SEGERSTROM HALL
November 9 – 11, 2018
Friday at 7:30 p.m.
Saturday at 2 & 7:30 p.m.
Sunday at 1 p.m.

Preview talks one hour before performance

Support for the Center’s International Dance Series provided by:
Audrey Steele Burnand Endowed Fund for International Dance
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Out of courtesy to the artists and your fellow patrons, please take a moment to turn off and refrain from using cellular phones, pagers, watch alarms and similar devices. The use of any audio or videorecording device or the taking of photographs (with or without flash) is strictly prohibited. Thank you.
Segerstrom Center for the Arts presents

Mikhailovsky Ballet and Orchestra

Don Quixote

*Music: Ludwig Minkus*

*Ballet in three acts and prologue*

Artistic Director and Ballet Master in Chief of the Mikhailovsky Ballet
Mikhail Messerer

PRINCIPAL DANCERS
Angelina Vorontsova • Ivan Vasiliev • Victor Lebedev

FIRST SOLOISTS
Svetlana Bednenko • Anastasia Soboleva • Sabina Yapparova

SOLOISTS
Anna Kuligina • Andrea Laššáková • Tatiana Miltseva • Valeria Zapasnikova
Alexey Kuznetsov • Alexey Malakhov • Alexander Omar • Sergey Strelkov
Vladimir Tsal

CORYPHES AND CORYPEES
Maria Dmitriyenko • Veronika Ignatyeva • Kristina Makhviladze • Elena Nikiforova
Anna Novosyolova • Ella Persson • Olga Semyonova • Mariam Ugrekhelidze
Irina Zhalovskaya • Andrey Lapshanov • Andrey Masloboyev
Nikita Nazarov • Roman Petukhov

CORPS DE BALLET
Olga Arsenina • Yulia Arkhiptsova • Olga Astreyko • Ekaterina Belovodskaya
Tatiana Bolshakova • Debora Davis • Tatiana Gordienko • Victoria Krayeova
Nailia Latypova • Yulia Lukyanenko • Zvezdana Martina • Alla Matveyeva
Anna Meyluk • Kristine Moe • Marina Nikonayeva • Ekaterina Odarenko
Ksenia Osintseva • Nina Osmanova • Maria Rikhter • Victoria Panchenko
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Elena Silyakova • Anastasia Sinitsyna • Elena Sukikh • Anna Sukhova
Minami Tanaka • Elena Trushina • Tatiana Zanina

Denis Aliev • Nikolay Arzyaev • Anatoly Bakhmat • Anton Bykov
Aleksander Gavrish • Ivan Grebenschchikov • Philip Hedges • Victor Knyazev
Nikita Kuligin • Stanislav Kultin • Dmitry Kurenkov • Artyom Markov
Pavel Maslennikov • Adrian Mitchell • Andrey Nemich • Ivan Tint
Kostantin Tkachuk • Pavel Vinogradov • Roman Volkov • Dmitry Yarmiychuk

Cast subject to change
SYNOPSIS
Prologue
Don Quixote, having read his fill of romances about knights and chivalry, decides to set off on his travels in order to achieve great feats, which will bring glory to his name. As his sword-bearer, he chooses the loyal Sancho Panza, a man of sober outlook who is not prone to dreaming.

Act I
In Barcelona, there is festivity in the air. Kitri, the daughter of the innkeeper, is flirting with Basilio, the barber, who is in love with her. Finding them together, Lorenzo, Kitri’s father, chases Basilio away: The barber is not a fit match for his daughter. Lorenzo intends for Kitri to marry Gamache, a rich nobleman, but Kitri refuses outright to submit to her father’s will.

At the height of the merry-making, Don Quixote appears in the square, accompanied by his sword-bearer, Sancho Panza. Catching sight of the innkeeper, Don Quixote mistakes him for the owner of a knight’s castle, and greets him with respect. Lorenzo responds in like terms, and invites Don Quixote into the inn.

Sancho Panza stays in the square. But when some young people start to mock Sancho, Don Quixote immediately hurries to his sword-bearer’s rescue.

Seeing Kitri, Don Quixote takes her for the beautiful Dulcinea, whom he has seen in his dreams and chosen as “the lady of his heart.” But Kitri disappears. She has run off with Basilio. Lorenzo, Gamache, and Don Quixote set out to look for her.

