



Newsletter

Events

The premiere of [The Barber of Seville](#) by Gioacchino Antonio Rossini, libretto by Cesare Strebini based on the same-name comedy by Pierre-Augustin de Beaumarchais, takes place on the Bolshoi New Stage.

Stage Director — [Evgeny Pisarev](#).

Music Director — [Pier Giorgio Morandi](#)

[di](#)

Set Designer — [Zinovy Margolin](#)

Costume Designer — [Olga Shaishme-](#)

[lashvili](#)

Performances at the New Stage — November 3, 4, 6, 7, 8, 2018.

Cast: Bogdan Mihai as Count Almaviva (November 3, 6, 8), Yaroslav Abaimov (November 4, 7)

Andrzej Filończyk as Figaro (November 3, 4, 6, 8), Konstantin Shushakov (November 4, 7)

Giovanni Romeo as Bartolo (November 3, 6, 8), Boris Zhukov (November 7)

Hulkar Sabirova as Rosina (November 3, 6, 8), Antonina Vesenina (November 4, 7)

Dmitry Ulyanov as Basilio (November 3, 6, 8), Mikhail Kozakov (November 4, 7)

Oksana Gorchakovskaya as Berta, Dr Bartolo's housekeeper (November 3, 6, 8), Irina Dolzhenko (November 4, 7)

Aluda Todua as Fiorello, Count Almaviva's servant (November 3, 4, 6, 8), Yuri Syrov (November 7)

Andrey Andrianov as Ambrogio, Don Bartolo's servant (November 3, 4), Dmitry Konovalov (November 6, 7, 8)

Nikolai Kazansky (November 3, 6, 7, 8), Yuri Syrov (November 4)

Conductor — Pierre Giorgio Morandi

[Cast details](#)

[See more](#) about the history of the opera *The Barber of Seville* in *It's Impossible To Argue With Rossini!*

You can see how the actors prepare to the premiere and hear comments of production director of the opera Evgeny Pisarev on [YouTube](#).



Bogdan Mihai as Count Almaviva, Hulkar Sabirova as Rosina, Giovanni Romeo as Bartolo Photo by Damir Yusupov

The Bolshoi is getting ready to present a new programme of single ballets - an acknowledged masterpiece by modern classic William Forsythe [Artifact Suite](#) to the music by Eva Crossman-Hecht and Johann Sebastian Bach, and Igor Stravinsky's [Petrushka](#) with choreography by Edward Cluj, created especially for the Bolshoi dancers.

The premiere of the single ballets programme will be on November 20. Performances on the New stage will be also on November 21, 22, 23 and 24 (12:00 and 19:00).

William Forsythe comes to Moscow on November 11 to hold *Artifact Suite* rehearsals himself. Before that the ballet tutors Katherine Bennets and Noah Gelber were working with the dancers.

Choreography, Costumes, Lights — William Forsythe. Costume Production Supervisor — Dorothee Merg. Lighting Technical Coordination: Tanja Rühl. Sound Technical Coordination — Niels Lanz. Piano Coach — Margot Kazimirska. The world premiere of the ballet took place at the Scotland National Ballet (Glasgow) on September 15, 2004. "I invented this ballet in three weeks and then have been delivering it for thirty years more", the choreographer says Forsythe has defined the *Artifact* as a "ballet about ballet".

Main parts prepared by: Olga Smirnova, Xenia Zhiganshina, Margarita Shrainer, Anna Tikhomirova, Anastasia Stashkevich, Daria Bochkova, Denis Savin, Vladislav Lantratov, Mikhail Lobukhin, Semyon Chudin, Erick Swolkin, Mark Chino, David Motta Soares, Vyacheslav Lopatin and others.

A well-known modern choreographer, the director of Maribor Ballet (Slovenia) Edward Cluj is creating new choreography for the ballet [Petrushka](#) to the music by Igor Stravinsky.

Set Design — Marko Japelj Costume Design — Leo Kulaš Music Director — Pavel Klinichev Lighting Design — Martin Gebhardt.

Choreographer: Edward Cluj



Ekaterina Krysanova at the rehearsal of *Petrushka*
by choreographer Edward Clug.
Photo by Katerina Novikova

Edward Clug: “Although I am creating all choreography new in Moscow and staging the ballet for the Bolshoi dancers, I decided to keep the story itself and the main features of the characters. The composers’ music is too expressive to change it. The story of *Petrushka* seems very contemporary to me. Because in spite of the fairytale plot the psychological aspect in *Petrushka* is very strong. What is *Petrushka*? What is special about him? He is a wooden puppet. He wants to get beyond his existence and become more than a puppet. For this he needs feelings. And to gain feelings he needs love. And we people often give up and live without love. We could love yet it’s our free choice to refuse it. There will be human actors and puppets in our ballet. It will be a somewhat poetic transformation of *Petrushka* and his wooden soul”.

Main parts prepared by: Artem Ovcharenko, Semyon Chudin, Denis Savin, Vladislav Lantratov as *Petrushka*, Anton Savichev, David Motta Soares, Dmitry Dorokhov, Denis Zakharov as the Arab, Ekaterina Krysanova, Anastasia Stashkevich, Daria Khokhlova, Margarita Shrainger as the Ballerina, Vyacheslav Lopatin, Georgy Gusev, Alexei Gaynutdinov as the Charlatan, and others.

On October 31 the nominees of the Russian national theatre award The Golden Mask for the season 2017/18 were announced.

The Bolshoi has 22 nominees in 12 categories.

Ballet

The Best Ballet category Nureyev, *Romeo and Juliet*

The Best Conductor’s Work category Anton Grishanin (Nureyev), Pavel Klinichev (*Romeo and Juliet*)

The Best Female Role category Ekaterina Krysanova (*Juliet, Romeo and Juliet*)

The Best Male Role category Vladislav Lantratov (Nureyev, Nureyev), Vyacheslav Lopatin (*Student, Nureyev*), Denis Savin (*Erik, Nureyev*), Igor Tsvirko (*Mercutio, Romeo and Juliet*)

The Best Choreographer’s Work category Yuri Posokhov (Nureyev)

Opera

The Best Opera category Alcina

The Best Conductor’s Work category Andrea Marcon (Alcina)

The Best Director’s Work category Katie Mitchell (Alcina)

The Best Female Role category Anna Aglatova (*Morgana, Alcina*), Katarina Bradić (*Bradamanta, Alcina*), Heather Engebretson (Alcina, Alcina)

The Best Musical Theatre Designer’s Work category Chloe Lemford (Alcina), Kirill Serebrennikov (Nureyev)

The Best Musical Theatre Costume Designer’s Work category Elena Zaytseva (Nureyev), Lora Hopkins (Alcina)

The Best Musical Theatre Lighting Designer’s Work category Alexander Sivaev (Nureyev), James Farncombe (Alcina)



Vladislav Lantratov (Nureyev, Nureyev), Denis Savin (*Erik, Nureyev*), Vyacheslav Lopatin (*Student, Nureyev*) and Anna Aglatova (*Morgana, Alcina*) are nominated for The Best Male/Female Role for The Golden Mask award

Photo by Damir Yusupov

The long list of the award includes the ballet gala A Piece For Him and Cantata Lab. Stage Trials — a joint project by the Bolshoi Youth Opera Program and the director's workshop of Oleg Kudryashov (Russian Institute of Theatre Arts-GITIS) and Dmitry Brusnikin (Moscow Art Theatre School)

The prize winners will be announced on April 16, 2019, at the History Stage of the Bolshoi.

