



MOSCOW FESTIVAL BALLET

Swan Lake | Tuesday, January 16, 2018, at 7pm
Don Quixote | Wednesday, January 17, 2018, at 7pm
Cinderella | Thursday, January 18, 2018, at 7pm
Tryon Festival Theatre

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PROGRAM

TUESDAY, JANUARY 16, 2018

SWAN LAKE

Full-length ballet in four acts

Music by Pyotr Ilyich Tchaikowski

Choreography by Marius Petipa and Lev Ivanov

First production March 4, 1777, Bolshoi Theatre, Moscow

ACT I

The Garden of Prince Siegfried's Castle

ACT II

A Lakeside

20-minute intermission

ACT III

The Great Hall of Siegfried's Castle

ACT IV

The Lakeside

Odette

Maria Sokolnikova
Maria Klyeva
Hanna Zimovchenko

Odylle

Maria Klyueva
Maria Sokolnikova
Hanna Zimovchenko

Queen Mother

Natalia Ivanova

Prince Siegfried

Nelson Pena
Dmitriy Sitkevich
Alexei Bielan

Prince's Tutor

Dmitry Romanov

Von Rothbart

Evgeniy Rudakov
Alexander Daev

Jester

Eldar Sarsembayev
Sergey Kotov
Vladimir Tapkharov

Hungarian Bride

Galina Ishenko

Spanish Bride

Milena Stashina

Italian Bride

Nazerke Aimukhametova

Polish Bride

Alexandra Krukova
Hanna Zimovchenko

Russian Bride

Elena Khorosheva

Pas de Trois

Maria Sokolnikova
Maria Klyueva
Hanna Zimovchenko
Alexandra Krukova
Anton Baglikov
Vladimir Tapharov

Cygnets

Valeria Mala

Daria Lednikova
Nazerke Aimukhametova
Alexandra Krukova

Swans

Elena Khorosheva
Milena Stashina
Galina Romanova

Plus the *Corps de Ballet*

Moscow Festival Ballet appears by arrangement with:
Columbia Artists
5 Columbus Circle @ 1790 Broadway
New York, NY 10019

SYNOPSIS

ACT I

The Garden of Prince Siegfried's Castle

Prince Siegfried has come of age and entered upon a new world of affairs of war and the burdens of manhood. It is the day for leaving behind the whims and caprice of youth. A happy day for the prince though touched by anxiety. The kindly jester and tutor who have been the prince's loving companions since his childhood are the first to congratulate him. He greets his companions and joyfully accepts the congratulations of all the residents of the castle.

The prince's subjects come from far and wide to take part in the festivities. They confer upon him the sword and scepter of authority and swear allegiance to their new ruler. His mother, the Queen Mother of the Realm, presents him with an arbalest as a gift and reminds him that the time has come to choose a bride and that he must make the fateful decision at tomorrow's ball. He is eager to contemplate this life change in silence. The festivities continue, but the prince is overcome by a desire to be alone, far from his guests. As he begins to search the contents of his heart he notices a flight of white swans heading toward the nearby lake. He is inspired and follows them there, disappearing into the night.

ACT II

A Lakeside

The voyage to the lake takes the prince into the depths of the forest. He approaches the swans quietly and as he nears he sees something quite out of the ordinary. The swans have stepped ashore and assumed human form! Siegfried lowers the crossbow, astonished with their striking beauty. He gathers his courage and reveals himself. Odette, the swan's queen tells him of their terrible curse. They are all at the mercy of the wicked sorcerer Rotbart and only by finding true love can the evil spell be lifted. Siegfried, overcome with love at first sight, swears to her an everlasting love. As the sun begins to dawn, Odette warns him that if he breaks his oath, nothing will be able to help them. The prince is completely overcome by the incomparable and exquisite delicacy of Odette, and swears that he will return and free her from the evil spell. As the sunlight touches them, the women transform back into swans, cloaked in silence.

ACT III

The Great Hall of Prince Siegfried's Castle

The castle resounds to the clamor of festivities. Renowned princesses from Hungary, Russia, Spain, Italy, and Poland are presented to the prince. He must choose one of them as his bride, in order to strengthen his authority and consolidate his power. However, in none of these royal heiresses does he find a maiden comparable to Odette, to whom he has given his heart. He rejects them all.

