



Newsletter

Events

The press conference about the Bolshoi Theatre's plans for the 241st season took place on May 5th at the Grand Imperial Foyer. The Bolshoi's General Director Vladimir Urin, the chief conductor and music director Tugan Sokhiev and the Bolshoi Ballet's artistic director took part in the press conference, chaired by the Bolshoi Theatre's press secretary Katerina Novikova.

During the press conference the theatre management talked about plans for the next season in regard to opera and ballet, guest performances and festivals; they also made an announcement about the creation of the Bolshoi Theatre's official video channel and plans to make open-air transmissions of the Bolshoi's productions available for all.

"Manon Lescaut" is the first in the list of opera premieres. Vladimir Urin informed that the production would be presented on the Historic Stage on October 16th. The opera by Puccini is being staged by the famous director Adolf Shapiro. The cast stars Anna Netrebko in the title role. This is the first time that she will take part in the Bolshoi's production. Vladimir Urin mentioned that in a way, this would be the famous diva's debut at the Bolshoi and added that other Russian artists that are international opera stars would make such debuts in the coming season. The Bolshoi's General Director mentioned Dmitri Hvorostovsky, Hibla Gerzmava, Ildar Abdrazakov, Olga Peretyatko and Ekaterina Gubanova.

The next opera production is due to premiere on the New Stage on November 25th. This is going to be Benjamin Britten's "Billy Budd", a co-production with the English National Opera. It will be staged by David Alden, one of the most celebrated opera directors. Conductor – William Lacey.

On January 29th and 31st the concert performance of Rossini's opera "Il Viaggio A Reims" is going to take place on the

Historic Stage; the Bolshoi's music director Tugan Sokhiev will conduct the orchestra.

The Bolshoi Theatre's General Director considers the production of Mieczysław Weinberg's opera "Idiot" that is scheduled to premiere on February 12th 2017 on the New Stage to be an extraordinary project. A Polish conductor Michał Klauza is going to be the music director of the production. Yevgeny Arye is the stage director. Semyon Pastukh is the set designer. This production is a part of the joint project with the Yekaterinburg Opera and Ballet Theatre, devoted to Weinberg's operas. Mr. Urin explained: "Musicians in Yekaterinburg are going to stage Weinberg's opera "The Passenger" and then bring it to Moscow; we are going to make sure that our premiere of "Idiot" takes place at the same time. After the operas have been performed, we will organize a scientific conference about Mieczysław Weinberg's creative works; this conference is going to be organized together with the institute of art studies and the newspaper "Musical Review".

"The Snow Maiden" by Rimsky-Korsakov is going to be the final opera premiere of the 2016/17 season at the Bolshoi; the opening night is going to take place on the Historic Stage on June 15th. Stage director – Alexander Titel, set designer – Vladimir Arefiev. Conductor – the Bolshoi Theatre's music director and chief conductor Tugan Sokhiev.

The Bolshoi Theatre's General Director announced the 90th anniversary of Yuri Grigorovich to be the main event of the coming season for the Bolshoi Ballet. Various events paying tribute to the choreographer are going to take place during January and February, when the festival of Grigorovich's ballets is scheduled to take place at the Bolshoi. Today there are 10 ballets by Yuri Grigorovich on the Bolshoi's playbill. Vladimir Urin said that "The Golden Age" was going to be revived on the New Stage in the coming season, while Grigorovich's version of "Raymonda" was to be moved to the Historic Stage.

In March the ballet "Etudes" by Harald Lander is scheduled to premiere on the Bolshoi's New Stage. In the end of the season (that is, in July) it is planned to present another original ballet that now has the working title "Nureyev". The same team that has created "A Hero of Our Time", which has received the Russian National Theatre Award "The Golden Mask" as the best ballet performance, is now working on this production. Ilya Demutsky is the composer, Kirill Serebrennikov is the author of the libretto, the director and the set designer and Yuri Possokhov is the co-author of the libretto and the choreographer.

The Bolshoi Theatre marked the 85th anniversary of Gennady Rozhdestvensky with a gala-concert that is to take place on the Historic Stage on May 4th. Rozhdestvensky is an outstanding maestro (a conductor, a pianist, a pedagogue, a researcher and an educator); without any doubts he can be considered one of the key figures in the history of music of the 20th and the 21st centuries. The Bolshoi

Theatre takes a special place in the huge list of famous orchestras, theatres, philharmonic halls and educational institutions that Gennady Rozhdestvensky has worked with. Today at the Bolshoi maestro conducts the opera “The Tsar’s Bride” by N. Rimsky-Korsakov and the ballet “The Nutcracker”; he also conducts the Bolshoi’s symphony orchestra and choir regularly.



Gennady Rozhdestvensky

During his anniversary gala concert Gennady Rozhdestvensky performed as an opera conductor, a ballet conductor and a symphony conductor. He is going to conduct the ballet “Les Saisons” by A. Glazunov (choreography, set design and lighting design by John Neumeier), the concert version of act three from the opera “Semyon Kotko” by S. Prokofiev, starring the Bolshoi’s soloists Oleg Dolgov as Semyon Kotko, Yulia Mazurova as Frosya, Vyacheslav Pochapsky as Tkachenko, Svetlana Shilova as Khivrya, Olga Kulchinskaya as Sofya, Vasily Ladyuk as Tsaryov, Maria Lobanova as Lyubka, Alexander Naumenko as Ivashenko and Boris Rudak as Mikola, and Symphony No. 9 by D. Shostakovich.

Gennady Rozhdestvensky and John Neumeier met many years ago, as they were working on the ballet

“Peer Gynt” to the music by Alfred Schnittke. Having received the invitation from Rozhdestvensky to take part in his anniversary gala, Neumeier was happy to present the ballet “Les Saisons” by A. Glazunov, performed by students of the Moscow state academy of choreography. The ballet was choreographed by John Neumeier 15 years ago at his school in Hamburg; it was called “A Journey through the Seasons”. This was the first time this piece by Neumeier was performed in Russia.

The programme

Prior to the anniversary gala an exhibition devoted to Maestro Rozhdestvensky’s career at the Bolshoi was organized at the Historic Stage Foyer. The exhibition featured photographs and artefacts from most of his productions at the theatre that have gone down in the history of the 20th century music.

The Bolshoi’s YouTube channel presents the video made for the gala concert. Gennady Rozhdestvensky talks about his creative career and preparation for the gala. When asked why he has decided to celebrate his anniversary at the Bolshoi out of all the theatres in the world, the maestro says: “I have chosen this particular theatre because it is the most magnificent one”.

The concert marking the 71th anniversary of victory in the Great Patriotic War took place at the Bolshoi Theatre on May 1st. The veterans’ choir of the Moscow House of Veterans as well as the Bolshoi Theatre’s soloists performed on the New Stage. The Victory Day concert also took place on the Historic Stage on May 9th. These events were organized with the support of the Mayor and the Government of Moscow, the Ministry of Defense and the Ministry of Internal Affairs of the Russian Federation, together with all Russian and Moscow veterans’ organisations. The military band greeted people in the square at the entrance to the New Stage building (video by Erik Shakhnazaryan, available on the [Bolshoi Theatre’s Instagram page](#)).