November 11 at 18.00 a livestream of [La Sylphide](#), a ballet to the music of Herman Severin Levenskiold and choreography by August Bournonville, took place on the New Stage. The ballet is screened in many cinemas around the world within the BOLSHOI IN CINEMAS project of the Bolshoi Theatre together with companies Pathé Live and Bel Air Media.

On the territory of Russia the livestream is available only on the theatre official [website](#) (Menu-Events-La Sylphide Livestream)

[Cinemas and tickets](#)

Performances were on November 10 and 11 The romantic ballet by August Bournonville was staged by the famous Danish dancer and choreographer Johan Koborg (the premiere was on February 20, 2008). Music Director — Pavel Klinichev. Designer - Peter Farmer

Main parts in the livestream on November 10 and 11 by:

Anastasia Stashkevich as the Sylph, Semyon Chudin as James, Xenia Zhiganshina as James' Bride, Artur Mkrtchyan as Gurn, Anna Balukova as Mag the Witch.

Conductor – Alexei Bogorad.

[Casts](#)

See more about the ballet on the theatre's [website](#).



Katerina Novikova presents a live broadcast of the ballet «La Sylphide»

October 25 — The traditional national awards ceremony was held by RF Ministry of Culture. The Minister of Culture Vladimir Medinsky led the ceremony.

Mezzo soprano Agunda Kulaeva, an opera soloist of the Bolshoi, and Mikhail Lobukhin, a premier dancer of

the Bolshoi, were given the title Merited Artist Of Russian Federation. Maria Volodina, the artistic director of the Grandballet Support and Study Centre, a soloist of the Bolshoi in 1983-2010, was also awarded.

A Certificate of Appreciation from the President of RF was given to the National Artist of Russia Vyacheslav Gordeev, the artistic director of Moscow Regional ballet theatre Russian Ballet, the artistic director of the Bolshoi in 1995-1997.

October 26 — [The Swan Lake](#) by Tchaikovsky was performed at the Historic Stage in the choreographic version (2001) by Yuri Grigorovich (with fragments from versions by Marius Petipa, Leo Ivanov, Alexander Gorsky).

Yulia Stepanova as Odette/Odile, Artem Ovcharenko as Prince Siegfried, Mikhail Kryuchkov as the Evil Genius, Georgy Gusev as the Fool.

Conductor — Pavel Klinichev.

[Casts](#)

[See more](#) about the Swan Lake and its stage version by Yuri Grigorovich

October 25, 27, 28 — [Spartacus](#) to the music by Aram Khachaturyan was performed at the Bolshoi Historic Stage.



Ivan Vasiliev as Spartacus
Denis Rodkin as Spartacus
Mikhail Lobukhin as Spartacus

The world marked the 50th anniversary of the ballet's premiere on April 9. Its third version by Yuri Grigorovich is perhaps the most well-known production of the Bolshoi in the 20th century. In 1968 it has revolutionised the whole concept of the heroic-romantic genre, imagery structure and relations between the protagonist and corps de ballet.

The birth of this masterpiece is connected with the names of great artists who performed the main roles - Vladimir Vasiliev, Mikhail Lavrovsky, Maris Liepa, Boris Akimov, Nina Timofeeva, Ekaterina Maksimova, Natalia Bessmertnova.

Yuri Grigorovich himself held the final run-through of the ballet before the show.

Conductor — Pavel Sorokin (October 25, 28), Pavel Klinichev (October 27)

[Casts](#)

See more about the history of the ballet in an article Spartacus' Triumphs on the theatre's [website](#).

October 30 and 31 — George Balanchine's ballet [Jewels](#) on the Historic Stage (Emeralds, music by Gabriel Fauré; Rubies, music by Igor Stravinsky; Diamonds, music by Tchaikovsky).

The Bolshoi premiere was on May 5, 2012.

Conductor — maestro Tugan Sokhiev.

[Casts](#)

See more about the ballet and its Bolshoi staging in [Jewels Are Like Breakfast, Lunch And Dinner At Tiffany's](#).

November 2, 3, (12.00 and 19.00) and 4 — The ballet by Marius Petipa [La Bayadere](#), music by Ludwig Minkus, in a new choreographic version by Yuri Grigorovich performed at the Historic Stage.

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

Music Director — Pavel Sopylov.

Designer — Nikolai Sharonov (consultant — Valeri Levental).



Olga Smirnova as Nikia, Nikolai Fadeychev as High Brahman. A scene from La Bayadere.

Photo by Damir Yusupov

The presentation of the ballet La Bayadere on November 3 was dedicated to the National Artist of the USSR Vyacheslav Gordeev, choreographer, ballet-master, the artistic director of the Bolshoi in 1995-1997, the soloist of the Bolshoi in 1968-1989. The world famous classical dancer enjoyed a high profile in the Bolshoi

Ballet in 1970-80 and was a stage partner of prominent ballerinas — Raisa Strutchkova, Marina Kondratieva, Ekaterina Maksimova, Nina Sorokina, Lyudmila Semenyaka, Nadezhda Pavlova and others. Vyacheslav Gordeev celebrated his 70th birthday on August 3, 2018.

On November 3 the director general of the Bolshoi Vladimir Urin invited Vyacheslav Gordeev to the Actors' Box and congratulated him on his "double anniversary" — 70th birthday and 50 years of art service at the Bolshoi.

A video fragment of the celebration is available on [facebook](#)

The National Artist of the USSR Lyudmila Semenyaka, who debuted with Gordeev at the Bolshoi in the main parts of The Nutcracker, speaks about her partner in Tribute To Vyacheslav Gordeev on the theatre's [website](#).

[Casts](#)

See more about the history of productions and versions of La Bayadere in an article by Violetta Mainietse on the theatre's [website](#).



The Bolshoi paid tribute to the National Artist of the USSR Vyacheslav Gordeev before the performance of La Bayadere at the Historic Stage on November 3.

Photo by Valeri Logatchev

November 7, 8, 9 — The opera [Manon Lescaut](#) by Giacomo Puccini at the Historic Stage. The premiere of Adolf Shapiro production was on October 16, 2016.

Music Director — Jader Bignamini.

See more about the opera's history at the theatre's [website](#).

In October the National Artist of Russia Anna Nechaeva, a soloist of the Bolshoi, sang the main role on November 7 and 9 and a participant of premiere performances, guest soloist Ainhua Arteta, a world famous Spanish singer, sang the main role on November 8 and 10.

The participants of the premiere performances, world opera stars Yusif Eyvazov (November 7 and 9) and Riccardo Massi (November 8 and 10) appeared as Chevalier Des Grieux.

Dalibor Jenis debuted as Sergeant Lescaut at the Bolshoi on November 8 and 10. He successfully performed this role at Teatro Reggio in Turin and at the Grand Theatre in Geneva. He is also engaged for this role in Hamburg Staatsoper. The National Artist of Azerbaijan Elchin Azizov, the soloist of the Bolshoi, appeared as Lescaut on November 7 and 9.

Cast details

Conductor (all days) — Anton Grishanin

A video about the opera *Manon Lescaut* premiere is available at the theatre's [official video channel on YouTube](#).



