



Newsletter

Events

The presentation of the first Bolshoi Theatre Workshop for Young Choreographers took place on the Bolshoi's New Stage on May 29th; the former artistic director of the ballet company Sergei Filin has become the leader of the project. The concert programme is available [here](#).

This project is special because it focuses on the search of talented choreographers. The first presentation brought together those that have already had experience choreographing and those that are making their first steps; those that are working at the Bolshoi Theatre and outside the Bolshoi; the very young and the mature. The artistic director of the project Sergei Filin titled the concert-presentation "Faces"; this is how explains his choice:

– Naturally, our first concert has not been organised in order to demonstrate results; at the same time, it is not anywhere close to an audition. Tonight participants of our project are here to make a statement. Each of them possesses some choreographing experience, but for us they all are young choreographers. Young not in terms of their age, but in terms of their spirit. We are happy that the Workshop for Young Choreographers will provide them with the opportunity to show their skills working at the Bolshoi Theatre and with the Bolshoi's artists. Opportunity – this is the main word that defines the idea of our programme. The Bolshoi is responsible for providing the participants of this workshop with opportunities to share the experience of the world's leading choreographers that are working here, to work with the Bolshoi's artists, being inspired by their talent and professionalism, and, finally, to present their works on the stage of the country's main theatre. We are not looking for "a second Petipa" or "a second Grigorovich"; we are interested in new creative individuals. New FACES.



TASS special reporter Olga Svistunova says the programme of the concert included 12 works by nine young choreographers; she quotes Filin who said not a single person at the Bolshoi had refused to help the participants of the Young Choreographers' Workshop. Filin said: "We were provided rehearsal rooms and the stage; the Bolshoi's artists were eager to take part in the productions". The concert starred Marianna Ryzhkina, Ivan Vasiliev, Andrei Merkuriev, Artemy Belyakov, Irina Lazareva, Kirill Radev, Konstantin Keykhel, Sofia Lytkina, Konstantin Semenov and others.

A charity concert by Dmitri Hvorostovsky took place at the Bolshoi Theatre on the International Children's Day. Dmitri Hvorostovsky has been performing in charity concerts for sick children since 2014. The on-line broadcast of the concert was shown on the screen on the Theatre Square. The recording of the concert "[Dmitri Hvorostovsky and Friends of Children](#)" was shown on the TV Channel "[Culture](#)" on June 5th.

The President of the Russian Federation Vladimir Putin and the Prime Minister of Israel Benjamin Netanyahu with his spouse visited the State Academic Bolshoi Theatre and attended the concert of the Bolshoi Theatre artists and Israel Opera artists, marking the 25th anniversary of the resumption of diplomatic ties between the Russian Federation and the State of Israel.

Twenty-five years ago a very important event took place. The diplomatic ties between the Soviet Union and Israel, which had been cut off in 1967, were resumed. A quarter of a century is quite a long period of time; it is also a good reason to celebrate together. The gala-concert, starring soloists from both countries, took place on the

Bolshoi Theatre's New Stage. The concert was opened by The President of the Russian Federation Vladimir Putin and the Prime Minister of Israel Benjamin Netanyahu. Before the concert started, the leaders of the two countries greeted the participants and the guests. The President of the Russian Federation Vladimir Putin and the Prime Minister of Israel Benjamin Netanyahu talked about the cultural environment that is a foundation for unifying relationships between states. The programme consisted of classical pieces – Glinka, Tchaikovsky, Puccini, Rossini, Bizet – performed by the Bolshoi Theatre soloists and the Israeli Opera soloists. The preparation for this massive project took a long time; however, there was almost no time for joint rehearsals. Artists are busy with guest performances and premieres. The soloist of the Israeli Opera Alla Vasilevsky says: "We are now rehearsing for the opera "Les pêcheurs de perles" where I am performing the part of Leila. We have come to this concert straight from the rehearsal hall; this is a very important event for us. I am happy to be here, because I used to study in Moscow". Andrei Jiliovski says the fact they sang arias they know so well helped a bit. In this concert he performed an aria from "Iolanta" and a duet from the opera "Don Giovanni" together with Alla Vasilevsky. The singer admits: he learned who his partner would be only a couple of hours before the concert. "We met in the hall while the others were rehearsing, it was very nice to meet", – says the Bolshoi Theatre soloist Andrei Jiliovski. Soloists of the two theatres have long been friends. In 2013 the Bolshoi Theatre went on its first tour to Israel. In the coming season there will be another joint production – the opera "Idiot" by Mieczysław Weinberg.

