



Newsletter

The Bolshoi has finished year 2018 - the Year of Ballet and Marius Petipa, and started 2019 – the Year of Theatre in Russia, with Tchaikovsky's [The Nutcracker](#) by Yuri Grigorovich on the Historic Stage.

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

[See more about the ballet](#)
[Casts](#)

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

Please accept my warmest congratulations on your birthday.

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

Vladimir Putin."

[The message text at the official website](#)

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

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

On January 12 the Rahvusoooper Estonia finished the tour with a [gala of their opera company and the Bolshoi opera company](#).



Yuri Grigorovich receiving congratulations at the Bolshoi stage.

Photo from Artem Ovcharenko [FB-page](#)



Modigliani - The Cursed Artist ballet

(Alena Shkatula as Jeanne, Anatoli Arhangelski as Modigliani)

Photo by Harri Rospu / Estonia National Ballet

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

On January 8 the choir gave a "solo" performance at the Berlin Philharmonic Chamber hall. They presented masterpieces of Russian spiritual music of the late 19th — early 20th centuries. These included pieces by composers of Moscow Synod school from the time of its glory — Alexander Arkhangelsky, Pavel Tchesnokov, Sergei Rakhmaninov, Alexander Grechaninov; they used ancient traditional chants of

orthodox liturgy. Three choirs by Georgy Sviridov from his music for Tsar Fyodor Iohannovich by Alexey Tolstoy were also presented as well as folk and romantic songs adaptations for a cappella choir and other pieces.

Chief Chorus Master — Valery Borisov.

[The concert programme \(*.pdf\)](#)

[The concert programme at the Berlin Philharmonic website](#)

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

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

[At the Berliner Philharmonic website](#)

The concerts livestreamed by: [Deutschlandradio Kultur](#) on January 10 (at 20:00 Berlin, UTC +1)

[BerlinPhilharmonic](#) own videochannel on January 12 (at 21:00 Berlin, UTC +1)

[See more about the tour in Russian Music In The Heart Of Berlin](#)



The Bolshoi choir performed with the Berlin Philharmonic Orchestra, conductor — Tugan Sokhiev, soloists — Agunda Kulaeva (mezzo soprano) and Vasily Ladyuk (baritone).
Photo from Agunda Kulaeva facebook

A gala concert for 80 anniversary of the birth of the prominent 20th century ballerina — In Honour Of [Ekaterina Maximova](#) will be presented on the Historic Stage on February 1. Maximova was one of the most beloved and world famous Russian ballerinas of her time. Together with her partner and husband Vladimir Vasiliev they became one of the legendary partnerships of Russian ballet. Various current principals of the Bolshoi are to perform in this commemorative show, devised and organised personally by Vladimir Vasiliev. They will feature some of the most significant roles of this technically-dazzling ballerina whose stage personality ranged from roles “of charm” to more academic and even dramatic ones.



[Ekaterina Maximova](#)

Events

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

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

On January 20, the Bolshoi together with partner companies Pathé Live and Bel Air Media started the 2019 year season of [Bolshoi In Cinema](#) with a livestream of La Bayadere from the Historic Stage.

The screening was available at the same time to Russian audience at the [Bolshoi official media-service](#)

Main roles on the livestream day by:

Nikia — Olga Smirnova, the noble warrior — Artemy Belyakov

Dugmanta, Rajah — Alexei Loparevich Gamzatti, his daughter — Olga Marchenkova The High Brahmin — Alexander Fadeychev Magedaveya, Fakir — Anton Savichev

The Bronze Idol — David Motta Soares

[Cast details](#)

Schedule and tickets for Moscow and Russian cinemas available at websites [TheatreHD](#) and [CoolConnections](#)

[In world cinemas](#)

[Livestreams of cinema season 2018/19 at the theatre's website](#)

[Video and screening](#)

[Casts](#)

Conductors — Pavel Sorokin (January 17, 18, 20), Pavel Klinichev (January 19)

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 primas Svetlana Zakharova (above) and Olga Smirnova (below) as Nikia in Marius Petipa's ballet La Bayadere, choreographic version by Yuri Grigorovich, at the Historic Stage

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

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

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

[See casts details here](#)

See more about the opera's history, its productions at the Bolshoi and Adrian Noble's version at the theatre's [website](#).

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

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

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

The head of the Bolshoi ballet company Makhar Vasiev in a video [Coppelia: Staging Recreation](#).



Klim Efimov (Frantz) after his debut in Coppelia at the recording of A Ticket To Bolshoi programme on Rossia-K channel (airing in the end of February — beginning of March), the New Stage, January 13.

Photo/[Instagram](#)

A romantic fairytale for Christmas — an opera by Sergei Banevich [The Story Of Kai and Gerda](#) based on Hans Christian Andersen's fairytale was presented with day and evening performances at the New Stage on December 29-31, 2018, and on January 2-7, 2019.

Music Director — Anton Grishanin.

[The performance details](#)

[Casts](#)

Conductors — Philipp Tchizhevsky and Anton Grishanin.



The Story Of Kai and Gerda by Sergei Banevich based on Christian Andersen's fairytale during school vacations at the New Stage from December 29 till January 7. Photo by Damir Yusupov

January 15, 16, 17 Performances of [Iolanta](#) by Tchaikovsky at the New Stage.