The concert of the opera company soloists, graduates and artists of the Young Artists Opera Program took place on the Historic Stage on May 7th. The Bolshoi Theatre’s music director Tugan Sokhiev conducted the orchestra. The concert “Young Voices of the Bolshoi Theatre” starred members of the opera company – Olga Seliverstova, Olga Kulchinskaya, Yulia Mazurova, Bogdan Volkov, Andrei Jilihovschi and Oleg Tsybulko. The Bolshoi’s guest artists (Kristina Mkhitarian, Maria Lobanova and Nina Minasyan), as well as participants of the Young Artists Opera Program (Ekaterina Morozova, Vasilisa Berzhanskaya, Pavel Valuzhin, Goderdzi Janelidze, Alexander Roslavets, Daniil Chesnokov, Konstantin Suchkov, Ruslana Koval, Alexander Kireyev, Arseny Yakovlev, Anastasia Barun, Ilya Kutyukhin, Marta Danusevich and Evgenia Asanova) also performed in

the concert. The audience also heard performances of the Young Artists Opera Program's graduates of different years – Valentina Fedeneva (2010-11), who is now a soloist of the Mikhailovsky Theatre; Nadezhda Karyazina (2010-12), who is now a soloist of the Latvian National Opera and Grigory Shkarupa (2010-13) who has co-operated with the Bolshoi and the Mariinsky theatres and is now performing in Russia and abroad.

The programme of the concert included arias, scenes and ensembles from operas by foreign and Russian composers (V. Bellini, G. Donizetti, G. Verdi, W.A.Mozart, M. Glinka, N. Rimsky-Korsakov, S. Rachmaninoff, S. Prokofiev, P. Tchaikovsky and others).

The Bolshoi Theatre Chamber Orchestra Concert **"Prokofiev – Music for Children"** took place at the Beethoven Hall on May 8th. The programme of the concert, which marked the composer's 125th anniversary, included two of the most famous pieces for children – the symphonic tale "Peter and the Wolf" and the children's suite for small orchestra "A Summer's Day". Five fragments from the ballet "Romeo and Juliet" were performed as well: "The Street Awakens", "Morning Serenade", "Dance of the Girls", "Madrigal" and "Gavotte". A People's Artist of Russia Evgeny Redko was the narrator in the symphonic tale "Peter and the Wolf". Mikhail Tsynman, the concert master of the first violins and the organiser of the Beethoven Hall concert series, conducted the Bolshoi Theatre's Chamber Orchestra.

On May 9th the opera "La Traviata" by G. Verdi was performed on the Bolshoi's Historic Stage in memory of a famous tenor Anton Grigoriev (1926-2001), one of the best performers of the part of Alfred at the Bolshoi Theatre. The performance marked the singer's 90th anniversary; he was praised not only by members of the audience that heard him perform most tenor parts, but also by his famous colleagues. Pavel Lisitsian, a singer, a pedagogue and a People's Artist of the USSR, once said: "Anton Grigoriev had a beautiful voice of full range that was even in all registers; he possessed a great, juicy tenor that would fly. His performance was always characterised by excellent articulation and precise intonation. He worked on acquiring the secrets of beautiful performance very seriously and paid great attention to details; he was very meticulous when it came to working on dramatic characters".

Azari Plisetsky, one of the best ballet pedagogues, that has been working in Bejart's company for many years, has come to give master-classes at the Bolshoi. His master-classes continue until May 22nd.

He is very much sought after; he gives master-classes and lessons to members of the Paris Opera



Anton Grigoriev

Ballet, the American Ballet Theatre, La Scala ballet company and Rome ballet, New York City Ballet and Vienna State Ballet, Ballet de Bordeaux and Stuttgart Ballet, Les Grands Ballets Canadiens de Montreal, Alvin Ailey company (the USA), the ballet company of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre and many other companies.

On May 15th the Bolshoi Ballet performed "Sleeping Beauty" in honour of the People's Artist of the USSR Nadezhda Pavlova, an outstanding ballerina and the Bolshoi Ballet's pedagogue-repetiteur. On May 15th she celebrated her jubilee. Nadezhda Pavlova was the Bolshoi Ballet's main infant prodigy. This was, perhaps, the fastest promotion up the career ladder during the Soviet era. A student of the Perm ballet school she became a sensation at two competitions – first at the All-Union contest in 1972 and then at the Moscow international competition in 1973 – and then went on tour to the USA together with the Bolshoi Ballet!

She was given a very provocative name ("nadezhda" means "hope" in Russian). America appreciated her efforts and people in her native country started calling her "the hope of the Russian ballet". Following her success at the competitions, her huge photograph greeted passengers at the "Arrivals" terminal in Perm airport.

She demonstrated very natural behavior on the stage, whether she performed the part of Giselle, Princess Aurora or Valentina in “Angara”. The subtle breath of the dance that was surreptitiously filled with drama and passion conquered the audience and made them ecstatic, since everything was rooted in her phenomenal talent and skills that always were used to the benefit of the character, although sometimes they attracted special attention. Maya Plisetskaya considered Nadya Pavlova’s unbelievably wide step to be the benchmark for the modern ballet technique. When it came to the juxtaposition of sport and ballet she used to say no one would be surprised by a leg that was raised too high, but at some point Nadya Pavlova’s *écarté* could rather shock...

Today Nadezhda Pavlova is sharing her amazing skills with her students.

Benois de la danse award ceremony took place on the Bolshoi Theatre’s Historic Stage on May 17th. The charity gala “Benois de la danse stars – Laureates of different years” took place the next day, May 18th. The joint Russian-Italian Benois-Moscow-Massine-Positano Prize was awarded to prima ballerina of the Ballet of Russia’s Bolshoi Theatre, Ekaterina Krysanova. Oleksandr Ryabko, principal dancer of the Hamburg Ballet, was awarded a special prize “For Great Partnering Artistry”. In addition, prizes announced earlier were awarded to Edward Watson (principal dancer of the Royal Ballet of the U. K.) and to one of the greatest choreographers in the ballet world today, John Neumeier (for Lifetime Achievement).

Yuri Possokhov (Russia) and Johan Inger (the Netherlands) were awarded the prizes in the category “Best Choreographer”. The jury also awarded two prizes in the category “Best Dancer”: the awards went to Alicia Amatriain (Stuttgart State Ballet) and Hannah O’Neil (Paris Opera Ballet). Kimin Kim (the Mariinsky Theatre) received the award in the category “Best Dancer”; the prize in the category “Best Scenographer” was given to Ren Dongsheng (Beijing Dance Academy).

The Bolshoi Opera Soloist Elena Zelenskaya Concert took place at the Beethoven Hall on May 19th.

