The Bolshoi has finished year 2018 - the Year of Ballet and Marius Petipa, and started 2019 — the Year of Theatre in Russia, with Tchaikovsky’s The Nutcracker by Yuri Grigorovich on the Historic Stage.

The traditional series of performances took place on December 22-31 and January 2-7. The Nutcracker was presented 24 times during the holidays.

See more about the ballet

Casts

Yuri Grigorovich received congratulations on his 92th birthday on January 2. The RF President sent a message greeting the National Artist of the USSR on his birthday: “Dear Yuri Nikolaevich!

You devoted your life to the art of dance, gained glory for being one of the most prominent contemporary choreographers and enriched the great traditions of the Russian ballet school with your comprehensive legacy. I sincerely wish you success in your creative work as well as a long and healthy life and all the best.

Vladimir Putin.”

The message text at the official website

On January 9-12 the Rahvusooper Estonia tour took place at the Bolshoi stage. The last time Estonian artists performed at the Bolshoi was 28 years ago.

They presentes the ballets Snow White and the Seven Dwarfs to music by Kocsák Tibor, staged by the well known dancer and choreographer Gyula Harangozo (January 9) and Modigliani — The Cursed Artist to the music by Tauno Aints choreographed by Thomas Edur (January 10) and Puccini’s Tosca by Raimundas Banionis (January 11).

On January 12 the Rahvusooper Estonia finished the tour with a gala of their opera company and the Bolshoi opera company.

On the same days — January 8-12, the Bolshoi choir had a tour within Russian Seasons in Berlin, Germany.

On January 8 the choir gave a “solo” performance at the Berlin Philharmonic Chamber hall. They presented masterpieces of Russian spiritual music of the late 19th — early 20th centuries. These included pieces by composers of Moscow Synod school from the time of its glory — Alexander Arkhangelsky, Pavel Tchesnokov, Sergei Rakhmaninov, Alexander Grechaninov; they used ancient traditional chants of
orthodox liturgy. Three choirs by Georgy Sviridov from his music for Tsar Fyodor Ioannovich by Alexey Tolstoy were also presented as well as folk and romantic songs adaptations for a cappella choir and other pieces.

Chief Chorus Master — Valery Borisov.

The concert programme (*.pdf)

The concert programme at the Berlin Philharmonic website

January 10, 11 and 12 — The Bolshoi choir together with Berlin Philharmonic Orchestra performed at the Moscow Philharmonic Main Hall. Tugan Sokhiev conducted the concerts. He has a long-time collaboration with Berlin Philharmonic and performed many times on this stage with German Symphonic Orchestra as their chief conductor in 2012-2016.

The Bolshoi opera leading soloist Agunda Kulaeva (mezzo soprano) and Novaya Opera soloist Vasily Ladyuk (baritone) took part in the concerts. The concerts programme (*.pdf)

At the Berliner Philharmonic website

The concerts livestreamed by: Deutschlandradio Kultur on January 10 (at 20:00 Berlin, UTC +1) BerlinPhilharmonic own videocahnnel on January 12 (at 21:00 Berlin, UTC +1)

See more about the tour in Russian Music In The Heart Of Berlin

Events

January 16 -19 (12:00 and 19:00) and 20 (18:00) at the Historic Stage — The ballet by Marius Petipas La Bayadere, music by Ludwig Minkus; choreographic version by Yuri Grigorovich, scenes from productions by Vakhtang Chabukiani, Nikolai Zubkovsky, Konstantin Sergeyev used.

Yuri Grigorovitch created the new choreographic version by for the Historic Stage after its reconstruction and restoration, the premiere was on January 24, 2013.

On January 20, the Bolshoi together with partner companies Pathé Live and Bel Air Media started the 2019 year season of Bolshoi In Cinema with a livestream of La Bayadere from the Historic Stage.
The screening was available at the same time to Russian audience at the Bolshoi official media-service. Main roles on the livestream day by:
Nikia — Olga Smirnova
Solor, the noble warrior — Artemy Belyakov
Dugmanta, Rajah — Alexei Loparevich Gamzatti, his daughter — Olga Marchenkova
Magedaveya, Fakir — Anton Savichev
The Bronze Idol — David Motta Soares

See more about the history of productions and versions of La Bayadere in an article by Violetta Mainietse on the theatre’s website.

January 23, 24, 25 and 26, the Historic Stage — opera Don Carlo by Giuseppe Verdi, production by the English director Adrian Noble.

The production was created for the 200th anniversary of the composer’s birth. The premiere was on December 17, 2013.

Conductor — Keri-Lynn Wilson (with the Bolshoi since 2008, conducted operas La Bohème, Tosca, Iolanta, Don Carlo).

See casts details here
See more about the opera’s history, its productions at the Bolshoi and Adrian Noble’s version at the theatre’s website.

January 12 (12:00 and 19:00) and 13 (14:00) the 2019 ballet performances at the New Stage started with Coppelia by Leo Delibes in choreographic version by Sergei Vikharev. Main parts of Swanilda and Frantz performed (respectively) by: January 12 at 12:00 — Daria Khokhlova and Ruslan Skvortsov; at 19:00 — Anastasia Stashkevich and Vyacheslav Lopatin.

January 13 at 14:00 — Anna Tikhomirova and Klim Efimov (debut). Coppélia on these days (respectively): Alexander Fadeychev, Gennadi Yanin, Alexei Loparevich. Casts Conductors — Pavel Sorokin (January 12), Pavel Klinichev (January 13).

The ballet will be performed at the New Stage next time on March 22, 23 (12:00 and 19:00) and 24 (14:00).

The head of the Bolshoi ballet company Makhar Vasiev in a video Coppelia: Staging Recreation.
A romantic fairytale for Christmas — an opera by Sergei Banevich The Story Of Kai and Gerda based on Hans Christian Andersen’s fairytale was presented with day and evening performances at the New Stage on December 29-31, 2018, and on January 2-7, 2019.

Music Director — Anton Grishanin.

**The performance details**

**Casts**

Conductors — Philipp Tchizhevsky and Anton Grishanin.

[Image of opera performance]

Ekaterina Shcherbachenko as Doña Anna. The Stone Guest. Photo by Damir Yusupov

January 22, 23 and 24 — The ballet by Jean-Christophe Maillot The Taming of the Shrew at the New Stage music by Shostakovich.

Conductor — Igor Dronov. [Casts]

January 15, 16, 17 Performances of Iolanta by Tchaikovsky at the New Stage.

**The performance details**

Main roles in January performed by: Iolanta — Anna Nechaeva (January 15, 17), Ekaterina Morozova (January 16); Robert — Konstantin Shushakov (January 15, 17), Aluda Todua (January 16); Vaudemont — Nazhmiddin Mavlyanov (January 15, 17), Oleg Dolgov (January 16).

Conductor — Anton Grishanin.

[Casts]

January 19 (12:00 and 19:00) and 20 — opera The Stone Guest by Dargomyzhsky at the New Stage. Stage Director — Dmitry Belyanushkin. Music Director — Anton Grishanin.

See more about the opera and its production as well as an interview with the director in A Medieval Thriller About True Love.

Main parts by:

January 19 (12:00) and 20 — Sergei Radchenko as Don Juan, Mikhail Kazakov as Leporello, Ekaterina Shcherbachenko as Doña Anna, Nikolai Kazansky as Don Carlos, Yulia Mazurova as Laura; January 19 (19:00) — Giorgi Sturua as Don Juan, Pyotr Migunov as Leporello, Ekaterina Morozova as Doña Anna, Yuri Syrov as Don Carlos, Oxana Volkovaas Laura.

