



Newsletter

May 15, 16, 17, 18, 19 (14:00), the Historic Stage — the Bolshoi presented the premiere of the opera [Eugene Onegin](#) for the 220th anniversary of Alexander Pushkin and the 140th anniversary of Pyotr Tchaikovsky presenting his new work to the audience. Libretto by Pyotr Tchaikovsky and Konstantin Shilovsky based on the novel in verses of the same name by Alexander Pushkin.

The opera was staged 11 times at the Bolshoi and endured 2 scenic versions, never leaving the repertoire, and was performed on the stage 2352 times besides those on tour.

Eugene Onegin returns to the Historic Stage to replace [another version](#) at the New Stage (more than 100 performances during 2006 – 2017) staged by Dmitry Tchernyakov and very popular with the audience. It was shown in many countries of the world (at Palais Garnier in Paris, at La Scala, Covent Garden, Teatro Real, in Beijing and Shanghai, Tokyo, Tel-Aviv, Athens, Ljubljana etc.)

Stage Conductor — the chief conductor and musical director of the Bolshoi theatre [Tugan Sokhiev](#).

Stage Director — [Yevgeny Arye](#)

Set Designer — [Simon Pastukh](#)

Costume Designer — [Galina Solovyova](#)

Lighting Designer — [Damir Ismagilov](#)

Movement director — [Igor Kachaev](#)

Video design — [Asya Mukhina](#)

“I want to release a traditional, but at the same time modern performance. I am not eager to modernize the story literally and to cram it in some specially designed concept. I see my main task in the opera sounding fresh anew,” the director says.

See about the production at the Bolshoi [website](#).

Main parts at the premiere performed by: Onegin — Igor Golovatenko, Stanislav



Tatyana — Anna Nechaeva, Onegin — Igor Golovatenko.

Photo by Damir Yusupov



Opera Eugene Onegin by Yevgeny Arye at the Historic Stage.

Photo by Batyr Annadurdyev

Kufluyuk; Tatyana — Anna Nechaeva, Ekaterina Morozova; Lensky — Alexei Neklyudov, Ilya Selivanov; Olga — Alina Chertash, Ekaterina Vorontsova; Larina — Elena Manistina, Elena Zelenskaya; Gremin — Mikhail Kazakov, Denis Makarov; Company Commander / Zaretski — Valery Gilmanov, Vladimir Komovich; the Nurse — Evgenia Segenyuk; Monsieur Triquet — Ivan Maximeyko.

[Cast details](#)

Events

On May 19 the Bolshoi Theatre has finished the current season of its livestream project Bolshoi In Cinema with a broadcast of ballets [Carmen Suite](#) and the 243 season premiere [Petrushka](#), from the New Stage to the screens of the world. Russian audience could watch the performances online on the theatre's official channel [media.bolshoi.ru](#).

On May 19 the main parts of Carmen and Jose in Carmen Suite (music by Georges Bizet and Rodion Shchedrin, choreographer — Alberto Alonso) were performed by National Artist of Russia Svetlana Zakharova and Denis Rodkin; Mikhail Lobukhin appeared as Tore-ro, Vitaly Biktimirov as Corregidor, Olga Marchenkova as Fate.

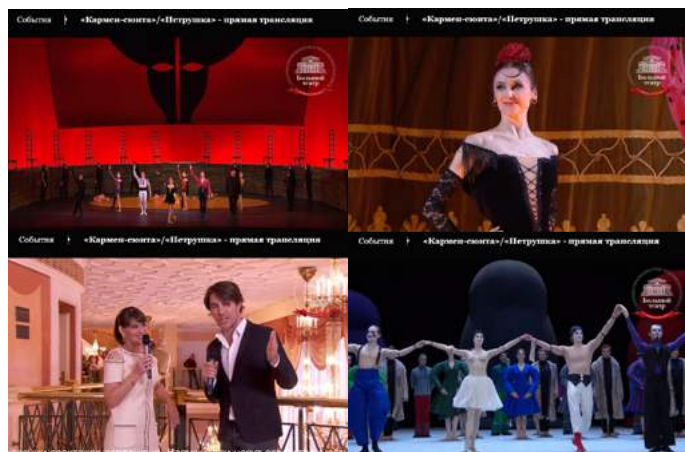
Conductor — Pavel Sorokin.

The main cast on the day of the livestream of the ballet by Igor Stravinsky in original choreography by Edward Clug: Denis Savin as Petrushka, Ekaterina Krysanova as Ballerina, Vyacheslav Lopatin as Charlatan, Anton Savichev as Moor.

Conductor — Pavel Klinichev.

The recording of Carmen Suite and Petrushka livestreams as well as those of other performances of the Bolshoi In Cinema 2018/19 season (November 11 – June 30) are available on world screens:

[PatheLive.com](#) and in Russia — [TheatreHD.ru](#)



On May 19 the ballets Carmen Suite and Petrushka were livestreamed from the New Stage of the Bolshoi Theatre. During the break the Bolshoi press secretary Katerina Novikova interviewed the author of the original choreography of Petrushka [Edward Clug](#).

Carmen Suite and Petrushka were presented at the New Stage on May 17 and 18 (12:00 and 19:00.)

[Carmen Suite casts](#)
[Petrushka casts](#)

The 27th International Dance Festival [Benois de la Danse](#) took place on May 21 and 22 at the Bolshoi Historic Stage.

On May 21 the awarding ceremony and the [gala of the Benois de la Danse 2019 prize winners](#) took place.

This year the prize for the most prestigious nomination For Life In Art was given to the member of French Académie des Beaux-Arts Jiří Kylián who had already won the prize twice.



Participants of the ballet stars gala [Benois de la Danse to Year of Theatre](#) — previous year winners.

Photo by Mikhail Logvinov

WINNERS OF BENOIS DE LA DANSE-2019

Choreographers:
Fredrik “Benke” Rydman
Christian Spuck

Female Dancers:
Ashley Boudier
Elisa Carrillo Cabrera

Male Dancer:
Vadim Muntagirov

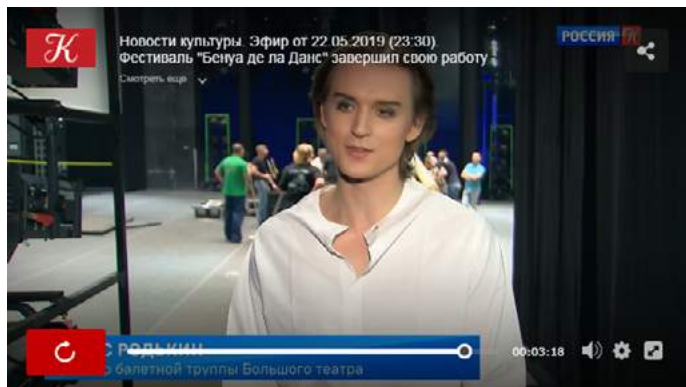
Set Designer:
John Macfarlane

The Russian-Italian Prize Benois-Massine:
Anna Laudere

President of the international contest jury — Juri Grigorovich; co-president — prima ballerina of the Bolshoi Theatre of Russia Svetlana Zakharova.

