



Newsletter

Events

June 19th, the Bolshoi Theatre Historic Stage — Vaganova Ballet Academy 280th Jubilee.

The programme of the first part of the jubilee gala marking the 200th anniversary of Marius Petipa the graduates and the students of the Academy performed *Le Reveil De Flore* to the music by Riccardo Drigo (choreography by Marius Petipa, staged by Yuri Burlaka after Ivan Khlustin), *Dance of the Hours* from the opera *La Gioconda* by Amilcare Ponchielli (choreography by Marius Petipa, staging by Nikolai Tsiskaridze) and *The Naiad and the Fisherman* to the music by Cesare Pugni (choreography by Jules Perrot and Marius Petipa, choreographic version by Nikolai Tsiskaridze).

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 Nikolay Tsiskaridze. Starring graduates of the Vaganova Academy of Russian Ballet that are now dancing at the Bolshoi Theatre: Svetlana Zakharova, Olga Smirnova, Yulia Stepanova, Evgenia Obraztsova, Eleonora Sevenard, Mikhail Lobukhin, Denis Zakharov and Elizaveta Kokoreva. With the participation of students of the Academy.

Svetlana Zakharova performed together with the Bolshoi's principal Denis Rodkin.

The exhibition *280 Glorious Years*, marking the jubilee of the Vaganova Academy, was open at the Bolshoi Imperial Foyer. The exhibition featured personal belongings of Anna Pavlova, Matilda Ksche-



Vaganova Ballet Academy Jubilee on the Bolshoi Theatre Historic Stage.

Photo courtesy: [La Personne](#)

ssinskaya, Valery Sergeev and other outstanding graduates of the Saint Petersburg ballet school. It also featured porcelain sculptures of ballet dancers that were created by craftsmen of the Imperial porcelain factory in various years.



The exhibition marking the jubilee of the Vaganova Academy in the Historic Stage Foyer. Photo courtesy: Katerina Novikova



To mark its jubilee, the Vaganova Academy presented the photo album about the history of this unique educational institution.

On June 20th the gala concert of Russia's oldest ballet school took place at the State Kremlin Palace. More information is available [here](#).

The Bolshoi Opera soloists and the Bolshoi Orchestra gave concerts in the open air.



BMW Opera without Borders, Moscow, Theatre Square, June 24th. Photo courtesy / BMW

Thanks to the cooperation of the BMW Group Company and the Bolshoi Theatre this unique event was organised for the first time in Russia. It was an open-air public concert Opera without Borders. For many years the BMW Group has been supporting such municipal initiatives in various cities of Europe — opera concerts

in the open air are held in Munich, London and Berlin. On Sunday, June 24, the first concert of this kind took place in Moscow Theatre Square at 4 p.m.

The opening of the festival BMW Opera without Borders starred the Bolshoi Theatre Symphony Orchestra under the baton of the theatre's chief conductor and music director Tugan Sokhiev, as well as the Bolshoi's soloists, young opera stars Anna Aglatova (soprano), Anna Bondarevskaya (mezzo-soprano), Igor Golovatenko (baritone), Bogdan Volkov (tenor) and Oleg Dolgov (tenor). The musicians performed pieces by Russian and foreign composers of the 19th century.

The programme of the concert

Before the concert the Bolshoi Theatre General Director Vladimir Urin and the BMW Group Russia General Director Stefan Teuchert made welcoming speeches.

More than eight thousand people had a chance to see this magnificent concert.

Public concerts continued in London; on July 1st BMW LSO Open Air Classics with the participation of London Symphony Orchestra, conducted by Simon Rattle, took place in Trafalgar Square in London.



The concert of the project BMW Opera without Borders, Moscow, Theatre Square, June 24th.

Photo courtesy: Katerina Novikova

On June 23rd a similar concert took place at the Summer Theatre in Dobrograd (Vladimir Oblast). Anna Aglatova, Bogdan Volkov, Anna Bondarevskaya, Igor Golovatenko and Oleg Dolgov performed arias from such operas, as The Snow Maiden, May Night, Eugene Onegin, The Queen of Spades, Don Pasquale, L'elisir d'amore, The Tales of Hoffmann, The Pearl Fishers and La Traviata.

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

The performances took place on the stage at the lake and were attended by two and a half thousand people.

The concert was a part of the festival series ProDobro that is taking place in Dobrograd. The Bolshoi Theatre concert was also a part of the World Cup culture programme.

The Bolshoi Theatre's management is planning to organise annual guest tours of the company in Vladimir Oblast.



The Bolshoi Orchestra concert at Dobrograd Summer Theatre, June 23rd.
Photo courtesy/ Vladimirskie Vedomosti

June 20th, 21st, 22nd and 23rd, the Historic Stage — [La Traviata](#) by Giuseppe Verdi.

The premiere of the production, staged by the famous director and the artistic director of the Washington National Opera Francesca Zambello took place on October 7th 2012. This is the 11th production of *La Traviata* at the Bolshoi Theatre.

More information about *La Traviata* by Giuseppe Verdi and its productions at the Bolshoi Theatre is available from the article *The Story of Violetta Told by Herself* on the Bolshoi's [website](#).



La Traviata by Giuseppe Verdi on the Historic Stage on June 20th, 21st, 22nd and 23rd. Irina Dolzhenko as Flora.
Photo courtesy: Damir Yusupov

The interview with Francesca Zambello in the programme *Vesti* (2012), where the director talks about *La Traviata* at the Bolshoi, is available on the [website](#) of the TV channel.

The cast of the summer series of performances starred: Violetta — Dinara Alieva (June 20th and 22nd) and Oxana Shilova (June 21st and 23rd); Alfredo — Rame Lahaj (June 20th and 22nd) and Otar Jorjikia (June 21st and 23rd); Germont — Igor Golovatenko (June 20th and 22nd) and Vasily Ladyuk (June 21st and 23rd); Flora — Elena Novak (June 20th, 21st and 22nd) and Irina Dolzhenko (June 23rd).

Conductors — Tugan Sokhiev (June 20th, 21st and 22nd) and Pavel Klinichev (June 23rd).

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

June 26th, 27th and 28th, the Historic Stage — premiere performances of the ballet *Nureyev* that had its premiere on December 9th and 10th.

With this ballet the Bolshoi Theatre marked the 80th anniversary of the great dancer Rudolph Nureyev (1938-1993).

Composer — Ilya Demutsky. Choreographer — Yuri Possokhov. The author of the concept, the stage director and the set designer — Kirill Serebrennikov.

Costume Designer: Elena Zaitseva. Lighting Designer: Alexander Sivaev. Video Designer: Sergei Rylko. Music Director: Anton Grishanin.

The ballet *Nureyev* is so popular with spectators that the Bolshoi Theatre was forced to sell tickets upon presentation of passports; the same scheme is used in winter, when tickets to *The Nutcracker* are sold.

The production was the winner in four categories of the XXVI International Ballet Prize Benois de la Danse, awarded on June 5: best choreography (Yuri Possokhov), best music (Ilya Demutsky), best scenography (Kirill Serebrennikov) and best male dancer (Vladislav Lantratov as the first performer of the title role).

Representatives of the Nureyev Foundation led by Chairman Claude Blum visited the performance on June 26th: long-term friend of Nureyev Thierry Fouquet (deputy chairman) and an outstanding ballet dancer, former Grand Opera étoile Charles Jude, who was by Nureyev's side during the latter's last days (Charles Jude's letter- the memory, written at the request of the Bolshoi Theatre in 2017, is read as part of the production), as well as many eminent guests and members of the Board of Trustees. On June 26th the world-famous Brazilian football player two-time world champion Ronaldo [Luís Nazário de Lima] attended the performance.

The film director and producer Darren Aronofsky (famous for the film about ballet *The Black Swan*) watched the production on June 28th. "Bravo! I have just watched Nureyev staged by Kirill Serebrennikov. It was one of the best ballets I've seen in recent years. Please bring this show to New York. You will make many people happy", the director wrote on his [FB page](#).



The choreographer Yuri Possokhov supervised rehearsals at the Bolshoi Theatre.
Photo from backstage: Katerina Novikova

There are three casts that starred the following dancers:

June 26th — Vladislav Lantratov (Nureyev), Svetlana Zakharova (A Letter to Rudi. The Diva), Vyacheslav Lopatin (A Letter to Rudi. The Pupil), Denis Savin (Erik), Anastasia Stashkevich (The Ballerina) and Maria Alexandrova (Margot);



Vladislav Lantratov, the curtain calls after the ballet Nureyev. June 26th.
Photo courtesy: the dancer's [Instagram](#)

June 27th — Artem Ovcharenko (Nureyev), Ekaterina Shipulina (A Letter To Rudi. The Diva), Georgy Gusev (A Letter to Rudi. The Pupil), Denis Savin (Erik), Daria Bochkova (The Ballerina) and Kristina Kretova (Margot);

June 28th — Igor Tsvirko (Nureyev), Svetlana Zakharova (A Letter to Rudi. The Diva), Vyacheslav Lopatin (A Letter to Rudi. The Pupil), Denis Savin (Erik), Anastasia Stashkevich (The Ballerina) and Nina Kaptsova (Margot).

Conductor — Anton Grishanin.

[The casts](#)

[Synopsis](#)

[The promo video announcing the ballet's world premiere](#)

June 30th (noon and 7 p.m.) and July 1st, the Historic Stage — the masterpiece Marius Petipa, the ballet [Raymonda](#) to the music by Alexander Glazunov, choreographic version by Yuri Grigorovich (2003).

Scenes in choreography by Marius Petipa and Alexander Gorsky used. Set designer — Simon Virsaladze. Music director — Pavel Sorokin.



Yulia Stepanova in the title role in the ballet Raymonda.
Photo courtesy: Damir Yusupov

The casts starred:

June 30th (noon): Alyona Kovalyova as Raymonda (debut), Jacopo Tissi as Jean de Brienne (debut), Vitaly Biktimirov as Abderakhman;

June 30th (7 p.m.): Yulia Stepanova as Raymonda, Artem Ovcharenko as Jean de Brienne, Yuri Baranov as Abderakhman;

July 1st: Alyona Kovalyova as Raymonda, Jacopo Tissi as Jean de Brienne, Mikhail Lobukhin as Abderakhman.

