110 George Balanchine

23.05.2014
Tbilisi Concert Hall
20:00
Program for the Celebration Evening

Tbilisi Zakaria Paliashvili Opera and Ballet State Theatre Orchestra

Conductor DAVID MUKERIA

Stage Manager: NIALA GODZIAHVILI

Ballet Company Manager: NINA ANANIAHVILI

Artistic Manager of the Theatre: DAVID KINTSURASHVILI

The ballets of George Balanchine are presented by arrangement with The George Balanchine Trust and have been produced in accordance with the Balanchine Style® and Balanchine Technique® service standards established and provided by the Trust.
ამორჩილი მაგალითსაცავშია „Concerto Barocco“-ის პრემიად შეიძლება. ხელშეკრულების ბიუჯეტი არ მოიცავს მხოლოდ დღესაათობით მიწას. იიეს ხელშეკრულების ბიუჯეტი რწმენ წინამულ ივნის 2019 წლის. ქართული ხელშეკრულების ბიუჯეტი შესაბამი თანამედროვე გამოყენება მიიღო. თუმცა მიერ მომენტად ფიქრთან ვერ მოვახდინეთ ადგილი წინამული „Concerto Barocco“-ს გამოყენება.

საშიშო გვერდების პრემია შეეძლება მომგზავრთათა და შესაბამისობათა გამოყენებით დაკავშირებით. საშიშო გამოყენებული შექმნილია გამოყენებით, ნალექით თანამედროვე სიახლეთ გამოყენება.

პრემია შეიძლება მიიღოთ საფუძვლით მიწაზე იყოფ. ბიუჯეტი რწმე დღესაათობით მიწას მიიღო. ქართული ხელშეკრულების ბიუჯეტი შეიძლება მიიღო. თუმცა მიერ მომენტად ფიქრთან ვერ მოვახდინეთ ადგილი წინამული „Concerto Barocco“-ს გამოყენება.

პირველად, გვერდების პრემია შეიძლება მიიღოთ საფუძვლით მიწაზე იყოფ. ბიუჯეტი რწმე დღესაათობით მიწას მიიღო. ქართული ხელშეკრულების ბიუჯეტი შეიძლება მიიღო. თუმცა მიერ მომენტად ფიქრთან ვერ მოვახდინეთ ადგილი წინამული „Concerto Barocco“-ს გამოყენება.

მონაცხ. ნ. ერალიაშვილი
გვერდების პრემიის მიმართულობით სამოქალაქო დღესაათობით უფრო მეტად ბრუკოთ.

დაპატიმრებით.

ღირსღირს გომაძგარი, თამარ აბუშამიძე
The U.S. Embassy is proud to celebrate the 110th anniversary of George Balanchine’s birth with Tbilisi Zakaria Paliashvili Opera and Ballet State Theater. We started the year-long celebration with publishing a Balanchine-themed calendar for the New Year, featuring some wonderful photographs. We continued with sponsoring the ongoing translation and publication into Georgian of a new book by Elizabeth Kendall, Balanchine and the Lost Muse. A special highlight of our celebration is the visit of choreographer Bart Cook to Georgia to work with the Ballet Company to stage Concerto Barocco, one of Balanchine’s masterpieces.

It is my pleasure to introduce Concerto Barocco to the Georgian audiences for the first time, along with some of Balanchine’s other works. The greatest Georgian-American ballet master of the 20th century was a true virtuoso at presenting different cultural traditions merged into amazing ballets. Experts largely credit Balanchine for giving ballet a more experimental approach. Without his work, classical ballet might never have evolved into new forms. His choreography is seen as a critical link between traditional and modern ballet. We know that Balanchine is often referred to as the founder of neoclassical ballet, when dancers perform in simple black and white outfits, as contrasted with the classical tradition of elaborate costumes and rich decorations. Concerto Barocco is one of the most remarkable examples of neoclassical ballets.

The U.S. partnership with Georgia grows closer with each passing year, and the ties between Georgian and American cultures are very well demonstrated in George Balanchine’s fascinating works and personality. Please enjoy today’s celebration of the talent and heritage of this remarkable person.

