



Newsletter

Events

The opera **“Billy Budd”** by Benjamin Britten premiered on the Bolshoi Theatre New Stage on November 25th.

The Bolshoi Theatre continues its cooperation with the English National Opera. As well as “Rodelinda” by Handel, which was first performed at the Bolshoi last season, “Billy Budd” is a co-production of the two houses. The production team: music director: William Lacey, stage director: David Alden, set designer: Paul Stainberg, costume designer: Constance Hoffman, lighting designer: Adam Silverman, movement director: Maxine Braham, fight coordinator: Jessica Jackson-Smith, chief chorus master: Valery Borisov. This is the first time David Alden has had the experience of working in Russia. The cast stars both British and Russian singers: John Daszak (Edward Vere), Iurii Samoilov (Billy Budd), Gidon Saks (John Claggart), Robert Lloyd (Danker), Jonathan Summers (Mr. Redburn), Darren Jeffery (Mr. Flint), Oleg Tsybulko (Lieutenant Ratcliffe) and others.

This is the second time “Billy Budd” has been staged in Russia, and the first time it has been staged in Moscow. This is the story about events that take place on board HMS «Indomitable» as described in the novel by Herman Melville. The pre-



Gidon Saks as John Claggart, Iurii Samoilov as Billy Budd, John Daszak as Edward Vere.

Photo courtesy: D. Yusupov

miere performances took place on November 29th and December 1st, 2016. The opera will also be performed in February 2017.

State Academic Symphony Orchestra “Evgeny Svetlanov” and Alexander Sveshnikov State Academic Russian Choir **Jubilee Concert** took place on the Bolshoi Theatre Historic Stage on November 28th.

The programme of the jubilee gala included masterpieces of Russian and foreign composers, pieces that were composed specially for the State Orchestra and the State Choir, as well as pieces, the first performances of which were given by these ensembles. The concert starred opera singers Olga Borodina, Anita Hartig and Dmytro Popov, the Bolshoi Theatre’s prima ballerina Olga Smirnova, laureates of international competitions Mikhail Simonyan (violin) and Ekaterina Mechetina (piano), as well as an Honoured Artist of Russia Yuri Afonkin (viola). Two ensembles from Georgia were the special guests of the gala: the ensemble of Tbilisi State Opera and Ballet Theatre soloists “Suliko” and the Mtskheta ensemble. This evening the musicians were conducted by those, whose creative career is closely connected with the State Orchestra and the State Choir: a People’s Artist of RSFSR Alexander Lazarev, maestro Neeme Järvi and Kristjan Järvi, Evgeny Volkov, Kakhaber Onashvili and a People’s Artist of the USSR Vladislav Chernushenko.

Festive concerts “In the Rhythm of the Heart” took place on the Bolshoi Theatre New Stage on November 26th and 30th. Fragments of various pieces by Jacques Offenbach, Johann Strauss, Imre Kálmán, Isaak Dunayevsky, Leonard Bernstein and many other composers, representing various epochs and styles, were united into an integral musical and choreographic performance, directed by Dmitry Belyanushkin (at the Bolshoi Theatre he staged such operas, as “The Stone Guest”, “The Story of Kai and Gerda”, and the performance for children “Fables”). Maestro Anton Grishanin conducted the orchestra.

The concert starred leading soloists from the Bolshoi Theatre Opera Company; Honoured Artist of Russia Elena Manistina, Ekaterina Scherbachenko, Olga Seliverstova, Olga Kulchinskaya and Maxim Paster, as well as singers that have joined the company recently – Pavel Valuzhin, Yuri Syrov and Ivan Maximeiko. The Bolshoi’s guest artists Ksenia Dezhneva and Sergei Radchenko, participants of the Young Artists Opera Program Ruslana Koval, Marta Danusevich, Evgenia Asanova, Vasilisa Berzhanskaya, Elizaveta Ulakhovich, Utarida Mirzamova, Alexander Kireev and Taras Prisyazhnik took part in the concert as well. Choreographers: Artem Ignatyev, Anastasia Kadruleva, laureates of international competitions, choreographers of the theatre “Ballet Moscow” and founders of the company “Dance Video Art”. Set and costume designer: Olga Zhurkova. The programme of the concert is available [here](#).

On December 7th and 10th 2016 world opera stars Ildar Abdrazakov, Hibla Gerzmava and Ekaterina Gubanova are going to make their debut at the Bolshoi Theatre in the opera [“Don Carlo”](#) by Verdi, performing the roles of Philip II, the King of Spain, Elisabeth of Valois and Princess Eboli. Conductor – Keri-Lynn Wilson.

The Bolshoi has been inviting outstanding vocalists for many years. During the Soviet era visits of such stars as, say, Mario Del Monaco was a unique event; however, in recent years this has become a tradition that allows the Bolshoi to preserve its status as one of the most prestigious modern opera houses. Anna Netrebko, one of today’s best sopranos, made her triumphant debut on the Bolshoi Theatre Historic Stage in the premiere series of performances of the opera “Manon Lescaut”. On December 7th and 10th the cast of “Don Carlo” is going to be truly star-studded. Ekaterina Gubanova has already performed in the Bolshoi’s productions (the part of Marina Mnishek in the opera “Boris Godunov” by Mussorgsky, 2012), but Hibla Gerzmava and Ildar Abdrazakov are going to make their debuts at this opera house. Earlier these outstanding singers have performed at the Bolshoi only in concerts. Keri-Lynn Wilson, who has already worked with the Bolshoi orchestra several times (in different seasons she conducted such operas, as “La Boheme”, “Tosca” and “Iolanta”), will also make her debut on the theatre’s Historic Stage.

In July 2017 Lincoln Center Festival is going to mark the 50th anniversary of George Balanchine’s masterpiece “Jewels”. It is considered that “Emeralds”, “Rubies” and “Diamonds” reflect the styles of dancing cultures of France, the USA and Russia. Lincoln Center Festival has come up with a unique way to mark this anniversary and has invited three leading companies of the world – the Paris Opera Ballet, New York City Ballet and the Bolshoi Ballet – to perform at the David N. Koch Theatre, where the premiere of the ballet “Jewels” took place in 1967, on the same evening. On November 30th the online-conference about the details of the event took place; artistic directors of all three companies – Aurelie Dupont, Peter Martins and Makhar Vaziev – as well as the director of the Lincoln Center Festival Nigel Redden participated in the press conference via Skype. The broadcast is available on the [Lincoln Center Facebook page](#).