Conductors — Pavel Sorokin (June 30th) and Alexei Bogorad (July 1st).

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

Marius Petipa was the first to stage a ballet based on a romantic story from the era of knightly campaigns and wandering minstrels. The production had its premiere in 1898 at the Mariinsky Theatre. According to the ballet theatre historian Vera Krasovskaya, for the 80-year-old choreographer, whose work constituted an entire epoch in the history of the Russian ballet, *Raymonda* “was a swansong ... In this ballet, the aesthetics of 19th-century performances flourished for the last time, as it approved and outlived its laws at the same time. “The choreography reflects the inexhaustible imagination and embodies all the riches of the 19th century Russian ballet style. It also proves what the critic said about Petipa: “The choreographic scores of his performances included all existing and very rare forms of classical dances. Their combinations were always new, extraordinary, imaginative ... the components of his ballet performances impressed with clarity of form, beauty, grace ... as for the corps de ballet, he was able of arranging it in a new way and showing it from a new perspective every time, to capture it in his original drawings. “

The popularity of the ballet abroad is largely due to the stagings of George Balanchine and Rudolf Nureyev; the latter also made an outstanding contribution to the development of this ballet not only as a choreographer, but also as a performer of the role of Jean de Brienne.

Since the first time it was staged at the Bolshoi (January 23, 1900, choreographers — Alexander Gorsky and Ivan Khlyustin), *Raymonda* has almost always remained in the repertoire.

In different years the cast starred Adeline Djuri (the first to perform of the title role), Yekaterina Geltzer, Lyubov Roslavleva, Marina Semyonova, Sofia Golovkina and Elena Ryabinkina (*Raymonda*), Mikhail Mordkin, Vasily Tikhomirov, Vladimir Golubin, Mikhail Gabovich, Vladimir Preobrazhensky and Nikolai Fadechev (Jean de Brienne), M.Schipachev, Alexey Ermolaev and Alexei Bulgakov (Abderakhman) and other dancers.

The most recent version was created by Yuri Grigorovich; he first staged *Raymonda* at the Bolshoi in 1984 (the premiere took place on June 29), preserving all the best that was created by the great choreographers Petipa and Gorsky, and adding his own discoveries to the ballet text. The cast starred Natalia Bessmertnova and Lyudmila Semenyaka (*Raymonda*), Alexander Bogatyrev and Irek Mukhamedov (Jean de Brienne), Gideminas Taranda and Alexander Vetrov (Abderakhman).

In 2003, the choreographer created a new version of *Raymonda* that had its premiere on the Historic Stage on May 10th. The cast starred Nadezhda Gracheva (*Raymonda*), Andrei Uvarov (Jean de Brienne) and Mark Peretokin (Abderakhman).

After the reconstruction of the main building of the theatre, a large-scale “imperial” ballet returned to the Historic Stage in December 2016 to mark the 90th anniversary of the choreographer.

The previous performances of *Raymonda* took place last season, on February 15th and 16th 2017.



Marius Petipa as Taor. 1862

The video, announcing the return of *Raymonda* to the Historic Stage in December 2016, is available on the [Bolshoi Theatre official YouTube Channel](#).

The director of the ballet company, an Honoured Artist of Russia Makhar Vaziev, the ballet master-repetiteur, a People's Artist of Russia Alexander Vetrov, the Bolshoi's prima-ballerina Olga Smirnova and the Bolshoi's leading soloist, an Honoured Artist of Russia Denis Savin talk about the masterpiece, created by Marius Petipa and Yuri Grigorovich.

July 3rd, 4th and 5th, the Historic Stage — the opera [The Queen of Spades](#) by Pyotr Tchaikovsky libretto by Modest Tchaikovsky after the novel of the same name by Alexander Pushkin. The production had its premiere this season (February 15th 2018). The *Queen of Spades* staged by Rimas Tuminas and Tugan Sokhiev is the Bolshoi's third production of this masterpiece in the 21st century.

The production team:

Director, choreographer: Anželika Cholina. Set designer: Adomas Jacovskis. Costume designer: Maria Danilova. Lightning designer: Damir Ismagilov. Chief chorus master: Valery Borisov.

The casts of the summer series of performances star:

July 3rd and 5th — Oleg Dolgov as Herman, Maria Lobanova as Liza, Gevorg Hakobyan as Count Tomsy and Vasily Ladyuk as Prince Yeletsky;

July 4th — Eduard Martynyuk as Herman, Evgenia Muravieva as Liza, Alexei Markov as Count Tomsy and Aluda Todua as Prince Yeletsky.

[More information about the casts](#)

In the Year of Russian Ballet, when the international ballet community is also celebrating the 200th anniversary of Marius Petipa, the Bolshoi Theatre will present the major revival of the ballet [The Pharaoh's Daughter](#) to the music by Cesare Pugni, choreographed by Pierre Lacotte, based on the ballet of the same name by Marius Petipa (the first “full-length” ballet of the choreographer). July 19th, the Historic Stage.

Libretto by Jean-Henry Saint-Georges and Maurice Petipa after the story *Le roman de la momie*

by Theophile Gautier, version by Pierre Lacotte. Author of the score's version: Alexander Sotnikov.

The world premiere of Pierre Lacotte's production took place on May 5th 2000.

This production by Pierre Lacotte is an “exclusive” of the Bolshoi Theatre and is available only in the repertoire of this particular theatre. The production of the Bolshoi Theatre toured the world successfully and was presented in France, Japan, England and the USA. It was with the DVD recording of the ballet *The Pharaoh's Daughter* that the Bolshoi's relations with Bel Air Classics began; later the company became the theatre's partner for making digital recordings of performances and cinema broadcasts.

Designer: Pierre Lacotte.

Music director: Pavel Klinichev.

Lighting designer: Damir Ismagilov.

Choreographer assistant: [Anne Salmon](#).

Costumes revival: Elena Zaitseva.

Scenery revival: Alyona Pikalova.

The performances will take place on the Historic Stage on July 20th, 21st (noon and 7 p.m.) and 22nd (2 p.m.).

June 21st, 22nd, 23rd and 24th, the New Stage — the ballet [Onegin](#) by John Cranko to the music by Pyotr Tchaikovsky.

The premiere took place on July 12th 2013 on the Bolshoi Theatre Historic Stage.

Music director and conductor — Pavel Sorokin.

More information about John Cranko and the ballet *Onegin* is available on the theatre's [website](#).

[The casts](#)

Conductors — Pavel Sorokin (June 21st, 22nd and 23rd) and Alexei Bogorad (June 24th).



Vladislav Lantratov (Onegin) and Olga Smirnova (Tatiana) in the ballet *Onegin* by John Cranko.

Photo courtesy: Damir Yusupov

June 27th, 28th, 29th and 30th, July 1st, the New Stage — [Le Nozze di Figaro](#) by Wolfgang Amadeus Mozart. The production staged by Evgeny Pisarev had its premiere on April 25th 2015. *Le Nozze di Figaro* was nominated for The Golden Mask award in the category Opera/Best Director. The previous performances in the season 2017/18 took place from January 31st till February 4th.



Le Nozze di Figaro by Wolfgang Amadeus Mozart on the New Stage on June 27th, 28th, 29th and 30th, July 1st.

Photo courtesy: Damir Yusupov

The article *Debuts of Their Excellencies* about debuts in the parts of Count and Countess Almaviva in the summer series of performances is available on the Bolshoi's [website](#).

The casts starred: Figaro – Alexander Vinogradov (June 27th and 29th, July 1st) and Alexander Miminoshvili (June 28th and July 1st); Susanna – Anna Aglatova (June 27th and 29th, July 1st) and Olga Seliverstova (June 28th and 30th); Count Almaviva – Zoltan Nagy (debut, June 27th and 29th, July 1st) and Andrei Jilihovschi (June 28th and 30th); Countess Almaviva – Salome Jicia (debut, June 27th and 29th, July 1st) and Ekaterina Morozova (June 28th and 30th); Cherubino – Ekaterina Vorontsova (June 27th and 29th, July 1st) and Alexandra Kadurina (June 28th and 30th); Marcellina – Irina Rubtsova (June 27th and 29th, July 1st) and Maria Gavrilova (June 28th and 30th); Bartolo – Alexander Naumenko; Basilio – Stanislav Mostovoy (June 27th, 29th and 30th) and Marat Gali (July 1st); Magistrate – Ivan Maximeyko (June 27th and 29th, July 1st) and Vadim Babichuk (June 28th and 30th); Barbarina – Albina Latipova; Antonio – Valery Gilmanov (June 27th and 29th, July 1st) and Vladimir Komovich (June 28th and 30th).

Hammerklavier part – Artem Grishaev.

Conductor – the music director of the production William Lacey.

The rehearsals for the final premiere of the 242nd season, the opera [La Boheme](#) by Giacomo Puccini, continue at the Bolshoi Theatre.

The production team: music director – [Evan Rogister](#)

Stage director – [Jean-Romain Vesperini](#) (he is well-known for being 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](#).

The production will have its premiere on July 24th on the New Stage.

Prior to the premiere the seminar *La Boheme: Changing and Unchanging in the Stage History of Puccini's Opera* will be organised by the Bolshoi Theatre in cooperation with the State Institute of Art Studies, the Italian Embassy in Russia and the Italian Institute of Culture in Moscow.

The participants: Michele Girardi, University of Venice professor, an author of several monographs about Puccini, Olesya Bobrik, an assistant professor at the Moscow Conservatory, a worker of the State Institute of Art and the Bolshoi Theatre music library archives, and Tatiana Belova, the head of the literary and publishing department of the Bolshoi Theatre. After the seminar a round table will be held; participants of the production of *La Boheme* at the Bolshoi, journalists and musicologists are invited to join the discussion.

The seminar will take place at the State Institute

of Art Studies on July 23rd (Kozitskiy pereulok, 5, the Mirror Hall, 11 a.m.).

More information is available in the article [La Boheme: the Changing and the Unchanged](#).