[The performance details](#)

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

Conductor — Anton Grishanin.

[Cast details](#)

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

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

Main parts by:

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

Leporello, Ekaterina Morozova as Doña Anna, Yuri Syrov as Don Carlos, Oxana Volkova as Laura.

Conductor — Anton Grishanin.

[Cast details](#)



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

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

Conductor — Igor Dronov. [Casts](#)



Ekaterina Krysanova as Katharina and Vladislav Lantratov as Petruchio. Photo by Mikhail Logvinov

On January 13 Beethoven Hall opened its new 2019 year programme with the Bolshoi Theatre orchestra artists with the concert [In Commemoration Of Vera Dulova 110Th Anniversary.](#)

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

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

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



Vera Dulova (January 14, 1909 — January 5, 2005).
Beethoven Hall opened its new 2019 year programme with the Bolshoi theatre orchestra artists concert [In Commemoration Of Vera Dulova 110th Anniversary](#)

On January 15 there was a Bolshoi theatre orchestra artists concert [Piano Trios of Russian Composers.](#)

They played Anton Arensky Piano Trio No. 1 in D minor, op. 32; Sergei Rachmaninov Trio élégiaque No. 1 in G minor, and Pyotr Tchaikovsky Piano Trio in A minor, op. 50 (In Memory Of A Great Artist).

Participants: Alexandra Repchanskaya, Svetlana Miklyaeva (violin), Stepan Khudyakov (cello), Anna Grishina, Mariam Abgaryan (piano).

[See more about the programme in an article by Natalia Abryutina God-Given Trio](#)

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

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

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

January 20 — Bolshoi Theatre Orchestra artists concert [Great Clarinet Quintets.](#)

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

January 17, 18, 19, the Chamber Stage — [Don Giovanni, Ossia Il Dissoluto Punito](#) by Mozart.

Stage Director — Boris Pokrovsky Music Director — Lev Ossovsky The première at the Bolshoi took place on January 30, 1839. Revival Director — [Mikhail Kislyarov.](#)

The revival première took place on January 23, 2010.

You can read about the play on the [web-site of the Chamber stage.](#)

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

[Casts](#)



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

The first new-year performances at the Chamber Stage were 18th century comedy on Christmas day [The](#)

Rostov Mystery staged by Boris Pokrovsky (Musical restoration by Evgeny Levashev, Music Director of the production: Vladimir Agronsky) on January 5, 6; Il turco in Italia by Gioachino Rossini (Music Director – Gennady Rozhdestvensky, Stage Director – Olga Ivanova) on January 10, 11, 12, and comic opera by Tatiana Kamysheva The Adventures of Cipollino based on the namesake tale by Gianni Rodari on January 13 at 12:00 and 16:00.

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

Conductor of the premiere – Igor Gromov

Stage Director – Olga Ivanova

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

You can read about the play on the [web-site of the Chamber stage](#).

Casts

Conductor – Alexei Vereshchagin.

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



Pyotr Tchaikovsky's slippers at his Museum-house in Klin

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

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

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

Set Designer – Oleg Golovko

Costume Designer – Galya Solodovnikova.

Lighting Designer – Damir Ismagilov

Video Designer – Alexander Lobanov

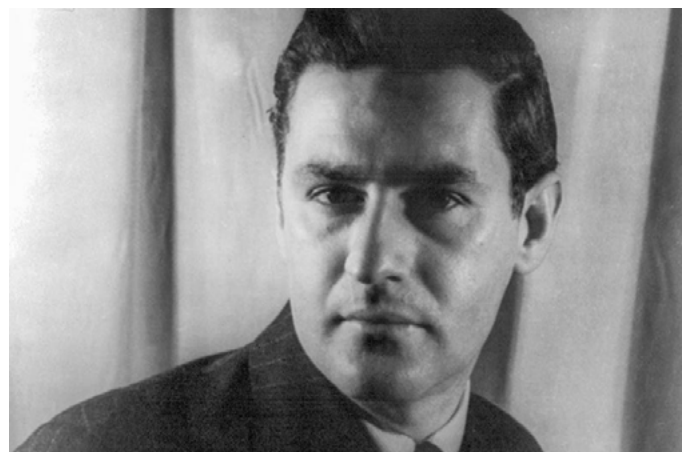
Dramatist – Ilya Kukhareenko

The premiere will be on March 6, 2019.



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

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



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

The premiere of The Telephone and The Medium at Pokrovsky Chamber Stage on March 22, 23, 24

Stage Director – Alexander Molochnikov

Music Director – Alexei Vereshchagin

Set Designers – Sergei Tchoban, Agniya Sterligova

Costume Designer — [Maria Danilova](#)

Lighting Designer — [Aivar Salikhov](#)

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

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

Together with Patriarch Coir of the cathedral they sang liturgical chants at Christmas service held by the bishop of the Russian Orthodox church Patriarch Kirill.

The Bolshoi Children's Choir takes part in opera and ballet performances, goes on Russian and foreign tours, cooperates with leading Russian orchestras and releases its own records. [See more about the Children's Choir](#) (*.pdf)



The Bolshoi Children's Choir. Photo by Damir Yusupov

The last issue of [The Bolshoi magazine](#) in 2018 had a focus on the youngest theatre-goers.