Conductor — Anton Grishanin. [Casts]
On January 13 Beethoven Hall opened its new 2019 year programme with the Bolshoi Theatre orchestra artists with the concert In Commemoration Of Vera Dulova 110Th Anniversary.

There were pieces by Sergei Prokofiev, Aram Khachatryan, Turlough O’Carolan, Kim Robertson, Valery Kikta, Viktor Ulyanich.

Participants: Nina Ryabchinenko (harp), Vladimir Sklyarevsky (violin), Sergei Petrov (clarinet), the Bolshoi theatre orchestra artists. Conductor — Anton Grishanin.

See more about the prominent harpist whose birthday is celebrated on January 27(14) in Memory Of Vera Dulova.

On January 18 at 17:00 the Bolshoi followed its tradition and presented the Children of the Bolshoi Theatre Orchestra Artists Concert at Beethoven Hall.

It is not the first concert of the kind at the Bolshoi. Participants are young musicians still at school. Yet being the children of professional musicians they are growing amid musical sounds and melodies, surrounded by the names of music and musical instruments. The programme consists of pieces by Russian and European composers.

The Bolshoi Theatre Orchestra took part in the concert. Conductor — Alexey Bogorad.

On January 20 — Bolshoi Theatre Orchestra artists concert Great Clarinet Quintets.

Alexei Bogorad (clarinet), Mikhail Tsinman (violin), Alexander Mayboroda (violin), Dmitry Usov (viola) and Pyotr Kondrashin (cello) played Clarinet Quintet in A major, KV 581 by Wolfgang Amadeus Mozart and Clarinet Quintet in B minor, op. 115 by Johannes Brahms.

January 17, 18, 19, the Chamber Stage — Don Giovanni, Ossia Il Dissoluto Punito by Mozart.

Stage Director — Boris Pokrovsky Music Director — Lev Ossovsky The première at the Bolshoi took place on January 30, 1839. Revival Director — Mikhail Kislyarov. The revival première took place on January 23, 2010. You can read about the play on the web-site of the Chamber stage.

Conductors — Vladimir Agronsky (January 17), Alexei Vereshchagin (January 18, 19).

Casts

Tatiana Fedotova as Donna Anna, Zakhar Kovalyov as Don Ottavio and Roman Bobrov as Don Giovanni —Don Giovanni, Ossia Il Dissoluto Punito by Mozart at the Chamber Stage — January 17, 18, 19

The first new-year performances at the Chamber Stage were 18th century comedy on Christmas day The
Rostov Mystery staged by Boris Pokrovsky (Musical restoration by Evgeny Levashev, Music Director of the production; Vladimir Agronsky) on January 5, 6; Il turco in Italia by Gioachino Rossini (Music Director — Gennady Rozhdestvensky, Stage Director — Olga Ivanova) on January 10, 11, 12, and comic opera by Tatiana Kamysheva The Adventures of Cipollino based on the namesake tale by Gianni Rodari on January 13 at 12:00 and 16:00.

An opera by Pyotr Tchaikovsky Cherevichki based on the story Christmas Eve by Nikolai Gogol was presented at the Chamber Stage on December 28, 29, 30.

Conductor of the premiere — Igor Gromov
Stage Director — Olga Ivanova

The premiere at Pokrovsky Chamber Theatre took place on November 28, 2008.

You can read about the play on the web-site of the Chamber stage.

Casts
Conductor — Alexei Vereshchagin.

The opera was first performed at the Bolshoi Theatre on January 31(19), 1887.

The opera by Pyotr Tchaikovsky based on the story Christmas Eve by Nikolai Gogol was presented at the Chamber Stage on December 28, 29, 30.

In the 2018/19 season at the New Stage the Bolshoi is going to present a premiere of Antonín Dvořák’s Rusalka, — Timofei Kulyabin continues rehearsals of the opera.

Music Director — Ainārs Rubikis (since the 2018-19 season the chief conductor of the Berlin Komische Oper).

Set Designer — Oleg Golovko
Costume Designer — Galya Solodovnikova.
Lighting Designer — Damir Ismagilov
Video Designer — Alexander Lobanov
Dramatist — Ilya Kukharenko
The premiere will be on March 6, 2019.

The Pokrovsky Chamber Stage will present a premiere of two one-act operas by an Italian-American composer and librettist, twice winner of the Pulitzer Award (1950, 1955) and one of the most well-known opera-writers of the 20th century Gian Carlo Menotti (1911–2007) — The Telephone and The Medium.

Gian Carlo Menotti on a photo by Carl van Vechten, December 10, 1944.

Růžena Maturová — the first performer of Rusalka part (March 31, 1901, at the National Theatre, Prague)

Stage Director — Alexander Molochnikov
Music Director — Alexei Vereshchagin
Set Designers — Sergei Tchoban, Agniya Sterligova

Pyotr Tchaikovsky’s slippers at his Museum house in Klin
Costume Designer — Maria Danilova
Lighting Designer — Aivar Salikhov

The premiere of the one-act operas will be on March 22, 2019. There will be performances at the Chamber Stage on March 23 and 24 as well.

January 7, 2019 — the Bolshoi Children’s Choir (artistic director Yulia Molchanova) performed at Moscow Cathedral of Christ the Saviour.

Together with Patriarch Coir of the cathedral they sang liturgical chants at Christmas service held by the bishop of the Russian Orthodox church Patriarch Kirill. The Bolshoi Children’s Choir takes part in opera and ballet performances, goes on Russian and foreign tours, cooperates with leading Russian orchestras and releases its own records. See more about the Children’s Choir (*.pdf)

Concerts of the State Academic Folk Dance Company of Igor Moiseev took place at the Historic Stage on January 13 and 14.

The concert programme (*.pdf)

The company art director — the National Artist of Russia Elena Stcherbakova.

Supporting music — the SAFDC orchestra, chief conductor — the National Artist of Russia Anatoli Gus. Conductor — the Merited Artist of Russia Alexander Radzetsky.

Two years ago, on March 16, 2017, the State Academic Folk Dance Company of Igor Moiseev gave an anniversary concert at the Bolshoi Theatre of Russia. Video is available at Rossia-K channel website and on YouTube.

Exhibition Museum and Theatre. 100 years together (1918-2018) — the first large-scale project dedicated to the collection of the Bolshoi Theatre Museum will run until February 10 at the New Manege (3/3 Georgievsky Lane).

Tickets
Details
Exhibition promo
Press release (*.pdf)
The Bolshoi expresses special gratitude to Christian Louboutin company for financial support of the restoration of the most valuable objects from the Bolshoi Theatre Museum collection — historical costumes and shoes.

Within the programme there will also be performances of Un Ballo in Maschera by Giuseppe Verdi – February 20, 2019, at the Historic Stage and La Fille du Pharaon by Cesare Pugni — March 9 (12:00), 2019 (sold out).

BOLSHOI MOURNS THE LOSS

On January 10 maestro Alexander Sotnikov, the Merited Artist of Russia, passed away after a long illness.

Alexander Pavlovich worked at the Bolshoi during several periods of time — first as a guest conductor (1985-92), then as an in-house conductor (2000) and then again as a guest conductor.

From 1965 the career of Alexander Sotnikov was linked with the leading Russian opera and ballet theatres and companies, including the SAFDC of Igor Moiseev, Perm Opera and Ballet, Odessa Opera and Ballet. For several seasons he was the music director of Royal Danish Ballet orchestra, worked as a guest conductor with Portugal National Ballet, Tokyo Ballet, Asami Maki Ballet (Japan), Hungary National Theatre Ballet, Tbilisi Opera and Ballet, Buryatia Opera and Ballet and other companies.