[TV Channel "Culture" reports](#)

Annual concerts of the students from the Moscow State Academy of Choreography took place at the Bolshoi Theatre on June 1st, 7th and 8th.

The third round and the award ceremony of Galina Vishnevskaya International Opera Singers Competition took place on the Bolshoi Theatre New Stage on June 9th.

Galina Vishnevskaya used to say: "In order to shine, one has to have talent; I know no other way". The Galina Vishnevskaya Opera Centre aims at finding talents, educating them and helping them to master their skills. The International Opera Singers Competition is one of the Centre's projects. This year it was organized for the 6th time. ["Novosti Kultury"/Culture News](#) source visited the award ceremony at the Bolshoi Theatre. Members of the jury are here. Tonight is tough in particular: it is time to select the winners out of those eleven participants that have got to the third round.



This is the sixth Galina Vishnevskaya International Opera Singers Competition. Although the legendary singer did not like competitions, she realised very well that young singers could not do without them. The participants were waiting for the diva's verdict and were afraid of it. Her daughter Olga Rostropovich keeps up the high standards that have been set by Vishnevskaya. This year the basses and tenors have turned out to be more skillful than the fair ladies. Members of the jury have got used to the triumph of sopranos and mezzos, so they are surprised. Each participant performs two arias – Russian and European classics. It is not only the voice that is being evaluated, but also the character, the image, since this is in the first place a competition of opera singers. Arias by Tchaikovsky, Mozart and Verdi are performed. But these are not the only scores from the jury that the participants are waiting for. The third round has finished. The jury is discussing the results. None of the female singers has received a prize. All awards have been given to the men. Otar Dzhordzhiya has been awarded the first prize, Alexander Roslavets, the Bolshoi Theatre soloist – the second prize, Alexander Aliev – the third prize. Oleg Davydov received the Audience Choice Award. Still, all participants that have performed at the Bolshoi tonight are the winners. It is not often that one gets such a chance.

On June 21st Days of Belarus Culture opens in Russia with the performance of the ballet “[Vitaut](#)” by Vyacheslav Kuznetsov; the production, starring Belarus Ballet soloists, artists and orchestra is going to be presented at the Bolshoi Theatre. The premiere of the performance in 2013 was an important event in Belarus cultural life. The portal Belcanto.ru published an article about the coming guest performance. The libretto was written by a famous playwright, the author of the play “Prince Vitaut”, which inspired the ballet production team, an Honoured Artist of the Republic of Belarus Aleksei Dudarev and an Honoured Artist of the Republic of Belarus Vladimir Rylatko. Choreographer and director – an Honoured Artist of Belarus Yuri Troyan. Set designer – Ernst Heidebrecht, a laureate of the Republic of Belarus State Prize. Music director – Vyacheslav Volich, a laureate of Skarina Medal.

Rehearsals for the ballet “Ondine” to the music by Hans Werner Henze continue at the Bolshoi Theatre. The production is scheduled to premiere on June 24th on the New Stage. Libretto and choreography by Vyacheslav Samodurov. Music Director – Pavel Klinichev. The video, available on the Bolshoi YouTube Channel, features Vyacheslav Samodurov rehearsing with Maria Alexandrova, Vladislav Lantratov and other Bolshoi artists and explaining what goals he sets while working on “Ondine”.



Rehearsal of “Ondine”

In the beginning of July the Bolshoi Theatre is planning to organise “street” broadcasts of its productions. A special screen for these live broadcasts will be mounted on the façade of the Historic building of the theatre.

