



Newsletter

Premieres

December 7, Pokrovsky Chamber Stage — In commemoration of the 100th birthday of Alexander Solzhenitsyn the Bolshoi presented Alexander Tchaikovsky's opera [A Day In A Life Of Ivan Denisovitch](#).

Conductor — Ignat Solzhenitsyn. Libretto by Alexander Tchaikovsky and Georgy Isaakyan based on the same-name novel by Alexander Solzhenitsyn. Stage director — Georgy Isaakyan Designer — Alexey Votyakov.

Premiere performances also took place on December 8 and 9.

The world premiere was on May 16, 2009, at Perm Opera and Ballet Theatre at the instigation of Georgy Isaakyan. See more about the idea of the opera creation in the [TASS article](#).

See more in the article at the website: [A Day In A Life Of Ivan Denisovitch As A Drama Symphony](#).

A day before the premiere a memorial plaque with the name of Alvina Peterson, who lived in a small room there, was mounted on the Chamber Stage building (17 Nikolskaya Street) within The Last Address project meant to perpetuate the memory of the victims of political repressions. Thanks to The Last Address project the memorial plaques are being mounted on Moscow houses where the purged lived, with their names, dates of their life and sentences.

A video report of the Alvina Peterson memorial plaque mounting on the Bolshoi Chamber Stage building is available on [YouTube](#).

[Last Address project](#)

On December 12, 13, 14, 15 and 16 (14:00) at the Historic Stage the Bolshoi presented the opera *Il Viaggio a Reims*. Libretto by Luigi Balocchi based on the novel *Corinne*, ou *L'Italie* by Germaine de Staël.

Conductor — Tugan Sokhiev.

Stage Director — [Damiano Michieletto](#).



A scene from Alexander Tchaikovsky's opera [A Day In A Life Of Ivan Denisovitch](#). Photo by Vladimir Mayorov



Conductor Ignat Solzhenitsyn mounts The Last Address plaque on the Chamber Stage building, 17 Nikolskaya Street.

Photos by [Alexander Sorokin FB](#)

Set Designer — [Paolo Fantin](#).

Costume Designer — [Carla Teti](#).

Lighting Designer — [Alessandro Carletti](#).

[Premiere cast details](#)

Damiano Michieletto gives a detailed talk about the opera and his director's solution in an article at the theatre's website: [Coronation Will Be Held In Any Weather!](#)

The next performances of *Il Viaggio a Reims* on the Historic Stage will be on April 25, 26, 27 (12:00 and 19:00) and 28, 2019.

The video of the curtain calls on December 16 is available on [Instagram](#).

"*Il Viaggio a Reims* has gained a full-scale stage life at the Bolshoi. The concert version opera was first heard at the theatre at



Delia — Yevgenia Vasilchuk,
 Il Cavaliere Belfiore — Alexei Neklyudov,
 Il Conte di Libenshof — Ruzil Gatin,
 Don Profondo — José Fardilha,
 La Contessa di Folleville — Albina Shagimuratova,
 Don Alvaro — Igor Golovatenko,
 Don Luigino — Bekhzod Davronov,
 Modestina — Yulia Mazurova,
 La Marchesa Melibea — Elena Maximova.
 Photo by Damir Yusupov

the instigation of its music director and chief conductor Tugan Sokhiev in 2017 (the year of the composer 225 anniversary).

“The opera itself is very interesting due to the great number of singers participating. It requires a colossal cast — 16 fantastic virtuosos capable of Rossini’s coloratura. The opera can be considered a supplementary one, being composed a la carte for the crowning of Charles X. Nevertheless, Rossini has written brilliant music. It appeals to me personally very much, and after its concert performance and the audience’s warm reaction, it seemed to me that a stage version of *Il Viaggio a Reims* must be successful on our stage,” Tugan Sokhiev says.

It the memorial year of Gioachino Rossini (1792 — 1868) the name of the great Italian composer appears on the Bolshoi 2018-19 season lineup for the second time following the November premiere of *The Barber of Seville* at the New Stage.

The premiere of the joint production of Dutch National Opera (Amsterdam), Royal Danish Opera (Copenhagen) and Australian Opera (Sydney) took place on January 20, 2015, in Amsterdam.

The premiere was prepared with support of the VTB Bank.

On December 11, a day before the premiere of *Il Viaggio a Reims*, the Bolshoi livestreamed The Bolshoi Opera Day. Similar in concept to the World Ballet Day, for the 3rd season in a row the Bolshoi gave a broadcast about the everyday life of its opera company.

A total of 334,230 people (an all-time record) watched

the livestream. The livestream is available at the [Bolshoi main page](#), and at the [theatre’s official VK page](#).

The livestream with English subtitles is on the [official video server of the Bolshoi](#).

The project is supported by the [VKontakte](#) social network. The first The Bolshoi Opera Day was shown on February 16, 2016.

The speakers of The Bolshoi Opera Day — the Bolshoi opera soloist Elchin Azizov and the head of the Bolshoi Theatre press office Katerina Novikova — met the opera’s creators: Stage Director: Damiano Michieletto, Costume Designer Carla Teti, Set Designer Paolo Fantin; they told the audience about the everyday life of the opera company, gave the spectators a sneak preview of the pre-premiere rehearsals of *Il Viaggio a Reims*, met the chief conductor and music director of the theatre Tugan Sokhiev, talked to the performers of main roles — Albina Shagimuratova, Igor Golovatenko, Olga Seliverstova.

On December 18 at the [New Manege](#) (3/3 Georgievsky Lane) the exhibition for the anniversary of the Bolshoi Theatre of Russia Museum opened.

December 19 — the exhibition [Museum and Theatre. 100 years together \(1918-2018\)](#) — the first large-scale project dedicated to the collection of the Bolshoi Theatre Museum — kicked off.

The history of the Bolshoi Theatre starts officially in 1776, and the history of its museum — in 1918 when the collection based on the Imperial Theatre archives was organised. Today the museum collections hold more than 100,000 items, its unique objects regularly take part in exhibitions in Russia and abroad. Many music publications use the museum materials.

The visitors to the jubilee exhibition can find answers to the most interesting and unexpected questions: how much did the Bolshoi tickets cost in 1824? What costumes did Leonid Sobinov, Galina Vishnevskaya, Maya Plisetskaya wear? What did avant-garde performances look like? What did the Bolshoi artists write to soldiers in the field? What is the difference between the theatre in 19th, 20th and 21st centuries?

For the first time unique objects will be exhibited: including sketches for the Bolshoi’s first of productions of the operas *Askold’s Grave* (1835) and *A Life for the Tsar* (1842); the vase, gifted to the Theatre’s architect Alberto Cavos by Napoleon III; drawings and photographs of the ballet master Alexander Gorsky; the only image of Feodor Chaliapin as *Demon* by Alexander Golovin; and the sword the great bass had with him during his debut as Mephistopheles at the Bolshoi stage.