Act II
SCENE 1
Kitri and Basilio are hiding in a tavern. Here they are found by Lorenzo, Gamache, and Don Quixote. Lorenzo wishes to make an immediate announcement of the betrothal of Kitri and Gamache. But Basilio, by agreement with Kitri, fakes his own suicide. Kitri sobs over the body of her sweetheart. Don Quixote, overcome by
noble indignation, accuses Lorenzo of being hard-hearted, and, threatening him with his sword, forces him to agree to his daughter’s marriage to the barber. Basilio jumps to his feet: there is no point in him pretending to be dead any longer.

SCENE 2
In a glade by the windmills, there is a sprawling gypsy encampment. Here too is a travelling puppet theatre. Don Quixote and Sancho soon appear on the scene. The owner of the puppet theatre invites Don Quixote to watch a show. Don Quixote follows the performance with rapt attention, and, forgetting it is theatre, rushes onto the stage, sword in hand, to defend those who need his protection. He breaks down the stage, sends the puppets flying, and, catching sight of the windmill, mistakes it for an evil magician whom he has to get the better of. Grabbing a mill sail, he is first lifted into the air and then falls to the ground.

SCENE 3
The wounded Don Quixote and Sancho Panza find themselves in a forest. To Don Quixote, the forest seems to be full of monsters and giants. Sancho Panza settles Don Quixote down to sleep, and then runs off for help. In his dreams, Don Quixote sees Dulcinea, “the lady of his heart,” surrounded by dryads and fairies. Sancho Panza comes back with the Duke and Duchess, who have been hunting in the forest. He begs them to help Don Quixote. The Duke and Duchess invite the wandering knight to visit them in their castle.

Act III
The Duke’s castle. All is ready for the reception of Don Quixote. Having heard from Sancho Panza the happy story of Kitri and Basilio’s love, the Duke and Duchess have kindly agreed to allow them to hold their wedding party in the castle. Don Quixote and Sancho Panza are invited to occupy the seats of honour. A solemn
procession files past. Catching sight of Kitri, Don Quixote again mistakes her for “the lady of his heart.” But the Duke and Sancho Panza manage to persuade him that she is the very same innkeeper’s daughter whom he helped to unite with Basilio, her sweetheart. The festivities continue. All thank the valiant knight and his faithful sword-bearer.

Libretto: Marius Petipa
Choreography: Marius Petipa, Alexander Gorsky
The production also features choreography by Nina Anisimova, Igor Belsky, Robert Gerbek, Kasian Goleizovsky, Fyodor Lopukhov
Staged by: Mikhail Messerer
Assistants: Evgeny Popov, Anna Razenko
Stage and Costume Design: Vyacheslav Okunev
Lighting Design: Alexander Kibitkin
Première at the Mikhailovsky Theatre: April 11, 2012
Sets and costumes produced at Vozrozhdenie Theatrical Design Studios

There will be one 20-minute intermission.
PRINCIPAL CASTING

FRIDAY, NOVEMBER 9 AT 7:30 P.M.
KITRI – Angelina Vorontsova
BASILIO – Ivan Vasiliev
ESPADA – Alexander Omar
STREET DANCER – Ella Persson
QUEEN OF THE DRYADS – Svetlana Bednenko

SATURDAY, NOVEMBER 10 AT 2:00 P.M.
KITRI – Anastasia Soboleva
BASILIO – Victor Lebedev
ESPADA – Philip Hedges
STREET DANCER – Valeria Zapasnikova
QUEEN OF THE DRYADS – Svetlana Bednenko

SATURDAY, NOVEMBER 10 AT 7:30 P.M.
KITRI – Angelina Vorontsova
BASILIO – Ivan Vasiliev
ESPADA – Alexander Omar
STREET DANCER – Ella Persson
QUEEN OF THE DRYADS – Andrea Laššáková

SUNDAY, NOVEMBER 11 AT 1:00 P.M.
KITRI – Anastasia Soboleva
BASILIO – Victor Lebedev
ESPADA – Adrian Mitchell
STREET DANCER – Valeria Zapasnikova
QUEEN OF THE DRYADS – Svetlana Bednenko
KITRI

**Anastasia Soboleva**
Anastasia Soboleva started her ballet education at the Kiev State Ballet School. In 2010, she graduated from the Moscow Ballet Academy, which she joined in 2003. As a senior student, she danced Lise in *La Fille mal gardée* (production by Yury Grigorovich). In 2007, as a student she participated in Bolshoi’s tour to London with Asaf Messerer’s *Class Concert*. On graduation, she joined the Bolshoi Ballet company. In 2013, she joined the Mikhailovsky Ballet company, where her repertoire includes roles in *Laurencia, The Nutcracker, The Flames of Paris, The Sleeping Beauty, Giselle, La Bayadère, La Sylphide, La Fille mal gardée*, and *Cinderella*.