In the beginning of 2000s Plácido Domingo was asked what Russian singers he preferred. He answered: “Elena Zelenskaya is my favorite soprano”. When she came to the Bolshoi, she already had a rather rich experience. In 1984, she completed her studies at the Baku Conservatory and became a soloist of the Azerbaijan Opera and Ballet Theatre. Evgeny Kolobov later invited her to join the Novaya Opera. She made her debut at the Bolshoi Theatre in 1994 with the part of Floria Tosca.

These were the dramatic roles in foreign operas (Tosca, Turandot, Aida, Amelia in “Un Ballo in Maschera”,

Abigaille in “Nabucco” and Senta in “Der fliegende Holländer” that brought Elena Zelenskaya success not only in Russia but also at major opera theatres around the world. The singer was invited to perform the parts of Amelia and Leonora in “La forza del destino” at the Metropolitan Opera. She performed the part of Odabella in “Atilla” at Teatro La Fenice in Venice. She performed at the Gran Teatre del Liceu in Barcelona with the part of Mimi (“La Bohème”). She sang the part of Donna Elvira in “Don Giovanni” and the part of the Countess in “Le Nozze di Figaro” at the Wiener Kammeroper. The part in Verdi’s opera “Macbeth” that she performed in Russia, Europe, Israel and the USA became one of the jewels in her crown. Her repertoire includes such roles, as Tatiana (“Eugene Onegin”), Kupava (“The Snow Maiden”), Yaroslava (“Prince Igor”), Natasha (“Rusalka”) and Renata (“The Fiery Angel”).



Elena Zelenskaya

On May 19th she performed as a chamber singer; Elena Zelenskaya sang pieces by Russian composers of the first and the second half of the 20th century. In the first part of the concert six lyric songs by Reinhold Glière, as well as songs by Anton Arensky and Konstantinas Galkauskas were performed. The programme also included “Five Japanese poems” for voice and piano by Mikhail Ippolitov-Ivanov.

The programme of the second part of the concert included pieces composed in the second half of the

20th century. “Satires (Pictures of the Past)” to verses by Sasha Chernyi and Adagio from the ballet “The Bright Stream” by Dmitri Shostakovich, as well as Six romances to verses by Anna Akhmatova by Sergei Slonimsky were performed. The full programme of the concert is available [here](#).

Evgenia Cheglakova, the Bolshoi Opera’s concert master and an Honoured Artist of Russia, accompanied the singer on the piano. Pyotr Kondrashin (cello), the Bolshoi orchestra’s soloist-concert master and a laureate of international competitions, took part in the concert as well. Alexander Vodopyanov, a music journalist and singer, an author and a host of various programmes of the radio stations “Orpheus” and “Culture”, was the MC.

A press conference about signing the long-term partnership between the Bolshoi Theatre and GUM (aka State Department Store) is going to take part on May 23rd at the GUM Demonstration Hall (Red Square, building 3). The press conference is scheduled to start at noon. As the first step in this collaboration process, the State Department Store and the International Chereshnev Les Open Art Festival present La Scala guest performances at the Bolshoi Theatre (September 10th – 16th). This will be the week of Italian music in Moscow – there will be performances of the opera “Simon Boccanegra” by Verdi, “Messa da Requiem” by Verdi and a concert of Italian music. From now on the Bolshoi Theatre’s ticket office is going to work at GUM. It is here, at the first line of GUM, that ticket sales for La Scala performances at the Bolshoi Theatre are going to start on May 23rd at 2 p.m.

Participants of the press conference:

Vladimir Urin, the Bolshoi Theatre General Director; Mikhail Kusnirovich, the president of Bosco di Ciliegi group of companies; Alexander Pereira, the director of Teatro alla Scala; Cesare Maria Ragaglini, Italy’s Ambassador in the Russian Federation.

Press analysis:

Russian mass media

The announcement of the Bolshoi Theatre’s plans that took place at the traditional press-conference, organised at the Imperial Foyer of the Historic Stage on May 5th, has become the focus of Russian mass-media’s attention. The chief conductor Tugan Sokhiev, the director of the Bolshoi Ballet Makhar Vaziev and the Bolshoi General Director Vladimir Urin have

provided so much information that major Russian news agencies decided to divide it into several press releases. Those press releases were then widely used by various news web-sites and other news sources.

TASS issued a separate news report about the big Yuri Grigorovich festival that is going to be organised next season; during this festival the Bolshoi is going to present almost all the ballets by this choreographer that were created for the Bolshoi, including the revival of “The Golden Age”.

The release quotes Makhar Vaziev, who mentioned that the Bolshoi Ballet is “mostly known all over the world as the ballet company, headed by Yuri Grigorovich”.

The news article also includes a separate fragment that states: the Bolshoi Theatre has planned to have transmissions of “The Tsar’s Bride” and “Jewels” on the big screen in front of the Historic Stage building in June. “The Bolshoi’s press secretary Katerina Novikova stressed that the tradition of transmitting the Bolshoi Theatre’s productions at the cinemas is going to be continued. The Bolshoi plans to show its cinema audience such ballets as “The Golden Age” and “Sleeping Beauty” by Yuri Grigorovich, the modern choreography gala and Alexei Ratmansk’s ballet “Russian Seasons” to the music by Leonid Desyatnikov. The series of transmissions will close with the broadcast of the ballet “A Hero of Our Time” that was recently awarded the prize “The Golden Mask” (composer – Ilya Demutsky, the author of the libretto, the director and the set designer – Kirill Serebrennikov, the co-author of the libretto and the choreographer – Yuri Possokhov).

TASS also published a separate news item that has a detailed list of all opera premieres; special attention is paid to the opera debuts at the Bolshoi of such famous singers, as Anna Netrebko, Dmitri Hvorostovsky, Hibla Gerzmava, Ildar Abdrazakov, Olga Peretyatko and Ekaterina Gubanova. The concert performance of Rossini’s opera “Il Viaggio A Reims” (conductor – Tugan Sokhiev) is mentioned there as well.

The TV Channel “**Russia – Culture**” provides more details about the plans for the coming season in its report about the press conference. The plans of the opera and the ballet companies are said to be intriguing; special attention is paid to the productions starring Anna Netrebko (the famous diva is going to make her debut at the Bolshoi Theatre with the opera “Manon Lescaut” by Puccini) and Dmitri Hvorostovsky, as well as other opera premieres – “Idiot” by Mieczysław Weinberg and “Billy Budd” by Benjamin Britten. The report also focuses on the ballet company’s plans to

stage the graceful “Etudes” by Harald Lander and to close the season with the new ballet “Nureyev” that the Bolshoi has commissioned to the already successful production team – the composer Ilya Demutsky, the choreographer Yuri Possokhov and the director Kirill Serebrennikov.

The report also quotes Vladimir Urin, who says: “It is important for us to have the repertoire that we need. We need to discover new names. We need to stage pieces that are not so well-known. I think, this is the case with Benjamin Britten’s “Billy Budd” – I am almost convinced that there are very few people that know this composer and that are going to attend performances of this production. But it is not interesting to work otherwise”. tvkultura.ru

The programme “[Vesti](#)” presented a detailed report about the press conference. The reporters also mentioned the return of “The Snow Maiden” by Rimsky-Korsakov, which is a very important event, the debut of Anna Netrebko in the production of “Manon Lescaut” by Puccini, which Adolf Shapiro stages specially for her, the duet of two famous singers, Ildar Abdrazakov and Dmitri Hvorostovsky, in the opera “Don Carlo” by Verdi that is a signature piece for both of them.