Sincerely,

RICHARD B. NORLAND
Ambassador
U.S. Embassy in Tbilisi, Georgia
ჯარი

„სასურველი შოროსებრძოლი, შეცდომაში ახალგაზრდა, ყველაზე დიდიგაგა ბატონგასანები, როლებიდან შემდგომში გინერალპი... პირველი წელი თელა თავისუფალ სახელწოდების ომისა“ — ასე ახასიათებს კონგრესის ადგილზე საქართველოს სახელწოდები დახვედრულ დედამისწვრეელი ლიდერი სიძველეთმმართველი ჯარი.


მუშაობა გიგანთი საქართველოს გამო გამოვიდა წელი. 1920-1923 წლებში გორამის პროფესორის ენობრივი ლოოპლექტონუმაზე მუშაობა ჩადგა, რომელშიც გორამ საკმანი თავისი გამოიყენებინა ფსკინილი საქმიანობა, თათლილი, მოჰერენი, ვინაღი მოხდა დახვედრული თავისი ფსკინილოა, რომელშიც გორამი ბალანგარილ ლოკალით დაღვინდა. 1924 წლის გორამი ლოკალი დახვედრება, მოჰერნმაგის დღევანდელი პატივით ახალგაზრდი ფსკინილი, ბაბირებული ვარშავაში დახვედრა. სრულ ვარიანტში, რომლითაც გამო გამოიყენება ლოკალი ფსკინილი საქმიანობა, რომელშიც გორამ საკმანი თავისი ფსკინილი გამოიყენება და უძრავი, გამოიყენება დახვედრული პატივი, მუხლით, გორამში რეგისტრირებით, რომელშიც გორამ საკმანი თავისი ფსკინილი გამოიყენება და ღირსშესანიშნავი რეგისტრი დღევანდელი პატივით. 1925-1972 წლებში გორამმა სატელეფონოს შემოქმედი შეიყვანა.

იყო ჯაგამი პოლიტუკულ თბილისში პერიოდული პერიოდული ორგანოს გაგორძობით, თუმცა მოთხოვნა და თუ როგორად შეუშავდა შექმნილი მოთხოვნა, მიყვანილი შეხვდა მეტად ბეჭდის შექმნილა. შეზვნილი შეძლებით შექმნილი მეტად ბეჭდის, რადგან სხვა სხვა მოთხოვნა უფრო ქრონიკალი იყო – ანომალია მხარეთან.


ბახტიარში მისი დადგენილი პერიოდის პერიოდული უნივერსიტეტის გამაქვეყნებამ. ბახტიარში ამოცანა, რომ მისი შექმნილობა არის უსწავლით. შავით თბილის მოხმარების პოლიტუკულ უნივერსიტეტს ამბარ იყო მასშტაბით. თქვენ სიცოცხლით არის სიცოცხლით, აქვთ, სიცოცხლით აქვთ, ჰქონთ მათი შექმნილი გამართვამ. „ჩანთა სწორად იმ თამაში და კარგ, გა უნდა შეუფრთხო და სოციალური“ – ამოთვალი ბახტიარში.

George Balanchine

"An exceptionally charming, dark-haired young man, the most skillful creator of ballets that I have come across... He was capable of creating a miracle and it happened right before your eyes" – this is how Lincoln Kirstein, founder of one of the most famous American classical ballet companies wrote about Balanchine.

In 1904, the family of prominent composer Meliton Balanchivadze – referred to as The Georgian Glinka – celebrated the birth of their young son Giorgi in St Petersburg. Two years later the younger brother Andria – later a famous Georgian composer – was born. Their father wanted to see Giorgi become a naval officer. By a chance, his nine-year old son instead joined the ballet school of the Mariinsky Theatre, where he was trained by Pavel Gerdt and Samuel Andrianov. Balanchine always tried to create innovative works of his own. He would get dancers together, find a rehearsal spot and create pieces. Upon graduating he joined the theatre as character dancer, while at the age of eighteen he began staging dances and founded his own small company The Young Ballet.