A richly illustrated “kids issue” of The Bolshoi (#5/15, December 2018) tells the reader in great detail how the theatre works, offers a cycle of special interviews Children To Children with little actors about their everyday life, rehearsals and favourite performances. It tells the readers about productions presented during the winter vacations: Three Stories About The Nutcracker Ballet, The Story of Kai and Gerda, an Opera Voices Guide explaining vocal range with examples from the opera Cherevichki by Tchaikovsky at the Chamber Stage. It offers them a game Find Ten Differences, a fairytale Anya, Vanya And A Magic Opera-Glass and other colourful materials. The issue editors — Tatyana Belova, Anna Galayda, Svetlana Savelieva, Nikolai Melnikov, the chief editor — Dmitry Abaulin.

Among the publications of the “adult” issue there is a [review on the premiere](#) of Artifact Suite by William Forsythe and an interview with the choreographer of



the new production of Petrushka by Stravinsky Edward Clug: “I breath via artists’ bodies”, One Day in the Life of Ivan Denisovich At The Chamber Stage, a review on tours in Riga and Chelyabinsk. “The second half of 2018 at the Bolshoi had a noticeable Italian accent,” an editorial says. Premieres of two Rossini’s operas, Il Barbiere di Siviglia by Evgeny Pisarev and Il Viaggio a Reims by one of the most sought-after Italian directors Damiano Michieletto, an interview with the Milano school graduate, a leading soloist of the Bolshoi ballet company Jacopo Tissi — one of those who gave a brilliant performance at the beginning of the season during the La Scala tour of the Bolshoi Theatre — the “Italian panorama” is continued by other materials of the issue. The issue prepared by: Dmitry Abaulin (chief editor), Tatyana Belova, Anna Galayda, Svetlana Savelieva.

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

[The concert programme](#) (*.pdf)

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

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

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

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

[Tickets](#)

[Details](#)

[Exhibition promo](#)

[Press release](#) (*.pdf)

The Bolshoi expresses special gratitude to Christian Louboutin company for financial support of the restoration of the most valuable objects from the Bolshoi Theatre Museum collection — historical costumes and shoes.



Konstantin Korovin. A sketch of the Father Frost costume for Tchaikovsky's *The Nutcracker* in the Gorsky version, 1919. — Exhibition [Museum and Theatre. 100 Years Together \(1918-2018\)](#) at the New Manege until February 10, 2019

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

Tickets available from January 21, 11:00.

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

[See more about the programme Bolshoi for Youth and the rules for ticket sales](#)

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

[BOLSHOI MOURNS THE LOSS](#)

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

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

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



Alexander Pavlovich Sotnikov
(April 25, 1946 — January 10, 2018)

In 2000, when the premiere of the Bolshoi commissioned ballet *Daughter of the Pharaoh* was being pre-

pared, he became the production's music director as well as the editor of Cesare Pugni's scores.

The Bolshoi is in mourning and sends its sincere condolences to family and friends of Alexander Pavlovich.

The funeral took place in Moscow on January 15.

The passing of maestro reported by:

[Sputnik](#)

[ClassicalMusicNews.Ru](#)

[Slipped Disc](#) (Norman Lebrecht) and other national and foreign resources.

"My friend, a wonderful person, the conductor of Royal Danish Ballet and the Bolshoi Theatre, Alexander Sotnikov has passed away," [Nino Ananishvili](#) writes. "How many theatres had we visited together, how many tour kilometres covered, how many projects put into life..."

Rest in peace, Sanechka, dear!"

Press analysis:

Russian mass media

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

"Choreographer Yuri Grigorovich received congratulations on his 92th birthday," [TASS](#) reported.



Yuri Grigorovich. Photo / [Kuban-24](#)

[Izvestia](#)

[Rewizor.ru](#)

[Kuban24](#)

and many other sources.

Argumenty and Fakty published an interview by Olga Shablinskaya with the choreographer:

[A&F](#): "Yuri Nikolaevich, some of your colleagues are trying to live solely in their realm of art... Do you manage to keep away from political circumstances?"

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

The material copied by [ClassicalMusicNews](#).

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

The text for the congratulation message was published on the state [official page](#).

The congratulation reported by:

[RIA Novosti](#)

[News.ru](#)

[Versiya.info](#)

[Rewizor.ru](#)

[IA URA.Ru](#)

[Nevskie Novosti](#)

and other central and regional sources.

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

Here are some links:

[Rossia-K](#) (report): "The Rahvusoooper Estonia showed the ballet Modigliani — The Cursed Artist in Moscow."

[Kommersant](#) (Tatyana Kuznetsova): "Modigliani and Seven Dwarves: Estonian Ballet performed in Moscow"

[Sputnik Estonia](#) (January 12): "The Rahvusoooper Estonia director: "We had to book a whole train to go to Moscow"

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

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

2: On Heaven On Earth, Childhood Friends, Mom, And Artistic Luminaries Georgy Tovstonogov And Maya Plisetskaya

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

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

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

The agency English version also publishes a translation of the [interview](#).