The Beethoven Hall presents a varied concert programme that includes theme cycles, performances of the Bolshoi Theatre's artists, members of the Young Artists Opera Program, the Bolshoi Orchestra and guest musicians.

June 27th – [the Bolshoi Theatre Orchestra Artists Concert Chamber Music Concert](#).

The article by Natalia Abryutina about the programme of the concert that included classical pieces by Mozart and music by romantic composers of the 2nd half of the 19th century Cesar Franck and Johannes Brahms is available [here](#).

June 28th – the concert [In Honour of 80th Anniversary of Bolshoi Theatre Orchestra Soloist Igor Lifanovsky](#).

The concert marked the memory of the Bolshoi Orchestra's first French horn player (1982-2002), an outstanding musician and pedagogue Igor Lifanovsky (June 22nd 1938 – March 28th 2002); the programme of the first part included several magnificent pieces for French horn that showcased the distinctive features of the "voice" of this tenor register brass musical instrument, the second part – a collection of chamber pieces.

The article by Natalia Abryutina *The Voice of the French Horn* about Igor Lifanovsky and the concert, marking his memory, is available [here](#).



The Bolshoi Theatre French horn quartet: Victor Bushuev, Shamil Lutfrakhmanov, Igor Lifanovsky and Vladimir Pavlyuk. After the concert at the Central House of Culture Workers, 1986.

Photo courtesy/ [igorlifanovsky.com](#)

June 29th — [Bolshoi Theatre Violin Ensembler Concert](#).

The programme included lieder by Pyotr Tchaikovsky, Sergei Rachmaninoff and Alexander Vlasov, Vocalise by Rachmaninoff and the instrumental version of Nocturne by Arno Babajanyan, as well as transcribed orchestra fragments of operas and ballets.

The article by Oxana Usova The Story of Voyages in Time and Space about the ensemble that has had its current composition since 2014 and was founded following the initiative of the orchestra musician Igor Svi-chkarenko, about its history and about the “music of various times and peoples” that was performed at the concert is available [here](#).

June 26th and 30th, the Beethoven Hall — concerts of the Bolshoi Theatre Young Artist Opera Program [In the Paris Salons of the Belle Epoque](#).

The artistic director of the Bolshoi Theatre Young Artists Opera Program — Dmitry Vdovin.

The concerts of the Bolshoi Theatre Young Artist Opera Program In the Paris Salons of the Belle Epoque also took place at the Beethoven Hall on March 8th and 10th. A short video fragment and the review by Natalia Zimyanina on [Facebook](#).

More information is available from the article [Wonderful Music of the Belle Epoque](#).



Dmitri Shostakovich with his son Maxim, Komarovo, the end of 1940s. Photo courtesy/ [Muzykalnoe Obozrenie](#)

Press analysis:

Russian mass media



At the Verdurains' salon:
Marie-Christine Barrault as Madame Verdurin
and Jean-François Balmer as Dr. Cottard,
a shot from *Swann in Love* (1983),
based on Marcel Proust's novel sequence
In Search of Lost Time, specifically the first volume
the title of which typically translates as *Swann's Way*.
Director – Volker Schlöndorff,
cinematography – Sven Nykvist.

July 1st — the Bolshoi Theatre Orchestra Artists Concert [Dmitri Shostakovich Chamber Works](#).

Major mass media sources reported about the first international project BMW Opera without Borders that took place in the Theatre Square on June 24th.

“On Sunday a lot of Muscovites and guests of the capital visited a free concert of the Bolshoi Theatre Symphony Orchestra and soloists in the Moscow Theatre Square,” [TASS](#) reported and quoted the general director of the Bolshoi Theatre:

“Today is a very important and very interesting day in the life of the Bolshoi Theatre,” Vladimir Urin stressed. — The Bolshoi Theatre leaves its walls and comes directly to you — this is Opera without Borders. It seems to me that this is a wonderful event; classical art meets its spectator. “

Urin said it was the company BMW Group Russia that suggested organising the concert. The General Director Stefan Teuchert said that he was pleased to present the project, which “is already known in Munich, Berlin and London.” “We believe that art, culture and classical music should be accessible to everyone,” he said.

The organisers of the concert tried to attract as many spectators as possible to the one-and-a-half hour concert under the baton of the Bolshoi Theatre music director Tugan Sokhiev...

After the concert, the audience gave a standing ovation. Urin promised that the event would become an annual one.

The festival then went to London, where the London Symphony Orchestra conducted by Sir Simon Rattle performed on July 1 in Trafalgar Square.“

[Russia-Culture](#) reported: “The Bolshoi soloist Anna Aglatova was the first to enter the stage, where acoustics works according to different rules. Free entrance for more than five thousand spectators, the noise of the city and sometimes quite a strong wind; that evening the opera merged with the usual urban life .

“For an hour and a half we become a part of the city life. It is very important. It is probably for this reason that we refused the idea of stopping traffic, so that we would simply join the ordinary life of the capital, “says Anna Aglatova, a soloist of the Bolshoi Theatre opera company.

Tugan Sokhiev, the conductor and the music director of the Bolshoi, does not worry about the sound. He says it was set very carefully. “The power of the symphony orchestra and the power of the human voice cannot be compared, for example, with an electric guitar or with a powerful percussion unit, so we always have to ‘mic up’ both the orchestra and the voices,” says Tugan Sokhiev.

Of course, football fans, who came to the capital for the World Cup, were in downtown Moscow as well. It seems that the Bolshoi managed to make opera interesting for this group as well. Then Vladimir Urin received a call: it was a request from Ronaldo [Luís Nazário de Lima] himself to come and see a production together with his wife.

Opera without Borders has existed for more than a decade — the festival is held in London, Munich and Berlin regularly. According to the Bolshoi, now this event will become a regular event in Moscow as well.”

Opera without Borders in the capital — live on TV channel Culture ([Culture News with Vladimir Flyarkovsky](#), aired at 7:30 p.m. on June 24th):

The Russian premiere of the international project Opera without Borders has just taken place next to the Bolshoi Theatre. Such concerts originated in Munich and have been organised since the end of the 20th century. Later, concerts Opera without Borders or Opera for All started to be held in two more cities, namely Berlin and London. Now there is Moscow, too. By the way, London will take the baton again next Sunday [July 1st]. The idea of the organisers is simple and fruitful at the same time. They take classical music outside the concert hall and give everyone without exception an opportunity to enjoy art without any restrictions.“

The following sources reported about the event:

[Russia-K](#) (The Bolshoi Theatre soloists to perform pieces by Verdi in the open air, on air June 24th, 1714 p.m.)

[Russia-K](#)

[TV Channel Mir 24](#)

[Radio Culture](#)

[TASS](#)

[Vechernaya Moskva](#)

[Mockva.ru](#)

[Kommersant Style](#)

and other sources.



The Bolshoi Theatre General Director Vladimir Urin and BMW Group Russia General Director Stefan Teuchert at the Moscow premiere of the project BMW Opera without Borders. Theatre Square, June 24th.

Photo courtesy/[Kommersant](#)

Major mass media sources also reported about the concert of the Bolshoi Opera soloists and the Bolshoi Orchestra under the baton of Tugan Sokhiev that took place on June 23rd in Dobrograd.

[TASS](#) quoted the Bolshoi General Director Vladimir Urin: “We want to make this an annual event. This is quite difficult, because the life of the Bolshoi Theatre is planned three years ahead ... <...> Unfortunately, we do not often have an opportunity to travel around Russia, but since this is such a wonderful project , I would really like it to be organised on a regular basis, “- he said, adding that negotiations about the ballet company’s tour were under way. / ... /

Especially for the guest performances the stage [in Dobrograd, the only stage in Russia located on the lake] was reconstructed and expanded to accommodate a team of 80 musicians. / ... / “We really do not play in the street. We do not give performances in the open air. There was a performance of Boris Godunov, it was in Pskov, we presented the production in the Pskov Kremlin , and it was such an interesting event. Unfortunately, this does not happen often; due to weather conditions such performances are not really popular in Russia, and what is now being done in Vladimir Oblast is unique,” Urin added.

Numerous sources reported about the concert and the Bolshoi’s plans to make the festival in Vladimir Oblast an annual one:

State TV and Radio Broadcasting Company Vladimir:

“The stage is on a mirror-like water surface, and the shore of the lake is the stalls. The Bolshoi Theatre soloists are performing on the unique natural site of “Dobrograd” for the first time. A grand summer concert brought together thousands of spectators. The amazing acoustics is appreciated by both the audience and the artists.

The magic of music. Voices of extraordinary strength and beauty. / ... / One of the largest orchestras in the world played for the public and famous soloists sang. / ... / “Enchanted, despite the heat,” — shared their impressions the audience. / ... /

Vladimir Urin, the general director of the Bolshoi Theatre, arrived to the Kovrov region together with the artists and musicians. According to him, the Bolshoi was delighted to accept the offer to cooperate.

Vladimir Urin: “We have already discussed the plan for the next year. We are thinking about bringing here the Bolshoi Ballet gala, the performance of the Bolshoi Theatre outstanding ballet company. We are now discussing it. I think this concert is the first, but not the last. People that want others to come here do everything for this. They love this land.”

Video on YouTube

TV Gubernia-33: The Bolshoi Theatre General Director Vladimir Urin: “I’d like to stress that all our recommendations regarding the construction of the stage have been taken into account, which is something we really appreciate”.

Vladimirskie Vedomosti

Radio Culture

Youth information agency MIR

TV Gubernia-33

On June 24th Rossiiskaya Gazeta published an exclusive interview with the Bolshoi Theatre General Director titled Who remains on the stage: Vladimir Urin hopes that the retirement age for opera and ballet artists will not change.

“At the moment the society is actively involved in the discussion of pension reform. It turns out that we are the country of the youngest pensioners, even among the post-Soviet states. But there still are record holders. People of certain professions can retire even before the age of 40. In particular, these are ballet dancers and circus performers. The General Director of the Bolshoi Theatre Vladimir Urin shared his point of view regarding this issue.

