



# Newsletter

## Events

May 31st and June 1st, the Historic Stage – [World Ballet Stars Gala Hommage to Petipa.](#)



The ballet master Marius Petipa  
(1818-1910)

The gala starred the following Bolshoi Theatre dancers: Svetlana Zakharova and Mikhail Lobukhin, Kristina Kretova and Artem Ovcharenko, Olga Smirnova and Semyon Chudin, Anastasia Stashkevich and Vyacheslav Lopatin, Margarita Shrainer and Igor Tsvirko, Alyona Kovalyova and Jacopo Tissi, Daria Khokhlova and Artemy Belyakov, Olga Barichka, Yulia Grebenshchikova, Anastasia Denisova, Olga Marchenkova, Xenia Zhiganshina, Ekaterina Smurova, Ana Turazashvili, Antonina Chapkina, Victoria Yakusheva, Ivan Alexeyev, Batyr Annadurdyev, Anton Gaynutdinov, Dmitry Efremov, Mikhail Koshan, Artur Mkrtchyan, David Motta Soares, Maxim Surov, Egor Khromushin and Mark Chino. The following guest stars took part in the gala as well: Isabelle Guérin and Manuel Legris, Alessandra Ferri and Marcelo Gomes, Lucia Lacarra and Marlon Dino, Ludmila Pagliero and Mathias Heymann, Viktoria Tereshkina and Vladimir Shklyarov, Ekaterina Kondaurova and Yuri

Smekalov, Olesya Novikova and Leonid Sarafanov, Natalia Osipova, Jason Kittelberger, Sae Eun Park, Friedemann Vogel and others.



The participants of the gala [Hommage to Petipa](#), Historic Stage, May 31st.  
Photo / [Artem Ovcharenko's FB page](#)

The detailed programme of the gala is available [here](#) (\*.pdf)  
The director of the gala — the Bolshoi Ballet director Makhar Vaziev.

A short backstage video after the gala on May 31st is available on [Anna Tikhomirova's FB page](#).

The XXVI International Ballet Festival [Benois de la Danse](#), supported by the Ministry of Culture of the Russian Federation, took place at the Bolshoi Theatre.

On June 4th the press-party and the rehearsal of Benois de la Danse galas took place.

On June 5th the [laureates of the XXVI International Ballet Festival Benois de la Danse](#) were announced.

The ballet [Nureyev](#) (Bolshoi Theatre) was a winner in four categories. The production had its premiere on December 9th 2017. Ilya Demutsky received the Benois prize as the best composer, Yuri Possokhov — as the best choreographer, Kirill Serebrennikov — as the best set designer and the Bolshoi principal, the first dancer to perform the part of Nureyev Vladislav Lantratov — as the best male dancer.

[The gala-concert of Benois de la Danse-2018 laureates and the award ceremony](#) took place on the Bolshoi Historic Stage on June 5th.



Vladislav Lantratov – Benois de la Danse-2018 laureate,

Best male dancer. Photo courtesy: Mikhail Logvinov

Ilya Demutsky – Benois de la Danse-2018 laureate,

Best composer. Photo courtesy: Mikhail Logvinov

Yuri Possokhov – Benois de la Danse-2018 laureate,

Best choreographer. Photo courtesy: Mikhail Logvinov

Kirill Serebrennikov – Benois de la Danse-2018 laureate,

Best stage designer

raphy. The manager and organiser of the programme is the public non-profit organisation Benois Centre. Nominees are suggested by a jury whose composition varies, but always unites the most important figures in the world of ballet. This year the artistic director of the programme, the permanent chairman of the jury, the outstanding choreographer Yuri Grigorovich, for the first time handed over his powers to the People's Artist of Russia, the choreographer Boris Eifman. The jury also included Eleonora Abbagnato (etoile at the Paris Opera Ballet and the artistic director of Teatro Dell'Opera Di Roma ballet company), Samuel Wuersten (Director of Holland-Dance Festival), Nicolas Le Riche (Artistic Director of the Royal Swedish Ballet), David Mcallister (Artistic Director of the Australian Ballet), Tamara Rojo (Prima-ballerina and the Artistic Director of the English National Ballet) and Nona Esteves (Former-Prima-ballerina, choreographer and coach of the Municipal Theatre of Rio de Janeiro).

[The programme of Benois de la Danse-2018 prize winners gala](#) (\*.pdf)

The list of choreographers, ballerinas and male dancers that were nominated for the Benois prize in 2018, is available on the [Bolshoi Theatre website](#).

June 6th – [Benois de la Danse Different Years Laureates Gala-Concert](#) marking the 200th anniversary of Marius Petipa took place on the Historic Stage.

[The programme of Benois de la Danse Different Years Laureates Gala-Concert](#) (\*.pdf)

Benois de la Danse artistic director – Nina Kudryavtseva-Luri.

All money raised from the gala-concerts will be donated to support personal financial aid to ballet veterans of different ballet companies in Moscow.

[A video fragment of the rehearsal](#): Maria Kochetkova and Ruslan Skvortsov, pas de deux from the ballet *The Sleeping Beauty*, the Historic Stage.



Denis savin (Erik) and Vladislav Lantratov (Nureyev) present the duet from the ballet *Nureyev* (the leader in terms of the number of Benois de la Danse-2018 nominations)

at the prize winners gala, June 5th.

Photo courtesy: Damir Yusupov

Natalia Makarova received the prize For Lifetime Achievement (the outstanding ballerina will be awarded the prize at the ceremony next year).

This year Sylvie Guillem could not be present at the ceremony to receive the prize For Lifetime Achievement; Laurent Hilaire, her long-time stage partner, collected the award for her. He also read a letter from the ballerina to the audience.

Sae Eun Park received the award as Best female dancer for the leading role in *Diamonds*, 3rd part of the ballet *Jewels* by George Balanchine, Paris Opera Ballet.

Isaac Hernández the Benois de la Danse-2018 prize for Best male dancer for the role of Basilio in *Don Quixote*, Teatro Dell'Opera Di Roma, and the role of James in *La Sylphide*, English National Ballet.

Deborah Colker received the Benois de la Danse-2018 prize for Best choreographer for *Dog Without Feathers*, Companhia de Dança Deborah Colker.

The Benois de la Danse prize is awarded annually for the most outstanding works in the field of choreog-





The jury of Benois de la Danse-2018 at the rehearsal, May 4th. Photo courtesy: Katerina Novikova

The Bolshoi Theatre is getting ready to present the final premiere of the 242nd season, the opera *La Bohème* by Giacomo Puccini. The production is scheduled to premier on July 24th 2018. Libretto by Giuseppe Giacosa and Luigi Illica based on Henry Murger's novel *Scenes de la Vie de Bohème*.

The meeting with the production team and the first rehearsal took place on June 5th.



The playbill for the opera *La Bohème*. The premiere performances will take place on July 24th, 25th, 26th, 27th, 28th and 29th on the New Stage

The production team:

Music Director: **Evan Rogister**. In 2017 he made his debut at the Metropolitan Opera, where he conducted *The Magic Flute* by Wolfgang Amadeus Mozart. His most recent engagements include *Aida* by Giuseppe Verdi at the Kennedy Center (stage director – Francesca Zambello), performances of Richard Strauss's *Salome* at the Deutsche Oper Berlin, and a new production of Pyotr Tchaikovsky's *Eugene Onegin* at the Royal Swedish Opera.

Stage Director: **Jean-Romain Vesperini** (he is famous as Peter Stein's assistant and worked with him on several productions in Moscow, including the dramatic legend *La Damnation de Faust* by Hector Berlioz at the Bolshoi Theatre, music director – Tugan Sokhiev, 2016).

Set Designer: Bruno de Lavenere.

Costume Designer: Cedric Tirado.

Lightning Designer: Christophe Chaupin.

Video Designer: Étienne Guiol.



Jean-Romain Vesperini at the rehearsal of *La Bohème*. Photo courtesy: Damir Yusupov

June 7th, 8th, 9th (matinee performance at noon and evening performance at 7 p.m.) and 10th (matinee performance at 2 p.m.), the Historic Stage – the opera *Carmen* by Georges Bizet.

The first production of the opera, which had already won worldwide fame (it was completed by the composer in the summer of 1874), was performed at the Bolshoi only in 1898, but then the theatre did not part with *Carmen* for a long time. The opera by Bizet was staged at the Bolshoi eight times, including the production of 1943 in Kuibyshev (now Samara), where the theatre was in evacuation, and the 1945 production in Moscow that was staged one month after the Victory in the Great Patriotic War. The production by Rostislav Zakharov had a long stage life, remained in the repertoire for twenty-six years (1953-79) and was performed 430 times.

The title role at the Bolshoi was performed by such great singers, as Vera Petrova-Zvantseva, Concordia An-

tarova, Nadezhda Obukhova, Bronislava Zlatogorova, Maria Maksakova, Vera Davydova, Veronika Borisenko, Irina Arkhipova, Elena Obraztsova, Tamara Sin'yavskaya....

The ninth production of *Carmen* was staged by Alexei Borodin (the chief director of Russian Academic Youth Theatre) and his permanent colleague, the set designer Stanislav Benediktov. Costumes by Valentina Komolova, light by Damir Ismagilov. Dance numbers were staged by the famous flamenco dancers Rosario and Ricardo Castro (Spain).

