



# Newsletter

## Events

Saturday, July 14th, 11:30 p.m. – A Night at the Bolshoi. Gala-concert of the World Opera Stars took place on the Historic Stage to mark the finale of the World Fifa Cup. The gala starred Anna Netrebko, Placido Domingo, Yusif Eyvazov, Hibla Gerzmava, Ildar Abdrazakov, an Italian singer Fabio Sartori, Jacques-Greg Belobo (bass-baritone from Africa) and a Russian singer Dmitry Ulyanov (bass). They performed popular opera pieces. The Bolshoi Opera soloists Anna Nechaeva, Maria Lobanova, Ekaterina Morozova, Anna Bondarevskaya and Evgenia Segenyuk, a guest soloist Ekaterina Petrova, a guest soprano Irina Moreva and a participant of the Young Artists Opera Program Marta Danusevich performed Ride of the Valkyries from the opera Die Walküre by Richard Wagner. The concert also starred the Bolshoi Ballet dancers, the Bolshoi choir and orchestra. Conductor – the Bolshoi Theatre chief conductor and music director Tugan Sokhiev.

Stage director – Hans-Joachim Frey.

Representatives of foreign delegations that arrived to Moscow to attend the final game of the world's major football competition, FIFA president and board members, heads of football associations, legendary footballers and guests of the World FIFA Cup-2018 were invited to attend the gala.

The President of Russia Vladimir Putin and FIFA President Gianni Infantino took the Bolshoi stage and gave speeches. Vladimir Putin addressed the audience and millions of TV spectators from the Bolshoi stage and said: "Russia has carried out a thorough preparation for the championship; we have approached this project in a very responsible manner, and we are really happy with the fact that it has turned out to be a success and has united millions of people, brought together by football. Dear friends! The World Cup is about to close, but we do not say goodbye to you. We are always glad to see both



old and new friends in Russia, and now we have many more friends. Huge thanks to all, and see you soon!"



FIFA president Gianni Infantino, the President of Russia Vladimir Putin and the Bolshoi Theatre General Director Vladimir Urin watching the gala-concert from the Bolshoi box

The full text of Vladimir Putin's speech "The Gala-concert prior to the World Cup finals" is available on the official website of the President of Russia (Kremlin.ru).

Gianni Infantino began his speech by saying: "Today, in this stunning Bolshoi Theater hall, I'm overwhelmed with emotions and I would like to say a few words". The FIFA President thanked the organisers and all participants of this grandiose sport event warmly

and stressed: "... What has changed, and this is a very important point, is the perception of Russia by the world. Witnesses of this are here in the hall, and I dare to say that the whole world is now in this hall, Mr. President. The whole world, more than four billion people, watched the World Cup, saw all the beauty of this country, Russia, which is a country with an incredibly rich culture and history. We have discovered it for ourselves. The whole world has discovered it. / ... / Before I finish my speech, I would like to suggest doing something unusual. Thinking back to the past month, let us try to turn this theater into a football stadium. This month the stadiums all over the country have heard one word most often. But I think no one has ever done this before in this theater. Let us do it for the first time. But I need the support of the audience. Are you ready?"

So, the Bolshoi Theater turned into Luzhniki. One, two, three – and the whole audience is yelling "Russia!".

The full text of the FIFA President Gianni Infantino is also available on the website Kremlin.ru.



The gala was broadcast live on the [First Channel](#) (July 14, 11 p.m. – 1 a.m.).

Sunday, July 15th (11:40 p.m. – 1 a.m.) – the gala *Marking the World FIFA Cup. [Gala-concert of the World Opera Stars](#)* was broadcast by the All-National TV of Belarus.

In the Year of Russian Ballet and the 200th anniversary of Marius Petipa the Bolshoi Theater presented the major revival of [La Fille du Pharaon](#) choreographed by Pierre Lacotte to the music by Cesare Pugni (the Historic Stage, July 19th). The production is based on the ballet of the same name by Marius Petipa (the choreographer's first "full-length" ballet).

For his production Lacotte used materials about Petipa's ballet from the collection of Nikolai Sergeev, recorded in compliance with Vladimir Stepanov's system and stored in the library of Harvard University, as well



Svetlana Zakharova as Aspasia and Denis Rodkin as Taor/Wilson during the curtain calls after the performance of *La Fille du Pharaon* revival, July 21st and 19th.

Photo/ [Instagram](#)

as abundant iconographic material provided by the St. Petersburg State Museum of Theater and Music. Moreover, the choreographer used the knowledge that he received from his pedagogue, a ballerina of the Imperial Theatres Lyubov Yegorova, who performed the part of Aspasia herself.

The costumes and the set were also designed according to the sketches of Pierre Lacotte.

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 took place on May 5th 2000.

The ballet *La Fille du Pharaon* was first presented in 1862 at the Big Stone Theatre in Saint Petersburg. The production was first performed at the Bolshoi Theatre in Moscow in 1864. Alexander Gorsky created his version in 1905.

The ballet by Pierre Lacotte is performed exclusively at the Bolshoi Theater; it also toured the world successfully and was shown in Paris, Japan, England and the USA. In 2003 it was the recording of the ballet *La Fille du Pharaon* that laid the foundation for the Bolshoi Theater cooperation with Bel Air Classiques, the theatre's current partner for broadcasts in the cinemas all over the world. The cast starred the People's Artists of Russia Svetlana Zakharova and Sergei Filin.

In November 2012 the transmission of *La Fille du Pharaon* starred Svetlana Zakharova and Ruslan Skvortsov.

The production was performed on the Historic Stage on July 20th, 21st (noon and 7 p.m.) and 22nd (2 p.m.).

Designer: Pierre Lacotte.

Music Director: Pavel Klinichev.

Lighting Designer: Damir Ismagilov.

Choreographer Assistant: [Anne Salmon](#).



In the year of the 160th anniversary of Giacomo Antonio Domenico Michele Secondo Maria Puccini (December 22nd 1858 – November 29th 1924) the Bolshoi Theatre closed its 242nd season with the new production of the opera *La Bohème*

July 24th, 25th, 26th, 27th and 28th, the New Stage – the premiere of *La Bohème* by Giacomo Antonio Domenico Michele Secondo Maria Puccini.

In the year of the great Italian composer's anniversary (December 22nd 1858 – November 29th 1924) the Bolshoi Theatre of Russia closed its 242nd season with the production of the most randomly performed opera in the world.

*La Bohème* was first staged at the Bolshoi Theatre in 1911. Then new productions were created in 1922, 1932 and 1956.

The last time *La Bohème* was staged at the Bolshoi in 1996 (music director – Peter Feranec); this production remained in the repertoire for more than twenty years (the final performance took place on June 22nd 2017). On October 17th and 18th 2018 this version of the opera will be presented at the Chelyabinsk State Academic Opera and Ballet Theatre named after Glinka during the Bolshoi Theatre tour (that is to take place in compliance with [the agreement on cooperation](#) between the Bolshoi Theatre and the Chelyabinsk Oblast, signed on November 14th of last year).

The new production was created by an international team.

Music Director: [Evan Rogister](#) (a graduate of the Jilliard School in New York, who made his professional debut at HGO in 2008 with *Hänsel und Gretel* by Engelbert Humperdinck. Highlights of Rogister's 2017/18 season include his Metropolitan Opera debut conducting Mozart's *The Magic Flute*, a return to the Kennedy Center to conduct Francesca Zambello's season opening production of Verdi's *Aida*, performances of Richard Strauss's *Salome* at the Deutsche Oper Berlin, and a new production of Tchaikovsky's *Eugene Onegin* at the Royal Swedish Opera).

Stage Director: [Jean-Romain Vesperini](#) (studied drama at l'Ecole du Théâtre National de Chaillot in Paris

and singing at the Guildhall School of Music and Drama in London where he trained as a baritone. He has collaborated with famous directors such as Peter Stein, Luc Bondy and Georges Lavaudant. As an assistant to Peter Stein, he worked on operas like *Don Carlo* at Salzburg Festival, *Aida* at Stanislavsky Theatre in Moscow then at La Scala di Milano, Tchaikovsky's *Queen of Spades* and Berg's *Lulu* at the Opera National de Lyon. He made his debut at the Bolshoi Theatre in 2016 when he took part in staging the dramatic legend *La Damnation de Faust* by Berlioz (music director – Tugan Sokhiev). In May 2018 he staged the opera *Carmen* by Bizet at Le French May Arts Festival in Hong Kong).

Costume Designer: [Cédric Tirado](#) (studied Fine Arts and Architecture in Toulouse, performing Arts in Montpellier University and is now also a tutor in the Paris School of Fashion and design, Istituto Marangoni. He has been working together with Jean-Romain Vesperini since 2012, when they worked together on *Faust* by Charles Gounod at the Opera National de Paris. In 2006-2016 he worked as an assistant costume designer at the Opera National de Paris and collaborated with such directors, as Robert Wilson, Peter Sellars, Krzysztof Warlikowski, Michael Haneke, Romeo Castellucci, Anna Viebrock, Georges Lavaudant and Zabou Breitman. In 2016 he assisted the English fashion designer Gareth Pugh for the costumes of *Eliogabalo* by Francesco Cavalli, staged in Palais Garnier by Thomas Jolly. The Moscow audience should remember him after the guest performances of Zabou Breitman's *Logiquimperturbabledufou* in 2017).

Set Designer: [Bruno de Lavenere](#)

Lightning Designer: [Christophe Chaupin](#)

Video Designer: [Étienne Guiol](#)

Assistant to Director: [Daphné Mauger](#)

According to the director Jean-Romain Vesperini, as he was working on the production of *La Bohème*, his creative fantasy was triggered by the film-musical *Moulin Rouge!* (2001) by Baz Luhrmann (the exclamation mark in the title is there for a good reason – it expresses the culmination of feelings, the so-called epephone-sis) with its “non-operatic” singing (by the way, Plácido Domingo gave his voice to the Man in the Moon) and the stylistics that combined the hypertrophied features of the opera and the Bollywood show.

More information about the new production is available in the articles *La Bohème-2018*. [The Rogister-Vesperini version](#) and [La Bohème overlooking Paris](#).

The dress rehearsal took place on July 21st.

The seminar *La Bohème: Changing and Unchanging in the Stage History of Puccini's Opera* took place at the Mirror Hall of the State Institute of Art Studies (Kozitskiy pereulok, 5) at 11 a.m. on July 23rd. The seminar was organized 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.

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

Information about the seminar on the State Institute of Art Studies [website](#).