On July 1st and 2nd there will be transmissions of “The Tsar’s Bride” by N. Rimsky-Korsakov (staged by J. Pevzner); on July 8th and 9th – the transmissions of the ballet “Jewels” to the music by Fauré, Stravinsky and Tchaikovsky (choreographer by G. Balanchine). The project is organised with the support of the private holding Summa Group and Moscow Department of Culture. The Bolshoi Theatre and Summa Group also

would like to mark the 5th anniversary of finishing the restoration and reconstruction of the Bolshoi’s Historic building with these transmissions. The entrance to the Theatre Square is free of charge. All transmissions start at 7 p.m.

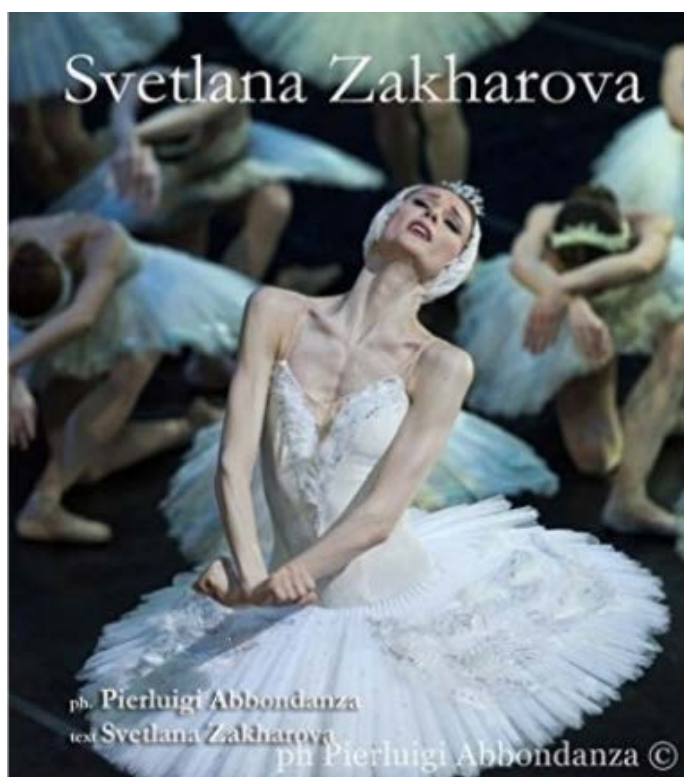
The original trailer of the Bolshoi Theatre cinema season in Live HD cinemas all over the world is now available on [YouTube Channels](#) of the Bolshoi Theatre and its partners, Pathe and CoolConnections.

On July 19th the ballet world will celebrate the 75th anniversary of the People’s Artist of the USSR [Natalia Bessmertnova](#), an outstanding romantic dancer of the 2nd half of the 20th century. Her whole creative career was connected with the Bolshoi Theatre; thus, the Bolshoi paid tribute to the ballerina with the performance of the ballet “Ivan the Terrible” on June 5th. Her debut was awaited for as a major event; everyone admitted that it was a success. The author of one of the very first reviews that mentioned all of her strong points also enumerated all of her weaknesses; those weaknesses became not simply the continuation of her strengths, but also her trademark, the sign of her unique individuality. There were incurved, but not “rounded” arms, non-classic positions of wrists, not even performance and, as a result, a “dangerous” Western manner of performance. The audience considered all of these to be inalienable characteristics of this phenomenon, known as Bessmertnova, and was excited to follow its further development. Natalia Bessmertnova’s talent was flourishing in 1960s; this was a special era for the country in general and for the Russian ballet in particular. The Bolshoi Ballet was a perfect combination of rare individuals, bright personalities that had their own say in art and were able to embody a particular idea. A romantic dancer Natalia Bessmertnova did not become a wonderful phantom that appeared by chance from a different century. She was a modern ballerina. She had some internal passion and happy hope; however, the emotions of her soul that were expressed in the movements of her fragile body had sad colours of some vague fatal presentiments. Her Odette saw the Prince’s future of involuntary infidelity from the very beginning. Her Raymonda gave a spontaneous sigh of regret for the defeated Abderakhman right at that very moment when her loved de Brienne was celebrating victory... A presentiment of the tragic fate set the mood for her love pas de deux with the Tzar Ivan the Terrible.

