no matter fictional or real—is being disclosed.

When Eifman turns to the works of great writers or to the lives of geniuses and translates them into the language of ballet, this is immersion, through the physical, in the psychic, through the body, in the soul, through words, in ideas. His unique lexicon and conceptual, authorial interpretations are a breakthrough into that fantastic dimension where the boundlessness of inner worlds comes to life.

– Text by Tatiana Boborykina

ABOUT EIFMAN BALLET OF ST. PETERSBURG

St. Petersburg Eifman Ballet was established by Boris Eifman in 1977 (the original name of the company was the Leningrad New Ballet.). The concept of the New Ballet was more than innovative for its time: From the first days of its work it was conceived and developed as an experimental laboratory, a ballet theatre for one choreographer.

The company's first performances such as *Two-Voice* and *Boomerang* brought success and stirred intense interest of the audience; ballet critics began arguing about new tendencies in the Russian ballet. Advocates of the traditional ballet school, however, were rather reluctant to acknowledge the young choreographer's authority. Eifman's novelty in how he chose literary basis and music for his ballets, the audacity of the body movement vocabulary secured for him the reputation of "a choreographic dissident."

In late '70s – early '80s Eifman's theatre was working out its own individual approach to repertoire formation. More and more new ballets based on the world classical literature appeared on the playbill. The choreographer and his company, characterized by an outstanding dance intellect, explored new genres. Boris Eifman creates performances whose distinguishing feature is the strikingly sharp choreographic patterns, intended to express the fiery passions of ballets' characters: *The Duel*; *The Idiot*; *The Mad March Day*, or *the Marriage of Figaro*; *The Legend*; *The Twelfth*

Night; *Master and Margarita*; *Murderers* etc.

Today St. Petersburg Eifman Ballet is renowned among ballet lovers in Asia, Europe, the Americas and in Australia for such ballets as *Tchaikovsky*; *I, Don Quixote*; *Red Giselle*; *Russian Hamlet*; *Anna Karenina*; *The Seagull*; *Onegin*; *Rodin*; *Beyond Sin*; *Requiem*; and *Up & Down*. These works were generally recognized. Not only do they represent the highest artistic level of achievements of the contemporary Russian ballet, but also turn the audience to the immortal spiritual heritage of Russian and world culture that inspired the choreographer and his dancers.

Eifman's endeavor to engage his spectators in the infinite world of human passions, to form a spiritual liaison with the audience, to amaze viewers by the brilliance and dynamism of his plastique—all this has ensured a decades-long success of Eifman Ballet's performances at leading venues around the globe.

Eifman is a philosopher choreographer. He is earnestly concerned with the problems of today, with the secrets of creativity. The choreographer speaks openly with his audience about the complicated and dramatic aspects of human life; he defines his genre as "psychological ballet." *The New York Times* calls Boris Eifman the leader among living choreographers: "The ballet world in search of a major choreographer need search no more. He is Boris Eifman."

The company is distinguished by its brilliant technique, unique dedication and high onstage intelligence. Today, excellent dancers, winners of international ballet contests and laureates of the President of Russia's Prize for Young Cultural Professionals and the Russian Government prize in the field of culture, holders of the prestigious Golden Mask and Golden Soffit awards, implement Boris Eifman's ideas: Oleg Gabyshev, Dmitry Fisher, Nina Zmievets, Lyubov Andreyeva, Anastasia Sitnikova, Sergey Volobuev and others.

An important period in the company's life began in 2011, when the Government of St. Petersburg took a decision to launch the construction of the Boris Eifman Dance Academy—a project originally initiated by the choreographer himself. In September 2013 the Academy announced the start of its first academic year.

Another Eifman-initiated ballet institution is to be built and opened in St. Petersburg in the near future. It is the Boris Eifman Dance Palace envisioned by Boris Eifman as a new world center of dance arts.

Forming an original ballet repertoire of modern Russia based upon the rich traditions of Russian psychological theatre, along with searching for and developing new forms of choreography of the 21st century are among the key priorities within the artistic mission of Boris Eifman and his brilliant company.