[TACC](#)

[Gazeta. Ru](#)

[Bloknot-Rostov](#)

[TASS](#): The Director General Of The Bolshoi Will Decide On His Successor In A Year Or Two

[TASS](#): The SABT Director General Suggested To Give Money To Theatres Instead Of Creating A New Theatre Award and other sources.

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

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

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

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

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

All information on the Year of [Theatre 2019.pф](#).

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



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

[TASS](#)

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

The Head Of The Bolshoi Concerned About Serebrennikov's Fate

The topic of sale and return order for tickets to performances also covered by:

[Parlamentskaya Gazeta](#)

[IA REGNUM](#)

[Radio Business FM](#)

[AiF](#)

and other media.

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

Media keep covering the Rahvusoooper Estonia tour at the Bolshoi Historic stage (January 9-12).

[Rossiiskaya Gazeta](#): publishes a review by Anna Galayda: “Estonians came to Moscow virtually with their entire company — they brought the ballets Snow White And The Seven Dwarfs and Modigliani — The Cursed Artist and an opera Tosca and concert items that became part of the joint gala with the Bolshoi artists. No theatre company from the former Soviet Union republics had an opportunity to present themselves so comprehensively in Russia in post-Soviet times.



[ETVpluss](#) channel report about the Rahvusoooper Estonia tour at the Bolshoi Historic Stage

The head of the Rahvusoooper Estonia Aivar Miae and ballerina Marita Veinrank were at [ETVpluss](#) channel studio: “About 300 dancers, singers and musicians of the Rahvusoooper Estonia have returned home from Moscow the day before yesterday after the first tour in 28 years at the Bolshoi. All 10 thousand tickets were sold

out beforehand.” According to the words of the head of the Rahvusoooper Estonia Aivar Miae, the audience met the company “too well” — the tickets started selling in October and were sold out in three weeks. “Even I failed to find a seat in the stalls — everything was sold out. I had to sit on the stairs,” Miae laughs.

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

The Bolshoi production plans kept the attention of media and musical critics summing up the first half of the theatre season 2018/19:

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

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

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

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

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

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

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

Ovcharenko spoke about how his attitude to Nureyev as an artist and a person changed after the film and ballet release, about the new role in ballet achievements, about his family, building his career and

cooperation with John Neumeier. Interview by Elena Karakoleva.



Artem Ovcharenko in BLACK TIE magazine winter issue

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

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

The gala In Honour Of Elena Obraztsova commemorated the singer's 50th creative anniversary. The diva herself performed at the Historic Stage along with the best representatives of Russian vocal school: Makvala Kasrashvili, Zurab Sotkilava, Khibla Gerzmava, Maxim Mironov, Alexander Tsymbalyuk, Yulia Lezhneva, Dinara Alieva, Veronika Dzhoieva, Dmitri Korchak, Vasily Ladyuk, Olga Pudova. The Bolshoi choir and orchestra conducted by Mikhail Tatarnikov, Moscow Chamber choir led by Vladimir Minin, the Bolshoi prima-ballerina Evgenia Obraztsova and pianist Denis Matsuev also took part in the concert.

On January 11 the state museum St. Isaac's Cathedral and Elena Obraztsova Cultural Centre held a concert tribute to the memory of the great Russian singer [Elena Obraztsova To Your Soul, Elena...](#)

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

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



Elena Obraztsova. Photo / [Kultura RF](#)

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

[Link to the interview and video](#)

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

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

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

On January 20, 2019, they screened one of the most picturesque productions in the history of classical bal-



Galina Ulanova as Juliet, Yuri Zhdanov as Romeo in the movie-ballet by Leo Arnshtam and Leonid Lavrovsky Romeo and Juliet, 1954. Photo / [AiF](#)

let La Bayadere. The plot is set in India. To lovers — a temple dancer Nikia and a warrior Solor — struggle for their love and the right to be happy together. Choreographer Yuri Grigorovich and composer Leo Minkus presented the ballet masterpiece performed by leading soloists of the main Russian theatre.



La Bayadere in the UK capital cinemas. Photo / [Kommersant UK](#)

On March 10 sophisticated theatre-goers are invited to see the screening of another classical performance — The Sleeping Beauty. The star cast includes

Olga Smirnova, Semyon Chudin, Alexei Loparevich, Yulia Stepanova and many others. On May 7 there will be the screening of *The Golden Age*, a personal project by Yuri Grigorovich dedicated to 1920s and cultural revolution in Europe. The season will end for the London audience on May 19 with a double screening of ballets *Carmen*, music by Georges Bizet and *Rodion Schedrin*, and *Petrushka* by Igor Stravinsky.

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

Press analysis:

international mass media

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

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

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

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

The newspaper [Lancashire Evening Post](#) (UK)

The newspaper [Bridport and Lyme Regis News](#) (UK)

[Stroud News and Journal](#) (UK)

[YahooMovies](#) (UK)

[Buffalo News»](#) (USA)

[Hallelife.de](#) (Germany)

[Thüringer Allgemeine Zeitung](#) (Germany)

[Jamaica Gleaner](#) (Jamaica) and [Henrico Citizen](#) (Virginia, USA) announce screening of the Bolshoi *La Sylphide* in local cinemas.

[Kentucky University](#) website (USA) announces the upcoming screening of *The Sleeping Beauty*.

[Cyprus Mail](#) (Cyprus) announces the upcoming screening in local cinemas of Bolshoi's *Nutcracker*.