The cast starred the Bolshoi Theatre singers: Mimi – Dinara Alieva (July 24th, 26th and 28th), Musetta – Olga Seliverstova (July 24th, 26th and 28th), Marcello – Andrei Jiliovski (July 24th, 26th and 28th) and Aluda Todua (July 25th, 27th and 29th), Schaunard – Nikolai Kazansky (July 24th, 26th and 28th) and Yuri Syrov (July 25th, 27th and 29th), Colline – Pyotr Migunov (July 25th, 27th and 29th), Alcindoro – Otar Kunchulia (July 24th, 25th, 26th and 28th) and Alexander Markeyev (July 27th and 29th), Benoit – Valery Gilmanov (July 24th, 25th, 26th and 28th) and Alexander Naumenko (July 27th and 29th), Parpignol – Ivan Maximeyko (July 24th, 26th and 28th) and Marat Gali (July 25th, 27th and 29th).

On July 24th, 26th and 28th the cast starred an Albanian tenor from Kosovo [Rame Lahaj](#) as Rodolfo (he had a success with this part at Hamburg State Opera, Latvian National Opera and Teatro Verdi in Trieste). This has been his second part at the Bolshoi so far; last season he made his debut with the part of Alfredo in La Traviata, performing together with Dinara Alieva, who sang the title role.

On July 25th, 27th and 29th the same part was performed by [Davide Giusti](#) (this was the Italian tenor's debut at the Bolshoi; earlier he has a success with this role in Reims and Opera de Massy, as well as at the Perm State Academic Opera and Ballet Theatre and in Dortmund). He graduated with honors at the "G. B. Pergolesi" Music Conservatory in Fermo. He then specialized with Elisabetta Lombardi, Renata Scotto, Raina Kabaivanska and Alberto Zedda. He was also awarded the 2nd prize at the Operalia International Competition in 2017.

On July 25th, 27th and 29th [Maria Mudryak](#) performed the part of Mimi for the first time at the Bolshoi Theatre (The singer is sought-after by all Italian opera theatres. A child prodigy, she graduated Conservatory Giuseppe Verdi in Milan with honors. Additionally, she studied at the Scuola Musicale di Milano under the tutelage of Carlo Gaifa. She is a winner of the 65th Aslico Competition for European Young Singers and has won the The Opera Ball Award in Kazakhstan as well as the Third Prize and the Audience Prize of Plácido Domingo prestigious Operalia Competition in 2017. In 2016 she made her debut at the Ravenna Opera Festival with the part of Musetta, and in the same year performed the same part at the National Opera Vilnius. In 2017/2018 she also performs the part of Mimi at the Teatro del Maggio in Florence).

On the same dates the cast starred [Damiana Mizzi](#) as Musetta (she made her debut at the Bolshoi on April 21st, appearing as Oscar in new production of Un Ballo in Maschera by Giuseppe Verdi).

On July 24th, 26th and 28th [David Leigh](#) made his debut with the part of Colline (a winner of numerous prestigious vocal awards and a second year artist in



Plácido Domingo during the rehearsals of La Boheme with Damiana Mizzi (Musetta) and other participants of the production – the winners of Operalia-2017

Maria Mudryak (Mimi, the Third Prize and the Audience Choice Award) and Davide Giusti (Rodolfo, the Second Prize). Photo/[Facebook](#)

the Lindemann Young Artist Development Program at the Metropolitan Opera. He studied music composition at Yale University and holds master's degrees in Voice and Opera (respectively) from Mannes College and Yale School of Music. In 2018 he made his debut at the Met, where he performed the role of Le Surintendant des Plaisirs in Laurent Pelly's production of Massenet's Cendrillon under the baton of Bertrand de Billy).

#### [The casts](#)



Dinara Alieva (Mimi) and Rame Lahaj (Rodolfo) in the news report about the premiere of the opera La Boheme on the TV channel [Russia-Culture](#)

On July 24 the Armenian State Academic Opera and Ballet Theater named after Alexander Spendiarov presented Aram Khachaturian's ballet Gayane on the

Historic Stage. The performance of the legendary ballet marked the important anniversaries of 2018 related to the Armenian statehood and culture: the 115th birthday of the greatest composer Aram Khachaturyan, the 100th anniversary of the First Republic and the 2800th anniversary of the capital city Yerevan. July 20 also was the 90th birthday of Gayane designer Minas Avetisyan (1928-1975), one of the key figures of the Armenian art of the second half of the 20th century.

The press-conference about this event took place on Monday, July 23rd. Speeches were made by the Bolshoi Theatre General Director Vladimir Urin, the Ambassador Extraordinary and Plenipotentiary of the Republic of Armenia to the Russian Federation Vardan Toganyan, the conductor and the artistic director of the Armenian State Academic Opera and Ballet Theatre Constantine Orbelian, the choreographer and the author of the libretto, a People's Artist of Armenia Vilen Galstyan and Ruben Muradyan (performed the part of Armen).

Ministers of culture of Armenia and Russia Lilit Makunts and Vladimir Medinsky, the spouse of Armenia Prime Minister Anna Akopyan, the Ambassador of the Republic of Armenia to the Russian Federation Vardan Toganyan, as well as a number of Armenian and Russian cultural workers and scientists attended the performance of the ballet Gayane.

[Gayane on the website of Aram Khachaturian's virtual museum](#)



The Armenian State Academic Opera and Ballet Theater named after Alexander Spendiarov presented Aram Khachaturian's ballet Gayane on the Historic Stage on July 24th.

Photo courtesy: Karen Yan

### Congratulations!

An outstanding singer, the assistant to the musical director and chief conductor of the Bolshoi Theater and the People's Artist of the USSR Makvala Kasrashvili was awarded the Order of Merit for the Motherland of the third degree by the Decree of the President of the Russian Federation for her outstanding contribution to the development of Russian culture and art as well

as for her long and fruitful career. [Makvala Kasrashvili](#) became a guest of the Green Living Room. The Bolshoi's spokeswoman Katerina Novikova talked with the People's Artist of the USSR. The recording is available on the [Bolshoi Theatre official YouTube channel](#).



Makvala Kasrashvili  
in the [Bolshoi Theatre Green Living Room](#)

The Bolshoi Ballet's principals Vladislav Lantratov and Mikhail Lobukhin were awarded the titles "Honored Artist of the Russian Federation".

[The Decree of the President of the Russian Federation No. 377](#), signed on June 29th 2018.



The Bolshoi Ballet's principals Vladislav Lantratov and Mikhail Lobukhin were awarded the titles «Honored Artist of the Russian Federation».

### PROMOTIONS AT THE BOLSHOI BALLET

Jacopo Tissi was promoted to the leading soloist; Alyona Kovalyova and Margarita Shrainer were promoted to first soloists.

[Xenia Zhiganshina](#) was promoted to a soloist (she joined the Bolshoi Ballet in 2014 after graduation from the Vaganova Academy of Russian Ballet, where she studied in 2011-2012 and had Maria Gribanova and Marina Vasileva as her pedagogues; she is now training with Svetlana Adyrkhaeva).



Jacopo Tissi, Alyona Kovalyova  
Margarita Shraimer, Xenia Zhiganshina

On July 6th, 7th, 8th and 9th the opera **Boris Godunov** by Modest Mussorgsky (version and orchestration by Nikolai Rimsky-Korsakov) was presented on the Historic Stage.



A scene from the production.  
Vladimir Matorin as Boris Godunov.  
Photo courtesy: Damir Yusupov

The version of 1946 production has been preserved; however, back then it lacked the Kromy Forest scene. In 1948 this scene was included into the production (stage director — Leonid Baratov, designer — Fyodor Fedorovsky). When the Bolshoi was opening its Historic Stage in 2011, it turned to the famous production of 1948 once again (conductors — Vassily Sinaisky and Pavel Sorokin, stage director — Igor Ushakov).

More information about the opera by Modest Mussorgsky and the history of its productions at the Bolshoi is available from articles on the theatre's [website](#).

Conductor — maestro Tugan Sokhiev (all dates).

#### [The casts](#)

According to the tradition, the opera will open the Bolshoi Theatre's new, 243rd season; it will be performed on the Historic Stage on September 12th, 13th and 14th 2018.

July 4th, 5th, 6th, 7th (noon and 7 p.m.) and 8th, the New Stage – the ballet **Romeo and Juliet**, choreographed by Alexei Ratmansky to the music by Sergei Prokofiev.

The ballet master created this production for the National Ballet of Canada and had its world premiere on November 16th 2011 in Toronto.

The premiere at the Bolshoi Theatre took place on November 22nd 2017; on January 21st the live transmission took place, when the production, presented on the New Stage, was broadcast at the cinemas. Audiences all over the world had a chance to see the new version of Romeo and Juliet to the music by Sergei Prokofiev (music director — Pavel Klinichev, set and costume designer — Richard Hudson, lighting designer — Jennifer Tipton).

Conductors — Pavel Sorokin (July 4th, 5th and 6th) and Alexei Bogorad (July 7th and 8th).

#### [The casts](#)

On July 12th performances of one-act ballets, masterpieces of the 20th century, closed on the New Stage. The programme included **Carmen Suite**, **The Cage** and **Forgotten Land**.

**Carmen Suite** to the music by Georges Bizet and Rodion Shchedrin had its premiere at the Bolshoi Theater on April 20th 1967 (choreographer — Alberto Alonso, Carmen — Maya Plisetskaya, set designer — Boris Messerer, conductor — Gennady Rozhdestvensky). The production remained in the repertoire until 1987; it was performed 132 times at the Bolshoi and around 200 times around the world. It was revived on November 18th 2005 by Alberto Alonso (starred Svetlana Zakharova as Carmen). Designer: Boris Messerer. Music Director: Pavel Sorokin. Assistant to Choreographer: Sonia Calero Alonso. Lighting Conductor — Pavel Sorokin.

#### [The casts](#)

The next performances will take place in the new,

243rd season on September 29th (noon and 7 p.m.) and September 30th.

[The premiere of the ballet Carmen Suite at the Bolshoi Theatre](#), Pathé studio video archives, 1967.

Jerome Robbins's ballet [The Cage](#) (music director: Igor Dronov, Ballet Masters: Jean-Pierre Frohlich and Glenn Keenan, Sets and Lighting Technical Coordination: Perry Silvey) had its premiere at the Bolshoi Theatre on March 19th 2017.

#### [The casts](#)

More information about Jerome Robbins's acclaimed masterpiece [The Cage](#) (1951) is available on the Bolshoi's [website](#).



Daria Bochkova as Novice, Alexander Vodopetov as The Second Intruder. Photo courtesy: Elena Fetisova

The ballet [The Forgotten Land](#) choreographed by Jiri Kyliian to the music of Benjamin Britten's *Sinfonia da Requiem* first appeared in the Bolshoi's repertoire only this season, on November 2nd 2017 (set and costume design: John F. Macfarlane, lighting designer: Hans-Joachim Haas, lighting designer (adaptation): Kees Tjebbes, music director: Anton Grishanin).