Music director — the Bolshoi Theatre music director and chief conductor Tugan Sokhiev.

More information about the production is available in the article [The Flame of Seville](#).

Several important debuts took place in June (more information is available on the [Bolshoi's website](#)).

The role of *Carmen* was performed by graduates of the Bolshoi Young Artists Opera Program, an Honoured Artist of the Republic of Belarus Oxana Volkova (debut on June 7th and June 9th at 7 p.m.) and Yulia Mazurova (June 8th and 10th). On June 9th at noon Yulia Matochkina, a graduate of the Mariinsky Academy of Young Singers, made her debut.

Conductor — Anton Grishanin (all dates).

More information about the casts is available [here](#).



Oxana Volkova as *Carmen*.  
Photo courtesy: Damir Yusupov



Anna Tikhomirova as *Gamzatti*. Photo/[Facebook](#)

June 12th, 13th and 14th, the Historic Stage — the ballet *La Bayadere* to the music by Ludwig Minkus, choreography by Marius Petipa with scenes from productions by Vakhtang Chabukiani, Konstantin Sergeyev and Nikolai Zubkovsky.

After the 1943 revival the ballet appeared on the Bolshoi Theatre's stage only in 1991 (new version by Yuri Grigorovich). The new version was created by the choreographer for the Historic Stage after its reconstruction.

The ballet had its premiere on January 24th 2013.

Music director — Pavel Sorokin. Supervisor of scenery and costumes creation — Valery Levental.

More information about the production is available [here](#).

Conductors: Pavel Sorokin (June 12th and 13th), Pavel Klinichev (June 14th).

[The casts](#)

June 2nd (matinee performance at noon and evening performance at 7 p.m.) and June 3rd, the Historic Stage — performances of the ballet *Lady of the Camellias* by John Neumeier to the music by Frederic Chopin.

John Neumeier staged his masterpiece, the ballet *Lady of the Camellias*, in 1978 at the request of the Stuttgart Ballet director Marcia Haydee, who sought the opportunity to develop the company after the sudden demise of John Cranko and wanted to stage new large scale story ballets that would develop the aesthetic principles of the outstanding choreographer. The premiere at the Bolshoi Theatre (the Hamburg Ballet version, 1981) took place on March 20th 2014.

[The casts](#)





Svetlana Zakharova (Marguerite Gautier) and Denis Rodkin (Armand Duval) after the performance of the ballet *Lady of the Camellias* by John Neumeier, the Historic Stage, November 18th 2016.

Photo courtesy: Ballet and Opera.

This year the Bolshoi Theatre has presented the premiere of John Neumeier's new ballet based on Russian classics: this has been *Anna Karenina* to the music by Pyotr Tchaikovsky, Alfred Shnitke and Cat Stevens / Yusuf Islam.

Co-produced with the Hamburg Ballet. Choreographer, Set and Costume Designer, Lighting Concept Author and Author of Libretto: the head of the Hamburg Ballet John Neumeier. Costumes for *Anna Karenina*: A-K-R-I-S. Music Director: Anton Grishanin.

The production had its world premiere on July 2nd 2017; the premiere performances at the Bolshoi took place on March 23rd, 24th, 25th, 27th and 28th.

The Bolshoi Theatre also presented the new production by John Neumeier on June 16th (matinee performance at noon and evening performance at 7 p.m.) and June 17th.

#### The casts

The [promo video](#) made prior to the ballet's premiere at the Bolshoi Theatre.

June 1st (7 p.m.), June 2nd (noon and 7 p.m.) and June 3rd (noon), the New Stage — the performances of the opera *The Story of Kai and Gerda* by Sergei Banevich.

Stage director — Dmitry Belyanushkin, designer — Valery Levental (1938 — 2015, the Bolshoi Theatre chief designer in 1988–1995). Music director — Anton Grishanin.

The premiere took place on November 28th 2014.

More information about the production is available [here](#).

More information about the big opera journey for young audience, based on the fairy tale by Hans Chris-

tian Andersen, that took place in the first days of school vacation, is available from the article [Ice and Flame, Blizzard and Roses: The Snow Queen in June](#).

Conductors: Anton Grishanin (June 1st, June 2nd at 7 p.m.) and Philipp Chizhevsky (June 2nd at 7 p.m. and June 3rd).

A [video fragment](#) of curtain calls on June 1st.



Curtain calls after the performance of *The Story of Kai and Gerda* by Sergei Banevich, the New Stage, June 3rd. Photo courtesy: Albina Berezina / [Facebook](#)

June 5th and 6th, the New Stage — one-act ballets *Carmen Suite*, *The Cage*, *Etudes*.

*Carmen Suite* to the music by Georges Bizet and Rodion Shchedrin was staged at the Bolshoi Theatre on April 20th 1967, and revived on November 18th 2005.

Choreographer: Alberto Alonso. Designer: Boris Messerer. Music Director: Pavel Sorokin. Assistant to Choreographer: Sonia Calero Alonso. Lighting designer: Alexander Rubtsov.

Two prima-ballerinas that made their debuts with the part of Carmen in the previous series of performances, Yulia Stepanova (debut on February 7th) and Ekaterina Shipulina (debut on February 8th) performed the main parts on June 5th and 6th (respectively) together with the Bolshoi's principals Denis Rodkin and Vladislav Lantratov (Jose).

Conductor — Pavel Sorokin. [The casts](#)

The next performances of the ballet this season will take place on July 11th and 12th (the casts will be announced later).

The recording of Yulia Stepanova's debut with the role of Carmen (Denis Rodkin as Jose) on February 7th is available on [YouTube](#).

The video fragment of Ekaterina Shipulina's debut in the role of Carmen (Vladislav Lantratov as Jose) on February 8th is available [here](#).

In the coming 243rd season Carmen Suite will be performed together with other one-act ballets including Petrushka by Edward Clug to the music by Igor Stravinsky.

The cast of The Cage by Jerome Robbins to the music by Igor Stravinsky (Music director: Igor Dronov, Ballet Masters: Jean-Pierre Frohlich and Glenn Keenan, Sets and Lighting Technical Coordination: Perry Silvey), which had its premiere at the Bolshoi Theatre together with Etudes by Harald Lander on March 19th 2017 starred:

Novice — Anastasia Stashkevich (Golden Mask-2018 as Best Actress in Ballet/Contemporary Dance) and Daria Bochkova; The Queen — Olga Marchenkova; The First Intruder — Yuri Ostrovsky and Appolinary Proskurnin; The Second Intruder — Erick Swolkin and Alexander Vodopetov.

Conductor — Anton Grishanin.

More information about Jerome Robbins's ballet The Cage (1951) is available in the article on the theatre's [website](#).

The next performances will be a part of the triple bill programme of the 20th century masterpieces together with Carmen Suite and the first ballet premiere during the closing of the current season, The Forgotten Land by Jiri Kyliian to the music of Benjamin Britten's Sinfonia da Requiem (July 11th and 12th).



The Second Intruder – Erick Swolkin,  
Novice – Anastasia Stashkevich.  
The Cage by Jerome Robbins.  
Photo courtesy: Damir Yusupov

The leading parts of Ballerina and Principal Dancers in Etudes (1948), one of the most famous Danish ballets to the music by Carl Czerny arranged and orchestrated by Knudage Riisager (choreography, sets, costumes and lighting by Harald Lander, Ballet Masters: Lise Lander and Johnny Eliassen, Music Director: Igor Dronov) were performed by Alyona Kovalyova, Artem Ovcharenko and Jacopo Tissi (June 5th), Yulia Stepanova, Artemy Belyakov and Mark Chino (June 6th).

Conductor – Anton Grishanin.

More information about Etudes by Harald Lander is available in the article [The Ballet Metaphor](#).

The Royal Danish Ballet presented the premiere of Etudes in 1948. The premiere at the Bolshoi Theatre took place on March 19th 2017.

June 8th, 9th (noon and 7 p.m.) and 10th (6 p.m.), the New Stage – the revival of the ballet [Coppelia](#) to the music by Leo Delibes.



The ballet Coppelia: live transmission  
from the Bolshoi Theatre  
on June 10th at 6 p.m. Moscow time

Four and a half years later Coppelia is back in the Bolshoi Theatre repertoire; the return of the ballet marks the year of Russian ballet and the 200th anniversary of Marius Petipa.

The revival of the production had its premiere at the Bolshoi Theatre on April 20th, 21st and 22nd.

Libretto by Charles Nutter and Arthur Saint-Leon after the stories by Ernst Theodore Amadeus Hoffmann. Choreography: Marius Petipa and Enrico Cecchetti.

Staging and new choreographic version: Sergei Vikharev (this production had its premiere at the Bolshoi Theatre on March 12th 2009).

This production is the Bolshoi Ballet's homage to its colleague, a unique specialist in the field of the reconstruction of ancient productions, a pedagogue and a Master, and Honoured Artist of Russia [Sergei Vikharev](#) (1961 – 2017). June 2nd was the one year anniversary of his tragic death.

Music director of the revival — Pavel Sorokin.