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

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

The German daily newspaper [Der Tagesspiegel](#) publishes a review by Frederik Hanssen, "Tugan Sokhiev is Russian with heart and soul. In 2014, when he was given the musical direction of the Moscow Bolshoi Theatre, he gave up his position as Chief Conductor with the *Deutsches Symphonie-Orchester* after only four years – despite the enormous success he had in Berlin. Because he considered it his patriotic duty to bring the greatest opera house of his homeland to new splendour. Tugan Sokhiev is so proud of his Bolshoi that he has now brought along his choir as a guest conductor with the Berlin Philharmonic." "They are all about overpowering. Sure, there are also moments of lusciously blooming sound in the Mezzoforte, but most of the time, their singing is a demonstration of sheer phonetic strength. Their voices cut through the room like heavy-duty headlights the dark winter night. / This baffles first, it also fascinates for a while. Finally, however, the listener feels particularly depressed. Because Tugan Sokhiev consistently focuses on power and abundance, because he has selected three works in which the choir is always required in the same way, namely as a powerful mass. In Alexander Borodin's *Prince Igor* is about a battle against

the Muslim Turkic people of the Kipchak, in the Alexander Nevsky cantata Sergei Prokofiev describes how the United Russian forces in 1242 slaughter the Knights of the Teutonic Order. And even in the only civilian piece of the evening, Sergei Rachmaninoff's Spring, a cuckolded husband (with steely baritone: Vasily Ladyuk) holds the hatchet in revenge on his wife." "In the face of a surging level of aggression in the social discourse, in the face of nationalist hardening everywhere and the diplomatic glaciation between Russia and the West, it is already surprising that the Berlin Philharmonic pass such a programme without contradictions."

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



Tugan Sokhiev. Photo by Stefan Rabold /[Der Tagesspiegel](#)

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

The Italian online specialised culture news publication [Cultura Mente](#) (Italy) announces, "... the countdown has begun for the most anticipated dance event of the capital. ... An army of stars is arriving at a dance step instead of a march for the sparkling Les Étoiles ballet gala... The show will be staged on January 20 at 18 and January 21 at 21 in the Sala S. Cecilia. The programme includes "a pas de deux from the sensational Nureyev,

ballet by Ilya Demutsky, Kirill Serebrennikov and Yuri Possokhov, which, causing a lot of fanfare and with the attention of all the press and TV in the world, debuted in December 2017 at the Bolshoi of Moscow. Vladislav Lantratov and Maria Alexandrova will perform it, playing Rudolf Nureyev and Margot Fonteyn, the most legendary dancing couple of all time. This edition of Les Étoiles is dedicated to the radiant English étoile Margot Fonteyn (1919-1991), who was a partner par excellence of Nureyev and whose centenary of her birth is celebrated. Couples in dance and life. In addition to the surprise étoile, another nice custom of Les Étoiles, which is respected in the 2019 edition, is to host couples of dancers who are also partners in life; in this gala there are two: the aforementioned Vladislav Lantratov and Maria Alexandrova."

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

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

[Les Étoiles gala at Auditorium Parco della Musica website](#)

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

The Italian online specialised opera news and reviews publication [Opera Click](#) publishes a review by Italian opera critic David Toschi of the Bolshoi's [Manon Lescaut](#) with Anna Nechaeva and Yusif Eyvazov in the leading roles that he saw on November 9, 2018. He writes, "...The show... has the advantage of not disturbing too much, allowing the music and the singing gush out fresh and communicate directly to the public, without too many filters of the interpretation." "A notable voice of timbre, consistent volumes and "fluency in

facing trials” are the main characteristics that make Yusif Eyvazov one of Renato de Griex’s ideal interpreters. The Azerbaijani tenor confirms himself as a talent capable of carving out a place in the international lyric scene and continuing his career, still to be set with a lot of study.” “With a pleasant timbre, and with possible improvement, the young Anna Nechaeva, Manon, is, in the serious area of weaving, forced to an ingrained emission, therefore difficult, which also imposes a difficult pronunciation on her.” “.. The Historic Stage of the Bolshoi Theatre in Moscow with its dry acoustics and most precious decoration added one more complete sellout and massive success to the victory list of Maestro Giacomo Puccini’s masterpiece.”

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



Anna Nechaeva as Manon. Photo /[Opera Click](#)

A Turkish independent online publication [Medya Günlüğü](#) publishes an article by Samih Güven The Bolshoi Curtain.

The translation is copied by [INOSMI](#)

The online specialised [Italian](#) dance news publication Danza and Danza announces the upcoming season at the Teatro Comunale Pavarotti in Modena Italy. This includes “It was said of Zakharova: here it is May 5 with



The Bolshoi Curtain. Photo /[Medya Günlüğü](#)

the new project that starts from Modena. With the soloists of the Bolshoi, the divine Svetlana debuted first in two works specially designed for her. To sign them Yuri Possokhov, who had already adapted Francesca da Rimini in the previous show Amore and Mauro Bigonzetti, who after a period of absence from the programmes, back again to the choreographic creation.”