— At what age do the Bolshoi Ballet dancers retire? Is this stated in any particular law? Did it change long ago?

Vladimir Urin: This is regulated by the decree of the Council of Ministers of Russia of 1991, entitled “On approving the list of professions and positions of workers in theatres and other theatrical and entertainment en-

terprises and collectives, whose creative work entitles them to a pension for length of service “. In order to retire, ballet dancers and opera singers that perform solo parts must have at least 15 years of experience, members of corps de ballet — at least 20 years, female vocalists — at least 20 years, male vocalists and musicians that play wind instruments — at least 25 years, choir singers — at least 30 years. These regulations have not changed since then, and they are still working today.

— Do you think things should remain as they are, or the length of service should be prolonged by several years? What do members of the professional community say?

Vladimir Urin: Today, because the retirement age has been changed, we are anxious to ensure that there are no changes. It should be understood that early retirement for these professions has nothing to do with life expectancy. It has to do with until what age people are able to work effectively due to their physiology. After a certain age it becomes increasingly difficult for a human body to cope with such creative tasks. This applies to both ballet dancers and vocalists, since after a certain age the voice also loses many of its qualities. Therefore, this right to early retirement is provided. Therefore, I believe that these norms cannot be changed. I will say this once again. This has nothing to do with the overall life expectancy, but rather with people’s physical ability to do their job.”

The source announced the interview with the director of the theatre on June 22nd and 23rd.



Vladimir Urin gave an exclusive interview to Rossiiskaya Gazeta.

Photo courtesy: Ilya Pitalyov / RIA Novosti

On June 24th the federal TV channel Public TV of Russia broadcast the programme My story. Boris Akimov (26’58”):

“His story is an example for many ballet dancers. After suffering a serious injury and leaving the first echelon of soloists at the peak of his career, he did not

break down. He continued to overcome physical pain and to work; he found himself in pedagogy and trained dozens of outstanding ballet dancers. Akimov's pupils are soloists of the best theatres in the world. People's Artist of the USSR Professor Boris Akimov has been the most popular Russian ballet teacher in the world for thirty years. Students in Paris and Milan, Tokyo and London are looking forward to learning from him; the name of Akimov is perceived as a "super-brand" of the Russian ballet school all over the world".

The host — Dmitry Kirillov. In his interview Boris Akimov talks about his childhood, his ballet pedagogue Elena Sergievskaya, Maris Liepa, Yuri Grigorovich and Maya Plisetskaya, about writing music and about his spouse Tatiana Popko (1939-2008).

The script of the interview titled Boris Akimov: One should bring people joy. This is what life is about is available on the [TV channel's website](#).



[My Story](#). Boris Akimov on Public TV of Russia

On June 25th the portal [Ballet 24](#) reminded us about the birthday of a People's Artist of the USSR Boris Akimov and his creative career.

"His pedagogue Maris Liepa trusted the sixteen-year-old Akimov enough to let him conduct classes in his group at the Moscow State Academy of Choreography. In those years, Boris already demonstrated his talents as a tutor and a choreographer. Akimov remembers his debut at the Bolshoi Theatre: in 1967 he danced together with Maya Plisetskaya, who was looking for a partner to perform the part of Ivan in the ballet *The Little Humpbacked Horse*. The boy's artistic career began with a button accordion and figure skating, although Boris Akimov's father, who did folk dances, had always been surprised at his son's ability to grasp the movement from the first time.

Akimov worked at the Bolshoi as a dancer from 1965 to 1989. He performed both classical and modern repertoire. At the age of 25, due to illness, he was forced to leave the stage, but never ceased to be fond of music. Akimov the composer released a CD of songs to the lyrics by Sergei Yesenin's; he also staged a musical and poetic evening to mark the jubilee of the poet. //

Today Boris Akimov continues to work at his favourite Bolshoi Theatre..."

The summer series of performances of the ballet Nureyev are the focus of attention for Russian mass media sources.

The website of [Rossiiskaya Gazeta](#) features an article All you need to know about the ballet Nureyev: "The ballet will be performed for the second time after a much spoken about premiere that took place in December. All tickets for these three dates have already been sold out. Next shows are scheduled for October 20th and 21st (tickets will be on sale soon). To make sure spectators are fully prepared for what they are going to see, we collected five interesting facts about the production.

[Fact No.1] An actor of Chekhov Moscow Art Theatre Igor Vernik performs in this ballet production...

// Kirill Serebrennikov is a drama theatre director, and this is something one should keep in mind. The auctioneer is a recurring character that unites all parts of the production. // Speaking of the genre, this ballet is a biopic. //

[Fact No.2] Vladislav Lantratov (Nureyev) descended from a family of dancers.

The part of Nureyev is performed by the Bolshoi's principal... In the beginning of June he received the Benois de la Danse, one of the most prestigious ballet awards, for this part.

"This is a special performance and a special role. I must live the life of a bright personality, an amazing dancer and make it convincing not only for the audience, but also for professionals and for myself," said Lantratov at the Awards Ceremony. Vladislav was born into a ballet family: his mother is an Honoured Artist of Russia Inna Leschinskaya, and his father is a People's Artist of Russia Valery Lantratov ... The dancer entered the Moscow State Academy of Choreography at the age of 9.

[Fact No.3] The composer of Nureyev wrote music for the opening ceremony of Sochi Paralympics. //



All you need to know about the ballet Nureyev:
Photo courtesy: Sergei Kuksin/[Rossiiskaya Gazeta](#)

[Fact No.4] Svetlana Zakharova performs the part of Diva.

The Bolshoi's star Svetlana Zakharova performs in the scene A Letter to Rudi. She presents a monologue of a Diva. This scene is based on letters by famous ballerinas Natalia Makarova and Alla Osipenko that they wrote specially for the production.

[Fact No.5] Nureyev is not really a ballet in its purest form.

This production is synthetic and includes elements of opera, oratorio, drama performance, TV show and cinema. Almost the whole company is involved, that is, not only the ballet company, but also the choir and supernumeraries. It was the director of the theatre Vladimir Urin that commissioned such a multi-genre staging from Serebrennikov. So the main desire of the director was satisfied: a very daring performance is now presented on the Bolshoi's Historical Stage."

Radio Svobody dedicated the one-hour programme Facing the Event to the ballet Nureyev. Theatre researcher Grigory Zaslavsky, theatre critic Alla Shenderova and music critic Artur Gasparyan discuss the production and talk about working on the premiere. The host of the show Elena Rykovtseva saw the performance on June 26th and shared her impressions about it.

Full video and script of the conversation are available on the [website](#) of the radio station.

To mark the jubilee of Tamara Sinyavskaya, the TV channel [Russia K](#) presents a documentary series Scenes from Life (July 2nd -5th, 10:50 p.m., repeated on July 3rd -6th at 2:30 p.m.).

"On July 6th a People's Artist of the USSR and a People's Artist of Azerbaijan Tamara Sinyavskaya celebrates her birthday. The great queen Tamara and the passionate Carmen, the proud Lyubasha and the cunning Marina Mnishek ... a People's Artist of the USSR Tamara Sinyavskaya starred in many performances of opera classics. At the Bolshoi Theatre alone she performed more than 30 roles."

The famous music expert and historian Solomon Volkov and the publisher Elena Shubina came to the studio of [Radio Orpheus](#) and talked to Irina Klenskaya and Alexander Vas'kin. They discussed the book by Solomon Volkov The Bolshoi Theatre. Culture and Politics. New History that was published this year.

The book by Volkov is, in the ratings of 2018, among the most interesting offers presented by [MK in Tver](#).

The magazine [Caravan of Stories](#) (June 2018) publishes an interview with an Honoured Artist of the RSFSR Nina Agapova, who talks about her life, career and



The book by Solomon Volkov The Bolshoi Theatre. Culture and Politics. New History is available from the Bolshoi Theatre souvenir shop.
Photo courtesy: Batyr Annadurdyev

the lucky chance to work with the director Dmitri Tcherniakov (she performed the part of the owner of an estate in the opera Eugene Onegin, 2006).



As the Owner of an Estate in the opera Eugene Onegin staged by Dmitri Tcherniakov at the Bolshoi Theatre in 2006. Alexei Dolgov as Lensky. Photo courtesy: Damir Yusupov

"The director looks searchingly, but with hope:
— In the scene where Lensky already challenged



An actress, an Honoured Artist of RSFSR Nina Agapova

Onegin to a duel and is singing his famous aria Where have you gone ..., you have to use only mime to switch from coquetry, which will make the audience laugh (an old coquette is always funny), to the ancient Greek tragedy — in the finale spectators should have tears in their eyes and lumps in their throats.

This was the most difficult task in my entire acting career. Seven minutes of pantomime without moving around the stage, without a partner / ... /

Eugene Onegin had its triumph both in Russia and abroad. The production was shown at the most prestigious theatres, including Grand Opera in Paris, Covent Garden in London, La Scala in Milan and Royal Theater in Madrid. Then there was China, Slovenia, Greece, Israel ... Over seven years I travelled half the world."

Nina Agapova's roles at the Bolshoi Theatre:

2000 — A Heroine of the Silver Age in Ball 2000 (staged by Natalia Krasnoyarskaya)

2001 — Shapoklyak in New Year Party at the Bolshoi (staged by Natalia Krasnoyarskaya)

2006 — the Owner of an Estate in Eugene Onegin (staged by Dmitri Tcherniakov)

Mass media paid a lot of attention to the exhibition of the photographer Sasha Gusov Bolshoi Ballet by Sasha Gusov that opened on June 28th at the [Lumiere Brothers Centre for Photography](#). The exhibition features about 50 photographs that the master has taken over the previous 25 years. There are both posed portraits and shots from rehearsals and productions. The exhibition will continue until September 23rd; there will also be an educational programme. [TASS](#) reports.

The Bolshoi Theatre principal Vladislav Lantratov, the ballerina Maria Alexandrova, the ballet master-repetiteur and a People's Artist of Russia Alexander Vetrov, the ballet company soloist Angelina Vlashinets and other artists share their impressions with Elena Voroshilova, a reporter of the [TV channel Culture](#).