Conductor — Anton Grishanin.

#### [The casts](#)

More information about Jiri Kyliian's ballet [The Forgotten Land](#) is available from the article [The Dance of Life on the Edge of the World](#).

The next performances of the ballet will take place on September 29th (noon and 7 p.m.) and September 30th.

On July 8th the Beethoven Hall closed its programme of the 242nd season with the concert [Great Music Comes from the Heart](#).

The Bolshoi Orchestra musicians performed String Quartet in E minor by Giuseppe Verdi and String Quartet in F major by Maurice Ravel, as well as Piano Trio No. 2 in C minor, op. 66 by Felix Mendelssohn.



Couple in Pink: Yulia Skvortsova and Erick Swolkin.  
Photo courtesy: Damir Yusupov

The participants: Teymur Usubov (violin), Anna Yanovskaya (violin), Dmitri Usov (viola), Boris Lifanovsky (cello) and Pavel Dombrovsky (piano).

For more information please refer to the article by Natalia Abryutina, available on the [theatre's website](#).

On June 29th the exhibition The Bolshoi Theatre Museum. A Moment of Art opened at the [Radishchev State Art Museum in Saratov](#). The opening marked the museum's birthday.

The exhibition features the period from the end of the 19th century till the present day and is dedicated to the Bolshoi Theatre, its legendary opera and ballet productions, staged in different years.

It features more than 140 genuine exhibits from the archives of the Bolshoi Theatre Museum, which celebrates its 100th anniversary this year. There are works by famous designers, including sketches of the sets by Pyotr Williams for the ballets *Cinderella* and *Romeo and Juliet* (1940s), Vadim Ryndin for *Don Quixote* (1940) and *The Snow Maiden* (1954), Ilya Glazunov for the opera *The Legend of the Invisible City of Kitezh* (1983), Boris Grigoriev for the opera *The Snow Maiden* (1919, never staged), as well as sketches of costumes by Konstantin Korovin and Alexander Golovin.

The exhibition also pays special tribute to the history of the ballet Swan Lake and the creative work of Fyodor Fedorovsky, who was the Bolshoi Theatre chief designer in 1920-1950s.

For more information please refer to the article [The Art of Preserving Moments](#), available on the theatre's website.



Boris Grigoriev. A sketch of the set for the opera The Snow Maiden (1919); never staged

On July 8th the recording of [Coppelia](#) revival (to the music by Leo Delibes) on the New Stage, was broadcast at the Russian cinemas; the production was first transmitted on June 10th.

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

Information about transmissions in Russia is available on [TheatreHD website](#).

[CoolConnections website](#)

The transmission of Coppelia closed the season of Bolshoi Ballet in cinema live transmissions for the season 2017/18 (the project is carried out by the Bolshoi Theatre in cooperation with Pathé Live and Bel Air Media. The list of all transmissions for the season is available on the [Bolshoi Theatre's website](#).

The programme of the Bolshoi Ballet in cinema for the next season includes four live transmissions, as well as recordings of productions, staged in previous years:

November 11th 2018 (live transmission from the New Stage) — [La Sylphide](#) to the music by Herman Severin Levenskiold, choreography by August Bournonville, new choreography by Johan Kobborg;

December 2nd 2018 — [Don Quixote](#) to the music by Ludwig Minkus, choreography by Marius Petipa and Alexander Gorsky, new choreographic version by Alexei Fadeychev;

December 23rd 2018 (live transmission from the Historic Stage) — [The Nutcracker](#) to the music by Pyotr Tchaikovsky, choreography by Yuri Grigorovich.

January 20th 2019 (live transmission from the Historic Stage) — [La Bayadere](#) to the music by Ludwig Minkus, choreography by Marius Petipa, new stage version by Yuri Grigorovich (scenes from productions by Vakh-tang Chabukiani, Nikolai Zubkovsky and Konstantin Sergeyev used);

March 10th 2019 — [The Sleeping Beauty](#) to the music by Pyotr Tchaikovsky, choreography by Marius Petipa, new choreographic version by Yuri Grigorovich (2011);

April 7th 2019 — [The Golden Age](#) to the music by Dmitri Shostakovich, choreography by Yuri Grigorovich;

May 19th 2019 (live transmission from the New Stage) — [Carmen Suite](#) to the music by Georges Bizet and Rodion Shchedrin (choreographer — Alberto Alonso)/ Petrushka to the music by Igor Stravinsky choreographed by Edward Clug (the one-act ballet will have its premiere on November 20th 2018).

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

[Bolshoi Ballet in cinema season 2018/19 on the website of Pathé Live](#)

The Bolshoi Theatre's official YouTube channel presents the [video](#) about the World Ballet Stars Gala Hommage to Petipa that took place on the Historic Stage on May 31st and June 1st. Manuel Legris, Svetlana Zakharova, Alessandra Ferri, Natalia Osipova and Olga Smirnova share their impressions.



Olga Smirnova talking about the World Ballet Stars Gala Hommage to Petipa that took place on the Historic Stage on May 31st and June 1st on the Historic Stage.

[The Bolshoi Theatre's official YouTube channel](#)

The promotion video of the Bolshoi Ballet in cinema 2018-19 that was made in cooperation with Pathé Live stars the prima-ballerina Olga Smirnova and the principal Semyon Chudin; the video is available on the [theatre's official YouTube channel](#).

The second issue of the magazine Bolshoi Theatre (2018) has been published. The digital copy of the magazine is available [here](#).

The issue focuses on the premiere of *Anna Karenina*, choreographed by John Neumeier, that took place on the Bolshoi Theatre Historic Stage and other ballets, staged by the same choreographer and based on classical pieces of Russian literature; the opera *Un Ballo in Maschera* by Giuseppe Verdi; the laureates of Benois de la Danse and The Golden Mask-2018; there are also interviews with the Bolshoi Theatre soloist Igor Golovatenko and a ballet historian Sergei Konaev, who is the curator of the exhibition *Two Centuries of Marius Petipa* at the Bakhrushin Theatre Museum, as well as reports about other important events of the music theatre.

The printed copy of the magazine is distributed free of charge on the special stands at the theatre.



The second issue of the [magazine Bolshoi Theatre](#) (2018) has been published

**The competition** opened to fill vacancies in the Boris Pokrovsky Chamber Stage choir. Sopranos, altos, tenors and basses were invited. The auditions took place on July 17th and 18th from 11 a.m. till 3 p.m.

#### CHANGES TO THE BOLSHOI THEATRE BOARD OF TRUSTEES

At the meeting of the Board of Trustees, held on



Olga Golodets, the Deputy Prime Minister for sport, tourism and cultural development talked about changes in the work of the Bolshoi Theatre Board of Trustees at the press-briefing that took place on July 4th at the Bolshoi Theatre New Stage Winter Garden.

Photo courtesy: Mikhail Yarush

July 4th in the Winter Garden of the New Stage, a new provision was adopted on the Bolshoi Theater Board of Trustees, according to which only minority members — that is, organizations or individuals who make annual full-scale contribution — can be members of the Board of Trustees. Thus, all state workers are to be excluded from the list of the trustees.

At the same meeting on July 4th a new chairman was elected. It is Andrei Kostin, the president and the chairman of VTB bank board. Mr. Costin has been a member of the Bolshoi Theatre Board of Trustees since its foundation in 2001. With the support of VTB Bank, a large number of high-profile premiers have taken place in recent years, including the ballets *Lady of the Camellias*, *Romeo and Juliet* and *A Legend of Love*, as well as the opera *Manon Lescaut*. Andrei Kostin has provided his personal support to numerous creative undertakings of the Bolshoi Theater. This season he supported the premieres of the ballets *Anna Karenina* and *Nureyev*.

[More on the Bolshoi Theater Board of Trustees](#)

August 2nd — 11th, the Boris Pokrovsky Chamber Stage — premieres of popular classical operas, name-



ly, *Carmen* by Georges Bizet and *The Tsar's Bride* by Nikolai Rimsky-Korsakov. New productions are a part of the programme 3rd Opera Festival of the International Opera-Symphony Laboratory New Opera World.

On August 2nd, 3rd and 4th the audience will have a change to see the original staging of *Carmen* by Andrey Tsvetkov-Tolbin (the winner of NANO-Opera-2015 award and the stage director of the Gnessim Academy of Music Opera Studio); conductor — maestro Adrien Peruchon (a conductor at The Cologne Opera, Théâtre des Champs-Élysées, Los Angeles Symphony Orchestra and Luxembourg Symphony Orchestra).

On August 9th, 10th and 11th there will be performances of *The Tsar's Bride*, staged by Polina Berten (the founder and the director of the all-Russian culture project Opera for All, the director of Moscow Camera-ta orchestra conducted by Dmitri Kogan, Mosconcert). Conductor — Ayrat Kashaev. Stage costumes for the productions are provided by Vyacheslav Zaitsev.

The Opera-Symphony Laboratory is the educational venue of the company New Opera World that provides opportunities for professional development and self-realization to young vocalists, instrumentalists, pianists, conductors and directors. The main goal of the festival is popularization of opera art among the youth audience, as well as professional support and promotion of young

musicians. Participants are selected by the organizing committee on a competitive basis, and then improve their skills under the guidance of teachers and masters of classical art. Here are just a few pedagogues that give master-classes and training sessions: the Bolshoi Theatre casting director and stage director Olga Kapanina, the casting-director of Opéra National de Lyon Robert Körner, a coach-pianist at the Mikhailovsky Theatre Natalia Dudik, a vocal coach-pianist in Académie Internationale de Musique Française Michel Plasson Kira Parfeevets and a clarinetist, a laureate of national and international competitions Igor Fedorov.

This year more than 150 vocalists and instrumentalists from Russia, European countries and countries of the former CIS have become members of the Laboratory.

The festival Opera New World opened on July 16th and will close on August 12th.

Information about premieres of the operas *Carmen* and *The Tsar's Bride*, presented as a part of the New Opera World programme, is available on the Ministry of Culture of the Russian Federation [website](#).

[Summer Opera-Symphony Laboratory New Opera World](#)

[New Opera World on Facebook](#)

Ticket sales for productions of the Boris Pokrovsky Chamber Stage (Nikolskaya street, 17) opened. The tickets are also sold on the Bolshoi Theatre's website.

One-act operas *Il Tabarro* and *Gianni Schicchi* by Giacomo Puccini — September 28th, 7 p.m.

One-act operas *Der Schauspieldirektor* by Wolfgang Amadeus Mozart and *Pimpinone* by Georg Philipp Telemann — September 29th, 7 p.m.

Dates for the start of ticket sales for other Chamber Stage productions will be announced later.