Riccardo Massi as Chevalier Des Grieux, Ainhoa Arteta as Manon; *Manon Lescaut* by Giacomo Puccini at the Historic Stage on November 7, 8, 9, 10. Photo by Damir Yusupov

A gala concert in honour of [Vladimir Matorin's 70th anniversary](#) took place at the Historic Stage on Sunday, November 11.

The National Artist of the USSR Makvala Kasrashvili, the National Artist of Russia Elena Zelenskaya, the Bolshoi Theatre Orchestra, Bolshoi Theatre Chorus, Actors and Extras Ensemble and the Osipov State Russian Folk Orchestra as well as Matorin himself took part in the concert.

November 13, 14 and 15 — [The Tsar's Bride](#) by Nikolai Rimsky-Korsakov will be performed at the Historic Stage. The premiere was on February 22, 2014.

The Mariinsky soloist [Stanislav Trofimov](#) will appear for the first time as Sobakin on the stage of the Bolshoi.

A graduate of the Bolshoi Youth Opera Program [Sergei Radchenko](#) will appear for the first time on the Bolshoi stage as Lykov on November 14. (He debuted in this role at Shanghai Grand Theatre during the Bolshoi opera company and orchestra tour in China).

Conductor (all days) — Tugan Sokhiev.

See casts [here](#).

November 15, Thursday — a livestream of *The Tsar's Bride* from the Bolshoi on Mezzo channel. Starts at 17.00. The performances will repeat in December. See detailed notice [here](#).

November 4 — A concert [For The 100Th Anniversary Of The Great October Socialist Revolution 'Hammer and Sickle'](#) took place at Beethoven Hall.

The soloists of the Bolshoi soprano Albina Latipova, soprano Ekaterina Shcherbachenko, mezzo soprano Svetlana Shilova, tenor Ivan Maximeyko, baritone Ilya Kutuyukhin, bass Vladimir Komovich took part in the concert.

Pianists — Alexey Goribol, Polina Osetinskaya.

The Chamber Choir of Moscow Conservatory, artistic director Alexander Solovyov, also took part in the concert. Irina Bashkireva hosted the concert.



The participants of the Hammer and Sickle concert, Beethoven Hall, November 4

Photo/ Polina Osetinskaya [facebook page](#)

October 30 — the Bolshoi orchestra gave a concert [An Impressionist Fantasy](#) in Beethoven Hall.

They performed pieces by André Jolivet, Joseph Jongen, Jean Cras and Florent Schmitt. See more in *An Impressionist Fantasy* report on the theatre's [website](#).

October 31 — A concert by the Bolshoi opera soloists [West European Vocal Music](#): Schubert, Beethoven, Wagner, de Falla.

Presentation concerts of children's music by Prokofiev ['Peter and the Wolf' and other music stories](#) resumed at Beethoven Hall on November 3.

See more about Prokofiev's symphonic tale *Peter and the Wolf* and the composer's less famous pieces for children in *Peter and the Wolf* and others on the [website](#).

October 28 — Sergei Prokofiev's symphonic tale for children *Peter and the Wolf* was performed at Pokrovsky Chamber Stage. [See the performance details](#)



A scene from *Peter and the Wolf* Tatiana Vetrova as Peter, Alexei Prokopiev as Grandad

November 1, Pokrovsky Chamber Stage — Shostakovich's opera *Nose*, libretto by Eugeny Zamyatin, Georgy Ionin, Alexander Preiss and Dmitri Shostakovich based on the same-name novella by Nikolai Gogol.

Stage Director Boris Pokrovsky. Music Director Gennady Rozhdestvensky. Designer Victor Talalay Choreographer Lilia Talankina.

[Cast](#) [See more about the opera](#)

November 3 and 4, Chamber Stage — the two-act opera *Julius Caesar And Cleopatra* by Georg Friedrich Händel. Stage Director Boris Pokrovsky, libretto by Nicola Francesco Haym.



Julius Caesar And Cleopatra by Georg Friedrich Händel.
A scene from the opera

Revival Director Igor Merkulov. Music Director Lev Ossovsky. [Casts](#)
Conductor Dmitry Kryukov.
[See more about the opera](#)

November 7, the Chamber Stage — the two-act opera by Alexander Zhurbin *Petty Devil*, a fantasy inspired by Fyodor Sologoub's namesake novel.

Stage Director Georgi Isaakyan. Music Director Vladimir Agronsky. The world premiere was on June 19, 2015.

[Cast details](#)

November 10, 11 and 13, the Chamber Stage — the two-act opera by Gioacchino Antonio Rossini *Il Turco In Italia*, libretto by Felice Romani.

Music Director Gennady Rozhdestvensky. Stage Director Olga Ivanova. The world premiere was on June 13, 2017.

[Casts](#)



Il Turco In Italia by Gioacchino Rossini
at the Chamber Stage on November 10, 11 and 13

The Bolshoi is getting ready to present Alexander Tchaikovsky's opera *A Day In A Life Of Ivan Denisovich* to mark the 100th birthday of Alexander Solzhenitsyn at Pokrovsky Chamber Stage.

Music Director — Ignat Solzhenitsyn.

Libretto by Alexander Tchaikovsky and Georgi Isaakyan based on the same-named novella by Alexander Solzhenitsyn. Stage Director Georgi Isaakyan. Design Alexei Votyakov.

The premiere will be on December 7, 2018.

The Bolshoi has traditionally sent holiday greetings to WWII veterans. Many of them left to the front straight from the parade on the [Red Square](#) on November 7, 1941.

A gala concert for veterans and their families began at the Historic Stage at 12.00 am on November 7. The programme included Russian classics and the songs from the times of the war.

Red Star: "There was a march in review dedicated

to the 77th anniversary of the legendary parade on the Red Square and a traditional meeting of veterans at the Bolshoi in Moscow.”

Another issue of [The Bolshoi Theatre magazine](#) is published. A digital version is available on the theatre’s website.



The Bolshoi Theatre magazine, [electronic version](#)

Press analysis:

Russian mass media

The premiere of *The Barber Of Seville* at the Bolshoi and the return of Giacomo Rossini’s name into the repertoire of the country’s main theatre is an important topic for national media publications in the 1st part of November.

“Figaro may be addressed with his own words ‘Ah bravo, bravissimo’”, says Nadezhda Travina ([Nezavisimaya Gazeta](#)). “Polish baritone Andrzej Filończyk (he

looks exactly like the Beaumarchais’ barber of Seville) dealt with melodic sophistications naturally and easily and he did not overact, he made me believe that Figaro is really here, helping the Count and his future Countess, and at the same time there, addressing the audience while taking off the face-paint.”

The newspaper [Kultura](#) offers its readers a review by Alexander Matusievitch “You may only believe in Rossini” where he takes a flashback into the opera history at the Bolshoi. “In order to return *The Barber Of Seville* to the stage they summoned Evgeny Pisarev, one of the few if not the only drama director capable of hearing music and on close terms with opera. His previous comic opera experience — italiana in Algeri at MAMT And Marriage of Figaro at the Bolshoi – was very successful. He read Rossini as a comedia de l’arte. /.../ And it provided a theatrical flair. There is a lot of gags and buffonada on the stage, the eccentric plastique of the mime group enhances the action (choreographer Alberts Alberts).”