December 15th to December 18th one of the jewels in the crown of the classical ballet repertoire, [“Raymonda”](#) to the music by Glazunov, is back on the Historic Stage. It is Yuri Grigorovich’s version of Petipa’s late work that is performed at the Bolshoi Theatre. This event marks the upcoming anniversary of the maestro, who will turn 90 years old on January 2nd. Before February 2016 this production had not appeared on the

Bolshoi’s playbills for two years; it had been performed on the Historic Stage before the reconstruction of the theatre, so this, in fact, is a full-scale revival of the masterpiece by Grigorovich and Virsaladze. The cast of the December performance series stars Olga Smirnova, Semyon Chudin, Denis Savin, Anna Nikulina, Kilm Efimov, Igor Tsvirko, Ekaterina Krysanova, Artem Ovcharenko, Ivan Vasiliev, Yulia Stepanova, Denis Rodkin and Denis Savin. Conductor – Pavel Sorokin.

An evening commemorating Maris Liepa, an outstanding ballet artist and the Bolshoi Theatre’s premier from 1960 till 1982, is scheduled to take place on the Historic Stage on December 20th. Maris Rūdolfs Liepa, the ballet artist, Bolshoi Theatre soloist and a People’s Artist of the USSR was born on July 27th 1936 in Riga (Latvia). His parents took him to the ballet studio at the Latvian Opera that was later transformed into the Riga Choreography School.

In 1953 he transferred to the Moscow Choreography School, where he spent two years in the class of Nikolay Tarasov, a student of a ballet master Nikolai Legat. In the summer of 1960 during the Bolshoi Theatre guest performances in Poland Maris Liepa performed parts in the ballets “The Path of Thunder”, “Don Quixote” and in the scene “Walpurgis Night” from “Faust”, choreographed by the Bolshoi Theatre’s chief ballet master Leonid Lavrovsky.

In 1960 Lavrovsky invited Liepa to join the company of the country’s leading ballet theatre. In the beginning of the season 1960-1961 he made his official debut at the Bolshoi Theatre in the role of Basilio in the ballet “Don Quixote”. After he left the theatre in 1982, he became the artistic director of the ballet company at the Sophia Opera in Bulgaria, where he staged two ballets, “Don Quixote” and “Sleeping Beauty”.

In 1989 the Moscow Council made a decision to create the Maris Liepa Ballet Theatre, but on March 26th 1989 Liepa died of a heart attack. The list of outstanding characters that this dancer created on the stage include Albrecht in “Giselle”, Siegfried in “Swan Lake”, Romeo in “Romeo and Juliet”, Ferkhad in “A Legend of Love” and, of course, the unforgettable Crassus in the ballet “Spartacus”, staged by Y. Grigorovich in 1968.

On December 21st the Bolshoi Theatre Orchestra Sextet and Opera Soloists Concert [«Makvala Kasrashvili and Friends»](#) is going to take place at the Beethoven hall; the programme includes arias from world famous operas. Makvala Kasrashvili is a People’s Artist of Russia. In 1996 she graduated from the Tbilisi State Conservatory (the class of Vera Davydova). In the same year she made her debut at the Bolshoi Theatre.

In 2000 she was appointed director of the Bolshoi Theatre Opera Company collectives. Nowadays she is the assistant to Music Director – Chief Conductor.

A People's Artist of the USSR Nadezhda Pavlova made a generous gift to the [A.A. Bakhrushin Theatre Museum](#). The outstanding ballerina and Bolshoi Theatre pedagogue and ballet master gave to the museum photographs of herself performing wonderful parts in such Bolshoi Theatre productions as "Giselle", "Chopiniana" and "The Nutcracker", as well as in the production "La Fille mal gardée" at the Perm Opera and Ballet Theatre, where she performed when she was a student. The ballerina also gave the museum the playbill for the ballet "La Sylph", created for the company "Nadezhda Pavlova Ballet" in the beginning of 1990s. The costume of Nadezhda Pavlova, created in 1984 by the designer Vyacheslav Zaitsev for the miniature "Stenka Razin" to the music by A.K. Glazunov (choreography by B.E. Baranovsky), the costume for the miniature "The Swan" to the music by Saint-Saens and the tutu for the ballet "Raymonda", designed by Simon Virsaladze, became unique exhibits in the museum collection as well. At the request of the museum staff, the ballerina signed the shoes that were made especially for this production, as well as pointe shoes made at the Bolshoi Theatre's workshops. Nadezhda Pavlova will talk about these and other artefacts in more detail; the interview will be available in one of the next issues of the magazine "[Stage](#)".



Nadezhda Pavlova and the director of the Bakhrushin Museum Dmitry Rodionov

Alexei Maslennikov, a People's Artist of Russia, a famous opera singer and director, passed away. He was born on September 9th 1929. IN 1956 he graduated from the Moscow Conservatory (class of Elena Katulskaya). He joined the Bolshoi Theatre company in 1956. He was singing at the Bolshoi for almost 30 years, performing leading tenor parts and became famous not only thanks to his wonderful vocal skills, but also due to his outstanding talent of an actor.

In 1985 he continued his career at the Bolshoi Theatre as a director. Since he was one of the best performers of the part of Mozart in "Mozart and Salieri" by Rimsky-Korsakov, he paid tribute to this opera in his new role as well. In 1999 he staged it at the Bolshoi. Makvala Kasrashvili said: "I was always amazed by the combination of singing and acting skills, both of them being so well-developed. His opinion was always important. Now, when he is present at the productions that I take part in, I am always anxious about what he is going to say when the curtain falls... I am happy there is such a person at the theatre, as Alexei Maslennikov, "the last of the Mohicans", the keeper of the Bolshoi's great artistic traditions, a wonderful musician and a wonderful actor!".

On December 2nd the artist was buried at the Troyekurovskoe Cemetery.

The Bolshoi Theatre announces the call for the symphony orchestra musicians. The auditions will take place from January 30th till February 7th 2017. The deadline for applications is January 25th 2017. More information about the auditions is available of the theatre's [web-site](#).

Press analysis:

Russian mass media

The premiere of the opera "Billy Budd" by Benjamin Britten on the Bolshoi Theatre New Stage became the focus of the Russian mass media last week.

The Bolshoi General Director Vladimir Urin informed TASS: "As the 241st season at the State Academic Bolshoi Theatre of Russia continues, the theatre continues to present new repertoire. This is the first time that the opera "Billy Budd" by the outstanding British composer Benjamin Britten has appeared on the playbill; this is a co-production with the English National Opera". The series of premiere performances took place on the Bolshoi Theatre New Stage on November 25th, 27th, 29th and December 1st.

Vladimir Urin also said: "This is a very important project for the Bolshoi Theatre; it has been created in collaboration with the English National Opera". According to the Bolshoi General Director, no one knows how Britten's music should sound better than the British. He says: "Their exploration of the pieces by this composer is just great".