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

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

Estonian media covered the Rahvusoooper Estonia tour in Russian capital:

[ERR channel](#) (Estonian national broadcasting company) made a report from the gala concert of January 12 (Artur Tooman):

“The Rahvusoooper Estonia tour at the Bolshoi Theatre in Moscow is coming to its end. The visit of Estonian artists to Moscow may be truly called a historic event - last time the Bolshoi hosted Estonia 28 years ago.”

In brief

The Bolshoi opera soloist Anna Aglatova performed a solo programme in Ulan-Ude within the Baikal Christmas Festival held by [Buryatia State Philharmonic](#).

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

The concert covered by: [Baikal-Daily](#)
[UlanMedia.ru](#)
[Kulturologia.ru](#) and other sources.



Anna Aglatova in her solo programme at the 10th Baikal Christmas Festival. Photo / MK Ulan-Ude

On January 11 and 12 the Bolshoi principal dancer Artem Ovcharenko made a guest appearance as Prince Desire at [Novosibirsk Ballet](#) in Pyotr Tchaikovsky’s ballet The Sleeping Beauty with choreography by Spanish choreographer Nacho Duato (with Olga Grishenkova as Princess Aurora).



Olga Grishenkova as Princess Aurora, Artem Ovcharenko as Prince Desire, The Sleeping Beauty by Nacho Duato, Novosibirsk Ballet, January 11. Photo / [facebook](#)

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

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

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

And were featured in TV-reports

[Rossia-K](#): “Ivan Vasiliev has staged 11 ballets already. He says it is just for the beginning. And he adds that he is going to dance on for long time.” (Novosti Kultury, air of January 10, 15:00).

“Denis Savin brought the tango from The Golden Age by Shostakovich as a present to Ivan. The Bolshoi leading soloist was the only one that evening to present Vasiliev as a choreographer, too, with the choreography A Soldier,” reports [NTV-Petersburg](#) reporter Pavel Ryzhkov. “...Ivan Vasiliev soars above the stage at 30 as easy as he did it at 16.”

“Ivan Vasiliev celebrated his 30th birthday”, [Novosti Kulture](#), on air of January 10

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



Kuchkovo Pole Publishers released a book based on the Bolshoi Museum collection Alexander Gorsky: Choreographer, Artist, Photographer

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

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



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

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

Congratulations to maestro from:

[Rossia-K](#)

[Rossiiskaya Gazeta](#) and dozens other media.

[Kultura](#) newspaper publishes an interview by Evgenia Krivitskaya: Vladimir Minin: “Company is not a mass of mediocrities but one talented system”

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

words of praise and admiration... Yet later we saw that Victoria Postnikova fully deserved all those big words. Eight Schubert impromptus... // A beautiful and deeply impressive evening ...”

[Programme To the Anniversary Of Victoria Postnikova at MSC of Pyotr Tchaikovsky](#)

[Orfei Radio](#) congratulated Victoria Postnikova on this day as well.



Victoria Postnikova performs Schubert impromptus on her 75 birthday, CGH of Pyotr Tchaikovsky, January 12.

Photo by Evgenia Krivitskaya /[facebook](#)

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

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

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

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

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

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

[The New York Times](#) publishes a farewell article from dance critic Alastair Macaulay titled Hail, Dance, and Farewell to the Critic’s Life. Macaulay praises Alexei Ratmanský In his article.

The article mentions, “As for Mr. Ratmanský, no-

body in recent decades has done more to make (and transform) dance history. In 2008, he resigned from the artistic directorate of the Bolshoi Ballet in Moscow; New York has had no greater coup than his move to the city, where he has been artist in residence at Ballet Theatre since 2009.

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

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

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

[ClassicalMusicNews.ru](#) copies the material

[The festival website](#)

[The festival page on facebook](#)

[livejournal.com](#)

[Vyacheslav Shadronov’s LJ-report about the festival events](#)

The Ministry of [Culture website](#) announces the world premiere of the opera Dr. Zhivago by David Krivit-

sky based on the namesake novel by Boris Pasternak. The premiere will be on January 24 at Mariinsky Theatre Concert Hall.

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

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

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

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



The exhibition Diaghilev’s Ballets Russes will be on display at Worcester City Art Gallery and Museum from February 2 till April 27, 2019. Photo / [SeeDance](#)

Social networks

“Unforgettable emotions of recent performances!!!” Agunda Kulaeva writes on her [facebook](#) on January 12 and shares photos from the hall at Kemperplatz. “It is great that Russian music is SO welcome in Europe! Bravo to our dear choir of the Bolshoi!!! Gratitude and

admiration to my beloved Tugan Sokhiev! Thank you to legendary Berlin Philharmonic orchestra!”