After the premiere the newspaper *Kultura* talked to the director, Evgeny Pisarev. The interview with the director is titled as follows: [Evgeny Pisarev: Nobody Rejects An Invitation From The Bolshoi](#).

“Modernism and a tribute to Italian tradition.” Pier Giorgio Morandi and Evgeny Pisarev about the premiere of *The Barber Of Seville* at the Bolshoi. It is the key topic of the programme [Music in Events. Olga Rusanova’s choice](#). Issue 283 of November 10.

They also announced the concert on November 11 for 70th anniversary of the National Artist of Russia Vladimir Matorin.

Julia Bederova in [Kommersant](#) appreciated the musical part of the opera: “The conductor gathers Rossini’s sophisticated score with polite dynamic accuracy, tempo moderation... and careful balance...”

“The guest cast of soloists at the premiere may be only called successful”, says Pyotr Pospelov in *Vedomosti*. “Contrary to an authentic dogma yet in reminiscence of Soviet tradition Rosina was not a mezzo soprano as meant by Rossini but a lyric coloratura of Hulkar Sabirova... Bogdan Mihai, the young and slim Romanian tenor, a Rossini expert with flexible coloratura and free high notes, light and noble on stage, was another discovery. Figaro in the first cast was the active and vigorous Polish Andrzej Filończyk ... The two bass-buffo Giovanni Romeo (Don Bartolo) and our favourite Dmitry Ulyanov (Don Basilio) were dutifully comic.”

Maria Babalova in her review in [Rossiiskaya Gazeta](#) also appreciated the bass part of Bartolo by Giovanni Romeo and especially that of Basilio by Dmitry Ulyanov.

“A brilliant performance of the opera’s main hit — aria Slander,” she writes.

“The new production of *The Barber Of Seville* is a classical model of the ‘director’s theatre’,” states Svetlana Naborschikova ([Izvestia](#)) “It is not because Evgeny Pisarev had despised the composer’s thought — just the contrary. His respect for the original is a model for other representatives of the directors caste.”

TASS: “...The director general of the Bolshoi Vladimir Urin has pointed out earlier in his interview... that for a long time there has been no Rossini at the Bolshoi at all. According to his words, this 243 season there will be two of Rossini’s operas staged at the theatre at one time.

The opera *A Journey To Rheims* that has earlier existed only in a concert version will become a full-scale stage production. One of the most interesting Italian directors Damiano Michieletto will produce the staging”, said Vladimir Urin. Designer — Paolo Fantin, Music Director — Tugan Sokhiev. The premiere will be at the Historic Stage on December 12.

[Muzkarta.info](#) copies the report

RIA Novosti quoted the creators of the production and the performers of the main roles on the day of the premiere.

Bogdan Mihai who appeared as Count Almaviva said that he played this role in various theatres and has sung it more than 200 times, perhaps. “It’s an amazing experience for me to take part in the performance on the Bolshoi stage. All my colleagues here are top professionals. And we solved all difficulties we met while creating this production here together, we worked as a single family. And maybe that’s the reason it resulted in remarkable music which is the most important thing.”



A TVC report of the premiere of [The Barber of Seville](#) at the Bolshoi

The Russian and foreign culture news online publication [Revizor.ru](#) was one of the first to publish their review. Maya Krylova points out:

“...Conductor Morandi has significantly ‘thinned out’ the orchestra for a lighter and more sparkling sound. And he gave them a no-nonsense tempo. Moreover he was only too happy to take part in those director’s gags including interaction between the singers and the conductor. By contrast the conductor the director Pisarev has taken *The Barber* as a sheer buffoonery... The performance — in his conception — is about ‘the secret life of an opera theatre’, about the seamy side of every-evening performances...”

The video projections on the backdrop were an obvious success with the audience: the set designer Zinovy Margolin has packed them with ironic stunts.”

The online-portal [NEWSmuz.com](#) publishes a review by Lyudmila Krasnova:



Premiere of the *The Barber of Seville*, the New Stage, November 3. Photo by Alexander Schwartzstein/ [Facebook](#)

“The title role of Figaro the barber at the premiere was performed by the Polish singer Andrzej Filończyk. The owner of a beautiful, flexible and smooth baritone presented his character in a very artistic way. He moved about the stage light and easy as if flying. That added special charm to Figaro... I want to point out the participation of the mime group in the stage business. Ballet tricks, and the actors’ appearance at various moments have much ornamented and invigorated the performance, added to its humour thus expanded the stage business frame. Nevertheless from the direction point of view a wonderful performance has been created, brightly and elegantly staged, that requires a decent vocal interpretation.

[Colta.ru](#) publishes an article by Ekaterina Biryukova who along with all the rest of the reviewers points out guest soloists Andrzej Filończyk and Giovanni Romeo among other artists: “A charming Polish baritone Andrzej Filończyk as Figaro and an excellent Italian bass-baritone Giovanni Romeo as a totally befuddled Bartolo, Rosina’s foster father, are unquestionable successes.”

The entertainment online-publication [7 Days](#) (the report includes 6 photos from the performance and the press conference): “... Evgeny Pisarev has managed to stage *The Barber Of Seville*, which is the beginning of the Beaumarchais’ trilogy about a charming trickster Figaro, without any reminiscences to his own production of Mozart’s opera (the middle of the trilogy). The director has pointed that out at the press conference as well as that it was far more difficult for him to work at the Bolshoi for the second time: ‘First time it was the joy of a debut, of the first try. It is harder now. Like family life: the longer — the harder...’”

See also:

[Rossia-Kultura](#) (Novosti Kultyury, November 1, 23.40, Anna Galinskaya)

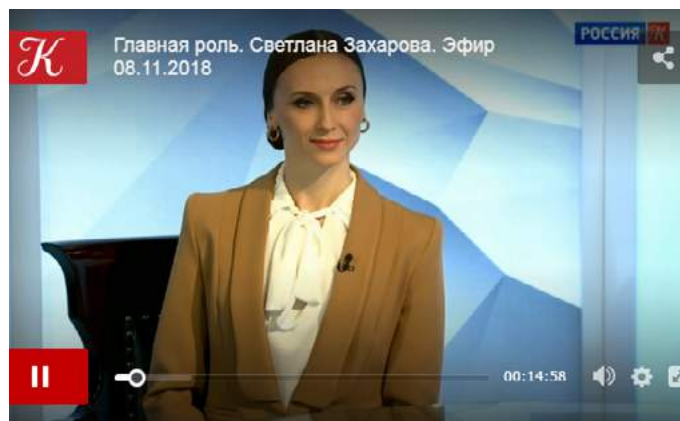
[Rossia-Kultura](#) — The Main Part. Evgeny Pisarev (November 1, 19.45)

[Regnum IA](#)

[Moskva 24](#) and other media. Links to all publications are available at the press department.

Svetlana Zakharova, a National Artist of Russia, a prima-ballerina of the Bolshoi, Etoile of La Scala Ballet in Milan is now a presenter of Big Ballet TV project and a guest of the programme [The Main Role](#) at Kultura channel. A new season of Big Ballet has started at Kultura channel on November 10.

Media keep reporting on guest performances by world stars in the Bolshoi productions.