He also said that during the whole history of the Bolshoi Theatre an opera by Britten had been staged

only once: it had been “The Midsummer Night’s Dream” based on the same-name play by Shakespeare, staged at the Bolshoi in 1964. Today, half a century later, this is the first time that “Billy Budd” has been staged at the Bolshoi.

[TASS](#) presents a large news report and quotes Mr. Urin: “I do hope very much that the spirit of this production, which was initially premiered in London, will be preserved in the Moscow version as well”. He said that the production had been changed slightly; it stars the Bolshoi Theatre’s choir and orchestra, as well as several specially invited guest artists. “This production is brought to the Moscow stage by David Alden, one of the most highly acclaimed European opera directors; he admitted that he was very satisfied with the way the rehearsals were going”.

The portal [Colta.ru](#) republished the same material in its news block.

The director David Alden said: “This is a music drama; in terms of its style, it is more like Dostoyevsky than Melville. There is powerful, deep music, where one can feel the struggle between the romanticism and the modernism. I have been waiting for about forty years to stage this opera, first, with British musicians and singers, and now with Russian ones”.

There are no signs of a particular historic period. Alden refused the 18th century wigs and waistcoats. The conflict between a person and society, the fight between the good and the evil are timeless.

The characters are easy to recognise. The cast stars John Daszak as the captain of the ship, who played a fatal role in the life of the sailor Billy Budd. Now he is trying to find excuses for his character. “This is a story about a moral dilemma, moral duality. In the prologue Britten shows the captain as an elderly man that remembers the story of Billy Budd that has been haunting him for all his life and has been making him restless; this is not for no reason”, – explained the opera singer.

Oper Frankfurt soloist Iurii Samoilov performs the role of Billy Budd. This is his debut at the Bolshoi. When his character is nervous, he stutters; this is something he had to learn how to do.

The singer admitted: “It was quite difficult, because the composer wrote all stutters in the score. This is not an improvisation; everything is there in the music, and it took a long time to learn everything”.

Tackling the plastique was even more difficult. There are many jumps and stunts in the production; there is also the fight scene, where it was impossible to get away without bruises.

The conductor William Lacey believes it is much easier for him to understand Britten’s music code, and not only because they are both British.

Maestro Lacey mentioned: “I have been familiar with Britten’s music since my youth. It has accompanied me for all my life. When I was a child, I took part in the production of an opera for children. Later I staged Britten’s operas quite often. “Billy Budd” is the sixth production that I have done”.

The members of the production team appeared in the news report on the TV channel [“Russia-Culture”](#).

The conductor speaks about the work of the Bolshoi Theatre’s orchestra and choir (male choir in the case of this particular score); the [TV channel TVC](#) reports.

[RIA Novosti](#) presents a more detailed commentary by the maestro:

“Before the premiere Lacey said: “Britten’s music was inspired by Russian composers, Prokofiev and Shostakovich. Therefore, Britten’s language is similar to the language of these composers to some extent; consequently, it is more easily perceived by Russian musicians. This opera is written so well, that it is quite easy for the Bolshoi Theatre’s wonderful orchestra to play it, and it is also a pleasure for the musicians”. The British conductor also praised the high level of the Bolshoi’s artists’ culture when it comes to both music and language”.

Olga Rusanova speaks in details about the premiere in her programme “Music in Events” ([Radio Rossii](#)).



William Lacey and David Alden
Photo courtesy: Vadim Shults

The conductor William Lacey and the stage director David Alden were guests of the programme “Artistic Council” on the [TV Channel “Cutlure”](#). As the host of the programme Lada Aristarkhova introduced

the guests, she explained what they would discuss: “We are here today because of the premiere of the opera “Billy Budd” at the Bolshoi Theatre. The French revolution is reflected in the dramatic plot of Britten’s opera. There are only male members in the crew of the ship “Indomitable”; the production itself is the result of collaboration, so it stars the singers and the choir of both the Bolshoi Theatre and the English National Opera. This is the fifth opera by Britten that is being performed in our country, and only the second production of “Billy Budd” that has been staged since the opera premiered at the Royal Opera 65 years ago”.

The stage director of the production David Alden gave a large interview that has been published in [“Rossiskaya Gazeta”](#).

“I am absolutely thrilled by having this opportunity to work at the Bolshoi. This event means a lot to me. Although it happened that I had to board the plane and come to Moscow the next day after the premiere of my production of “Les Huguenots” by Meyerbeer at the Deutsche Oper in Berlin, which is a long and complicated opera. Besides, the stars were behaving in a terrible way, I mean, you cannot possibly imagine this..So, frankly speaking, I have not yet realised I have actually travelled from one place to another. But I have noticed the tremendous changes that have taken place in Moscow since I was here in 1984. I am stunned!”.

“To be honest, I am still not really aware of what this piece means for Russia. The theme of this opera is rather controversial. There is something mysterious about this piece; this mystery changes depending on the place where it is being performed. That’s for sure. This is a serious challenge for a director that decides to stage “Billy Budd”. My goal is to make sure that people can feel it inside, each in his own way, but not to try to explain too much to them and to pull outside everything that is hidden down there. Although at first it seems that the plot is simple and powerful: this is the story about a person’s life on a ship that has become a prison for him. This is a classical story about the fight between good and evil, almost a parable from the Bible. I think not a single member of the audience will remain indifferent. The music of this opera is so powerful!”.

[“Rossiiskaya Gazeta”](#) publishes an article by Irina Muravyova. The author of the review praises the work of the stage director and the music director. “The director David Alden follows Britten and creates a production that is dimensional and crisp when it comes to meanings: the story is set in a dull environment, closed down with pitch darkness, with a huge rusty ship’s hull that stretches up to the flying gallery. The characters are not sailors, but convicts. The opera is now set not in the time of the French revolution, but nowadays;

Billy Budd is recruited from the ship named “Human Rights”, and this creates the current context”. ././ “This production keeps you on the edge of your seat every minute; not for a single moment does it repulse you with some theatrical falsehood. The members of the choir and the supernumeraries perform the most difficult plastique with Broadway-like precision, while Britten’s score is presented with artistic scrupulousness, when every part is weaved into the ensemble. The Russian soloists (Alexander Miminoshvili, Marat Gali, Stanislav Mostovoy, Nikolai Kazansky and others) are not inferior to their British colleagues, and the choir makes an impression with its impeccable unisons, differentiated sound and clear polyphonies and anthems”.