Program of the previous year winners' gala [Benois de la Danse to Year of Theatre](#).
[Benois de la Danse official website](#)

On May 22 laureates of the previous years took part in a gala at the Bolshoi stage. Denis Rodkin danced a solo premiere [Dance of the Blessed Spirits](#). Music by Christoph Gluck, choreography by Frederick Ashton.



Denis Rodkin speaks about his new programme
Dance of the Blessed Spirits



Yuri Grigorovich and Arif Melikov, 1991

May 28, 29 and 30, Historic Stage — ballet [Don Quixote](#) by Leo Minkus. Libretto by Marius Petipa after the novel of the same name by Miguel de Cervantes

Choreography: Marius Petipa, Alexander Gorsky

New choreographic version: Alexei Fadeyev

Music Director: Pavel Sorokin

Designer: Valery Leventhal

Costume Designer: Elena Zaitseva

Lighting Designer: Damir Ismagilov

[Casts](#)

Conductors Pavel Klinichev May 28 and 30, Alexei Bogorad May 29.

May 14 and 15, New Stage — ballet [The Bright Stream](#) by Dmitry Shostakovich in choreography by Alexei Ratmansky.

About the history of productions and versions of *The Bright Spring* see the [theatre's website](#)

Conductor — Pavel Sorokin. [Casts](#)



Olga Smirnova and Valeri Suanov
(chief ballet master of the North-Osetian branch of Mariinsky Theatre) performed for the 1st time the Duet of Nastasia Philippovna and Parfyon Rogozhin.
Photo by Milhail Logvinov

May 24, 25 (12:00 and 19:00) and 26, Historic Stage — a renowned choreographic masterpiece of the 20th century, the ballet [The Legend Of Love](#) by Arif Melikov, staged by Yuri Grigorovich.

The great heritage created by outstanding artists, the ballet in choreography by Yuri Grigorovich and settings by Simon Virsaladze returned to the Bolshoi Historic Stage in 2014, after being absent from the repertoire for five years. [See more](#)

May performances of the ballet include a number of important debuts.

[Casts](#)

The *Legend Of Love* performance on May 24 the Bolshoi dedicates to the memory of the author of the ballet's music, a renowned Azerbaijan composer, National Artist of the USSR Arif Melikov (September 13, 1933 – May 9, 2019)



Fyodor Ataskevich as Don Juan, Agunda Kulaeva as Laura.
Photo by Damir Yusupov

May 22 and 23, the New Stage — [The Stone Guest](#) by Alexander Dargomyzhsky, libretto by the compos-

er after Alexander Pushkin's play of the same name.

[See more](#) about the opera and Dmitry Belyanushkin's production in A Medieval Thriller About True Love. Conductor — Anton Grishanin.

[Casts](#)

May 25 (12:00 and 19:00) and 26 (14:00), New Stage — [Iolanta](#) by Tchaikovsky in the version by Sergey Zhenovach.

[The performance details](#)

[Casts](#)

Conductor — Anton Grishanin (May 25, 12:00), Tugan Sokhiev (May 25, 19:00, and May 26)

May 28, 29 and 30, New stage — the comic opera by Wolfgang Amadeus Mozart [Così fan tutte, ossia La scuola degli amanti](#).

Stage Director — [Floris Visser](#) (Netherlands), Music Director — [Stefano Montanari](#) (Italy).

[Casts](#)

Conductor — maestro Tugan Sokhiev (all days).

[The performance details](#)



Così Fan Tutte, Ossia La Scuola Degli Amanti by Wolfgang Amadeus Mozart at the New stage on May 28, 29, and 30. Anna Aglatova as Despina. Photo by Elena Fetisova

May 26 (15:00), Beethoven Hall — a Sunbay concert of “children music” by Prokofiev [Peter and the Wolf](#) and [Other Musical Stories](#).

May 28 and 30, Beethoven Hall — a concert of the Bolshoi Youth Opera Program artists [Arias and Scenes from German Operas](#). Music by Mozart, Beethoven, Weber, Nicolai, Lortzing, Flotow, Wagner, Goldmark, Hump-



Sergei Prokofiev shows *Peter and the Wolf* to children and Natalia Satz, CCT, 1936. Photo/RIA Novosti

erdinck. The concert will be closed by fragments of operas by Richard Strauss.

May 16, 17 and 18, Pokrovsky Chamber Stage — opera-buffo by Gioachino Rossini [Il Turco In Italia](#).

Stage conductor — Gennady Rozhdestvensky Production director — Olga Ivanova

[Casts](#)

Conductor — Alexei Vereshchagin.

[The performance details](#)



Curtain calls after the performance of *Il Turco In Italia*, Chamber Stage, May 16. Photo /[Facebook](#)

May 21, Chamber Stage — single operas [The Impresario](#) by Mozart (stage director — Boris Pokrovsky) and [Pimpinone](#) by Telemann (director — Arne Mikk).

Revival Director — [Valery Fedorenko](#).

Conductor — [Ayrat Kashaev](#) (The Impresario). [Cast](#)

Conductor — [Vladimir Agronsky](#) (Pimpinone). [Cast](#)

May 23 and 24 — “a merry drama” by Joseph Haydn (1732-1809) **Il Mondo Della Luna**, libretto by Carlo Goldoni.

Production director — **Olga Ivanova**.

Casts

Music Director — Vladimir Agronsky.

The performance details

May 25, Chamber stage — the stage version of **Stabat Mater** (Pieta) cantata by Pergolesi, text by Jacopo da Todi, and single opera **Human Voice** by Poulenc, libretto by Jean Cocteau.

Production director — Olga Ivanova.



Stabat Mater by Pergolesi at the Chamber Stage – May 25

The Bolshoi Theatre will run an additional audition to the **Young Artists Opera Program to the season 2019/20**, speciality — solo singing (2-4 places).

The 1st tour auditions will start on June 1, 2019, in Baku and then will be held in Tbilisi, Yerevan, St-Petersburg, Minsk, Novosibirsk, Yekaterinburg. In Moscow, at the Bolshoi Theatre - on June 15, 16, 18, 2019 (applications accepted till June 10).

The 2nd tour auditions will be held in Moscow, at the Bolshoi Theatre, Historic and New Stages, on June 19 and 20; the 3rd tour will be on June 21, 2019.

See more

The Bolshoi prepares to present a premiere evening of single ballets — the renowned masterpieces of world choreography at the New Stage: **Symphony in C**. **Gaîté Parisienne**

The capital revival of the **Symphony in C** by George Balanchine to music by Georges Bizet (the Bolshoi premiere was on April 21, 1999, the world premiere — on July 28, 1947 in Paris State Opera) in cooperation with George Balanchine Fund in accordance with the standards of Balanchine Style and Balanchine Technique, as stipulated and made available by the Fund, the ballet

master-repetiteur Elyse Borne says.

Costume Designer: Tatiana Noginova

Music Director: Timur Zangiev

Lighting Designer: Sergey Shevchenko

One of the ballet's authors, the famous set and costume designer Thierry Bosquet works on the Russian premiere of **Gaîté Parisienne** by Maurice Bejart to music by Jacques Offenbach (the world premiere of the production was in Brussels theatre La Monne on January 27, 1978) The choreography is being revived by the ballet-master's friend, former member of Bejart Ballet Lausanne company Pyotr Nardelli.

