

Lincoln Center Festival

July 10–30, 2017

Lincoln Center Festival lead support is provided by American Express

July 26–30 David H. Koch Theater

Bolshoi Ballet

Ballet Director Makhar Vaziev

The Taming of the Shrew

Ballet in two acts

Choreography **Jean-Christophe Maillot**

Music **Dmitri Shostakovich**

Set Design **Ernest Pignon-Ernest**

Costume Design **Augustin Maillot**

Lighting and Video Projection Design **Dominique Drillot**

New York City Ballet Orchestra

Conductor **Igor Dronov**

Approximate running time: 1 hours and 55 minutes, with one intermission

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Made possible in part by The Harkness Foundation for Dance.

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The Bolshoi Theatre gratefully acknowledges the support of its General Sponsor, Credit Suisse.

LINCOLN CENTER FESTIVAL 2017 **THE TAMING OF THE SHREW**

Wednesday, July 26, 2017, at 7:30 p.m.

The Taming of the Shrew

Katharina: Ekaterina Krysanova

Petruchio: Vladislav Lantratov

Bianca: Olga Smirnova

Lucentio: Semyon Chudin

Hortensio: Igor Tsvirko

Gremio: Vyacheslav Lopatin

The Widow: Yulia Grebenshchikova

Baptista: Artemy Belyakov

The Housekeeper: Yanina Parienko

Grumio: Georgy Gusev

MAIDSERVANTS

Ana Turazashvili, Daria Bochkova, Anastasia Gubanova, Victoria Litvinova,

Angelina Karpova, Daria Khokhlova

SERVANTS

Alexei Matrakhov, Dmitry Dorokhov, Batyr Annadurdyev, Dmitri Zhuk,

Maxim Surov, Anton Savichev

There will be one intermission. Casting is subject to change.

LINCOLN CENTER FESTIVAL 2017 **THE TAMING OF THE SHREW**

Thursday, July 27, 2017, at 7:30 p.m.

The Taming of the Shrew

Katharina: Kristina Kretova
Petruccio: Denis Savin
Bianca: Anastasia Stashkevich
Lucentio: Artem Ovcharenko
Hortensio: Alexander Smoliyaninov
Gremio: Denis Medvedev
The Widow: Anna Balukova
Baptista: Karim Abdullin
The Housekeeper: Victoria Litvinova
Grumio: Evgeny Truposkiadi

MAIDSERVANTS

Anastasia Denisova, Xenia Averina, Yanina Parienko, Daria Bochkova,
Diana Kosyreva, Daria Khokhlova, Elvina Ibraimova

SERVANTS

Batyr Annadurdyev, Sergei Kuzmin, Vladislav Kozlov, Ivan Alexeyev,
Mikhail Kochan, Alexander Vodopetov

There will be one intermission. Casting is subject to change.

LINCOLN CENTER FESTIVAL 2017 **THE TAMING OF THE SHREW**

Friday, July 28, 2017, at 7:30 p.m.

The Taming of the Shrew

Katharina: Ekaterina Krysanova
Petruccio: Vladislav Lantratov
Bianca: Olga Smirnova
Lucentio: Semyon Chudin
Hortensio: Igor Tsvirko
Gremio: Vyacheslav Lopatin
The Widow: Yulia Grebenshchikova
Baptista: Artemy Belyakov
The Housekeeper: Yanina Parienko
Grumio: Georgy Gusev

MAIDSERVANTS

Ana Turazashvili, Daria Bochkova, Anastasia Gubanova, Victoria Litvinova,
Angelina Karpova, Daria Khokhlova

SERVANTS

Alexei Matrakhov, Dmitry Dorokhov, Batyr Annadurdyev, Dmitri Zhuk,
Maxim Surov, Anton Savichev

There will be one intermission. Casting is subject to change.

LINCOLN CENTER FESTIVAL 2017 **THE TAMING OF THE SHREW**

Saturday, July 29, 2017, at 2:30 p.m.

The Taming of the Shrew

Katharina: Kristina Kretova
Petruccio: Denis Savin
Bianca: Anastasia Stashkevich
Lucentio: Artem Ovcharenko
Hortensio: Alexander Smoliyaninov
Gremio: Denis Medvedev
The Widow: Anna Balukova
Baptista: Karim Abdullin
The Housekeeper: Victoria Litvinova
Grumio: Alexei Matrakhov

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There will be one intermission. Casting is subject to change.

LINCOLN CENTER FESTIVAL 2017 **THE TAMING OF THE SHREW**

Saturday, July 29, 2017, at 7:30 p.m.

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Katharina: Ekaterina Krysanova
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Angelina Karpova, Daria Khokhlova

SERVANTS

Alexei Matrakhov, Dmitry Dorokhov, Batyr Annadurdyev, Dmitri Zhuk,
Maxim Surov, Anton Savichev

There will be one intermission. Casting is subject to change.

LINCOLN CENTER FESTIVAL 2017 **THE TAMING OF THE SHREW**

Sunday, July 30, 2017, at 2:30 p.m.