Maria Babalova ([“Vechernaya Moskva”](#)) writes: “The ensemble of soloists came through. Benjamin Britten did not include any female part in his opera, but the distribution of parts according to the voice type is very vivid; thus, the aims, set for the singers, are quite difficult to achieve. The stage director of the production, the famous American director David Alden created bright images even for supporting characters, such as The Novice (Bogdan Volkov), Red Whiskers (Marat Gali) and Donald (Alexander Miminoshvili). Arseny Yakovlev, who voiced Herman in the film “The Queen of Spades” by Pavel Lungin, has a part that is almost invisible; however, his voice is one of the most beautiful in this production. The son of the football player Andrei Arshavin (Artem) in the role of Cabin Boy, has become one of the Bolshoi’s most moving debutants”.

The newspaper quotes the stage director David Alden: “I have been waiting for about forty years to stage this opera, first, with British musicians and singers, and now with Russian ones. This is a music drama; in terms of its style, it is more like Dostoyevsky than Melville. There is powerful, deep music, where one can feel the struggle between romanticism and modernism”.

The portal [“Teatral”](#) publishes a review by Maya Krylova. The author considers this opera premiere to be a real success for the Bolshoi Theatre. “There is plenty of great singing in this opera. There is the stunning John Daszak (Vere, the slave of his duty), who is a unique actor, with his shaking hands and smart grieving face. There is Iurii Samoilov from Oper Frankfurt (Billy), who sings so well and suits his character so much that it seems he was the prototype for Budd. It is impossible not to mention Sir Robert Lloyd, a luminary of the European opera, who came to Moscow and gave such a wonderful performance in the role of Dansker, an old seaman, although he is already in his sunset years. The Bolshoi’s tenors – Marat Gali (Red Whiskers), Stanislav Mostovoy (Squeak) and Bordan Volkov (The Novice) –

have overcome the difficulties of singing in English and have provided tough competition for the British team of vocalists”.



Iurii Samoilov as Billy Budd, Gidon Saks as Claggart
Photo: D. Yusupov

Anna Efanova reports for [InterMedia](#) and talks about the production and about the preparation for the premiere: “17 solo parts, 60 members of the choir, 10 supernumeraries and 10 boys. There are almost 100 men on the stage. The work on the production started in the summer. The orchestra learned the score in four weeks”.

The article quotes the Bolshoi management and the production team.

The Bolshoi Theatre General Director Vladimir Urin said before the premiere: “I am absolutely convinced: the more varied the Bolshoi Theatre’s repertoire is, the better it will be in all respects. It is not possible to exist in some isolated environment in the 21st century. Of course, we should create our own theatre. There is no question about it. But at the same time we have to exist in the global context. “Billy Budd” is one of the parts of this common environment on the international opera arena”.

According to the Bolshoi Theatre’s chief conductor and music director Tugan Sokhiev, there were several reasons why “Billy Budd” was chosen: “Benjamin Britten provides powerful music, a serious plot and a really deep psychological theatre. This opera is not like “La Traviata”; the audience is experiencing different emotions in this case. Besides, this opera is special, because there are only male characters, – the musician mentioned before the opening night of the co-production”.

The portal InterMedia mentions that the opera “Idiot” by Mieczyslaw Weinberg staged by Evgeny Arie is the next opera premiere at the Bolshoi (the production is scheduled to premiere on the New Stage on February 12th 2017).

The Bolshoi Theatre General Director Vladimir Urin and the former head of the English National Opera John Berry explain what co-production is, why joint projects are beneficial not only from the financial perspective, what makes a co-production different from simply bringing a production, staged in one theatre, to another one, and why the Russian audience needs Britten’s opera. Before the premiere of the opera Yana Zhilyaeva from [“Forbes”](#) talked to both of them.

– What makes “Billy Budd” at the Bolshoi Theatre special?

Vladimir Urin:

– We made a special doorway opening in the wall to bring the pieces of the set in, since they would not fit the doorway we had. A special hatch and lift had to be installed outside the Bolshoi building.

John Berry:

– All departments of the theatre are demonstrating wonderful teamwork; it only took the orchestra, conducted by William Lacey, 4 weeks to learn a score it had never performed before. The choir is incredibly enthusiastic. In the fight scene the energy is so great; it is really overwhelming.

The premiere of the opera “Billy Budd” by Britten at the Bolshoi Theatre marks Vladimir Urin’s third year in the position of the theatre’s General Director. Dmitry Renansky, the music reporter of [“Ogonyok”](#), draws some mid-term conclusions. “Three years ago the number of stalemate situations inside and around the Bolshoi was overwhelming. The mess in HR, “Filin’s case” and the repertoire policy that was not particularly up-to-date – all of these together became a hotspot that caused irritation at the highest level, and this was understandable: the main theatre of the country became a pain in the neck. The newly appointed director had nothing else to do but to neutralise this “fire” by a cold shower of “academism”: for Urin it was strategically important to put an end to the Bolshoi having a reputation as of one of the most toxic assets of the Russian cultural market. Having created a strict top-to-bottom structure and having brought back to Russia Makhar Vaziev (the head of the ballet company) and Tugan Sokhiev (the chief conductor and the music director of the Bolshoi Theatre), who turned down high-profile contracts abroad, the new management has retrieved the Bolshoi’s status as the citadel of tradition, the cultural institute where everything is well (this has happened probably for the first time since the Soviet era). What is meant here is that whatever is happening there now does not have the potential to stir public discussion”. ./.

Yulia Bederova, the reporter of the daily newspaper [“Kommersant”](#), praises the staging and is particularly impressed from the musical perspective;

she stresses that this production of the Bolshoi is incredibly relevant today, although David Alden avoids giving any particular relevance to his staging. “The production by Alden-Lacey is impeccable in terms of how it looks and sounds from the stage, although in the very first monologue of one of the main characters, the old captain Vere (the brilliant John Daszak, who has recently performed the role of Sergei in “Katerina Izmailova”, is on the Bolshoi’s stage again), who says there is no perfection without defects, Britten argues the very idea of perfection. Still, there is only one defect in the new production of “Budd”: this is, perhaps, its ideal civility when it comes to dealing with the material, loaded with humanistic and musical meanings. David Alden (the brother of Christopher Alden, who has recently staged another opera by Britten in Moscow, the brilliant “Midsummer Night’s Dream” at the Stanislavsky Theatre) is not one of those that turn the conceptual reality of the text upside down, blows up connections and invents a new theatre language. He is a good, virtuoso master, and this is the way he constructs his “Budd” – with the iron fist of a skilful modern practitioner, almost from scratch, from huge metal constructions, but at the same time not a single detail or thread of Britten’s music drama, which is simple in terms of construction and at the same time loaded, sophisticated and complicated, is abandoned, out of balance or unaccounted”.