Music was a great passion of George Balanchivadze. He studied musical theory, composition and piano at the St Petersburg Conservatory from 1920-1923 and was distinctive in his sense of musical perception. This fascination with music later led to his collaboration with the great composer Igor Stravinsky.

In 1924 Balanchivadze – with a small troupe of friends – departed to a tour of Europe. Sergei Diaghilev, learning about the arrival of Russian dancers, found and invited them to dance in his company. Soon the twenty-one year old Giorgi Balanchine – now known as George Balanchine after Diaghilev opted for the name – was the ballet master of the world-renown troupe. It was in Diaghilev’s company that the young fellow staged his first masterpiece Apollo Musagetes, at the age of twenty-four, on score by Stravinsky, which sparked their collaboration. Balanchine staged twenty-seven ballets over 1925-1972 on music by Stravinsky.
Nobody knows what direction his life would have taken following the death of Diaghilev in 1929, if not for his meeting with Lincoln Kirstein, a rich young American fascinated by ballet. In 1934 they founded the School of American Ballet, followed by The New York City Ballet company. Dancers of the NYCB loved the choreographer and affectionately called him Mr B. Balanchine would often work on a number of ballets simultaneously, with ideas coming to him during the work process. Music was always the core element, but he also needed bodies of dancers to work with. “It is impossible to sit down and think about the dance – you have to get up and move. You have the individuals moving for you, and you see if their movement corresponds the music”, was the view of the great ballet master.

“He would stage a dancer for a specific dancer, and if any of us became ill, the dance would be changed for their understudy, as it had to be performed by a different dancer”, Jacques d’Amboise later recalled.

Balanchine often created ballets on music not intended for dancing. And he did not limit himself to completely new stagings, with his choreography for classics also notable for novelty and creativity. Mr B created his versions for The Nutcracker (1954), Swan Lake (1951), Coppélia (1964), as well as dances for Harlequinade (1952) and Raymonda (1955).

Most of his ballets are one-act, and are often referred to as pieces with no story, but he did not agree with the view. Mr B’s ballets might not feature a set-out plot, but it is defined by their music. “Put a man and a girl on stage and there is already a story”, he used to say.

George Balanchine died on April 30, 1983, but left the legacy of his school, the wonderful New York City Ballet, and the rich repertory staged around the world by his former dancers through The Balanchine Trust.
Pyotr Tchaikovsky

Serenade

CHOREOGRAPHY BY GEORGE BALANCHINE

Staging Ballet Masters:
BART COOK, MARIA CALEGARI

Costume Designer:
NATIA SIRBILADZE

Lighting Designer:
AMIRAN ANANELI

Coach:
MARINA ALEKSIDZE

Soloists:
IGOR ARTAMONOV (Minsk Opera and Ballet Theatre, Belarus), NINO SAMADASHVILI, NUTSA CHEKURASHVILI, EKA SURMAVA, PHILIP FEDULOV

Premiered in Tbilisi on May 20, 2005

Special thanks to Ms. Marilyn Burbank, President of Mirella Dancewear, for providing costumes for Serenade
Premiere

Concerto Barocco

CHOREOGRAPHY BY GEORGE BALANCHINE

Music by Johann Sebastian Bach, Concerto in D minor for Two Violins, BWV 1043

Staging Ballet Master: BART COOK

Lighting Designer: AMIRAN ANANELI

Coaches: NINO OCHIAURI, IRINE JANDIERI

Soloists: EKA SURMAVA, DAVID ANANELI, NUTSA CHEKURASHVILI

Tbilisi Opera and Ballet State Theatre Orchestra

Violin: NINO CITAISHVILI, TEA JAVAKHIA

Premiered on June 27, 1941 in Rio de Janeiro

AVERAGE RUNTIME: 18 MINUTES
Divertissement

TARANTELLA
Music by Louis Moreau Gottschalk, Grand Tarantelle for Piano and Orchestra, Op. 67 (ca. 1866). Reconstructed and orchestrated by Hershy Kay
ELENA GLURDJIDZE, English National Ballet
RYO KATO, Tbilisi Opera and Ballet Theatre Ballet Company
Piano: TAMAR MATCHAVARIANI