Main parts prepared by: Ekaterina Krysanova, Evgenia Obrastsova, Olga Smirnova, Yulia Stepanova, Ekaterina Shipulina, Maria Vinogradova, Vyatcheslav Lopatin, Denis Rodkin, Semyon Chudin, Igor Tsvirko and other soloists.

The premiere at the New Stage will be on June 13. The ballets will be shown on June 14, 15, 16, 2019, as well.



The Camber Stage prepares a new production — an opera buffa **La Périchole** by Jacques Offenbach, libretto by Henri Meilhac and Ludovic Halévy.

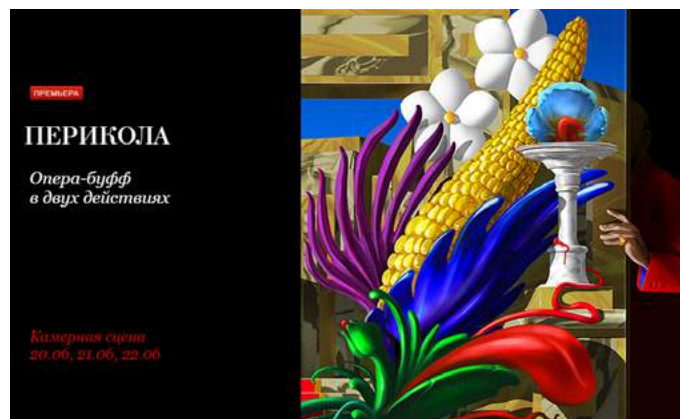
Music director — **Philipp Tchizhevsky**

Director and Set Designer — Philipp Grigoryan

Chief consultant of the production — **Ilya Kukharenko**

Costume Designer — **Vlada Pomirkovanaya**

The premiere will be on June 20, 2019. There will be performances at the Chamber Stage on June 21 and 24, 2019, as well.



The Bolshoi director general Vladimir Urin was awarded the Order of the Rising Sun, one of the most prestigious Japanese awards (after the Order of Chrysanthemum and the Order of Paulownia Blossom). Thus the Japanese government order published on Tuesday, May 21, says.



The order of the Rising Sun, Kyokujitsu-sho

The exhibition on the occasion of the premiere of the opera Eugene Onegin has opened in the Foyer of the Historic Stage.



Costumes of Sergei Lemeshev as Lensky (1931, production of 1921), of Evgeni Nesterenko as Gremin (1971, production of 1944), of Jurij Mazurok as Onegin (1985, production of 1944).
Photo by Natalia Zimyanina / Facebook

Press analysis:

Russian mass media

TV channels, radio stations, printed and on-line media report on the premiere of the opera Eugene Onegin at the Bolshoi.



Tugan Sokhiev speaks about staging of Eugene Onegin at the Bolshoi Theatre

Tugan Sokhiev is the hero of Novosti Kultury programme at [Rossia-K TV channel](#). The music director of the production speaks about difficulties of his work, about casting and about his favourite scene in the production — Tatiana's Letter — the Lyric climax of the second act.

Rossia 1: "Eugene Onegin in the atmosphere of a rural carnival. The famous Tchaikovsky's opera returns to the Bolshoi Historic Stage. Keen to represent the irony of Pushkin's novel in his production, director Yevgeny Arye switches genres bravely. Puppets become rightful participants of the show and Tatiana appears onstage in glasses." The reporter quotes the production director Yevgeny Arye about his dire wish to preserve the irony of the novel-in-verse.



Yevgeny Arye in Russia 1 channel report

MIRMIR-24 TV channel. "The director tried to preserve Pushkin's daring and irony in a too serious, in his opinion, opera by Tchaikovsky. Thus a rooster, a goat, some gees and even a bear appear out of blue next to Tatiana elegizing in the meadow. Later it happens to be Onegin in disguise."

The Bolshoi had shown lyric scenes in three acts in various interpretations more than 2000 times, [TV center channel](#) informs. The performers of main parts of Tatiana and Onegin took part in Q&A session.



Igor Golovatenko and Anna Nechaeva
in TV-centre channel report

[NTV](#): “In this Onegin there will be a duel, set changing and the voices of the Bolshoi singers loved by many.”

Yevgeny Arye commented on the premiere in Olga Rusanova’s programme on [Radio Rossii](#) on May 18.

[Izvestia](#): Director Yevgeny Arye staging Eugene Onegin preferred the village to the capital and he actually managed to tread a fine line, dividing the author’s vision from the author’s despotism, almost lossless. The production presented at the Bolshoi is definitely Pushkin and Tchaikovsky - and Arye&Co at the same time. The director has his own vision yet he implements it with so much care for original creators that his right to seems indisputable.”

Izvestia gives the production 8 stars of 10. ‘One of the main successes of the new version (music director — Tugan Sokhiev) is Lensky performed by Alexei Neklyudov, and other singers seem to be basking in their native music. Boris Pokrovsky set the similar task to his

artist in his time; his staging of 1944 happened to be the most popular one. The performance had run 750 times.”

Critic Ekaterina Kretova of [Moskovsky Komsomlets](#), not sharing the director’s vision, writes about the virtues of the performing cast, particularly assigning Anna Nechaeva, Igor Golovatenko, Alexei Neklyudov, Elena Manistina and Evgenia Segenyuk. Combination of excellent vocal and remarkable appearance in Anna Nechaeva (Tatiana) and Alexei Neklyudov (Lensky) is ravishing. Their acting passion does not affect their vocal technique (as it often happens with singers overindulging in drama) — long breath, crystal intonation, flawless legato. The title character performed by Igor Golovatenko is a real Onegin, very eloquent in both singing and acting.”



Alina Chertash as Olga. Photo by Damir Yusupov

[Kommersant](#): “Sokhiev is mathematically precise in distributing intensity and pace — from patchwork dynamics of the first act, through monotonous funeral stature of the second one... to vigorous tempo of athletic finale. ... Interesting voices, acute phrasing, inherent tenses, ensemble links...”

The Nurse by Evgenia Segenyuk, for example... sounds with luculent pitch and not approximating as

it often happens. Lensky by Alexei Neklyudov is vocally accurate, without strain, and Olga by Alina Chertash is unusually dramatic and warm.” The critic considers “Onegin’s part by Golovatenko” the main value of the production.

Omsk local publications actively cover Alina Chertash’s debut at the Bolshoi. The graduate of Omsk Music College appeared as Olga in performances on May 15, 17 and 19.

[STRC Omsk](#)
[Komsomolskaya Pravda](#)
[Vechernii Omsk](#)
[AiF-Omsk](#)
[Omsk Zdes](#)
[Gorod55.ru](#) и др.

“The scene with Tatiana’s letter showed the heroine’s profound feelings and was filled with true drama involving the audience in compassion. It was the most beautiful moment of the performance!” [Newsmuz.com](#) observes. “... Addressing Onegin, performed by baritone Igor Golovatenko, as the title character of the famous opera seems a bright feature of the new production. Traditionally, it was the part of Lensky that caused much interest and expectations. ... The climax of the whole performance was the final duet of Onegin and Tatiana (Anna Nechaeva). The artist managed to achieve not only perfect combination of voices when speaking about the same subject - love, yet to convey the dramatic passion of their feelings. ... The choir was a treat, as always, supporting the idea of supremacy of music and singing in opera, of its performing traditions at the Bolshoi.”