A large part of the exhibition depicts how the stage objects become museum pieces over time: scenery sketches, props, theatrical shoes, hats, make-up supplies, etc of famous performers. Among the latter there is a dressing table of Feodor Chaliapin and a case with fake jewels of Maria Maksakova. Many of these objects are not normally on public view, props and costumes

can only be seen from a considerable distance in the theatre auditorium. At the exhibition visitors can study all these theatrical details and subtleties up close.

A documentary about the Museum and the catalogue of its collection has been prepared for the exhibition.

The best thing is that all that you can see all this from within a stone's throw of the Bolshoi.



Formal opening of the exhibition Museum and Theatre.
100 years Together (1918-2018)
on December 18 at the New Manège.
Photo by Natalia Vinogradova

Opening hours: 12:00 – 21:00, closed on Mondays.
The exhibition will run until February 10, 2019.

All theatre officers can visit the exhibition for free by showing their pass.

[Details](#)

[The exhibition promo trailer](#)

Some items of the collection — historical costumes and shoes — were restored by the Christian Louboutin company.



Historical shoes restored
by the Christian Louboutin company.
Photo by Natalia Vinogradova

Merited Artist of Russia Dmitry Vdovin was awarded the Order of Merit of the Italian Republic, Cavaliere grade (a silver badge without enamel worn on the left lapel).

The Italian ambassador presented him with the award at the Italian Embassy in Moscow on December 10. A concert of young singers and musicians, members of the Italy-Russia Musical Exchange Youth Programme took place that very evening.

[A video clip \(17'11''\) of the concert is available on the Italian Embassy of Moscow FB page](#)



Dmitry Vdovin with the members of the Italy-Russia
Musical Exchange Youth Programme,
Italian Embassy of Moscow, December 10.

Photo / [Facebook Ambasciata d'Italia a Mosca](#)

Events

December 23 there was a live screening of The Nutcracker ballet.

Main roles performed by Margarita Shrainer (Marie) and Semyon Chudin (Prince). Denis Savin appeared as Drosselmeyer, godfather of Marie.

[Cast details](#)

[Cinemas and tickets](#)

For the first time the Russian cinema chain [Karo-Film](#), with cinemas in Moscow, St. Petersburg, Kazan, Yekaterinburg, Surgut and Kaliningrad, will join the screenings of Bolshoi In Cinema held by the Bolshoi Theatre together with partner companies Pathé Live and Bel Air Media.

The largest cinema hall in Russia Oktyabr (Moscow), with 1518 seats, hosted the screening.

[Full list of cities and cinemas around the world](#)

[The Nutcracker screening promo trailer](#)

Information on screenings in Russia is available at the art company CoolConnections [website](#).

[See more about the season Bolshoi In Cinema 2018-19](#)



Dolls — The Nutcracker by Yuri Grigorovich. —
Live screening from the Bolshoi Historic Stage —
December 23

A day before, on December 22, the traditional series of [The Nutcracker](#) performances started. Music by Tchaikovsky, choreographic version by Yuri Grigorovich. With it the Bolshoi closes the Year of Russian Ballet and the Year of the 200th Anniversary of Marius Petipa.

During Christmas and New Year holidays the Bolshoi will perform The Nutcracker 22 times (December 22-31 and January 2-7). It is one of audience's greatest favourites of the Bolshoi's productions, staged in 1966, the main roles were performed by Ekaterina Maximova and Vladimir Vasiliev.

Libretto by Yuri Grigorovich after the fairy-tale of the same name by E T A Hoffmann, concept from the scenario by Marius Petipa is used.

Set Designer: Simon Virsaladze The premiere took place on March 12, 1966.

[Performance details](#)



This season the ballet by Pyotr Tchaikovsky will mark its “jubilee” on Moscow stage. The Nutcracker was first performed at the “former imperial” Bolshoi Theatre on May 19, 1919, in the Alexander Gorsky version, with sets and costumes by Konstantin Korovin where the whole stage looked like a giant table arranged with a coffee set. After that the Bolshoi staged the ballet twice: in 1932 by choreographer Alexander Monakhov, and in 1939 — choreographer Vasily Vainonen, Set Designer Vladimir Dmitriev.

Cast details available at the [theatre website](#).

December 18 and 19, the Historic Stage, the ballet to the music of Ludwig Minkus [Don Quixote](#), choreography by Marius Petipa, Alexander Gorsky, choreographic version of 2016 by Alexei Fadeychev.

The main roles of Kitri and Basilio: December 18 — Margarita Shrainer and Ivan Vasiliev; December 19 — Svetlana Zakharova and Artemy Belyakov (debut). Conductor — Pavel Sorokoin. [Casts](#)

Timofei Kulyabin is rehearsing a new staging of the opera by Antonín Dvořák [Rusalka](#).

Conductor — Ainārs Rubiķis (since the 2018-19 season the chief conductor of Berlin Komische Oper). The premiere will be at the New Stage on March 6, 2019.

On December 8 (12:00 and 19:00) and 9 at the New Stage the ballet to the music of Léo Delibes [Coppelia](#) was presented.

Last season Coppelia returned to the Bolshoi repertoire — in the Year Of Russian Ballet and of Year of the 200th Anniversary of Marius Petipa - in the choreographic version by [Sergei Vikharev](#) (1961-2017). Conductors — Pavel Klinichev (December 8), Pavel Sorokin (December 9). [Casts](#)

December 11 and 12 — one-act ballets, masterpieces of the 20th century choreography, [Carmen Suite](#) and [Etudes](#) were presented on the New Stage.

The main roles of Carmen and Jose in Carmen Suite to music by Georges Bizet and Rodion Shchedrin, choreographer Alberto Alonso, premiere of 1967, performed by: December 11 — Ekaterina Shipulina and Ruslan Skvortsov; December 12 — Yulia Stepanova and Artemy Belyakov (debut). Conductor — Pavel Sorokoin. [Casts](#)

The Bolshoi first presented [Etudes](#) by Harald Lander to music by Carl Czerny (arranged and orchestrated by Knudage Riisager) on March 19, 2017.

The main roles of Ballerina and Principal Dancers performed by: December 11 — Olga Smirnova, Semyon Chudin, Artem Ovcharenko; December 12 — Alyona Kovalyova, Klim Efimov, Jacopo Tissi. Conductor — Anton Grishanin.

[See more about Etudes by Harald Lander in the article Ballet Metaphor](#)



Olga Smirnova and Vladislav Lantratov in Carmen Suite

December 15 and 16, the New Stage — the last 242-season premiere, the ballet [Romeo and Juliet](#) by Sergei Prokofiev in choreographic version by Alexei Ratmansky.