The Taming of the Shrew

Katharina: Ekaterina Krysanova
Petruccio: Vladislav Lantratov
Bianca: Olga Smirnova
Lucentio: Semyon Chudin
Hortensio: Igor Tsvirko
Gremio: Vyacheslav Lopatin
The Widow: Yulia Grebenshchikova
Baptista: Artemy Belyakov
The Housekeeper: Yanina Parienko
Grumio: Georgy Gusev

MAIDSERVANTS

Ana Turazashvili, Daria Bochkova, Anastasia Gubanova, Victoria Litvinova,
Angelina Karpova, Daria Khokhlova

SERVANTS

Alexei Matrakhov, Dmitry Dorokhov, Batyr Annadurdyev, Dmitri Zhuk,
Maxim Surov, Anton Savichev

There will be one intermission. Casting is subject to change.

Synopsis

Act I

In the spacious house of the wealthy Baptista, the servants are mocking the masters in their absence: they mimic Baptista, the father, who is struggling to marry his elder daughter—Katharina, a fury—and denying the suitors of the younger one—Bianca, a goody two-shoes—who are required to wait. Baptista returns unexpectedly, putting an abrupt end to the servants' comedy. Bianca, the object of everyone's attention, is as gracious as her sister Katharina is difficult; no one seems to find grace in her eyes, except perhaps her father.

Attracted by Bianca's beauty, three suitors show up at Baptista's house: the libidinous Gremio, the conceited Hortensio, and the charming Lucentio. They parade in front of Bianca and attempt to get her attention. Quite logically, Bianca prefers the charming Lucentio. Carried away by her budding feelings, she dances as if in a dream. However, her father is intent on doing things according to custom. Daughters are to be married in the right order, starting with the eldest, and he won't approve a proposal for Bianca as long as Katharina isn't wed. Accordingly, he brings her in and introduces her to the suitors in the hope that one of them will be interested in her, but she is hardly encouraging.

How can the suitors get rid of her? Hortensio remembers a friend who is unlikely to be too demanding if the wedding brings a nice dowry, and who would marry Katharina: Petruchio, as boorish as she is ill-tempered.

When he arrives, challenged to seduce Katharina, he "woos" her and takes every rebuff as encouragement to continue. They begin a duel where Petruchio pretends to be impervious to Katharina's attitude, while she tries to make herself even less attractive. At one point, however, she slips into a daydream—perhaps love can be sweet after all? Lost in her thoughts, Katharina briefly lets herself go—and immediately denounces it as a moment of weakness. It's too late: She has shown her sensitive side, and there is a glimmer of hope in her. She accepts Petruchio's proposal, opening the way for the suitors, who are finally allowed to woo Bianca.

First is Gremio, who brings a magnificent necklace as a gift for Bianca, but she isn't interested; not even the finest jewelry could make Gremio attractive. The Housekeeper, who might soon be out of a job, sees an opportunity with Gremio: She won't let him escape.

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Next is Hortensio. He feels he doesn't need to bring a gift: He is the gift. But Bianca remains impervious to his self-assurance, and The Widow—a friend of the family yearning to be loved again—sets her sights on him.

Last is Lucentio. From an affluent family, he is worthy in Baptista's eyes, and all boyish charm in Bianca's. As a token of his love, he presents her with a collection of poems. If all goes well, this will be the next wedding.

Katharina, however, waits for her fiancé's arrival, torn between rage, melancholy, and despair. The wedding celebration has started, and Baptista tries to help her cope with Petruchio's absence. Petruchio's servant Grumio appears, and it's clear that his master has more urgent matters to attend to than his wedding; he will come when he wants, and has drunk to his heart's content.

When Petruchio at last shows up, he makes his bride wait yet again, clearly in no hurry to get married. Finally he deigns to address his future wife. As everyone waits to see what gift he has brought for Katharina, he snatches the necklace meant for Bianca and puts it around Katharina's neck, a cruel humiliation for Katharina, who slaps him. The assembly freezes in astonishment. The groom raises his hand to her, and considers slapping her back and leaving on the spot, but changes his mind. This woman and her temper, he thinks, could have been made for him. But she will need to learn a few things—first, no one treats him like this. He drags her out like a rag doll as the guests look on, aghast. Still, it's over and done with: So they dance.

Intermission

Act II

A strange honeymoon begins that takes the newlyweds through a menacing forest to Petruchio's home. The exhausted Katharina can barely stand up and begs for mercy; she struggles, yearning to stop and rest, but her husband is adamant that he will leave her in the middle of nowhere if she doesn't keep up. Katharina, who knows only the comfort of her father's home, is so scared that she stands up, but soon implores him again. Her husband doesn't yield. Suddenly, the little group (inevitably, the couple is accompanied by Grumio, who has just disappeared) is attacked by bandits, who brutalize Katharina and steal her necklace. Petruchio remains impervious to his wife's cries for help. He finally intervenes and scares off the attackers, among whom we see Grumio, who takes off his mask. A servant scheming is hardly surprising, but could his master be an accomplice? Did he stage the attack to put Katharina further on edge? The answer remains unclear.

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They finally make it to Petruchio's abode, which is far less opulent than Baptista's. Katharina, alone and exhausted, gives in to despair and ultimately faints. Petruchio, who was watching her, rushes to her side and carries her tenderly to the bed. Marveling at her courage and austere beauty, he lets his affection and desire show as she sleeps. When she regains consciousness, he promptly goes to sit on a bench and curiously begins warming himself at an imaginary fire. Intrigued, Katharina gets up and comes closer; when she sees that there is no fireplace, she wonders if her husband is mad. Then she understands that it is a game. She blows on the embers to rekindle the flames. Then she offers imaginary tea to her husband. As the game continues, they discover each other. Their public masks come off. The war ends. Bewilderment of love.