**Angelina Vorontsova**
Born in Voronezh, Angelina Vorontsova studied at the Voronezh State Ballet School from 2003 to 2008. In 2008, she entered the Bolshoi Ballet Academy in Moscow and on graduating in 2009, she joined the Bolshoi Ballet company. She rehearsed with Nikolay Tsiskaridze, who also was her first partner in the performances at the Bolshoi Theatre. She made her debut at the Bolshoi Theatre in the première of the ballet *The Curse of the House of Usher* choreographed by Vladimir Vasilev in the framework of the Russian National Orchestra Festival under the baton of Mikhail Pletnev. In July 2013, she joined the Mikhailovsky Ballet company, where her repertoire includes principal roles in *Don Quixote, Laurencia, The Nutcracker, The Sleeping Beauty, Prelude, La Sylphide, La Fille mal gardée, White Darkness, La Bayadère, Le Halte de cavalerie, and Class Concert*. She has been recognized for her artistic excellence at the international ballet competitions in Moscow, Perm and Kharkov.

BASILIO

**Victor Lebedev**
Born in St. Petersburg, Victor Lebedev graduated from the Vaganova Ballet Academy in
2010 and the same year joined the Mikhailovsky Ballet company. As a student, he was a recipient of the scholarship from the Farukh Ruzimatov Foundation. He has been recognized for his artistic excellence at the international ballet competitions in Krasnoyarsk and St. Petersburg. At the Mikhailovsky Theatre his repertoire includes principal roles in *Le Corsaire*, *Swan Lake*, *Giselle*, *La Sylphide*, *Laurencia*, *La Bayadère*, *Don Quixote*, *Cipollino*, *The Flames of Paris*, *Class Concert*, *Cinderella* and the productions by Nacho Duato including *The Sleeping Beauty*, *Without Words*, *Duende*, *Prelude*, *The Nutcracker*, and *Multiplicity*. *Forms of Silence and Emptiness.*

**Ivan Vasiliev**

Ivan Vasiliev was born in Vladivostok, Russia and studied at the Dnepropetrovsk Ballet School in Ukraine and later at the Belorussian State Choreographic College in Minsk, graduating in 2006. Vasiliev danced Basilio in *Don Quixote* and Ali in *Le Corsaire* with the Belorus National Ballet while still a student at the college. In 2006 he was invited to join the Bolshoi Ballet company as a soloist, making his debut with the company at age 17 as Basilio in *Don Quixote*. He was promoted to the rank of Principal Dancer in May 2010. In December 2011, he joined the Mikhailovsky Ballet as a Principal Dancer. Vasiliev first appeared as a guest artist with American Ballet Theatre in 2011, and in 2012 he was named a Principal Dancer with ABT. Vasiliev’s repertoire with the Mikhailovsky includes principal roles in *Don Quixote*, *Giselle*, *The Nutcracker*, *The Sleeping Beauty*, *Romeo and Juliet*, *La Fille mal gardée*, *La Bayadère*, *Laurencia*, *The Flames of Paris*, and *Class Concert*. His awards include medals at the international ballet competitions in Varna, Moscow, and Perm. He is also the winner of the Triumph Youth prize, British Critics’ Circle National Dance Awards in the category Spotlight and as Best Male Dancer, and the Benois de la Danse prize for his performance in *Le Corsaire* and *The Flames of Paris* (2009).
In 2011, he received Grand Prix at the International Dance Open Festival. In 2014, he was awarded the title of Honored Artist of Russia.

STREET DANCER

Ella Persson
Ella Persson began to study under a Russian teacher at a ballet school in Stockholm, where she mastered the basics of classical technique. After participation in the master class held by the Vaganova Ballet Academy in Finland, where the Academy was holding workshops, she was invited to St Petersburg. In 2015, graduated from the Vaganova Ballet Academy and the same year joined the Mikhailovsky Ballet, where she performs roles in the ballets La Sylphide, Swan Lake, Giselle, Don Quixote, Le Corsaire, Cipollino, The Sleeping Beauty, The Flames of Paris, Spartacus, and Cinderella.