Choreography Revival: an Honoured Artist of Russia Vladimir Grigoriev (a pedagogue-repetiteur at the Novosibirsk State Academic Opera and Ballet Theatre).

On June 10th at 6 p.m. Moscow time the revived version of the ballet Coppelia to the music by Leo Delibes was transmitted live to cinemas around the world. This was the second time Coppelia by Bolshoi Theatre was



broadcast live: the first time the ballet was shown on May 19th 2011 in more than 300 cinemas in 22 countries. The cast starred Natalia Osipova as Coppelia and Vyacheslav Lopatin as Frantz.

On the day of the broadcast the cast starred: Margarita Shrainer as Swanilda, Artem Ovcharenko as Frantz and Alexei Loparevich as Coppelius. Conductor — Pavel Sorokin. The host — the Bolshoi Theatre spokeswoman Katerina Novikova. During the intermission she interviewed the Bolshoi Ballet's principal Artem Ovcharenko (Frantz) and the Bolshoi Ballet director Makhar Vaziev.



In the 2nd intermission of the ballet Coppelia live broadcast the Bolshoi Ballet director Makhar Vaziev talked about the unique master and the specialist in reviving ancient ballets Sergei Vikharev

On June 10th the cast starred: Margarita Shrainer as Swanilda, Artem Ovcharenko as Frantz and Alexei Loparevich as Coppelius. Conductor — Pavel Sorokin. Conductors — Pavel Sorokin (June 8th, June 9th at noon) and Pavel Klinichev (June 9th, 7 p.m.).

#### The casts

Evgenia Obraztsova uploaded a video from the rehearsal of the ballet to her [FB page](#).

More information about the production, as well as the interview that Sergei Vikharev gave prior to the premiere in 2009 is available in the article [A Beauty with Enamel Eyes](#).

Video recording of the conversation with Sergei Vikharev in the Green Living Room (2013) is available on the [Bolshoi Theatre's official YouTube channel](#).

Daria Khokhlova, art history PhD and the Bolshoi Ballet first soloist made her debut in the role of Swanilda on April 21st 2018; she talks about the ballet Coppelia in the video that was made during the rehearsals of the revival by the Bolshoi Theatre's partner, the company [Pathé Live](#) (the cast starred Anastasia Stashkevich as Swanilda and Vyacheslav Lopatin as Frantz).

The information about Bolshoi Ballet in the Cinema transmissions for the current season is available on the [theatre's website](#).

The full list of cities and cinemas around the world is available on the website of the Bolshoi Theatre's partner, the company [Pathé Live](#).

[The website of CoolConnections](#)

On June 6th the Minister of Culture of the Russian Federation Vladimir Medinsky presented the state awards of the Russian Federation and departmental awards to workers of culture and art at the Bolshoi Theatre Atrium.

Honourary titles Honoured Artist of the Russian Federation were awarded to the Bolshoi Theatre ballerina Ekaterina Krysanova, the Bolshoi Orchestra concert master Vladimir Sklyarevsky and the Bolshoi Theatre soloist Svetlana Shilova. The honorary title Honoured Artist of the Russian Federation was awarded to Elena Zaitseva, the head of the artistic and costume department of the Bolshoi Theatre of Russia.



Ekaterina Krysanova and Vladimir Urin after the award ceremony at the Bolshoi Theatre Atrium.

Photo courtesy: Vladimir Golikov

June 13th – 17th, the New Stage — performances of the comic opera by Wolfgang Amadeus Mozart [Così fan tutte, ossia La scuola degli amanti](#).

In May 2014 the opera was presented on the New Stage by an international team, headed by the Dutch director Floris Visser. Music Director: Stefano Montanari (Italy). Set Designer: Gideon Davey

Costume Designer: Dieuweke van Reij.

More information about the production is available on the [Bolshoi's website](#).

There were several debuts in the title roles in June series of performances: Fiordiligi — Salome Jicia (debut on June 14th and 16th) and Olga Seliverstova (June 13th,



*Così fan tutte*, ossia La scuola degli amanti  
on the Bolshoi Theatre New Stage, June 13th – 17th.

Photo courtesy: Damir Yusupov

15th and 17th); Dorabella — Zlata Khersberg (debut on June 14th and 16th) and Ekaterina Vorontsova (June 13th, 15th and 17th); Ferrando — Bogdan Volkov (debut on June 14th and 16th) and Yuri Gorodetsky (June 13th, 15th and 17th); Despina — Olga Semenishcheva (debut on June 14th and 16th) and Anna Aglatova (June 13th, 15th and 17th); Guglielmo — Alexander Miminoshvili (June 14th and 16th) and Ilya Kutyukhin (June 13th, 15th and 17th); Don Alfonso — Nikolai Kazansky (June 13th, 15th and 17th) and Yuri Syrov (June 14th and 16th). Hammerklavier part: Artem Grishaev.

Conductor — maestro Tugan Sokhiev (all dates).

#### The casts

On June 10th the chamber music concert [Ludwig van Beethoven. Franz Schubert. Dmitri Shostakovich](#) took place at the Beethoven Hall.

The programme: Notturmo for piano, violin and cello in E-flat major, D. 897 by Franz Schubert, Piano Concerto No.4 in G major, Op. 58 (transcription for piano and string quintet by Vincenz Lachner) by Ludwig van Beethoven and Piano Quintet in G minor, op. 57 by Dmitri Shostakovich.

More information about the concert is available [here](#).

On June 12th, Russia Day, IV All-Russian festival-competition [Music of the Earth](#) Opening Concert took place at the Beethoven Hall.

Participants of the concert: the artistic director of the Festival, an Honoured Artist of Russia Boris Berezovsky (piano), SIRIN Old Russian Spiritual Music Ensemble and KLADETS Children Folklore Ensemble. The

programme: Prelude for piano, op. 32 No. 7 by Sergei Rachmaninoff, a fragment from the ballet *Petrushka* by Igor Stravinsky, old Russian Orthodox Church chants of the 16th-17th centuries and folk songs of different regions of Russia.



An outstanding pianist, the initiator of the Festival Music of the Earth Boris Berezovsky

The idea to combine folklore and academic music in one concert venue belongs to the pianist Boris Berezovsky. Over the past three years, the festival has become an important event in the musical life of Russia; it has had its admirers in thirty countries around the world and, in fact, has developed from an all-Russia festival into an international one.

#### [Press release](#)

The Bolshoi recalls the triumphant start of the People's Artist of the USSR Nadezhda Pavlova's career; the exhibition, dedicated to the ballerina, was on at the New Stage till June 14.

The exhibition features pictures taken at contests and photos that depict the dancer in her best roles — Giselle, Kitri (Don Quixote), Princess Aurora (The Sleeping Beauty), Juliet (Romeo and Juliet), Phrygia (Spartacus), Shirin (A Legend of Love) and others.

Prior to the opening Nadezhda Pavlova donated a generous gift to the Bolshoi Theatre — these are costumes (A Vision of a Rose, Grand Pas from the ballet Paquita, Carmen Suite), ballet shoes and printed materials from her personal archive. More details are available in the article [Come from Childhood](#).

The film magazine News of the Day presents fragments of the ballerina's first performances that were filmed:

[The performance of Nadezhda Pavlova](#) (1st prize) at the All-Union Competition of Ballet Masters and Ballet Dancers, 1972 (Moscow, Tchaikovsky Hall) — No. 5, 1972 (2'12'')



[The Second International Competition of Ballet Dancers](#), the Bolshoi Theatre, 1973 (Grand Prix) — No. 21, 1973 г. (1'38'')

[The film by Perm TV Nadya Pavlova is Dancing](#) (1975, 20'18'')



Nadezhda Pavlova as Juliet (Romeo and Juliet to the music by Sergei Prokofiev, choreography by Yuri Grigorovich, 1979)

The Bolshoi Theater continues to take part in scientific and educational events in the framework of the Year of Ballet and the anniversary of Marius Petipa.

June 6thm – 8th — the International Research Conference Marius Petipa's Ballet Empire: from Rise to Decline was held by the Bolshoi Theatre, A.A. Bakhrushin State Central Theatre Museum and the State Institute of Art Studies.

Participants: specialists in ballet reconstructions Alexei Ratmanskyy, Natalia Voskresenskaya and Doug Fullington, researchers and publishers of the Petipa heritage John Wiley and Simon Morrison (USA), Olga Fedorchenko (Russia), Pascale Melani (France), Laura Hormigon (Spain), journalists Olga Fedyanina (Russia) and Arian Dolphus (France). More than 40 specialists that took part in the event.

On June 6th the grand opening of the conference took place at the Bolshoi Theatre in the hall of the press centre. The welcoming speeches were made by the co-chairmen of the organising committee of the conference — the Bolshoi Theatre General Director Vladimir Urin, the General Director of A.A. Bakhrushin State Central Theatre Museum Dmitry Rodionov and the director of the State Institute of Art Studies Natalia Sipovskaya.

The scientific forum marked June 5th, the date when the contract of Marius Petipa (1818-1910) and the directorate of the Imperial Theaters came into force. At first the contract was signed only for a year, but eventually it became perpetual.