The Bolshoi Theatre's principal Vladislav Lantratov and the Bolshoi's prima-ballerina Maria Alexandrova at the opening of the exhibition by Sasha Gusov.

Photo courtesy: Andrei Razumov

Numerous sources report about the opening of the exhibition:

[Radio Culture](#)

[Orpheus](#)

[SM News](#)

[Portal Teatral](#)

[Sobesednik](#)

[Moskovsky Komsomolets](#)

[Prophotos.ru](#)

[7days.ru](#)

and other sources.

[RIA Novosti](#) reports: “The organisers of the Verdi Gala concert at the Bolshoi Theatre explained why the tickets are so expensive (some are sold at a price of 88,000 rubles — approx. \$1400). The cost is supposed to cover such expenses, as the rent of the hall, fees and air tickets for the artists. The organisers also gave their assurances that did everything they could in order to prevent fraud.” Verdi Gala, where the opera singer Anna Netrebko and her partner and husband Yusif Eyvazov will perform arias and scenes from Verdi’s operas, will take place on November 26, 2018. The fans will also have a chance to enjoy performances of Elchin Azizov and Dolor Zdjajik.

[Govorit Moskva](#)

[RuNews24.ru](#)

[Nation News](#)

Earlier Anna Netrebko made a post on her Instagram page where she said she was outraged at such high prices for tickets for the concert. The news agency [Nation News](#) reported about this as well.

The programme [A Ticket to the Bolshoi](#) was on air of the TV channel Culture on June 22nd (4:35 p.m.)

The new issue is dedicated to the Bolshoi Theatre Young Artists Opera Program. The programme features the artistic director of the programme Dmitry Vdovin, the assistant to the chief conductor — the music director of the Bolshoi Theatre Makvala Kasrashvili, the vocal coach Evgeny Nesterenko, the stage movement coach Yuri Papko, the teacher of phonetics and foreign languages Roman Matveev, the teacher of acting Elena Baldina-Vachotina, the pianist Lyubov Orfenova, the pianist-repetiteur of the Bavarian opera Mark Lawson, as well as the participants of the Young Artists Opera Program Andrei Kimach, Evgenia Asanova, Vadim Volkov and Mikhail Korshunov, the programme’s graduates Oxana Volkova and Sergei Radchenko and the Bolshoi’s soloists Bogdan Volkov, Vladimir Komovich and Yulia Mazurova. The video announcement is available on [Facebook](#).

A series of TV programmes Perfect Pitch about great Russian ballerinas of the 20th century: the portal Ballet 24 presents the collection of episodes of the programme created by the [TV channel Russia-K](#)

[about Maya Plisetskaya](#) (on air on November 18th 2015),

[about Natalia Bessmertnova](#) (on air on March 25th 2015),

[about Marina Semyonova](#) (on air on December 15th 2010),

[about Tamara Karsavina](#) (on air on September 26th),

[about Natalia Dudinskaya](#) (on air on January 28th 2015),

[about Agrippina Vaganova](#) (and her first students Marina Semyonova and Galina Ulanova) (on air on February 3rd 2016).

Female online-magazine [Woman Hit](#) publishes a large interview with the Bolshoi Ballet first soloist Anastasia Meskova and lots of pictures (first published by the magazine Atmosfera, No. 6 2018). The ballerina talks about her family, her childhood ambitions and her own experience of motherhood, about her experience in the cinema, the tough schedule of a ballet dancer, pursuing her degree in culture studies while working on her first job and answers the reporter’s questions about the Bolshoi Theatre.

— Do you have a lot of parts that you are really proud of?

— I enjoyed dancing in each of my shows. For example, I made a debut with the part of the Queen of the Ball (Fantasy on the Casanova Theme), which the great Mikhail Lavrovsky and my pedagogue Lyudmila Semenyaka were helping me to prepare for, I also danced Myrtha in Giselle, a part that I had been waiting for a long time, then there was Serenade by Balanchine with its most subtle technique and nuances that Alexei Ratmansky trusted me to perform, and Zina in his ballet The Bright Stream... and then, The Flames of Paris is so good! ./.

— Recently foreign filmmakers have presented the film Bolshoi Babylon about the Bolshoi Theatre that talked about scandals, intrigues and jealousy... They talked to you as well.

— True, I have noticed that whatever happens backstage at the most famous theatre of the country has been given too much drama. I personally have never faced any aggressive behaviour. Take some cool corporation, and there will be more jealousy there — I mean, they will cut each other’s throats for a good contract. As for the Bolshoi, even though the competition is insane, if something bad happens to someone, everyone comes together and helps the person in need. This is the law. ././».

The portal [Ballet 24](#) published the same interview.



Anastasia Meskova
in the online magazine [Woman Hit](#)

Press analysis:

international mass media

The online local news publication [San Juan Islander](#) (Washington State USA) announces the upcoming screening of the Bolshoi's Coppelía in local cinemas "The Bolshoi's unique version of Coppelía exhibits a fascinating reconstruction of the original 19th century choreography of this ebullient comedy involving a feisty heroine, a boyish fiancé with a wandering eye, and an old dollmaker. The company's stunning corps de ballet shines in the divertissements and famous "Dance of the Hours," and its principals abound in youthful energy and irresistible humour in this effervescent production."



Coppelía will be shown at the cinemas in the USA.
Photo courtesy/San Juan Islander

International newspapers, international news-wires and online publications continue to publish articles and obituaries of the death of Russian conductor Gennady Rozhdestvensky at the age of 87.

The French newspaper [Le Figaro](#) publishes a report by Jean-Baptiste Garat who writes "The former director of the Bolshoi Orchestra, a great performer of Sergei Prokofiev and Dmitry Shostakovich, died Saturday at the age of 87 following a long illness in Moscow. He was a demanding and talented leader, one of the last great witnesses of musical life during the Soviet era. Russian conductor Gennady Rozhdestvensky died on Saturday, June 16, at the age of 87, the Moscow Bolshoi Theatre, whose orchestra he conducted in the 2000s, said. "The Bolshoi is in mourning", announced the theatre on

Twitter" "“When we start remembering Gennady Rozhdestvensky, we understand what a powerful man and what a powerful personality of the musical world has left this world,” said the Bolshoi director Vladimir Urin, quoted by RIA Novosti. “Sad news of the death of Gennady Rozhdestvensky”, said the UK’s embassy in Russia on Twitter.



Gennady Rozhdestvensky used to say:
“Being a conductor has nothing
to do with making gestures with your hands;
it is rather a matter of beaming light”.

Photo courtesy: Marion Kalter / [Le Figaro](#)

On July 3rd the Moscow Conservatory Symphony Orchestra that was created by the People’s Artist of the USSR, maestro Gennady Rozhdestvensky, gave a concert in memory of the conductor at the [Conservatory Great Hall](#).

[The Portuguese version of BBC](#) publishes a report by Ricardo Senra and an interview with Brazilian dancer David Motta Soares who is the first Brazilian dancer in the Bolshoi Ballet (since 2015). “After the World Cup finals, on July 15, a Brazilian will continue to represent the country in Russia. It is the dancer David Motta, the country’s first dancer to play a prominent role in the renowned Ballet Bolshoi, one of the world’s most famous dance companies.” Motta says “he compared the emotion he feels to the feat of “winning a Cup”: “It is exactly the emotion that I have daily when I play a leading role here in the Bolshoi. “ ““The World Cup atmosphere is wonderful, I’ve never seen Russia like this,” he says, looking at the square in front of the theatre, full of tourists wearing shirts from different countries. “I find this incredible, because Russia is not usually so festive.” ““It is with great pride that I represent Brazil here,” he says, smiling. “Every dancer wants to dance in this theatre. To have the opportunity to dance here today and to be a protagonist in the best theatre in the world has no explanation.”



David Motta Soares.

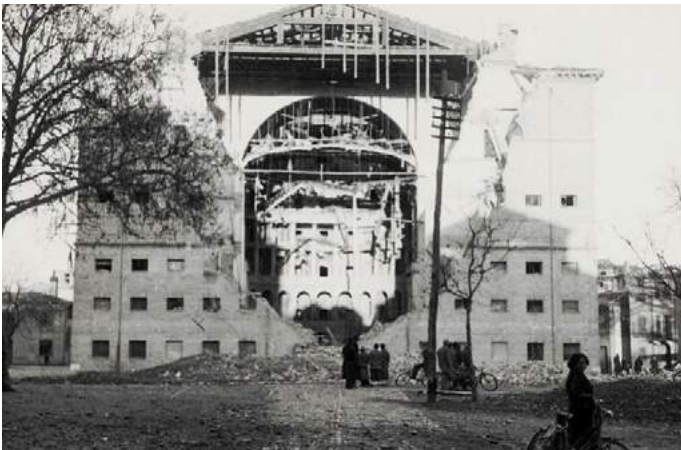
The photo from the dancer's [Instagram](#)

Foreign mass media sources continue to report about the Bolshoi Theatre's stars taking part in prestigious international events.

The Italian online local news publication [Corriere Romanga](#) (Italy) publishes a report by Vera Bessone who announces the Amintore Galli theatre in Rimini (former II Teatro Vittorio Emanuele II) will reopen 28 October 2018 75 years after it was destroyed by bombing on December 28, 1943. "The voice of mezzo-soprano Cecilia Bartoli will be the first to resonate on stage, then Gergiev and Svetlana Zakharova". "Svetlana Zakharova with the violin of Vadim Repin and the Orchestra Cherubini in a Pas de deux for Toes and Fingers, at Galli on 5 and 6 December."

[Amintore Galli theatre website](#)

[Facebook page](#)



The back facade of Amintore Galli theatre (former II Teatro Vittorio Emanuele II) after the bombing of allied air forces on December 28th 1943.

The restored theatre will open its doors again on October 28th 2018. The voice of mezzo-soprano Cecilia Bartoli will be the first to resonate on stage.

Svetlana Zakharova and Vadim Repin will also perform.

Photo courtesy/ Comune.rimini.it

The Iberian Peninsula mass media report about the Spanish premiere of Svetlana Zakharova's project Amore.