With an overwhelming blare of trumpets, a couple of new guests are announced. The evil sorcerer, Rotbart, enters in the guise of a noble knight, and following close behind is his daughter, Odylle, who looks remarkably like Odette. The similarity is so close, in fact, that Siegfried believes, if only for a split second, that it is Odette standing there before him. Odylle seizes the brief moment of illusion as an opportunity and will not allow him to find his senses. She becomes a bewitching temptress, luring him, hypnotizing him, and tricking him into confessing his undying love to her! In this hypnotic stupor, he proclaims that Odylle is to be his bride. Rotbard has triumphed! Siegfried has broken his oath to Odette, betraying her by professing love to another, thereby dooming Odette and the others to an eternity under Rotbard's evil power. Suddenly a vision of the Swan Lake appears before Siegfried's eyes, snapping him back into reality. He realizes the terrible mistake he has made. In despair he leaves the palace and hurries to Odette at the lake.

ACT IV

The Lakeside

Night falls again on the lake. The swan maidens are anxious, for if the prince does not fulfill his vow to set them free, they will be doomed to everlasting captivity. The sorcerer raises a raging storm to conceal the Swan Lake behind a screen of dark clouds, but the prince rushes headlong through the storm to Odette. The sorcerer attempts to conceal her from him, but no power can stop the young man whose heart is so full of love.

The prince overcomes all obstacles, and the spell cast by the evil sorcerer is dashed forever on the rock of true love.

PROGRAM

WEDNESDAY, JANUARY 17, 2018

DON QUIXOTE

Full-length ballet in three acts

Music by Leon Minkus

Libretto and choreography by Marius Petipa

Sets and costumes by Lev Solodovnikov

Lighting by Marina Borodina

PROLOGUE

Don Quixote's Study

ACT I

The Square in Barcelona

ACT II

A Gypsy Encampment

ACT III

Scene 1: A Forest

Scene 2: Night in a Village

20-minute intermission

ACT IV

Scene 3: A Tavern

Scene 4: The Palace

Kitri

Maria Sokolnikova
Alexandra Krukova

Basilio

Dmitriy Sitkevich
Eldar Sarsembayev

Don Quixote

Dmitry Romanov

Sancho Panza

Alexander Jakovlev

Lorenzo

Evgeniy Rudakov

Wife of Lorenzo

Elena Khorosheva

Camacho

Anton Baglikov

Torreodor

Konstantin Marikin
Nelson Pena

Street Dancer

Milena Stashina
Maria Klyueva

Flower Girls

Elena Halushko
Valeria Mala
Daria Lednikova
Julia Stukonoha

Dryad Queen

Hanna Zimovchenko

Cupid

Nazerke Aimukhametova

Mercedes

Natalia Ivanova
Milena Stashina

Variation #1 in Act III

Agjar Ergeshova

Variation #2 in Act II

Galina Romanova

Plus the *Corps de Ballet*

Moscow Festival Ballet appears by arrangement with:

Columbia Artists

5 Columbus Circle @ 1790 Broadway

New York, NY 10019

SYNOPSIS

PROLOGUE

Don Quixote's Study

In his library the old nobleman Don Quixote de la Mancha sits over his books, which tell him of distant times of knighthood. Soon he believes himself called to knightly deeds. He appoints his servant Sancho Panza his squire and sails forth into the world to seek adventures in the service of the beautiful Dulcinea, whom he has glimpsed in a vision.

ACT I

The Square in Barcelona

On a marketplace Don Quixote and Sancho Panza mingle in the colorful bustle of the people. Kitri, daughter of the innkeeper Lorenzo, and her sweetheart the barber Basilio are among them. Their lovers' tryst is suddenly disturbed by the entry of Kitri's father. He puts forward the old, rich Camacho as the bridegroom he has chosen for his daughter. In vain, Kitri and Basilio swear their love. Lorenzo is adamant. Don Quixote, who believes he recognizes in Kitri his Dulcinea, intervenes and helps the lovers to flee.

ACT II

A Gypsy Encampment

Kitri (who has disguised herself as a young man) and Basilio have found refuge with a band of gypsies. Don Quixote and Sancho Panza also appear on the scene, and in their honor the gypsies put on a puppet show. Don Quixote, however, takes the play in bitter earnest and believes himself suddenly menaced on all sides by evil powers, against whom he must protect

Kitri/Dulcinea—he destroys the Marionette Theatre and then charges against some windmills on the distant horizon, which he takes for giants. Don Quixote falls to the ground, where he remains unconscious.