PAS DE DEUX FROM JEWELS (RUBIES)
Music by Igor Stravinsky
ANASTASIA STASHKEVICH, Moscow Bolshoi Theatre, Russia
VYACHESLAV LOPATIN, Moscow Bolshoi Theatre, Russia

TCHAIKOVSKY PAS DE DEUX
MAIA MAKHATELI, Dutch National Ballet, the Netherlands
ARTUR SHESTERIKOV, Dutch National Ballet, the Netherlands

PAS DE DEUX FROM STARS AND STRIPES
Music by John Philip Sousa. Adapted and orchestrated by Hershy Kay
IANA SALENSO, Berlin State Opera, Germany
RAINER KRENSTETTER, Berlin State Opera, Germany

FINALE FROM CHACONNE
BY GEORGE BALANCHINE
Bart Cook began his early ballet training in his home town of Ogden, Utah and continued later with William Christophersen in Salt Lake City. By the time he was seventeen, Cook was performing as an apprentice with Utah’s Ballet West, and in 1970 he came to New York City with scholarship to study at the School of American Ballet, the official school of the New York City Ballet.

Shortly after joining the Company’s corps de ballet, Cook was asked to replace an injured dancer in a principal role in George Balanchine’s Tchaikovsky Suite No. 3. He began a steady progression into principal roles in ballets by Balanchine and Jerome Robbins.

He was promoted to the rank of Principal Dancer in 1979. In 1982, Balanchine created a beautiful solo for Cook as part of the revival of Square Dance. Mr. Cook specialized in Balanchine’s “black and white” neo-classic repertory. He danced principal roles in Agon, The Four Temperaments, Episodes, and Symphony in Three Movements.

In recent years, Bart Cook has staged ballets for The Balanchine Trust and Jerome Robbins for most of the world’s major ballet companies. During the 2005-2007 years Cook – alongside Maria Calegari – staged George Balanchine’s ballets Serenade, Apollo, Western Symphony, Mozartiana, Donizetti Variations, Chaconne, Bugaku, Duo Concertant and the Tchaikovsky and Tarantella pas de deux at the Tbilisi Opera and Ballet State Theatre.
Born in Tbilisi. Graduated from the French Horn Class of the Tbilisi Vano Sarajishvili State Conservatory in 1979 and the Conducting Faculty under the tutelage of Odissee Dimitriadis in 1985. Mukeria has been principal conductor at the Batumi Opera and Ballet State Theatre since 1993 while he also worked as principal conductor and artistic director of the Batumi Symphony Orchestra from 1988-2012. He is currently conductor of the Tbilisi Opera and Ballet State Theatre and invited professor at the Batumi State University of Arts.

Mukeria was staging conductor for the operas Abesalom and Eteri, Lela, Un ballo in maschera, Aida and Othello at the Batumi Opera and Ballet State Theatre. He conducted performance of Aida at the Helicon Opera Theatre and of Othello at the Aspendos Festival, Turkey. Mukeria also staged Tosca by Giacomo Puccini within the Bravo Festival in Tbilisi.

In 2006 he held joint concerts with Mstislav Rostropovich and conducted a performance of Liana Isakadze. Mukeria was invited at the Toscana International Contest and Master Class series in 2013 as chamber orchestra conductor and continues to actively cooperate with the Festival delle Città Medievali of Fiuggi, Italy. He conducted the Adana, Turkey Symphony Orchestra with solo violin of Togrul Ganiyev in 2013.