ABOUT THE ARTISTS

SOLOISTS



Maria Abashova

Born 1983 in Lviv (Ukraine). 1997-1998 – a soloist with the Lviv National Academic Opera and Ballet Theatre. 2002 – graduated from the Ballet Conservatoire Sankt-Poelten

(Austria). 2002 to the present – soloist with the Eifman Ballet, St. Petersburg. Featured roles since joining the Eifman Ballet: Antonina Milyukova, Tchaikovsky's wife; Nadezhda von Meck (*Tchaikovsky*); Doctor, Girl from tavern/ Dulcinea, Kitri (*I, Don Quixote*); Orthodox (*My Jerusalem*); The Empress (*Russian Hamlet*); Madeleine, Elvira (*Don Juan, or Moliere Passions*); Soloist (*Musagete*); Anna (*Anna Karenina*); Nina Zarechnaya, Arkadina (*The Seagull*); Tatyana (*Onegin*); Camille (*Rodin*); Grushenka (*Beyond Sin*); Patient, Movie Star (*Up & Down*). Honors: International Ballet Competitions Laureate; Golden Mask Award Laureate; Golden Soffit Award Laureate.



Lyubov Andreyeva

Born 1988 in Minsk (Republic of Belarus). 2007 – graduated from the Belarusian State Choreographic College. 2009-2011 dancer with the National Academic Bolshoi Opera and

Ballet Theatre of the Republic of Belarus. 2011 to the present – soloist with the Eifman Ballet, St. Petersburg. Featured roles since joining the Eifman Ballet: Girl from tavern/Dulcinea (*I, Don Quixote*); Tatyana (*Onegin*); Camille (*Rodin*); Grushenka (*Beyond Sin*); Wife, Woman (*Requiem*); Patient (*Up & Down*).



Dmitry Fisher

Born 1984 in Perm. 2002 – graduated from the Perm State Choreographic College. 2002 to the present – soloist with the Eifman Ballet, St. Petersburg. Featured roles since joining the Eifman Ballet: Double; Prince,

Youth, Joker (*Tchaikovsky*); Gamache, the rich nobleman (*I, Don Quixote*); Friend, Partner (*Red Giselle*); Son of the Empress, The Heir (*Russian Hamlet*); Hebrew (*My Jerusalem*); Alex (*Who's Who*); Karenin (*Anna Karenina*); Treplev (*The Seagull*); Lensky (*Onegin*); Rodin (*Rodin*); Alexey Karamazov (*Beyond Sin*); Old man (*Requiem*); Buddy (*Up & Down*).



Oleg Gabyshev

Born 1985 in Volgograd. 2003 – graduated from the Novosibirsk State Choreographic College. 2004 to the present – soloist with the Eifman Ballet, St. Petersburg.

Featured roles since joining the Eifman Ballet: Double (*Tchaikovsky*); Basil, Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Partner (*Red Giselle*); Don Juan (*Don Juan, or Moliere Passions*); Vronsky (*Anna Karenina*); Treplev (*The Seagull*); Onegin (*Onegin*); Rodin (*Rodin*); Dmitry Karamazov (*Beyond Sin*); Man (*Requiem*); Psychiatrist (*Up & Down*). Honors: Honored Artist of Russia; Golden Mask Award Laureate; Golden Soffit Award Laureate.



Jiří Jelínek

Born 1977 in Prague (Czech Republic). 1996 – graduated from the Conservatory of Dance (Prague). 1997 – graduated from the Hamburg Ballet Centre. 1997-2001 – member of the Prague

National Theatre (soloist, principal dancer). 2001-2010 – member of the Stuttgart Ballet (demi-soloist, soloist, principal dancer). 2010-2013 – principal dancer with the National Ballet of Canada. 2013-2014 – principal dancer with the West Australian Ballet. 2014 to the present – soloist with the Eifman Ballet, St. Petersburg. Featured roles since joining the Eifman Ballet: Patient's Father (*Up & Down*). Honors: International Ballet Competition Laureate.