[7 Dnei](#) publication prepared a vivid and well illustrated report about the premiere

All publications about the premiere are available at the press department of the Bolshoi.

Central media cover Benois de la Danse:

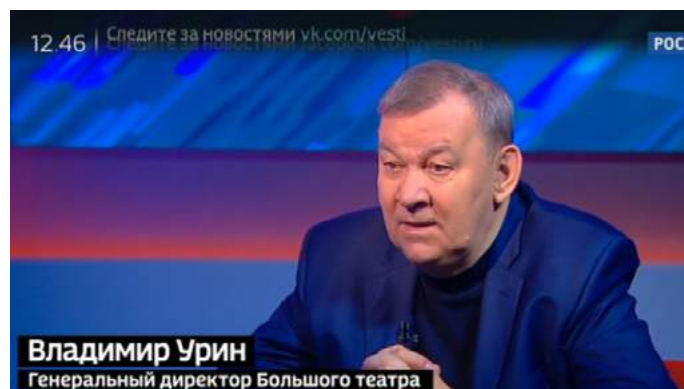
[TASS](#)
[Kultura channel](#)
[Kultura channel](#)
[Kultura channel](#)
[Kultura channel](#)
[IA Regnum](#)
[Orfei](#)
[Ekran I Stzena](#)

Central and local media report on the high award of Japan bestowed on the head of the Bolshoi Theatre of Russia.

[TASS](#)
[RT](#)
[Vesti.Ru](#)

[RIA Novosti](#)
[RIA Sakhalin-Kurily](#)
[Life.ru](#)
and other sources.

The Bolshoi CEO told about development of major cultural clusters in Russia in his big interview to [Rossia-24](#) TV channel.



“Vladimir Urin: ‘There will be the Bolshoi branch and an Arts High School in Kaliningrad’”

[Rossia-24](#)

[Kultura](#) on-line publication announces the Bolshoi CEO’s participation in a meeting of the Public Council under Gosduma Cultural Committee due on May 31.

They will discuss preservation and development of national traditions of basic art education, facilitation of distributing film distribution certificates and preparation of regulatory acts for the federal law “On Responsible Treatment of Animals”.

Local media announce the participation of Vladimir Urin as a guest of honour in the opening ceremony of the 16th International Documentary Drama [Festival Saratovskie Stradaniya](#) (May 16-21). The festival opened with the work of French documentalists Yuri Grigorovitch: Golden Age.

“There was a celebrity stakeout with the Bolshoi director general Vladimir Urin,” [Vzglyad-Info](#) reports. “He confessed that he ‘was not born in Saratov’ yet told about successive graduates of Saratov Conservatory — young opera stars performing now at the main stage of the country.”

[STRC Saratov](#)
[Saratov 24](#)
[Saratovskie Vesti](#)
[www.4vsar.ru](#)
[nversia.ru](#)
[fn-volga.ru](#)
[sarnovosti.ru](#)
and other sources.

[Pravda.Ru](#) publishes an interview with the young conductor of the Chamber Stage Ayrat Kashaev.

“What is happening to Pokrovsky Theatre and the Chamber Stage of the Bolshoi? Will it stay itself or will it be step by step ‘digested’ by the Bolshoi Theatre? ... What will be?”

“At the meeting with the company of the former Pokrovsky Theatre the director general of the Bolshoi Vladimir Urin kept repeating that he does not and will not plan any radical changes. Nobody offers to reshape all at once a theatre with its own half-century history, its own staff following certain testaments left by Boris Pokrovsky. Vladimir Urin said so more than once and is true to his word. That’s how it happens. Of course, there are some new tendencies, new names appear... Traditions are followed and developed.”

See the full version of the video interview *More Theatres Good And Different!* in Pravda TV section of the publication [website](#).



Interview with Ayrat Kashaev / Pravda TV

[Rossiiskaya Gazeta](#) covers the joint performance of Anna Aglatova and Virtuosos of Moscow at the opening concert of the 1st Russian-Turkish Classic Music Festival in Side on May 8:

“... together with maestro she chose five popular classical arias by Rossini, Arditi, Lehár, Poulenc, Delibes for her performance; she confessed that Spivakov and she cared first of all for the opening concert to become a true celebration and added the beauty of music to fascinating beauty of the 2000 years old amphitheatre. They undoubtedly succeeded in it — after her 1st appearance the vigorous Russian star was welcomed with family affection.”

“Soprano Anna Aglatova with her fantastic voice and vivid disposition, the one Europe calls a ‘younger sister’ of Cecilia Bartoli, has brilliantly started her performance with Rosina’s cavatina from the opera *The Barber Of Seville* by Rossini and immediately won the love of the audience. The programme continues with popular arias...” [Muzykalny Klondaik](#) reports.



Anna Aglatova at the opening concert of the 1st Russian-Turkish Classic Music Festival, Side, May 8. Photo / RG

Media keep covering Svetlana Zakharova’s Premieres [Evening Modanse](#), that was at the Historical Stage on May 22 and 23 with participation of the Bolshoi Ballet soloists — Denis Savin, Mikhail Lobukhin, Jacopo Tissi, Vyacheslav Lopatin, Ana Turazashvili, Victoria Litvinova and others.

[Teatr online](#) publication reports: “The first item of Zakharova’s new programme was *Like a Breath* by Mauro Bigonzetti; it is his adaptation of his own ballet premiered at La Scala in 2017. The two main parts were performed by Svetlana Zakharova and Roberto Bolle. The new version will be a one-act performance created specially for Zakharova. Soundtrack is based on music by Handel.

The second act was the ballet *Gabrielle Chanel*. Choreography by Yuri Possokhov, music by Ilya Demitsky — the authors of famous ballets *The Hero of Our Time* and *Nureyev* where Zakharova performed. Direction and libretto by Alexei Frandetti.

Press analysis:

international mass media

Local media and online publications announce the screening of the Bolshoi’s *Carmen Suite* and *Petrushka* in local cinemas.

Specialized dance magazine *Pointe Magazine* (USA) publishes an article by Amy Brandt.

[Link to the article and the video](#)

A newspaper [Tampa Bay Times](#) (Florida USA)

American local newspaper [Colorado Springs Gazette](#)

American local newspaper [River Cities Reader](#)

French publication [Sortir a Paris](#)

British local newspaper [Lancashire Evening Post](#) (UK)

British local newspaper [The Lancaster Guardian](#)

Californian newspaper [The OC Weekly](#)
and many other media.

The on-line entertainment news publication [Broadway World](#) announces the upcoming season of special screenings at Spruce Peak Arts (USA) which includes the Bolshoi's Nutcracker in December 2019 "Founded in 1776, the Bolshoi is among the world's oldest ballet companies. The Bolshoi is recognized as one of the foremost ballet companies in the world."