The programme in [Russian](#) and in [English](#) (\*.pdf)

The International Research Conference Marius Petipa's Ballet Empire: from Rise to Decline on the [website of A.A.Bakhrushin State Central Theatre Museum](#), the [programme](#) (\*.pdf)



June 19th, the Bolshoi Theatre Historic Stage — Vaganova Ballet Academy Jubilee

The 1st part of the concert marks the 200th anniversary of Marius Petipa: graduates and students of Vaganova Academy of Russian Ballet perform *Le Réveil de Flore* to the music by Riccardo Drigo, *Dance of the Hours* from the opera *La Gioconda* by Amilcare Ponchielli, *The Naiad* and the *Fisherman* by Cesare Pugni choreographed by Marius Petipa.

2nd part — congratulations from major schools of choreography from around the world, including the Moscow State Academy of Choreography, the Royal Danish Ballet School, the National Theatre Ballet School (Tokyo), La Scala Theatre Ballet School, School of Dance at Korea National University of Arts and the John Cranko Schule, Stuttgart.

3rd part — *Paquita* (Act 3). Music by Édouard Deldevez, Ludwig Minkus and Riccardo Drigo. Choreographed by Marius Petipa. Choreographic version by Yuri Burlaka and Nikolai Tsiskaridze. Starring graduates of the Vaganova Academy of Russian Ballet, Svetlana Zakharo-

va, Olga Smirnova, Yulia Stepanova, Evgenia Obraztsova, Eleonora Sevenard and Mikhail Lobukhin.

Monday, June 18th, 4 p.m., Atrium of the Bolshoi Theatre Auxiliary Building – the press conference about the 280th anniversary of the Vaganova Russian Ballet foundation and the coming anniversary gala-concerts.

The participants of the press conference:

The rector of the Academy, a People's Artist of Russia and a laureate of State prizes Nikolai Tsiskaridze;

the first vice rector and the artistic director of the Academy, a People's Artist of Russia Zhanna Ayupova;

leading pedagogues of the Academy and representatives of major ballet schools from all over the world that participate in the gala-concert.

## Press analysis:

Russian mass media



Gennady Rozhdestvensky passed away

On June 16, 2018, the People's Artist of the USSR, Laureate of the State Prize of the Russian Federation, Professor of the Moscow Conservatory a winner of numerous awards, an outstanding musician, a conductor, a pedagogue and the Bolshoi Theatre guest conductor Gennady Rozhdestvensky passed away at the age of 87.

The debut of the 20-year-old Rozhdestvensky at the Bolshoi Theatre took place in 1951. He conducted the ballet *The Sleeping Beauty* by Pyotr Tchaikovsky; he became

the Bolshoi's conductor, later – the chief conductor, and in 2000-2001 – the music director of the theatre. Rozhdestvensky popularised the works of contemporary composers, whose music was hardly ever performed in the USSR at that time, namely Francis Poulenc, Paul Hindemith and Carl Orff. He conducted premieres of operas such as *A Midsummer Night's Dream* by Benjamin Britten in Bolshoi (1965), *The Nose* by Dmitri Shostakovich (1974) at the Chamber Music Theatre and many other significant works of 20th century composers; Rozhdestvensky was also the only one to perform the orchestra music by Alfred Schnittke.

For more than 50 years, Gennady Rozhdestvensky was in charge of various national and foreign musical groups, was engaged in various pedagogical and musical education activities, taught at the Moscow Conservatory since 1974 and was connected with the Bolshoi Theatre almost all his life. Recently he conducted guest performances of *The Tsar's Bride* in the USA and Vienna, which were a real triumph. The Bolshoi Theatre hoped to continue to cooperate with him in the future; especially since, the Chamber Theatre, which Gennady Rozhdestvensky was a head of since September 1, 2012, had been joined with the Bolshoi.

According to the Bolshoi Theatre General Director Vladimir Urin, the late conductor really defined the musical world of Russia. As Urin noted, a whole epoch passed away together with Rozhdestvensky. Gennady Rozhdestvensky was an outstanding, world-class conductor. "The whole life of the Bolshoi Theatre was connected with the maestro", - Urin pointed out.

Gennady Rozhdestvensky is the author of various music pieces, the most famous of which is the oratorio *The Reserved Word to the Russian People* with the words of Alexei Remizov. He is also the author of several books.

We mourn for the irreparable loss for the whole world musical culture immeasurably.

The Bolshoi Theatre expresses its most sincere condolences to his family and friends.

A lot of Russia mass media report about the death of Gennady Rozhdestvensky:

[tass.ru](http://tass.ru)

[gazeta.ru](http://gazeta.ru)

[gazeta.ru](http://gazeta.ru)

[1rre.ru](http://1rre.ru)

[therussiantimes.com](http://therussiantimes.com)

[meduza.io](http://meduza.io)

Culture mass media mainly focused on the fact that the ballet Nureyev received Benois-2018 awards in all four categories it was nominated in.

**TV Channel Culture.** The co-chairman of the jury Boris Eifman, the composer Ilya Demutsky, the choreographer Yuri Possokhov and the ballerina Sae Eun Park discuss the event.

**Public TV of Russia**

**REN TV**



[Radio Orpheus](#): Nureyev has received the ballet Oscar

[TASS](#): “The ballet Nureyev had its triumph at the Benois de la Danse award ceremony at the Bolshoi Theatre

The ballerina Natalia Makarova was awarded [Benois de la Danse](#) honorary prize at the Bolshoi Theatre

[RIA Novosti](#): “Serebrennikov has received Benois de la Danse for the ballet Nureyev.

[Kommersant](#): A Thing about Pirouettes : Nureyev won Benois de la Danse

[Rossiiskaya Gazeta](#): Four for one. The ballet prize Benois de la Danse was awarded in Moscow

[Izvestia](#)



Ilya Demutsky is receiving the prize from the ex-director of the Paris Opera Ballet Brigitte Lefevre.

Photo courtesy: Mikhail Logvinov

Eifman is convinced that Benois de la Danse is a ballet celebration on the highest level. “This festival gives us a chance to see what is happening in the ballet world today”, — [RIA Novosti](#) quotes the choreographer.

The report of the TV channel [Russia-Culture](#) (Culture News, aired on June 4th at 7:30 p.m.)



Boris Eifman, the co-chairman of the festival jury, on the programme [Culture News](#), June 4th

More than 30 sources report about the event.

[TASS](#) and other sources report about handing out state awards of the Russian Federation and departmental awards to workers of culture and art.

[TV Culture](#): state awards were given out to workers of culture and art at the Bolshoi Theatre Atrium.

The Honoured Artist of Russia Ekaterina Krysanova told Culture reporter: “Of course, it motivates you to do even more in the future. Of course, the prize “An Honoured Artist of Russia” is a particularly desired and long-awaited one”.

[RIA Novosti](#)

[InterMedia](#)

[Vechernaya Moskva](#)

[Kulturomania](#)

[The Moscow Post](#)

and other sources.

Mass media continue to report about gala-concerts Hommage to Petipa that took place on the Bolshoi Theatre Historic Stage on May 31st and June 1st.

The newspaper [Moskovsky Komsomolets](#) published the review by Pavel Yashchenkov titled “The Bolshoi Theatre celebrated the 200th anniversary of Marius Petipa”: “The greatest and the most precious gift for ballet fans: Natalia Osipova and Vladimir Shklyarov performing the duet from MacMillan’s Manon. / ... / Two other duets, also performed by cult ballerinas, were equally impressive. There was one to the music of Richard Wagner from the ballet Tristan and Isolde choreographed by Krzysztof Pastor, performed by Svetlana Zakharova in a very touching manner; the second one was set to the music by Arvo Pärt, choreographed by Christopher Wheeldon and performed by Alessandra Ferri and her courageously romantic partner Marcelo Gomez.”

Elena Fedorenko ([newspaper Kultura](#)) also reported about Hommage to Petipa: “The gala provided an historical panorama of the development of the art of choreography from Petipa to the present day, presenting both the traditions and innovation. Petipa is still with us, his era continues, and the calendar year dedicated to the 200th anniversary of the genius, is not over yet.” The author of the article writes about the brightest performances. “Exquisite, chiselled, like a doll, the étoile of the Paris Opera Sae Eun Park demonstrated an outstanding performance of the Grand Classic Pas by Viktor Gzovskiy; Artem Ovcharenko substituted her partner that did not make it to Moscow. He also danced together with Kristina Kretova: the dancers presented a fragment from the ballet Nureyev choreographed by Yuri Possokhov”.

[Kommersant](#) published the review by Tatiana Kuznetsova. The ballet critic mentions:

“Etoiles of the Paris Opera, the 57-year-old Isabelle Guérin and the 54-year-old Manuel Legris, presented two amazing novels about fateful love (Le Rendez-vous by Roland Petit and The Farewell Waltz by Patrick de Bana) with breathtaking subtlety and moderation. / ... / Alessandra Ferri, the world star, is a representative of the same great generation; together with Marcelo Gomez she performed After the Rain by Christopher Wheeldon. The beauty of the perfectly trained legs and the completeness of the poses were combined with a wise femininity and languid eroticity ... / ... / The gala closed with the Grand Pas from Raymonda; the leading couple, Olga Smirnova and Semyon Chudin, met the strictest classical standards”.