Albums with photographs of the Bolshoi Theatre prima-ballerina Svetlana Zakharova are now available for sale at the Bolshoi Theatre Shop. The first book contains more than 150 coloured and black-and-white pictures, made by an Italian photographer Pierluigi Abbondanza during Svetlana Zakharova’s performances at the best European theatres. The photographs feature

the most important and the most beautiful moments of the ballerina's stage life. The album was published in 2015 by the publishing house "Svetlana Zakharova Charity Fund" in 1000 copies.

The second book, "Svetlana Zakharova. Still Frame", created by the photographer Vladimir Fridkes, offers to take a new look on the world ballet star that her fans, it would seem, know everything about. The joint project of Zakharova and Fridkes reveals new sides of the ballerina's plastique and dramatic talent. The photographer managed to create a completely unexpected plastique image. The album contains 40 pictures and provides admirers of the ballerina's talent with an opportunity to be carried away by the perfection each shot reflects.



Press analysis:

Russian mass media

The coming visit of La Scala has become the focus of attention. The portal [RBC](#) published an interview with La Scala Artistic Director Alexander Pereira. Mr. Pereira, who used to be the head of the Salzburg Festival, talked in detail about La Scala's upcoming guest performances in Moscow. He discussed not

only the creative side, but also talked about technical details and mentioned some impressive figures.

"In autumn we are bringing to Moscow the opera "Simon Boccanegra" and "Requiem" by Verdi; we are also going to present a concert of Italian music. "Simon Boccanegra" is my favourite opera. I consider it to be the most serious in the Verdi repertoire. Besides, it is not staged often; it has been performed in Moscow only a few times. This is why I thought it would be better to bring this opera than follow the tradition and bring "Aida", "La Traviata" or "Rigoletto". Our choice will enable Russian audience to learn about other operas by Verdi. As for "Requiem", this is one of the most famous and favourite pieces by the Italian composer. It also demonstrates a certain level and a certain taste. When La Scala goes on tour, the receiving party always asks for Verdi. In general, there will be 330 people coming to Moscow, from stage technicians to artists. There will be 12 trailer trucks with set and costumes.

When I was a 10-year-old boy living in Austria I knew only two theatres, La Scala and the Bolshoi. Now I want our cooperation, which started several decades ago, to develop and become stronger. Today, thanks to Mikhail Kusnirovich, Bosco di Ciliagi and GUM we have financial support that makes this upcoming tour possible. A project like this is rather difficult to carry out mainly in terms of financing. In the new season the cooperation between the two theatres is going to develop. Many Russian artists perform at our theatre. For example, Anna Netrebko, Svetlana Zakharova and Ekaterina Semenchuk. We are going to bring two Russian singers, Mikhail Petrenko and Dmitry Belosselskiy, who are two of the best singers in the world, to Moscow on this tour.

The Bolshoi Ballet will come for guest performances at La Scala in 2018. Besides, we are now negotiating a joint production".

Alexander Pereira also shared his plans about the joint production with the Bolshoi with "[Rossiiskaya Gazeta](#)" Maria Babalova.

– Mr. Pereira, historically La Scala guest performances have been like a wonderful fairy tale for the Russian audience ever since they started in 1964. Is the upcoming visit a single episode or the first page in the new era of long-term cooperation?

Alexander Pereira: As soon as Vladimir Urin, whom I have known since the time when he worked at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre, became the Bolshoi Theatre General Director and I became the head of La Scala, we started looking for some grounds for serious contacts. As of today, a contract about long-term cooperation between our theatres has been signed. We have confirmed with each other that the Bolshoi Ballet will come to La Scala in September 2018. I have to say that our visit to Moscow would most likely not have been

possible without the support of the company Bosco.

– Why have you decided to bring to Moscow “Simon Boccanegra”?