In the morning, as the sun invades their bedroom, the lovers wake up peacefully for the first time in their lives. However, they barely have time to enjoy the moment: Grumio brings an invitation to return to Baptista's house for Bianca and Lucentio's wedding. Before they leave, Grumio returns the stolen necklace to his mistress. Petruchio acts surprised and lectures his servant. Is it just an act? Katharina grows suspicious and loses her temper again. Petruchio pretends to be offended, which leads to another confrontation—and reconciliation.

At Baptista's home, preparations are under way for the wedding of Bianca and Lucentio. Hortensio and the Widow and Gremio and the Housekeeper take the opportunity to make their relationships public. Everyone remembers the hasty exit of the Shrew with her husband, hence their utter surprise when Petruchio and Katharina show up elegantly dressed, affable, Petruchio almost friendly, Katharina seemingly submissive. The party rejoices and concludes they are an excellent influence on each other. They look every inch the well-heeled couple, and as a result, are invited to the tea ceremony.

About the Bolshoi Ballet

Bolshoi Ballet last appeared at Lincoln Center Festival in 2014, dancing *Swan Lake*, *Don Quixote*, and *Spartacus*. One of the world's oldest and largest ballet companies and celebrating its 241st season, the Bolshoi is renowned for a style characterized by virtuosity, stage presence, and combining classical tradition with a fresh approach. Known throughout its history for championing new work, the Bolshoi was the first company to stage Tchaikovsky's *Swan Lake* and Minkus's *Don Quixote* and continues to expand its repertory with new works that include *The Taming of the Shrew*, *Hamlet*, and *A Hero of Our Time*. The hallmark of the company is its dancers, whose range and artistic virtuosity hark back to legends Galina Ulanova, Vladimir Vasiliev, Maya Plisetskaya, and Ekaterina Maximova. Much of the Bolshoi's legacy can be attributed to Yuri Grigorovich, artistic director for more than 30 years, who celebrated his 90th birthday this season. Today's artists, including Svetlana Zakharova, Olga Smirnova, Ekaterina Krysanova, Vladislav Lantratov, Artem Ovcharenko, Semyon Chudin, and Denis Rodkin—coached by Lyudmila Semenyaka, Marina Kondratieva, Svetlana Adyrkhayeva, Nikolai Fadeyechev, Boris Akimov, Alexander Vetrov, and others—ensure that the Bolshoi's standards remain high. This is the company's first U.S. appearance since Makhar Vaziev, former director of the Mariinsky Ballet and La Scala Ballet, was appointed ballet director in 2016.

Makhar Vaziev (Ballet Director) graduated from the Agrippina Vaganova Academy in Saint Petersburg (class of Yury Umrikin) in 1981. In 1979 he started to dance for the Kirov Ballet, where he was officially hired after graduation. He was promoted to soloist in 1986 and to principal dancer in 1989. From 1995 to 2008, he was director

of the Kirov Ballet of the Mariinsky Theatre in Saint Petersburg. During that time, the repertory of the company—"the home of Marius Petipa"—grew to include works by major 20th-century choreographers: George Balanchine, Hans van Manen, John Neumeier, William Forsythe, Kenneth MacMillan, Pierre Lacotte, and David Dawson. During Vaziev's directorship, ballets by Petipa were reconstructed after the originals in Stepanov notation, preserved in the Sergeiev Collection of Harvard University: *The Sleeping Beauty* (1999), *La Bayadère* (2002) in Petipa's 1900 version, and *Le Réveil de Flore* (2007). Vaziev also supported the rising generation of Russian choreographers: Alexei Ratmansky, Alexei Miroshnichenko, and Kirill Simonov. From 2008 to 2016, he was director of La Scala Ballet in Milan. In 2016 he was appointed Bolshoi Ballet director, embracing a set of artistic standards that aim to reinvigorate the 20th century's most influential repertoire as a "tradition of the new," reviving the classics, and providing young choreographers with creative opportunities.

Galina Stepanenko (Managing Director) graduated from Moscow College of Choreography (Sophia Golovkina's graduates' class). She danced with the Moscow Classical Ballet from 1984–88, Stanislavski and Nemirovich-Danchenko Moscow Ballet from 1988–90, and in 1990 joined the Bolshoi Ballet. She has danced the major parts of classical repertoire, as well as the leading parts in ballets by Grigorovich, Lavrosky, and Balanchine. Her numerous awards include a gold medal at the 1989 Moscow International Ballet Competition, the title of People's Artist of the Russian Federation, and the 1996 State Prize of Russia. In 2012 she retired from her performing career to become a ballet mistress of the Bolshoi Ballet. In 2013 she was appointed the Bolshoi Ballet's managing director.