Auditions to the educational group for children have been announced; in this group they will be taught a range of skills, necessary for taking part in productions of Boris Pokrovsky Chamber Stage, such as *Servilia* by Nikolai Rimsky-Korsakov, *Cipollino* by Tatiana Kamysheva, *Peter and the Wolf* by Sergei Prokofiev, *Gianni Schicchi* by Giacomo Puccini, *The Resurrection of Lazurus* by Franz Schubert — Edison Denisov and *Cherevichki* by Pyotr Tchaikovsky.

[More information](#)

# Press analysis:

Russian mass media

**Vedomosti** give the whole two pages to the interview titled Vladimir Urin: A Spectator of the Bolshoi Theatre is Rather Conservative by Nika Parkhomjovskaya.

Prior to the 5th anniversary of his inauguration (July 9, 2013) the Bolshoi Theatre General Director Vladimir Urin talked about creative policy, relations with the authorities and the press, stars, tours and co-operation with McKinsey.

— Mr. Urin, who determines the creative policy of the Bolshoi Theater? Is the Bolshoi a director's theater?

— The history of the Bolshoi shows that it has almost always been run by the directors. For 242 seasons that this house exists, there have been only a few some cases when the it was directed by composers, singers or a ballet dancer. The structure of the Bolshoi is such that, as a rule, it was headed by a professional director. In other words, the one who is called a producer in the modern theater. Naturally, immediately the question arises of his competence, of how much this person knows about a music theater. It is important who, apart from the director, heads creative teams. When the opera is led by outstanding conductors, and ballet is headed by outstanding choreographers, they have a major influence on the artistic level and repertoire policy of the theater.

../

— Do guest performances usually star young soloists? Or do you insist that famous stars take part in the productions?

— Of course, our productions always star prima-ballerinas and principals. But preferences are different everywhere. In Japan, they first buy tickets for the shows that star Svetlana Zakharova and Denis Rodkin, then for those with Olga Smirnov and Semyon Chudin. Katya Krysanova and Vladislav Lantratova had their greatest success in London, when we brought there the ballet by Maillot. In America they noticed Alyona Kovalyova. The audience usually discover their favourite artists themselves. ../

— To what extent do broadcasts affect sales growth and brand popularity increase in the world?

— They affect the increase in popularity around the world tremendously; unfortunately, this is not so much the case in Russia. We do not have such a system of cinemas as in the West. During our most recent London tour I walked around the center and saw advertising for our ballet shows in three cinemas in a row, whereas we have cities where there is not a single cinema where they are shown, because there is no system, no habit, no marketing. But at the same time the situation is not so simple,

because in Met, for example, there was a 90% occupancy rate, and now it amounts to 65% only; from my point of view, this is not the most positive effect of broadcasts, which allows viewers to pay little money for a ticket to the cinema instead of going to the theater. ../

— Do critical comments bother you?

Of course, they do. After all, I'm a human being. If you put your energy and your soul into a production, of course you are worried about it. But my reflections have to do with the fact that today the mass media, first of all printed sources, narrowed the cultural space so much that the serious professional criticism, which used to exist in Russia, does not exist anymore. You will not find any analytical articles. But in fact this is a united theater space indeed. Professional criticism is a very serious component of educating the spectator. Without this, the public has no landmark. There is no expert opinion that would form their taste.



The Bolshoi Theatre General Director Vladimir Urin.

Photo courtesy: Sergei Fadeichev/TASS

Information agencies, federal mass media, printed and online sources (about 30 sources overall) report that Andrei Kostin, the president and the chairman of VTB bank board, has become the Bolshoi Theatre Board of Trustees Chairman. He took over Alexander Zhukov, the First Deputy Chairman of the State Duma.

[Russia 24](#)

[TV channel Culture](#)

[TASS](#)

[Interfax](#)

[RIA Novosti](#)

[Echo Moskv](#)

[Orpheus](#)

[Govorit Moskva](#)

[Vedomosti](#)

[Moskovsky Komsomolets](#)

[Teatral](#)

[Kulturomania](#)

[Business-online](#)

and other mass media sources.

[RIA Novosti](#) publish a separate message quoting Olga Golodets speaking about the Bolshoi Theatre Board of Trustees. The new composition of the Board plans to pay special attention to the repertoire policy and, in particular, to increase the number of children's performances.

Andrei Kostin considers providing extra-budgetary funding for the theater to be his main goal in this position. "Today we also discussed the prospects for the development of new technologies for the theater's activities," the news agency quoted Kostin as saying.

Major information agencies and TV channels, as well as printed and online news sources report about the premiere of the opera La Boheme.

#### [Russia-K](#)

"This bright crowd behind the scenes of the Bolshoi resembles the characters from Moulin Rouge! by Baz Luhrmann. The film inspired Jean-Romain Vesperini to stage La Boheme at the Bolshoi. There are not only singers, but also the children choir and a real poodle named Lady. As a true Frenchman, Vesperini gave Puccini's opera Parisian ease, comparing it with champagne. "For me, as for a Frenchman, champagne is all about easiness. I tried to emphasize this easiness in the opera, so that the immersion into the drama would be strike people more," he says.

Vesperini did not set the action in present days. He decided to go with the classic version of Puccini. There is the attic where the bohemians — free artists and musicians — dwell, there are the streets of Paris, where an idle crowd is walking around looking for some celebration. The designer Cedric Tirado dressed them in velvet, silk and leather. Two hundred suits — jackets, vests, dressing gowns, dresses — are made with true French chic...



Jean-Romain Vesperini (stage director):

«For me, as for a Frenchman,  
champagne is all about easiness.

I tried to emphasize this easiness in the opera».

[Russia-K reports](#)

It took the French two months to create the world of La Boheme on the Bolshoi stage. The production team believes that this story is about all of us today. The characters experience first love, create, learn about friendship, go through the first loss and death. Everything is the way it happens in life, accompanied by the music of Puccini".

The following sources announced the premiere as well:

[TASS](#)

[TV channel Culture](#) (text)

[RIA Novosti](#)

[Information agency Regnum](#)

[VTB](#)

[Reactor](#)

[Radio Orpheus](#)

[Kommersant-Weekend](#)

and other mass media sources (all links are available from the press-office).

Mass media also published numerous reports about the revival of La Fille du Pharaon on the Historic Stage. [The First Channel](#) reports:

"For the audience, this is a real gift, and for the dancers it is a challenge that the world-renowned choreographer Pierre Lacotte threw at them. You will not find La Fille du Pharaon in the repertoire of any other theatre in the world apart from the Bolshoi. The legendary ballet restorer Pierre Lacotte collected everything that was left of the first production by Marius Petipa and everything that impressed the audience so much: the large-scale and elaborate set, the glistening Egyptian costumes, the abundance of crowd scenes and solo variations..."

The Bolshoi Theatre prima-ballerina Svetlana Zakharova talks about her characters: "At first, she is a violent daughter of the pharaoh Aspasia, who is hunting, then she is a young girl, who falls in love too easily, then she is a struggling girl, who does not want to marry the one she does not love and, naturally, is dreaming about being happy".

La Fille du Pharaon by Lacotte requires not only acting skills, but also absolute perfection of dance technique. Even the principle Denis Rodkin, who astonishes everyone with his phenomenally high jumps, had to spend hours and hours to master the intricate "pas" of the French ballet school.

"In the first act there is mostly fine technique, but in the second act there are flapping jumps, so

this ballet is good because it can show different sides of a dancer's talent and basically allow a dancer to demonstrate all his/her talent", Denis Rodkin mentioned.

The video report is also available on [YouTube](#)

[TVC channel](#)

The ballet critic Tatiana Kuznetsova ([Kommersant](#)) is happy with the fact that Pierre Lacotte's ballet is back (the article titled *The Mummy is Back*, July 21st):

"The ballet *La Fille du Pharaon*, first staged by Pierre Lacotte in 2000, plays a special role in the modern history of the Bolshoi. This was the theatre's first world premiere after the collapse of the USSR and the first time in Moscow history when an ancient ballet was stylized [this is what the article says, but this is actually not very accurate. In 1980 Pierre Lacotte staged the ballet *Natalie*, or the Swiss Milkmaid starring Ekaterina Maximova at the Moscow Classical Ballet, founded by Natalia Kasatkina and Vladimir Vasilyov, the video is available [here](#)], as well as the first project, carried out in cooperation with a successful foreigner. This was also the first real success: despite the inaccuracy of the performance, the ballet starred a whole generation of young soloists, and for the first time in many years the company looked alive, capable and united. The audience suddenly fell in love with this ballet that has a stupid storyline and a plenty of dance numbers, charming in their unrestricted carelessness. Then the troubles of *La Fille* began, as it provoked repertoire and staff revolutions".

Another ballet critic, who watched the premiere performance on July 19th, mentions Vyacheslav Lopatin's debut with the part of the Fisherman and then "the second wonderful surprise — Guadalquivir variation. Anna Tikhomirova, who has just recently returned from the maternity leave, performed it with such brilliant perfection, enhanced by artistic pleasure and understanding of the essence of this choreography, that all the other peripeteias of the ballet no longer mattered".

[Moskva Agency](#) published the link to the article.



Anastasia Stashkevich (the Fisherman's Wife) and Vyacheslav Lopatin (the Fisherman, debut) in the ballet *La Fille du Pharaon*.

The Historic Stage, July 19th.

Photo courtesy: [Forum Ballet and Opera](#)

On July 27th another episode of the programme *A Ticket to the Bolshoi* was broadcast on the TV channel [Russia-Culture](#):

"The Bolshoi Theater marks the 200th anniversary of Marius Petipa. In the jubilee year, two ballets of the great choreographer return to the stage of the theater. This is the last French comic ballet *Coppelia*, starring leading ballerinas as Swanilda. There is also the large-scale *La Fille du Pharaon*, which was restored 18 years ago by Pierre Lacotte, had its triumph back then and now returns to the Bolshoi's repertoire.

The programme focused not only on the life and work of Marius Petipa in Russia, but also on the story of creating his most famous ballets, his contemporaries' and followers' opinions of him, on the special choreographic language of Petipa, which became the basis of classical dance, a matter of the pride of the Russian ballet and a source of inspiration for all future choreographers.

World ballet stars shared their vision of Petipa's role in their creative careers. There were fragments of gala concerts in honor of Petipa, as well as a behind-the-scenes world of rehearsals and preparations for the return of two grandiose and spectacular ballets to the repertoire of the Bolshoi Theater". The presenter — Mikhail Zelensky.

On July 20th the President of Russia Vladimir Putin approved the concept of the Bolshoi Theatre affiliates and a choreographic school in Kaliningrad.