The Bolshoi continues to support the programme Bolshoi for Youth meant to bring the theatre closer to young audiences. On April 20 (12:00) they will be able to see The Flames of Paris by Boris Asafiev revived by Alexei Ratmansky at the New Stage.

Tickets available from January 21, 11:00.

There are special ticket prices for the performance — 600, 1200 rubles, 100 and 200 rubles (the less comfortable seats). These tickets you can get at the booking office upon production of your Russian passport if you are 16-25 (inclusive) years old at the moment of the purchase.

See more about the programme Bolshoi for Youth and the rules for ticket sales

In 2000, when the premiere of the Bolshoi commissioned ballet Daughter of the Pharaoh was being pre-
A&F: “Yuri Nikolaevich, some of your colleagues are trying to live solely in their realm of art... Do you manage to keep away from political circumstances?”

Yuri Grigorovitch: “I don’t even try to - I am worried about what’s going on around and what will happen to our planet. The most frightening thing is when our values that we have been developing through ages, those we spent our lives for are not just questioned but threatened with extermination. We must constantly defend ourselves from somebody or something proving our right to be here on Earth, our right for our own outlook. Has the situation ever been easy for Russia? I think, not. It seems there is nothing harder than today. And then tomorrow comes — and all yesterday’s hardships seem no more than a nightmare. I am sure this time we will endure, too.” (Yuri Grigorovich: “I remember life as an endless work full of joy”).

The material copied by ClassicalMusicNews.

On January 4 media also reported Russian President Vladimir Putin congratulating the rector of Vaganova Ballet Academy Nicolai Tsiskaridze for his 45th birthday and mentioning his remarkable creative achievements.

The text for the congratulation message was published on the state official page.

The congratulation reported by:
- RIA Novosti
- News.ru
- Versiya.info
- Rewizor.ru
- IA URA.Ru
- Nevske Novosti

and other central and regional sources.

Many media covered the Rahvusooper Estonia tour at the Bolshoi stage.

Here are some links:
- Rossia-K (report): “The Rahvusooper Estonia showed the ballet Modigliani — The Cursed Artist in Moscow.”
- Kommersant (Tatiana Kuznetsova): “Modigliani and Seven Dwarves: Estonian Ballet performed in Moscow”
- Sputnik Estonia (January 12): “The Rahvusooper Estonia director: “We had to book a whole train to go to Moscow”

On January 14 within their Top-Officials special project TASS published a big interview with the Bolshoi director general “Vladimir Urin: “Nobody can fill my shoes!” The agency reporter Andrei Vandenko splits the detailed conversation (illustrated with 26 photos including rare shots from a private archive) into 4 parts:

1: On Pinocchio, The Blue-Haired Fairy And The Harlequin, The Housing Question, Good Luck And Desktop Signs

Press analysis:

Russian mass media

Many media congratulated the National Artist of the USSR Yuri Grigorovich on his birthday on January 2, 2019.

“Choreographer Yuri Grigorovich received congratulations on his 92th birthday,” TASS reported.

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1: On Pinocchio, The Blue-Haired Fairy And The Harlequin, The Housing Question, Good Luck And Desktop Signs
2: On Heaven On Earth, Childhood Friends, Mom, And Artistic Luminaries Georgy Tovstonogov And Maya Plisetskaya

3: On A Theatre Producer’S Job, A French Peepshow, Nureyev, Serebrennikov And Filin

4: On The Golden Mask, The Year Of Theatre, Cloning, Ticket Scalers And The Sword Of Damocles

“I am in my 72nd year, I had a long and hopefully not useless life in theatre, managed to do something. Especially at “Stasik” [Stanislavsky Musical Theatre]. It is not time to speak bout the Bolshoi yet. /.../ I formed a team... Some corporation of fellow-thinkers emerged who agreed to do the maximum possible for the Bolshoi. Every time there appear some clouds on the horizon I think first of all not about myself but about those I had invited. I don’t worry on my own account... Yet we have the Bolshoi plans set for three years ahead, I have signed contracts, assumed certain obligations. A man must keep his word,” says Vladimir Urin.

The agency English version also publishes a translation of the interview.

TACC
Gazeta. Ru
Bloknot-Rostov
TASS: The Director General Of The Bolshoi Will Decide On His Successor In A Year Or Two
TASS: The SABT Director General Suggested To Give Money To Theatres Instead Of Creating A New Theatre Award and other sources.

Central media keeps sorting out the results of a round-table meeting of musical theatre directors from Russia, Belarus, Azerbaijan and Kazakhstan at the International musical theatre forum From Practice To Perfection held in Yekaterinburg on November 26-30 within the framework of celebrating Sverdlovsk Musical Comedy Theatre 85th anniversary. The head of the Bolshoi Vladimir Urin was the moderator of the discussion.

A federal issue of Roaya Gazeta: (7764/6) publishes the discussion transcript by Irina Muraviova: “The High Spot: Heads of theatres are sure that the effective law on the contract system in the procurement area ruins theatres’ existence”, (along with 27 photos by Tatuana Andreeva).

Vladimir Urin: “... The main task of the new cultural legislation is to try and leave the sphere of so-called service and regard culture as a national project. Since culture is first of all an investment into a real person, i.e. the country’s future.”

The material is accompanied by the SABT director general’s photo. “Vladimir Urin believes that a bureaucratic approach to numerical ratings in unacceptable for art.”

The media mentions than within the Year of Theatre an All-Russia Theatre marathon started on January 18 in Vladivostok with the ballet Sleeping Beauty by Marius Petipa at the Primorsky Stage of Mariinsky Theatre. During the year, from March till November, the marathon will cover 85 regions of the country and terminate in Kaliningrad.

All information on the Year of Theatre 2019.рф.

On January 15, Tuesday, Gosduma pass in a first reading a government bill about sale and return of tickets to performances, concerts, shows, directed against ticket touts. Authors of the Rossiiskaya Gazeta article Curtain For A Ticket Tout mentions that various theatre figures had more than once spoke for this law in the newspaper: “Thus at a Business Lunch in our newspaper office the director general of the Bolshoi Vladimir Urin said, “Ticket scalping will be banned and ticket touts will become outlaws. Tickets will be possible to sell only under a theatre license and only for the price set by the theatre. Serious penalties are introduced for violation of this law.”

The RF SABT Director General in TASS special project Top Officials. Photo from Vladimir Urin’s private archive: 1) At Artek pioneer camp (Vladimir Urin on the left); 2) during military service, 1972

TASS

Fragmens of the multiaspect interview of the SABT director general were copied by many media that same day:

The Head Of The Bolshoi Concerned About Serebrennikov’s Fate
The topic of sale and return order for tickets to performances also covered by:
Parlamentskaya Gazeta
IA REGNUM
Radio Business FM
AiF
and other media.

The RF President special representative for international cultural cooperation Mikhail Shvydkoi, the director general of the State Academic Bolshoi Theatre Vladimir Urin joined the Public Council under the Gosduma Cultural Committee, TASS reports. There are 22 persons total in the Council including Vladimir Mashkov, art director of Oleg Tabakov Theatre, Sergei Bezrukov, art director of Moscow Provincial Drama Theatre, and others. The Council first meeting will be on January 28, 2019.