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Igor Dronov (Conductor) graduated from the Moscow Tchaikovsky Conservatory, where he studied choral conducting with professor Boris Tevlin and orchestral conducting with professor Dmitry Kitaenko. From 1991 to 1996, he was a conductor with the Bolshoi Theatre, conducting performances of *La Traviata*, *Il Trovatore*, *Faust*, *Eugene Onegin*, and Sergei Rachmaninov's *Aleko* and *Miserly Knight*. He also conducted symphony programs with the Bolshoi Theatre Orchestra. In 1992 he was invited to become professor of conducting at the Moscow Conservatory, a position he still holds today. He is principal conductor of the Studio for New Music ensemble, with which he has recorded several CDs, and of the Moscow Forum Festival, organized by the Centre for Contemporary Music (Moscow). He is also conductor of the Russian Philharmonia and the Premiere Youth Ensemble, and has guest conducted many Russian orchestras, including the Russian National Orchestra. He has also been a guest conductor in Austria, Belgium, the Czech Republic, France, Germany, Italy, the Netherlands, Romania, Switzerland, Spain, Taiwan, Finland, and the United States.

About the Creative Team

Jean-Christophe Maillot (Choreography) has created some 80 works in a 30-year career, 40 of them for the Ballets de Monte-Carlo where he has served as choreographer-director since his appointment by H.R.H. the Princess of Hanover in 1993. Born in 1960, he studied dance and piano at the Conservatoire National de Région de Tours, before joining the Rosella Hightower International School of Dance in Cannes. After winning the Prix de Lausanne in 1977, he joined the Hamburg Ballet, where he danced in principal roles as a soloist for five years before an acci-

dent ended his dance career. In 1983 he was appointed choreographer and director of the Ballet du Grand Théâtre de Tours, which later became a National Centre of Choreography. He created 20 ballets for the company. His first work for the Ballets de Monte-Carlo, in 1987, *Le Mandarin Merveilleux*, met with great success. Under his guidance for the past 25 years, the company of 50 dancers has reached new levels of excellence. Works created for the company are currently in the repertoires of major international companies including Grands Ballets Canadiens, Pacific Northwest Ballet, Royal Swedish Ballet, Stuttgart Ballet, and American Ballet Theatre. In 2011 in a major development for dance in Monaco, a single organization designated the Ballets de Monte-Carlo was created to incorporate the Ballets de Monte-Carlo Company, the Monaco Dance Forum Festival, and the Princess Grace Academy. He has also staged operas (*Faust* in 2007 and *Norma* in 2009) and directed and choreographed the dance films *Cinderella* (2007) and *Le Songe* (2008). He is the recipient of numerous awards and commendations including France's Chevalier de la Légion d'Honneur and Monaco's Commandeur de l'Ordre du Mérite Culturel. In 2015 *The Taming of the Shrew* received Russia's prestigious Golden Mask Award.

Ernest Pignon-Ernest (Set Design) regularly works with Jean-Christophe Maillot and the Ballets de Monte-Carlo. In 1995 he designed a stage curtain for the Monte-Carlo Opera to commemorate the company's 10th anniversary. For Jean-Christophe Maillot, he designed the staging for *Romeo and Juliet* in 1996, *Cinderella* in 1999, *La Belle* in 2001, *Le Songe* in 2005, and *Daphnis et Chloé* in 2009. For *Parcours Jean Genet* (2006), he developed his characters with the assis-

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tance of dancers from the Ballets de Monte-Carlo. He also produced a work inspired by the texts of Christian mystics in association with Monte-Carlo principal dancer Bernice Coppieters, whom he told about his desire to create a project around seven mystical women. She would become his model for a decade. In July 2008 he took over the Chapel of Saint Charles d'Avignon (and the Grimaldi Forum the following year) to exhibit the results of their collaboration. The exhibition was the subject of a book, *Extases*.

Augustin Maillot (Costume Design) was brought up backstage, surrounded by theater costumes. At age 16 he crossed paths with Karl Lagerfeld, who permitted him for several summers to attend, in the capacity of assistant, Chanel's *studio de creation*. Two years later, he started work at Chanel's sport studio while also enrolling in Paris's Institut Supérieur des Arts Appliqués, from which he graduated in 2011. He then worked as art director at the Paris division of the Neville Brody designer agency's Research Studios network. For two years he devised logos, scenographies, illustrations, and mock-ups for the agency's prestigious customers, which included Dior, Chloé, Kenzo, Who's Next, Première Class, and J. M. Weston. At the same time, as a stylist, he developed his own brand of clothes and accessories, Géométrick, which combines a sporting style with exquisite materials. Since 2015 he is stylist for the Studio Chanel.