Valeria Zapasnikova

ESPADA

Alexander Omar
In 2004, Alexander Omar graduated from the Vaganova Ballet Academy and the same year joined the Mikhailovsky Ballet company. His repertoire included the roles of Tybalt (Romeo and Juliet), Moor’s Friend (The Moor’s Pavane, chor. by Jose Limon), Gringoire (Esmeralda), solo in the Indian dance (La Bayadère), Carabosse (The Sleeping Beauty, rev. by Nikolay
Boyarchikov), Mr Drosselmeyer, Abdurrahman and solo role in panaderos (Raymonda), Rose waltz and Spanish dance (The Nutcracker, chor. by Nikolay Boyarchikov), and Ali and Isaac Lan quedem (Le Corsaire, rev. by Farukh Ruzimatov). Now he performs solo roles in the new productions of the ballets Don Quixote, Giselle, Swan Lake, Le Corsaire, Laurencia, The Flames of Paris, Cipollino, and Spartacus.

Adrian Mitchell
Adrian Mitchell studied ballet at the New York City Ellison Ballet and Gelsey Kirkland Ballet Academy. In 2015, he graduated from the Vaganova Ballet Academy in St. Petersburg and joined the Mikhailovsky Ballet company, where his repertoire includes roles Swan Lake, Don Quixote, La Bayadère, Le Corsaire, Romeo and Juliet, The Nutcracker, Spartacus, and Cinderella.

Philip Hedges
Philip Hedges was born in Saint Louis, France and grew up in Basel, Switzerland, where he started his dance education in 2010. In 2013, he started studying at the Ballet Academy Munich. In 2017, he joined the Mikhailovsky Ballet company. His repertoire at the Mikhailovsky Theatre includes Espada in Don Quixote, Fairy’s Suitors in The Sleeping Beauty, Flower Waltz in The Nutcracker and corps de ballet roles in Cinderella, The Flames of Paris, Laurencia, Spartacus, and Swan Lake.

QUEEN OF THE DRYADS
Svetlana Bednenko
Born in Donetsk, Svetlana Benen ko graduated from Vadim Pisarev Ballet School in 2007 and the same year joined the Donetsk State Opera and Ballet Theatre as a soloist. In 2011, she joined the St. Petersburg Boris Eifman State Ballet Theatre, where her repertoire included the roles of Kitri (I, Don Quixote), Catherine II (Russian Hamlet), Tchaikovsky’s Wife (Tchaikovsky), Olga Spesivtseva (Red Giselle), Olga (Onegin), and Kitty (Anna Karenina). In
2013, she joined the Mikhailovsky Ballet, where her repertoire includes principal and solo roles in *Swan Lake*, *Le Corsaire*, *Don Quixote*, *La Bayadère*, *Cipollino*, *The Flames of Paris*, and productions by Nacho Duato including *The Sleeping Beauty*, *The Nutcracker*, *Romeo and Juliet*, *Prelude*, and *Multiplicity*. *Forms of Silence and Emptiness*. She has been recognized for her artistic excellence at the international ballet competitions in St. Petersburg, Perm, Sochi, Donetsk, Berlin, and Rome.

**Andrea Laššáková**

Mikhail Messerer

Mikhail Messerer, artistic director and ballet master in chief of the Mikhailovsky Ballet, has been working with the Mikhailovsky Theatre since 2009. He was born into a great dancing family in Moscow, where he had his training, first at the Bolshoi Ballet School as a dancer (graduating in 1968) and later at the State College of Performing Arts as a ballet teacher (graduating in 1978). He has for many years lived and worked in the West, and his method of classical ballet teaching amalgamates the best pedagogical traditions of both Russian and Western ballet.

As an international guest teacher, Messerer is invited by ballet companies around the world, and he has given master classes at the American Ballet Theatre, Paris Opera Ballet, La Scala Ballet, English National Ballet and Royal Danish Ballet, to name a few. For more than 25 years, Mikhail Messerer has been working as the company guest teacher with The Royal Ballet Covent Garden.