[The website Kremlin.ru reports](#)

Federal and regional mass media sources also report the news:

[Vesti Kaliningrad](#)

[ruwest.ru](#)

[TASS](#)

[The First Channel](#)

[Vesti Kaliningrad](#) (July 21st, 12:32 p.m.): "Alikhanov and Golodets presented the project of the cultural center in Kaliningrad to Vladimir Putin"

[Nation News](#)

[RBC Kaliningrad](#)

Nevskie Novosti

[Novy Kaliningrad.Ru](#) (July 23rd; 4:04 p.m.): "Rotenberg Company developed the concept of a museum complex in Kaliningrad"

[Komsomolskaya pravda. Kaliningrad](#) (July 22nd, 1:02 p.m.)

[FederalPress](#) (July 23rd; 12:41 p.m.): "The President of Russia approved creating affiliates of the world-famous museums in Kaliningrad"

and other mass media.

[RIA Novosti](#) (May 24th): "Alikhanov talked about creating the Bolshoi Theatre affiliate in Kaliningrad. // He said the Kaliningrad is not the last city where such centre should appear; similar centres can be opened in other regions of Russia, and it is also planned to create

a special administrative body that will be dealing with such issues”.

July 6 is the birthday of a People's Artist of the USSR and People's Artist of Azerbaijan Tamara Sinyavskaya. The President of Russia Vladimir Putin congratulated her on her jubilee and mentioned the huge personal contribution to the preservation of the memory and the unique creative heritage of the singer and composer Muslim Magomayev. The text of the congratulatory message was published on Friday on the [Kremlin website](#).

“Your biography full of bright, unforgettable events and brilliant triumphs; it is impossible not to admire. You are rightfully considered an outstanding performer of opera parts, a true star not only in Russia, but all over the world,” the President said. The Prime Minister of Russia Dmitry Medvedev also sent a congratulatory [message](#).

[Gazeta.Ru](#): Medvedev wrote to Sinyavskaya on her jubilee: “It is impossible to forget your mezzo-soprano”.

Colleagues and friends of the diva talk about her outstanding talent on the [TV channel Culture](#).

“When we talk on the phone, we even sometimes exchange lines from operas, because sometimes, when she tells a story, we find a line from some opera that suits just perfectly. Sometimes it happens so that we just sing on the phone in two voices, — said Makvala Kasrashvili, a singer and a People's Artist of the USSR. — Tamara's voice timbre is of amazing and rare beauty. I think, for all those years that I have been working at the theatre (more than 52 already!) and listening to records of outstanding Western mezzo-sopranos, I have never come across another voice with such a timbre. Her voice is of amazing beauty!”.

“It was for a good reason that Belza called her “Tamara, the queen of the opera”. She gave amazing performances on the stage. Indeed, this huge hall applauded her. She is not a regular person, she is an outstanding personality”, says the singer Vasily Ladyuk.

On July 6th an outstanding opera singer Tamara Sinyavskaya celebrated her birthday.

More than 50 sources reported about the singer's birthday and mentioned congratulatory messages from the officials:

[Kultura](#)  
[RT in Russian](#)  
[REN TV](#)  
[TV Center](#)  
[MIR 24](#)  
[TASS](#)  
[Gazeta](#)  
[Rossiiskaya Gazeta](#)



On July 6th an outstanding opera singer Tamara Sinyavskaya celebrated her birthday

[Radio Culture](#)

[REGNUM](#)

[Belta Agency](#)

[tass.ru](#)

[belta.by](#)

[azinform.com](#)

and many other mass media sources.

[TASS](#) publishes an interview titled Tamara Sinyavskaya: there were many gifts — Life, Voice, the Bolshoi Theater and Muslim.

— Out of your huge repertoire, which piece or composer strikes a chord with you the most?

— I must say that out of all those parts that I performed on the stage of the Bolshoi Theater over 40 years, I did not have any that I did not love. It was impossible not to love any of them. I encountered Mussorgsky, Tchaikovsky, Verdi, Borodin, Mozart... Was it possible not to love them? Of course, not. I loved them all and I still love them now, by the way. /.../

Mass media report about various programmes that federal TV channels aired to mark the jubilee of the singer.

[1tv.ru](#)

[vokrug.tv](#)

[tvkultura.ru](#)

The website of the TV channel Culture presented Yulia Zin'kovskaya's interview with an outstanding dancer, pedagogue and a People's Artist of the USSR Vladimir Vasiliev titled A Whole Lot of Creative Plans.



A ballet dancer, a pedagogue and a People's Artist of the USSR Vladimir Vasiliev.  
Photo courtesy: Vadim Shults/Culture

Yu.Z. — Mr. Vasiliev, you are the ballet dancer that everyone loves and that is famous in many countries around the world. You performed almost all leading ballet parts. Which of them do you consider to be pivotal and why?

V.V. — In my creative career I had several pivotal parts, and I still do not know which was the most important of them all. The first was the role of Pan in the scene Walpurgis night from the famous opera Faust by Charles Gounod. This is a very small part, but it marked the beginning of my solo career with the demi-character repertoire started. Then there was Ivanushka, Danila, Basil, Frondoso, Batyr, and, perhaps, Majnun. Another pivotal part was that of Albrecht in the classical Giselle, which we worked on together with Galina Ulanova. This role marked the start of a purely classical period of my career. It is interesting that the last classical part that I danced at the age of 50 at the Metropolitan Opera in New York was also the part of Albrecht in Giselle. I guess, Romeo and Juliet, The Sleeping Beauty and The Nutcracker were of no less importance. And, of course, there was the heroic Spartacus. In Icarus I made the first attempt as a choreographer; apparently, this happened due to the fact that I grew bored with simply performing different part. This was followed by Macbeth, Pyotr Leontievich, and Andrei in The House by the Road and my film Fouetté, and other parts that I choreographed for myself. While performing those roles, I acted on behalf of my new self. Working with Maurice Bejart and Roland Petit opened new horizons for me and gave me more freedom in terms of perceiving the art of choreography. Well, you know it is difficult to enumerate all those parts. //



The cover of the June edition of the magazine Music Life

The article Soft with the Iron Core about the homage to the ballet master-repetiteur and a People's Artist of the USSR Svetlana Adyrkhaeva was published in the June edition of the magazine Music Life. The gala-concert marking the 80th birthday of the ballerina took place on the Historic Stage on May 12th and starred her students. Text by Alexander Firer.



The link is not available.  
The printed version can be requested  
from the Bolshoi's press-office

Other topics, covered in this edition of Music Life: reviews of the world ballet stars gala concert Hommage to Petipa, XXVI ballet festival Benois de la Danse, guest performances of the Sofia Opera at the Bolshoi Theater (the article titled Le Corsaire: Bulgarian style); the article The Demigod about maestro Gennady Rozhdestvensky, who passed away on June 16 this year; the report about the experiment of the Young Artists Opera Program Cantatas.LAB at the Bolshoi Theatre Beethoven Hall (Maria Skuratovskaya reports); Anna Gordeeva's interview with Ivan Vasiliev (the ballet dancer talks about the creation of the author's theater and the Moscow premiere of the production Love is everywhere). The column Events of the summer features short announcements of the upcoming performances: July 19-22 – the premiere of the ballet La Fille du Pharaon, July 6-9 – Boris Godunov (the Bolshoi Theatre Historic Stage), July 25-August 19 – Bayreuth Festival in Germany, and much more.

The printed version of the magazine is available from the Bolshoi's press-office upon request.



Music Life No. 6 (187), June 2018 features articles about various events at the Bolshoi Theatre and other music theatres around the world

The portal [Teatral](#) announced the premiere of the opera La Boheme by Giacomo Puccini staged by Jean-Romain Vesperini that took place on the Bolshoi Theatre New Stage on July 24th. For the first time in history a seminar about the history of the production took place prior to the premiere, on July 23rd, at the State Institute of Art Studies.

Mass media continue to report about the opening of the exhibition Bolshoi Ballet by Sasha Gusov at the [Lumiere Brothers Center for Photography](#).

The weekly newspaper [Komsomolskaya pravda](#): “The photographer Sasha Gusov has been an insider behind the scenes of the most prestigious theaters for 30 years already. He takes pictures of stars, as well as of ordinary dancers and ballerinas. He shoots them during rehearsals in the hall or on the stage during the cli-

max points of the performances. Overall, the exhibition features 50 photographs chosen from a great number of wonderful works. Every ballet fan will recognize these faces: Nina Kaptsova, Maria Alexandrova, Nikolay Tsiskaridze, Svetlana Zakharova, Sergey Filin and many others.” The exhibition runs until September 23.

[Mos.ru](#) portal: “The Bolshoi Theater in its true colours: five main objects of the new exhibition”. The exhibition features 50 photos taken by Gusov from 1992 to the present day. At the request of mos.ru the curator of the exhibition Natalia Gerasina chose five of the most interesting exhibits and explained why they are important.



Galina Stepanenko and Sergei Filin. Giselle, 1993.  
Photo courtesy: Sasha Gusov

An interview by Vera Kharitonova with the writer Solomon Volkov was published in July edition of the magazine Story. “The phenomenon of culture in itself, the Bolshoi Theater inspires other forms of art as well. Films are made about the Bolshoi, books are written about it, and the famous photographer Sasha Gusov traces the history of the Bolshoi Ballet in his photographs. He has his own stage and his own backstage. So what exactly is backstage? What is so interesting about it? The musicologist and writer Solomon Volkov is elaborating on this topic”.



An interview with the writer Solomon Volkov was published in July edition of the magazine Story

Link to the material is not available. The printed version of the magazine can be requested from the Bolshoi's press-office.

An Honored Artist Russia and the artistic director of the Bolshoi Theatre Young Artists Opera Program Dmitry Vdovin told a journalist of the Russia-Azerbaijan Friendship Parliamentary Friendship Group headed by Dmitry Saveliyev how the international contest of vocalists named after Bulbul has changed and discussed the prospects for cultural exchange between the two countries. The interview is published by the portal [Trend Life](#).



The artistic director of the Bolshoi Theatre Young Artists Opera Program Dmitry Vdovin is being interviewed by the portal Trend Life

The Chamber music theatre closed the season with three performances of *Servilia* by Nikolai Rimsky-Korsakov that took place from July 12th to July 14th. The production had its premiere two years ago and marked the 85th birthday of Gennady Rozhdestvensky. [Radio Orpheus](#) reported about the closing of the season at the Pokrovsky Theatre.

## Press analysis: international mass media

International mass media sources and online publications report about the Bolshoi Theatre stars taking part in major international projects.

Italian sources announced the performance of the Bolshoi Theatre principal Denis Rodkin in the gala-concert *Les Étoiles* that took place at the Teatro La Fenice in Venice on July 21st and 22nd.