Media keep covering the Rahvusooper Estonia tour at the Bolshoi Historic stage (January 9-12).
Rossiiskaya Gazeta: publishes a review by Anna Gelayda: “Estonians came to Moscow virtually with their entire company — they brought the ballets Snow White And The Seven Dwarfs and Modigliani — The Cursed Artist and an opera Tosca and concert items that became part of the joint gala with the Bolshoi artists. No theatre company from the former Soviet Union republics had an opportunity to present themselves so comprehensively in Russia in post-Soviet times.

Vecherniaya Moskva newspaper quotes the Estonian theatre director Aivar Miae: “When planning the tour we thought of two things first of all: the artistic impression — what to show in Moscow with its sophisticated audience, and if it was possible to adapt the performance to the Bolshoi Historic Stage. I hope we managed to solve all problems. Our artists are in heaven from this performance in Moscow. In is an unspeakable delight.”

The Bolshoi production plans kept the attention of media and musical critics summing up the first half of the theatre season 2018/19:
Alexander Matusieievich in Kultura newspaper wrote: “While in the first half of the season the Bolshoi Opera went in for a comical element, especially Rossini, then the second half will be dedicated to melancholy Slavic narrative. For the first time in history the Bolshoi turns to Rusalka by Antonín Dvořák (production by Timo-fei Kulyabin and Ainārs Rubiķis) and once again tries its luck with the eternal Eugene Onegin (Eugeny Arye version will replace a sensational production by Dmitry Tschermaik of 2006). Pokrovsky Chamber Stage will stage two operas by Italian-American composer Gian Carlo Menotti The Telephone and The Medium (director Alexander Molochnikov). Philipp Grigoryan tackled Pericola for the 200th anniversary of Jacques Offenbach. Among ballet premieres there are Winter Fairytale by Joby Talbot (choreography by Christopher Wheeldon), Gaîté Parissienne (choreography by Maurice Béjart) and Symphony C-dur by Bizet (choreography by George Balanchine).” (Anons-2019)

Timofei Kulyabin told the Theatre.Magazine about his work at the New Stage of the Bolshoi. The premiere of Rusalka will be on March 6, 2019. “I won’t tell you exact details or it will be a spoiler. It is rather complicated,” he told the Theatre. Magazine reporter. Timofei Kulyabin “There are several inversions when something that seemed to be one way turns out to be completely different. I had a rather difficult task and there was a reason for it. All my stories both in opera an in drama are about today, by characters that live in reality that surrounds us. As you remember, there is a problem with Rusalka — a good part of the characters are from fairytales. These are fairytales realms. You wouldn’t meet them in the street. My main task was to find situations and circumstances in the modern world for these characters to stay themselves — a rusalka, a nixie, a witch…”

The head of the Rahvusooper Estonia Aivar Miae and ballerina Marita Veinrank were at ETVplus channel studio: “About 300 dancers, singers and musicians of the Rahvusooper Estonia have returned home from Moscow the day before yesterday after the first tour in 28 years at the Bolshoi. All 10 thousand tickets were sold out beforehand.” According to the words of the head of the Rahvusooper Estonia Aivar Miae, the audience met the company “too well” — the tickets started selling in October and were sold out in three weeks. “Even I failed to find a seat in the stalls — everything was sold out. I had to sit on the stairs,” Miae laughs.

ETVplus channel report about the Rahvusooper Estonia tour at the Bolshoi Historic Stage
Alexander Molochnikov also told *Theatre. magazine* about his work at the Chamber Stage of the Bolshoi. “The theatre offered me the opportunity to stage an opera after Kantata.Lab Workshop that was in May, 2018... I have been working on the material since September. It was offered y the Bolshoi, too. It is always interesting to tackle things you’ve never done before. The workshop let me understand things I am very curious about, it took away the feeling of opera as something incomprehensible. Currently I regard my work as making a 1.5-hour long theatrical clip, maybe I’ll gain some sense in the course of rehearsals. I can only say that the set designer Sergei Tchoban has treated the plot dramatically enough.”

Kantata.Lab is a project of the Bolshoi Youth Opera Program. Alexander Molochnikov is the only participant of the project who was offered staging. Alexander Molochnikov graduated from RATA, the course of Leonid Kheifets. He is an actor and a director at Chekhov MAT. MAT runs his productions 19.14, Rebels, Lovers’ Night, 19.17, Bright Way. He won two Oleg Tabakov awards and special jury awards of the Harlequin Festival.

The online specialised dance publication *World of Ballet* publishes an interview with the Bolshoi prima-ballerina Olga Smirnova. The ballerina spoke about the most interesting events of the past year and her future plans and dreams. Last season was very productive for Olga Smirnova and rich in new roles: She worked with Jean-Christophe Maillot, John Neumeier and Manuel Legris, debuted in Carmen Suite by Alonso and Forgotten Land by Kylian. The premiere of Artifact Suite by William Forsythe took place this autumn.

In January the *World of Ballet* also published an article and a photo session with the Bolshoi ballet first soloist Alyona Kovalyova. The ballerina spoke about how she found her place at the Bolshoi, about her tricky way to Raymonda and about what she is ready to sacrifice to fulfil her dreams, about her family and anecdotes. Text by Ekaterina Bayeva.

Black Tie magazine (♯5, winter 2018/2019) publishes an interview with the Bolshoi principal dancer Artem Ovcharenko. The publication points out the special place taken by the role of the great ballet-dancer Rudolf Nureyev in the creative biography of the artist. “Artem was lucky to portray this character twice. In 2015 in BBC TV-film Rudolf Nureyev: Dance to Freedom and in 2017 at the Bolshoi in the sensational Nureyev ballet by Kirill Serebrennikov and Yuri Possokhov.”

Ovcharenko spoke about how his attitude to Nureyev as an artist and a person changed after the film and ballet release, about the new role in ballet achievements, about his family, building his career and cooperation with John Neumeier. Interview by Elena Karakoleva.

The anniversary exhibition Museum And Theatre. 100 Years Together — on Moskva-24 channel schedule, “The idea is simple — to tell how scenic objects become museum items.” The Bolshoi has exhibited everything that formed its life during the last century: a portrait of Fyodor Shalyapin, a fan of Anna Pavlova, 120 costumes of opera and ballet artists (just imagine - the oldest one is more than 300 years old), shoes and headwear, there are even set models and stage props. You will not look behind the scenes here, yet you will learn exactly how much a ticket to the theatre was in 1824, what garments Maya Plisetskaya danced in, and what letters the artists sent to the front.”

On January 12, Elena Obraztsova Memorial Day (1939-2015), Rossia-Kultura channel presented a special programme More Than Love. Elena Obraztsova and Algis Žiūraitis. It tells the story of love and fathomless respect and mutual understanding of two talented people. “... We had nothing to explain to each other,” said the singer. “We were like one. And our unusual love gave birth to unusual music.” Immediately after the programme — an anniversary concert at the Bolshoi (January 12 at 20:55). Recording of 2014

The gala In Honour Of Elena Obraztsova commemorated the singer’s 50th creative anniversary. The diva herself performed at the Historic Stage along with the best representatives of Russian vocal school: Makvala Karsashvilii, Zurab Sotkilava, Khibia Gerzmava, Maxim Mironov, Alexander Tsymbalyuk, Yulia Lezhneva, Dinara Alieva, Veronika Dzhioeva, Dmitri Korchak, Vasily Ladyuk, Olga Pudova. The Bolshoi choir and orchestra conducted by Mikhail Tatarnikov, Moscow Chamber choir led by Vladimir Minin, the Bolshoi prima-ballerina Evgenia Obraztsova and pianist Denis Matsuev also took part in the concert.
On January 11 the state museum St.Isaak’s Cathedral and Elena Obraztsova Cultural Centre held a concert tribute to the memory of the great Russian singer Elena Obraztsova To Your Soul, Elena...