ACT III

Scene 1: A Forest

In a dream Dulcinea appears to her noble "knight" as Queen of the Wood Nymphs, who praises him for his courage and his deeds and crowns him with laurel.

Scene 2: Night in a Village

Comacho wakes Don Quixote from his dream and they both go to the tavern.

Scene 3: A Tavern

Meanwhile, Lorenzo and Camacho have succeeded in catching the fugitive Kitri again. She is now to be dragged to the altar by force and married to the old man. Basilio is in such despair over this that he is about to do away with himself. However in the nick of time Don Quixote and Sancho Panza appear, and everything turns out well—Kitri can marry her Basilio.

Scene 4: The Palace

It is fiesta time. Don Quixote watches the dancing. The scene changes to the palace. Kitri and Basilio with Don Quixote and the rest celebrate their wedding in a Grand Pas de Deux. Don Quixote realizes that he has not yet found his Dulcinea and with Sancho, sets off for more adventures.

PROGRAM NOTES

The resounding success of Don Quixote may substantially have contributed, after Cesare Pugni's death (in January 1870) to Minkus being appointed his successor as first Imperial ballet composer of the Marinsky Theatre in St. Petersburg. After a new version of Don Quixote, which was given its premiere on November 9, 1871, in 1872 he composed, as one of his first new tasks, the ballet music to the opera *Mlada*, which the theatre director Stephan Gedeonov had commissioned as a joint composition from Alexander Borodin, Cesar Cui, Modest Mussorgsky, and Nikolai Rimsky-Korsakov. The project was, however, never completed, so that Minkus revised his material in 1879 for an independent story ballet. Otherwise, in the following seasons one ballet after another by Minkus was performed in the Marinsky Theatre, all with Petipa's choreography: among others, in 1872 *Camargo*, 1875 *Les Brigands* (in various sources erroneously labeled as a collaboration with Delibes), in 1876 *Son v letnyinyi noch* ("A Midsummer Night's Dream," using Felix Mendelssohn—Bartholdy's incidental music), 1877 *Bayaderka* ("La Bayadere"), in 1878 *Roksana*, 1879 *Frizak and Snegurochka* ("The Snow Maiden," after the play of that name by Alexander Ostrovsky, for the first performance of which in 1873 Tchaikovsky had composed the incidental music, and which Rimsky-Korsakov took as the basis for an opera in 1881), 1881 *Paquita* (as a new version of the ballet of the same name by Edouard Deldevez and Joseph Mazilier, along with Soraya, ili Mavritanka v Ispanii ("The Moorish Girl in Spain"), 1882 *Noch i dyei* ("Night and Day"), and 1886 *L'Offrande a l'amour*. Even after Minkus had retired from his official posts in 1891 and returned to Vienna, he remained

one of the most popular and most played ballet composers of St. Petersburg. Thus in July 1897, on occasion of the State visit of Kaiser Wilhelm II to Tsar Nikolai, Petipa mounted in Peterhof a pasticcio, *Les Noces de Thetis et Pelee*, which he had arranged from an earlier ballet by Minkus and some musical numbers by Delibes.

That despite this multitude of works and lasting successes Leon Minkus fell so completely into oblivion essentially has to do with function of ballet composition and the way in which it is handled. "While in Russian opera from the time of [Catterino] Cavos and [Alexei] Verstovsky the composer was specially named as author, in the ballet in the 60s and later, the ballet-master was considered the author, designed the choreographic mise-en-scene, and he first commissioned a composer who had to follow all his specifications—from the number of musical movements and their character, to the concrete tempi and metres, according to the type of dance. The ballet-master had the right to insert new numbers with music by other composers and generally to make any alteration that seemed necessary, without asking the composer's consent. Moreover, the composer was creatively hemmed in by a plethora of rules that laid down how he had to write ballet variations, duets, ensembles, and character and action dances. These rules were at that time considered not only almost immutable, according to the laws of ballet aesthetic, but were also fixed in the theatre contracts (E.M Levashyova, quoted in Dorothea Redepenning: *Geschichte der russischen und sowjetischen Musik*, volume 1, p. 350: Laaber 1994).