Dominique Drillot (Lighting and Video Projection Design) created his first set design (*Thème et 4 Variations*) in 1987 for Jean-Christophe Maillot, with whom he has since collaborated regularly, co-creating the productions of *Le Jardin Jeux d'Amour*, *Lueur d'Amour*, *Bêtes Noires*, *Home Sweet Home*, *Dov'è la Luna*,

Ubuhuha, *Vers un Pays Sage*, *Duo d'Ange*, *Concert d'Ange*, *Roméo et Juliette*, *Recto Verso*, *L'Île*, *Cendrillon*, *Casse-Noisette Circus*, *Opus 40*, *Entrelacs*, *Oeil pour Oeil*, *La Belle*, *Men's Dance*, *D'une Rive à l'Autre*, *Les Noces*, *Miniatures*, and *Le Songe*. He was also lighting designer for Maillot's *Le Fils Prodigue*, *Scheherazade*, and *Daphnis et Chloé*. In addition to working with the Ballets de Monte-Carlo, he has been a stage director and lighting designer for the Ballet du Nord, Grand Théâtre de Bordeaux, Ballet British Columbia, and ballet companies in Rome, Lyon, and Stuttgart. He has collaborated with choreographers Ramon Oller, Bruno Jacquin, Graham Lustig, Conny Janssen, Ted Brandsen, Josette Baiz, Serge Bennathan, Itzik Galili, Lucinda Childs, Ed Wubbe, Gianfranco Paoluzzi, Ginette Laurin, Kirsten Debrock, and Miriam Dietrich. In 2009, with Matjash Mrozewski and Nicolo Fonte, he designed the sets and lighting for the *Nuits de la Danse* project of the Ballets de Monte-Carlo.

About the Dancers

Ekaterina Krysanova (Principal Dancer) began her professional training at the Lavrovsky School of Ballet. After winning a gold medal at the 2001 Prix de Luxembourg International Ballet Competition, she was invited to finish her studies at the Bolshoi Ballet Academy. In 2003 she joined the Bolshoi Ballet where she has danced principal roles in *Swan Lake*, *La Bayadère*, *The Sleeping Beauty*, *Don Quixote*, *Raymonda*, *Giselle*, *La Sylphide*, *Le Corsaire*, *Coppélia*, *Romeo and Juliet*, *Spartacus*, *A Legend of Love*, *The Nutcracker*, *The Golden Age*, *The Flames of Paris*, *The Bright Stream*, *Lost Illusions*, *Onegin*, *Jewels* (*Rubies and Diamonds* sections), and leading parts in works by George Balanchine, Léonide

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Massine, Twyla Tharp, Christopher Wheeldon, and Nacho Duato. She received a silver medal at the 2005 Moscow International Ballet Competition, the Golden Mask National Theatre prize of Best Female Dancer in 2015, and Premio Benois-Massine Mosca-Positano in 2016. She was awarded the title of People's Artist of the Northern Osetia-Alania Republic in 2013.

Kristina Kretova (Leading Soloist) graduated from the Moscow Choreographic Academy in 2002 and joined the Kremlin Ballet Theater that year. In 2010 she joined the Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre as a principal dancer, and joined the Bolshoi Ballet during the 2011–12 season. Since then, her Bolshoi repertoire includes *Odette/Odile*, *Kitri*, *Giselle*, *Swanilda*, *Gamzatti*, and *Gulnare*. She has also danced *Marie* in *The Nutcracker*; *The Classical Ballerina* in *The Bright Stream* and *Mireille de Poitiers* and *Jeanne* in *The Flames of Paris*, both by Alexei Ratmansky; *Angela* and *Marchesa Sampietri* in *Marco Spada* and *Ramze* in *La Fille du Pharaon*, both by Pierre Lacotte; *Tatiana* and *Olga* in *Onegin*; *Prudence Duvernoy* and *Manon Lescaut* in John Neumeier's *Lady of the Camellias*; *Vera* in *A Hero of Our Time*; and leading parts in George Balanchine's *Apollon Musagète* and *Jewels* (*Emeralds* and *Rubies* sections); and *Mats Ek's Kvartira*.

Vladislav Lantratov (Principal Dancer) joined the Bolshoi Ballet in 2006 after completing his studies at the Moscow Choreographic Academy. His Bolshoi repertory includes *Albrecht*; *Solor*; *Basilio*; *Jean de Brienne* in *Raymonda*; *Conrad* in *Le Corsaire*; *The Evil Genius* and *Prince Siegfried* in *Swan Lake*; *The Flames of Paris* (*Philippe*), *The Bright Stream* (the Ballet Dancer), *Lost Illusions* (*Lucien*), *Russian Seasons*, and *Jeu de Cartes* (all by

Alexei Ratmansky); the title role in *Onegin*; George Balanchine's *Serenade* and *Jewels* (*Emeralds* section); Wayne McGregor's *Chroma*; and *Pechorin* in *A Hero of Our Time*. He was awarded the 2010 Triumph Youth Grant Prize, and in 2014 was named Best Male Dancer by *Danza&Danza* magazine. In 2015 he was awarded the Golden Mask National Theatre prize for Best Male Dancer, and was voted Best Dancer of the Year by *Tanz* magazine.

Denis Savin (Leading Soloist) studied at the Bolshoi Ballet Academy and joined the Bolshoi Theatre in 2002. The following season he danced the role of *Romeo* in *Romeo and Juliet* by Declan Donnellan and Radu Poklitaru. His Bolshoi repertoire includes the title role in *Hamlet*; *Jerome* in *The Flames of Paris*; *Birbanto* in *Le Corsaire*; *Gringoire* in *La Esmeralda*; *Abderakhman* in *Raymonda*; *Vizier* in *A Legend of Love*; *Drosselmeyer* in *The Nutcracker*; *Pyotr* in *The Bright Stream*; *Pepinelli* in *Marco Spada*; *Moor* in *Petrushka*; and *Grushnitsky* in *A Hero of Our Time*. In 2012 he was awarded the Golden Mask National Theatre award for Best Male Dancer, and in 2015 was awarded the title of Merited Artist of the Russian Federation.