Dmitry Renansky (weekly edition “[Kommersant Weekend](#)”) expressed his opinion about the premiere as well: “The music by Benjamin Britten is even more unconditional in such a context; this is not only because of the joint efforts of the conductor-perfectionist William Lacey and the international team of singers, headed by the outstanding tenor John Daszak, Dmitri Tcherniakov’s favourite performer. “Billy Budd” is performed at the Bolshoi in quite an impressive manner, it can be released on a CD right away; still, it is not the interpretation itself, but rather its resonance in the current socio-cultural acoustics. The cuts are made in the audience’s imagination every minute, and this very “production in the head” that modern theatre avant-gardists dream about appears simultaneously, regardless of whatever is happening on the stage”.

Before the premiere the Bolshoi Theatre music director Tugan Sokhiev told [Interfax](#) about the production and the plans for the near future, including the upcoming premiere of “The Snow Maiden” by Rimsky-Korsakov: “We have been working on this production since last summer; the draft version of the production has been presented, there is an understanding of the kind of production we would like to stage. When it comes to “The Snow Maiden”, people often have an

idea of a fairy-tale for children, and I understand why it is so. But here the plot is absolutely different; Nikolai Rimsky-Korsakov based his opera on the spring tale by Alexander Ostrovsky. When you read it you understand that this is not a fairy-tale; there is nothing for children in it. This is a serious, philosophical, pagan, deeply emotional story for adults that poses some serious questions”.

Alexei Munipov (the portal [Afisha Daily](#)) presents an interview with the composer Leonid Desyatnikov that marks the release of the CD with the opera “The Children of Rosenthal”. Desyatnikov demonstrates his usual bitter self-irony as he speaks about the premiere that was marred by the attacks of radical citizens; he also admits that his individuality as a composer manifests itself most brightly in his self-humiliation and withdrawal: “I just had not remembered about this score often before. Now I have met this music face to face. It has finally got rid of noises and random sounds that are impossible to avoid in any theatre production and looks quite good. It has not grown old or faded; it is still interesting to listen to, and I mean it as an outside listener. It seems to me that no one of those, who took part in the process, was disgusted. Last year I accidentally found a piece of his interview on YouTube. Eimuntas says something like this: “I do not know why they need me here, all mise en scenes are in the music”. It was so strange to hear. Maybe, I saw it in a dream? Amazing things were invented in this production. For example, in the end of the duet of Mozart and Tanya the Tin Soldier suddenly appeared. He waved his hands in such a way..it was impossible not to cry. It’s a pity you did not see it.

Still, I associated myself with the main character of “Theatrical Novel” from the very beginning, I guess. Do you remember the episode where he dreams of something like a magic lantern? A few days later he realises that he is writing a play, and this ideal celestial theatre he has been dreaming about breaks into pieces when it crashes with the cruel reality. I think this is the collision that every author faces one way or another”.

Dmitri Tcherniakov gave another large [interview](#); many years after his first steps at the drama theatre he is in Kazan again, this time as a maestro giving master-classes. Tcherniakov talks a lot about his projects at the Bolshoi Theatre, in particular, “Ruslan and Lyudmila” and “Eugene Onegin”. He says: “Relations with tradition can be different. Take the first act of this production of “Ruslan and Lyudmila”. As soon as the picture appears, the audience sees this is some kind of fairy-tale Russia one would traditionally expect to see in “Ruslan”, but they also understand that something is wrong. An attentive member of the audience sees right away that it is impossible to have such round

tables and chairs from catering in such an “ancient Russian” hall, that people cannot be wearing such fussy historic costumes and drink wine from such glasses. If a person is attentive, he will see it and will not be fooled by the grandeur of the rich ancient fairytale. He will see there is some trick in it, but this is done not to hide something from the view and then to dump him somewhere and to deceive him, but to create a play within a play. The beginning of our production of “Ruslan and Lyudmila” is staged in such a way; all of us, those, who came to the theatre as well as characters in our production, are modern people that have read Pushkin and know who Ruslan and Lyudmila are, we know the poem and even the opera. The characters are not innocent or ignorant. They have also read and seen everything.

(...)

Unfortunately, my productions are performed at the Mariinsky Theatre in a terrible way. I have not seen them for about 10 years, since 2005. They are rarely revived, about once a year; the number of rehearsals is minimal, and sometimes there are no rehearsals at all, and I think these productions have nothing in common with me today, with the kind of person I am today, and even with the kind of person I was back then. I recommend those that are interested in what I am doing now not to see these productions they may find on the playbill.

If there was a chance to revive everything, to have rehearsals, perhaps it would be worth throwing into good form. But, unfortunately, the organisation at theatres is such that no one would find as much time as is necessary for old productions that were created about 15 years ago. No time to restore everything, to have rehearsals. Besides, 15 years later I would not do it, because I see they got old from the moral point of view.

“Onegin” is a product of a different category. It was created in a more rigorous way. I was different as well. This production has its own life. It has been performed at the Bolshoi more than 150 times. Sometimes I can come to the theatre, they always contact me after a long break, no new singers join the cast without my approval, I keep an eye on them myself. As a result, the production is preserved in a good condition.

Frankly speaking, perhaps, “Eugene Onegin” has also got old-fashioned from the moral point of view today; theatre gets old-fashioned pretty fast, unfortunately, this is true. But as long as the Bolshoi has this production, I am ready to assist, to contribute and to help. This production has been through many things: attacks, being regarded as an icon and guest performances abroad. We have taken this production to 15 countries, including stages of La Scala, the Royal Opera, the Paris Opera and Teatro Real in Madrid; we have also visited Tokyo and Beijing. We have not been to America, and other than that, we have visited almost all major opera capitals”.

Emotional discussion in Russian mass media and social networks was stirred after the Bolshoi Theatre announced that entrance to the evening performances was restricted for children under 10; this has come as an unpleasant surprise for several parents. Vladimir Urin and the Bolshoi Theatre Press Office gave detailed commentary that was published by several news agencies and mass media sources. “The Bolshoi Theatre has a lot of experience of working with the audience, including the children’s audience. It is very important for us to form the children’s repertoire. The theatre has a rule of making recommendations. The restrictions are usual practice”, – the General Director explained. He mentioned there was the restriction 12+, since the plot of “Swan Lake” is not really for children. “Still, we perform it in the morning. I see nothing bad in the fact that children, who are keen on ballet, watch productions, even if they are five years old”, – the head of the theatre said. According to Urin, the restrictions and regulations concerning ticket sales at the Bolshoi Theatre have existed for a long time. “I do feel bad for a five-year-old kid and his mom, but if the mom had looked at the ticket, she would have realised we do not allow entrance for under ten year-olds. In this case the situation would not have taken place at all. If I were in such situation, I guess I would pity them, especially if a kid were crying, and I would allow them to enter. But this is not right”, – Urin said. “I think in this case money for the ticket should be reimbursed, definitely”, – he added. He said that on the evening of November 22nd several parents with kids aged three, five and six had tried to get to the performance, and then “the parents made a fuss”. The General Director said that an evening performance starts at 7 p.m. and continues until 10 p.m. According to Urin, usually children get tired by 8 – 8.30 p.m. and do not pay attention to what is happening on the stage.