On November 10 Russia-K presented the 3rd season a TV contest Big Ballet . See details in the programme

[The Main Role](#) with Svetlana Zakharova

“Not only Anna Netrebko and Elchin Azizov take part in Puccini’s opera *Manon Lescaut* at the Bolshoi. On November 8 world opera stars Dalibor Jenis (Sergeant Lescaut), Ainocha Areta (*Manon Lescaut*) and Riccardo Messi (*Des Grieux*) appeared in the main roles.” — [Theatregoer](#).

[Rossia-Kultura](#) channel has shown another issue of the programme A Ticket To The Bolshoi.

The programme participants: the Bolshoi director general Vladimir Urin, ballerina Alessandra Ferri, the director and producer of Sofia Ballet Plamen Kartalov, leading artists and artistic directors of the theatre, representatives of Dayton Dance Company, Savonlinna Festival and others.



Also a ticket to the Bolshoi was traditionally raffled off at the end of the programme.

The livestream archive is available [here](#).

National media and online resources announce upcoming events in honour of Maya Plisetskaya — on November 20 she would have turned 93. On November 20 there will be exhibitions, films and concerts in Moscow dedicated to Maya Plisetskaya, [RIA Novosti](#) reports.

[tass.ru](#)

[RG](#) publishes a series of the ballerina's photos.

An exhibition of the stage costumes of the famous ballerina at [Tropinin Museum](#) has opened the series of events on November 4. The dresses came from the museum of the Plisetskaya Choreography School in Togliatti and are exhibited in Moscow for the first time. The dancer herself had given her stage costumes to her school.

[Kultura channel](#) [Maya Plisetskaya's Stage Costumes Exhibited At Tropinin Museum](#)

On November 11 a special screening of the documentary *Ave Maya* took place at [Philharmonia-2](#).

On November 26 an exhibition dedicated to friendship between two famous families — of Maya Plisetskaya and that of Andrey Voznesensky — will open at Andrey Voznesensky Centre. The event is held “as a total installation-performance with documentary audio and video materials”.

[RIA Novosti](#) announces: “A gala concert of world ballet stars Maya Plisetskaya at Kremlin Palace stage on November 27 will be the climax of the celebration series.”

[Revizor.ru](#) publishes the coverage with reference to RIA Novosti

Three years ago on November 20 and 21 the high-profile events — the celebration of Maya Plisetskaya's 90 anniversary and a gala concert *Ave Maya* were held at the [Bolshoi Historic Stage](#).

A video announcement of the party (2015; 3'51") is available at the official [YouTube channel of the theatre](#).



Mass media reports on Bolshoi Ballet stars appearing as guest artists starring at the major stages of the world.

National media report on the Bolshoi premier dancers Svetlana Zakharova and Denis Rodkin starring

in the Korean production of *La Bayadere* by Universal Ballet Company at Sejong Culture Centre.

[TASS](#): On November 1 and 4 Rodkin and Zakharova performed the main roles of Solor and Nikia together with Universal Ballet Company. ...Russian dancers rehearsed their appearance with their Korean colleagues.

‘I liked the atmosphere among ballet-masters and dancers very much. ... The first day was lucky and I hope it will stay the same,’ said Zakharova.

Rodkin, too, pointed out the friendly and pleasant atmosphere in the South Korean company. ‘Everybody is eager to help you, there are many Russian speaking people,’ he said.”

[Radio Kultura](#)

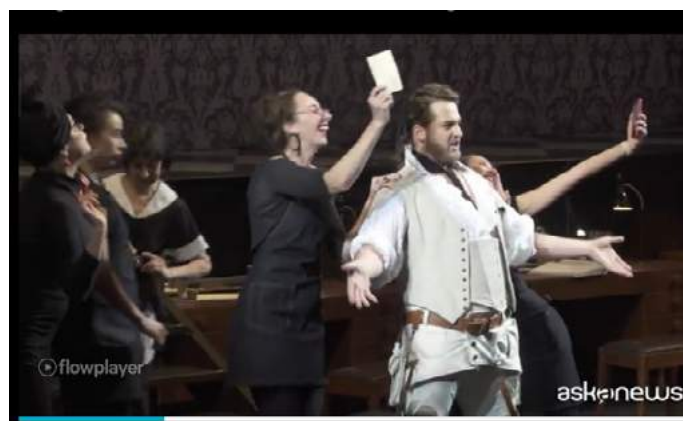
[Sputnik](#)

[Russky Mir Foundation](#)

And other media.

Press analysis: international mass media

European media announced the staging of *The Barber Of Seville* at the Bolshoi New Stage.



A video report by Askaneews from the premiere of [The Barber Of Seville](#) at the Bolshoi

The online news publication [Aska News](#) (Italy) offers a video report (2'43") from the Rossini's opera premiere and the press conference in Moscow on their website.

“The tattoos on the arms of Figaro, cell phones that pop up on stage and even some words in Russian. The *Barber of Seville* at the Bolshoi Theatre in Moscow, directed by Pier Giorgio Morandi and directed by the eclectic Evgeny Pisarev promises many novelties. A super event awaited by the Russian public, who love the Italian opera in a visceral and passionate way.”

One of the most popular Romanian daily publications [Libertatea](#) announced the debut of a world renowned young Romanian tenor Bogdan Mihai and quoted him:

“This is my first appearance at this prestigious stage and I present the Russian audience with a part I was happy to perform more than 250 times all over the world... This truly important contract gives me a large personal and professional satisfaction. ...Maestro Pier Giorgio Morandi, a pupil of the late genius Leonard Bernstein, will conduct both the premiere and the following performances,” the tenor told us.”

“A Romanian tenor Bogdan Mihai enters the history of the Bolshoi in Moscow,” a radio station Europa FM România (Bucharest) reports on its [website](#). “The famous Bolshoi theatre in Moscow presents ... the premiere of The Barber Of Seville”

[Libertatea](#) about Bogdan Mihai’s debut at the Bolshoi in The Barber Of Seville

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

The UK local newspaper [Gainsborough Standard](#) (UK) announces: “The popular Bolshoi Live series of classic ballets streamed live from Moscow returns to Trinity Arts Centre this weekend with La Sylphide.”

An American online publication [Oregon Arts Watch](#) announces: “The local cinema will show a livestream from Moscow: the Bolshoi performs La Sylphide by August Bournonville (restaged by a Danish choreographer Johan Kobborg).”

The specialised entertainment news online publication [Broadway World](#) announces the upcoming screenings of the Bolshoi performances.

The French broadcaster [LCI](#) broadcasts an important report on the Bolshoi’s La Sylphide: “The new season of the Bolshoi Ballet, which will begin in November in Moscow, will be broadcast live in 160 French theatres by satellite.” Link to the article and the TV video report/Long interview about the Bolshoi and La Sylphide with video clips from Bolshoi Ballet performances of La Sylphide.

Many other publications report the same.

[Schwarzwaldor Bote](#) (Germany)

[OC Weekly](#) (California)

The local USA newspaper [Caspar Star Tribune](#) (USA) announces: “The Bolshoi Ballet in Cinema kicks off its second season”

The local UK newspaper [South Wales Argus](#) (UK) says: “On Sunday, the same venue will show a live broadcast of one of the oldest surviving romantic ballets, La Sylphide.”