Natalia Osipova and Jason Kittelberger,  
duet from the ballet Qutb;  
the world ballet stars gala Hommage to Petipa.  
Photo courtesy: Mikhail Logvinov/[Kommersant](#)

Petipa Forever is the title of the article by Marina Ivanova ([Izvestia](#)), who attended the gala on June 1st:

“May God save my second motherland that I love with all my heart,” wrote the native of Marseille, who became a great Russian choreographer, in his memoirs. Russia returned the love”.

The media continue to report about the Bolshoi Theatre taking part in the events marking the Year of Ballet and the anniversary of Marius Petipa.

The magazine [Snob](#) publishes an editorial that says: “The 200th anniversary of Petipa is more than just another round date, but rather the global holiday of the Russian ballet school, and at the same time the most vivid and convincing example of how the European tradition has become so rooted in Russian soil that it is now considered exclusively a national treasure “(Sergei Nikolaevich, Benois de la Dans: in the direction of Petipa and slightly aside).

Prior to the ceremony at the Bolshoi Theatre Sergei Nikolaevich met with the creative director of Benois de la Danse Nina Kudryavtseva-Luri “to talk about the legacy of the great choreographer and its modern interpretations”.

Nina Kudryavtseva-Luri: All Benois de la Danse nominees are ballet stars — the interview of the Benois de la Danse artistic director with [Infox](#), where she talks about the development of ballet art, the nominees and the different directions presented at this year’s festival.

Mass media sources continue to analyze the experience of the experimental presentation Cantata lab, held in the Beethoven Hall of the Bolshoi Theatre on May 23rd and 25th.

The ideologist and the curator of the project Ilya Kukhareenko and the playwright Tatyana Belova had a long and detailed conversation with Alexei Parin about the joint project of the Bolshoi Theatre Young Artists Opera Program ([Radio Orpheus](#), Saturday, June 2nd, the programme Music and the Word, aired at 5 p.m.)

The new issue of the illustrated Moscow magazine [Patriki Times](#) that reports about business and culture events presents a large interview with the leading soloist of the Bolshoi Theatre Igor Tsvirko (2018. No. 11, May-June, p.24-27). The spouse of the dancer, the ballet dancer Evgenia Savarskaya, answers the questions of the journalist as well.

The TV channel [Culture](#) broadcast the documentary by Dominique Delouche about the great ballerina Maya Plisetskaya. The film stars Maya Plisetskaya, Vladimir Vasiliev and Maurice Bejart.

Maya Plisetskaya talks about her life and creative career, and also rehearses with the leading soloists of Grand Opera, including Marie-Agnès Gillot. The film features fragments of ballets that star Maya Plisetskaya: The Little Humpbacked Horse, Swan Lake, Romeo and Juliet, Don Quixote, Bolero, The Death of Rose, Isadora and Leda.

The outstanding dancer Vladimir Vasiliev presented the [film](#).

[Radio Orpheus](#) reports: on June 23rd the concert of the Bolshoi Orchestra and opera soloists under the baton of the Bolshoi chief conductor Tugan Sokhiev will take place in Dobograd (Vladimir Oblast). The programme includes overtures and scenes from the operas Carmen, The Snow Maiden, Eugene Onegin and May Night.

The performance will take place within the framework of the PRO Dobro festival, which is held in the summer theatre — the only stage in Russia that is located on the lake.





Tickets can be purchased [here](#)

Various sources continue to publish reviews of the [Sofia Opera and Ballet Theatre guest performances](#) at the Bolshoi Theatre that took place in May. Igor Koryabin writes in Belcanto.ru that the guest performances “can be divided in two categories. On the New Stage the company presented Lyubomir Pipkov’s opera Yana’s Nine Brothers and Adan’s ballet Le Corsaire, and on the Historic Stage Richard Wagner’s tetralogy Der Ring des Nibelungen was shown. These notes focus on the first category, and the opera Yana’s Nine Brothers became the highlight of the first part of the tour.”

The electronic magazine [E-Vesti](#) published a large interview with the Bolshoi Opera soloist Olga Seliverstova (soprano). “The singer, who stars in nine productions of the Bolshoi Theatre, is very young; still, she has already established herself as a professional musician of the highest level. She performs Russian and European opera masterpieces at the most prestigious venues in Russia and all over the world; she sings popular and rare parts not only with the perfect vocal technique, but also demonstrates deep understanding of those parts from the perspective of a musicologist. At the same time Olga is very modest, she cherishes memories of her native town Ukhta, she is also very grateful to her teachers and willingly shares the secrets of her professional skill.



Olga Seliverstova is singing the aria of Fiordiligi in the opera *Così fan tutte* by Mozart. The Bolshoi Theatre New Stage

The Bolshoi Ballet’s first soloist, who is also an actress, Anastasia Meskova appeared in the June edition of the magazine *Atmosphere*. The ballerina talks about her pedagogue, a People’s Artist of the USSR Lyudmila Semenyaka, about the roles that she is most proud of, about her family and the tough schedule of a ballet dancer.

## Press analysis: international mass media

International mass media report about Benois de la Danse on the Bolshoi Theatre Historic Stage.

The European broadcaster [Euronews](#) publishes a report by Louise Miner “Russia’s troubled Nureyev production swept the board at a prestigious award ceremony. The Nureyev Ballet won in the best male dancer, best composer and best choreographer categories at the Prix Benois. The original choreographer, Kirill Serebrennikov won a gong for best production design but he was not present to pick it up.”

The international newswire [Reuters](#) publishes a report by Olga Sichkar who reports “A ballet about Russian dancer Rudolf Nureyev which tested the Kremlin’s tolerance with its evocation of gay romance on Tuesday (5 June) picked up the major prizes at one of the ballet world’s most prestigious awards ceremonies”. The article is republished in other international media.

The UK online arts news journal [The Calvert Journal](#) publishes a report by Katie Davies who reports “Embattled theatre director Kirill Serebrennikov has won one of Russia’s top arts prizes. The production also scooped awards for composer Ilya Demutsky, choreographer Yuri Posokhov and dancer Vladislav Lantratov.”

The online Mexican regional news publication [Baja Palabra](#) (Mexico) reports “Mexican Isaac Hernández wins the “Oscar” of dance in Moscow. Isaac Hernández was nominated in the category of Best Dancer in January for his extraordinary performances in the ballet of *La Sylphide* with the English National Ballet and in *Don Quixote* with the Opera of Rome. The outstanding dancer Isaac Hernández put the name of Mexico on high when he was awarded today with the Benois de la Danse 2018 Prize, one of the most prestigious and important awards of international dance, in a ceremony held at the Bolshoi Theatre in Moscow.”

The French online specialised dance news publication [Dances Avec La Plume](#) (France) publishes a report by Amélie Bertrand who reports the results of the Prix Benois de la Danse 2018. The report has a full list of the prize winners.

The Argentine newspaper [La Nacion](#) (Argentina) reports: “The Mexican dancer Isaac Hernández received the Benois de la Danse as best dancer”.

The Brazilian local news publication [Gazeta do Povo](#) publishes an article by Reinaldo Bessa who reports about the success of Brazilian dancers who were nominated at this year’s Benois de la Danse. “Dancer Daniel Camargo, a former student of the Guaíra Dance School, is a principal dancer of the Dutch National Ballet in Amsterdam. In addition, five other Brazilians were nominated: Deborah Colker, Amanda Gomes, Jorge Du Peixe, Berna Ceppas and Gringo Cardia.”

The Spanish newspaper [El Pais](#) publishes an article by Roger Salas who writes “Isaac Hernández (Guadalajara, Mexico, 1990) and Vladislav Lantratov (Moscow, 1988) won the prize for the best dancer of the year at the world level, the award given by the highly regarded Prix Benois de la Danse (Benois Dance Awards)”.



Vladislav Lantratov and Denis Savin in the ballet Nureyev.  
Photo courtesy: Mikhail Logvinov

The online English language Mexican news publication [Mexico Daily News](#) (Mexico) reports “The first Mexican dancer to win the Oscar of ballet Isaac Hernández was awarded the Benois de la Danse prize in Moscow”.

The Korean newspaper [Chosunilbo](#) (Korea) publishes an article by Lee Tae-hoon who reports “Ballerina

Park Sae-eun of the Paris Opera Ballet won the award for best female dancer”.

[Korea Joon Ang Daily](#) (Korea) the Leading English daily newspaper of Korea publishes a report by Lee Sun-Min who writes “Park Sae-eun takes home major ballet prize : The Paris Opera Ballet dancer is fourth Korean given prestigious honour”.

Local newspapers and online publications announce the upcoming screening of the Bolshoi’s ballet performances in local cinemas.