[RIA NOVOSTI](#) presented the announcement about two transmissions from the Bolshoi Theatre on the screen on the Theatre Square as a separate news story. The Bolshoi Theatre’s press-secretary Katerina Novikova said: “We decided to make this a celebration not only for the Bolshoi Theatre, but for those who have not yet had the chance to come here. This is why we are going to have a screen on the theatre’s façade and to have transmission of our two productions there on July 1st and 2nd, and then on July 8th and 9th”.

The same news story was republished by the newspaper “[Moskovsky Komsomolets](#)”.

Out of all Bolshoi’s plans, [The Yuri Grigorovich Festival](#) was reported about in a separate news story. The article quotes the Bolshoi Ballet’s director Makhar Vaziev: “Yuri Grigorovich is a person that did so much for this theatre; I am happy with the fact that we are going to celebrate his anniversary with such a large-scale festival. There is going to be the capital revival of the ballet “The Golden Age”; Grigorovich’s version of the ballet “Raymonda” is going to be taken to the Historic Stage”.

Analytical articles followed shortly. Pyotr Pospelov (“[Vedomosti](#)”) reports: “The theatre has announced its

plans for the coming season, although it could have done so for the next two seasons: the season of 2017-2018 has already been planned as well, but there was no need to put the cards on the table.

In the coming season the Bolshoi Theatre is going to have premieres, sustain the current repertoire, celebrate jubilees, organise transmissions on the screen and on-line, go on tours, host guests and organize exhibitions.

There is a balance between popular and exotic titles in all parts of the announced plan; there is something old and something new, something that has been time-tested and something that is still unknown; still, the titles that have been time-tested, prevail”.

Anna Gordeeva (the portal [Lenta.ru](#)) found both the list of the opera premieres and the new ballet productions of the second half of the season to be more than convincing; however, she was rather negative about the Grigorovich Festival, as she considers that its forceful choreography “has become a heavy stone that has smashed all other plans for the season”. “The opera company at the Bolshoi is going to be quite busy as well. There is going to be some discussion of the past here as well, but this is not about staging some old productions that smell of camphor balls over and over again, but rather about reconsidering the plots and having new, greedy eyes for the famous music”.

Yulia Bederova and Tatiana Kuznetsova (the newspaper “Kommersant”) highly appreciate the Bolshoi’s plans. “The list of the opera premieres that have been planned for the season of 2016/17 is very impressive in terms of repertoire: there is one iconic score from the world opera canon, and this is a score this stage has lacked so far, and, besides, there are pieces that can be considered a repertoire breakthrough for the Bolshoi Theatre”.

[Tatiana Kuznetsova](#) continues the ballet theme and is surprised that “given such festival pressure and bearing in mind that some projects, for instance, productions by John Neumeier and Christopher Wheeldon that were planned way before, have been moved to the near future, the second part of 2016/17 season is full of very interesting events. The ballet company’s new director Makhar Vaziev has decided to test the company’s stamina with “Etudes” by Harald Lander (at some point he used the same ballet to put the Mariinsky Theatre’s company to the test). The production is scheduled to premiere on March 9th. This is an impressive theatrical class-concert that is based on the Dutch and, partially, French technique; it demands diabolic virtuosity, impeccable purity and precise performance. Without any doubt, it is more

difficult for the Moscow dancers than “Class Concert” by Asaf Messerer that is already a part of the Bolshoi’s repertoire and that was created especially for this company, bearing in mind the dancers’ strong sides and boldness. This one-act triumph of professionalism (if it turns out to be a triumph) will be accompanied by one or two more ballets: the theatre is now choosing between “The Cage” by Jerome Robbins, “Gods and Dogs” by Jiří Kylián to the music by Beethoven and Haubrich and the totally unknown to us “Voluntaries”, choreographed by Glen Tetley to the music by Poulenc”.

Leila Guchmazova ([“Rossiiskaya Gazeta”](#)) is also quite happy with the list of opera premieres and famous debutants, as well as all the ballet premieres. She is content with 11 ballets by Grigorovich in the programme of maestro’s jubilee gala as well. “The new head of the ballet company Makhar Vaziev started his speech by saying that anyone that has come to the theatre in the middle of the season has to put up with the plans that have already been made. The thoughtful tone of this overture was easy to understand at once. Vaziev talked about the coming festival-reincarnation of Yuri Grigorovich’s ballets that has been planned for January and February; in fact, it is going to cost the company a lot of effort. In autumn “The Golden Age” is going to be revived, and then lots of effort will be spent on reviving another ten ballets by Grigorovich. Vaziev, who was brought up in a society that pays special respect to the elderly, mentioned that he “absolutely agreed with this idea deep inside” and “no matter what one may think about Grigorovich, he has done a lot for the Bolshoi Theatre”.

Maya Krylova ([“Novye Izvestia”](#)) calls the production “Nureyev” sensational; she mentions that the opera and the ballet seasons are diverse and balanced, and also writes about preliminary plans for 2017/18 that have been voiced by the theatre’s administration. “According to the playbill, the Bolshoi Theatre is going to follow its traditional strategy of creative balance this season as well. Tugan Sokhiev says that “performance of the classical music” is going to remain “the priority” when it comes to the repertoire policy “of Russia’s first national music theatre”. Makhar Vaziev repeats the eternal idea about preserving “traditions of the classical ballet company”. At the same time the management together with the heads of the opera and the ballet companies want to discover “new names and not very well-known pieces”. When asked whether he is concerned with potential lack of interest that the audience might have to certain projects, Vladimir Urin answered: “It is not interesting to work with no risk”.

The portal [M24](#) published an article titled “Audacious experiments of the Bolshoi Theatre”; out of all

plans for the coming season such productions as “Manon Lescaut”, “Idiot”, “The Snow Maiden” and “Nureyev” are mentioned there.

[BBC](#) published a release about the launch of the Bolshoi Theatre’s official video channel that it is a partner of. “The channel is going to start functioning fully in September 2016; at the moment the demo version is available on the theatre’s web-site. The Bolshoi Theatre’s video channel is going to become a unique source, where it will be possible to watch exclusive video transmissions from the Bolshoi Theatre, premieres and festival events, historic recordings of productions and performances of outstanding artists. The channel is based on BBC’s invention, the platform MEDIASTAGE™ that provides a wide range of modern interactive media services. These services provide users with the most convenient ways of viewing and personification of the video content”.

The Bolshoi Ballet’s artistic director Makhar Vaziev and the Bolshoi’s chief conductor and music director Tugan Sokhiev talked about the plans for the coming season at the Bolshoi, their cooperation, relationships among the staff and explained what language they use to talk to each other. Grigory Zaslavsky interviewed them for the programme “Kultprosvet” (TV channel [MIR24/ 24 The World](#)).