One of the first composers to revolt against this practice was Pyotr Ilyich Tchaikovsky—after he himself had come to feel its consequences, as George Balanchine related in his interview with Solomon Volkov:

Anna Sobeschanskaya, a prima in the Bolshoi Ballet in Tchaikovsky's day, danced in the mediocre Moscow production of *Swan Lake*. In order to liven up her benefit performance Sobeshchanskaya asked Petipa to create a pas de deux for her, and she inserted it in the third act of *Swan Lake*. She wasn't worried that Petipa had done the pas de deux to music by Minkus! Learning this, Tchaikovsky protested, "Ballet may be good or bad, but I alone bear the responsibility for its music." Tchaikovsky offered to write a new pas de deux for the ballerina, but she did not wish to change Petipa's choreography. So, taking Minkus's music Tchaikovsky wrote his own pas de deux which fitted-measure for measure the dance Sobeshchanskaya had already learned.

Minkus's *Don Quixote* was, for Petipa and later choreographers, also a kind of musical "quarry" from which they could help themselves as required, in which they arbitrarily did as they pleased, having the right here to wrench out a chunk of rock, there to add an ashlar. Thus the score, forming the basis for the present recording, can scarcely any longer be judged by criteria of autonomy and aesthetics as Leon Minkus's composition. Far more does it represent a practical performing state of the work as it has become stylized after more than 120 years. (If it is borne in mind that between 1926 and 1978 alone in the Soviet Union—Moscow and Leningrad/St. Petersburg not included—*Don Quixote* was staged 44 times, it can be estimated how much the score must have been changed since its first performance!)

After the revision by Petipa himself (for the Marinsky Theatre in 1871), which must have been made in close collaboration with Minkus, in 1887 Alexei Bogdanov presented in Moscow the first new production of *Don Quixote* that came into being without consultation with the composer. Crucial changes to his score, customary to the present day, were made by the choreographer Alex Gorsky in 1900, again for the Bolshoi Theatre in Moscow. Thus, for example, in Act I he inserted a scene of eight bullfighters and the dance of a street dancer, for which he utilized music from Minkus's 1882 ballet *Soraya*. For other scenes, which he supplemented or replaced for dramatic reasons, he had recourse, for example, to music by Anton Simon. What was right for Gorsky in 1900 was only fair for Rostislav Zakharoff 40 years later when he produced *Don Quixote* anew for Moscow and in doing so interpolated musical numbers by Vassily Solovyev-Sedoy.

Leon Minkus allowed these and all the other alterations to which *Don Quixote* and his other ballet scenes were subjected, if unjustly, without demur; he himself was so very practical a craftsman that he would never have claimed works to be sacrosanct—they were the raw material from which the choreographers created their productions, while the composer remained modestly in the background. And yet the ballets of Saint-Leon or Petipa would scarcely have been accorded such brilliant and lasting successes if they had not been able to light the firework of their ideas at this model music.

PROGRAM

THURSDAY, JANUARY 18, 2018

CINDERELLA

Full-length ballet in two acts

Music by Sergei Prokofiev

Libretto by Yuri Vetrov

Choreography by Elena Radchenko

Sets and costumes by Elizaveta Dvorkina

Lighting by Marina Borodina

ACT I

Scene 1: Cinderella's House

Scene 2: Ball in the Royal Palace

20-minute intermission

ACT II

Scene 3: The Royal Palace

Scene 4: Cinderella's House

Scene 5: The Royal Palace

Cinderella

Maria Klyueva
Olga Gudkova
Maria Sokolnikova
Alexandra Krukova

Prince

Dmitriy Sitkevich
Nelson Pena
Eldar Sarsembayev

Stepmother

Evgeniy Rudakov

Two Ugly Sisters

Elena Khorosheva
Natalia Ivanova

Fairy Godmother

Milena Stashina
Galina Romanova

Jester

Vladimir Tapharov
Eldar Sarsembayev
Sergey Kotov

Dance Master

Sergey Kotov

Fairies of the Seasons**Princesses:****Spring**

Nazerke Aimukhametova

Summer

Galina Romanova

Autumn

Valeria Mala
Elena Halushko

Winter

Daria Lednikova

Ambassadors:**Mauritanian**

Nelson Pena
Daria Lednikova

Spain

Valeria Mala
Elena Halushko
Konstantinos Marikin

Chinese

Anton Baglikov
Nazerke Aimukhametova

Russian

Alexander Iakovlev
Oleg Pichugin
Galina Romanova
Maria Klyueva

The Time

Eldar Sarsembayev

Plus the *Corps de Ballet*

Moscow Festival Ballet appears by arrangement with:
Columbia Artists
5 Columbus Circle @ 1790 Broadway
New York, NY 10019