The Spanish online specialised classical music and dance publication [Doce Notas.com](#) (Madrid) announces the [32nd Festival Internacional de Música Castell de Peralada](#) that has been held at the Peralada Castle in Catalonia every summer since 1987: "The sacred work Messa da Requiem by Verdi will open the curtain of the 32nd edition of the Castell de Peralada Festival organised by the Castell de Peralada Foundation. The Festival will be held from July 5 to August 17 with a total of 22 shows." "Svetlana Zakharova will premiere the Amore show on August 13 with the Bolshoi stars in Spain."

[The playbill](#)

Dance Europe publishes a report by Amanda Jennings on the YAGP (Youth America Grand Prix) reviewing the performances and publishing a full list of the prize winners. She mentions "The Stars of Today section was disappointingly impacted by the refusal of a visa to Olga Smirnova, who had been scheduled to dance the pas de deux from The Pharaoh's Daughter with Jacopo Tissi and the world premiere of Solace by Garrett Smith with Vladislav Kozlov. Any chance to see Smirnova is hotly anticipated, and I had been particularly keen to see Tissi, working his way up towards true greatness as a classical dancer." The link is not available. The Bolshoi press-office possesses the scanned copies of the articles. Summary of the issue ([*.pdf](#)).



Jacopo Tissi on Vogue Italia [website](#)

The Italian version of the fashion magazine [Vogue](#) (Italy) publishes an article by Valentina Bonelli and a photo gallery of the Bolshoi's Italian dancer Jacopo Tissi. In the interview Tissi says "Italy is always in my heart, and more La Scala where I will be able to dance

with another company. Maybe I'll come back to Guest, but now I do not think about it because so many things are happening here, at the Bolshoi. And what could I wish for more?" [Link to article and photo gallery.](#)

The Irish newspaper [The Independent](#) publishes a report by George Hamilton who writes "Kick off: a light show at the Bolshoi Theatre marks start of World Cup" "Hosting 12 fixtures in all, Moscow is this World Cup's "bolshoi". And Russia's biggest cultural venue is here too." "The theatre is as big a draw as ever it was. It has a spot absolutely at the heart of its home. Like La Scala, which sits just an arcade away from the central square in front of the Duomo that is Milan's beating heart, the Bolshoi is what you come to next as you leave Red Square behind you."



The light show on the Bolshoi Theatre facade at the opening of the World Cup. Photo courtesy/The Independent. Ireland

Major Spanish mass media sources also report about the performance of the Bolshoi Theatre's prima-ballerina (works under contract) Maria Alexandrova in the ballet *Goddesses and Demons*. On June 23rd the ballerina danced together with Blanca Li at the Teatro del Generalife; their performance was a part of the [International Music and Dance Festival in Granada](#).

The following sources reported about this event:

[El Mundo del Siglo XXI](#)

[La Vanguardia](#)

[Granada Hoy](#)

[Granada Digital](#)

[Canal Sur Web](#)

The source Ideal Digital published the photographs of the ballerinas on [June 22nd](#) and [June 23rd](#).

Other sources reported about this event as well.

A video fragment of the rehearsal featuring Maria Alexandrova in the costume by Azzedine Alaïa at the Teatro del Generalife in Alhambra is available on Blanca Li's [Instagram](#).

On June 26th Maria Alexandrova performed the part of Margo in the premiere performances of the



Maria Alexandrova (costume by Azzedine Alaïa) and Blanca Li at the rehearsal of the ballet *Goddesses and Demons* at the Teatro del Generalife in Alhambra, Granada. June 23rd.

Photo courtesy/ [Blanca Li's Instagram](#)

ballet *Nureyev* on the Bolshoi Theatre Historic Stage; Vladislav Lantratov danced the title role.

The online events and entertainment news publication the Abu Dhabi City Guide announces the [Abu Dhabi Classics](#) is gearing up for its eighth season (September 2018 to April 2019.) The article mentions that the previous season included "The unforgettable season finale included the *Le Corsaire* Ballet with Bolshoi Soloists, Ivan Vasiliev and Maria Vinogradova, and a special appearance from Alia Al Neyadi, the first Emirati Ballerina."

The source [thinkflash.ae](#) also reports about the coming event.

In brief

On June 25th [Radio Orpheus](#) reported about the joint scientific project of the State Institute for Art Studies, the Italian Embassy in Russia and the Italian Institute of Culture in Moscow that will take place prior to the premiere of the opera *La Bohème* at the Bolshoi.

"Seminar on *La Bohème*. This is the first time that a seminar will be organised at the Bolshoi prior to the premiere of the opera. On July 24th the new production of *La Bohème* will have its premiere. On July 23rd the seminar *La Bohème: Changing and Unchanging in the Stage History of Puccini's Opera* will take place at the State Institute of Art Studies.

The participants: Michele Girardi, University of Venice professor, an author of several monographs about Puccini and Russian researches of the composer's legacy Olesya Bobrik and Tatiana Belova."

The conductor of the Bolshoi Theatre Pavel Sorokin will conduct the Mikhailovsky Theatre Orchestra at the premiere performances of the ballet *Isadora* by Vladimir Barnabas on August 10-12 at the Segerstrom Centre for the Arts. (Costa Mesa, Orange County, California, USA). The production is set to the music from *Cinderella* by Sergei Prokofiev. Libretto by Vladimir Barnabas and Konstantin Fedorov, set designer and costume designer — Galya Solodovnikova.

The cast will star Natalia Osipova. The ex-prima of ABT Veronica Part (left the company a year ago) will perform the part of Ballerina.

This is the joint production of Segerstrom Centre and Ardani Artists by Sergei Danilian.

The local news source Aliso [Laguna News](#) (California, the USA) reports about Natalia Osipova taking part in the world premiere of the ballet *Isadora*.

The online specialised entertainment news publication [Broadway World](#) announces: "This fall, the National Ballet's 2018/19 season in Toronto opens with the North American premiere of *Anna Karenina* choreographed by John Neumeier on November 10, 2018. Based on Leo Tolstoy's great masterwork, *Anna Karenina* is the first co-production between the National Ballet, The Hamburg Ballet and The Bolshoi Ballet."

[The playbill](#)



Natalia Osipova as Isadora.

Photo courtesy/ Segerstrom Centre for the Arts

The Bolshoi Opera soloist Anna Nechaeva (soprano) took part in the performance of [The War Requiem](#) by Benjamin Britten together with Staatskapelle Berlin.

The performances took place on June 25th (Berlin Philharmoniker main hall) and June 26th (Die Staatsoper Unter den Linden, Berlin).

Ian Bostridge (tenor), Matthias Göerne (baritone), the State Capella Choir, the State Opera Choir and the Children's Choir of the State Opera also took part in the performance of one of the most impressive vocal pieces of the twentieth century. Conductor — Antonio Pappano (chief conductor of the Royal Opera House Covent Garden in London).



The exhibition *A Legendary Hero of Russian Music* marking the jubilee of the People's Artist Vladimir Matorin opened at the Bakhrushin Museum on June 20th

At 7 p.m. on June 20th Vladimir Matorin gave a small concert at the A.A.Bakhrushin State Theatre Museum; the concert was organised in the framework of the exhibition [Vladimir Matorin. A Legendary Hero of Russian Music](#) that marks the 70th anniversary of the outstanding singer.

The online culture news journal the [Calvert Journal](#) (UK) publishes a review by Joy Neumeyer of the film Summer Kirill Serebrennikov's rock biopic of Viktor Tsoi. The article mentions "In December 2017 his ballet Nureyev had its premiere at the Bolshoi, while Serebrennikov remained confined to his apartment."

On July 1st the [XVIII Summer ballet seasons](#) opened at the Russian Academic Youth Theatre. During the next two months the theatre will present classical ballets staged by famous choreographers Asaf Messerer, Leonid Lavrovsky, Vasily Vainonen and Alexander Gorsky. The performances will take place almost every evening. The programme includes eight ballets: *The Nutcracker*, *La Bayadere*, *Cinderella*, *Don Quixote*, *Sleeping Beauty*,

Giselle, Romeo and Juliet. This year companies of the National Classical Ballet, the Ballet Theatre ART-da and the Smirnov Ballet Theatre take part in the project.

The Mariinsky Theatre presented the premiere of *The Tsar's Bride* by Nikolai Rimsky-Korsakov. Irina Muravieva ([Rossiyskaya Gazeta](#)) reports. The premiere took place at the Mariinsky Theater-2 during the Stars of the White Nights festival. The new version of the opera replaced the previous production that was staged 2004 by Yuri Alexandrov and Zinovy Margolin on the old stage of the Mariinsky Theatre; in that earlier production the action was set not in the times of Ivan the Terrible, but in the Soviet context – at the park of culture and leisure in the 1940s. The new production was created by the director Alexander Kuzin from Yaroslavl together with the designers Alexander Orlov and Irina Cherednikova. The music director – Valery Gergiev.

The Mariinsky Theatre will also present the world premiere of the opera about [Decembrists Eclipse](#) (music and libretto by Alexander Raskatov). The concert version of the opera will be performed. The premiere cast has not been announced yet. However, it is known that Valery Gergiev will conduct.

On June 26th the Bolshoi Theatre's soloists Mikhail Kazakov (bass) and Ekaterina Morozova (soprano) performed the parts of Gremin and Tatiana in the production of Eugene Onegin at the [L'Opéra national du Rhin in Strasbourg](#) for the last time. Stage director – Frederic Wake-Walker. Conductor of the Orchestre Philharmonique de Strasbourg – Marko Letonja.

The singers took part in the performances on June 16th, 18th, 20th, 22nd and 24th. The opera was performed in Russian. The cast also starred Bogdan Baciuc (Onegin), Liparit Avetisyan (Lensky), Marina Viotti (Olga) and others.

Video announcement is available [here](#).

On June 27th the Bolshoi Ballet's principal Denis Rodkin performed the title role in the ballet *Spartacus* choreographed by Yuri Grigorovich to the music by Aram Khachaturian at the [Novosibirsk State Opera and Ballet Theatre](#).

The Mariinsky Theatre's soloist Anastasia Matvienko made her debut with the part of Aegina.