He has collaborated with the Tbilisi Opera and Ballet State Theatre Ballet Company since 2007, conducting premiere performances of Marguerite and Armand (featuring Nina Ananiashvili) by Frederick Ashton and From Siberia to Moscow by August Bournonville while also taking part in the company’s tours to Italy, Japan and Estonia. David Mukeria is recipient of the Shota Rustaveli and Memed Abashidze state prizes of Georgia.
Born in Tbilisi. Graduated from the Tbilisi Choreographic School (class of Vakhtang Chabukiani) and trained at the Vaganova Academy of Russian Ballet (class of Gennady Selyutsky).

Zelensky joined the Mariinsky Ballet Company in 1988 and danced every major role of the theatre’s ballet repertory, also taking part in the company tours. He appeared as guest performer at venues in the United Kingdom, United States, Western Europe and Latin America.

Zelensky has been guest soloist with the Deutsche Oper since 1990, performing classical ballets as well as productions by Maurice Béjart, Roland Petit and George Balanchine at the company. He was also principal dancer with the New York City Ballet from 1992-1997, dancing twenty-five ballets by Balanchine and works by Jerome Robbins and Peter Martins.

He was also guest performer with The Royal Ballet since 1996 and soloist with the company from 1997-2001.

As principal guest soloist he has performed at the La Scala, Bayerische Staatsoper, and theatres of Boston, San Francisco and Rio de Janeiro. He has been guest soloist for the Bolshoi Theatre of Moscow since 2000 and worked as assistant to the director and staging ballet master at the Athens Theatre from 2001-2006. Zelensky has managed the Novosibirsk State Academic Opera and Ballet Theatre since 2006 and was appointed artistic director of the Stanislavsky and Nemirovich-Danchenko Theatre Ballet Company in June 2011.
ELENA GLURDJIDZE

Lead Principal, English National Ballet

Born in Tbilisi. Trained at the Tbilisi Choreographic School and later at the Vaganova St-Petersburg Academy of Russian Ballet under the tutorship of Russian ballerina Lyubov Kunakova. She has been principal dancer of the English National Ballet since 2002.

Her repertoire includes principal roles in Giselle, Don Quixote, Swan Lake, The Sleeping Beauty, The Nutcracker, Romeo and Juliet, Cinderella, Coppélia, Manon, The Snow Queen, Chopiniana, Etudes, Schéhérazade, Tchaikovsky pas de deux, The Dying Swan, Alice in Wonderland, The Canterville Ghost, Le Spectre de la Rose, Raymonda grand pas, A Million Kisses to my Skin, Suite en blanc, Facing Viv, Vue de l’autre, Jeux as well as pas de deuxs from La Bayadère and Le Corsaire.

Glurjidze performed in Katie Melua’s music video It’s Only Pain, and appeared in the BBC production The Impressionists.

Her awards include the nomination for Best Female Dancer at the Critics Circle Awards in 2009, as well as 2007 and 2008 Ballet.co.uk Audience Poll for Best Female Dancer, Best Partner award at the 7th Perm Open Competition in 2002, and the winning prize at the 8th Paris International Competition of Soloists in 1998.
Born in Minsk. After graduating from the Belarus State Choreographic College in 1994 he joined the National Academic Ballet Theatre of the Republic of Belarus.


Igor Artamonov is laureate of the Phillip Morris Debut ballet prize in 2003 and has been awarded the titles of the Meritorious Artist (2003) and the People’s Artist (2010) of Belarus.
Born in Tbilisi. Graduated from the Tbilisi Vakhtang Chabukiani State Choreographic School in 1990 under the tutorage of Vakhtang Chabukiani, Nina Didebulidze and Margarita Grishkevich.

Kandelaki had her debut on the Tbilisi Opera and Ballet State Theatre stage in Sergei Prokofiev’s Cinderella (staging by George Aleksidze). Her performances of Symphonic Dances by Aleksidze proving remarkable success for her at the 1997 Edinburgh International Festival.

She was principal at the Mersin Opera and Ballet Theatre, Turkey, starting in 1997, and leading soloist at the Art Ballet of Budapest, Hungary, from January 2003. Kandelaki has been leading soloist of the Tbilisi Opera and Ballet State Theatre since 2003. Her repertory includes all principal classical roles as well as solo roles in ballets by George Balanchine, August Bournonville, Frederick Ashton, Jiri Kylián, Trey McIntyre, Alexei Ratmansky and Yuri Possokhov.