SYNOPSIS

ACT I

Scene 1: Cinderella's House

In Cinderella's father's house, Cinderella is sitting by the fire and then cleans the dishes. Her stepmother instructs her daughters to sew her a scarf and then leaves. Sisters begin to fray and tear the fabric for a scarf. They blame the incident on Cinderella. The stepmother has a fit, and it stops with the appearance of the royal dancing-master. He presents an invitation to the ball and tries to teach ballroom dancing to the nasty sisters. Cinderella's stepmother fights over the scarf and then they all depart for the ball without Cinderella.

Cinderella is left alone and has sad dreams of the royal ball. Suddenly the room is filled with light, and in front of Cinderella, the fairy appears—her godmother, surrounded by the fairies of the four seasons. She will fulfill the desire of Cinderella go to the ball and gives her a beautiful dress and shoes. She warns Cinderella that midnight she must return. When the clock strikes midnight, her will turn into pitiful rags. Happy Cinderella, not believing her luck goes to the ball, surrounded by the entourage of the four seasons fairies.

Scene 2: Ball in the Royal Palace

The royal palace is filled with guests. Ladies and gentlemen dancing. The young prince also dances and talks with guests. Then appears the stepmother, who wants to marry off her stepdaughters to the Prince. The Prince and guests wonder, watching their ridiculous behavior. Suddenly the room is in the radiant with Cinderella and her beautiful dress. The enchanted Prince can not take his eyes off her. He invites the beautiful stranger to dance and Cinderella and the Prince dance oblivious to anyone around them. But suddenly we hear the chimes of

midnight! Cinderella had forgotten about it! She runs away and loses her slipper. Then the Prince runs after her, but only finds her slipper.

ACT II

Scene 3: The Royal Palace

The Prince is desperate. He wants to find the beautiful girl that ran off leaving her slipper. Many beautiful women from different countries and parts of the world come to claim they left the slipper behind, but no one who tries fits the slipper. Then Prince goes in search of the beautiful stranger!

Scene 4: Cinderella's House

Cinderella recalls how she and the Prince were dancing at the palace. The sisters brag in front of her impressions of the ball. The silly sisters again grapple, figuring out which of them is better than the other. They try to calm their stepmother. Then suddenly there are sounds of a fanfare! The Prince and his entourage enter the house. Sadly, he has to try the slipper on all the sisters. Of course it is too small and does not fit. Prince goes to leave, but the stepmother takes the slipper and tries to put on Cinderella, who can no longer look at the frenzy the stepmother and her sisters are causing and drops the second slipper. All the people are surprised to look at the dirty and poorly dressed girl. Then the fairy godmother appears and tells everyone to leave the room. The Prince immediately recognizes her as the beautiful stranger in a shining dress. They dance together.

Scene 5: The Royal Palace

The fairy godmother appears again and returns beautiful Cinderella costume. The lovers find each other and holding hands, they go forward in happiness and love!

ABOUT THE COMPANY

MOSCOW FESTIVAL BALLET

The Moscow Festival Ballet was founded in 1989 when legendary principal dancer of the Bolshoi Ballet Sergei Radchenko sought to realize his vision of a company which would bring together the highest classical elements of the great Bolshoi and Kirov Ballet companies in an independent new company within the framework of Russian classic ballet.

Leading dancers from across the Russia have forged under Radchenko's direction an exciting new company staging new productions of timeless classics such as *Giselle*, *Don Quixote*, *Paquita*, and *Carmen*.

Since its inception, the Moscow Festival Ballet has completed two tours of Europe, with extraordinary receptions in Italy, France, Spain, Germany, and the Netherlands. Two tours of the United Kingdom, including capacity audiences at London's famed Coliseum, have resulted in re-engagements during the 1995-96, 1996-97, 1997-98, 1998-99, and 1999-2000 seasons.

The company has also performed with great success in Turkey at the Istanbul Festival and in Greece at the Athens Festival, and recently completed a two-month tour of Japan, Korea, Singapore, and Hong Kong. Under the direction of Sergei Radchenko, the Moscow Festival Ballet continues to expand its repertoire. In addition to commissioning new works from within Russia and abroad, the company specializes in twentieth century full-length ballets such as *Cinderella*, *Romeo and Juliet*, *Legend of Love*, *Stone Flower*, and *The Golden Age*. Radchenko has researched the original choreography and stage productions of several of Marius Petipa's classic ballets, including new productions in the year 2000 of

Don Quixote and *Paquita*, and a recreation of Jules Perrot's and Jean Coralli's *Giselle*.