Olga Smirnova (Principal Dancer) graduated from Vaganova Academy of Russian Ballet, Saint Petersburg in 2011, then joined the Bolshoi Ballet, where Marina Kondratieva became her teacher-répétiteur. Her repertory includes principal roles in *Giselle*, *Swan Lake*, *La Bayadère*, *The Sleeping Beauty*, *Don Quixote*, *Raymonda*, *The Pharaoh's Daughter*, *Ivan the Terrible*, *Onegin*, *Lady of the Camellias*, *Jewels* (*Emeralds* and *Diamonds* sections), and *Etudes*; as well as *Bela* in *A Hero of Our Time*, *Bianca* in *The Taming of the Shrew*, and *Marchesa Sampietri* in *Marco Spada*. She was awarded the Benois de la Danse

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prize in 2013, Positano Premia la Danza–Léonide Massine in 2014, and Grand Prix of the Dance Open Festival in 2016.

Anastasia Stashkevich (Principal Dancer) graduated in 2003 from the Moscow State Choreographic Academy and joined the Bolshoi Ballet. Her Bolshoi repertoire includes Giselle, Sylphide, Kitri, Esmeralda, Princess Florine in *The Sleeping Beauty*; Gulnare in *Le Corsaire*; Lise in *La Fille Mal Gardée*; Marie in *The Nutcracker*; Shireen in *A Legend of Love*; Angela in *Marco Spada*; Olga in *Onegin*; Coralie in *Lost Illusions*; Adelina in *The Flames of Paris*; Zina in *The Bright Stream*; Ophelia in *Hamlet*; Mary in *A Hero of Our Time*; Olimpia in *Lady of the Camellias*; Ballerina in *Petrushka*; Novice in *The Cage*; and leading parts in *Jewels (Rubies and Emeralds sections)*, *Apollon Musagète*, and *Chroma*. In 2013 she was awarded the title of Merited Artist of the Republic of North Ossetia-Alania.

Semyon Chudin (Principal Dancer) graduated from Novosibirsk Choreographic College in 2003 and danced with the Universal Ballet Company in Seoul, Korea, until 2007. For two years he was with the Zurich Ballet, then from 2008–11 he was with the Stanislavsky Ballet, and in 2011 he joined the Bolshoi Ballet. His Bolshoi repertoire includes principal roles in *Swan Lake*, *La Bayadère*, *The Sleeping Beauty*, *Don Quixote*, *Raymonda*, *Giselle*, *La Sylphide*, *The Nutcracker*, *The Pharaoh's Daughter*, *Jewels (Diamonds section)*, *Apollon Musagète*, and *Etudes*; as well as Lensky in *Onegin*, Des Grieux in *Lady of the Camellias*, Pyotr in *The Bright Stream*, and Prince Frederici in *Marco Spada*. In 2016 he danced the role of the Prince in *La Belle* with the Ballets de Monte Carlo. He was awarded the Benois de la Danse prize in 2011 and Grand Prix of the Dance Open Festival in 2016.

Artem Ovcharenko (Principal Dancer) first studied dance at Dnepropetrovsk Ballet School, then entered the Bolshoi Ballet Academy. In 2007 he joined the Bolshoi Ballet, where his repertoire includes principal roles in *Swan Lake*, *The Sleeping Beauty*, *Don Quixote*, *Raymonda*, *Giselle*, *La Sylphide*, *La Esmeralda*, *Coppélia*, *The Nutcracker*, *Romeo and Juliet*, *Lady of the Camellias*, *The Pharaoh's Daughter*, *Marco Spada*, *Hamlet*, *A Hero of Our Time*, *Symphony in C*, *Jewels (Diamonds and Rubies sections)*, *Apollon Musagète*, and *Etudes*; as well as Prince Kurbsky in *Ivan the Terrible*, Lensky in *Onegin*, Antoine Mistral in *The Flames of Paris*, and Ballet Dancer in *Lost Illusions*. In 2011 he appeared as Phoebus in *La Esmeralda* with the Berlin State Ballet, and in 2015 he danced the role of Armand in *Lady of the Camellias* with Bavarian State Ballet.

Bolshoi Ballet History

The first permanent theater company in Moscow was established in 1776 by Prince Peter Urussov, a public prosecutor in Catherine II's imperial government, and Englishman Michael Maddox. In 1780 Prince Urussov built a theater on Petrovka Street where the company performed drama, opera, and ballet. The building burned to the ground in 1805 and performances were staged at venues throughout the city until January 1825, when the classical-style Petrovsky Theatre opened. Designed by Ossip Bovet and Andrei Mikhailov, the building was fronted by eight Doric columns, its portico surmounted by a bronze Apollo driving his four-horse chariot. The drama company moved to the newly opened Maly Theatre while the Bolshoi Petrovsky Theatre devoted itself to the production of opera and ballet. At that time, the ballet comprised only 47 dancers. In 1853 fire again

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destroyed the interior of the theater, which was restored by the Venetian architect Alberto Cavos (son of composer Caterino Cavos and grandfather of renowned designer and painter Alexander Benois) and reopened its doors in 1856. Today the Bolshoi is considered the principal national theater of the Russian Federation, and employs nearly 3,000 people, including its famed opera company and a ballet comprising more than 200 dancers.