– Do you meet often on business?

Makhar Vaziev: We used to work at the Mariinsky Theatre. We have carried out many projects together. It has happened that now we have met here. We do communicate quite a lot.

– How passionate and heated can arguments be when it comes to discussing plans for the coming season? Can it happen that, as you fight for this or that title or composer, you can become a bit too emotional?

Makhar Vaziev: We are rather peaceful.

Tugan Sokhiev: Everything is settled collectively, through discussions; everyone voices their opinions and then we all find a common decision, because everyone is doing his own business. //

The piece of news, published by RIA NOVOSTI and saying that two of the Bolshoi’s productions will be transmitted on its façade on July 1st, 2nd, 8th and 9th, 2016 are still being published by such sources as the information agency [InterMedia](#), the [TV channel 360](#), [Afisha Daily](#) and [InterNovosti](#), the source [“Teatron”](#). Mass media sources quote the Bolshoi Theatre’s press secretary Katerina Novikova: “We decided to make this a celebration not only for the Bolshoi Theatre, but for those who have not yet had the chance to come here. This is why we are going to have a screen on the theatre’s façade and to have

transmission of two of our productions there on July 1st and 2nd, and then on July 8th and 9th". The audience will have a chance to watch the opera "The Tsar's Bride" and the ballet "Jewels".

The celebration of Gennady Rozhdestvensky's 85th birthday that took place on the Bolshoi Theatre's Historic Stage became another main topic for specialised mass media sources.

The review by Svetlana Naborschikova in "[Izvestia](#)" is written in a rather excited tone. "One almost feels like cheering for the organisers of the gala, like we sometimes do at sporting events, and then to quote the maestro: "A conductor takes into himself the stream that the score radiates, and then tries to share it with the audience". It is a great pleasure to watch the man of the hour doing it. Here is another statement that Rozhdestvensky proved he was faithful to with this gala and with his whole life: "No matter what my future is going to bring, the fact that I have been able to devote 60 years of my life to my job is a great blessing. The fact that I am still healthy and that my love for music knows no borders is also a blessing. Music is the life blood for me".

[TASS](#) news agency published a detailed announcement about the concert that lists the maestro's merits and quotes Vladimir Urin.

The premiere of the documentary "Conductor" on the TV channel "[Russia K](#)" also marked the maestro's jubilee. Gennady Rozhdestvensky talks about the unique experience he got from having worked with some of the great composers of the 20th century – Dmitri Shostakovich, Aram Khachaturian and Alfred Schnittke – and the unsurpassed ballerina Galina Ulanova; he also explains what being a conductor means. The documentary by Bruno Monsaingeon "Conductor or Wizard?" was also shown. Gennady Rozhdestvensky talks about his attitude to music and to performance, as well as about the job of a conductor. Recordings of concerts in the programme "Conductor's historic concerts" were transmitted on May 4th and 5th at 6 p.m.: "Sergei Prokofiev. Symphony No. 5 (May 4th)"; "Dmitri Shostakovich. Concerto No. 1 for piano and orchestra; Boris Tishchenko. Symphony No. 5 (May 5th)".

[RIA NOVOSTI](#), [TV channel "Culture"](#), [Colta.ru](#), [Gazeta.ru](#), "[Vechnaya Moskva](#)" and other mass media also publish news items about Gennady Rozhdestvensky.

Prior to his jubilee, maestro Rozhdestvensky gave a large interview to the newspaper "[Musical Review](#)", where he talked about his childhood, creative development and his career. The musicologist Victor Yuzefovich talked to the conductor. [./.](#)

– Please, name several people – composers, conductors, instrumentalists, vocalists, choreographers and directors – that you have met and that have had decisive influence on your creative experience.

– Here is an approximate list. Composers – Dmitri Shostakovich, Benjamin Britten, Alfred Schnittke. Conductors – Willy Ferrero, Otto Klemperer, Hans Knappertsbusch, Thomas Beecham. Instrumentalists – David Oistrakh, Clifford Curzon, Claudio Arrau, Mstislav Rostropovich, Henryk Szeryng, Yehudi Menuhin. Singers – Dietrich Fischer-Dieskau, Boris Christoff, Janet Baker. Opera directors – Boris Pokrovsky. Choreographers – Yuri Grigorovich and John Neumeier.

May 2nd was the anniversary of one year after the death of the great Maya Plisetskaya. People in Russia and all over the world remember the ballerina and love her. The report by Gulya Baltaeva was released by the channel "Russia". Plisetskaya's students and colleagues share their memories about her. These are the Bolshoi Theatre's General Director Vladimir Urin, the dancer and ballet master Vladimir Vasiliev, the prima ballerina Svetlana Zakharova and the set designer for "Carmen Suite", Plisetskaya's cousin, Boris Messerer. "Vladimir Urin saw Maya Plisetskaya on the stage when he was a student: he came to the Bolshoi to watch "Don Quixote". He does not remember the production at all, but he remembers the ballerina very distinctly. "The moment she appeared on the stage I was interested, the moment she left I was bored. What is this kind of energy that she sent into the audience? I guess, this is what you call God and talent", – says Vladimir Urin". [vesti.ru](#)

The TV Channel "[Russia-K](#)" showed the recording of the programme "Life Line" and the film-ballet "Carmen Suite".

In the programme "[Life Line](#)" Maya Plisetskaya talks about her childhood, meeting Rodion Shchedrin and answers the questions of her numerous fans. She did not hide the fact that she had been dreaming about becoming famous since her childhood and was happy she managed to bring this dream to life. "I have a risky and reckless character; thanks to this character, I have managed to achieve a lot in life, because, in the end, your character is your faith", – Plisetskaya used to say. Her life line is her roles: some of them she loved more or less, but she remembered all of them, and each of those roles was dear to her.



Maya Plisetskaya

The portal [“Mir 24/ 24 The World”](#) with reference to the report, presented by VGTRK, reports that fans of the great ballerina brought flowers to the Moscow park named after her to pay tribute to her memory.

The information portal [“Tatar-inform”](#) publishes Maya Plisetskaya’s biography. The information agency [“Amur.info”](#) also published an article about the ballerina.

The musicologist and culture expert Solomon Volkov was the guest of the 200th programme “Sati. The not boring classics” that was released on the TV channel [“Culture”](#) on May 2nd. Speaking of his book “The new history of the Bolshoi Theatre: culture and politics” (the presentation took place on March 28th, on the Bolshoi Theatre’s 240th birthday) the writer mostly talked about Maya Plisetskaya and Fyodor Chaliapin.

The magazine about modern art [“O Teatre”/“About theatre”](#) publishes an article by Anna Gordeeva about the recent premiere of the opera “Don Pasquale” by Gaetano Donizetti at the Bolshoi. The performances took place on the New Stage from April 19th till April 24th. This production was the Bolshoi debut of a director Timofei Kulyabin and Polish conductor Michał Klauza. The reviewer remembers that as Kulyabin started working on the production at the Bolshoi, he stated it was important for him that Donizetti had composed “Don Pasquale” being in grim mood due to his illness and family tragedy. “He overdid it with these statements, and the majority of the audience expected this opera-buffa to become a real tragedy. This did not happen: there are plenty of funny moments in the production, and the audience reacts well and starts laughing more freely. But there is one bitter note that can be heard very well, it never disappears, and eventually the smiles become sad. Well, a bit. Because Norina did leave the university”.