“This night opened the year of the anniversary events dedicated the 80th anniversary of the birth of one of the greatest opera singers of the 20th century,” TASS reports (and about 10 other resources).

A concert tribute to the memory of the great Russian singer Elena Obraztsova To Your Soul, Elena... At Kultura RF website.

The Bolshoi principal dancer Vladislav Lantratov spoke about the main New Year performance The Nutcracker in his exclusive interview with Personality Cult programme on Mir-24 TV channel.

Link to the interview and video

Galina Ulanova was born on January 8, 1910. A Usual Goddess: How Ulanova Has Become the Personification of Russian Ballet — material by AiF Saint-Petersburg (Maria Sokolova).

Russian international TV channel RT reports than more than six million people attended Russian Seasons in Italy and there are even more willing to (VIDEO). The article mentions, “The tour of the Bolshoi Theatre at La Scala in Milan has become the highlight of the festival. People from all over the country came to see the sold-out performances of La Bayadere and Taming of the Shrew.”

The major Russian-language publication in Britain Kommersant UK suggested, “to maintain holiday spirits... by going to the already familiar “virtual branch” of the Bolshoi in British capital.

On January 20, 2019, they screened one of the most picturesque productions in the history of classical ballet La Bayadere. The plot is set in India. To lovers — a temple dancer Nikia and a warrior Solor — struggle for their love and the right to be happy together. Choreographer Yuri Grigorovich and composer Leo Minkus presented the ballet masterpiece performed by leading soloists of the main Russian theatre.

On March 10 sophisticated theatre-goers are invited to see the screening of another classical performance — The Sleeping Beauty. The star cast includes
Olga Smirnova, Semyon Chudin, Alexei Loparevich, Yulia Stepanova and many others. On May 7 there will be the screening of The Golden Age, a personal project by Yuri Grigorovich dedicated to 1920s and cultural revolution in Europe. The season will end for the London audience on May 19 with a double screening of ballets Carmen, music by Georges Bizet and Rodion Schedrin, and Petrushka by Igor Stravinsky.

The Moscow based English-language online news publication The Moscow Times publishes an article choosing the best of Moscow’s museums, theatres and concert halls, including the Bolshoi Theatre. “Here is where you come to enjoy the ambiance — velvet seats, gilded everything — and see some of the country’s best ballet, opera, and music in a repertory that includes favourites from the past and new productions.”

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Local media and online publications announce upcoming screenings of Bolshoi Ballet productions in local cinemas.

The local online community news publication Courier Gazette and Camden Herald (USA) announces the upcoming screening of the Bolshoi’s La Bayadere in local cinemas.

La Bayadere is one of the greatest works in classical ballet history — a story of love, death and vengeful judgment, set in India. Dazzling sets and costumes, with one of the most iconic scenes in ballet — the Kingdom of the Shades — illuminate the tragic tale of the temple dancer Nikiya’s doomed love for the warrior Solor, and their ultimate redemption.”

The local community news publication Sedona.biz (Sedona, Arizona USA) announces the upcoming screening of the Bolshoi’s La Bayadere in cinemas as part of the local Sedona Film Festival.

The newspaper Lancashire Evening Post (UK)
The newspaper Bridport and Lyme Regis News (UK)
Stroud News and Journal (UK)
YahooMovies (UK)
Buffalo News (USA)
Hallelife.de (Germany)
Thuringer Allgemeine Zeitung (Germany)
Jamaica Gleaner (Jamaica) and Henrico Citizen (Virginia, USA) announce screening of the Bolshoi La Sylphide in local cinemas.

Kentucky University website (USA) announces the upcoming screening of The Sleeping Beauty.

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German media publishes responses to the Bolshoi Choir concerts with the Berlin Philharmonic under conductor Tugan Sokhiev. The three Berlin published reviews are highly politicised. Their authors criticise the performance organisers and conductor for the programme choice, link Sergei Prokofiev’s name with Stalinism and remind the readers of “victims of communist repressions” in Estonia.

The German daily newspaper Frankfurter Allgemeine Zeitung publishes an opinion piece by its features editor Jan Brachmann titled “Heil Stalin!” about what he considers Russian cultural influences in present day Germany that are linked to Stalin. In his article he writes “Sergei Prokofiev’s cantata Alexander Nevsky, shortly after the premiere of the eponymous Soviet film by Sergei Eisenstein was released in Berlin. Tugan Sokhiev has included the piece on the programme of his concerts with the Berlin Philharmonic. A repeat act, because as early as March 2012, as chief conductor of the Deutsches Symphonie-Orchester Berlin, Sokhiev’s dedication was to this piece. Film and cantata are closely linked to Stalin’s policies towards Germany and the Baltic States: the rabid German people’s betrayal in the film was no longer possible after the Ribbentrop-Molotov agreement of 1939, when Hitler and Stalin suddenly joined forces and divided Eastern Europe into spheres of influence opportune.”

The German daily newspaper Der Tagesspiegel publishes a review by Frederik Hanssen, “Tugan Sokhiev is Russian with heart and soul. In 2014, when he was given the musical direction of the Moscow Bolshoi Theatre, he gave up his position as Chief Conductor with the Deutsches Symphonie-Orchester after only four years — despite the enormous success he had in Berlin. Because he considered it his patriotic duty to bring the greatest opera house of his homeland to new splendour. Tugan Sokhiev is so proud of his Bolshoi that he has now brought along his choir as a guest conductor with the Berlin Philharmonic.” “They are all about overpowering. Sure, there are also moments of lusciously blooming sound in the Mezzoforte, but most of the time, their singing is a demonstration of sheer phonetic strength. Their voices cut through the room like heavy-duty headlights the dark winter night. / This baffles first, it also fascinates for a while. Finally, however, the listener feels particularly depressed. Because Tugan Sokhiev consistently focuses on power and abundance, because he has selected three works in which the choir is always required in the same way, namely as a powerful mass. In Alexander Borodin’s Prince Igor is about a battle against
the Muslim Turkic people of the Kipchak, in the Alexander Nevsky cantata Sergei Prokofiev describes how the United Russian forces in 1242 slaughter the Knights of the Teutonic Order. And even in the only civilian piece of the evening, Sergei Rachmaninoff’s Spring, a cuckolded husband (with steely baritone: Vasily Ladyuk) holds the hatchet in revenge on his wife.” “In the face of a surging level of aggression in the social discourse, in the face of nationalist hardening everywhere and the diplomatic glaciation between Russia and the West, it is already surprising that the Berlin Philharmonic pass such a programme without contradictions.”

The website of German broadcaster Deutschlandfunk Kultur publishes a report about the live broadcast of the concert which was moderated by Masha Drost. There was also an interview by Drost with Tugan Sokhiev during the concert. “The dark sound of Russian choirs, in all its fullness and intimacy, is something special and seldom misses its effect “in the West”. Among the most famous Russian ensembles is the choir of the Bolshoi Theatre, which the Berlin Philharmonic invited. On the podium a comparatively young conductor and yet an old acquaintance: Tugan Sokhiev, once head of the Deutsches Symphonie-Orchester Berlin and now Music Director of the Moscow Bolshoi Theatre.” Link to the article and the interview with Tugan Sokhiev.

Italian media announce the traditional Les Étoiles Gala of Daniele Cipriani at the Auditorium Parco della Musica di Roma.