The on-line specialised entertainment news publication [Broadway World](#) reports: "For the first time in the history of the Prix Benois De La Danse International Ballet Competition there will be two representatives from South Africa at the Bolshoi Theatre in Moscow: South African International Ballet Competition (SAIBC) Founder Dirk Badenhorst takes his place as the first ever South African jury member, and Soweto-born dancer Andile Ndlovu (pictured), now USA based, will perform in the prestigious event gala on 22 May as one of this year's 27 nominees for the Benois de la Danse award as Best Male Dancer for his role as Mercutio in Washington Ballet's Romeo and Juliet."

The Australian on-line culture news publication [Junkee](#) (Australia) publishes an article by Monique Cecato about "5 Amazing Cultural Experiences Unique To Queensland". This includes "Alyona Kovalova and Jacopo Tissi perform in Jewels. They take the tiara for being the best ballet company in the world and, from June 26 to July 27, the Bolshoi Ballet will be pirouetting and jeté-ing across the stage as guests at Brisbane's QPAC for the International Series. Brisbane's [QPAC](#) for the International Series Back in Queensland for the first time since 2013, this is your only chance to see the mighty Russian ballet company perform in Australia this year. While here, they will be performing the dazzling three-part ballet, Jewels, and the elaborate epic, Spartacus... If you're up for a bumper weekend of ballet, you can catch both the ballets over the same weekend — Jewels on Saturday, June 28, and Spartacus on Sunday, June 29.

The online specialised Italian dance news publication [Giornale Della Danza](#) reports on Jacopo Tissi debuting in the main part of Romeo and Juliet by Kenneth McMillan. "Kevin O'Hara seems to specially appreciate

the new generation of Italian stars which bloom happily on our stages (and not only there). ... Another of 'our' Romeos debut in a duet with the Queen of Royal Ballet. "Marianela Nunez will in fact be joined by Jacopo Tissi, today First Soloist of the Ballet del Bolshoi, a La Scala of formation, just revised in Italy in the Mademoiselle creation by Yuri Possokhov at the Teatro Comunale of Modena next to Zakharova and soon at the Gala des etoiles in Ravenna Festival."

Curtain calls with Marianela Núñez after the performance on May 17 are available on [Instagram](#).

The Italian edition of [Vogue](#) magazine publishes an article by Valentina Bonelli and a photo gallery. "The life and work of Coco Chanel are at the centre of Svetlana Zakharova's new show, the first dedicated to the designer. On stage with the Russian étoile 19 dancers from the Bolshoi Ballet in Moscow, including our Jacopo Tissi as the lover "Boy" Capel, protagonists of the ballet in an act signed by international artists. After the recent absolute preview at the Teatro Comunale Pavarotti in Modena, Mademoiselle is expected at the Bolshoi Theatre in Moscow on June 22 and 23, in a definitive version and with the new title of Gabrielle Chanel." The article also includes an interview with Svetlana Zakharova.



Svetlana Zakharova as Gabrielle Chanel. And Jacopo Tissi as Arthur Capel after the 1st performance of the new ballet by Yuri Possokhov and Ilya Demutsky, Modena, Teatro Comunale Pavarotti, May 5. Photo / [Facebook](#)

The Italian on-line specialised dance news publication [Giornale della Danza](#) announces: "Svetlana

Zakharova will be Coco Chanel. On stage with the Russian étoile 19 dancers from the Bolshoi Ballet in Moscow, including our Jacopo Tissi as the lover “Boy” Capel, protagonists of the ballet in an act signed by international artists. Mademoiselle is expected at the Bolshoi Theatre in Moscow on June 22nd and 23rd, in a definitive version and with the new title of Gabrielle Chanel.”

The Italian on-line specialised dance news publication [Danza and Danza](#) announces: “The new season of the Scala Ballet Corps directed by Frederic Olivieri has been announced and will open on December 17th 2019 with Sylvia, ballet on themes from the Aminta del Tasso successfully re-organized by Manuel Legris for the Vienna Opera this winter. The title opens a season that will see the dancers of the Milanese company in the foreground; the presence of guests has been reduced, except for Zakharova, who is still étoile of La Scala and will return at the end of September 2020.”

[The Washington DC](#) (USA) on-line culture news publication DC Theatre Scene (USA) publishes an article by Maria Di Mento who announces the Kennedy Centre’s 2019-2020 Season of Ballet and Dance which includes “From June 2 – 7, the Bolshoi Ballet returns to Washington after a six-year absence to close the ballet season. This time around the company will perform Shakespeare’s tragic Romeo and Juliet choreographed by the company’s former artistic director Alexei Ratmansky, whose choreography brings depth and even a little humour to this production.”

The UK newspaper [The Guardian](#) (UK) publishes an interview by Judith Mackrell: “Ballet legend Alexei Ratmansky: how Shostakovich shook me up.” “Alexei Ratmansky says he’s been making dances to the music of Shostakovich ever since he was a student at the Bolshoi Ballet school.

“I’ve always felt this very personal connection. It’s hard to explain but when it plays, my brain responds. I have steps in my head, I see images and drama. Even in Shostakovich’s symphonies, which some people consider heavy, I find a dramatic sense to the melodies that is very beautiful.”

San Francisco Ballet is at Sadler’s Wells, London, from 29 May to 8 June. Programme A: Shostakovich Trilogy is on 29-30 May and 2 June.

The San Francisco specialised classical music publication [San Francisco Classical Voice](#) publishes an article by Janice Berman about Ratmansky’s Shostakovich Trilogy at the San Francisco Ballet. “To date, Ratmansky’s added eight works of delightful variety to SFB’s repertory. But it was his very first SFB commission, the

2003 „, that rose to top of mind at Tuesday night’s opening performance. Superficially, the ballets have nothing in common: not its music (Debussy), its audience (kids of all ages, including adults), nor its characters (duh). But the Trilogy really was proof of the unusual humanity Ratmansky, a consummate craftsman, displayed from the start; he can go deep, but he never goes so deep that we cannot read the essence of his characters, the desires, joys, and sorrows that connect them to his audiences.” “There’s so much more, though, to Shostakovich Trilogy and obviously to Ratmansky, whose dance with Russia, winding in and out of the Bolshoi to work in Europe and Asia as well as the U.S., is driven by artistry and storytelling. No matter where he’s working, he seems open to seeking, finding, and sharing his truth, leaving us all the richer for it.”



Alexander Shirokov, Victoria Karkachyova, David Posulikhin, Elmira Karakhanova and Elizabeth Vidal, Paris, Russian Rakhmaninov Conservatory, March 24.

Photo by Alexandre Calteau / [Fragil](#)

The French on-line specialised culture news publication [Fragil Magazine](#) publishes an article by Alexandre Calteau Voices of the Bolshoi: Searching for Absolute with photos. “The Centre for Lyric Art of the Mediterranean (CLAM) has proposed four concerts of young artists from the opera workshop of the prestigious Bolshoi Theatre. On March 24, at the Russian Conservatory of Paris Serge Rachmaninov, beautiful performers were discovered at the dawn of a fine career. A rare and precious moment ...” “Since 2010, Elizabeth Vidal is also a consultant in vocal technique at the Bolshoi in Moscow, of which Dmitry Vodvin directs the YOP (Young Opera Program). He travels every year the vast Russian territory in search of great voices, in a country that counts a lot: about 2000 auditions, he keeps only 15 singers for the operatic workshop of one of the biggest scenes of Opera of the world. The vocal level of these performers is exceptional, the CLAM has measured their immense

talent by organizing four concerts, including one at the Nice Opera, the second at the Casino de Cagnes Sur Mer, and the other two in Paris.”