The latest issue of a specialised dance publication [Shinshokan Dance Magazine](#) (#12) publishes a few articles on Russian ballet. Most of them are dedicated to the Vaganova Ballet Academy and its best graduates, the dancers of the Bolshoi Ballet in particular. Photos of Svetlana Zakharova, Olga Smirnova, Evgenia Obraztsova, Alyona Kovalyova, Eleonora Sevenard and others. [Shinshokan](#) publishes a big article about the Bolshoi guest artist David Hallberg.

Link unavailable. Printed and scanned versions of the magazine are available upon request at the press department of the theatre.



A page spread of the Shinshokan Dance Magazine November issue

Media report about the chief conductor and music director of the Bolshoi Tugan Sokhiev making his debut with New York Philharmonic Orchestra at David Geffen Hall of Lincoln Centre.

[Moskovski Komsomolets](#) USA: “On October 26 and 27 in David Geffen Hall at Lincoln Center a programme of Russian classical music was performed. The well-known violinist Gil Shaham and the New York Philharmonic Orchestra under the baton of Tugan Sokhiev performed the Tchaikovsky’s Fourth Symphony, Prokofiev’s Concerto for violin and orchestra No.1 and a symphonic piece by Borodin In the Steppes of Central Asia. “

On October 28 the musicians of the New York Philharmonic Orchestra under the baton of Tugan Sokhiev played Tchaikovsky’s Fourth Symphony and the 2nd String Quartet by Mendelssohn.

Notice at the [New York Philharmonic Orchestra website](#)

Notice at [Lincoln Center website](#)

French media report on Tugan Sokhiev's performance as artistic director of Orchestre National du Capitole de Toulouse/ A daily newspaper [La Dépêche](#) chooses the concert as one of the Top 5 Shows Of The Week (October 29 - November 4, 2018). This includes "Sokhiev inspired by Shostakovich" at the Halle aux Grains in Toulouse on Saturday, November 3.

Notice of the event on November 3 at Halle aux Grains de Toulouse website

Maestro has run this programme at Philharmonie de Paris at the Grande Salle Pierre Boulez. [Notice](#)



Tugan Sokhiev at Halle aux Grains de Toulouse website – [ONCT](#)

The online specialised classical music publication [Slipped Disc](#) publishes an article by Norman Lebrecht who writes "Toulouse struggles to keep its conductor. Tugan Sokhiev was just 26 when he first conducted the Orchestre National du Capitole de Toulouse in October 2003. He became its music director five years later and has kept the orchestra at the forefront of French music.

The Greek online English language news publication [Ekathimerini](#) announces: "Leading dancers of Russia's famed Bolshoi and Mariinsky ballet companies – including principals Evgenia Obraztsova and Ruslan Skvortsov – will perform a Christmas Gala of highlights from the classical ballet repertoire, such as Swan Lake, The Nutcracker, Sleeping Beauty, Romeo and Juliet, etc. The ensemble will appear at the Olympic Hall in Galatsi, (Athens) on Saturday and Sunday, November 24 and 25."

[Vzglyad.az](#) (Baku) reports on the performance of the Bolshoi first soloist Alyona Kovalyova and leading soloist Jacopo Tissi in Baku.

"On October 27 Swan Lake by Tchaikovsky, one of the favourite and most popular ballets with the audience, was performed at Azerbaijan State Ballet... The Bolshoi of Russia stars, international ballet contest prize winners Alyona Kovalyova (Odette/Odile) and

an Italian dancer Jacopo Tissi (Siegfried) danced the main roles."...

The media publishes eight photos of the performance.



Alyona Kovalyova (Odette/Odile) and Jacopo Tissi (Siegfried) in The Swan Lake at Akhudnov Ballet in Azerbaijan On October 27. Photo / [Vzglyad.az](#)

Western media continues to mention the ballet Nureyev at the Bolshoi in Russia in connection with Kirill Serebrennikov's new musical production of *Così fan tutte...* by Mozart presented on Sunday, November 4, at Opernhaus Zürich.

[New York Times](#) offers a big and richly illustrated article by A. J. Goldmann about the world-famous Russian director kept under house arrest in Moscow.

[InoSMI](#) offer their own translation of the American publication

A weekly newspaper [Stuttgarter Nachrichten](#) (Germany) publishes a review by Susanne Benda *In Shadow Men Realm/Im Reich der Schattenmänner*.

"Meanwhile last we learned that the Gogol Centre artistic director ... was nominated for the Russian national theatre award The Golden Mask in three categories at once." [International Department of Swissinfo](#): "His Tragedietti are nominated for best direction and staging as well as his ballet Nureyev from the Bolshoi repertoire."

The Austrian daily newspaper [Wiener Zeitung](#): "With "Free Kirill" on the t-shirts of the protagonists, the Russian theatre, film and opera director Kirill Serebrennikov was symbolically present at the unanimous final applause on Sunday (4 November) at the Zurich Opera House."

February 27 and 28, the Historic Stage will see two performances of [Nureyev](#), the leading ballet nominee for the Russian National Theatre Award The Golden Mask, instead of the previously announced performance of the opera *Carmen* (February 27) and the ballet *The Swan Lake* (February 28).

In October issue (#232) of the Dance Europe magazine critics chose the best dancers, directors and performances of the year. Their choice fell on the Bolshoi more than once.

Catherine Pawlick (lives in Moscow) chooses Vladislav Lantratov as The Best Male Dancer Of The Year for his performance in Nureyev, Spartacus, Eugene Onegin and many other ballets during the season. The Best Director Of The Year — Makhar Vaziev, for the consistent assigning of Vaganova Academy graduates to the Bolshoi for their career growth. A Prominent Performance Of A Ballet Female Part — Olga Smirnova for Tatyana in Onegin; The Best Premiere Of The Year — Nureyev; The Best News — Vladislav Lantratov getting one of the top artistic awards of Russia, the title of The Merited Artist of Russia.

Critic Pandora Beaumont also chooses Vladislav Lantratov as The Best Male Dancer Of The Year for his performance in Nureyev. The Best Director Of The Year Makhar Vaziev, the Bolshoi Theatre. A Prominent Performance Of A Ballet Female Part Ekaterina Konaurova, Mariinsky Theatre, in Ashton's Marguerite and Armand, and Olga Smirnova for Tatyana in Onegin by Cranko. Best Premieres Nureyev, Yuri Possokhov, the Bolshoi Theatre.

In brief

November 3 — Marta Danusevitch, The Bolshoi Youth Opera Program 2015-18, made her début as Tatyana (Onegin) at the Belarus Bolshoi Theatre. On her social media, the singer thanked the director of the Bolshoi YOP Dmitry Vdovin ("for his attention and work with me on this role") and her teachers — Lyubov Orfyonova, Svetlana Nesterenko, Ekaterina Vasheruk, and others.

[Notice on the Belarus Bolshoi theatre website](#)

November 4 Tenor [Andrei Sklyarenko](#), in the Bolshoi Youth Opera Program since 2017, took part in a performance of Stabat Mater by Gioacino Rossini in Teatro Cagli (Pesaro e Urbino, Italy).

[Notice of Teatro Cagli](#) (Pesaro e Urbino, Italy)

You may here Andrei Sklyarenko together with other members of the Bolshoi YOP — Igor Korostylov, Taras Prisyazhnyuk, Rauf Timergazin, Aluda Todua, Alexander Utkin — in performance of the opera [The Stone Guest](#) by Dargomyzhsky (as Laura's Guest) at the New Stage on January 19 and 20, 2019.