[VTB portal](#) presents the video where the Bolshoi Theatre’s principals Maria Alexandrova and Vladislav Lantratov explain what makes them work so much, what gives them power and why the stage is so fascinating.

There still is some echo after the celebration of the Bolshoi’s 240th season. The portal [Woman’s day](#) published an article about the Bolshoi Museum’s ballet treasures; unique dresses of Ulanova, Plisetskaya and other great ballerinas are kept in the Museum. There also are photographs and some historical references.

Press analysis:

international mass media

The English language service of the Russian newswire [TASS](#) reports “Dmitri Hvorostovsky will appear on the Bolshoi Theater’s stage for the first time in Giuseppe Verdi’s opera Don Carlos. The Russian baritone Dmitri Hvorostovsky will make his debut at Moscow’s Bolshoi Theater next season, the theater’s music director and chief conductor Tugan Sokhiev said on Thursday.”

The online specialised opera news website [Forum Opera](#) publishes an article by Laurent Bury with an interview with Josquin Macarez, casting director at the l’Opéra de Limoges. When asked where he looks for singers he says that he goes to see performances at theatres almost every day and that he listens to young singers constantly. “And then there are the opera studios, the Atelier Lyrique of the Opéra de Paris, those of Strasbourg, Zurich, London, and even the Young Artists Program of the Bolshoi where I was last year.”

The Italian specialised online dance news publication [Giornale della danza](#) reports about the Modena gala writing “The soirée promises to be very exciting and overwhelming, especially thanks to the incomparable talents of Svetlana Zakharova one of the best international dancers.”

The Italian local news website [mentelocali.it](#) (Genoa) publishes an article about the Genova Outsider Dancer – Festival Internazionale di Danza which takes place in Genoa from 7 May to 24 July. Bolshoi

Ballet prima Svetlana Zakharova is one of the stars appearing at the festival. "And then the manifestation of the event, Sunday, July 3 at the Teatro Carlo Felice: Amore the show with the étoile absolute star of the first magnitude, Svetlana Zakharova, an arrival in Genoa now expected for months."

The online Italian regional news publication [Liguria Notizie](#) (Italy) publishes an article about the Outsider Dancer, Festival Internationale di Danza which takes place in Genoa from 7 May to 24 July 2016. "A programme that includes many events which together provide a varied and fascinating portrait of the ballet, with the summit the presence of Svetlana Zakharova on stage at the Carlo Felice July 3."

The website of the pay-TV channel [SKY TV ARTS](#) announces the broadcast of the TV programme "The Bolshoi: Dancing for Russia" on Sky Arts HD on 27 April from 11:00-12:00 in the UK. "Former principal dancer at the Royal Ballet Deborah Bull heads to the Bolshoi in Russia to find out what it's like to train, teach and perform at the prestigious ballet company. Given rare and privileged access to the Bolshoi and its academy, her journey brings her face to face with some of the biggest names in Russian dance, as well as stars of the British ballet scene, including Tamara Rojo and Wayne McGregor."

[The Guardian](#) (UK) publishes a preview of the best summer dance shows in the UK by dance critic Judith Mackrell. This includes the Bolshoi Ballet's summer London tour. "The great Moscow company returns for their regular London season with a mix of familiar classics and some more contemporary repertory. Don Quixote and Swan Lake are inevitably in there, but so is Jean Christophe Maillot's vivid, playful adaptation of Shakespeare's Taming of the Shrew, and Alexei Ratmansk's reimagining of the old Soviet classic Flames of Paris. Olga Smirnova, Denis Rodkin and Artem Ovcharenko are among the season's principals. •25 July to 13 August, Royal Opera House, London."

[The Wall Street Journal](#) publishes an article by Pia Catton about new works by "the 21st Century's reigning ballet choreographers Alexei Ratmansk and Christopher Wheeldon." There will be a Ratmansk festival within the American Ballet Theater's coming season at the Metropolitan Opera House, May 9 to July 2. "It includes two triple bills: One containing three ballets set to Shostakovich music, and another with his take on "Firebird," plus "Seven Sonatas," a ballet for three couples, and a world premiere using Leonard Bernstein's "Serenade (after Plato's 'Symposium')."

[Danses Avec La Plume](#) the French language online specialised dance news publication publishes an article by Jade Larine about Russian dance in April. "Spring has officially appeared in Russia and Russian ballet shines even stronger than in winter. Emergence of a new generation of stars at the Bolshoi, promises the creation of new productions for the 2016-2017 season; discover the highlights of the ballet in Russia in April." The article includes reports about the casting for the Bolshoi Ballet's London tour in summer, an interview with Makhar Vaziev the new artistic director of the Bolshoi Ballet, the Bolshoi Ballet artists that won prizes in the Dance Open Festival in St Petersburg, a documentary about Yuri Grigorovich broadcast on Kultura channel, the announcement of the Bolshoi's 2016-2017 season of cinema transmissions with Pathe and other news.

In brief

"Pelléas et Mélisande" by Debussy staged by Dmitry Chernyakov premiered at the Operahouse Zurich on May 8th. The orchestra was conducted by Alain Altinoglu. This poetic and gloomy opera by Debussy based on the same-name play by Maeterlinck has been reconsidered by many directors lately; let us remember much discussed were the productions by Robert Wilson in Paris (the revival of Salzburg Festival production) and Jossi Wieler and Sergio Morabito. Now it is the turn of Dmitry Chernyakov, who is famous for his original solutions. The premiere performances run until May 29th.

[nzz.ch](#) [opernhaus.ch](#)



A scene from the opera "Pelléas et Mélisande" staged by Dmitry Chernyakov

[RIA NOVOSTI](#) reports: on May 9th Moscow residents and guests of the capital celebrated Victory day with concerts, multimedia shows and various

events that were organized on the squares and in the parks. Artists of the Bolshoi Opera performed modern versions of war songs in one of the parks. This news item was republished by many internet portals and other news sources.

On May 12th and 14th Svetlana Zakharova presented her programme *“Amore”* at Teatro Comunale Luciano Pavarotti di Modena. The audience saw “Francesca da Rimini” to the music by P. Tchaikovsky choreographed by Yuri Possokhov, the ballet “The Rain Before it Falls” to the music by Handel, Respighi and Pino Kintana, choreographed by Patrick De Bana, and the ballet “Strokes through the Tails” to the music by Mozart choreographed by Marguerite Donlon. The casts starred Svetlana Zakharova, Mikhail Lobukhin, Denis Rodkin, Patrick De Bana and the Bolshoi Ballet’s soloists. The ballets are scheduled to premiere at the Bolshoi at the Svetlana Zakharova gala that is going to take place on the Historic Stage on May 24th and 25th.