[Facebook version](#)

The Italian on-line specialised dance news publication [Giornale della Danza](#) announces: “Marianela Nunez will in fact be joined by Jacopo Tissi, today First Soloist of the Ballet del Bolshoi, a la Scala of formation, just revised in Italy in the Mademoiselle creation by Yuri Possokhov at the Teatro Comunale of Modena next to Zakharova and soon at the Gala des etoiles in Ravenna Festival.”

[The New York Times](#) publishes an obituary written by Neil Genzlinger of Andrei Kramarevsky.

In brief

[The First Channel](#) covers the opening of Chekhov Theatre Festival. Shanghai Grand Theatre and Shanghai Ballet performed the Echo of Eternity by a European team led by choreographer Patrick de Bana on stage of Stanislavski Music Theatre.



[Kommersant](#)

The choreographer speaks about Russian ballet, the Bolshoi Theatre and Grigorovich, about his acquaintance with Russia, about Svetlana Zakharova, Andris and Ilze Liepas, about Nureyev and Kirill Serebrennikov, in a big interview on [Vash Dosug website](#).

“... Grigorovich is a true Russian choreographer. And Grigorovich belongs to the Bolshoi. It is hard to imagine the Bolshoi without Grigorovich, it's impossible. ... Grigorovich is a legend. Spartacus, Ivan the Terrible — these are the history of the Bolshoi. I just like the Bolshoi inviting modern choreographers, at the same

time keeping classical productions in the repertoire. It makes past and present combined, I think the Bolshoi is very up to date while revering classics deeply. //

... I met the Queen of Russian Ballet — Svetlana Zakharova. ...It was via her I got the pleasure to meet Lyudmila Semenyaka. She helped me during rehearsals. So I was very lucky. And if we look into distant past, when I was at the ballet school, my teacher Truman Fenni invited Sulamith Messerer. So my first meeting with someone from Russia was that with Sulamith Messerer. ...”

[The Art Festival Cherry Forest 2019](#) goes on in Moscow.

The theatre programme of the festival opened with an experimental opera-ballet Carmen by Maxim Didenko, [Orfei](#) reports. “The show combined drama, opera and ballet. As envisioned by producer Pavel Kaplevich, several artists of different genres play the same character simultaneously. Thus, actor Alexander Baluev, dancer Eduard Akhmetshin and Novaya Opera soloist Khachatur Badalyan appear as Jose, and prima ballerina Ekaterina Shipulina together with Ksenia Shevtsova and opera diva Karina Khaeruntz perform the role of fatal beauty Carmen. Baritone Vasily Ladyuk appears as toreador Escamillo. The premiere was on May 24 at Zaryadje Concert Hall.

[ArtMoskovia](#) announces the performance

[Afisha](#)

In Zaryadje there was a concert of Igor Butman Orchestra and a legendary singer Dee Dee Bridgewater. A report by the [First Channel](#)

[VogueRussia](#)

[Cherry Forest on Facebook](#)



Dinara Alieva and Peter Berger at the rehearsal of the concert version of Rusalka by Antonín Dvořák at Tchaikovsky Concert Hall on May 21. Photo / [Instagram](#)

[Dinara Alieva's 3rd International Music Festival Opera Art](#) goes on.

May 21, Tchaikovsky Concert Hall — the concert version of [Rusalka](#) by Antonín Dvořák.

Parts performed by: Dinara Alieva (soprano), Elena Manistina (mezzo soprano), Denis Makarov (bass), Alexei Makshantsev (tenor), Jolana Fogašová (soprano), Peter Berger (tenor) and others.

On April 13 Dinara Alieva, Azer Zada (tenor), Vladislav Sulimsky (baritone) and other artists took part in a concert performance of [Madam Butterfly](#) by Giacomo Puccini.

On May 20 Agunda Kulaeva (mezzo soprano), Alina Yarovaya (soprano), Igor Morozov (tenor), Pyotr Mgunov (bass) and Nikolaevsky opera choir took part in the performance of cantata After Reading a Psalm by Sergei Taneyev at [Tchaikovsky Concert Hall](#).

[The video of the concert](#) is available at Moscow State Philharmonic website.

Natalia Osipova, principal of London Royal Ballet, one of the brightest and most demanded stars of international ballet stage, has presented in Moscow a new production of British choreographer Arthur Pita [The Mother](#) based of the tale by Hans Christian Andersen A Story of a Mother. After a headline premiere in Edinburgh — on the stage of Gorky MAAT on May 24, 25 and 26.



May 24, 25 and 26 — The Mother by Natalia Osipova at Gorky MSAT

[Kommersant. Weekend](#): “The choreographer whom British dance critics called ‘David Lynch of modern ballet’ is as true master in interweaving of Hyperrealism and phantasmagoria yet in Pyrenaean passionate manner.”

“I played various emotions yet never had an opportunity to play love that would last till the end and sacrifice all. Arthur Pita knows me so well that he knew immediately — I won’t pass it by,” Osipova told [Kultura newspaper](#).



[Dance Magazine](#)

Mikhail Baryshnikov gave a policy speech at the opening ceremony of the 1st class of Gloria Kaufman Dance School in New York on May 10.

An important American dance publication [Dance Magazine](#) published the text of the speech and the event report by Jennifer Stahl: “Baryshnikov’s advice to graduates: be generous enough to let yourself fail.”

[Mikhail Baryshnikov’s speech \(07’42”\) on YouTube](#)

The on-line specialised entertainment news publication [Broadway World](#) announces the London premiere of a new film on 6 June. Force of Nature Natalia is a thrilling new film documentary about Royal Ballet Principal Natalia Osipova directed by the BAFTA, Prix Italia and Grierson award-winning British arts documentary filmmaker Gerald Fox”.

100 years ago on May 18, 1919, one of the most famous ballerinas ever Margot Fonteyn was born. She became a milestone dancer of her time, created her own era in world ballet. In 1979 she was awarded the title of honorable prima ballerina of Royal Ballet of Great Britain. Among her many awards there is the Order of the British Empire (1956). Since 1954 Fonteyn was the president of Royal Ballet Academy.