Oleg Markov

Born 1980 in Leningrad. 1998 – graduated from the Vaganova Ballet Academy in Saint Petersburg. 1998 to the present – soloist with the Eifman Ballet, St. Petersburg. Featured roles

since joining the Eifman Ballet: Tchaikovsky (*Tchaikovsky*); Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Teacher (*Red Giselle*); The Ghost of the Heir's Father (*Russian Hamlet*); Commandore (*Don Juan, or Moliere Passions*); Karenin (*Anna Karenina*); Trigorin (*The Seagull*); General (*Onegin*); Ivan Karamazov, Fyodor Pavlovich Karamazov (*Beyond Sin*); Old man (*Requiem*); Patient's Father (*Up & Down*).



Angela Prokhorova

Born 1990 in the Moscow Region. 2007 – graduated from the Vaganova Ballet Academy in Saint Petersburg. 2008-2009 – dancer with the St. Petersburg State Leonid Yakobson

Academic Ballet Theatre. 2009-2011 – dancer with the Imperial Russian Ballet. 2011 to the present – dancer with the Eifman Ballet, St. Petersburg. Featured roles since joining the Eifman Ballet: Antonina Milyukova, Tchaikovsky’s wife (*Tchaikovsky*); Doctor (*I, Don Quixote*); Rose Beuret (*Rodin*); Mother (*Requiem*); Movie Star (*Up & Down*).



Igor Subbotin

Born 1991 in Dnepropetrovsk (Ukraine). 2011 – graduated from the Belarusian State Choreographic College. 2007-2009 – dancer with the Dnepropetrovsk State Academic Opera and Ballet

Theatre. 2011-2012 – soloist with the Imperial Russian Ballet. 2012-2013 – a soloist with the Russian State Ballet Theatre of Moscow. 2013 to the present – a soloist with the Eifman Ballet, St. Petersburg. Featured roles since joining the Eifman Ballet: Chekist (*Red Giselle*); Vronsky (*Anna Karenina*); General (*Onegin*); Dmitry Karamazov (*Beyond Sin*); Husband (*Requiem*); Buddy (*Up & Down*)



Anastasia Sitnikova

Born 1983 in Syktyvkar. 2002 – graduated from the Komi Republic School of Art. 2002-2004 – soloist with the Kremlevsky Ballet. 2004 to the present – soloist with the Eifman

Ballet, St. Petersburg. Featured roles since joining the Eifman Ballet: Antonina Milyukova, Tchaikovsky’s wife (*Tchaikovsky*); Doctor, Girl from tavern/ Dulcinea (*I, Don Quixote*); Ballerina (*Red Giselle*); Orthodox (*My Jerusalem*); The Wife of the Heir (*Russian Hamlet*); Armanda, Anna (*Don Juan, or Moliere Passions*); Anna (*Anna Karenina*); Nina Zarechnaya (*The Seagull*); Tatyana (*Onegin*); Camille (*Rodin*); Wife, Woman (*Requiem*).



Sergey Volobuev

Born 1986 in Kovel (Ukraine). 2004 – graduated from the Kiev State Choreographic School. 2004 to the present – soloist with the Eifman Ballet, St.

Petersburg. Featured roles since joining the Eifman Ballet: Double (*Tchaikovsky*); Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Teacher, Chekist (*Red Giselle*); Favorite of the Empress, The Ghost of the Heir’s Father (*Russian Hamlet*); Commandore (*Don Juan, or Moliere Passions*); Vronsky (*Anna Karenina*) Trigorin (*The Seagull*); Onegin, General (*Onegin*); Rodin (*Rodin*); Ivan Karamazov (*Beyond Sin*); Husband, Man (*Requiem*); Psychiatrist (*Up & Down*).

STAFF FOR EIFMAN BALLET OF ST. PETERSBURG

Artistic Director, People's Artist of Russia, Laureate of State Prize: Boris Eifman

Dance consultants: German Mazhirine, Elizaveta Svetlova, Gurgen Manukyan

Assistants of the choreographer: Lyubov Andreyeva, Dmitry Fisher

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Honored Artists of Russia: Olga Kalmykova, Elena Kuzmina, Valery Mikhailovsky |

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Gaia Gina Danilian Ardani, Vice-President

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