The Novosibirsk State Opera and Ballet Theatre's soloists Mikhail Lifentsev and Ksenia Zakharova performed the roles of Crassus and Phrygia.

Conductor – Karen Durgaryan.

The world-famous pianist Lang Lang wrote in his Twitter how delighted he was to visit the Bolshoi Theatre. The musician jumped at the chance to perform a music fragment in the theatre's orchestra pit.

[Video by Katerina Novikova](#)



The pianist [Lang Lang](#).
The Imperial Box in the background

On June 29th the exhibition [The Bolshoi Theatre. A Moment of Art](#) featuring exhibits from the Bolshoi Museum's collection opened at the Radishchev State Art Museum in Saratov.

The exhibition features playbills, photographs, props, sketches of the set, stage costumes and personal belongings of such outstanding artists, as Maya Plisetskaya, Elena Obraztsova, Vladimir Vasiliev, Galina Ulanova, Nikolay Tsiskaridze and Svetlana Zakharova; works by Konstantin Korovin, Konstantin Yuon, Appollinary Vasnetsov, Boris Messerer, Ilya Glazunov and other exhibits.

In 2016 and 2017 similar exhibitions were great success in Italy and Japan. The following sources published announcements about the exhibition:

[Saratov 24](#)

[Region 64](#)

[Saratovnews](#)

Ekaterina Biryukova (the portal [Colta.ru](#)) writes about the Diaghilev Festival and Teodor Currentzis.

The Diaghilev Festival closed with the historic concert of Teodor Currentzis. Dmitry Renansky ([Vedomosti](#)) reports. Symphony No. 4 by Gustav Mahler was also performed in Moscow on June 26th and in Vienna on June 28th.

Pyotr Pospelov ([Vedomosti](#)): "This season the audience was delighted with Handel's *Ottone* and the concert of Matthias Goerne and Daniil Trifonov. Theodor Currentzis was expected to delight. /.../ Apparently, Christopher Moulds takes huge credit for that, for he has already performed baroque and classical operas in Russia many times, including performances at the Bolshoi Theatre. Moulds conducts as if this is something that makes him happiest; he is literally swimming in music – I mean, his gestures are similar to the movements of a swimmer who luxuriates without thinking

about the stopwatch. He shares his joy with the musicians and all members of the audience. “//

[Muzykalnoe Obozrenie](#) publishes a review of the album *Shostakovich and Football: Territory of Freedom* by Dmitry Braginsky (Moscow, Dmitri Shostakovich publishing house, 2018. — 190 pages, 114 pictures).

The author of the album is Dmitry Braginsky, a musicologist and a PhD in art (*Shostakovich and Football* is the topic of his thesis). The foreword was written by the composer's widow Irina Shostakovich. One of the chapters is based on the author's conversations with the composer's son Maxim Shostakovich. One of the chapters is dedicated to Shostakovich's “football” pieces. In August of 1929, at the age of 22, after the premiere of the First Symphony, which was a triumph, he started to work of the “football” ballet *Dinamiada* that was later titled *The Golden Age*.

There is no other composer in the world music history that wrote for newspapers as a sports commentator. //

The following sources reported about the appearance of the book:

[Russia Culture](#)

[TV channel Saint Petersburg](#)

[Rossiiskaya Gazeta](#)

and other sources.



The ballet *The Golden Age* to the music by Dmitri Shostakovich, the scene *Football*. Leningrad State Academic Opera and Ballet Theatre, 1930.

Photo courtesy/ [Muzykalnoe Obozrenie](#)

[Dmitry Korchak Festival](#) at the Novosibirsk State Academic Opera and Ballet Theatre closes on July 7th with the [gala concert](#) — dedicated to the great Elena Obraztsova.

The Dmitry Korchak Festival will close on the singer's birthday with a magnificent vocal celebration starring world opera stars. “World opera stars will perform

at the Novosibirsk State Academic Opera and Ballet Theatre: Ekaterina Siurina (soprano), Charles Castronovo (baritone), Yulia Mennibaeva (mezzo-soprano), Enkelejda Shkoka (soprano), Migran Agadzhanian (tenor) and Pumeza Matshikiza (soprano). Conductor — Dmitry Korchak. [NEWSmuz.com](#) reports about the Festival.



Isabella Boylston and James Whiteside in *Harlequinade*.

Photo courtesy: Alan Alejandro / [ATB](#)

The online New York magazine [New York Observer](#) (USA) publishes a review by the famous ballet critic, writer and journalist Robert Gottlieb (New Yorker editor-in-chief in 1987-92) about the new ballet by Alexei Ratmansky *Harlequinade* titled *Joy Reigns Supreme*: “The big event of the ABT season has been *Harlequinade*, Alexei Ratmansky's reconstruction of Petipa's *Les Millions d'Arlequin*, a charmer he made in 1900, not long before his retirement from the Imperial Theatre.” “When you see four performances of a ballet within three days and emerge not only unscathed but ready for more, you know how substantial that ballet is. I can only hope that the ABT audience will want to come back frequently to this *Harlequinade*. It's not only worthy, it's delectable.”

The blog [Le Blog du Wanderer](#) (Le Monde) writes on the theme of *Reflexions on the Paris Opera* after Stephane Lissner. “Since 1973, my first time at the Paris Opera, Paris saw 10 deputy directors or general managers, an average of four and a half years by mandate, quoting them, the reader will undoubtedly discover forgotten names: Rolf Liebermann, Bernard Lefort, Massimo Bogianckino, Jean-Louis Martinoty, René Gonzalès, Jean-Marie Blanchard, Hugues Gall, Gérard Mortier, Nicolas Joel and Stéphane Lissner” “We already see a singular problem in Paris, the lack of time to build a real project: only Liebermann and Hugues Gall remained more than five years, and both had to rebuild the house: Liebermann gave it an artistic coherence and an international base after the redesign of organisations, Gall gave a repertoire that corresponds to the new structure, two huge halls, and 560 evenings to fill, after the hec-

tic period that saw the opening of Bastille. The second character of the Paris Opera is that it is without doubt the biggest opera institution in the world, but which continues to not be an absolute artistic reference in the operatic world” “If Lissner is prolonged or if Meyer was appointed, both at an age when they have nothing to lose and have largely proven their skills, it would be interesting for them to face up to all the questions that arise and start clearing the ground for their successor, in mandates not of transition, but of reorganisation of this venerable house, even if it is to face the risks. That would be to their credit, and would probably be good for the system”.



Stephane Lissner.

Photo courtesy: Kasia Strek / Le Blog du Wanderer.

[Le Monde](#)

Social networks

Vladislav Lantratov wrote on his [Instagram](#): “Yesterday I became a spectator of an opera concert in my native Theatre Square for the first time! It is remarkable that it was during World Championship days that the Bolshoi Theatre took part in the BMW Opera without Borders project. A magnificent event took place on the square in front of the theatre and attracted a huge number of people — Muscovites, guests of the capital, and passers-by who enjoyed the opera classics... It is so unusual that Tchaikovsky and Verdi merged into the sounds of our city, but turned out to be in tune with those sounds!

Thanks to our opera soloists: Anna Aglatova, Bogdan Volkov, Anna Bondarevskaya, Igor Golovatenko and Oleg Dolgov, the whole orchestra, and, of course, maestro Tugan Sokhiev — you are our pioneers! All of us, who came to the square were very enthusiastic... Thank you! Thanks to everyone who organised such a celebration! Bravo!”

Video by Katerina Novikova

Mikhail Yarsuh shared the [video](#) of Ronaldo’s fans at the entrance to the Bolshoi Theatre on his [Facebook page](#).

Anna Aglatova posts a picture taken at the open air festival in Dobrograd on her [Instagram](#). “Soprano and two tenors... amazing ones!”

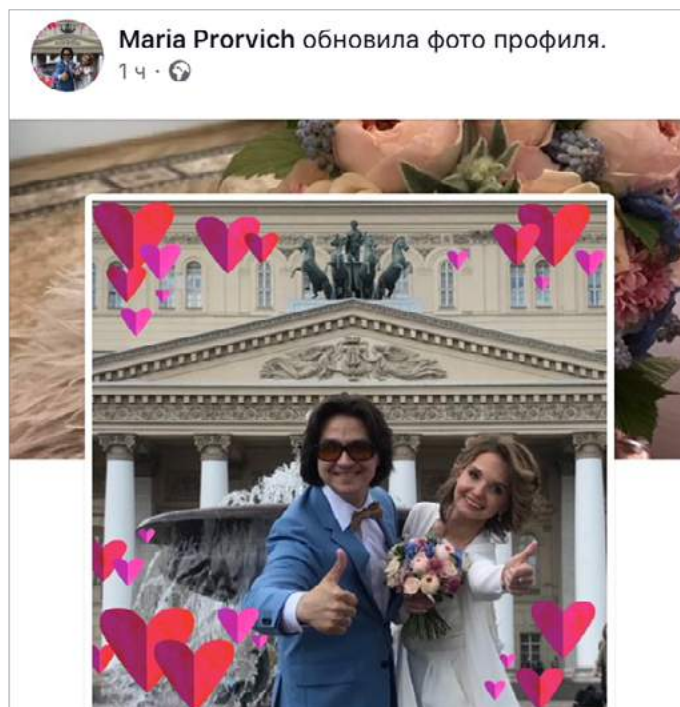
Everyone agrees with her in the comments.