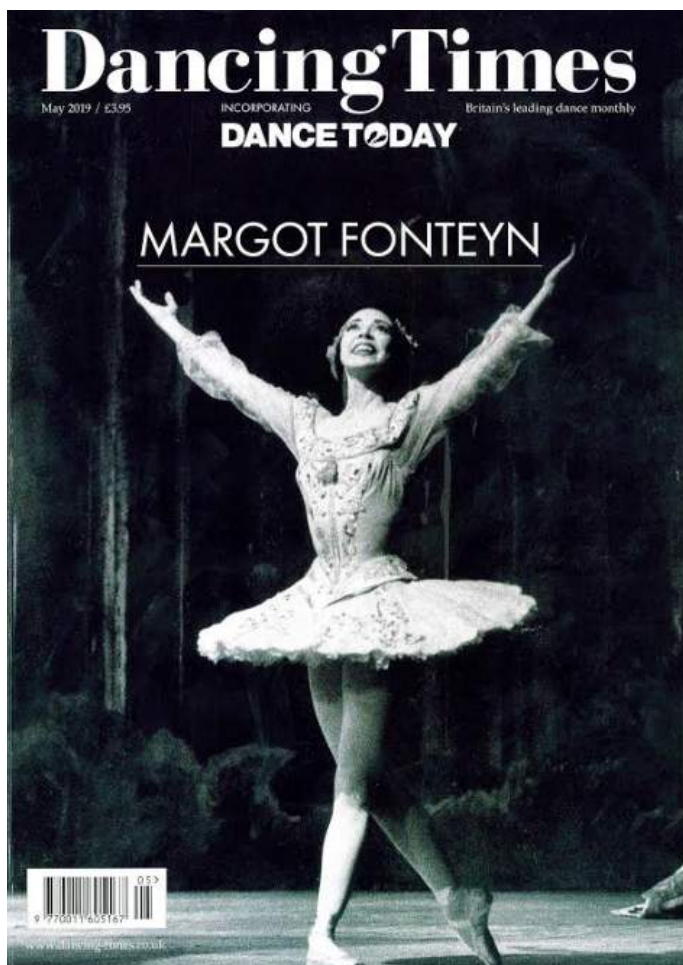
“For several decades his fragile woman personalized pride and glory of Great Britain — she was the

most famous Englishwoman after the Queen, the most famous English artist before the Beatles. They called her living perfection, the fairest jewel in the crown of the British Empire.” An article by Vitaly Vulf [Stars That Won Millions Of Hearts](#).

British director Tony Palmer has filmed a documentary about the ballerina, [Margot](#). Cast: Margot Fonteyn, Rudolph Nureyev, Meredith Daneman, Ninette de Valois, Colette Clark.

The May edition of the specialised monthly dance magazine *Dancing Times* is dedicated to Margot Fonteyn.

DT celebrates the 100th anniversary of the birth of English ballerina Margot Fonteyn with several articles. Dance critic Alastair Macaulay writes about Fonteyn and especially about her performances in Frederick Ashton's ballets.



DT also publishes a review by Natasha Rogai of a retrospective gala honouring Hamburg Ballet's John Neumeier during this year's Hong Kong Arts Festival on 23 March 2019 titled *World of John Neumeier*. "Neu-

meier is a major choreographer and *The World of John Neumeier* offers an excellent overview of his strengths: musicality, dramatic expressiveness, equal facility in duets and large-scale ensembles; as well as his weaknesses; over-long, repetitive and, at times, tedious."

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

On May 15 and 15 the [Bolshoi Theatre School in Brazil](#) presented a performance *Bolshoi Brasil do Clássico ao Música Popular Brasileira (MPB)* on the stage of Juarez Machado Theatre in Joinville.

[The 4th International Art Festival Elena](#) was in St-Petersburg on May 13-26. This year festival is timed to the 80th birthday anniversary of [Elena Obraztsova](#).

German premieres by Dmitry Tchernyakov and Teodor Currentzis remove the contradiction between new art and tradition, Dmitry Renansky of [Vedomosty](#) thinks. "Director Dmitry Tchernyakov and conductor Teodor Currentzis worked together last time in 2010 in Moscow, the Bolshoi Theatre, on *Don Giovanni* by Mozart. Nine years later they met in Germany, having entered into a distance dialogue via two premieres presented within few days in Berlin and Cologne. First Dmitry Tchernyakov released a new production of *Betrothal at the Monastery* by Sergei Prokofiev, ascending the Staatsoper stage for the 6th time. Then Teodor Currentzis returned from his European tour with Perm Opera orchestra and stood at the pulpit of his other company – SWR Orchestra presenting a programme where the music by Sergei Rakhmaninov was combined with works of modern Russian composers Dmitry Kurliandsky and Sergei Nevsky."

The Golden Mask winner, conductor Philipp Chizhevsky gave an interview to [Izvestia](#). He spoke about sacrifices in the name of art, the harm of education for musicians and about playing vintage instruments in the middle of preparation of the new production - *Carmen*. The opera by Bizet will be presented at the Cherry Forest Festival in the end of May.

Diana Vishneva's studio Context Pro and Diana Vishneva Foundation together with the New Stage of [Alexandrinsky Theatre](#) prepare the premiere of four modern ballets: "On June 12 the Context Project will join young choreographers, composers, Context Pro studio residents and artists of St-Petersburg theatres to search new forms of expression in dance, music and performing arts."

[Diaghilev festival](#) runs in Perm on May 20-30. Programme details are available at the [festival's official website](#).

Opera *Three Sisters* by Péter Eötvös based on Chekhov's play was shown on May 17-18 on the stage of [Ural Opera Ballet](#). On the eve of performances the director who was also the conductor at the premiere answered the reporter's questions. "This work of a famous Hungarian composer Péter Eötvös first appeared at Lyon stage in 1998 and is thought to be the last great opera of the 20th century."



Péter Eötvös.

Photo by the press department of Ural Opera Ballet

Theatre designer and producer Paver Kaplevich in his article *What We Do Is More Than Opera* in [Vedomosti](#) contemplates on state and private funding of theatre and on polyform as the future of art.

Dancing Times announces publication of the book *Beyond the Ballerina* by Tamara Karsavina in Quail Creek Publishers (Norman, Oklahoma.)

[The book](#) includes a previously unpublished manuscript of 1958 — first five chapters of a bigger writing Karsavina's publisher had declined. The *Ballerina* tells about her first years in the West after leaving Russia in 1918 together with her husband, British diplomat Henry Bruce and their son Nikita. The story of how the manuscript was preserved and how it has got into Russian ballet archives and special collections of Oklahoma University is also included in the book.

[Vecherniya Moskva](#) newspaper discovers construction details of the Theatre Block in Zamoskvorechje. Moscow mayor Sergei Sobyenin: "We support an important initiative of Russian ministry of Culture to create

a museum-theatre area in Zamoskvorechje, based on Bakhrushin Museum. Moscow residents will resultantly receive another well-designed park, an open-air stage and an expo-centre."

The director general of Bakhrushin Museum Dmitry Rodionov considers the usefulness of the Museum Night project in his article for [Izvestia](#). "The International Museum Day? Which is marked on May 18, has entered our cultural calendar well back and firmly. It is prepared for, awaited, discussed and written about."

Sad news

Raisa Kotova has died.

Singer and tutor, soloist of the Bolshoi Opera (1976-1996) has passed away in Moscow on May 10.



Raisa Kotova (mezzo soprano) sings arias from operas

[YouTube](#)

Graduate of Moscow Conservatory (class of Elena Katulskaya), Raisa Kotova debuted at the Bolshoi stage as Marta (*Faust* by Gounod) in 1974 and in 1976 she joined the opera company. At the Bolshoi she performed more than forty roles including those of Young oprichnik Basmanov in *Oprichnik* by Tchaikovsky, Housekeeper Amelfa in *The Golden Cockerel*, Paradise bird Alkonost in *The Legend of the Invisible City of Kitezh* by Rimsky-Korsakov, Vanya in *Ivan Susanin* by Glinka (she performed this role in the same-name film opera of 1979). She led intensive concert activities. Her participation in the premiere of the cantata *The Story of Doctor Jogannes Faustus* by Alfred Shnitke at the Modern Music Festival Moscow Autumn (1983) became widely known.