In the first performances of the current season the main roles performed by: Romeo — Guillaume Côté (a debut on the Bolshoi stage on December 15, the first performer from Canada), Vyacheslav Lopatin (December 16); Juliet — Ekaterina Krysanova (December 15), Anastasia Stashkevich (December 16); Mercutio — Anton Savichev (December 15), Artur Mkrtchyan (December 16); Tybalt — Vitaly Biktimirov (December 15), Alexander Vodopetov (December 16); Paris — Ivan Alexeyev (December 15), Egor Khromushin (December 16), and other dancers.

Conductor — Pavel Klinichev.

[Cast details](#)



The ballet by Sergei Prokofiev Romeo and Juliet in the choreographic version by Alexei Ratmansky
December 15 and 16 at the New Stage.
Photo by Damir Yusupov

December 19-22, the New Stage — the opera by Gaetano Donizetti Don Pasquale.

Libretto by Giovanni Ruffini based on Angelo Anelli's libretto "Ser Marcantonio"

Music Director: Michal Klauza

Stage Director: Timofey Kulyabin

[Cast](#)

[Yijie Shi](#), one of the best among the young generation of tenors, appeared as Ernesto on December 20 and 22.

December 22 and 19:00) and 21 (12:00), the New stage — a stage-adapted concert for children [The Guide to the Orchestra. Le Carnaval Des Animaux](#) combining the The Young Person's Guide by Benjamin Britten (fugue variations on Henry Purcell's theme) and the zoological fantasy by Camille Saint-Saëns was presented on Saturday and Sunday. The premiere was on September 24, 2017.

Music Director — Anton Grishanin, Director — Alexei Frandetti.

See more about the performance in the article [Purely English Guidebook And Purely French Carnival](#)



The Guide to the Orchestra. Le Carnaval Des Animaux at the New Stage on December 22 and 23

December 8 and 9, Beethoven Hall — concert [Peter And The Wolf And Other Music Stories](#).

The Bolshoi opera soloist Yulia Mazurova (mezzo-soprano) and the guest opera soloist Xenia Dezhneva (soprano); piano — Alexander Pravednikov and Nikolai Mukhametov. Narrator — Evgeni Redko.

The Bolshoi Chamber orchestra, conductor — Mikhail Tsinman.

[See more](#)

The Bolshoi Theatre Youth Opera Program concert [Viennese Classical Operetta. Arias and Scenes](#) — at Beethoven Hall on December 12 and 14.

The programme consists of pieces from operettas by Franz von Suppé, Imre Kálmán, Franz Léhar, Carl Millöcker, Richard Heuberger, Carl Zeller, Johann Strauss, Robert Stolz.

[“The Youth Opera Program Artists try the “adjacent” genre”](#) — the theatre website about the concert.

December 13 — a concert of [Cheerful Music Ensemble Bonquinton Hurry-Scurry Trip to Europe](#).

See more about the concert and the project of modern rendition of the music of various genres, styles and epochs in the [article](#) by Natalia Abryutina.

December 22 (15:00) — the Bolshoi Theatre Chorus concert [We Sing To You](#) at Beethoven Hall.

The programme consists of pieces by Rachmaninov (from the All-Night Vigil), Tchaikovsky (from the Liturgy of St. John Chrysostom), Georgy Sviridov (Three choruses from the production of Alexey Tolstoy’s tragedy Tsar Fyodor Ioannovich), Alexander Arkhangelsky, Alexander Grechaninov, Pavel Chesnokov and other composers; Russian folk and romantic songs, ballads, soldiers’, Christmas, round and dancing songs.

Chief Chorus Master — Valery Borisov.

December 12 and 13, the Chamber Stage — presentation of Mozart opera [La Clemenza Di Tito](#), libretto by Caterino Mazzola after Pietro Metastasio.

Music Director: Ignat Solzhenitsyn

Stage Director: Igor Ushakov

The premiere took place on March 8, 2017.

Conductor — [Ayrat Kashaev](#)

[Casts](#)

December 15, the Chamber Stage — opera by Vladimir Dashkevich [The Government Inspector](#). Libretto by Yuli Kim and Vladimir Dashkevich based on works by Nikolay Gogol.

Stage Director — Olga Ivanova

Music Director — Vladimir Agronsky.

Conductor — Vladimir Agronsky.

[Casts](#)

December 16 — one-act opera night [Der Schauspieldirektor](#) by Mozart (Stage Director: Boris Pokrovsky; Revival Director: Valery Fedorenko; Revival Music Director: Vladimir Agronsky; the premiere was on December 2, 1975, the revival premiere — on August 28, 2013) and [Pimpinone](#) by Georg Philipp Telemann (Stage Director: Arne Mikk; Music Director: Vladimir Agronsky; Revival Director: Valery Fedorenko; the premiere was on March 25, 1983, the revival premiere — on May 22, 2009).

See more about the performances and the casts on



The Governor — Alexei Mochalov,
Khlestakov — Borislav Molchanov,
Anna Andreevna — Olga Berezanskaya in *The Government Inspector* at Pokrovsky Chamber Stage (17/1 Nikolskaya str)

the Chamber stage website:

[Der Schauspieldirektor](#)

[Pimpinone](#)

December 19 and 20, Pokrovsky Chamber stage — [Die Zauberflöte](#) by Wolfgang Amadeus Mozart, libretto by Emanuel Schikaneder based on Christoph Martin Wieland’s fairy tale Lulu.

Stage Director — Boris Pokrovsky

Music Director — Vladimir Agronsky.

The premiere took place on September 24, 2004.

Conductors — Vladimir Agronsky (December 19), Alexei Vereshchagin (December 20).

[Cast details](#)

[See details at the Chamber Stage website](#)

December 22 (14:00 and 16:00), the Chamber Stage — Symphonic fairy tale for children by Sergei Prokofiev [Peter and the Wolf](#).

[Casts](#)

Conductors — Vladimir Agronsky (14:00), Alexei Vereshchagin (16:00).

[Synopsis](#)

[Performance details](#)

Press analysis:

Russian mass media

For two weeks media published information about the premiere of the opera *A Day In A Life Of Ivan Denisovich* at Pokrovsky Chamber Stage. Media actively covered the 100th birthday anniversary of Alexander Solzhenitsyn on December 11, as well.

[Vesti.ru](#)

[Komsomolskaya Pravda](#) offers an interview with Ignat and Yermolai Solzhenitsyn

[RIA Novosti](#) remembers that this season is the first for Pokrovsky Chamber Theatre with the Bolshoi. And their premiere production was Alexander Tchaikovsky's opera *A Day In A Life Of Ivan Denisovich*, based on the story by the same name by Alexander Solzhenitsyn, whom the Bolshoi dedicated this work to.