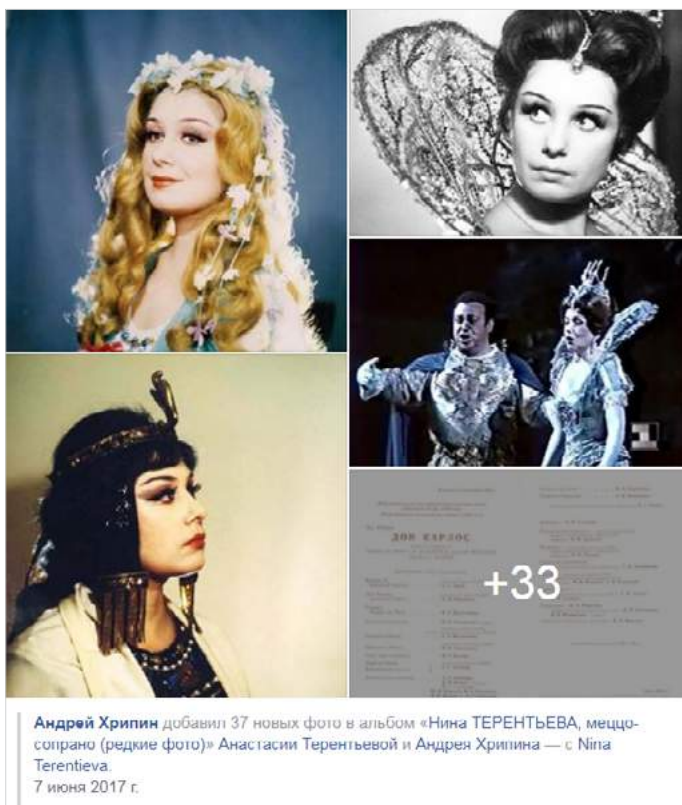
Agunda Kulaeva [facebook](#)



Yuri Feklistov on [facebook](#): “From the chest of memory... Yuri Lyubimov at Vagankovo Cemetery. May 1988.” The photo was taken during Yuri Lyubimov’s stay in Moscow by the invitation of Nikolai Gubenko in May 1988.

January 9 — Nina Terentieva's birthday. A meet-the-artist event [“Teacher and Pupils”](#) with the National Artist of Russia, the Bolshoi soloist, professor of Gnesins Music Academy will be at the Central Actors' House on February 4.

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



Anastasia Terentieva on [facebook](#)

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

On January 20 [Ballet And Opera forum](#) discussed the live screening of *La Bayadere* ballet.

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

Masha Fomina has posted another photo-report of *La Bayadere* screening — [“Behind The Curtain Of The Bolshoi”](#)



Photos of the performance of *La Bayadere* on January 19 are available on [Instagram fatox511 \(Fatima\)](#).

Foreign audience also shared their impression of the screening seen: “Artemy Belyakov of the Bolshoi Ballet i — their sense of theatre and their athleticism,” Jonny Russell from UK writes on [Instagram](#).

The pre-screening performance of *La Bayadere* and the debut of Egor Gerashchenko were also appreciated by the [forum](#) regulars.

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

Debuts

LA BAYADERE

January 16. [Egor Gerashchenko](#) (in company since the 2017 season, rehearsing under the guidance of Vladimir Nikonov) — Solor. Evgeny Triposkiadis as Magedaveya

January 17. Bruna Cantanhede Gaglianone — Dance with Drum

January 18. Ekaterina Besedina — Dance with Drum

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

January 19 (starts at 19:00). [Eleonora Sevenard](#) (in company since the 2017 season, rehearsing under the guidance of Svetlana Adyrhaeva) — Gamzatti.

THE STONE GUEST

January 19 (starts at 19:00). Yuri Syrov as Don Carlos. [Alexander](#) (the Bolshoi opera company soloist since November 2018, debuted as Don Prudenzio in *Il Viaggio a Reims*) – Second guest.

COPPELIA

January 12 (starts at 12:00). Xenia Zhiganshina – Swanilda's friend/Friends. Nino Asatiani, Dmitry Efremov – Mazurka. Anna Lebedeva – Czardas. [Alexandra Trikoz](#) – Prayer.

January 13. [Klim Efimov](#) first appeared as Frantz. Alexandra Trikoz – Friend/Friends. Xenia Zhiganshina – Aurora

THE NUTCRACKER

January 3 (starts at 12:00). [Vladislav Shevchenko](#) – Russian doll. January 4 (starts at 12:00). Yanina Parienko, [Pyotr Gusev](#), – Indian dolls.

January 4 (starts at 19:00). [Ekaterina Smurova](#), Dmitry Ekaterinin – Indian dolls.

January 5 (starts at 12:00). Nina Biryukova – Chinese doll.

January 6 (starts at 12:00). [Vitaly Getmanov](#) – Russian doll.

January 7. Jacopo Tissi as Nutcracker-Prince

DON CARLO

January 23. Dresdner Semper oper soloist [Christoph Pohl](#) debuts at the Bolshoi as Rodrigo (January 25 also). Anastasia Sorokina – A Voice from Heaven. Bekhzod Davronov – Royal Herald. Alexander Borodin, Valery Gilmanov – Flemish deputies

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

Cast alterations

COPPELIA

January 12 (19:00) Margarita Shrainger replaced Anastasia Stashkevich as Swanilda

LA BAYADERE

January 16 Xenia Zhiganshina replaced Kristina Kretova as Gamzatti.

DON CARLO

Dmitry Ulyanov (January 23 and 25) and Rafał Siwek (January 24 and 26) appear as Philip II.

Birthdays

January 10 – Vladimir Minin, National Artist of the USSR, choir conductor, choirmaster and mentor, art director of the State Academic Chamber Choir – 90th birthday.

January 10 – Fuat Mansurov (1928-2010), National Artist of Russia, the Bolshoi conductor for more than 40 years (1969-2010), conducted opera and ballet performances, symphonic concerts.