The French online specialised dance news publication [Dances Avec La Plume](#) (France) publishes an article by Amélie Bertrand who writes “Coppelia choreographed by Sergey Vikharev for the Bolshoi Ballet. This is the other big “first” of the season: the return to the Bolshoi scene of the Coppélia doll. Falling into disuse, this pivotal ballet of the classical repertoire was rebuilt by Sergey Vikharev according to the criteria of the Cecchetti-Petipa production of 1894 whose choreographic richness has been praised by critics. The particularity ? Great entertainment of Slavic inspiration (mazurka, czardas) but also the Waltz of Hours have been restored on a large scale, doing justice to the obsolete work of Delibes. June 10 everywhere in France”

The Italian online specialised dance news publication [Danza and Danza](#) (Italy) announces the upcoming screening of Bolshoi’s Coppelia in local cinemas. “The exceptional version of the Bolshoi shows a fascinating reconstruction of the original 19th century choreography of this bubbly comedy that involves a passionate heroine, an immature boyfriend who looks a little too much at women and an old doll manufacturer. The version is in fact that of the late Sergei Vikharev of the production that Marius Petipa and Cecchetti reassembled for Mariinsky in 1894 from the original of Saint Leon, created in Paris in 1870.”

The local UK newspaper [Gainsborough Standard](#) also announces the live screening of the Bolshoi’s Coppelia: “The Bolshoi’s unique version of the piece exhibits a fascinating reconstruction of the original choreography.”

The Italian online local news publication [La Voce Del Isola](#) announces Coppelia in local cinemas and includes a link to the video trailer in the announcement.

[Badische Zeitung](#) (Germany)  
[Colorado Springs Gazette](#) (the USA)  
[Vincenza Report](#) (Italy)



The specialised dance magazine [Dance Spirit](#) (USA) publishes an interview by Katherine Beard with Bolshoi prima Svetlana Zakharova. “If you know ballet, you know the name Svetlana Zakharova. She’s ballet royalty. Zakharova’s incredible natural facility, paired with her technical precision and emotive finesse, have stunned audiences for more than two decades. She’s danced with many of the world’s most prestigious ballet companies, including the Mariinsky and the Bolshoi, where she’s currently a principal.” She says her favourite role for Ballet in Cinema is Marguerite Gautier in *The Lady of the Camellias*. She says “Ballet is not a film, so when there’s a live broadcast I feel unusual emotions. On the one hand, I understand that it should just be a regular performance and I should dance it the way I have before. On the other hand, I become aware of the fact that at any moment, the camera could be doing either a close-up on my face or a wide shot. It’s a strange feeling that I don’t have control over. That’s why each broadcast is a huge challenge and a true trial. But I won’t lie: It’s also a great feeling to receive so many letters from excited people who were watching me dance in cinemas all over the world, feeling as though they were sitting right there in the audience at Bolshoi Theatre.”

[Afficha Info](#) (Paris) publishes on its website the article by Evgenia Gershman titled *The Holy Land, the Benois Dynasty, Igor Ustinov and the Oscar of the Modern Ballet*:

“/ ... / The prize and the festival were named after the famous artist Alexander Benois. In 1992, his great-nephew Igor Ustinov, a talented French sculptor, created a statuette presented to the winners as a prize.  
/ ... /

“Year after year, the competition and the festival that was created on its basis are gaining strength, developing and attracting more and more professionals of the highest level. Thanks to this project, you can track all the best and advanced things that happen in the world of ballet every year.”

Mass media continue to report about the Bolshoi Theatre’s stars performing as guest soloists on the most prestigious stages around the world.

UK mass media sources report that the Bolshoi prima-ballerina Maria Alexandrova (works under contract) took part in the performances of [The Sleeping Beauty](#) presented by the English National Ballet.

The ballet to the music by Pyotr Tchaikovsky, choreographed by Kenneth MacMillan, will be performed at the London Coliseum. The premiere series of performances opened on June 6th and starred Alina Cojocaru and Joseph Caley as Princess Aurora and Prince Desire; they also danced in the evening performances on June 8th and 14th. Maria Alexandrova danced the part of Aurora in the evening performances on June 7th, 12th and

15th. ENB lead principal Aaron Robison was her Prince Desire. The performances also starred Jurgita Dronina, Erina Takahashi and other famous ballerinas.

[The playbill on the website of London Coliseum](#)

The newspaper [The Guardian](#) (UK) Dance critic Judith Mackrell selects the three best dance shows of the week to see this includes English National Ballet: *The Sleeping Beauty* “There is some fine casting for ENB’s revival of Kenneth MacMillan’s opulent 1987 production of the Petipa-Tchaikovsky classic, including Alina Cojocaru and former Bolshoi ballerina Maria Alexandrova. Gavin Sutherland conducts. London Coliseum, WC2, Wednesday 6 to 16 June”

A large article about the ballerina by Catherine Pawlick was published in the June edition of the magazine *Dance Europe*, published in London [www.danceeurope.net](http://www.danceeurope.net) (the cover features Marianela Nuñez and Vadim Muntagirov). The articles by Catherine Pawlick about ballet premieres at the Bolshoi Theatre and the Stanislavsky and Nemirovich-Danchenko Theatre are also available in the same edition.

[The summary](#) (\*.pdf)

The USA newspaper [Pittsburgh Post-Gazette](#) (USA) writes about the practice of *claqueurs* in theatres. “The practice — which dates back to ancient Greece — was institutionalised in Paris in the 1820s, when an agency in that city began peddling *claqueurs* to performing venues, and before long the practice spread to Vienna, London and New York. Some *claqueurs* would try to extort singers or performers, threatening to boo performances if they weren’t paid a fee. Mahler and Toscanini vigorously discouraged the practice, and it largely died out during the 20th century, though the Bolshoi Ballet still employs *claqueurs* to this day.”

The UK newspaper [The Express](#) publishes a review by Stefan Kyriazis of the English National Ballet’s *The Sleeping Beauty* “English National Ballet is back on more traditional ground with Kenneth MacMillan’s *The Sleeping Beauty*. The production runs at the London Coliseum until June 16 and had already generated enormous advanced buzz when it was announced that Bolshoi Ballet Principal Maria Alexandrova would guest star. It is the first time Alexandrova has danced with a UK Company and another confirmation of the ENB’s new position on the world stage.”

The online specialised Italian theatre news publication [Teatri Online](#) (Italy) publishes a report by Letizia Cantu who writes about the Nureyev gala at La Scala



Maria Alexandrova and Aaron Robison  
at the rehearsal of *The Sleeping Beauty*.  
Photo: [the ballerina's Instagram account](#)



[facebook.com](#)

“Svetlana Zakharova and Roberto Bolle, the principal of the Royal Ballet Marianela Nuñez and Vadim Muntagirov, Germain Louvet of the Paris Opera, the whole body of dancers and the pupils of the school of Scala remember the 80th anniversary of the birth and the twenty-fifth anniversary of the disappearance of the Flying Tartar”.

## In brief

On Russia Day the President Vladimir Putin presented state prizes for outstanding achievements in science and technology, literature and art, as well as humanitarian activities. The prizes were given out at the Kremlin. The award in the field of literature and art-2017 was awarded to the artistic director of the St. Petersburg Academic Philharmonic Yuri Temirkanov, the artistic director of St. Petersburg Academic Ballet Theater Boris Eifman and the General Director of the Kalinin-grad Museum of the World Ocean Svetlana Sivkova. Putin noted the unique “Temirkanov style”, the talent and the natural gift of making people interested in musical masterpieces, higher ideals and values.

[ТАСС](#)

[Первый канал](#)

[Канал «Культура»](#)

[«РТ на русском»](#)

[«Ведомости»](#)

[«Известия»](#)

[«Комсомольская правда», etc.](#)

[«Российская газета»](#) published photo report.

RIA Novosti report that the Bolshoi Theatre General Director Vladimir Urin called the artistic director of the Saint Petersburg Academic Philharmonic Yuri Temirkanov a fantastic conductor.

In his exclusive interview with Rossiiskaya Gazeta maestro Yuri Temirkanov shared his emotions after receiving the State prize...

On June 5th the International Tchaikovsky Arts Festival opened in Klin; this is the fourth time that it is taking place at the composer's museum-reserve. [TASS](#) and other mass media sources report.

[Interfax](#)

[Lenta](#)

[The magazine Expert](#)

[Rewizor](#)

This year the festival in Klin will be part of the Franco-Russian forum Trianon Dialogue and its motto is Be Embraced, Millions (from The Ode to Joy by Friedrich Schiller). It is promoting the idea that art should help to resolve conflicts between peoples.

At noon on June 13th the joint press conference of the Mariinsky Theatre artistic director Valery Gergiev and the founder and executive director of the Verbier Classical Music Festival (Switzerland) Martin Engström



took place at the Rossiiskaya Gazeta media centre. Valery Gergiev and Martin Engstrom answered questions and introduced the Verbier Festival programme: from July 19 to August 5 there will be 59 concerts starring 88 of the world's most prominent musicians from around the globe and more than 270 young talents. [Rossiyskaya Gazeta](#) reports.

On June 7th Mussorgsky's opera Boris Godunov, staged by one of the most sought-after theatre directors, the Belgian Ivo van Hove, had its premiere at [Opera Bastille in Paris](#). This is his debut at the Paris Opera. Conductor — Vladimir Jurowski, scenography and light — Jan Versweyveld. The title role of Boris Godunov is performed by Ildar Abdrazakov and Alexander Tsymbalyuk. The cast also stars the Bolshoi Theatre's soloists Alexandra Durseneva (Xenia's Nurse) and Maxim Paster (Prince Shuisky), Evdokia Malevskaya (Fedor), Ruzan Mantashyan (Xenia), Boris Pinhasovich (Andrey Shchekalov) and Ain Anger (Pimen) and others.