EARLY CHOREOGRAPHERS

The first ballets produced were by the great French and Italian ballet masters Filippo Beccari, the Morelli brothers, and Jean Lamirat. Soon Russian choreographers concentrated on ballets with Russian themes. From 1820 to 1830 the company expanded to 150 dancers, developing in the French tradition under the influence of Félicité-Virginie Hullin-Sor and Fanny Elssler, who familiarized the Moscow public with the ballets of Jules Perrot. During the 1840s the opera company staged the first productions of Glinka's *Ivan Susanin* and *Ruslan and Ludmila*, which marked the foundation of a truly national school of opera in Russia. Of equal importance to the history of both ballet and opera was the legacy of Pyotr Ilyich Tchaikovsky, many of whose works received their first performance at the theater, including the operas *Eugene Onegin* and *The Queen of Spades* and the ballet *Swan Lake*.

After the creation of Saint Petersburg's Mariinsky Theatre in 1860, there was a period of rivalry between the two companies, with a contrast apparent between the dance styles favored by audiences in Moscow and Saint Petersburg. This was exemplified by Petipa's ballet *Don Quixote*, which premiered in Moscow on December 26, 1869, in a boldly conceived, colorful production which, when restaged

in Saint Petersburg, was transformed into a more classically conceived work. Alexander Gorsky, Petipa's assistant and pupil, was appointed to the Bolshoi Theatre in 1900, and until his death in 1924 he revised stagings of the basic repertoire, making them more dramatic and realistic. Adhering to the naturalist principles of director Konstantin Stanislavsky, Gorsky created original ballets that included *Notre-Dame de Paris* in 1902, based on Victor Hugo's novel, and *Salambo* in 1910, after the novel by Gustave Flaubert. Gorsky returned Petipa's *Don Quixote* to the repertoire in 1900, *La Fille Mal Gardée* in 1903, *Swan Lake* and *Giselle* in 1911, *Le Corsaire* in 1912, and *La Bayadère* in 1917.

SOVIET ERA

Following the 1917 October Revolution, Moscow became the capital of the Soviet Union and debate raged about the function of the arts in a Socialist society. Left-wing critics demanded the removal from the repertoire of works by bourgeois composers such as Tchaikovsky and Rimsky-Korsakov in a mission to educate the public with new ideas. However, more moderate voices prevailed, and during the early Soviet period, traditional 19th-century operas and ballets were performed alongside contemporary works. Gorsky was succeeded in 1924 by Vassily Tikhomirov as director of ballet, who was instrumental in developing the Bolshoi style during the next several decades.

WAR YEARS AND FIRST VISIT OUTSIDE RUSSIA

With the invasion of Russia by Germany in 1941, the Bolshoi Ballet and Opera were evacuated to Kuibyshev on the Volga until August 1943. The ballet's director Leonid Lavrovsky was given the task of re-establishing the company during the postwar years of deprivation and reconstruction. In

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1945 Prokofiev's *Cinderella* received its first performance with Olga Lepeshinskaya in the title role, and nine years later his *The Stone Flower* was given its world premiere. One of Lavrovsky's most significant achievements was to oversee the Bolshoi Ballet's first appearance in the West in 1956 at London's Covent Garden, followed a year later by a tour to New York City.

**POST-WAR CHOREOGRAPHERS,
DANCERS, AND ORCHESTRA**

Lavrovsky continued as ballet director until 1964, when he was succeeded as chief choreographer and artistic director by Yuri Grigorovich, whose years at the Bolshoi were characterized by a series of large-scale, spectacular productions. He transferred to the Bolshoi productions he first presented in Saint Petersburg such as *The Stone Flower* and *The Legend of Love*; created masterpieces including *Spartacus* (1968) and *Ivan the Terrible* (1975); and staged new versions of *Swan Lake*, *La Bayadère*, *Raymonda*, and *Giselle*. Maya Plisetskaya, Natalia Bessmertnova, Mikhail Lavrovsky, Ekaterina Maximova, Vladimir

Vasiliev, Nina Timofeyeva, and Maris Liepa were among the great principal dancers in his company. Many of his productions remain in the company's repertoire today.

THE BOLSHOI TODAY

Today's Bolshoi Ballet combines pride in its artistic heritage with awareness that it must grow and develop to prosper in a rapidly changing world. The Bolshoi presents to its public *chefs d'oeuvre* of Russian and western 19th- and 20th-century music theater as specially commissioned works. Today's Bolshoi artists, Svetlana Zakharova, Ekaterina Krysanova, Olga Smirnova, Vladislav Lantratov, Artem Ovcharenko, Seymon Chudin, Denis Rodkin, and others ensure that the Bolshoi's standards are held as high as ever. The company last performed in New York in 2014 as part of Lincoln Center Festival, dancing *Swan Lake*, *Don Quixote*, and *Spartacus*. This will be the company's first U.S. appearance since Makhar Vaziev, former director of the Mariinsky and La Scala Ballet, was appointed ballet director in 2016.