The writer's widow Natalia Solzhenitsyn about interpretation bubble, translation difficulties and sympathy to characters — [in Izvestia](#)

[Vechniyaya Moskva](#) — Solzhenitsyn's Son Has Staged An Opera Based On His Father's Work. and other media.



A scene from the opera *A Day In A Life Of Ivan Denisovich*.
Photo by Vladimir Mayorov

Another response to the premiere and an interview with Ignat Solzhenitsyn on the [Parfenon YouTube channel](#) of the famous journalist Leonid Parfenov.

Russian media give wide coverage to the premiere of Rossini's opera *Il Viaggio a Reims* at the Bolshoi.

[TASS](#)

[RIA Novosti](#) publishes an exclusive interview with Tugan Sokhiev: *Il Viaggio A Reims* Will Have A Big Life At The Bolshoi.



Corinna — Albina Latipova.
Chevalier Belfiore — Alexei Neklyudov.
Photo by Damir Yusupov

[Vesti.ru TV channel](#): "It seems like Rossini has somewhat outdone himself in this music. Indeed the music is marvellous, full of humour and interesting discoveries, both harmonical and rhythmic," says the Bolshoi music director and chief conductor Tugan Sokhiev in the Vesti report.

[Rossia-Kultura channel](#): "Working on the production I was inspired by art history. How much does the art cost? Who's got the right to judge its value? The very idea of shifting the opera location to an art gallery is not new. For me it is important to find new meanings here, new language," the production director Damiano Michieletto confesses.

[TV Center](#) and [NTV](#) prepared news stories about the premiere.



Tugan Sokhiev is a guest of the programme *The Main Role* at Kultura

In The Main Role programme at [Kultura channel](#) — Tugan Sokhiev (live 12.12.18). Maestro speaks in detail about the preparation to *Il Viaggio... The premiere as well as about other performances in the theatre repertoire and The Bolshoi orchestra concert at Moscow State Philharmonic on December 6.*

“Having presented the currently fashionable opera *Il Viaggio A Reims* by Rossini at the Historic Stage, the Bolshoi is now ready to entertain its audience with the nice “coronation comedy”, so elegantly staged by the team of Italian producers. The result is funny and exemplary,” thinks the [Vecherniya Moskva](#) author Maria Babalova.

Nadezhda Travina and Vera Stepanovskaya prepared a joint article for [Nezavisimaya Gazeta](#) readers. Before the premiere Damiano Michieletto shared the concept of an unexpected stage solution and his impressions from his work at the Bolshoi Theatre with music critic Vera Stepanovskaya.

Sergei Yevdokimov in [Music Seasons](#): “The production is certainly a success of the Bolshoi. The staging is brilliant, inventive and smart.”

On December 20 the VTB Group webpage livestreamed from the Bolshoi. Users could watch the interview with opera soloists Olga Seliverstova and Nikolai Kazansky live (15:00). The singers spoke about the premiere of *Il Viaggio A Reims* by Rossini held with support of the VTB and about how it is to work at one of the world biggest musical theatres.



Online stream with opera soloists Olga Seliverstova and Nikolai Kazansky at the [VTB Group webpage](#).
December 20

Yulia Bederova of [Kommersant](#) notes the singers' high performance level: Grand Portrait Of Opera.

“A good tenor, musically consistent, with elegant belcanto technique is someone who you meet every day, and here are two of those, each is better than the last (Ruzil Gatin as Conte di Libenskof, Alexei Neklyudov as Cavaliere Belfiore). Igor Golovatenko as Don Alvaro is precise as always, even though unrecognisable at first... All female voices are in place — from Albina Shagimuratova as Contessa di Folleville to Hulkar Sabirova as Madama Cortese. Every part is sung well, the ensemble sound is flexible and balanced and well-combined with the orchestra which may be not sparkingly brilliant yet graceful enough almost all the time and at home with the complicated score.”

“It is not only the characters' comical twists cleverly invented by the producers that fascinate us with their subtlety yet first of all the highest musical quality and the filigree performance of the score. Sokhiev's orchestra sound is chiselled, light, and airy and has some elegant drive supporting the rich lace of vocal parts with the finest balance,” Irina Muravieva of [Rossiyskaya Gazeta](#) writes. “Clear, transparent ensembles - from sextettes to 14 voices, virtuoso arias when the voices compete with the orchestral timbers solo, humour - when the orchestra “nonchalantly” accompanies the scenic absurdity or comical puns that are themes of Mozart's Turkish March, Bach's Toccata D-minor, Beethoven's 5th Symphony etc. In a word, this is that very Rossini which leaves the feeling of a game, fortune and feast of life.”

“Director Damiano Michieletto and conductor Tugan Sokhiev have treated the audience to a show that is going to be the hit of the season,” Maya Krylova of [Revizor website](#) writes. “The words ‘magic force of art’ gain their original sense in this performance vigorous and smart like Rossini's music itself. And the word ‘vivid’ in all its possible meanings becomes the key to understanding the action. The directors method compiled of many details forms the ‘elegant jumble’ of Rossini's plot that lacks any clear lines, just a set of situations, and in the words of the director gives the performance “reference frame for theatrical existence’ and provides the action with rhythm and vibe.”

Lenta.ru publishes an article [The VTB Supported The Opera Il Viaggio A Reims](#).

TASS: [The VTB Bank supported the premiere of the opera Il Viaggio A Reims at the Bolshoi](#)

[Dp.ru](#)

[Press release on the VTB website](#)

and other sources.

Culture editor of [Kommersant-FM](#) Dmitry Butkevich speaks about the premiere of *Il Viaggio a Reims*.

[Radio Kultura](#)

[Moskva FM. News](#) about the premiere with a sound-



Curtain calls after the performance of *Il Viaggio a Reims*

bite by Alexander Yerofeev. Airtime: 11:40, 13:48, 18:40 (12.12.2018).

BFM radio channel (12.12.2018 Airtime: 13.45, 14.45, 17.45).

[REGNUM](#)

[Woman.ru](#)

[Starhit.ru](#)

[moscowmanege.ru](#)

All mainstream media covered the opening of the exhibition from the Bolshoi Theatre Museum collection at the New Manege.

“How much were the tickets in the middle of the 19th century, what were the stage costumes of the opera diva Galina Vishnevskaya and of unmatched ballet star Maya Plisetskaya? One may study about a hundred unique costumes in minuscule detail. And one may learn what words the artists wrote to soldiers during the Great Patriotic War.”