The Italian online specialised theatre news publication [Teatri Online](#) (Italy) publishes an article announcing the *Les Étoiles* gala programme and cast at Teatro La Fenice di Venezia on 21 and 22 July. The cast included “Maria Shirinkina and Vladimir Shklyarov (Mariinsky Theater of Saint Petersburg); from Germany, the Italian Silvia Azzoni and the Ukrainian Aleksandr Ryabko (Hamburg Ballett, Germany), as well as the Albanian Marlon Dino (Dortmund Ballet); from Spain, Lucia Lacarra (international star, who will shortly direct the Víctor Ullate Ballet of Madrid) and Sergio Bernal (Ballet Nacional de España); from Austria, still a Russian dancer, Liudmila Konovalova (Wiener Staatsoper, previously in force at the Bolshoi in Moscow); from Hungary, Tatiana Melnik (Hungarian State Opera House). Finally, from the United States comes the Russian Daniil Simkin (American Ballet Theater, as well as a guest artist at the Berliner Staatsballett).”

The online specialised dance news publication [Danza and Danza](#) (Italy) also announces the gala programme.



Denis Rodkin took part in the gala *Les Étoiles* at the Teatro La Fenice; Venice, July 22nd.

Photo/ [Instagram](#)

The website of the 66 Ravello Festival (Italy) announced the performance of Svetlana Zakharova and other Bolshoi Ballet stars that took place on July 29th at the [Belvedere Villa Rufolo](#):

“If God had thought about the dance, he would have created Svetlana Zakharova.” With these few words the divine Mikhail Baryshnikov, makes the idea of the talent of this great dancer, world star of the two points, étoile of the Ballet of the Teatro alla Scala and of the



On July 29th Svetlana Zakharova and other Bolshoi Ballet stars performed at Villa Rufolo overlooking the Gulf of Salerno and the Amalfi Coast. Photo courtesy: Ravello Festival

The [66th Ravello Festival](#) is taking place from June 30th till August 25th.

International mass media continued to report about the Bolshoi Theatre taking part in the annual ballet celebration that has been organized during the first week of October since 2014.



World Ballet Day that the Bolshoi Ballet will become a part of is to take place on October 2nd 2018

Ballet of the Bolshoi Theater in Moscow. It was Svetlana Zakharova who performed the original ballet of Russian Code that originated from the great Russian tradition, a symbol of stylistic perfection and the unsurpassed repertoire. The gala of classic and contemporary choreography starred Anastasia Stashkevich, Mikhail Lobukhin, Denis Rodkin, Igor Tsvirko and a ballerina of the Mariinsky Theatre (Saint Petersburg) Elena Evseeva. Zakharova demonstrated the traditions of the great Russian ballet school, their endless expressiveness and dramatic nature, as well as their impeccable technique; she also combined the bold approach of the Bolshoi Theatre with the pure and sophisticated classicism of the Mariinsky.

The programme included dance numbers, created in different styles and demanding various level of technical skills, from the classical masterpiece The Dying Swan by Mikhail Fokine and the great pas de deux from Petipa's Le Corsaire and The Talisman to Tristan and Isolde, The Flames of Paris and Spartacus".

The online specialised Italian dance news publication [Giornale della danza](#) (Italy) announces World Ballet Day. "October 2 is the date on which the fifth edition of World Ballet Day will take place, the beautiful day of streaming dance that connects some of the main international ballet companies in a non stop live in which are shown important moments of everyday life behind the scenes. Australian Ballet, Bolshoi Ballet, Royal Ballet will be the protagonists of the 2018 edition."

[World Ballet Day website](#)

[World Ballet Day Facebook page](#)

World Ballet Day 2018 on the Royal Opera House website

The French newspaper [La Depeche](#) publishes an article by A M Chouchan who writes about the 2018-2019



Les Grand Intepretes — the Bolshoi invites. Photo courtesy: La Dépêche

season of [Les Grand Intrepreses Toulouse-2018/19](#) at Halle aux Grains which will include “The opera will also be invited to the Graine Hall on March 14 and 15, during a residency of the Bolshoi Theater Orchestra and Choir of Moscow. Musical director of the prestigious Russian stage, Tugan Sokhiev conducts Tchaikovsky’s The Queen of Spades and Rimsky-Korsakov’s Ivan the Terrible. A third evening, March 13, shows the Bolshoi Choir in a program of liturgical and popular songs led by Valery Borisov.”

Many football players and football fans who come to Moscow for FIFA World Cup also include a visit to the Bolshoi Theatre on their itinerary.

[The Vogue magazine](#) (UK) publishes an insiders guide to Moscow “The Russian capital underwent a total transformation ahead of the World Cup. There’s never been a better time to visit – but don’t set out for the uniquely alluring city without Vogue’s insider guide to Moscow.” This includes the Bolshoi Theatre. “Bolshoi Theatre

Charged with romance, a night at the Bolshoi is an atmospheric highlight for fans of classical ballet (not without reason is it pictured on the 100-rouble note). The internationally renowned company has a reputation for theatrics and is never far from controversy, but the glittering six-tier structure and legendary performances it has inspired should not evade your itinerary.”

The UK newspaper website [The Daily Telegraph](#) (one of the most popular and widely published British newspapers) publishes an article and a link to a video of Bolshoi ballerinas watching a video on a mobile phone “A group of ballerinas at Moscow’s Bolshoi Theatre huddled around a mobile phone to catch a glimpse of Russia dumping Spain out of the 2018 World Cup in a round of 16 penalty shootout on July 1. Bolshoi Theatre ballet dancer Bruna Gaglianone Cantanhede said that the penalty shootout took place during the Bolshoi’s production of *Raymonda*, and the dancers caught a small glimpse of the action before they went on-stage.”

## In brief

On July 4th a special screening of the documentary [Rudolph Nureyev. Rebellious Demon](#) (Russia, 2012, director Tatiana Malova) took place at the Tretyakov Gallery Engineering Building (Lavrushinsky pereulok 12, conference hall) at 8 p.m.

On July 20, when the performances of the renewed ballet *La Fille du Pharaon* had already started, the

Bolshoi Theatre long-time partner BMW Group Russia presented its own premiere on the Bolshoi Theatre rear stage. It was the new BMW 8 Series Coupe.

As it is stated in the company’s press-release, the coincidence of these two events is another example of a successful partnership between the Bolshoi Theatre and BMW in the field of culture, which has been continuing for almost 15 years. Earlier, in the end of June, Moscow hosted the grandiose premiere of the international music festival BMW Opera without Borders. The Bolshoi Theater Symphony Orchestra conducted by the chief conductor and music director Tugan Sokhiev and the world opera stars – the Bolshoi Theatre young soloists – gave a free concert “in the open air” on the Theater Square. It was attended by over 8 thousand people.



BMW 8 Series Coupe on the Bolshoi Theatre rear stage, July 20th. Photo courtesy: Mikhail Yarush

“[The Magic Flute](#) staged by Simon McBurney was revived at the Festival in Aix-en-Provence four years after its premiere. This successful production became the icing on the cake of the jubilee 70th Festival that became the final one for Bernard Foccroulle”, [Colta.ru](#) publishes a long review by Ilya Kukharensky.

Bolshoi Theatre has been partners with the Festival in Aix-en-Provence and Bernard Foccroulle for many years; first, there was *Carmen* by Dmitri Tcherniakov, the list of the most recent co-productions includes *Writ-*

ten on Skin and Alcina by Katie Mitchell, as well as Dido and Aeneas.

[Dido and Aeneas on the website of the Festival in Aix-en-Provence](#)

The hommages to Bernard Foccroulle and his final season were numerous and included the five programme-cycle by [France Musique](#) in the category Outstanding Conversations.

[France Musique online](#)



Bernard Foccroulle. Photo courtesy/ [France Musique](#)

Moskovsky komsomolets published the review by Pavel Yashchenkov, who wrote about the guest performances of the Paris Opera Ballet in Novosibirsk; the performances took place on July 11th and 13th at the Novosibirsk State Academic Opera and Ballet theatre. The programme included four one-act ballets, created by modern choreographers: Three Gnossiennes by Hans van Manen to the music by Erik Satie, Faun by Sidi Larbi Cherkaoui to the music by Claude Debussy and Nitin Sawhney; The Art of Not Looking Back by Hofesh Shechter and, finally The Seasons' Canon by Crystal Pite to the music by Max Richter. The Paris Opera Ballet first performed in Novosibirsk following the initiative of the Bolshoi Theatre in 2010; at that time the classic ballet Paquita by Pierre Lacotte to the music by Ludwig Minkus was performed at the Novosibirsk Opera and Ballet Theatre three times as a part of Russia-France cultural exchange year.

On July 28th Teodor Currentzis and MusicAeterna Orchestra that he conducts performed at the Royal Albert Hall (London, the UK) as a part of [BBC Proms programme](#).

This international music festival has been organized annually since 1927 under the auspices of the British radio corporation.

"In this concert you will hear Beethoven, but you will probably not recognize his music," [London Playbill](#) reports. — One of the most daring and most exciting



Teodor Currentzis and his ensemble MusicAeterna are performing Beethoven. Photo courtesy: [BBC Proms](#)

new voices in classical music, Greco-Russian conductor Teodor Currentzis and his ensemble MusicAeterna break classical musical rules; this approach brings exciting and award-winning results. The ensemble performs Beethoven's classical symphony program — a lively, "smiling" Second Symphony [in D major, op.36] and the emotional Fifth Symphony [in C minor, op.67], which becomes something more punk and provocative."

The following sources announced the event:

[Colta.ru](#)

[Muzykal'naya Karta](#)

and other sources.

[The Seventh Elena Obraztsova International Competition of Young Vocalists](#) was held in Saint Petersburg from July 16th till July 21st. 169 singers from 13 countries took part in the contest. Vladimir Dudin writes in his article They did it: the Elena Obraztsova International Competition of Young Vocalists closed in Saint Petersburg (published in [Rossiiskaya Gazeta](#)): "Although the Grand Prix was not awarded, the jury had no problems deciding on the laureates in each of the three age groups.

../ This year participants in the first two age groups — from 9 y.o. to 11 y.o. and from 12 y.o. to 14 y.o. — demonstrated a strong average level, and participants in the senior group — from 15 y.o. to 17 y.o. — demonstrated they were more than ready to move to the adult category and join those, taking part in the opera singers contest ... Clara Sementsova from Sochi demonstrated a brilliant performance of Maria's aria from the opera La fille du régiment by Gaetano Donizetti at the gala-concert; Yuliana Ashurova from Moscow mastered the prima donna manners in the lied Captivated by the Rose, the Nightingale by Nikolai Rimsky-Korsakov. Arielle Baryl from the American city Jenkintown captivated the audience with her sensual African-American timbre, reminding of the glorious national tradition that dates back to Marian Anderson and Jessye Nor-

man. Paata Burchuladze noticed the 9-year-old Mikhail Gulyaev, who sang The Song of the Volga Boatmen in such an expressive manner that can hardly be called childish. Burchuladze awarded him his personal prize. Larisa Kurdyumova, a jury member, gave her prize to the 13-year-old Elizaveta Sheptun from Dnepropetrovsk with her prize, who amazed listeners not only with her sonorous voice, but also with her precise intonation”.