“No-one achieves such fresh originality out of old material in quite the same way as Mikhail Messerer,” British critic Graham Watts once claimed. Under Mikhail Messerer’s leadership the Mikhailovsky Ballet attracts aspiring dancers from many countries: not only the graduates of the St Petersburg Academy of Russian Ballet and Moscow Bolshoi Ballet Academy, but also young dancers from the U.S., the UK, Sweden, Slovakia, Germany, Italy, New Zealand, Switzerland, Japan, and Ukraine. In 2014, the Mikhailovsky Ballet received the British Critics’ Circle National Dance Award as the Outstanding Company.
The Mikhailovsky Theatre opened in 1833 following an initiative by Grand Duke Michael, brother of Nicholas I of Russia. From the beginning, it was home to a French drama company, and later also to a German one. The Russian revolution in 1917 caused many foreign actors to leave the country, and the Mikhailovsky Theatre had to form its own company. In 1918, the theatre gained its own opera company and symphony orchestra, and it started the new season as Petrograd’s (formerly St. Petersburg’s) second state opera house. In 1920, the theatre was renamed the State Academic Comic Opera Theatre, in 1921 it became the Maly Academic Theatre, and in 1926 the Leningrad Academic Maly Opera Theatre.

It developed a repertoire based on opera classics and operettas, but the theatre’s mainstay has always been its interest in contemporary 20th-century music. In the 1930s, the theatre became known as the “laboratory of Soviet opera.” The Maly Theatre saw the first-ever productions of Dmitry Shostakovich’s operas The Nose and Lady Macbeth of Mtsensk, and Vsevolod Meyerhold’s innovative production of The Queen of Spades.

The 1930s marked another important milestone, when the Maly gained its own ballet company. The theatre had always staged operas containing ballet pieces. At first, these were performed by the Mariinsky Theatre Ballet, but by the late 1920s and early 1930s, an independent ballet company came into being. By 1930, the “ballet ensemble” numbered about 60 dancers. Until the early 1930s, they were featured only in operas and operettas. However, sometimes the ballet pieces in the operas were little jewels of choreography: for instance, the dances in the production of Rimsky-Korsakov’s The Golden Cockerel (1923) were created by the young Georgy Balanchivadze, later known as George Balanchine, a co-founder of the New York City Ballet and the School of American Ballet. Many graduates of the Leningrad
Ballet School and evening ballet classes—Vakhtang Chabukiani and Konstantin Sergeyev among them—practiced at the theatre.

In the winter of 1930–31, the former director of the Kirov (Mariinsky) Ballet, Fyodor Lopukhov, was appointed artistic director of the Maly (Mikhailovsky) Ballet. The official birthday of the Maly Ballet, however, was June 13, 1933, when the company premiered his production of Riccardo Drigo’s ballet *Harlequinade*. Lopukhov was the company’s artistic director in 1933–35 and 1941–45, and his productions at the Maly (Mikhailovsky) Theatre included Leo Delibes’ *Coppélia* (1934) and Dmitry Shostakovich’s *The Bright Stream* (1935). Leonid Lavrovsky, artistic director of the ballet company in 1935–38, staged *Fadette* by Delibes (1936), Peter Ludwig Hertel’s *La Fille mal gardée* (1937), and Boris Asafiev’s *A Prisoner in the Caucasus* (1938). After Lavrovsky was appointed artistic director of the Kirov Ballet in 1939, Vladimir Ponomaryov became director of the Maly Ballet until 1941.

The theatre’s creative activities were interrupted by World War II and the siege of Leningrad, but work continued in the city of Chkalov (now Orenburg), to which the theatre had been evacuated. Chkalov was one of the first cities in which Shostakovich’s Seventh Leningrad Symphony was performed; it was played by the Maly Theatre symphony orchestra. After the war, the Maly continued to work with contemporary composers, and staged the world premiere of Sergey Prokofiev’s *War and Peace*.