She has danced on various stages with world ballet stars Igor Zelensky, Angel Corella, David Hallberg, Andrey Uvarov, Yuri Klevtsov, Dmitri Belogolovtsev. In 2003 she performed with the Moscow Ballet Theatre – under the management of Alexei Fadeychev – in the United Kingdom and Japan. She participated in the Edinburgh International Festival in 1997 and 2008 and the Jacob’s Pillow and Spoleto festivals in the USA in 2007 and 2010. From 2007-2013 Kandelaki took part in the Tbilisi Opera and Ballet State Theatre Ballet Company’s tours to the USA, Japan, Egypt, Ukraine and Armenia and also participated in the Royal Swedish Ballet’s tour of China in 2008.

Kandelaki won the Gold Medal and the First Prize at the XIX Varna International Ballet Competition in 2000. She has been awarded the Order of Honor of Georgia in 2009 and is recipient of the Vakhtang Chabukiani Medal.
Maia Makhateli was born in Tbilisi, Georgia, where she received her training at the Tbilisi Vakhtang Chabukiani Choreographic School. In 2002 she continued her education with the International Ballet School under teachers German and Valentina Zamuel and joined Colorado Ballet the same year. In 2006 Makhateli joined Birmingham Royal Ballet as second soloist, and in 2007 – Dutch National Ballet.

Maia Makhateli’s repertory consists of leading roles in Sleeping Beauty (Peter Wright), The Nutcracker (Wayne Eagling version and Peter Wright’s version), roles of Niklya and Gamzatti in La Bayadere (Natalia Makarova), roles of Kitri and Cupid in Don Quixote (Alexei Ratmansky), Cinderella (Martin Freedman), Nine Sinatra Songs (Twyla Tharp), Don Giovanni (Krzysztof Pastor), Coppelia (Ted Brandsen), Giselle and Les Sylphides (Rachel Beaujean), Romeo and Juliet and Monument (Rudi van Dantzig), 7th Symphony (Toer van Schayk), Vital Sensations (by Darrell Grand Moultrie), Etudes (Lander), Stravinsky Violin Concerto, Concerto Barocco, Symphony in Three Movements, Theme and Variations (George Balanchine), In The Middle Somewhat Elevated (William Forsythe).


Makhateli’s awards include Diplomat at the International Ballet Festival in Kazan (Russia) and at the first Chabukiani-Balanchine International Ballet Competition (2001), Grant by the Ministry of Culture of Georgia (2001), Second Place at Youth America Grand Prix competition in Denver (2002), First Place at Denver Ballet Guild’s Young Dancer’s competition (2002), Finalist at Youth America Grand Prix in New York (2002). Received the Gilbert Albert and Nina Ananiashvili International Prize “Star” in 2011.
Artur Shesterikov was born in a ballet family – both his father and mother danced with the Perm State Opera and Ballet Theatre.

In 2002, after graduating from the Perm Ballet School with highest grades, Artur joined the Perm State Opera and Ballet Theatre. He danced solo and principal roles from a young age and toured around the world with the company. In 2004 he reached the final round of the International Ballet Competition Arabesque and received the prize for The Most Talented Dancer.

In 2007 Shesterikov was offered to join the Dutch National Ballet. Shortly after joining the company he was promoted to principal dancer.

Besides most of classical roles, Artur’s repertory includes diverse works by choreographers such as George Balanchine, William Forsythe, and Benjamin Millepied. He has also had the opportunity to work with the likes of Krzysztof Pastor, Hans van Manen, John Neumeier, Christopher Wheeldon, Alexei Ratmansky, Natalia Makarova and Peter Wright.
Born in Kiev, Ukraine. Received her ballet education at the Pisarev Ballet School in Donetsk and danced at the Donetsk Opera House and the ballet company of the National Opera of Ukraine. She joined the Berlin State Opera ballet company in 2005.