The Moscow Festival Ballet has toured extensively throughout the United States, beginning with a coast-to-coast tour in the winter/spring of 1997 and returning in 2001, 2004, 2007, and 2010.

SERGEI RADCHENKO (artistic director) was born in 1944 and graduated from the Moscow School of Dance in 1964 and then joined the Bolshoi Ballet, where he worked for 25 years. He danced the entire repertoire at the Bolshoi, but enjoyed a special reputation for Spanish dance, particularly the role of the bullfighter in the Bizet-Schedrin *Carmen Suite*. He is the founder and artistic director of the Moscow Festival Ballet and has achieved a remarkable feat in the establishment and development of this young-but-great Russian ballet company. Radchenko presents a large number of masterclasses, inviting leading teachers from the Bolshoi and Mariinsky theatres to ensure the continuation of the rich traditions of the Russian classical school.

DANCERS

ALEXANDER DAEV was born on October 13, 1980. He graduated from the Voronej Ballet School in 1998. He has worked in many ballet companies such as the Russian Ballet of Gordeev, Kremlin Ballet, and the Russian National Ballet. Since 2002 he has worked with the Moscow Festival Ballet and performs leading and character roles. He is also the head assistant of artistic director and ballet master. Roles: Rotbard in *Swan Lake*, Fairy Carabosse in *Sleeping Beauty*, Prince in *Cinderella*, Stepmother in *Cinderella*, Basilio in *Don Quixote*, Drosselmayer in *The Nutcracker*, Forester in *Giselle*, Solor in *La Bayadere*, José in *Carmen*, and many others.

ANTON BAGLIKOV was born July 10, 1985, and graduated from the Alma-Ata Ballet Academy in Kazakhstan. He has worked in many ballet companies such as the Moscow City Ballet, the Russian National Ballet, and others. He has performed many solo classical ballet repertoire and character roles including Pas de trois in *Swan Lake*, Blue Bird in *Sleeping Beauty*, dance master in *Cinderella*, Gamache in *Don Quixote*, and Mercutio in *Romeo and Juliet* to name a few.

DMITRY SITKEVICH was born on May 12, 1995, and graduated from the Belarussia ballet academy in 2013. He has worked in many ballet companies such as the Belarus State Theatre, the Russian National Ballet, and others. He dances all the leading classical ballet repertoire. Sitkevich is a laureate of the International Ballet Competitions.

Roles: Prince Siegfried in *Swan Lake*, Prince Desire in *Sleeping Beauty*, Prince in *Cinderella*, Basilio in *Don Quixote*, Prince in *The Nutcracker*, Jose in *Carmen Suite*, and many others.

EVGENIY RUDAKOV was born on February 26, 1980. He graduated from the Voronezh Ballet Academy (Russia). He has worked in many ballet companies such as the Moscow City Ballet, the Russian National Ballet, and others. He has performed many of the solo classical ballet repertoire and character roles including Rothbard in *Swan Lake*, Carabosse in *Sleeping Beauty*, Stepmother in *Cinderella*, Lorenzo in *Don Quixote*, Drosselmeyer in *The Nutcracker*, Corregidor in *Carmen Suite*, and Hilarion in *Giselle*, in addition to other opportunities.

ELENA KHOROSHEVA is a ballet teacher and assistant ballet master for the Moscow Festival Ballet. She graduated from the Nesterova Moscow Ballet Academy and then was invited to join the Russian National Ballet and the Moscow Festival Ballet. Elena dances leading and solo repertoire.

MARIA SOKOLNIKOVA was born on May 27, 1985. She graduated from the Nesterova Moscow Academy. She has worked in many ballet companies, such as the Russian Imperial Ballet, the Crown of Russian Ballet, and others. Sokolnikova has danced all the leading classical repertoire. She won the Gold Medal of the competition Soul of Dance. Maria opened most brightly in the role Nikiya from the ballet *La Bayadere*. Other roles include Odette-Odille in *Swan Lake*, Kitry in *Don Quixote*, *Cinderella* in *Cinderella*, Carmen in *Carmen Suite*, Princess Aurora in *Sleeping Beauty*, Juliet in *Romeo and Juliet*, Mary in *The Nutcracker*, Nikiya in *La Bayadere*, Svanilda in *Coppelia*, Giselle in *Giselle*, and more.