[The First Channel report](#)

Kultura channel: “Treasures of the Bolshoi Theatre — not just at arm’s length but much closer. Every exhibit — of the 600 presented — has its own history. For example, the newspaper *Moskovskie Vedomosti* of 1824 with Bolshoi tickets prices. Another ostrich feather fan next to it that belonged to Anna Pavlova. The ballerina performed several times at the Bolshoi. Sketches and photos by Alexander Gorsky are at the neighbouring stand. The choreographer not only staged ballets but also went in for embroidery, photography and drawing.”

The Bolshoi director general Vladimir Urin when opening the exhibition called the event a real feast for all who love the Bolshoi. [Radio Kultura](#) quotes Urin: “Unfortunately, we don’t have room for such a big exposition and we are grateful to Moscow government for the opportunity to celebrate the Museum’s 100th anniversary at the remarkable space of the New Manege.”

[Kultura channel](#) published an interview with the director of the Bolshoi Theatre Museum Lidia Kharina.



Interview with the director of the Bolshoi Theatre Museum Lidia Kharina in *Novosti Kultury* programme. Air of 19.12.2018 (23:40)

“For the first time the Bolshoi presents its audience with the whole diversity of the collection of its museum that marks the 100th anniversary,” [TASS](#) reports.

[Music Seasons](#) publish the review by Sergei Yevdokimov.

“A big part of the exposition tells us of how stage objects become museum pieces over time: scenery sketches, props stage shoes, hats, make-up paraphernalia of famous performers,” points out [Teatral](#) (The Bolshoi Invites You Backstage by Victor Borzenko).



The Bolshoi Theatre Museum collection catalogue issued especially for the exhibition *Museum And Theatre. 100 Years Together (1918-2018)*.

Maria Maksakova case and other exhibits are to be seen at the exhibition *Museum And Theatre. 100 Years Together (1918-2018)* at the [New Manege](#) (3/3 Georgievsky lane) up to February 10, 2019

Demon Singing — an article about the exhibition by Anna Galaida in [Rossiiskaya Gazeta](#):

“The Bolshoi Theatre Museum collection keep fragments of Vaclav Nijinsky’s diaries, there is a fan that belonged to Anna Pavlova who performed many times at the Bolshoi and the conductor’s baton of Pyotr Tchaikovsky who created several operas and the ballet Swan Lake on commission from the Bolshoi. At the exhibition one may learn about the theatre’s contemporary life — the museum keeps collecting production models, sketches and costumes.”

The exhibition opening is also reported by

[RIA Novosti](#)

[Orpheus Radio](#)

[REGNUM](#)

[Glas Naroda website](#)

[Moskovski Komsomolets](#)

The annual award Teatral Star, established in 2008 by Teatral magazine, is the first international audience choice award that evaluates creative achievements in the theatre art from the spectators’ point of view.

[The award official website](#)

The Ballet Nureyev has won the [Teatral Star](#) (annual audience choice award from the magazine) as The Best Musical Performance: “Our production lives today. You know what it went through and we have found our audience. Unfortunately, the most important spectator — Kirill Serebrennikov — was not with us during all the performances we lived through. We believe that soon he will attend the performance and come to the curtain calls with all the dancers,” said the Bolshoi principal Vladislav Lantratov who performs the main role in the ballet.

“Unfortunately, the main creator of the ballet is not with us today. We hope, that soon he will attend the performance,” remarked the Bolshoi ballet soloist [Vladislav Lantratov](#) accepting the figurine.

Livestream of the ceremony was available at the [ORT TV-channel website](#)

[Teatral Star-2018 on Youtube](#)

The prize-giving moment available on [FB link](#)

Media report that the head of the Bolshoi Vladimir Urin has joined the renewed [Council for Culture under State Duma](#).

[IA InterMedia](#)

[Teatral](#) and other media.

“It is necessary to reduce the funding gap between capital and regional theatres.” The head of the Bolshoi theatre Vladimir Urin said at the meeting of theatrical personalities with President Putin in Yaroslavl on December 13 as part of the opening of the Year Of Theatre, [Teatral reports](#).

Answering the head of the Bolshoi remark about poor financial conditions of regional theatres Putin has noted that there are about 650 state theatres in the country. See details on [Kommersant FM](#).

On December 13 at the stage of Volkov Theatre a formal opening ceremony of the [Year Of Theatre-2019](#) took place. The Bolshoi prima Svetlana Zakharova, the principal dancer Artem Ovcharenko, the first soloist Anna Tikhomirova and many others took part in the ceremony.

Svetlana Zakharova believes that the Year Of Theatre will attract even more spectators to the performances. “It will provide some new opportunity, new emotions for people to attend theatres be it drama, ballet or opera stages. Theatre is a multidimensional thing and it serves its audience,” said the ballerina to [Kultura](#) reporter.

The head of the Bolshoi theatre Vladimir Urin took part at the renewed Council for Culture seating held by the RF President Vladimir Putin on Saturday, December 15, in St. Petersburg. The meeting was at Konstantinsky palace in Strelna.

“The focus of the participants’ attention,” [TASS](#) reported, “was on issues of the formation and implementation of the national programme Kultura up to 2024... The national project was developed according to the President’s May decree. ... Its implementation in 2019-2024 has planned funding of 100 billion roubles.

The RF President Council for Art and Culture is an advisory body meant to inform the head of the state about the situation in the respective fields, work out proposals on pressing issues of state policy in culture etc. Besides, the Council studies applications for national awards in the fields of art and literature as well as for national awards for outstanding achievements in the humanitarian sphere.

What Will The New Law On Culture Be? This was the topic of Agora talk-show with Mikhail Shvydkoy on [Ros-sia K TV-channel](#) the head of the Bolshoi took part in.

“The new law on culture was discussed at the Cultural Forum in St. Petersburg; a working group consisting mostly of directors, artists, writers, musicians and cultural institution managers was formed. What Will The New Law Be? Whose interest will it prioritise: professionals, bureaucrats or those interested in culture? Is it possible to create a law satisfying the interests of all sides at least partially?”

“It seems right that we should manage to inscribe the law with the peculiarities of the development of cultural sphere and take appropriate legislative positions

on the sphere's manner of existence,” said Vladimir Urin on the subject.

The programme also available on [YouTube](#).



The Bolshoi director general Vladimir Urin on the Agora talk-show. What Will The New Law On Culture Be? on [Russia K TV-channel](#)

Deputy head of the Bolshoi Theatre Oleg Miskovets gave a comment in [Kultura channel](#) report on ticket touts. How do the touts work today? (Novosti Kultury S Vladislavom Flyarkovskim, air of December 9, 19:30). “A law against ticket profiteering which is now under consideration at State Duma could be introduced in Russia any time now. Prohibition of selling tickets for a price higher than that printed on the ticket will probably become one of the measures.” We remind you that according to new rules against ticket touts the Bolshoi started selling tickets upon presentation of ID.