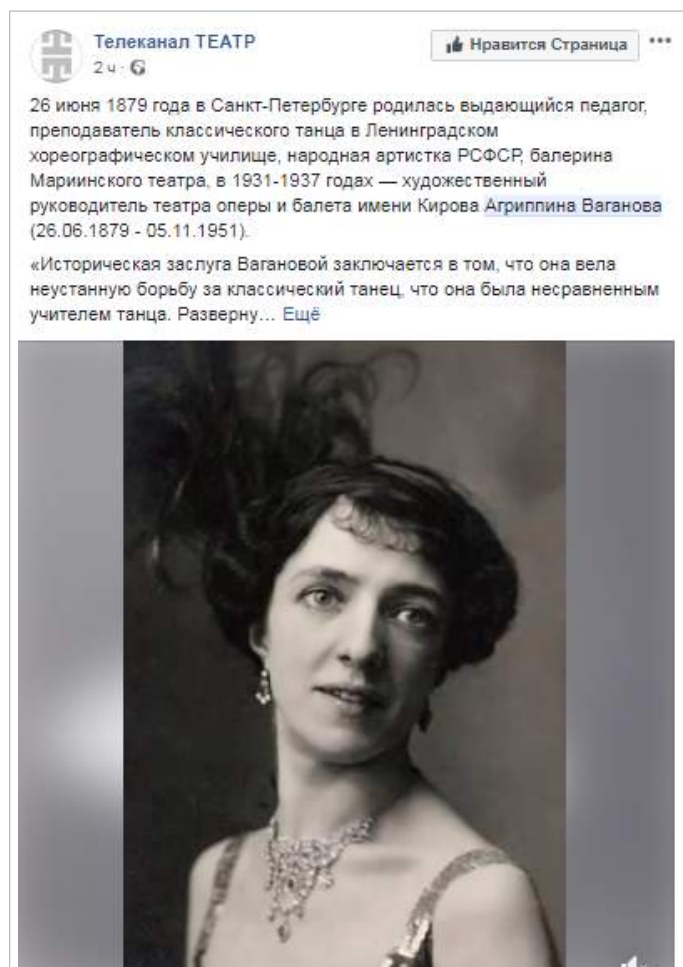
Oleg Dolgov, Bogdan Volkov and Anna Aglatova at the Prodobro Festival in Dobograd, June 23rd.

Photo/Anna Aglatova’s [Instagram](#)

Friends, relatives and fans congratulate Sergei Filin and Maria Prorvich on their [wedding day](#).



On June 29th Sergei Filin and Maria Prorvich got married. “The ballet dancers had their long-awaited wedding only 19 years after they met. The celebration took place at the Griboedov Wedding Palace; only the nearest and dearest were invited to the ceremony”.



On June 28th social networks post congratulations to [Agrippina Vaganova](#) (1879 — 1951).

The journalist Igor Obolensky on his [Instagram page](#) tells the story of the famous portrait of Galina Ulanova by Martiros Saryan; the copy was given to the ballerina's [House Museum](#) recently.



Martiros Saryan. A portrait of the ballerina Galina Ulanova, 1940, oil on canvas, 65,7 x 54 sm
Martiros Saryan House-Museum

On June 23rd Diana Vishenva wrote on her [Facebook page](#): “Today Ohad Naharin celebrates his birthday; he is the artistic director of Batsheva Dance Company, who created the innovative “gaga” language. This language is the whole philosophy of movement and changes the spectators’ traditional perception of dance”.

The ballerina congratulates the maestro and reminds us that on November 5th and 6th the main cast of Batsheva Dance Company will perform at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre.



“Find Masha”, — Maria Kochetkova posts several pictures on [Instagram](#) after the performance at [The 12th Ballet Star Gala in Taipei](#) and suggests finding her as she blends in with the multi-coloured background of the famous Rainbow Village, Nantun District, Taichung, Taiwan.



“Where is Masha?”, — Maria Kochetkova in Taiwan.
Photo courtesy/ [Instagram](#)

On June 22nd Maria Kochetkova and Sebastian Kloborg (costumes by Chloé Fashion House) presented the Asian premiere of *At the End of the Day* by David Dawson to the music by Szymon Brzoska in Taipei. This piece (music, choreography and costumes) was a “gift” to the 26th Benois de la Danse Festival and had

its world premiere at the Bolshoi Theatre Historic Stage on June 5th.

[The playbill of the 12th Ballet Star Gala](#) (in Chinese and English)

More information about the concert is available in the article of [Taipei Times](#) (in English)

More than two years ago the Bolshoi Orchestra flute player Erik Shakhnazaryan created two [Instagram](#) pages: Hidden Places of Moscow about old architecture and Old People of Moscow about residents of the Russian capital.

[Afisha Daily](#) publishes the article I am Keeping a Chronicle of the City that is about to Disappear about the page Hidden Places of Moscow, where Erik Shakhnazaryan uploads beautiful pictures of the entrances to Moscow apartment buildings and flats that were not restored and/or renovated.



[Ornamental fences on the roof](#)

Alexander Boldachyov launched the Music challenge in [Instagram](#); he performs national anthems of countries that take part in FIFA World Cup on his harp.

The musician wrote on his [Instagram](#): “To support all teams I am going to record the national anthems of all countries that take part in the World Cup”.

Debuts

[La Traviata](#)

June 21st

Alexander Naumenko as Barone Douphol
Igor Korostylev as Dottore Grenvil

[Nureyev'](#)

June 26th

Dmitry Efremov and Kamil Yangurazov — The Paris Waltz

Modest Skorodumov — Le Roi Soleil/ The Island

June 27th

Alexander Smoliyaninov — a man from the Bois de Boulogne.

Dmitry Umnikov — Le Roi Soleil/ The Island

[Le Nozze di Figaro](#)

June 27th. Transylvanian bass-baritone [Zoltan Nagy](#), a graduate of Mozarteum University in Salzburg (class of Boris Bakov) and a laureate of opera competitions, performed the part of Count Almaviva for the first time at the Bolshoi Theatre. (The young singer has a large repertoire that includes piece by various composers, from Christoph Willibald Gluck to Richard Wagner and Sergei Prokofiev; he also performs in many operas by Wolfgang Amadeus Mozart, and is a guest soloist at some of the most prestigious theatres in Europe, including Vienna State Opera, Hamburg Staatsoper, Opera Nice, Bilbao (ABAO), etc.).

The Georgian soprano Salome Jicia performed the part of Countess Almaviva for the first time at the Bolshoi Theatre. She mastered her skills at Santa Cecilia Academy in Rome (with Renata Scotto) and at the Rossini Opera Academy (with Maestro Alberto Zedda). She made her debut at the Bolshoi Theatre on June 14th with the part of Fiordiligi in the opera *Così fan tutte* by Wolfgang Amadeus Mozart.

Both singers also took part in the performances on June 29th and July 1st.

[Raymonda](#)

June 30th (noon)

Alyona Kovalyova made her debut with the title role; Jacopo Tissi made his debut with the part of Jean de Brienne.

Egor Gerashchenko as Bernard

Xenia Zhiganshina — the first variation in the scene *Raymonda's Daydreams*

June 30th (7 p.m.)

Antonina Chapkina as Henriette

Elizaveta Kruteleva — the second variation in the scene *Raymonda's Daydreams*

July 1st

Xenia Zhiganshina as Clemence

Anastasia Denisova as Henriette

Oscar Frame as Beranger

Antonina Chapkina — the first variation in the scene *Raymonda's Daydreams*

Elizaveta Kruteleva — the scene *Raymonda's Daydreams*

Oxana Sharova — Hungarian dance

Changes to the casts

Onegin

On June 21st Vladislav Lantratov performed the title role (he was earlier supposed to perform it on June 23rd). Olga Smirnova performed the part of Tatiana instead of Ekaterina Krysanova; Vitaly Biktimirov performed the part of Gremin instead of Egor Khromushin.

On June 23rd Denis Rodkin performed the part of Onegin (he was earlier supposed to perform it on June 21st).

On June 24th Kristina Kretova performed the part of Tatiana instead of Anastasia Goryacheva; Semyon Chudin performed the part of Lensky instead of Vladislav Kozlov.

Nureyev

On June 27th Denis Savin performed the part of Erik, Georgy Gusev — the part of The Pupil (A Letter to Rudi)

Raymonda

June 30th, 7 p.m. Yulia Stepanova performed the title role instead of Ekaterina Krysanova.

July 1st. Alyona Kovalyova performed the title role instead of Yulia Stepanova; Jacopo Tissi performed the part of Jean de Brienne instead of Ruslan Skvortsov.

Romeo and Juliet

July 4th, July 7th (7 p.m.). Evgenia Obraztsova as Juliet. Ekaterina Krysanova was supposed to perform on July 4th and July 7th (7 p.m.); however, her performances were cancelled.

July 6th, July 8th

Kristina Kretova as Juliet

Birthdays

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

June 16th — a ballerina and a ballet pedagogue Alla Osipenko

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

June 18th — the Bolshoi Opera soloist Aluda Todua

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



Igor Lifanovsky. August 1957 r.

June 22nd — a French horn player, a pedagogue and the Bolshoi Orchestra soloist Igor Lifanovsky (1938-2002) — 80th birthday

June 23rd — Anna Akhmatova (1889-1966)

June 23rd — the Bolshoi's ballet master-repetiteur and an Honoured Artist of Russia Alexander Petukhov

June 25th — a People's Artist of the USSR Boris Akimov; the Bolshoi Ballet soloist (1965-1989), the Bolshoi's ballet master-repetiteur (since 1989), the Bolshoi Ballet artistic director (2000-2003) and the Moscow State Academy of Choreography artistic director (2002-2005)



A People's Artist of the USSR Boris Akimov at the press-conference marking the 50th anniversary of his creative career. Photo courtesy: RIA Novosti

June 25th — a ballet dancer, a ballet master, an Honoured Artist of Russian Federation and an outstanding male dance pedagogue Alexander Prokofiev (1942-2007)



An outstanding ballet pedagogue Alexander Prokofiev

June 26th (June 14th old style) — an outstanding pedagogue, a ballerina, a ballet master and the author of the book *Basic Principles of Classical Ballet* (1934) Agrippina Vaganova (1879 — 1951)

June 26th — a pianist and an Honoured Artist of Russia Alexei Goribol

June 27th — a singer (lyric-coloratura soprano) and an actress Anna Moffo (1932-2008)

June 30th — a ballet dancer and a choreographer Yuri Smekalov



Agrippina Vaganova was born on June 26th 1879

July 2nd — the Bolshoi Opera soloist Konstantin Shushakov

July 3rd — the Bolshoi Ballet principal Denis Rodkin

July 6th — an opera singer (dramatic mezzo-soprano) and a People's Artist of the USSR Tamara Sin-yavskaya — jubilee