MARIA KLYUEVA was born on June 12, 1986. She graduated from the Nesterova Moscow Ballet Academy and then was invited to join the Russian National Ballet Theatre and Moscow Festival Ballet. Klueva dances leading and solo repertoire. She opened most brightly in the role Svanilda from the ballet *Coppelia* and Gamzatti from *La Bayadere*.

Klueva's past roles include Odillia in *Swan Lake*, Kitry in *Don Quixote*, Cinderella in *Cinderella*, Carmen in *Carmen Suite*, Princess Aurora in *Sleeping Beauty*, Juliet in *Romeo and Juliet*, Mary in *The Nutcracker*, Gamzatti in *La Bayadere*, Svanilda in *Coppelia*, Mirth in *Giselle*, and many others.

MILENA STASHINA was born on March 7, 1995. She graduated from the Nesterova Ballet Academy of Moscow and then was invited to join the Russian National Ballet Theatre and the Moscow Festival Ballet. Stashina is a young and promising dancer with great dance technique and acting qualities. Her roles have included Spanish dance in *Swan Lake*, Mercedes in *Don Quixote*, Stepsister in *Cinderella*, Carmen in *Carmen Suite*, and others.

OLGA GUDKOVA was born on February 21, 1989. She graduated from the Alma-Ata Ballet Academy in Kazakhstan, and then was invited to join the Russian National Ballet Theatre and then Moscow Festival Ballet. Gudkova has danced all the leading classical repertoire. Her dancing is noble and technical. She opened most brightly in the role white swan from the ballet *Swan Lake*.

Her past roles include Odette/Odile in *Swan Lake*, Main Dryade in *Don Quixote*, Cinderella in *Cinderella*, Carmen in *Carmen Suite*, Lilac Fairy in *Sleeping Beauty*, Juliet in *Romeo and Juliet*, Mary in *The Nutcracker*, Giselle in *Giselle*, and Waltz No.7 in *Chopiniana*, to name a few

NELSON PENA was born February 5, 1991, in Cuba Havana. He graduated from the Cuba National Ballet Academy and worked in many ballet companies including the National Opera & Ballet Theatre of Kazakhstan», the National Ballet of Cuba», and the Russian National Ballet, and has been with the Moscow Festival Ballet since 2016. Roles: Prince Siegfried in *Swan Lake*, Prince Desire in *Sleeping Beauty*, Prince in *Cinderella*, Albert in *Giselle*, Torero in *Carmen Suite*, and many others.

HANNA ZIMOVCHENKO was born March 15, 1994, and graduated from the Kiev Ballet Academy in the Ukraine. She worked in many ballet companies. such as Dnepropetrovsk State Theatre of Opera and Ballet, the Russian National Ballet, and others. She danced the leading classical repertoire, and opened brightly in the title role in *Cinderella*. Her other roles include Amore in *Don Quixote*, Princess Aurora in *Sleeping Beauty*, Giselle in *Giselle*, Juliet in *Romeo and Juliet*, Mary in *The Nutcracker*, and Odette/Odille in *Swan Lake*.

ELDAR SARSEMBAYEV was born November 11, 1989, and graduated from the Alma-Ata Ballet Academy in Kazakhstan. He received the Grand Prix gold medal and best dancer award from

many international ballet competitions, and has worked for the Theater Ballet Kiel in Germany, the National Ballet Company of Kazakhstan, the Russian National Ballet, and others. He has performed in the leading classical ballet repertoire and character roles, including the Jester in *Swan Lake*, Prince Desire in *Sleeping Beauty*, Prince in *Cinderella*, Basilio in *Don Quixote*, Prince in *The Nutcracker*, and many more.

ALEXANDRA KRUKOVA was born August 6, 1992, and graduated from the Minsk Ballet Academy in Belarus. She worked in many ballet academies including the Minsk State Theater of Opera and Ballet, the Russian National Ballet, and others. She has danced the leading classical repertoire, including the role of Kitry in *Don Quixote*, Odillia in *Swan Lake*, Princess Aurora in *Sleeping Beauty*, Giselle in *Giselle*, Mary in *The Nutcracker*, Cinderella in *Cinderella*, and more.