The Italian online specialised culture news publication Cultura Mente (Italy) announces, “... the countdown has begun for the most anticipated dance event of the capital. ... An army of stars is arriving at a dance step instead of a march for the sparkling Les Étoiles ballet gala... The show will be staged on January 20 at 18 and January 21 at 21 in the Sala S. Cecilia. The programme includes “a pas de deux from the sensational Nureyev, ballet by Ilya Demutsky, Kirill Serebrennikov and Yuri Posokhov, which, causing a lot of fanfare and with the attention of all the press and TV in the world, debuted in December 2017 at the Bolshoi of Moscow. Vladislav Lantratov and Maria Alexandrova will perform it, playing Rudolf Nureyev and Margot Fonteyn, the most legendary dancing couple of all time. This edition of Les Étoiles is dedicated to the radiant English étoile Margot Fonteyn (1919-1991), who was a partner par excellence of Nureyev and whose centenary of her birth is celebrated. Couples in dance and life. In addition to the surprise étoile, another nice custom of Les Étoiles, which is respected in the 2019 edition, is to host couples of dancers who are also partners in life; in this gala there are two: the aforementioned Vladislav Lantratov and Maria Alexandrova.””

Besides the Bolshoi soloists a number of other artists take part in the programme (in alphabetical order): Bahtiyar Adamzhan (Astana Opera), Sergio Bernal (Spanish National Ballet), Tatyana Melnik (Hungarian State Opera), Vadim Muntagirov (London Royal Ballet), Olesya Novikova (Mariinsky Theatre), Mariana Núñez (London Royal Ballet), Leonid Sarafanov (Mariinsky Theatre), Polina Semionova (Berlin State Ballet, ABT).

The online specialised Italian dance news publication Danza and Danza (Italy) also announces the Gala of Daniele Cipriani. The cast will include the Bolshoi’s Maria Alexandrova and Vladimir Lantratov, who will perform parts from the ballet Nureyev and also in La Fille du Pharaon. (The publication is illustrated with a photo by Mikhail Logvinov from Nureyev that features Vladislav Lantratov and Denis Savin as Eric).

Les Étoiles gala at Auditorium Parco della Musica website

The weekly newspaper Inform Praha (Czech Republic) announces performances of Svetlana Zakharova’s show Amore at the Vyšehrad Congress Centre on January 10: “The programme consists of pieces by three choreographers, and three gifted dancers of the Bolshoi are the prima’s partners: Mikhail Lobukhin, Denis Rodkin and Denis Savin. Music, choreography and spirits of pieces are completely different and joined by only one thing — love.”

The Italian online specialised opera news and reviews publication Opera Click publishes a review by Italian opera critic David Toschi of the Bolshoi’s Manon Lescaut with Anna Nechaeva and Yusif Eyvazov in the leading roles that he saw on November 9, 2018. He writes, “...The show... has the advantage of not disturbing too much, allowing the music and the singing gush out fresh and communicate directly to the public, without too many filters of the interpretation.” “A notable voice of timbre, consistent volumes and “fluency in
facing trials” are the main characteristics that make Yusif Eyvazov one of Renato de Grieux’s ideal interpreters. The Azerbaijani tenor confirms himself as a talent capable of carving out a place in the international lyric scene and continuing his career, still to be set with a lot of study. “With a pleasant timbre, and with possible improvement, the young Anna Nechaeva, Manon, is, in the serious area of weaving, forced to an ingrained emission, therefore difficult, which also imposes a difficult pronunciation on her.” “The Historic Stage of the Bolshoi Theatre in Moscow with its dry acoustics and most precious decoration added one more complete sellout and massive success to the victory list of Maestro Giacomo Puccini’s masterpiece.”

The publication is illustrated with five photos of the performance by Damir Yusupov from the Bolshoi website (as well as a mistaken date of the performance in the schedule - January 10, 2019).

The Bolshoi Curtain. Photo / Medya Günlüğü

Anna Nechaeva as Manon. Photo / Opera Click

A Turkish independent online publication Medya Günlüğü publishes an article by Samih Güven The Bolshoi Curtain.

The translation is copied by INOSMI

The online specialised Italian dance news publication Danza and Danza announces the upcoming season at the Teatro Comunale Pavarotti in Modena, Italy. This includes “It was said of Zakharova: here it is May 5 with the new project that starts from Modena. With the soloists of the Bolshoi, the divine Svetlana debuted first in two works specially designed for her. To sign them Yuri Possokhov, who had already adapted Francesca da Rimini in the previous show Amore and Mauro Bigonzetti, who after a period of absence from the programmes, back again to the choreographic creation.”

The Italian online news publication Aska News reports, “Very young but already at the top: the “case” of the dancer Jacopo Tissi is at the centre of an evening in Moscow at the prestigious theatre museum Bakhrushin. Main soloist of the Bolshoi Theatre, Tissi is a historic case as well as being a talent already established in the world of ballet world, yet still in full ascent. Wondering how far he can go, provokes some vertigo, but it is clear that his career is unprecedented and can only go even further.”

The French magazine Marie Claire publishes an article by Valérie Rodrigue about the reasons to visit Russia in winter. This includes a visit to the Bolshoi Theatre. “Behind the scenes of the Bolshoi Inaugurated in 1824, with a renovated and enlarged stage, the Bolshoi is a must. Guests of the hotel (Metropol), we have the opportunity to visit behind the scenes, to attend with a little luck a rehearsal of ballet or opera.”

Estonian media covered the Rahvusooper Estonia tour in Russian capital: ERR channel (Estonian national broadcasting company) made a report from the gala concert of January 12 (Artur Tooman):

“The Rahvusooper Estonia tour at the Bolshoi Theatre in Moscow is coming to its end. The visit of Estonian artists to Moscow may be truly called a historic event - last time the Bolshoi hosted Estonia 26 years ago.”
In brief

The Bolshoi opera soloist Anna Aglatova performed a solo programme in Ulan-Ude within the Baikal Christmas Festival held by Buryatia State Philharmonic. “It is not Anna’s first performance in Ulan-Ude”, notices MK Ulan-Ude in its announcement. “In 2014 together with Moscow Virtuosos she opened the Philharmonic 76th concert season. And two years later she took part in a show dedicated to the 350th anniversary of the town. Besides the Bolshoi Aglatova has performed in such world famous halls as Lincoln Center in New York, Salle Pleyel in Paris, Seoul Arts Center, Megaron in Athens. She was on tours in Germany, Belgium, Switzerland, Holland, Italy, Latvia, Estonia, Greece.”

The Bolshoi prima-ballerina Ekaterina Krysanova, leading soloist Maria Vinogradova, leading soloist Denis Savin took part in a ballet stars gala Ivan Vasiliev. 30 years on January 10 at Mikhailovsky Theatre in Saint-Petersburg.

The theatre website announced the appearance: “One of the most talented dancers of his generation brilliantly performs leading parts in ballet classics, in neo-classic and modern productions.” “For him dance is the call of a brave and noble soul,” Russian capital media say about Artem.”

Artem Ovcharenko as a performer of the Rudolf Nureyev role was mentioned in an interview by Tatar State Ballet soloist Oleg Ivenko who had portrayed “the flying Tatar” in The White Crow by British filmmaker Ralph Fiennes. “The movie tells the story of the dancer’s youth, his student life in Leningrad and the few weeks he spent in Paris in 1961. The film has yet been shown only at international festivals in USA, Spain, Egypt and Italy. We hope to see it in Russia this spring.” (Elena Kudryavtseva, Oleg Ivenko: “Luck Comes To Those Who Seek It”, Respublika Tatarstan).