[Oleg Miskovets examining a ticket not bought at the Bolshoi:](#)

“The ticket looks very much like ours. I won’t promote the website where you’ve bought the tickets, all the more so because I am sad to say that tickets to the performance are still on sale at our website. For the price they cost.”

[Report on YouTube](#)

[The material is republished by ClassicalMusicNews](#)

A documentary Rudolf Nureyev. Dance to Freedom (UK, 2015) was shown on Wednesday, December 12, on [Kultura channel](#) (22:00) The Bolshoi principal dancer Artem Ovcharenko played the role of the great dancer. The film is composed as a reconstruction of the historic events of 1961 when Nureyev didn’t return home from the Paris tour. There are ballet fragments of performances by Rudolf Nureyev in the film. His colleagues share their memories — Galina Komleva, Alla Osipenko, Tatiana Legat, Tamara Zakrzhevskaya, Ghislaine Thesmar, Pierre Lacotte.

Regional media report that North Osetia students of Moscow colleges visited the Bolshoi.

“The excursion was organised by the RF Presidential permanent mission of the republic with support of the ballet company director Makhar Vaziev,” [STRC Alania](#) reports. “The students learned details of the historic building’s reconstruction, visited the main stage existing since the opening of the theatre, walked the halls of the former Imperial foyer. They saw ballet dancers rehearsing under the famous ballerina Svetlana Adyrkhaeva. After that, the students met Makhar Vaziev. ... Excursions for the most active students have become a tradition.” [region15.ru](#)

Information about the event on the RF Presidential permanent mission of the [Republic North Osetia-Alania website](#) (13 photos)



Students at the excursion in the office of the ballet company director Makhar Vaziev, The Bolshoi Theatre, December 14.

Photo by RF Presidential permanent mission of the [Republic North Osetia-Alania](#)

Press analysis: international mass media

The regional Italian newspaper Nuova Venezia publishes an article about the new production of Il Viaggio

a Reims by Rossini which premiered at the Bolshoi on 12 December, directed by Damiano Michieletto who is from Venice. This production marks the debut of director Damiano Michieletto in Russia.

Nuova Venezia-Mattino di Padova-Tribuna di Treviso 11-DIC-2011
Dir. Resp.: Paolo Pisanelli da pag. 3
Tiratura: 9 - Diffusione: 38880 - Lettori: 435000 da int. certificazioni o autocertificati Superficie: 137

LIRICA

"Il Viaggio a Reims" al Bolshoi Michieletto debutta a Mosca

«Un grande privilegio» La regia già applaudita ad Amsterdam, Copenhagen e a Roma va in scena da domani. Nel 2019 sarà in Australia. Debutta in Russia il regista Damiano Michieletto, e debutta al Bolshoi, dove sarà in scena da domani la produzione del "Viaggio a Reims" di Gioacchino Rossini. Lo spettacolo, assistito per la prima volta con grande successo all'Opera Nazionale Olandese di Amsterdam nel 2015 e replicato a Copenhagen e a Roma, approda nel tempio dell'opera del balletto della capitale russa con la direzione musicale di Togan Sogchiev. Le scene sono di Paolo Farnetti, i costumi di Carla Teti e le luci di Alessandro Carletti. Protagonista la Compagnia del Bolshoi.

«Il Bolshoi rappresenta uno dei luoghi simbolici del teatro, della danza e della musica internazionale» dice il regista, veneziano d'origine e trevigiano d'adozione. «Per me è un grande privilegio essere invitato a lavorare in questa città e avere l'opportunità di approfondire la storia di questo teatro. La cultura teatrale russa ha plasmato in modo indelebile l'arte della recitazione grazie a personalità quali Mejerchol'd e Stanislavskij».

Ambientato in un museo, tra personaggi reali e soggetti di celebri dipinti di Picasso, Magritte, Keith Haring e Frida Kahlo, l'atto unico di Rossini nell'interpretazione di Michieletto vede esaltare lo spirito del compositore che è restituito con vivacità. Lo spettacolo è al Bolshoi fino al 16 dicembre e proseguirà il prossimo anno la sua tournée mondiale in Australia a Melbourne (dal 24 maggio) e Sydney (dal 24 ottobre). Dopo il viaggio a Reims a Mosca, Michieletto sarà impegnato con le nuove produzioni di "Der ferne Klang (Il suono lontano)" di Franz Schreker in scena all'Opera di Francoforte dal 31 marzo e "Alcina" di Handel, con Cecilia Bartoli nel ruolo della protagonista, al Festival di Penzance di Salisburgo il 7 e il 9 agosto. —



"Il viaggio a Reims" di Michieletto (C. Clärchen/Matthias Baus)

The Italian newspaper Nuova Venezia publishes an article about the premiere of *Il Viaggio a Reims* by Rossini at the Bolshoi

The Spanish international newswire [EFE](#) publishes an article by Céline Aemisegger about the Bolshoi Theatre Museum exhibition. "The Bolshoi Theatre in Moscow is synonymous with greatness, ballets, operas and choreographies that leave their mark." Little known is its museum, which now exhibits part of its collection of costumes, posters and objects of great artists, such as the dancer Anna Pávlova's fan or the work of one of the creators of the ballet, Don Quixote. The article is republished in many other Spanish language publications including *El Espectador* (Columbia).

The Spanish newspaper [El Dia](#) (Spain) also republishes the article from the Spanish newswire EFE by Céline Aemisegger about the Bolshoi Theatre Museum.

The Canadian daily newspaper [Toronto Star](#) publishes an article by Debra Teo announcing the appearance of Guillaume Côté in *Romeo and Juliet* of the Bolshoi: "National Ballet of Canada star Guillaume Côté is following in the footsteps of the company's artistic director with a guest appearance with Russia's fabled Bolshoi Ballet." "Côté, a principal dancer and choreographic associate with the National Ballet, will be the first dancer from Quebec to do so." "Côté's Bolshoi role is one he's very familiar with: *Romeo* in Alexei Ratmansky's *Romeo and Juliet*. Ratmansky created the ballet for the Canadian company in 2011 to mark its 60th an-

niversary and Côté originated the role of *Romeo*. The Bolshoi is the only other company to perform Ratmansky's version, the National Ballet says."

The online specialised entertainment news publication [Broadway World](#) reports: "Principal Dancer Guillaume Côté has been invited to appear as a Guest Artist with The Bolshoi Ballet in Moscow, Russia. Mr. Côté will dance the role of *Romeo* in Alexei Ratmansky's *Romeo and Juliet* on December 15, 2018 at the Bolshoi Theatre's New Stage, a role he originated when the ballet premiered in Toronto in 2011."