In 1945, Fyodor Lopukhov’s student, Boris Fenster, was appointed artistic director of the Maly Ballet. In 1953, he also became principal ballet master, the post he held until 1956. He created a number of ballets, including Boris Asafiev’s *Ashik Kerib* (1940), Mikhail Chulaki’s *The False Bridegroom* (1946), and Igor Morozov’s *Doctor Dolittle* (1948). In 1952, choreographer Leonid Jacobson was invited to the theatre, where
he staged *Capriccio espagnol*, set to music by Nikolay Rimsky-Korsakov, and *Solveig* to Edvard Grieg’s music. In 1955, Pyotr Gusev (artistic director of the company in 1960–62) produced his version of *Le Corsaire*. In 1956, Boris Fenster left for the Kirov Theatre, and Konstantin Boyarsky took over his post at the Maly Theatre. It was under Boyarsky that the Maly ventured into classical ballet: *Swan Lake* (1958) and the Grand Pas from *Paquita* became part of the company’s repertoire.

In 1962, Igor Belsky took up the post of artistic director. He revived Mikhail Fokine’s ballets *Eros* (1959), *Petrouchka* (1961), and *Firebird* (1962), and created a ballet that became a legend: *The Young Lady and the Hooligan*, to music by Dmitry Shostakovich (1963). Belsky, who remained as artistic director until 1973, staged the renowned ballet *The Little Humpbacked Horse* to Rodion Shchedrin’s score (1963), and Pyotr Tchaikovsky’s *The Nutcracker* (1969). The real stars in the latter were Nikita Dolgushin, principal dancer, who joined the company in 1968, and Nikolay Boyarchikov. In 1968, Alla Osipenko and John Markovsky performed with the company in the premiere of *Antony and Cleopatra* staged by Igor Chernyshov. Under the directorship of Oleg Vinogradov (1973–77), August Bournonville’s *La Sylphide* had its Russian premiere at the theatre (1975). Notable among Vinogradov’s productions at the theatre were *Romeo and Juliet*, *La Fille mal gardée*, and *Yaroslavna*. In the late 1970s to early 1980s, Stanislav Gaudasinsky took over as director of the opera company and then of the theatre as a whole.

The opera stage was dominated by the Russian classics: Mussorgsky’s *Boris Godunov* and *Khovanshchina*, Tchaikovsky’s *Eugene Onegin* and *The Queen of Spades*, Rimsky-Korsakov’s *The Golden Cockerel* and *The Tale of Tsar Saltan*, and Borodin’s *Prince Igor*.

In 1989, the theatre was renamed in honor of composer Modest Mussorgsky; in 2001, the
original name of Mikhailovsky Theatre was restored. In 1978–2007, Nikolay Boyarchikov, a prolific choreographer, held the position of artistic director of the company. He revised *Swan Lake*, *Esmeralda, Fadette, The Sleeping Beauty, La Bayadère*, and *Don Quixote*, and staged the ballets *Boris the Tsar* (1978), *Macbeth* (1984), and *Faust* (1999), among many others.

In 2007–2009, the renowned dancer Farukh Ruzimatov was artistic director of the company. In 2011–14, the position was held by the famous Spanish choreographer Nacho Duato. In 2009, Mikhail Messerer, a member of the celebrated artistic Plisetsky-Messerer family, was appointed ballet master in chief of the Mikhailovsky Theatre, and in 2017 he became artistic director of the Mikhailovsky Ballet.
Mikhailovsky Ballet & Orchestra appearance under management of Ardani Artists:

Sergei Danilian, President & CEO
Gaia Danilian, Vice-President
Michael Vool, Production Director
Alexander Shargorodsky, Stage Interpretor

Director of Stage Department: Olga Alymova
Technical Director: Alexander Sukmanyuk
Head of Stage Department: Artem Lerhe
Head of Production Department: George Silvestrov
Lighting Department Manager: Alexander Kibitkin
Sound and Technical Department Manager: Valery Filippov
Props Department Manager: Victoria Dagirova
Costume Department Manager (Women): Elena Novikova
Costume Department Manager (Men): Inessa Todosenko
Make-up/Hair Dept. Manager (Women): Anna Borzova
Make-up/Hair Dept. Manager (Men): Anna Rozadorskaya
Theatre Workshops Manager: Artem Zemlyannikov
Theatre Tailoring Department Manager: Alla Marusina
Ballet Company Manager: Andrey Kuligin
Coordinator: Rashid Mamin
Stage Managers: Sasha Kononenko, Pavel Novosyolov
Pianist: Elena Panova
Coaches: Elvira Khabibullina, Evgeny Popov
THE MIKHAILOVSKY ORCHESTRA