The agency [Interfax](#) quotes Vladimir Urin: “Unfortunately, people complain; they say they have paid huge money to get the ticket to the Bolshoi Theatre, but it is impossible to watch the production. Children turn, make noise and are constantly talking to their parents. What is the fault of other people that sit next to them? In most cases parents are convinced their children are unique and will behave in an ideal way, but this is not what happens in real life. Therefore, age restrictions have been introduced”. Urin also said that tickets for “Swan Lake” can cost as much as 15 thousand rubles (approx.\$233) and people that bought such tickets have every right not to be disturbed when they are watching the production. The General Director concluded: “Let us look at the situation from both sides; we need to cater for the interests of all people that come to the theatre”.

TV reports

[m24.ru](#)

[vesti.ru](#)

Press analysis:

international mass media

The Reuters newswire publishes an online report and a video report about the premiere of British composer Benjamin Britten's opera «Billy Budd» on 25 November at the Bolshoi Theatre in a new production based on the novel by Herman Melville. Many international online sources republish and rebroadcast the reports.

[Reuters](#) newswire reports “The opera about a naive seaman in the British Navy has been co-produced with the English National Opera and Deutsche Oper Berlin. «(Melville's novel) has a historical story. It takes place on a British naval ship of war in the 18th century...and that's how the opera was originally presented, with historical costumes, and white wigs,» stage director David Alden told reporters. The Bolshoi Theatre will host several performances of the opera until Dec. 1.”

REPUBLICATIONS

The UK newspaper the [Daily Mail](#) republishes the newswire report.

[World Breaking News](#)

The Reuters [video report](#) by journalist Jayson Mansaray reports “The English National Opera presents a joint production of Benjamin Britten's opera ‘Billy Budd’ at Bolshoi theatre in Moscow.” ‘Billy Budd’ at the Bolshoi is a chance to see one of Britain's most revered opera composers on one Russia's most famous stages.” The video presented interviews with the production's stage director David Alden and Russian baritone Iurii Samoilov who sings the role of Billy Budd.”

REBROADCASTS

[msn.com](#)

[The Irish Independent](#) newspaper republishes dance critic Mark Monahan's review of Simon Morrison's book Bolshoi Confidential from an earlier publication in the Telegraph.

Local newspapers and online publications continue to announce upcoming screenings of Bolshoi Ballet performances in local cinemas. For example [Broadway World](#) “The Ridgefield Playhouse and Craig's Fine Jewelry Live in HD Series bring an encore performance of the beloved holiday classic The Nutcracker, featuring Tchaikovsky's timeless score, which promises to enchant the whole family on Friday,

December 23 at 7pm. With its fairytale setting, the Bolshoi's version of The Nutcracker has a unique and beautiful sense of romance and philosophy, danced by the heroic Denis Rodkin as the courageous Prince and the magical Anna Nikulina as Marie.”

The [New York Times](#) publishes an article by Michal Cooper who reports that David Hallberg is soon going to return to the stage. “David Hallberg is getting back on his feet. Mr. Hallberg – who has been called the world's foremost paragon of the classical style in ballet, but has been sidelined for two and half years because of an ankle injury – confirmed on Wednesday (23 November) that he planned to return to the stage next month in Sydney to dance with the Australian Ballet. The return of Mr. Hallberg, a principal dancer with American Ballet Theater who made dance history in 2011 when he became the first American to join the Bolshoi Ballet, has been eagerly awaited by dance lovers.”

[Dance Magazine](#) publishes an article by Wendy Perron about the return to the stage of David Hallberg titled “Is David Hallberg Coming Back?” “Commenting about the Bolshoi approach, he said, “It's more open and, in essence, bigger. I'm so open to all of that because I want to get the most out of learning the Bolshoi technique.” “But it's been a long time since ballet audiences have seen Hallberg perform. Fans at both American Ballet Theatre and the Bolshoi have been wondering when he'll be back. According to writer Deborah Jones, he first danced with the Australian Ballet in its Nutcracker in 2010. And when he hosted a special Legacy Gala Program at Youth America Grand Prix in 2015, he spoke warmly about Australian Ballet, one of the several companies that performed that night at his request. We'd all love to see Hallberg dance again. But he told The New York Times in an email that he didn't know what the future holds. He plans to “just step onstage quietly here and see what transpires.”

The specialised dance publication [Dance Magazine](#) publishes an article by Courtney Escoyne announcing that Laurent Hilaire has been appointed as artistic director of the Stanislavsky Ballet. She mentions “he was one of the more likely candidates to replace Lefèvre at Paris Opéra back in 2014 and was among those considered to replace Makhar Vaziev at La Scala earlier this year.” “Shuffling and re-shuffling the leadership of ballet companies across the pond has become something of a theme for 2016. Benjamin Millepied departed Paris Opéra Ballet after less than two years and was replaced by Aurélie Dupont. Makhar Vaziev left La Scala for the Bolshoi in March; Mauro Bigonzetti took over from him in Milan only to depart just eight months into his tenure.”

The French online specialised dance publication [Dances avec la Plume](#) publishes an article by Amélie Bertrand about the appointment of Laurent Hilaire as artistic director of the Ballet of the Stanislavsky and Nemirovitch-Dantchenko Theatre. “Although less known than the Bolshoi or the Mariinsky, the Stanislavsky remains a beautiful company, the second one in Moscow. The band was directed since 2011 by Igor Zelensky, who went to the Bavarian Ballet. “several great Russian dancers have passed through her ranks, like Yulia Stepanova (Star of the Bolshoi), Kristina Shaprane (First soloist at the Mariinsky) or Victoria Kapitonova (Star at the Ballet of Zürich). The Stanislavsky still has good soloists, including the promising Oksana Kardash, and regularly invites prestigious artists like Natalia Osipova, Polina Semionova or Sergei Polunin. If the troupe does not have the overall level of its prestigious neighbour Bolshoi, it is at least differentiated.

The online press information distribution service and online publication [Business Wire](#) publishes a press releases about the new “Sensory-Friendly Event Cinema Screenings Begin With ‘The Nutcracker’ From the Bolshoi Ballet, for Those on Autism Spectrum.

“Captured live from the Bolshoi stage in Moscow, Russia, “The Nutcracker” will be in select movie theaters for this one-night sensory-friendly event on Monday, December 19, 2016 at 6:00 p.m. local time. This content is provided by BY Experience and Pathé Live.”