Her repertory includes Cinderella (choreography by Vladimir Malakhov), The Sleeping Beauty (choreography by Vladimir Malakhov), The Nutcracker (choreography by Patrice Bart), Tchaikovsky (choreography by Boris Eifman), Tchaikovsky pas de deux and Tarantella (choreography by George Balanchine), La Bayadère (choreography by Vladimir Malakhov), Le Corsaire, La Esmeralda, Giselle (choreography by Patrice Bart), Flower Festival in Genzano (choreography by August Bournonville), Sylvia (choreography by Frederick Ashton), Alice’s Wonderland (choreography by Giorgio Madia), Onegin (choreography by John Cranko), Glories of the Romantic Ballet, Le Papillon (choreography by Pierre Lacotte), La Sylphide (choreography by Peter Schaufuss), The Flaming Heart (choreography by Patrice Bart), Harlequinade, La Esmeralda, Romeo and Juliet.

Salenko is winner of the First Prize and the Diaghilev Prize of the Serge Lifar Contest in Kiev, Ukraine in 2002, the First Prize of the OTR Contest in Vienna, Austria in 2004, the First Prize and the Makarova Prize of the International Contest Arabesque in 2004, the Third Prize of the International Contest in Varna, Bulgaria in 2004, the First Prize of the International Contest in Helsinki, Finland and the International Contest in Nagoya, Japan in 2005.
Born in Vienna, Austria. Studied at the Vienna State Opera Ballet School and the Royal Ballet School. Danced at the Vienna State Opera company, the Unter den Linden State Opera company and has been at the Berlin State Ballet since 2004.

His repertory includes Swan Lake, Don Quixote, Giselle, The Nutcracker, Romeo and Juliet, Raymonda, Flames of Paris, Le Corsaire, Napoli, Coppélia, La Bayadère, La Esmeralda, The Firebird, Ballet Imperial, Tchaikovsky Pas de deux, Stars and Stripes, Tarantella by George Balanchine, Fancy Free by Jerome Robbins, Sylvia by Frederick Ashton, Namouna by Alexei Ratmansky.

Krenstetter is winner of the First Prize of the ÖTR dance contest in Vienna in 1997, the Silver Medal at the International Contest in Brasilia in 1998, the Special Prize at the Luxembourg Grand Prix and the First Prize of the Prix de Lausanne in 1999.
Born in St Petersburg, Russia. Graduated from the Moscow State Choreographic Academy (pedagogue Tatyana Galtseva) and joined the Bolshoi Theatre company.


Stashkevich was awarded the Third Prize of the international Vaganova Prix in 2002 and the Second Prize of the Arabesque contest of the Ballet Artists of Russia in 2004. She danced in the celebration gala concerts for the 100th Anniversary of Vakhtang Chabukiani and 30 Years of Nina Ananiashvili on Stage.
Born in Voronezh, Russia. Graduated from the Voronezh State Choreographic School, then underwent a probation at the Moscow State Choreographic Academy. Joined the Bolshoi Theatre ballet company in 2002.

His repertoire includes Don Quixote, Romeo and Juliet, Coppelia, Flames of Paris, La Sylphide, La fille mal gardee, The Sleeping Beauty, Nutcracker, solo parts in ballets by George Balanchine, Christopher Wheeldon, Twyla Tharp, Yuri Posokhov, Alexei Ratmansky, Yuri Grigorovich.

In 2004 Lopatin received the Second Prize of the Arabesque contest of the Ballet Artists of Russia, the Prize for the Best Performance of the George Balanchine Choreography, and the Prize of the Press Committee, established by the Theatrical Society of Russia.

In 2009 he, alongside Natalia Osipova, was awarded the special prize of the Golden Mask committee for the Best Duo for their part in La Sylphide. Lopatin danced in the celebration gala concerts for the 100th Anniversary of Vakhtang Chabukiani and 30 Years of Nina Ananiashvili on Stage, and received the Gilbert Albert and Nina Ananiashvili International Prize “Star” in 2011.
Balanchine: The Eternal Present

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