A photo from Ana Turazashvili's Facebook page

The opera *“Cavalleria rusticana”* by Pietro Mascagni was performed on the metro station “Kropotkinskaya” on the night of the May 14th to mark the 81st anniversary of the Moscow subway. The performance starred soloists of the Bolshoi Theatre, Dutch National Opera, the Big Academic Choir of the Russian State University for the Humanities and the President’s Orchestra.

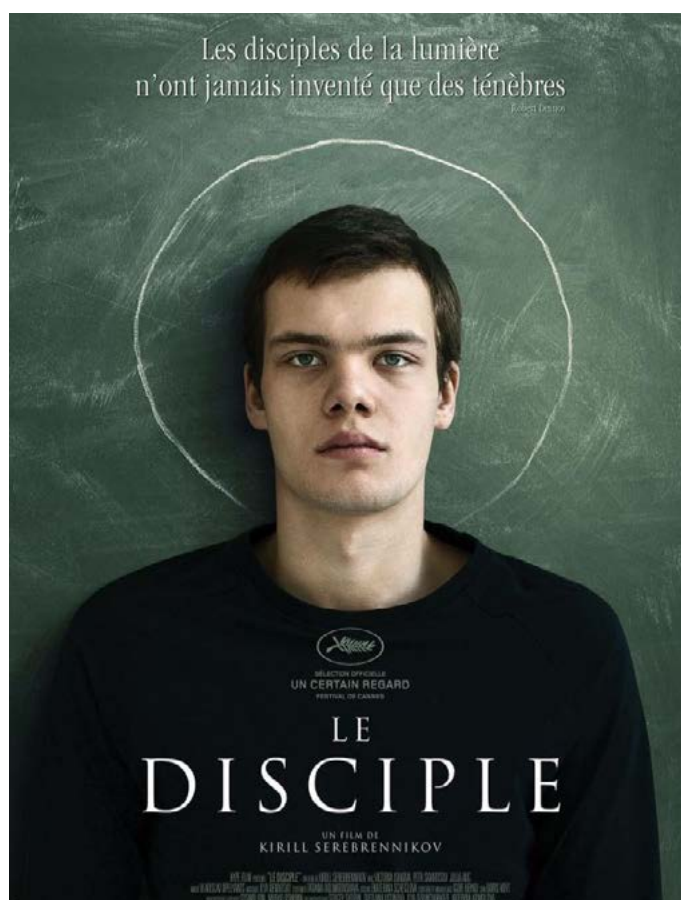
“The Bulgakov Festival” is taking place at the Patriarshiye Ponds from May 14th till June 11th. Every Saturday there are going to be concert recitals, where the best Russian actors, musicians, singers and literary critics are going to read, sing, play and talk about what music inspired Mikhail Bulgakov and his characters.

The festival opened with the opera gala, devoted to the writer and to the time that he was the Bolshoi Theatre’s literary consultant.



Pavel Nebolsin, Oleg Tsybulko, Agunda Kulaeva and Alexei Tatarintsev. Photo courtesy: Ilya Kukhareenko

The premiere of the film *“Disciple”* by Kirill Serebrennikov took place at the 69th Festival de Cannes on May 13th in the programme “Un Certain Regard”/“Special View”.

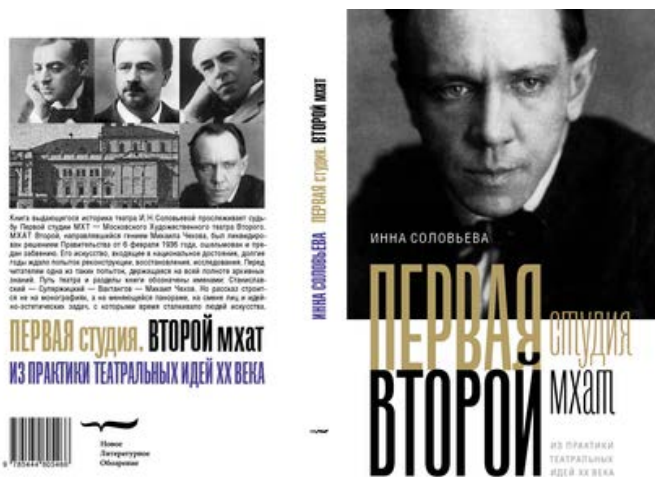


The French poster of the film “Le Disciple”

On the special Russian venue at the Festival, the “Russian Pavilion”, the viewers could also watch Valery Todorovsky’s film “Bolshoi” about the Bolshoi Theatre. “Disciple” by Serebrennikov is the screen adaptation of the play by Marius von Mayenburg. The film was shot in Kaliningrad. This is the story of a school kid that becomes a religious fanatic and makes everyone around him live by the Bible.

Kirill Serebrennikov talks in more detail about his film, the award “The Golden Mask” and his work at the “Gogol-Center” in his interview with [“Novaya Gazeta”](#). Larisa Malyukova talked to the director.

The presentation of the book by Inna Solovyova “The first studio – the second Moscow Art Theatre. Practical aspects of theatre ideas of the 20th century” (Stanislavsky – Sulerzhitsky – Vakhtangov – Mikhail Chekhov) took place at the Portrait Foyer of the Moscow Art Theatre on May 20th. The book by the outstanding theatre historian Inna Solovyova follows the history of the Moscow Art Theatre’s First studio – the Second Moscow Art Theatre.



The Bolshoi Theatre’s guest soloist Albina Shagimuratova (soprano) and the Bolshoi Theatre’s orchestra are going to take part in the shooting of the film [“Anna Karenina”](#).

Albina Shagimuratova has had a triumph with the role of Konstanze in Mozart’s singspiel “Entführung aus dem Serail” conducted by James Levine. This was her debut at the Metropolitan Opera and the final season of maestro Levine as the artistic director. Starting from next year he is going to be an honorary artistic director. The critics considered Albina’s performance and especially the famous aria “Marten alle arten” to be unprecedented and sensational. A video fragment of her performance is available on the [theatre’s web site](#).

[OperaNews](#) reports about the opera “Médée” by Cherubini in Krasnoyarsk. The author of the article, the special correspondent Igor Koryabin considers the mere fact that the Krasnoyarsk State Opera and Ballet Theatre has decided to stage this opera to be unusual. This opera has appeared on the theatre’s playbill thanks to the effort of the new artistic director of the opera company, the Bolshoi Theatre’s soloist Irina Dolzhenko.

The prestigious International Opera Awards took place in London. News agency [TASS](#) reports that Dmitry Chernyakov has become a laureate in the category “DVD”. Chernyakov has been awarded for the recording of the opera “The Tsar’s Bride” by Rimsky-Korsakov that he staged at the Berlin State Opera. The DVD was made by the company Bel Air Media, the Bolshoi Theatre’s partner. The Bolshoi Theatre’s guest soloist Asmik Grigorian (soprano) has been recognized as the best young singer (she made her debut at the Bolshoi Theatre in 2015 in the role of Tatiana in the opera “Eugene Onegin” by P. Tchaikovsky, staged by Dmitry Chernyakov – editor’s note). The TV Channel [“Culture”](#) reports that Asmik Grigorian has received the award.