November 5 and 6 The Russian premiere of Venezuella by Batsheva Dance Company in choreography of Ohad Naharin took place within the [Context festival](#). Diana Vishneva. [Kultura channel broadcasts](#).

Tatyana Kusnetsova of [Kommersant](#) shares her opinion on the performance.

November 8 [College De France](#) together with [Paris Opera](#) Dmitri Tcherniakov held the conference Ways of Staging where the director presented his creative research.

The event took place within research series for 350 anniversary of Opera de Paris at the Amphitheatre de Marguerite de Navarre.

[The event page on facebook](#)

Opera de Paris publishes a well-grounded article of a renowned expert in Russian theatre history Beatris Picon Vallen [Dmitri Tcherniakov, Ice And Fire: A Portrait Of A Russian Director](#).



[Dmitri Tcherniakov: Ways of Staging](#)
at the French Russianists' website

November 9 The Bolshoi Orchestra Soloists Ensemble took part in a literary-musical performance by Veniamin Smekhov [Pushkin, Mozart and Salieri, The Tale of the Golden Cockerel](#) at the Cinema-concert Hall of the CHA. Started at 19.30.

[The event page on facebook](#)

November 10 Alexander Vedernikov, the chief conductor and music director of the Bolshoi in 2001-2009, gave an open master-class on conducting within the festival [Universe — Svetlanov](#).

For two days all four concert halls of Moscow Conservatoire are occupied by festival events.

[Nezavisimaya Gazeta](#)
[classicalmusicnews.ru](#)

Saint-Petersburg Theatre Museum marks the 200th anniversary of Marius Petipa. Kira Dolinina of [Kommer-sant](#) reports about the exhibition Petipa. Dancemania.

November 9 A documentary about Oleg Karavajchuk [The Last Waltz](#) was screened at Moscow Multimedia Art Museum (Ostozhenka 16).

[The film trailer](#)



[Colta.ru](#) announces the launch of is a fund raising drive on the Internet in support of the 22nd Chamber Music Festival Return.

Violinist Roman Mintz and oboist Dmitry Bulgakov have been running this 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.

[ClassicalMusicNews.ru](#) copies the material.

October 27 A charity concert Confession Of Love took place at Helikon Opera in celebration of 10th anniversary of Artist Charity Foundation to support art workers. The Bolshoi soloists Vladislav Lantratov and Maria Alexandrova took part in the concert.

The same day people of art were awarded for their perennial contribution to the culture of the country. This year the Recognition award was bestowed on 27 artists, directors, ballet-masters, theatre directors and critics, who are more than 40 years in profession.

During these 10 years the Artist Foundation spread

its attention to 2500 elderly people of art and culture in more than 65 Russian cities and towns.

The concert Confession Of Love was meant to attract social attention to the problems of the elderly who are often left alone with their challenges. All money raised at the concert will be directed to programme in aid of such people.

[forbes.ru](#)
[buro247.ru](#)

Social networks

Alexander Zhuravlev having visited the Bolshoi premiere posted on his [facebook](#) page immediately after it:



Alexander Zhuravlev on [facebook](#)

“There is one quite difficult place in Rossini’s The Barber Of Seville. In the very end Count Almaviva sings the most tricky long and sophisticated rondo Chessa.

Not just any tenor is able to sing it. Oh, not any! Not even any Rossini tenor! It is even harder in the full stage version since Almaviva sings very much in the opera and comes to the end exhausted!

Chessa is a tour de force in the opera.

I have never thought I would hear it here, moreover at the Bolshoi! Because abridgements here are almost normal! And nobody wants to bother!

And today it was a miracle! IT HAS BEEN SUNG AND QUITE DECENTLY SUNG! Not ideally perfect yet decently!

...

Here's my dilettante opinion: ... The tenor was good and coped with his task! A personal bravo for the nerve and courage!

Bravo!!!

All in all, besides Eugeny Pisarev's flamboyant direction, Alberts Alberts' stylish and clever choreography, a wonderful orchestra and maestro Morandi, the singers have fulfilled their task — THEY HAVE SUNG ROSSINI TO US!

Bravo!"



Agunda Kulaeva on facebook — [“Hooray it's a day off!”](#)

Lake performance at Wiener Staatsoper on June 26, 1974, in the [facebook](#) community We love Rudolf Nureyev: Rudolf Nureyev as Siegfried, Karen Kain as Odette/Odile...

“What a wonderful monument to great Katya Maximova at the Novodevichy cemetery!” Gennady Yanin posts a photo of Vladimir Vasiliev visiting the cemetery on [facebook](#). “An absolute evocation, both external and internal...”



Katerina Novikova on [facebook](#)



“Hooray it's a day off!” — Agunda Kulaeva shares a funny family video (with her husband, a guest soloist of the Bolshoi Alexei Tatarintsev) on [facebook](#).

Erik Andersen posts four rare photos of the Swan

Ekaterina Geltser on [facebook](#)

[Ada Aynbinder](#) reminds: “At 3.00 a.m. On October 25/November 6, 1893, in St. Petersburg Pyotr Ilyitch Tchaikovsky passed away — 125 years ago.” “Alone again on the lyrics by Daniil Rathgaus is Tchaikovsky’s last Minnelied composed in Klin may be called “a Sixth Symphony for a voice.”


Ада Айнбиндер сейчас здесь: Государственный дом-музей П. И. Чайковского. 11 ч. · Клин ·

В 3:00 утра 25 октября / 6 ноября 1893 г. в С.-Петербурге не стало Петра Ильича Чайковского - ровно 125 лет назад «Снова как прежде один» на слова Даниила Ратгауза - последний романс Чайковского, написан в Клину, можно сказать, «шестая симфония» для голоса.



YOUTUBE.COM
Дмитрий Хворостовский "Снова как прежде один"
 Дмитрий Хворостовский и Ивари Илья. Концерт в Большом зале Московской консерватории

Ada Aynbinder on [facebook](#)

[Anna Shalashova](#), Gogol Centre director’s assistant, kept up a running commentary on the premiere of Kirill Serebrennikov’s new production *Così fan tutte* at Zurich Opera House:

“...A complicated, absolutely cinematic performance full of dramatic subtleties, turns, inversions and

transpositions, directed over thousands of kilometres. For two hours and a half the audience laughs following an old plot read absolutely anew and cries in the end. Kirill had invented a marvellous finale having inserted some motives from *Don Juan* there. And now we see a situation comedy shifting to some other level of reality. And the story of two lovers transforms to a tragic tale of Love, Death and Treason... Mozart is about life. Mozart is about overwhelming force of talent. Or course, Mozart is about love.”

About love — on the [Instagram](#) page devoted to Makvala Kasrashvili: “Love... Love of near and dear, family and friends. Just people’s love, it is here, always near and never leaves. Only faces and voices of those who dared to confess their love to the woman change. And it is always a redamancy, there’s no other... And life itself — it did vary.”


makvala_kasrashvili
 Moscow, Russia








144 отметок "Нравится"

makvala_kasrashvili Любовь... Любовь близких, родных, друзей. Просто любовь людей, она здесь, всегда рядом и никуда не уходит. Меняются лишь лица и голоса тех, кто осмеливается в своей любви к этой женщине признаться. И она всегда взаимна, другой не бывает... а жизнь - она же была разная.