On January 11 and 12 the Bolshoi principal dancer Artem Ovcharenko made a guest appearance as Prince Desire at Novosibirsk Ballet in Pyotr Tchaikovsky’s ballet The Sleeping Beauty with choreography by Spanish choreographer Nacho Duato (with Olga Grishenkova as Princess Aurora).
“Denis Savin brought the tango from The Golden Age by Shostakovich as a present to Ivan. The Bolshoi leading soloist was the only one that evening to present Vasiliev as a choreographer, too, with the choreography A Soldier,” reports NTV-Petersburg reporter Pavel Ryzhkov. “...Ivan Vasiliev soars above the stage at 30 as easy as he did it at 16.”

“Ivan Vasiliev celebrated his 30th birthday”, Novosti Kultury, on air of January 10

On January 10, 2019, the founder of the world famous Moscow State Academic Chamber Choir, the Natioinal Artist of the USSR, the State Award winner Vladimir Minin turned 90.

Memories of happy years of collaboration with Minin by Elena Obraztsova, Saulius Sondeckis, Georgi Sviridov, Iosif Kobzon – in a new documentary (author and director Olyes Fokin) Confession Of Love shown on January 7-8 (00:00) on the First Channel.

Kuchkovo Pole Publishers released a book based on the Bolshoi Museum collection Alexander Gorsky: Choreographer, Artist, Photographer. Three parts of the book give a multi-aspect impression of Gorsky. Every piece of his professional work is marked by true talent. “For me as an artist all of you are colours... material, living, sensible and aspiring ones,” Gorsky addressed to his ballet company. Most of the published documents are costume and set sketches (graphics, watercolours, gouache), photo studies and photo-portraits of his colleagues and friends. There are materials used by the choreographer to study movements and later in his work with dancers - photos of the dancers and scenes from performances as well as ballet librettos, figures placement patterns and dance recordings in Vladimir Stepanov system. The indexed album of Alexander Grosky’s personal archive is the first publication with coloured illustrations and full up-to-now academic description of the artefacts. Alexander Grosky (1871-1924) was the honoured artist of imperial theatres, chief choreographer of the Bolshoi since 1902. Gorsky’s work makes an entire epoch in theatre history. Having staged 36 ballets and dances for 33 operas at the Bolshoi, Gorsky created the Moscow ballet’s unique style.

Vladimir Minin: Confession Of Love A documentary on the 90th anniversary of maestro. Photo / Pervy Kanal

Vecherni Orfei congratulated the prominent musician on his 90th anniversary by broadcasting (January 10, 21:00 Moscow) the vocal-symphonic fresco Nine Steps To Transformation by Eduard Artemiev dedicated to the hero of the anniversary.

Congratulations to maestro from:
Rossia-K
Rossiiskaya Gazeta and dozens other media.
Kultura newspaper publishes and interview by Evgenia Krivitskaya: Vladimir Minin: “Company is not a mass of mediocrities but one talented system”

“Today Victoria Postnikova celebrated her anniversary at CGH,” Evgenia Krivitskaya wrote on facebook on January 12. “The pianist has turned 75. I put down her age deliberately even though it is seems to be not comme il faut with ladies. Yet in her case Postnikova could easily flaunt the number because let them play at 30 and 50 like she played today. Everything started as it was announced with Bruno Monsaingeon’s opening speech. He is the director of legendary films about Richter, Oistrach... He speaks Russian fluently and pronounced his homage to the the hero of the anniversary with sincere admiration. The words were so big that I instinctively feared: how would she come on stage and play after it? Then there was a whole hour of films: Postnikova and Rozhdestvensky, on stage and at home, vast fragments from her performances with Yehudi Menuhin in Saint Petersburg and rare archive footage of their rehearsals taken by Monsaingeon. And again...
words of praise and admiration... Yet later we saw that Victoria Postnikova fully deserved all those big words. Eight Schubert impromptus... // A beautiful and deeply impressive evening ...”

Programme To the Anniversary Of Victoria Postnikova at MSC of Pyotr Tchaikovsky
Orfei Radio congratulated Victoria Postnikova on this day as well.

Roland Petit (1924 — 2011) was born on January 13, 1924, in Villemomble (Seine-Saint-Denis, France).

In honour of the 95th anniversary of the birth of one of the most acknowledged ballet classics Rossia Kultura channel showed a documentary Roland Petit. Between Past And Future (director Valeri Spirin, 2009).

“He travelled all over the world yet only cities of his true success could touch his heart. The silence of an amazed audience was the best music for him and the best book was the one he could base his next ballet on. His choreographic ideas were always future-oriented yet his heart seemed to long for the past where those he loved had stayed.

All those who worked with him know how severe and obsessed Roland Petit could be, yet only a few guess how he could love and appreciate a true talent.

This film is the choreographer’s portrait. He is alone there recollecting all those he was lucky to meet,” the annotation says.

The film Roland Petit. Between Past And Future (39’28’’) available on YouTube.

The New York Times publishes a farewell article from dance critic Alastair Macaulay titled Hail, Dance, and Farewell to the Critic’s Life. Macaulay praises Alexei Ratmansky in his article.

The article mentions, “As for Mr. Ratmansky, nobody in recent decades has done more to make (and transform) dance history. In 2008, he resigned from the artistic directorate of the Bolshoi Ballet in Moscow; New York has had no greater coup than his move to the city, where he has been artist in residence at Ballet Theatre since 2009.

An interview with Mikhail Messerer: “I Cannot Shake Off The Feeling That They Are Going To Leave Our Classics Heritage Behind”. Kultura newspaper publishes an interview by Elena Fedorenko. “Mikhailovsky Theatre chief choreographer... resigns voluntarily after 10 years of productive service on New Year’s eve [December 24] he had marked his 70th anniversary and decided to turn the page.”

On January 8-14 at the Minor Hall of Moscow State Conservatoire of Tchaikovsky, the 22nd Chamber Music Festival Homecoming was held. The programme included four concerts — Amateurs, Remakes, Neo and a programme of requests. “Violinist Roman Mintz and oboist Dmitry Bulgakov have been running the Homecoming Festival annually for more than 20 years. Graduates of special music schools of Russia and CIS who continue their careers abroad take part in this festival,” Colta.ru reports “This year as in the recent four years the festival organisers launched a fund-raising campaign to keep the festival going. The campaign was successful and the raised money — 1 mln roubles — will cover fare and housing expenses of the festival participants, renting of score materials and rehearsal rooms, preparation and issuing of printed materials and other organisational costs.’

“The festival has a few unique peculiarities,” Maya Krylova of Music Life writes. “Three themed programmes each with its own concept letting you considering what comes first — the music or the idea? The final concert is always a request programme — it is the participants who choose. Names of programmes never repeat as well as the pieces played. The festival is an alloy of sobriety and humour uniting close friends. (Where else can you see a gold medal winner turning scores for another gold medal winner?) And the word “play” means more than just musical performance for them.” (Sometimes They Come Back)

ClassicalMusicNews.ru copies the material

The festival website
The festival page on facebook
livejournal.com
Vyacheslav Shadronov’s LJ-report about the festival events

The Ministry of Culture website announces the world premiere if the opera Dr. Zhivago by David Krivit-
sky based on the namesake novel by Boris Pasternak. The premiere will be on January 24 at Mariinsky Theatre Concert Hall.

“Soloists and ensemble of Mariinsky Theatre Young Opera Singers Academy under Larisa Gergieva will take part in the concert performance. Nikolai Khodzhinsky will conduct the Mariinsky Theatre Symphonic Orchestra.

The opera Dr. Zhivago was created in 1990-92 and follows Russian classical tradition: operas by Pyotr Tchaikovsky, Modest Musorgsky, Sergei Prokofiev.”