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Bolshoi Ballet

PRINCIPALS

Semyon Chudin
 Ekaterina Krysanova
 Vladislav Lantratov
 Vyacheslav Lopatin
 Artem Ovcharenko
 Olga Smirnova
 Anastasia Stashkevich

LEADING SOLOISTS

Artemy Belyakov
 Kristina Kretova
 Denis Savin
 Igor Tsvirko

FIRST SOLOISTS

Daria Khokhlova
 Alexander Vodopetov

SOLOISTS

Karim Abdullin
 Yulia Grebenshchikova
 Angelina Karpova
 Denis Medvedev
 Yanina Parienko
 Anton Savichev
 Alexander Smoliyaninov
 Ana Turazashvili

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 Batyr Annadurdyev
 Xenia Averina
 Anna Balukova

Daria Bochkova
 Anastasia Denisova
 Dmitry Dorokhov
 Anastasia Gubanova
 Georgy Gusev
 Elvina Ibraimova
 Mikhail Kochan
 Diana Kosyreva
 Vladislav Kozlov
 Sergei Kuzmin
 Victoria Litvinova
 Alexei Matrakhov
 Maxim Surov
 Evgeny Truposkiadi
 Dmitri Zhuk

Members of Bolshoi Ballet listed above are participating in the 2017 Lincoln Center Festival performances of The Taming of the Shrew.

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Bolshoi Theatre Staff

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 Ballet Director **Makhar Vaziev**
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 Masseur **Nadia Dukhankina**
 Stage Manager **Irina Zibrova**
 Technical Director **Sergey Timonin**
 Deputy Technical Director **Anastasia Pilnikova**
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Evgeny Kautov, Alexander Kharitonov, Dmitry Polovinkin, Nikolay Polynkov
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 Female Wardrobe **Vera Maslikova, Ekaterina Shulaya**
 Male Wardrobe **Ekaterina Firsova, Ekaterina Moskovskaya**
 Makeup **Natalia Piyanova, Elena Strebkova, Irina Tarfeeva, Rimma Voropaeva**

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The Taming of the Shrew Staff

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 Assistant **Stefani Matthieu**
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 Répétiteurs **Yan Godovsky, Victor Barykin, Josu Zabala**

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New York City Ballet Orchestra

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 Associate Music Director **Andrews Sill**

 Resident Conductors **Daniel Capps, Clotilde Otranto**
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 Arturo Delmoni
Concertmaster
 Nicolas Danielson
 Paul Peabody
 Yevgenia Strenger
 Bin Lu
 Andrew Schaw
 Nelly Kim
 Wei Yi Wang
 Cyrus Beroukhim
 Derek Ratzenboeck

SECOND VIOLINS

 Lydia Hong
Principal
 Conway Kuo
 Yeojin Cho
 Ji Ye Lee
 Helen Strilec
 Nancy McAlhany
 Laura Oatts
 Karen Karlsrud

VIOLAS

 Joana Miranda
Principal
 Alexis Sykes
 Kathleen Ciechowski
 Juliet Haffner
 Laurance Fader

CELLOS

 Frederick Zlotkin
Principal
 Eugene Moye
 Peter Sanders
 Hannah Holman
 Joseph Lee
 Alessandro Benetello

DOUBLE BASSES

 Ron Wasserman
Principal
 Marji Danilow
 Wan Hao Xu
 Grey Fulmer

FLUTES

 Paul Dunkel
Principal
 Laura Conwesser
 Rie Schmidt

OBOES

 Randall Wolfgang
Principal
 Alexandra Knoll
 Youson Chung

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 Steven Hartman,
Principal
 Gerhardt Koch
 Brian Hysong
Bass Clarinet
BASSOONS

 Harrison Hollingsworth
Principal
 Ethan Silverman
Contrabassoon
 Harry Searing

FRENCH HORNS

 Stewart Rose
Principal
 Michael Martin
 Richard Hagen
 H. Robert Carlisle

TRUMPETS

 Raymond Mase
Principal
 Lowell Hershey
 Thomas Hoyt

TROMBONES

 Brian Santero
Principal
 Keith Green
 Nicholas Schwartz
Bass Trombone
TUBA

Dan Peck

HARP

 Sara Cutler
Principal
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Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts. Lincoln Center has become a leading force in using new media and technology to reach and inspire a wider and global audience. Reaching audiences where they are—physically and digitally—has become a cornerstone of making the performing arts more accessible to New Yorkers and beyond. The re-imagination of David Geffen Hall will play an important part in these efforts. For more information, visit LincolnCenter.org.

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ABOUT THE DAVID H. KOCH THEATER

Designed by the renowned architect Philip Johnson especially for George Balanchine and the New York City Ballet, the David H. Koch Theater is widely regarded as one of the world's greatest venues for dance. Originally named the New York State Theater, the venue opened in 1964, and was the second major theater to open at Lincoln Center.

Operated by New York City Ballet, in recent years the David H. Koch Theater has become one of this country's premier destinations for dance performances, featuring engagements by an international roster of some of the world's most acclaimed dance companies.

In 2008 a transformative \$100 million commitment from philanthropist David H. Koch enabled major renovations to the theater, and the venue was renamed the David H. Koch Theater in his honor. The David H. Koch Theater is owned by the City of New York, which has also given funds for its refurbishment and which provides an operating subsidy through the Department of Cultural Affairs.

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