On July 19th the Verbier Music Festival Orchestra and Valery Gergiev, who is the artistic director of this ensemble in 2018, opened the jubilee [25th Music Festival](#).

Symphonic Diptych by Rodion Shchedrin, Introduction and Rondo Capriccioso for violin and orchestra by Camille Saint-Saëns, Concerto for Piano and Orchestra No.1 by Felix Mendelssohn, a fragment of the operetta Candide by Leonard Bernstein and the symphony suite Scheherazade by Nikolai Rimsky-Korsakov were performed on the main venue of the famous Swiss festival, at the Salle des Combins. Soloists: Daniel Lozakovich (violin), George Li (piano; a laureate of XV Tchaikovsky Competition) and Pretty Yende (soprano).

[Rossiiskaya Gazeta](#) published the review by Irina Muriavyova (Most Respected Scythian: Valery Gergiev opened the jubilee 25th Music Festival in Verbier with the music by Rodion Shchedrin).



«Pretty Yende arrived to Verbier together with other world opera stars to perform together with Gergiev's orchestra».

Photo courtesy: [Rossiiskaya Gaseta](#)

The year of 2018 marks the [125th death anniversary of Pyotr Tchaikovsky](#). On November 7th — 9th the Tchaikovsky State Memorial Musical Museum-Reserve and the State Institute of Art Studies will organize a scientific conference about the composer's creative heritage.

In order to take part in the conference participants are asked to send information about the author, the

photograph and contact details, as well as the topic and the abstract of the presentation (up to 3000 characters) to the Museum's address. Deadline: September 15th 2018.

The working languages of the conference are Russian and English. Participants will be given 20 minutes to deliver a report and 10 minutes to deliver a shorter message.

## Social networks

[David Hallberg](#) (the Bolshoi Ballet soloist in 2011/12 — 2013/14; in 2013 made his debut with the title role in the ballet [Marco Spada](#) by Pierre Lacotte based on the production by Joseph Mazilier to the music by Daniel-François-Esprit Auber; he was the first to perform the title role at the Bolshoi and also made his debut with the role of Prince Frederici) attended the performances on July 21st; the principal of the American Ballet Theatre made an emotional post about attending the Bolshoi Theatre on his [Instagram page](#).



David Hallberg on [Instagram](#):

“It took 4 years but I finally made it back to see my friends and family @bolshoi\_theatre. Emotional reunion with my fabulous coach Sasha Vetrov; with great friends to follow. I've missed all of you dearly. A true part of me is here. #bolshoiballet #bolshoitheatre — with a People's Artist of Russia Alexander Vetrov, Historic Stage, July 21st.

The World FIFA Cup-2018, its bright moments, hopes and emotions of its fans remain the focus of attention for many social network users.

“Bravo, Les Bleus!”, — Isabelle Guérin on [Instagram](#), Champs-Élysées, Paris, July 15th.

Ksenia Krentovskaya, a graduate of Moscow State Academy of Choreography-2018, uploaded a series of photographs, featuring her fellow students who have just received their diplomas, on her [Instagram page](#):

“These 8 years have stolen our time surreptitiously, but I think that this is exactly the time you spent not in vain and the years you will remember for a long time! In our Academy there were ups and downs, sadness and joy, victory and loss. But this the way life goes. Thanks to all those, who were with me during all these years, those, who supported me, helped me and gave me advice. Every person who has come in my life makes me happy, because these are really wonderful people.

My dear classmates! I would like to wish you good luck in finding a job and discovering yourself, I just cannot believe that we survived! [smiley face] We have been waiting for this moment for so long, but now everything is over and now we have a new chapter of our lives waiting for us! Let you have it the way you want it! Hugs to all!!!”.



On June 29th graduates of Moscow State Academy of Choreography received their diplomas. The class of 2018 (the 219th class that graduated from the Academy).

Photo/ [Instagram of Ksenia Krentovskaya](#)

On July 3rd friends, colleagues and fans of the Bolshoi Theatre principal Denis Rodkin congratulated him on his [social network pages](#).

“Dear friends, thank you so much for congratulating me on receiving the title of an Honored Artist of the

Russian Federation, — wrote Vladislav Lantratov on his Instagram page. — My mother and my brother Anton Leschinskiy have the same title. I do not have the right words to express what I feel and what I think... I am grateful to my family for their love, their faith and their strength that they have been nurturing me during my whole life. I have grown up to be a happy man, and the credit for this goes to my mother, my brother and my father... I remember our trips, I remember that I did have my childhood, that I was brought up in the circle of incredibly talented and truly genius people and artists...

... Valery Lagunov, Mikhail Lavrovsky and Alexander Vetrov. Thank you! My meeting you was a real gift. I wish you health, I wish you to stay at the theatre for many years to come, so that we will be able to learn from you, not only when it comes to our profession, but when it comes to life as well. My 12th season is about to end, I am only 29 years old, I am full of energy, ideas and desires, I want to run farther and to fly higher!

Huge thanks to my friends in my dressing room, where my brother brought me; I am still there. You are the best!

Masha [email of Maria Alexandrova], — I will tell you everything face-to-face...

I kneel down in front of the great stage of the Bolshoi! Love...”

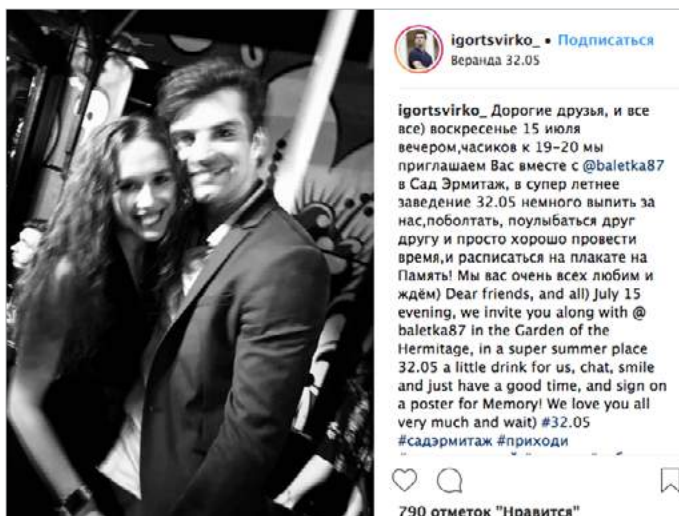
Olga Kulchinskaya (soprano) is performing at the Bavarian State Opera (Susanne in the opera *Le Nozze di Figaro* by Mozart at the Munich Opera Festival). Stage director — Christof Loy. Conductor — Constantinos Carydis. Olga Kulchinskaya was the Bolshoi Theatre Young Artists Opera Program participant in 2013-14 and the Bolshoi Opera soloist in 2014-2017.

[facebook](#)  
[instagram](#)



On July 15th Igor Tsvirko and Evgenia Savarskaya had a farewell party for their friends and colleagues at the [Hermitage Garden](#) — the artists are saying good-bye to the Bolshoi Theatre; starting from the next season

they will be working in the ballet company of Magyar Állami Operaház.



Fans of Igor Tsvirko and Evgenia Savarskaya are saying their good-byes in the social networks.



Скажу одно - это большая потеря для Большого театра, терять таких артистов!!! А Igor Tsvirko и Evgeniya Savarskaya я желаю удачи, новых интересных ролей и только позитивных эмоций! Люблю и уже скучаю! #igortsvirko #большой #foto #театр #ballet #bolshoi #bolshoi theatre #evgeniasavarskaya #skrapbooking  
P.s. Вот для чего я иногда фотографирую в театре 😊😊



The victory of the Russian football team on July 1st caught off guard not all connoisseurs of classic art:

“Saint Petersburg! Now! The Mariinsky has never experienced anything like this! — wrote a reporter of Tomsk Vremya Irita Minina on her [Facebook page](#). — I am at the performance of The Sleeping Beauty, and during the intermission they have announced we have won!

Ovations and screaming in the temple of art with our backs to the stage for the first time... the ballet by Marius Petipa and the music by Tchaikovsky – incredible joy! Oh, how they dance! Oh, the sound of music by Pyotr Tchaikovsky! It is solemn! It is magical! Russian victory and Russian music!

[P.S.] Some members of the theatre staff approached me and asked to share the video for the theatre’s history, although it is not really allowed to film in the audience hall. This is the way to go down the history of the big art!”

## Birthdays

**July 2nd** — the Bolshoi Opera soloist Konstantin Shushakov

**July 3rd** — the Bolshoi Ballet principal Denis Rodkin

**July 3rd** — an opera singer (bass), a pedagogue, a professor and a People’s Artist of the USSR Mark Reizen (1895-1992). In 1980, at the age of 85, he performed the part of Boris in the opera Boris Godunov by Modest Musorgsky at the Bolshoi Theatre.

**July 6th** — an opera singer (dramatic mezzo-soprano) and a People’s Artist of the USSR Tamara Sinavskaya — jubilee

**July 6th** — an opera singer and a People’s Artist of Russia Tatiana Erastova; the Bolshoi Theatre soloist in 1977-2017

**July 6th** — the Bolshoi Opera soloist Albina Latipova

**July 7th** — an opera singer and a People’s Artist of the USSR Elena Obratsova (1939-2015)

**July 9th** — a ballet dancer and a People’s Artist of Russia Dmitry Gudanov (the Bolshoi Theatre soloist in 1998-2004 and the Bolshoi Theatre principal in 2004-2017)

**July 10th** — an opera singer (lyric tenor), a pedagogue and a People’s Artist of the USSR Sergei Lemeshev (1902-1977); the Bolshoi Theatre soloist in 1931-1957

**July 12th** — an opera singer Olga Kulchinskaya (a member of the Bolshoi Young Artists Opera Program in 2013-2014 and the Bolshoi Opera soloist in 2014-2017)

**July 13th** — a ballet pedagogue and a choreographer Azari Plisetsky

**July 13th** — a ballerina Diana Vishneva, the Mariinsky Theatre prima since 1996 and the American Ballet Theatre prima in 2005-2017

**July 18th** — an opera singer (baritone) Yuri Mazurok (1931-2006), the Bolshoi Theatre soloist in 1963–2001 and a People’s Artist of the USSR

**July 19th** — the Bolshoi Ballet leading soloist and an Honored Artist of Russia Anastasia Goryacheva

**July 19th** — a ballerina, a pedagogue and a People’s Artist of the USSR Natalia Bessmertnova (1941-2008)



“Her art is poetry. Her heroines are special because they are so sophisticated, dance so elegantly and have such chic appearance”, — Elena Obraztsova about Natalia Bessmertnova