January 10 – Miša Maiskis, Soviet and Israeli cellist.

January 11 – Reingold Gliere (1875-1956), the National Artist of the USSR, composer, conductor, tutor, music and social personality.

January 11 – Alexander Vedernikov (1964) – the Bolshoi chief conductor and musical director (2001-2009) – 55th birthday

January 11 – Anna Tikhomirova, first soloist of the Bolshoi Ballet.

January 11 – in 1940 in Leningrad the premiere of *Romeo and Juliet* ballet by Sergei Prokofiev took place.

January 13 – Roland Petit (1924 – 2011), dancer and choreographer, one of the 20th century ballet classics – 95th anniversary of his birth.



Roland Petit © Hhurriyet

January 13 – Simon Virsaladze (1909-1989), theatre artist, set designer, painter. Chief designer of Leningrad State Kirov Ballet in 1940-1962 – 110th anniversary of his birth.

January 14 – Nikolai Kazansky, the Bolshoi opera soloist, bass-baritone.

January 15 – Vadim Ryndin (1902-1974), the People's Artist of the USSR, painter, set designer, the Bolshoi chief stage designer in 1953-1970.

January 15 – Leonid Jakobson (1904-1975), ballet dancer, choreographer, director of Choreographic Miniatures company (now Leonid Jakobson Ballet Theatre), the Merited Artist of the Russian Federation.

January 16 — Lyudmila Semenyaka, ballet master of the Bolshoi, National Artist of the USSR

January 16 — Tatyana Krasina, ballet master of the Bolshoi, Merited Artist of Russia

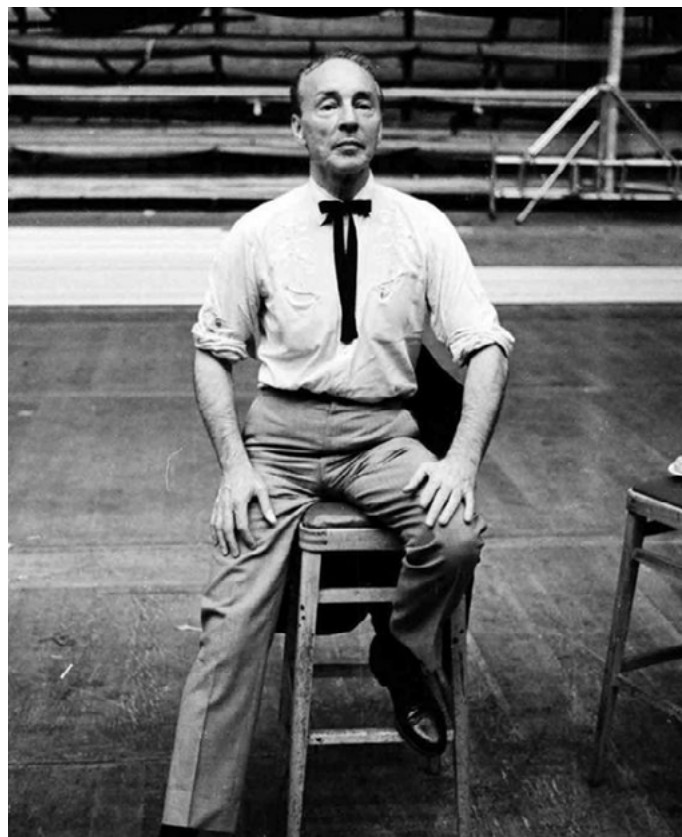
January 17 — Ivan Urban, Hamburg Ballet principal dancer for whom John Neumeier staged 15 ballets

January 17 — Denis Zakharov, Bolshoi Ballet dancer (since 2018)

January 18 — Evgenia Obraztsova, prima ballerina of the Bolshoi



Evgenia Obraztsova for the online magazine Ballet Insider



George Balanchine

January 20 — Maria Bylova, ballerina, mentor, National Artist of Russia

January 20 — Rimas Tuminas, director, art director of Vakhtangov Drama Theatre, (he staged Katerina Izmailova by Shostakovich in February 2016 and The Queen of Spades by Tchaikovsky in February 2018 at the Bolshoi).

January 21 — Igor Moiseev (1906-2007), dancer, ballet master, choreographer, tutor, National Artist of the USSR

January 21 — Nikolai Golovanov (1891-1953), conductor, pianist, composer, choirmaster, tutor, National Artist of the USSR

January 21 — Vladimir Preobrazhensky (1912-1981), ballet dancer, ballet mentor, Merited Artist of the Russian Federation

January 22 — George Balanchine (1904-1983), a prominent choreographer who laid the foundation of American ballet and contemporary neoclassic dance — 115th anniversary of his birth

January 23 — Boris Pokrovsky (1912-2009), opera director, tutor, professor, National Artist of the USSR who staged 41 performances at the Bolshoi

January 23 — Vladimir Bogorad (1938-2004), a prominent soloist of the Bolshoi Orchestra (1962-1983), the bassoon group concertmaster at the Bolshoi. Since 1983 the conductor on Goskoncert and Moscow Ballet on Ice orchestra.

January 24 — Yuri Bashmet, violist, conductor, National Artist of the USSR

January 24 — Carl Maria von Weber (1786-1826)