The French language publication [Le Devoir](#) (Canada) also announces that the Principal Dancer Guillaume Côté will appear as a Guest Artist with The Bolshoi Ballet in Moscow. Guillaume Côté will perform the main role of *Romeo* in *Romeo and Juliet* by Alexei Ratmansky at the Bolshoi Theatre on December 15th.

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

The Cypriot English language newspaper [Cyprus Mail](#) (Cyprus) publishes an article by Eleni Philippou who announces, "One not to be missed is the legendary tale of *Don Quixote*, which comes to the Cypriot screen on Sunday (16 Dec) courtesy of the Bolshoi Ballet." "With panache and sparkling technique, principal dancers Ekaterina Krysanova and Semyon Chudin lead the spectacular cast of toreadors, flamenco dancers, gypsies and dryads in virtuosic dancing that is quintessential Bolshoi. The production is a ballet that highlights the virtuosity and sparkling technique of the Bolshoi principals with colourful sets and costumes and an impressive number of dancers on stage, honouring Cervantes' timeless piece."

[Sheridan Media](#) (USA) announces upcoming screening of Bolshoi's *Don Quixote* at local cinemas.

[South Wales Argus](#) (UK), [Courier Gazette](#) and *Camden Herald* (USA) announces screenings of the Bolshoi's *Nutcracker* in local cinemas.

In brief

The 19th International winter festival **Art Square**, dedicated to **80th birthday of Yuri Temirkanov** (maestro celebrated the jubilee on December 10) took place at the Grand Hall of Shostakovich Philharmonic in St. Petersburg.

A gala concert held on December 15 for maestro's jubilee gathered a constellation of prominent musicians and became the climax of the festival.

The RF President Vladimir Putin attended the concert. Livestream from St. Petersburg Philharmonic Held by **Rossia-Kultura channel**. The gala concert dedicated to 80th birthday of Yuri Temirkanov on **The RF President website**.



The concert for the jubilee of Yuri Temirkanov at the Grand Hall of the **Shostakovich Philharmonic** in St. Petersburg



On December 26 children from Absolute educational orphanage will see The Nutcracker. Action held with support of **Absolute Charity Foundation**

The 19th International winter festival Art Square opened on December 14 at the Grand Hall of Shostakovich Philharmonic in St. Petersburg. Information of **TASS** and about 20 other media.

Rossiiskaya Gazeta offers the festival programme Kultura

An exclusive exhibition dedicated to the life and works of Yuri Temirkanov opened on December 14 at St. Petersburg Philharmonic. The Bravo, Maestro exposition become part of the Art Square festival, **Orpheus radio** reports.

The conductor recollects important moments of his life on Kultura channel. He tells about his meetings with Dmitry Shostakovich, Igor Stravinsky, Mstislav Rostropovich, Joseph Brodsky.

tvkultura.ru

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Media continue to report about the appearance of Vladislav Lantratov, Maria Alexandrova and Natalia Osipova in La Bayadere at Perm Tchaikovsky Ballet on December 14-17.

The event covered by:

Rossia-Kultura

TB Rifei-Perm

Gorod342

IA REGNUM

Rossiiskaya Gazeta

AiF Perm

and other sources.

Video clips of the performance on December 14 are available on **Instagram link**

On December 22 and 23 gala concerts dedicated to the theatre's 100th anniversary took place at Stanislavsky Musical Theatre. **Vechniaya Moskva** report.

The programme prepared by the theatre's art directors Alexander Titel and Laurent Hilaire, chief conductor Felix Korobov and chief designer Vladimir Arefiev. Livestream of the concert on December 23 at **Rossia-Kultura channel**:

The guest of The Main Role at [Kultura channel](#) — Anton Getman (the programme was aired on December 20, 19:45).

[Rossiiskaya Gazeta](#): “A theatre is good when all are together”. An interview with Laurent Hilaire, Felix Kobrov, Alexander Titel.

[Kultura-St.Petersburg channel](#) showed a documentary by Innokenti Ivanov Swans and Shadows of Petipa for the choreographer’s 200th anniversary.

Among the experts in the film there were the Bolshoi Ballet director Makhar Vaziev, rector of Vaganova Russian Ballet Academy Nikolai Tsiskaridze, National Artist of the USSR Lyudmila Semenyaka, National Artist of Russia Tatiana Terekhova and others.

“To our great joy, the project Russian Seasons in Italy was exceptionally successful and gained warm audience response. It got the Italians acquainted with the richest heritage of Russian culture,” said Russian Minister of Culture Vladimir Medinsky in an interview with the Italian newspaper La Stampa. [RIA Novosti](#) report: He mentioned that the festival programme included performances of the Bolshoi in Milano. “After more than 10 years the Bolshoi Ballet appeared once again at Milano theatre La Scala with La Bayadere and Taming of the Shrew.”

On December 21, St. Petersburg State Theatre Library opened an exhibition [Nikolai Tsiskaridze. Selections](#) dedicated to the dancer’s jubilee. On December 31 the rector of Vaganova Russian Ballet Academy, National Artist of Russia Nikolai Tsiskaridze will turn 45. The exhibition visitors will see rare photos, posters of performances, costumes and books published by the Ballet Academy after Tsiskaridze’s taking the position of rector.



Photo of the exhibition Nikolai Tsiskaridze. Selections

December 20-31 Evgeni Plyuschenko and Yana Rudkovskaya present the audience a unique ice show Swan Lake. For the first time Olympic-class skaters and world-class ballet stars enter an ice-rink combined with ballet parquette. Sergei Filin, head of the Bolshoi Ballet Youth Program, is the stage director of the ballet part of the performance and Olga Smirnova dances the solo part, Match TV reports.

Olympic skating champions Evgeni Plyuschenko and Adelina Sotnikova take part in Swan Lake production. “... Parents and children are equally interested because our Swan Lake is a family performance.” [Sport-box.Ru](#)

On December 10 in the morning [Kultrta TV-channel](#) showed a documentary Paris of Sergei Diaghilev (Russia, 2010).

Sergei Pavlovich Diaghilev created the Russian Seasons non-repertory theatre. He was the greatest impresario of the 20th century and one of the most controversial personalities of the past millennium. Paris played a special role in his life. It is where the Russian Seasons triumphant march started at Théâtre du Châtelet in 1909. It was in Paris that their last premiere took place 20 years later. The film features Andris Liepa, Nikolai Tsiskaridze, Brigitte Lefèvre, Benjamin Pech, José Marínez.

Social networks

A spectacular shot of National Artist of the USSR, the Bolshoi ballet master-repetiteur Yuri Vladimirov on the Historic Stage published on [FB](#) by Yekaterina Vladimirova.