The online specialised dance news publication SeeDance (UK) announces a new exhibition of “Never before seen costumes, programmes and other objects from Diaghilev’s Ballets Russes will be on display at Worcester City Art Gallery and Museum (UK) this spring, opening on February 2, 2019. Diaghilev’s Ballet Russes features items from a unique private collection of costumes and ephemera telling the stories of the Ballets Russes, the most spectacular and scandalous ballet company of the early 1900s.”

The exhibition will run in parallel with another one — Matisse: Drawing With Scissors. Both will run till April 27. Free admission.

Social networks

“Unforgettable emotions of recent performances!!” Agunda Kulaeva writes on her Facebook on January 12 and shares photos from the hall at Kemperplatz. “It is great that Russian music is SO welcome in Europe! Bravo to our dear choir of the Bolshoi!! Gratitude and admiration to my beloved Tugan Sokhiev! Thank you to legendary Berlin Philharmonic orchestra”

For additional information, please contact The Bolshoi Theatre Press Office by e-mail: pr@bolshoi.ru tel.: + 7 495 692 0818, fax: + 7 495 692 3367
January 9 — Nina Terentieva’s birthday. A meet-the-artist event “Teacher and Pupils” with the National Artist of Russia, the Bolshoi soloist, professor of Gnesins Music Academy will be at the Central Actors’ House on February 4.

Anastasia Terentieva together with Andrei Khripin shares an album Nina Terentieva: Rare Photos on Facebook and asks for cooperation: “HELP! Looking for content for the upcoming concert on February 4 in honour of Nina Terentieva’s birthday! Please don’t be greedy! The great and powerful Bolshoi Theatre, the BT Museum, anyone who still remembers... Loves... Friends and colleagues all over the world! Please... Records, photos — whatever possible! Media — newspapers, magazines... We’d be so glad of cooperation in searching for records, photos, articles. Thanks in advance!”

Masha Fomina has posted another photo-report of La Bayadere screening — “Behind The Curtain Of The Bolshoi”.

Photos of the performance of La Bayadere on January 19 are available on Instagram fatoxol (Fatima).

Foreign audience also shared their impression of the screening seen: “Artemy Belyakov of the Bolshoi Ballet is – their sense of theatre and their athleticism,” Jonny Russell from UK writes on Instagram.

The pre-screening performance of La Bayadere and the debut of Egor Gerashchenko were also appreciated by the forum regulars.

“I liked Egor’s debut very much. He had obviously spent a lot of time on the role, added fresh facets to it. A short video fragment of Egor Gerashchenko’s debut as Solor on January 16 is available on his Instagram.

Long before the world premiere of the superhero blockbuster Igor Tsvirko has already tried himself as the protagonist of Venom once (seems, at the Bolshoi stage). Now he is Spider-man! (“When there’s childhood tickling inside, or you just love”).

On January 20 Ballet And Opera forum discussed the live screening of La Bayadere ballet.

“A wonderful performance! It’s worth the Bolshoi’s rating. Thank you to all artists and first of all to staggering corps de ballet in all three acts!”

Debuts

LA BAYADERE


January 17. Bruna Cantanhede Gaglianone — Dance with Drum

January 18. Ekaterina Besedina — Dance with Drum

January 19 (starts at 12:00). Yanina Parienko - Dance with Drum

January 19 (starts at 19:00). Eleonora Sevenard (in company since the 2017 season, rehearsing under the guidance of Svetlana Adyrhaeva) — Gamzatti.
THE STONE GUEST
January 19 (starts at 19:00). Yuri Syrov as Don Carlos. Alexander (the Bolshoi opera company soloist since November 2018, debuted as Don Prudenzio in Il Viaggio a Reims) — Second guest.

COPPELIA

THE NUTCRACKER
January 4 (starts at 19:00). Ekaterina Smurova, Dmitry Ekaterinin — Indian dolls.
January 5 (starts at 12:00). Nina Biryukova — Chinese doll.
January 6 (starts at 12:00). Vitaly Getmanov — Russian doll.
January 7. Jacopo Tissi as Nutcracker-Prince

DON CARLO
January 24. Mariinsky Opera leading soloist Roman Burdenko debuts at the Bolshoi performance as Rodrigo (January 26 also). Guzel Sharipova as Tibo. Alexander Borodin as Monk

Birthdays
January 10 — Vladimir Minin, National Artist of the USSR, choir conductor, choirmaster and mentor, art director of the State Academic Chamber Choir — 90th birthday.
January 10 — Fuat Mansurov (1928-2010), National Artist of Russia, the Bolshoi conductor for more than 40 years (1969-2010), conducted opera and ballet performances, symphonic concerts.
January 10 — Miša Maiskis, Soviet and Israeli cellist.
January 11 — Reingold Gliere (1875-1956), the National Artist of the USSR, composer, conductor, tutor, music and social personality.
January 11 — Alexander Vedernikov (1964) — the Bolshoi chief conductor and musical director (2001-2011) — 55th birthday
January 11 — Anna Tikhomirova, first soloist of the Bolshoi Ballet.
January 11 — in 1940 in Leningrad the premiere of Romeo and Juliet ballet by Sergei Prokofiev took place.
January 13 — Roland Petit (1924 — 2011), dancer and choreographer, one of the 20th century ballet classics — 95th anniversary of his birth.

Cast alterations
COPPELIA
January 12 (19:00) Margarita Shrainer replaced Anastasia Stashkevich as Swanilda

LA BAYADERE
January 16 Xenia Zhiganshina replaced Kristina Kretova as Gamzatti.

DON CARLO
Dmitry Ulyanov (January 23 and 25) and Rafał Siwek (January 24 and 26) appear as Philip II.
January 16 — Lyudmila Semenyaka, ballet master of the Bolshoi, National Artist of the USSR
January 16 — Tatyana Krasina, ballet master of the Bolshoi, Merited Artist of Russia
January 17 — Ivan Urban, Hamburg Ballet principal dancer for whom John Neumeier staged 15 ballets
January 17 — Denis Zakharov, Bolshoi Ballet dancer (since 2018)
January 18 — Evgenia Obraztsova, prima ballerina of the Bolshoi

January 20 — Maria Bylova, ballerina, mentor, National Artist of Russia
January 20 — Rimas Tuminas, director, art director of Vakhtangov Drama Theatre, (he staged Katerina Izmailova by Shostakovich in February 2016 and The Queen of Spades by Tchaikovsky in February 2018 at the Bolshoi).
January 21 — Igor Moiseev (1906-2007), dancer, ballet master, choreographer, tutor, National Artist of the USSR
January 21 — Nikolai Golovanov (1891-1953), conductor, pianist, composer, choirmaster, tutor, National Artist of the USSR
January 21 — Vladimir Preobrazhensky (1912-1981), ballet dancer, ballet mentor, Merited Artist of the Russian Federation

January 22 — George Balanchine (1904-1983), a prominent choreographer who laid the foundation of American ballet and contemporary neoclassic dance — 15th anniversary of his birth
January 23 — Boris Pokrovsky (1912-2009), opera director, tutor, professor, National Artist of the USSR who staged 41 performances at the Bolshoi
January 23 — Vladimir Bogorad (1938-2004), a prominent soloist of the Bolshoi Orchestra (1962-1983), the bassoon group concertmaster at the Bolshoi. Since 1983 the conductor on Goskoncert and Moscow Ballet on Ice orchestra.
January 24 — Yuri Bashmet, violist, conductor, National Artist of the USSR
January 24 — Carl Maria von Weber (1786-1826)