Asmik Grigorian

The exhibition of rare photographs of ballet dancer Mikhail Baryshnikov [“Baryshnikov by Me. Robert Whitman”](#) is going to take place at the art gallery KGallery in Saint Petersburg from June 17th till July 31st. KGallery is going to present photographs of Baryshnikov that the American photographer Robert Whitman has been taking for 20 years. This photographer works with such magazines, as New York, Cosmopolitan, GQ and Men’s Health. He has also worked with such companies, as Parliament, Marlboro, Colgate and Coca-Cola. This event will be part of the cultural programme for Saint Petersburg International Ecological Forum.



Photo courtesy: Robert Whitman

The season, when one could hardly fail to notice publishing activities of the company with the nostalgic name “Melodiya”, is coming to an end. Contrary to the affirmations that the record company is dead, it is providing one ace after another. Three luxurious packs marking the 125th anniversary of Prokofiev (9 CDs with ballet music, conducted by Rozhdestvensky), the 110th anniversary of Shostakovich (10 CDs with all 15 symphonies, conducted by the best Soviet conductors) and the 100th anniversary of Richter (the sensational 50 CDs) have been released one after another. “Melodiya” is not only using its abysmal archives wisely; it has also finally started making new records. A nice team, consisting of young musicians, is coming together; as for living composers, the company particularly worships Leonid Desyatnikov. The next major event is the release of “The Children of Rosenthal”. Ekaterina Biryukova discussed what is now happening with the legendary label with one of its engines, the First Deputy General Director Karina Abramyan.

colta.ru

Social networks

A touching photograph of Igor Golovatenko meeting Gennady Rozhdestvensky during the jubilee gala has been uploaded to [Golovatenko's Facebook page](#).

[Olga Peretyatko](#) has confirmed to her fans on Facebook that she is going to perform at the Bolshoi Theatre next season.

Cast changes

“The Stone Guest”. Fyodor Ataskevich performed the part of Don Juan on May 20th. Arseny Yakovlev had been scheduled to perform this part earlier; however, his performance was cancelled.

Debuts

“The Flames of Paris”

May 4th. Yulia Stepanova as Mireille de Poitiers; Irina Semirechenskaya as Queen Marie Antoinette; Anna Antropova as Lucille

May 5th. Elizaveta Kruteleva as Amour; Anna Antropova as Jarcasse; Svetlana Pavlova as one of the Furies; Anton Gaynutdinov as one of the Huntsmen; Evgenia Savarskaya as a Sutler

May 6th. Irina Semirechenskaya as Jarcasse

May 8th. Margarita Shrainer as Jeanne; Nina Biryukova as Amour; Alexander Smoliyaninov, Alexei Putintsev and Egor Sharkov in Marseillaise dance

“La Sonnambula”

May 12th. Kristina Mkhitaryan as Amina

“Sleeping Beauty”

May 12th. Yulia Stepanova as Lilac Fairy; Anastasia Denisova as Tenderness (Candid) Fairy; Yanina Parienko as Carelessness (Fleur-de-farine) Fairy and Fairy of Gold; Daria Khokhlova as Playfulness (Twittering canary) Fairy; Margarita Shrainer as Fairy of Silver; Anna Leonova as White Pussycat

May 13th. Andrei Merkuriev as Evil Fairy Carabosse; Oxana Sharova as Tenderness (Candid) Fairy; Xenia Zhiganshina as Fairy of Diamonds; Daria Bochkova as Fairy of Silver; Daria Khokhlova as White Pussycat; Anna Tikhomirova as Princess Florine; Anastasia Denisova as Cinderella; Ilya Artamonov as Grey Wolf; Vera Borisenkova as Duchess; Xenia Averina as one of Maids of Honor

May 14th (matinee performance). Vladislav Kozlov as Prince Desire; Anna Okuneva as Lilac Fairy; Dmitry Dorokhov as Evil Fairy Carabosse; Tamara Mironova as Tenderness (Candid) Fairy; Bruna Cantanhede Gaglianone as Carelessness (Fleur-de-farine) Fairy; Olga Kalinina as Playfulness (Twittering canary) Fairy; Margarita Shrainer as Fairy of Diamonds; Anastasia Denisova as Princess Florine

May 14th (evening performance). Anna Balukova and Anton Savichev in Peasant Dance; Nina Biryukova as Little Red Riding Hood

May 15th. Bruna Cantanhede Gaglianone as Audacity(Violent) Fairy; Kristina Kretova as Fairy of Diamonds; Anna Tikhomirova as White Pussycat; Yulia Stepanova as Princess Florine.

“The Stone Guest”

May 20th. Ekaterina Morozova as Doña Anna; Mikhail Kazakov as Leporello; Vadim Tikhonov as First Guest.

“Boris Godunov”

May 26th. Valery Alexeyev as Boris Godunov; Oleg Videman as Pretender, the false Dimitri, Grigory Otrepiev. The participants of the Young Artists Opera Program Anastasia Barun and Ilya Kutyukhin make their debuts with the parts of Xenia and Shchelkalov.

Birthdays



April 29th – the conductor and the head of the Israel Philharmonic Orchestra Zubin Mehta (80 years old)

May 2nd – the Bolshoi Opera’s soloist, a People’s Artist of Russia Vladimir Matorin (bass); the conduc-

tor, artistic director and general director of the Mariinsky Theatre, a People’s Artist of Russia Valery Gergiev

May 4th – the conductor, pianist, composer, musician and public figure, pedagogue, professor and a People’s Artist of the USSR Gennady Rozhdestvensky (85 years old)

May 7th – the composer Pyotr Tchaikovsky (1840-1893); the stage director and a People’s Artist of Russia Kama Ginkas (75 years old)

May 10th – the ballet dancer, ballet master and pedagogue, the Bolshoi Ballet’s soloist in 1979-1997, an Honored Artist of the RSFSR and a People’s Artist of Russia Alexander Vetrov (55 years old)

May 11th – the opera director and set designer Dmitry Chernyakov

May 12th – the ballet master-repetiteur, the Bolshoi Ballet’s prima ballerina in 1960–1988 and a People’s Artist of the USSR Svetlana Adyrkhaeva

May 13th – the ballerina, the Bolshoi Theatre’s pedagogue and a People’s Artist of the USSR Nina Sorokina (1942 – 2011)

May 15th – the ballerina, the Bolshoi Theatre’s ballet master-repetiteur and a People’s Artist of the USSR Nadezhda Pavlova

May 17th – the ballerina, the Bolshoi Theatre’s ballet master-repetiteur and a People’s Artist of the USSR Olga Chenchikova

May 18th – the Bolshoi Ballet’s premier David Hallberg; the Bolshoi Ballet’s guest artist Natalia Osipova

May 19th – the Bolshoi Opera’s soloist and a People’s Artist of the RSFSR Tamara Sorokina (lyric coloratura soprano; 85 years old)