The Bolshoi ballet dancer David Motta Soares shares on [Instagram](#) a photo of his first classes with Merited Artist of Russia, the Bolshoi Ballet Academy (BBA) senior tutor Mikhail Sharkov.

Born in Cabo Frio (Brazil) Soares attended [Bolshoi Ballet Academy](#) Summer Intensive in Middlebury, Connecticut, graduated from the BBA (2010-2015, tutor Andrei Smirnov) and was employed by the Bolshoi Ballet (rehearses with Vladimir Nikonov). “Congratulations, David, you have made it!” they write on the [BBA website](#).

Vitaly Vilenskiy thanks all members and managers of the project on [FB](#): “The world premiere of For the Black Square by Ilya Demutsky is history now... Was it frightening to start a project with the priceless art mas-



David Motta Soares with Merited Artist of Russia Mikhail Sharkov at the Bolshoi Ballet Academy Summer Intensive in Middlebury, Connecticut. Photo/[Instagram](#)

terpiece of 20th century? Was it frightening to pioneer something nobody has done ever before?..."

Valery Lagunov writes about Yaroslav Danilovich Sekh, ballet soloist (the Bolshoi 1951-1974), and publishes rare photos of the artist on [FB](#).



"...With Marina Kondratieva in Paganini by Leonid Lavrovsky to music by Rakhmaninov, 1974; in Romeo and Juliette (a postcard of 1962)"
[Facebook page of Valery Lagunov](#)

In addition, Valery Stepanovich keeps posting a collection of rare photos depicting working moments of masters of the stage. Among his recent publications —

[“Vladimir Vasiliev at the rehearsal room of the Bolshoi”](#), [“Ekaterina Maximova at the rehearsal room”](#)

[“Ekaterina Maximova and Jorge Donn, 1970s”](#)

[“Mikhail Lavrovsky at the rehearsal room of the Bolshoi”](#)



Photo selection by Valery Lagunov/[Facebook](#)

Debuts

A Hero of Our Time

December 5. Part 2 Taman

Tamara Mironova as Undine

Alexei Kostin as Nurse/Male Nurses

Coppelia

December 8, starts at 12:00

Eleonora Sevenard as Folie; Mazurka — Yanina Parienko, Natalia Pugacheva, Pyotr Gusev, Vladislav Shevchenko.

December 9

Yulia Skvortsova as Le Travail

Romeo and Juliet

December 15 (12:00, special performance) David Motta Soares debut as Romeo.

December 15 (evening performance) Canadian dancer [Guillaume Côté](#) performed the main role.

Don Pasquale

December 20

[Yijie Shi](#), debut as [Ernesto](#) at the Bolshoi

[Guzel Sharipova](#) debut as Norina.

[Alexander Borodin](#) debut as Notary.

Don Quixote

December 19

The Bolshoi leading soloist Artemy Belyakov makes his debut as Basilio.

[Alexandra Trikoz](#) dances Grand Pas 2nd variation;

[Dmitry Ekaterinin](#) — Bolero

The Nutcracker

December 22 (12:00)

Ivan Filchev as The Mouse King

[Eleonora Sevenard](#) — Final Waltz and Apotheosis.

December 22 (starts at 19:00)

Yulia Skvortsova as Chinese Doll

[Denis Zakharov](#) as French Doll

[Alexei Putintsev](#) as Harlequin

Xenia Zhiganshina, Alexandra Trikoz — Final Waltz and Apotheosis.

December 23

Denis Zakharov as Harlequin.

Cast alterations

A Hero of Our Time

December 5

David Motta Soares appeared as Pechorin in Part 1 Bela; Matia Vinogradova performed the main female role in this act.

December 6

Igor Tsvirko appeared as Pechorin in Part 1 Bela; Yulia Stepanova as Bela; Alexander Volchkov appeared as Pechorin in Part 3 Princess Mary

Romeo and Juliet

December 15 — Evgenia Obraztsova replaced Ekaterina Krysanova in the main role (evening performance).

Il Viaggio A Reims

December 16 (14:00) the well-known Rossini tenor

[Michele Angelini](#) appeared as Conte di Libenskof.

Don Quixote

December 19 — previously announced appearance of Denis Rodkin as Basilio cancelled.

Birthdays

December 7 — Bogdan Volkov, tenore leggero, member of the Bolshoi YOP 2013-2016, the Bolshoi opera soloist 2016-2018.

December 10 — Yuri Temirkanov, art director and

chief conductor of Academic Symphony Orchestra of St. Petersburg State Philharmonic, National Artist of the USSR — 80th birthday.



Yuri Temirkanov

December 11 — 100th anniversary of the outstanding writer, Literature Nobel Prize winner (1970) Alexander Solzhenitsyn.

December 11 — Tamara Starzhenetskaya (1912-2002), theatre designer, the Bolshoi stage designer 1949-1956.

December 13 — Anatoli Smelyansky, theatre historian, Merited Artist of Russia, expert in works of Mikhail Bulgakov, author of more than 400 articles, books and TV-programmes about Russian theatre.

December 13 — Timofei Dokshitser (1921-2005), trumpet player, the Bolshoi orchestra soloist since 1945, tutor and conductor, National Artist of Russia.

December 14 — Vasily Ladyuk, 40, baritone, the Bolshoi Opera guest soloist.



Vasily Ladyuk

December 15 — Nikolai Simachev (1927-1996) ballet tutor, one of the leading character dancers of his generation, National Artist of Russia.

December 15 — Alexander Vodopetov, first soloist of the Bolshoi ballet.

December 16 — Rodion Shchedrin, 86, composer, pianist, National Artist of the USSR.



Rodion Shchedrin

November 17 — Dinara Alieva, Bolshoi Opera soloist, National Artist of Azerbaijan.

December 17 — Nelli Kobakhidze, Bolshoi Ballet soloist.

December 21 — Nadezhda Gracheva, Bolshoi Ballet master-repetiteur, Bolshoi Ballet dancer 1988-2011, National Artist of Russia.

December 23 — Alexander Vedernikov (1927–2018), opera bass, mentor, National Artist of the USSR, the Bolshoi Opera soloist 1958-1990.

December 27 — Olga Kishnyova, Bolshoi Ballet soloist.

December 27 — Lyudmila Tcherkasova (1917–1992), ballerina, mentor, Merited Artist of RSFSR, danced at the Bolshoi 1936-1959.



Nadezhda Gracheva at a rehearsal with Galina Ulanova

December 28 — Pyotr Pestov (1929–2011), Merited Artist of RSFSR, one of the leading male dance mentors who combined Moscow and St. Petersburg ballet school traditions.



Dear readers!
We wish you Merry Christmas and Happy New Year!