Landgraf on Dance the specialised dance blog based in Germany by [Ilona Landgraf](#) posts a review and blog with responses about Simon Morrison’s book Bolshoi Confidential. “A stupendous amount of details and anecdotes illustrates how the Bolshoi overcame Napoleon’s invasion, then artistically prospered under imperial reign before being massively restricted in its artistic vitality by the Russian Bolsheviks. Three times destroyed by fire, the theatre building has always been reconstructed on nearly the same place. It became bigger, more imposing and, though slowly, was equipped with the technical innovations of the time. Since 1825 it was commonly called the Bolshoi – meaning “Grand” – Theatre.”

In brief

The double bill premiere (operas by Pietro Mascagni and Paul Hindemith) took place at the [Opera Bastille](#) in Paris. On the same evening the audience was presented with the operas “Cavalleria rusticana” and the much more seldom performed “Sancta Susanna“. The critics

considered the production by Mario Martone to be the triumph of mezzo; they praised not only Elina Garanča and Anna Caterina Antonacci, who performed the main roles, but also Elena Zaremba, who performed the part of Mamma Lucia and touched the audience with her deep timbre and humane interpretation of the part.

On December 2nd the Year of Stravinsky opened at the Mariinsky Concert Hall. The theatre’s symphony orchestra, which consists of graduates and students of Russia’s oldest music institution of higher education, the Rimsky-Korsakov Saint Petersburg State Conservatory, conducted by Valery Gergiev, performed “Funeral Song” by Igor Stravinsky. For a long time this piece was considered to be lost. The score was restored based on the manuscript that was found in the St. Petersburg State Conservatory Music Library in spring 2015. The event was a part of the Saint Petersburg V International Cultural Forum. Igor Stravinsky composed “Funeral Song” in the very beginning of his creative career, in 1908, after the death of his teacher, Rimsky-Korsakov. The piece was performed only once, on 17th/ 30th of January 1909 at the [Saint Petersburg Conservatory Great Hall](#) in the programme of the first “Russian Symphony Concert”, commemorating Rimsky-Korsakov (conductor – Felix Blumenfeld). The composer believed that the manuscript of the score of “Funeral Song” disappeared in Russia during the revolution; he himself was already living in Europe at that time.

The General Director of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre Anton Getman told the newspaper [“Kommersant”](#) why Laurent Hilaire was invited to take the position of the ballet company’s artistic director.

– You have chosen a foreigner. Does it mean that there are not enough ballet professionals in Russia?

– There are not enough ballet professionals all over the world. Take a look at what is going on at the Berlin Ballet, what is going on in “La Scala”, remember, how difficult it was to settle the issue of changing the management at the Royal Ballet in London. Finally, look at what has happened at the Paris Opera Ballet; fortunately, everything is over now, and I send sincere wishes of luck to the Paris Opera General Director Stéphane Lissner and the new director of the ballet company Aurelie Dupont. By the way, in this regard there is no catastrophe in Russia. There are two young and very modern artistic directors of ballet companies in Perm and in Yekaterinburg, they are Alexei Miroshnichenko and Vyacheslav Samodurov. //

The festival “Diaghilev P.S.” closed with the ballet “Romeo and Juliet” to the music by Sergei Prokofiev,

staged by Vyacheslav Samodurov and performed by the Yekaterinburg Opera and Ballet Theatre company; the house was full. Tatiana Kuznetsova ("[Kommersant](#)") shares her impressions from the performance: "The choreographer coped well with crowd scenes and fights, so the first act, where there is an abundance of those, goes by rather quickly and in an enthusiastic manner, even though the "dance of the knights" at the ball is definitely a failure. The second act is saved by the duels: Tybalt, danced by the charming Sergei Kraschenko, who looks a bit like a young and slightly overweight Travolta, is fencing with the bitter, not very tall but very dexterous Mercutio in an inventive manner, demonstrating good technique. The episode of Mercutio's death is staged well and performed well by Igor Bulytsyn; it can be considered the climax of the whole ballet".



"Romeo and Juliet" staged by Vyacheslav Samodurov
Photo courtesy: Victor Vasiliev/ "[Kommersant](#)"

Online specialised music publications announce the appointment of Russian Alexander Vedernikov as the new chief conductor of the Danish Royal Opera, succeeding Michael Boder, who has held the position since 2012.

The Italian language specialised [Giornale della Musica](#) reports "In making the announcement, the artistic director of the theatre Sven Müller explained: «We have had the pleasure to work with Alexander Vedernikov for two successful opera productions, Lady Macbeth of Mtsensk and Lohengrin. I was amazed by Alexander's secure musicality and his craftsmanship as a conductor. In addition, his inspiring, untiring and always solution-finding means of working is exactly what it takes to make big opera productions come together. The evenings conducted by him were special and I believe Alexander will stand for high musical quality at the Royal Danish Opera.»

On December 10th [Natalia Osipova](#), a prima ballerina of the Royal Ballet, the Mikhailovsky Ballet and the American Ballet Theater, is going to make her debut at the Perm Opera and Ballet Theatre.

The press office announces that on December 10th and 11th Natalia Osipova together with the premier of the Perm Ballet Nikita Chetverikov are going to perform main parts in the ballet "Romeo and Juliet", choreographed by Kenneth MacMillan.

The ballerina's performance marks the 125th anniversary of Sergei Prokofiev.

The famous "Sleeping Beauty" to the music by Tchaikovsky, staged by the French choreographer Jean-Guillaume Bart has become the first premiere of the season at the St. Petersburg State Academic Ballet Theatre of Leonid Yakobson. Bart used to be a soloist of the Paris Opera Ballet; he is also a Chevalier des Arts et des Lettres. He is a renowned pedagogue and a choreographer who revives historic traditions of ballet by means of getting rid of harmful physicality and pointless virtuosity of the dance. "[Nezavisimaya Gazeta](#)" published an interview with the choreographer.