The Bolshoi Theatre of Russia goes out their heartfelt condolences to relatives and friends of Raisa Kotova.

Social networks

“Today, on May 13,” notes Valeri Lagunov on Facebook, “an amazing ballerina and a wonderful person was born — Nina Sorokina!!! Nina Sorokina. Prima Ballerina of the Bolshoi’s Golden Age — an exhibition at the birthplace of the National Artist of the USSR, from the Bolshoi Theatre Museum funds, has opened on May 13 in the History and Arts Museum of the town Elektrostal.”



Photo by Daria Mileshina / [Facebook](#)

“To whom in may concern,’ Ilya Demutsky informs on his Facebook, ‘the nearest performances with my music: June 22, 23 – the premiere of the single ballet Gabrielle Chanel written for Svetlana Zakharova. Choreographer – Yuri Possokhov, Production Director – Alexei Frandetti, Conductor – Pavel Klinichev. The Bolshoi dancers, Bolshoi Orchestra, the Historic Stage of the Bolshoi Theatre. July 16, 17 and 19-23 – premiere of Outside [18+], director – Kirill Serebrennikov, Avignon Theatre Festival.”

“All three of us were born on May 18 – and are very grateful for all your congratulations and well-wishing,” David Hallberg publishes a funny shot on his [Instagram](#). “Yet Natasha and I agree that Margot Fonteyn has stolen this day from us: happy centenary, Dame Margot; we are still discussing the route you laid.”



“All of us were born on May 18” — David Hallberg, Natalia Osipova and Margot Fonteyn on [Instagram](#)

Tutor-repetiteur Pyotr Nardelli not only works intensively on the preparation of the premiere of Gaîté Parisienne yet finds time to walk about Moscow and meet stars at the Bolshoi.



Pyotr Nardelli prehearses Gaîté Parisienne in Moscow.
Photo / [facebook](#)



[facebook](#)

Debuts

THE BRIGHT STREAM

May 14. Stanislava Postnova as Galya

May 15. Igor Tsvirko first appeared as Pyotr. David Motta Soares first appeared as Ballet Dancer

THE STONE GUEST

May 22. The Bolshoi YOP member (since 2018) [Gior-gi Chelidze](#) — Laura's Guest/Laura's Guests

May 23. The Bolshoi YOP member (since 2017) [Igor Korostylev](#) — Monk.

THE LEGEND OF LOVE

May 24. Ivan Vasiliev as Ferkhad

May 25 (12:00). Olga Marchenkova as Mekhmene Banu. Daria Khokhlova as Shireen. Egor Khromushin as Vizier

May 26. Artemy Belyakov as Ferkhad

IOLANTA

May 25 (12:00). [Andrei Potaturin](#) (In 2016 graduated from the Saratov State Conservatoire named after Leonid Sobinov, Lilia Belova's class; the Bolshoi Opera soloist since April 2019) first appeared at the stage of the Bolshoi as Robert (May 26 also).

May 25 (19:00). Anna Khapko as Brigitta

COSÌ FAN TUTTE

May 28 and 30. A well-known Italian bass-baritone [Simone Alberghini](#) will first appear at the Bolshoi as Guglielmo. He debuted at the Bolshoi in 2016 as Count Almaviva (Le Nozze di Figaro)

Cast alterations

THE BRIGHT STREAM

May 14. Semyon Chudin replaces Mikhail Lobukhin as Pyotr

CARMEN SUITE

May 18 (12:00). Alexander Volchkov replaced Denis Savin as Torero.

THE STONE GUEST

May 22. Ekaterina Shcherbachenko appeared as Donna Anna

May 23. Ekaterina Morozova

Birthdays

May 12 — ballet master-repetiteur, prima ballerina of the Bolshoi in 1960-1988, National Artist of the USSR Svetlana Adyrkhaeva



Svetlana Adyrkhaeva

May 13 — ballerina, tutor of the Bolshoi ballet company, National Artist of the USSR Nina Sorokina (1942-2011)

May 14 — director Leo Dodin — 75th anniversary. He staged *The Queen of Spades* at the Bolshoi by Tchaikovsky (2017)

May 15 — ballet-master, National Artist of the USSR Nadezhda Pavlova, prima ballerina of the Bolshoi in 1975-2000



Nadezhda Pavlova as Giselle

May 16 — the Bolshoi ballet soloist (working under contract), Merited Artist of Russia Gennady Yanin

May 17 — ballerina, ballet-master, National Artist of the USSR Olga Chenchikova



Elena Stepanova as the Swan Princess (1913, the first performer)

May 17 — opera and chamber singer (soprano), National Artist of the USSR Elena Stepanova (1891-1978). In 1908-1912 she sang in the Bolshoi Choir, in 1912-1924 and in 1927-1944 she was the Bolshoi Opera soloist.

May 18 — prima ballerina assoluta, Dame Commander of the Order of the British Empire, one of the greatest dancers of the 20th century Margot Fonteyn (1919-1991) - 100th anniversary

May 18 — prima ballerina of Covent Garden Royal Ballet and Mikhailovsky Theatre in St-Petersburg Natalia Osipova, in 2004-2011 — the Bolshoi ballerina.

May 18 — ballet dancer David Hallberg, In 2011-2014 — principal dancer of the Bolshoi Ballet

May 19 — choreographer, artistic director of Yekaterinburg Ballet Vyacheslav Samodurov. He debuted as a choreographer in 2006 at the New Choreography Workshop at the Bolshoi (“+/-” to music by Georg Händel.) In 2016 he staged the ballet *Undine* by Hans Henze In the new 244 season (March 2020) he will prepare the premiere of the ballet *Dancemania* to music by Yuri Krasavin.

May 19 — the Bolshoi Opera soloist in 1954-1982, lyric soprano coloratura, National Artist of the RSFSR Tamar Sorokina

May 20 — singer and tutor, the Bolshoi Opera soloist in 1976-1996 Raisa Kotova (May 20, 1939 – May 10, 2019)

May 22 — composer, the major opera reformer Richard Wagner (1813-1883)

May 22 — Cuban choreographer Alberto Julio Rayneri Alonso (1917-2007) who had staged the ballet *Carmen Suite* specially for Maya Plisetskaya in 1967.



National Artist of the USSR ballerina Maya Plisetskaya and chief ballet-master of Cuba National Ballet Alberto Alonso at the rehearsal of *Carmen Suite*. Photo by Alexander Makarov / RIA Novosti

May 24 — poet, laureate of the Nobel Prize for Literature of 1987 Joseph Brodsky (1940-1996)



Joseph Brodsky

May 28 — guest soloist of the Bolshoi Opera soprano Venera Gimadieva

May 31 — ballet-master, Merited Artist of Russia Vasily Vorokhobko (1947-2014) In 1988-2014 — ballet master-repetiteur of the Bolshoi

May 31 — composer Cesare Pugni (1802-1870) His ballet *La Fille du Pharaon* at the Bolshoi is run in the version by Pierre Lacotte based on the choreography by Marius Petipa (premiere of 2000, revival of 2018).



Venera Gimadieva