The festival Vladimir Spivakov Invites opened in Perm; the Bolshoi Theatre's guest soloist Vassily Ladyuk takes part in it. The regional portal [Rifye](#) reports. George Ageyev, director of the National Philharmonic Orchestra of Russia: "No one sang bel canto the way Hvorostovsky sang it in 1993 – 1994. No one sings bel canto the way Vassily Ladyuk sings it today. This music is of the rarest quality. It is incredibly difficult to perform as well". The festival continued until June 9th.



On June 13th the Bolshoi Theatre's guest soloists Anna Netrebko and Yusif Eyvazov took part in the classical music gala-concert that took place on the Red Square in Moscow. The performance was one of the festive events that marked the start of FIFA World Cup 2018. [Yenicag.Ru](#) reports [worldcup2018.tass.ru](#)

[tvzvezda.ru](#)  
[ntv.ru](#)  
[vedomosti.ru](#)  
[vm.ru](#)  
[m24.ru](#)

The programme of the XX International Festival of Contemporary Dance [OPEN LOOK](#), which will be held from 13 to 18 August in St. Petersburg, has been announced. The programme is traditionally divided into two parts: the main one, featuring foreign dance companies, and the RUSSIAN LOOK programme that introduces young Russian choreographers to the professional community and experts. This year the organisers of the festival received more than 100 applications and only 11 participants were selected by the experts. More information is available on the site of the source Theatre.

The memorial to Irina Arkhipova was unveiled on June 9th at the Novodevichy Cemetery in Moscow. Relatives, students, colleagues and friends of the legendary singer were present at the ceremony. Alyona Oganessian ([radio Orpheus](#)) reports.



“There is a bench next to the memorial. There is a button under the bench. If you push it, you will hear the voice of Irina Arkhipova singing Ave Maria. So you can just sit there for a while, listen to her and think about eternity and beauty”.

[Polish National Opera](#) presents the premiere of Carmen by Georges Bizet on June 7th – 10th and June 12th – 17th. Conductor – Keri-Lynn Wilson. Stage director – Andrzej Chyra. The cast: Rinat Shaham (Carmen), Leonardo Capalbo (Don Jose), Ewa Tracz (Micaela) and Mariusz Godlewski (Escamillo).



The Bolshoi Theatre guest conductor Keri-Lynn Wilson at the dress rehearsal of Carmen at the Warsaw National Opera, June 6th  
Photo courtesy: © Katarzyna Pawłowska

On June 30th the gala marking the 25th anniversary of the famous international project Stars of the 21st Century will take place on the stage of the concert hall October in St. Petersburg. Solomon Tenser talked about the project in his interview for [Teatral](#). “For many years gala concerts Stars of the XXI Century starred the best ballet dancers from all over the world and took place on such prestigious venues as the Lincoln Centre “(New York), the Kremlin Palace (Moscow), Theatre on the Champs Elysées (Paris), Toronto Centre for the Arts, the Palace of Festivals (Cannes)”.

[Kommersant.Weekend](#) continues to publish articles of Sergei Khodnev’s project What the Opera Is Made Of. The new issue features an article about poetic libretto.

The opera Aleko by Sergei Rachmaninoff had its premiere at the Moscow Helikon-Opera Theatre. The production marks two anniversaries – the 145th anniversary of the composer’s birth and 125 years since the first time Aleko was presented on the stage. Anna Shcher-

bakova ([Culture](#)) reports about a new interpretation of the classics.

The Garage Museum celebrates its 10th anniversary this year. On June 8th, six exhibitions and projects were launched at once. [Mos.ru](#) reports about each of the events. For example, the project Hearing without Borders is all about situations and experiences that demonstrate different aspects of hearing. This is the result of the work of curators and artists with deaf and hearing-impaired people around the world. At the exhibition, visitors will be able to hear, feel, understand, imagine and extract sound in ways they have not previously encountered. Hearing here is not only a physical parameter, which can be described as an audiogram, but an artistic dimension. This experience is made possible thanks not only to the musical instruments invented by the artist Tarek Atoui, but also the sculptures and videos by Alison O’Daniel.

The exhibition Hearing without Borders on [Garage website](#).

On June 4th the conductor and the artistic director of the Perm Tchaikovsky Opera and Ballet Theatre Teodor Currentzis took part in the Pozner programme on the [First Channel](#).

“He talks with the host about classical music and religion, about freedom and discipline, about Russia and about himself. Does classical music have a national character? Is it right to consider classics as music that is not for everyone? Why did he decide to move to Russia? What would he like to change in himself?” – says the announcement.

On May 31st The Pushkin State Museum of Fine Arts celebrated the birthday of Pablo Picasso – this year his 106th anniversary is celebrated. To mark this date the visitors were asked to help collect the necessary amount to purchase a new exhibit – the ancient Egyptian magic wand. In her interview with RT the director of the museum Marina Loshak told the story of the fundraising and discussed the great plans of the gallery, the cooperation with foreign partners and the Trianon Dialogue. (Picasso, Morozov and Trianon Dialogue: Marina Loshak talked about the large-scale projects of the Pushkin Museum):

“The exhibition Picasso and Khokhlova will open in the main building on November 19th. Together with Musée Picasso in Paris we will be telling our version of the wonderful life story of Picasso and Olga Khokhlova for the first time; we will also be telling about the Russian mark in history and biography of Picasso, about his wife, about their wonderful boy Paulo, about his friendship with Diaghilev, Nijinsky and Stravinsky, about different idle movements that affected his art



and this art changing together with him. I think it will be an extremely interesting project. “

[Full video version of the interview](#)

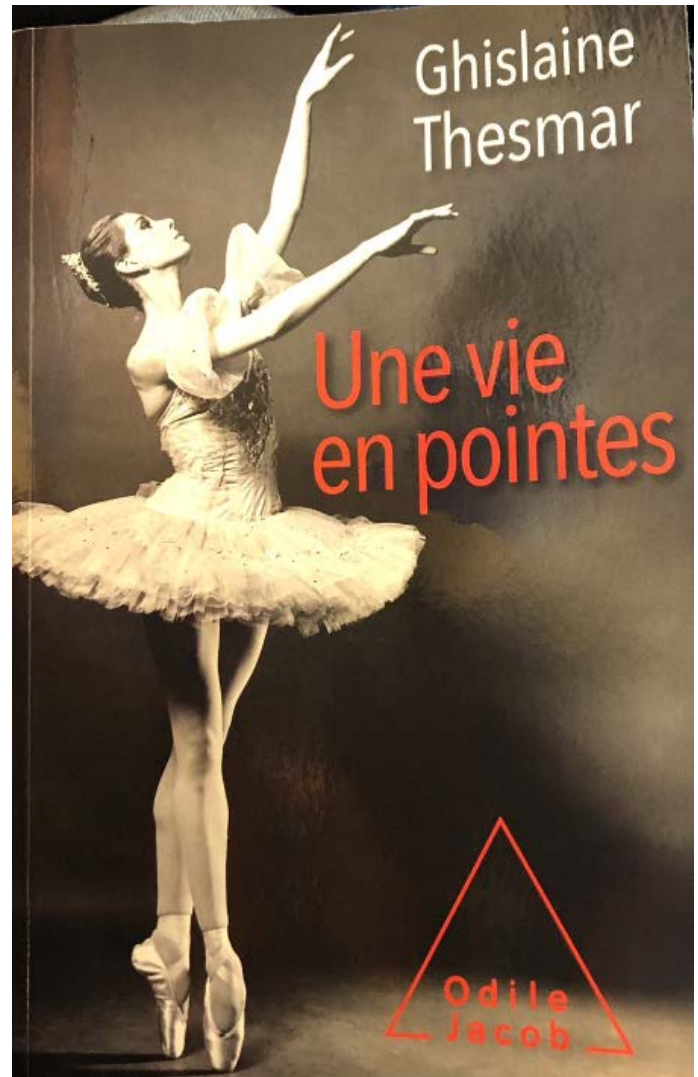


Picasso and Olga Khokhlova, Paris, 1919

The newspaper Kultura (June 1st – 7th) published the article by Yuri Kovalenko reporting from Paris. The story, titled Picasso and Parade, is about the exhibition opening at the Paris Opera that will feature about 130 works of the artist. To a large extent thanks to Sergei Diaghilev, the ballet became one of the sources of inspiration for the master and played a special role in his career and personal life. Diaghilev's production Parade to the music of Eric Satie was the first ballet project of the artist, for which he painted the set and sketches of costumes in 1916. He married the Russian ballerina Olga Khokhlova in Alexander Nevsky Cathedral in Paris.

The memoirs of the outstanding ballerina, a star of the Paris Opera Ghislaine Thesmar have been published.