An [Instagram](#) page about Makvala Kasrashvili

“An amazing, sensible, stylish prima ballerina of the Bolshoi Olga Smirnova was born on November 6! Birthday congratulations!!!” Valeri Lagunov posts 30 photos of the dancer on [facebook](#).



Valery Lagunov on [facebook](#)

Debuts

Swan lake

October 26. Margarita Shrainer — Prince's Mates (debut in Moscow — first performed in 2017 during the theatre tour in Japan).

Jewels

October 30. Daria Khokhlova danced the main part in Emeralds (leading couple) for the first time. Xenia Zhiganshina made her debut in the main part in Rubies (leading couple).

October 31. Kristina Kretova and Artemy Belyakov performed the main parts in Emeralds (leading couple) for the first time in Moscow (both made their debut during the theatre tour in Hong Kong).

La Bayadere

November 2. Denis Zakharov as the Golden Idol (first performance in Moscow, debuted during the theatre tour in Milan). Bruna Cantanhede Gaglianone - Jampe (first performance in Moscow, debuted during the theatre tour in Milan). Alexandra Trikoz — Grand pas

November 3, starts at 12.00. Maria Vinogradova — Second variation. Alexandra Trikoz — Third variation

November 3, starts at 19.00. Anna Tikhomirova — First variation. Egor Sharkov — The Drum Dance

November 4. Anna Tikhomirova — Manu (first performance in Moscow, debuted during the theatre tour in Milan). Ana Turazashvili — Second variation. Karim Abdullin — Toloragava.

Manon Lescaut

November 7. Bekhzod Davronov — Lamplighter. Igor Korostylev — Innkeeper

November 8 and 10. Slovak singer [Dalibor Jenis](#) performed at the Bolshoi for the first time. He sang Sergeant Lescaut. Vyacheslav Pochapsky — Jeront de Ra-voir. Igor Korostylev — Sergeant

The Tsar's Bride

November 13 — The Mariinsky soloist [Stanislav Trofimov](#) will appear for the first time as Sobakin on the stage of the Bolshoi (November 13 and 15).

November 14 — A graduate of the Bolshoi Youth Opera Program [Sergei Radchenko](#) will first appear at the Bolshoi stage as Lykov. (He debuted in this role at Shanghai Grand Theatre during the Bolshoi opera company and orchestra tour in China). Vyacheslav Pochapsky — Sobakin.

Cast Changes

Jewels (Rubies)

October 31 — Vyacheslav Lopatin replaced Vladislav Lantratov (leading couple).

La Bayadere

November 3 (morning) — Maria Vinogradova performed the part of Gamzatti. Previously announced performance by Olga Marchenkova was cancelled.

Birthdays

October 24 — Roman Abramovich, the Bolshoi Board of Trustees member

October 25 — Galina Vishnevskaya, opera diva (soprano), the Bolshoi Opera soloist in 1952–1974, mentor, National Artist of the USSR (1926 – 2012)

October 25 — composer Georges Bizet (1838-1875) – 180th birthday anniversary His Carmen is one of the famous masterpieces of the world opera art.

October 25 — Anastasia Vinokur, Bolshoi Ballet soloist

October 27 — Sergey Filin, dancer, National Artist of Russia, head of the Bolshoi Youth Ballet Program, the Bolshoi soloist 1988-2008, artist director of the Bolshoi Ballet



Sergey Filin

October 29 — Mikhail Lavrovsky, dancer, choreographer, the National Artist of the USSR, ballet tutor of the Bolshoi



Mikhail Lavrovsky in the main role in Spartacus.
Photo by Larisa Pedentchuk

October 30 — Marat Gali, the Bolshoi opera soloist

October 31 — Dmitry Bertman, director, National Artist of Russia, head of Moscow musical theatre Helicon Opera

November 1 — 60 anniversary of Vadim Tikhonov, Merited Artist of Russia, the Bolshoi opera soloist (since 2001)

November 1 — 95 anniversary of Victoria de los Angeles (1923-2005), a prominent Spanish soprano

November 4 — Georgi Farmanyantz, the Bolshoi dancer, tutor, Merited Artist of the USSR (1951)

November 4 — Carlo Blasis (1797-1878), Italian choreographer, dancer and theorist of dance

November 6 — Olga Smirnova. Prima ballerina of the Bolshoi

November 6 (October 24) — Pavel Lisitsian (1911-2004), baritone, tutor, National Artist of the USSR, the Bolshoi opera soloist (1940-1966). He gave 1800 performances at the Bolshoi stage and was the first Soviet artist to perform at Metropolitan Opera, New York, in Aida.

November 7 — 50 anniversary of Georgi Isaakyan, theatre director, president of the Musical Theatres Association, artistic director of Perm Opera Ballet Theatre in 1991-2010, Since 2010 — artistic director of The Moscow State Opera and Ballet Theatre for Young Audience named after Natalia Sats

November 7 — Joan Sutherland (1926-2010) one of the greatest sopranos; she gained the nickname La Stupenda (Stupendous) after performing the main role in Handel's Alcina by Franco Zeffirelli at Teatro La Fenice in 1960.

November 8 — Laurent Hilaire, French and world ballet star, artistic director of Stanislavsky Musical Theatre ballet company in Moscow since January 1, 2017

November 8 — 185 opening anniversary of Mikhailovsky Theatre named after Prince Mikhail whose palace was situated in the Arts Square

November 9 — Alexandra Pakhmutova, composer, National Artist of the USSR

November 11 (23) — Ekaterina Sankovskaya (1816–1878), the first Russian Sylphide (1837), a prominent Russian ballerina of Moscow Imperial Ballet of the 1st half of the 19th century

November 11 — Sergey Vikulov, soloist of Leningrad State Kirov Ballet (1956-1988), ballet-master, choreographer, tutor, National Artist of the USSR

November 12 — Maria Gavrilova, the Bolshoi Opera soloist, National Artist of Russia

November 13 — Yuri Baranov, first soloist of the Bolshoi ballet

November 14 — Ekaterina Shipulina, prima ballerina of the Bolshoi, National Artist of Russia

November 14 — Ekaterina Geltser (1876 – 1962), ballerina, National Artist of the Republic (1925). Having graduated from Moscow Ballet School, Ekaterina Geltser was inseparably tied to the Bolshoi throughout her creative career. She served there for about forty years (1894-1896 and 1898-1935).



Ekaterina Sankovskaya, the first ballerina who performed Sylphide in Moscow (1837).
A portrait by Nikolai Fyodorov, the 19th century

November 15 — Brigitte Lefevre, ballerina, choreographer and tutor for nearly 20 years (1995-2014), director of Paris National Opera

November 15 — Daniel Barenboim, conductor and pianist

November 16 — Elena Manistina, the Bolshoi Opera soloist, Merited Artist of Russia

November 16 — Vyacheslav Suk (1861-1933), conductor and composer, National Artist of the RSFSR. Vyacheslav Suk became the head of the Bolshoi Orchestra in 1906 and stayed its chief conductor till the end of his days. He led the productions of operas The Stone Guest, The Damnation of Faust, Ruslan and Lyudmila, Snow Maiden, The Legend of the Invisible City of Kitezh, Eugene Onegin, May Night, The Golden Cockerel, Valkyrie, Siegfried, Carmen, Lohengrin, Salome. One of the foyers in the Bolshoi is named after him.