FIRST VIOLIN
Vladislav Gluz
Rimma Kozlova
Aleksei Vasilev
Aleksandra
Patrikeeva
Maksim Sakharov
Konstantin Dragunov
Ekaterina Arkhipova
Svetlana Bedran
Natalia Kravchenko
Tatiana Svetlova
Tatiana Shhyrova
Marina Begletsova

SECOND VIOLIN
Natalia Krukovskaya
Anna Galakhova-Sergeeva
Tatiana Tokareva
Aleksandr Shestakov
Tatiana Tsypysheva
Suren Markaryan
Marina Zolotilina
Liudmila Burykina
Vladislav Novikov
Viktoria Belyaeva

VIOLA
Arseny Ruchkin
Viktor Rogatin
Boris Barinov
Elena Tanailova

CELLO
Natalia Govorova
Aleksandr Burykin
Sofia Mezheninova
Elena Glukhova

CELLO
Ivan Korenev
Andrei Smirnov
Daniil Solomonik
Viktor Nuller
Yulia Gerasimova
Aigul Kulaeva
Ekaterina Yukhneva

BASS
German Zhelezovskiy
Anton Afanasenko
Maksim Afanasiev
Dmitry Perminov

FLUTE
Irina Levchenko
Maia Dorofeeva

OBOE
Petr Danilov
Mikhail Nemchenko

CLARINET
Vladimir Skrylev
Aleksei Grebnev

BASSOON
Georgy Radzevich
Konstantin Antonov

HORN
Vladimir Antonov
Andrei Afanasev
Oleg Korenchuk
Aleksandr Rubnich

TRUMPET
Mikhail Khasin
Dmitry Makarov
Aleksandr Sergeyev
Timur Shtukmeister

TROMBONE
Aleksandr Baratov
Evgeny Vasilev
Rostislav Petrov

TUBA
Pavel Vasilesnikov

PERCUSSION
Aleksandr Kim
Aleksei Noskov
Dmitry Smirnov
Aleksei Nesvit
Dmitry Sverbikhin

HARP
Elena Arkhipova
Pavel Sorokin
Conductor

Pavel Sorokin was born in Moscow into a family of Bolshoi Theatre artists—singer Tamara Sorokina and dancer Shamil Yagudin. In 1985, he completed his studies with distinction at the Piano Department of the Moscow State Tchaikovsky Conservatoire, and in 1989, also with distinction, he graduated from the Conservatoire’s Department of Opera and Symphony Conducting. In 1983, Pavel Sorokin joined the Bolshoi Theatre as a ballet accompanist. In 1987–1989, he was a probationer at the Paris Conservatoire, perfecting his conducting skills. He worked on probation with the Boston Symphony Orchestra under the leadership of Seiji Ozawa and Leonard Bernstein. At the end of his term as probationer, he was auditioned and accepted into the Bolshoi Theatre. In 1996, he was an assistant to Mstislav Rostropovich when the latter directed a production of Mussorgsky’s *Khovanshchina* (Shostakovich version) at the Bolshoi. At the Bolshoi Theatre, he was a musical director of the following productions: Tchaikovsky’s *Iolanta* (1997); Stravinsky’s *Petrouchka* (1991); Adam’s *Le Corsaire* (1992, 1994); Prokofiev’s *Prodigal Son* (1992); Løvenskiold’s *La Sylphide* (1994); Tchaikovsky’s *Swan Lake*, Arik Melikov’s *Legend of Love* (2002, 2014); Glazunov’s *Raymonda* (2003); Shostakovich’s *Bright Stream* (2003) and *Bolt* (2005); Asafiev’s *Flames of Paris* (2008); *Jewels* to music by Gabriel Fauré, Igor Stravinsky, and Pyotr Tchaikovsky (2012); *Classical Symphony* to music by Sergei Prokofiev (2012); *Dream of Dream* to music by Sergei Rachmaninov (2012); Stravinsky’s *Apollon Musagète* (2012); Minkus’ *La Bayadere* (2013); *Onegin* to music by Pyotr Tchaikovsky (2013); *Lady of the Camellias* to music by Frédéric Chopin (2014). At the present time, at the Bolshoi Theatre he also conducts Mussorgsky’s *Boris Godunov*, Adam’s *Giselle*, *Ivan the Terrible* to music by Sergei Prokofiev, Bizet—Shchedrin’s *Carmen Suite*, Delibes’ *Coppelia*, Khachaturian’s...