In her memoirs, Ghislaine Thesmar, the wife of the famous French choreographer Pierre Lacotte, writes about her extraordinary destiny, which began in 1943 in China. She was born in Beijing on March 18. The daughter of a French diplomat she lived in China and Morocco. It was there, after seeing a Soviet propaganda film about Galina Ulanova and the Russian ballet, that Thesmar decided her life must be connected with this kind of art forever. Ghislaine Thesmar is a woman of great culture; her style of writing is beautiful and her memory is sharp. She writes about those she worked with - Lifar, Balanchine, Chauviré, Roland Petit and Michaël Denard- in an interesting and marvellous way. A separate chapter is devoted to Russia and touring the Soviet Union in 1970s. The ballet La Sylphide, naturally, takes a very special place in the ballerina's career; it was recreated in 1972 by her husband Pierre Lacotte for French television, and then staged at many theatres around the world.



## Social networks

On June 2nd Diana Vishneva uploaded the video In memory of Sergei Vikharev, featuring fragments of an old TV programme about the reconstruction of The Sleeping Beauty (1999) and photos from her personal archive to her [Facebook page](#):

“It has been a year since you were gone. But your words, which were so right, are still relevant today, they are still very right. You were never afraid to tell the truth. And you always won. Your revivals were time-tested; they are still timeless masterpieces today. They will give us, your contemporaries, the memories of you, the memories that we will have forever; we are obliged to preserve your heritage, our heritage and pass it on to the new generations.

Rest in peace, Sergei.

We miss you tremendously”.



Diana Vishenva's video  
In memory of Sergei Vikharev / [Facebook](#)

On June 2nd social networks congratulated the Honoured Artist of Russia Valery Lagunov on his birthday.

[Maria Alexandrova](#) posted a comment: "Happy Birthday, our dear and treasured Valery! Thank you for the love, patience, faith and your big heart!"

Later the Bolshoi Theatre's principal, Vladislav Lantratov, who performed the part of Armand in John Neumeier's *Lady of the Camellias* on the Historic Stage wrote a post in his [Instagram](#): "An ideal day is when your pedagogue has a birthday, you dance in your favourite production that has not been in the repertoire for six months and you have missed it a lot, and when there is time left after the performance to celebrate with your favourite pedagogue".



Valery Lagunov and his student Vladislav Lantratov.  
Photo/ [Instagram](#)

The combination of rotations and jumps, put together in a short video, is available on [Youth America Grand Prix Facebook page](#):

"After ballet classes with Irek Mukhamedov in 2018 senior students were passing the time, demonstrating their incredible movements, and Taylor Brandt Photography managed to capture the moment".



The video Taylor Brandt Photography  
for Youth America Grand Prix / [facebook YAGP](#)

## Debuts

### [Lady of the Camellias](#)

June 2nd, noon

Erick Swolkin – one of Marguerite Admirers

### [Carmen](#)

June 7th

The guest soloist [Oxana Volkova](#), a graduate of the Young Artists Opera Program first year (Bolshoi Theatre of Belarus) – *Carmen*

American tenor [Brian Jagde](#) performed the part of Don Jose in the Bolshoi's production for the first time

Anastasia Sorokina as Frasquita

Maria Patrusheva (Moscow Kolobov Novaya Opera) as Mercedes

Behzod Davronov as Remendado

June 9th (noon)

A soloist of the Mariinsky Theatre [Yulia Matochki-na](#) performed the part of *Carmen* at the Bolshoi Theatre for the first time.

A soloist of the Novaya Opera theatre [Ekaterina Petrova](#) performed the part of Micaela in the Bolshoi Theatre's production for the first time.

Ivan Maximeyko as Remendado

June 10th

[Alexander Kasyanov](#), a soloist at the Galina Vish-



nevsкая Opera Centre and the Bolshoi Theatre's guest soloist since 2014 performed the part of Escamillo at the Bolshoi Theatre for the first time.

### Coppelia

June 9th

Evgenia Obraztsova performed the part of Swanilda for the first time.

Daria Khokhlova as L'Aurore

### La Bayadere

June 12th

Ivan Filchev — A Slave

Anastasia Ermolaeva — Grand Pas

June 14th

Igor Pugachev — The Bronze Idol

### Così fan tutte

June 14th

Bogdan Volkov made his debut with the part of Fernando

The Georgian soprano [Salome Jicia](#) (Fiordiligi) and a participant of Meitar Opera Studio (Israel Opera) [Zlata Kherschberg](#) (Dorabella) made their debuts at the Bolshoi Theatre. [Olga Semenishcheva](#) (Ekaterinburg Opera and Ballet Theatre) performed the part of Despina. The cast starred the same singers on June 16th.

### Anna Karenina

June 16th (noon)

Xenia Zhiganshina, Marfa Fedorova, Antonina Chapkina — ballerinas

## Changes to the playbill

### Etudes

On June 5th Artem Ovcharenko and Jacopo Tissi danced the parts of Premières

### Carmen Suite

On June 5th Yulia Stepanova performed the title role instead of Ekaterina Krysanova

### The Cage

On June 6th Daria Bochkova performed the part of Novice instead of Ekaterina Krysanova

### La Bayadere

On June 12th Maria Vinogradova performed the part of Gamzatti. The performance of Ekaterina Shipulina was cancelled. Olga Marchenkova performed the part of Gamzatti on June 13th.

## Birthdays

**June 1st** — the Bolshoi Opera's soloist and a People's Artist of Russia Elena Zelenskaya

**June 2nd** — the Bolshoi Theatre's ballet master-repetiteur and an Honoured Artist of Russia Valery Lagunov.



Valery Lagunov as Archon in the ballet Icarus.

Photo courtesy: Georgi Solovyov

**June 4th** — the Bolshoi Opera's soloist Ekaterina Vorontsova

**June 5th** — the world ballet star and choreographer Johan Kobborg

**June 6th** — Alexander Pushkin (1799-1837)

**June 6th** — a composer, a conductor and a People's Artist of the USSR Aram Khachaturian (1903-1978). The ballets Spartacus (1954) and Gayane (1942) are some of his most famous pieces. 115th anniversary.

**June 6th** — a theatre director and a People's Artist of the USSR Alexei Borodin

**June 7th** — a singer (lyrical tenor) and a People's Artist of the Republic Leonid Sobinov (1872-1934)

**June 7th** — a ballerina and the Bolshoi Theatre's soloist in 1954-1976 Natalia Kasatkina

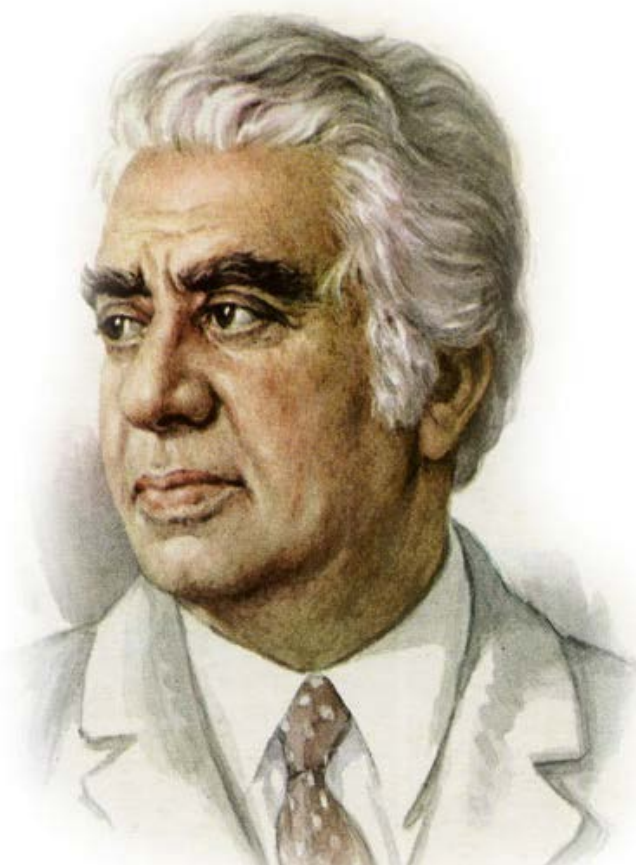
**June 8th** — the Bolshoi Ballet's leading soloist Maria Vinogradova

**June 10th** — the Bolshoi Ballet's prima-ballerina and a People's Artist of Russia Svetlana Zakharova

**June 12th** — the Bolshoi Ballet manager and a People's Artist of Russia Galina Stepanenko

**June 12th** — a ballerina, a ballet pedagogue and a People's Artist of the USSR Marina Semyonova (1908-2010)

**June 13th** — an opera singer (lyrical and coloratura soprano), a pedagogue and a People's Artist of the USSR Valeria Barsova (1892-1967)



Aram Khachaturian

**June 15th** — the Bolshoi Theatre's ballet master-repetiteur Anna Leonova

**June 15th** — stage director and set designer Pier Luigi Pizzi; in 2013 he staged the opera *La Sonnambula* by Vincenzo Bellini at the Bolshoi Theatre

**June 15th** — composer Edvard Grieg (1843-1907) – 175th anniversary

**June 16th** — the Bolshoi Ballet director and an Honoured Artist of Russia Makhar Vaziev

**June 16th** — a ballet dancer and a ballet pedagogue Alla Osipenko

**June 17th** — composer Igor Stravinsky (1882-1971)

**June 18th** — the Bolshoi Opera's soloist Aluda Todua

**June 22nd** — the Stanislavsky and Nemirovich-Danchenko Music Theatre General Director Anton Getman