**July 20th** — the Bolshoi Theatre prima (working under contract) and a People’s Artist of Russia Maria Alexandrova

**July 20th** — the Bolshoi Ballet principal and an Honored Artist of Russia Alexander Volchkov

**July 20th** — the Bolshoi Theatre Young Artists Opera Program member (baritone) Rauf Timergazin

**July 20th** — a choreographer and the Bolshoi Theatre former principal Yuri Possokhov; in 2018 he was awarded Benois de la Danse Prize for the ballet Nureyev

**July 20th** — a ballet dancer, a pedagogue, a ballet master and an Honored Artist of Russia Yuri Burlaka (the Bolshoi Ballet artistic director 2009-2011; choreographed The Flames of Paris, Esmeralda and many other ballets; the chief ballet master at the Samara Opera and Ballet Theatre since 2017) — jubilee



The choreographer Yuri Possokhov  
The ballet master Yuri Burlaka

**July 20th** — the Bolshoi Theatre Deputy Director Dmitry Kiyanenکو

**July 21st** — the Bolshoi Opera soloist Elena Novak (mezzo-soprano)

**July 22nd** — the Bolshoi Opera soloist and an Honored Artist of Russia Irina Rubtsova (soprano)

**July 22nd** — a choreographer, a ballet master, a People’s Artist of Russia and the artistic director of the Saint Petersburg State Academic Ballet Theatre Boris Eifman

**July 23rd** — the Bolshoi Ballet first soloist Anastasia Meskova

**July 27th** — the Bolshoi Theatre conductor (since 1960) and a People’s Artist of the RSFSR Algis Zhuraitis (1928-1998) — 90th birthday



Elena Obraztsova and her spouse Algis Zhuraitis

**July 27th** — a ballet soloist, a ballet master, a pedagogue and a People’s Artist of the USSR Maris Liepa (1916-1989)

**July 27th** — a ballerina, a ballet pedagogue and silent film actress Vera Karalli (1889-1972)

**July 29th** — a ballerina and an Honored Artist of Russia Svetlana Lunkina, the Bolshoi Theatre prima-ballerina in 1997-2013; has been dancing with the National Ballet of Canada since 2013

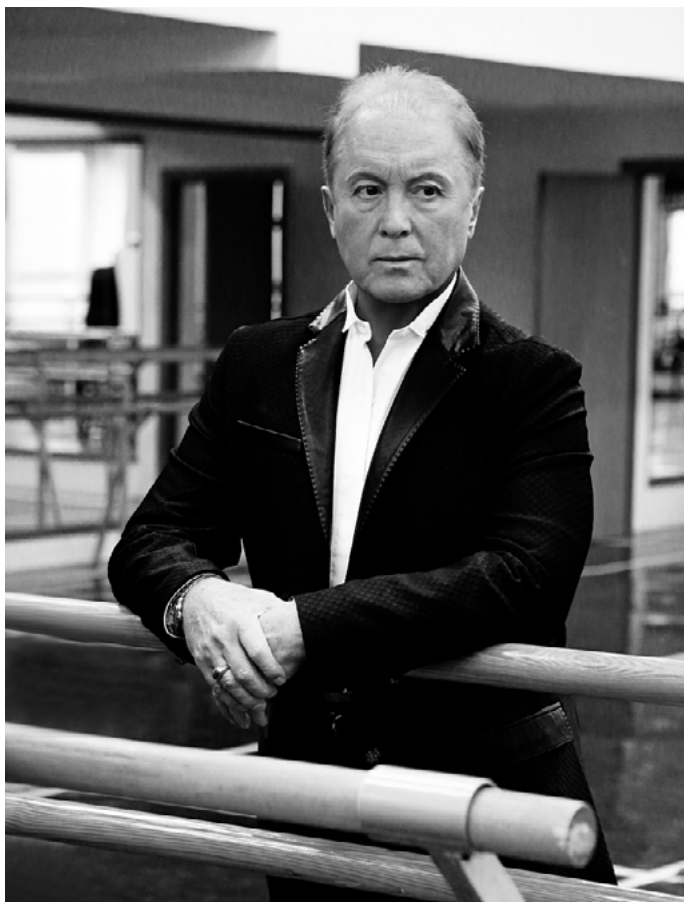
**July 31st** — a ballerina, a pedagogue and an Honored Artist of RSFSR Irina Tikhomirnova (1917-1984)

**August 1st** — a ballet dancer and a ballet master Stanislav Vlasov (1933 –2017). He performed at the Bolshoi Theatre in 1951-1971; in 1962 he revived the ballet The Firebird by Igor Stravinsky at the Bolshoi

**August 1st** — the director of the Bolshoi Theatre School in Joinville Pavel Kazarian

**August 3rd** — the Bolshoi Theatre chief chorus master and a People’s Artist of Russia Valery Borisov

**August 3rd** — a ballet dancer, a pedagogue and a People’s Artist of the USSR Vyacheslav Gordeev (the Bolshoi Ballet artistic director in 1995-1997) — jubilee



A People's Artist of the USSR Vyacheslav Gordeev will celebrate his jubilee on August 3rd



Leonid Massine. A drawing by Leon Bakst, 1914

**August 3rd** — the Bolshoi Opera soloist Anna Nechaeva (soprano)

**August 4th** — a ballerina, an Honored Artist of RSFSR and a pedagogue Maria Reizen (1892-1969)

**August 5th** — a conductor, a pedagogue, a professor, the artistic director and the chief conductor of the Great Tchaikovsky Symphony Orchestra since 1974 Vladimir Fedoseyev

**August 6th** — a ballet dancer, a pedagogue and an Honored Artist of RSFSR German Sitnikov, the Bolshoi Theatre soloist in 1951 – 1973

**August 9th** — a dancer and a choreographer Leonide Massine. One of the chief choreographers of the Ballets Russes in 1915-1921

**August 13th** — an opera singer (contralto and mezzo-soprano), a professor and a People's Artist of RSFSR Valentina Levko, the Bolshoi Theatre soloist in 1960-1982

**August 13th** — the Bolshoi Opera soloist (since 2008) and a People's Artist of Azerbaijan Elchin Azizov (baritone)

**August 14th** — the Bolshoi Theatre conductor and an Honored Artist of Russia Pavel Sorokin

**August 15th** — the Bolshoi Ballet soloist Ana Turazashvili

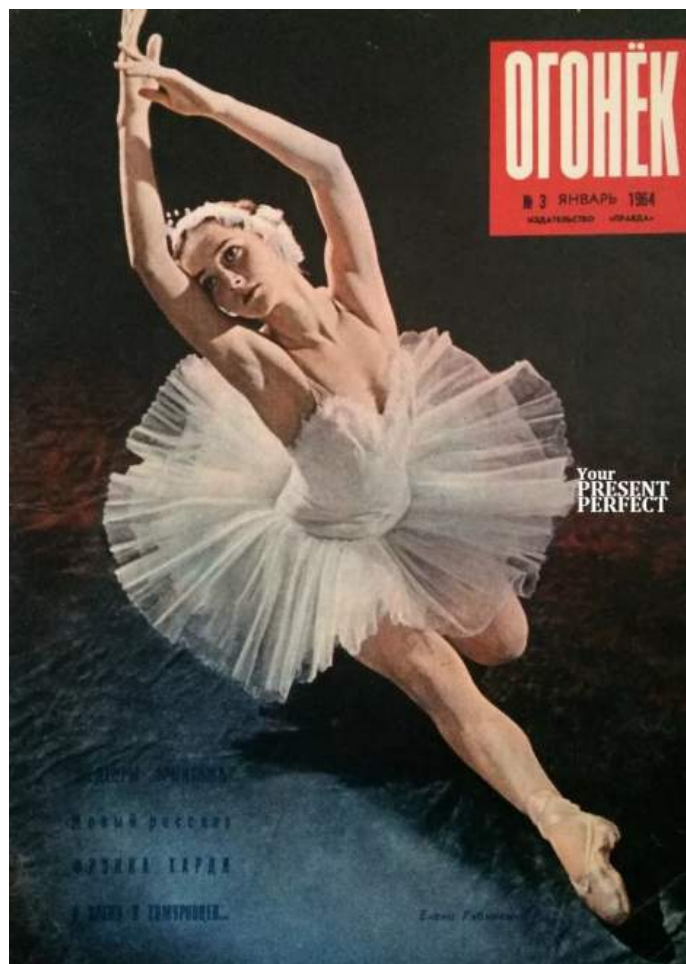
**August 16th** — the Bolshoi Opera soloist Valery Gilemanov (bass)



Elchin Azizov as Lescaut in the opera Manon Lescaut.  
Photo courtesy: Damir Yusupov

**August 18th** — an outstanding choreographer, a reformer and a pedagogue, the Bolshoi Theatre ballet master in 1902-1924 and an Honored Artist of Imperial Theatres Alexander Gorsky (1871-1924)

**August 21st** — a prima-ballerina, a pedagogue of classic ballet and an Honored Artist of RSFSR Elena Ryabinkina



The ballerina Elena Ryabinkina  
on the cover of the magazine Ogonyok,  
January 1964

**August 25th** — the Bolshoi Theatre conductor and a People's Artist of Russia Vladimir Andropov

**August 27th** — a choreographer and the Bolshoi Ballet artistic director in 2004-2009 Alexei Ratmansk

THE 242ND SEASON OF BOLSHOI  
OFFICIALLY CLOSED ON JULY 29TH  
WITH THE PERFORMANCE OF LA BOHEME.



Photo courtesy: Katerina Novikova

The Bolshoi Theatre will open its 243rd season with the guest performances of the ballet company in Milan. Three performances of the ballet [La Bayadere](#) to the music by Ludwig Minkus (choreography by Marius Petipa, version of Yuri Grigorovich) and three performances of the ballet [The Taming of the Shrew](#) to the music by Dmitri Shostakovich (choreography by Jean-Christophe Maillot) will be presented at La Scala.

La Bayadere — September 7th, 8th and 10th. The Taming of the Shrew — September 11th, 12th and 13th.

The meeting of the company, marking the start of the 243th season, will take place on the Historic Stage on September 14th. As usual, the new season will open with the performances of the opera [Boris Godunov](#) by Modest Mussorgsky on September 12th, 13th and 14th.

Prior to the opening of the new season, the Bolshoi Theatre will present on September 9th, the Historic stage — [Kalman Operetta Gala](#). Famous soloists and the Tchaikovsky Symphony Orchestra under the baton of Michail Jurowski will perform pieces from various operettas.

On September 14th and 15th Savonlinna Opera Festival will present the opera [Otello](#) by Giuseppe Verdi on the Bolshoi New Stage.