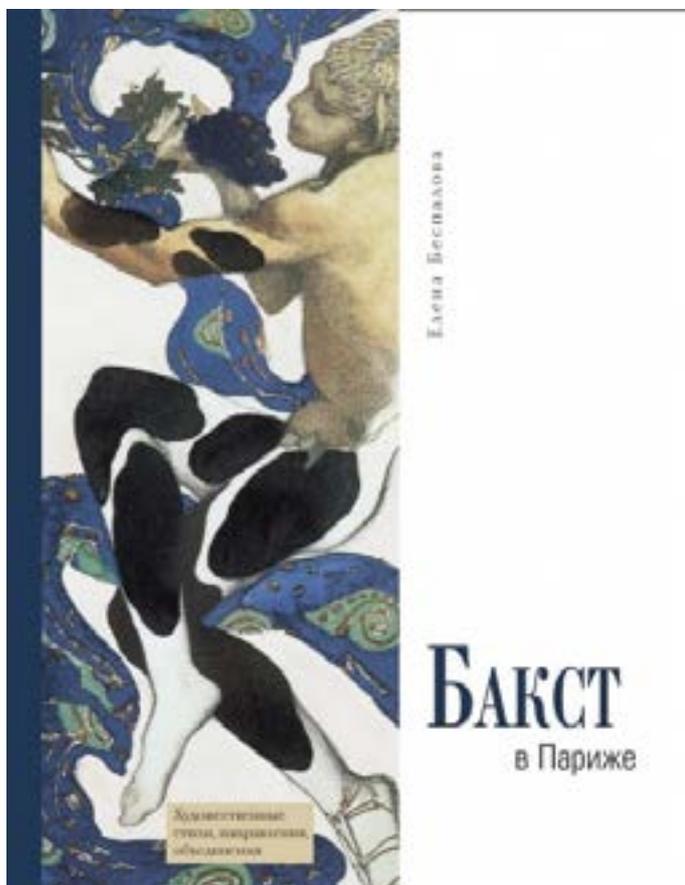
"I would like to find in the music something much closer to the original version by Tchaikovsky, to give a different rhythm to this ballet, so that divertissements would be more spontaneous and more lively. Our version is missing several fragments, because the number of the dancers in the company does not allow us to fill all music. I have also got rid of several funny moments, for instance, the dance of the peasant girls in the second act that only lasts for one minute and seems anecdotic. My other artistic goal was to highlight male dance numbers more, and to give particular attention to the Prince character, so that he becomes as significant as the Princess Aurora. The 19th century was the century of women in ballet, but Vaslav Nijinsky changed everything. So I wanted the men to be not just the bearers of the flags and not just supporting characters".

The famous maestro Mariss Jansons gave an [interview](#) to the same newspaper; he spoke in support of the controversial concepts of Stefan Herheim in operas by Tchaikovsky and said he was going to pay more attention to the opera repertoire.

"He is a very talented director. He has his own vision; he is a cellist, he knows music very well and he tries to follow it. Sometimes it captivated him too much, and he might have crossed some borders. During the first rehearsals we all were a bit shocked by his suggestions, but when we saw the result we realised that it was really great. He demonstrated his vision of this opera and he concentrated on the fact that it is all about Tchaikovsky, about his biography. This is the way he perceived it".

The exhibition entitled [Bakst: From the Russian Ballet to Haute Couture](#) opened in the Grand Opera Palais Garnier on November 21st. It is the first exhibition of its kind in France held since 1924 (the year Leon Bakst died). On display are theatrical costumes, scene sketches, designs and drawings made by Leon Bakst and also collections from the world's leading fashion houses created after Leon Bakst's stage costumes. The exhibition at the Paris Opera will run through 5 March 2017.

To mark the same date, a large monograph by Elena Bespalova "[Bakst in Paris](#)" (with illustrations) was published in Russia. The book is devoted to the Paris period of the Russian artist Leon Bakst's creative career. Leon Bakst (1866–1924) spent a quarter of his life in France (1910–1924); it was there that he created the biggest number of works that made him famous all over the world. Bakst worked as a set designer for Diaghilev's famous "Ballets Russes"; in this book it is the first time that he is presented as a set designer for other private enterprises, including those of Anna Pavlova, Ida Rubinstein and Maria Kuznetsova, as well as the set designer of the Paris Opera, the main musical theatre in Paris. The author of the book uses documents that have never been published before and presents the artist as a trend-setter in decorative art,



in the sphere of fashion, creating textile ornaments and interior design. The book depicts the final period of the artist's work that was marked by the creation of the series of monumental paintings for the Rothschild family mansion.

The critics of the [New York Times](#) choose favourite DVDs as gift ideas for classical music fans. David Allen selects the DVD of Dmitri Tcherniakov's Parsifal by Bel Air Classics. "Dmitri Tcherniakov has established himself as one of our most important directors of opera, and this foray into Wagner shows why, with its mix of respect for the drama and its traditions, and its innovative ideas. It helps that his production is yoked to the unmatched conducting of Daniel Barenboim, and a Parsifal, Andreas Schager, whose talents far outrun his reputation. A must for anyone with Wagnerian inclinations."

Social networks

A most interesting discussion started on ballet critic [Anna Galaida's Facebook page](#) under the [post](#) that features a fragment of Zhanna Ayupova performing the part of Aurora; the critic herself and the choreographer Alexei Ratmansky took part in the discussion. Ratmansky enumerates in detail the differences between the text that has been preserved in London and the "reconstruction" by Vikharev, presented at the Mariinsky.

The music director of "Billy Budd" at the Bolshoi William Lacey congratulates the cast and the production team with the successful premiere on his [Facebook page](#). He mentions that the opera celebrates its 65th anniversary on the day of the last performance of the first premiere series; on this day in 1951 it was performed at the Royal Opera, and Benjamin Britten himself conducted the performance. The Maestro also uploaded a scan of the playbill.

[Alina Yarovaya](#) uploaded her photographs from the concert in Nice.

[Veronika Dzhioeva](#) and Sofia Fomina have not seen each other for many years, and have finally met; Veronika wrote on her Facebook page that they "took a stroll, sang a bit and bought some perfume".

Debuts

“Don Carlo”

Don Carlo, Infante of Spain (Dimitri Pittas) will appear on the stage, surrounded by real opera aristocrats. World famous singers Ildar Abdrazakov (Philip II), Hibla Gerzmava (Elisabeth of Valois) and Ekaterina Gubanova (Princess Eboli) are going to make their debuts in the Bolshoi Theatre production on December 7th and 10th.

“A Hero of Our Time”

December 8th

Alexander Volchkov as Pechorin

Vladislav Kozlov as Grushnitsky

Denis Medvedev as Gentleman

December 9th

David Motta Soares as Pechorin

Elvina Ibraimova as Undine

Anastasia Vinokur as Lady

December 10th. Matinee performance

Yulia Grebenshchikova as Undine

Irina Semirechenskaya as Head Nurse

Birthdays

November 22nd – a ballerina, a People’s Artist of Russia Ilze Liepa

November 26th – the Bolshoi Ballet soloist Anton Savichev

November 28th – the Bolshoi Theatre ballet master-repetiteur and a People’s Artist of Russia Vladimir Novikov

November 28th – the Bolshoi Theatre ballet master-repetiteur and an Honoured Artist of Russia Victor Barykin

November 29th, 2002 – the Bolshoi Theatre New Stage opened with the premiere of the opera “The Snow Maiden” by Rimsky-Korsakov

December 4th – the Bolshoi Opera soloist Maxim Paster