Alexander Pereira: First of all, because we wanted to demonstrate the work of an outstanding conductor Myung-Whun Chung. He has the reputation of a fantastic interpreter of Verdi’s operas, and this is not for nothing. Our music director Riccardo Chailly is coming to Moscow as well. He is going to conduct “Requiem” and a symphonic concert. In other words, we are placing our stakes on wonderful conductors that are not particularly famous in Moscow. As for singers, the great baritone Leo Nucci is going to perform the main role in the opera production. //

The aria of the main character in the opera “Simon Boccanegra” that La Scala is bringing to Moscow is devoted to uniting the world and overcoming arguments, which is particularly important bearing in mind the challenging situation on the international arena, stated the Artistic Director of La Scala Alexander Pereira. [RIA Novosti](#) quotes Mr. Pereira: “I consider this opera to be one of Verdi’s three masterpieces. It is less popular than other pieces by this composer and is less often staged at theatres. Besides, the story is set in Italy; it fits Italian spirit and is close to the Italian soul”.

There was a [separate report](#) about the Bolshoi Theatre General Director Vladimir Urin saying that during the guest performances of the La Scala company in Moscow prices for tickets will remain the same as for productions of the Bolshoi Theatre. According to the General Director, the budget of the La Scala Moscow tour is a commercial secret. At the same time he promised that prices for guest performances would not differ from regular prices at the Bolshoi Theatre. Mr. Urin mentioned: “I can say that the main part [of the budget] comes from GUM as sponsorship, a small part is covered from ticket sales and some expenses are covered by the Bolshoi Theatre”.

Elena Kravtsun (newspaper “[Kommersant](#)”) writes about the long history of the relationship between the Bolshoi Theatre and La Scala.

Reports about the press-conference, where the start of the GUM and the Bolshoi Theatre partnership, as well as the La Scala one-week tour in September, were announced, have been published by various mass media sources:

[Newspaper “Vechernaya Moskva”](#)
[Newspaper “Vechernaya Moskva”](#)
[Gazeta.ru](#)

[Online-resource M24](#)

[Lenta.ru](#)

[RBC. Style](#)

[Buro 24/7](#)

Russian press has also devoted much attention to the Bolshoi Theatre prima ballerina Svetlana Zakharova’s gala-concert “Amore” that took place on the Bolshoi Theatre’s Historic Stage.

The news agency [TASS](#) published the report, quoting the ballerina: “Before the premiere Zakharova said: “I have long been dreaming about a solo project”. The dancer says that she has chosen the choreographers herself. For example, she has already danced in productions by Yuri Posokhov, one of the participants of the project, including his “Cinderella” and the much spoken about “A Hero of Our Time”, based on Lermontov’s novel. Zakharova has also worked with another participant of the project Patrick de Bana. However, this was the first time that the ballerina met the Irish choreographer Marguerite Donlon.

Zakharova admitted: “We have been rehearsing for the whole year, and this was a wonderful time”. She also said that she “abandoned pointe shoes” and was wearing soft shoes in two ballets. In one of those productions she performed a comic part for the first time.

[First Channel](#) presented a long report about all three productions. The People’s Artist of Russia Svetlana Zakharova said: “When my Mom saw what we were doing on the stage, she said she could not help gasping. This is something unbelievable, but this is a very emotional ballet, very dramatic and challenging in terms of technique. It takes me some time to come back to my senses after dancing in this production”. It looks like after each ballet she herself needs an intermission in order to catch her breath. This is how deep Zakharova gets into her characters. Three acts mean three completely difference kinds of mood. The drama of the first ballet slowly changes for the philosophy of the second one. This is the story from the German choreographer Patrick de Bana. This is the choreography of broken lines and hidden meanings. Zakharova goes on: “It took us a year to understand what is happening on the stage, who my character is and who those two men around me are. Finally Patrick came to the rehearsal and said: “You know, what I want is that no one understands a thing”. Svetlana Zakharova decided a good joke would balance drama and philosophy and invited the Irish choreographer Marguerite Donlon to take part in the project. This is how the third production with an unusual and not very ballet-like title “Strokes Through The Tail” was created. The choreographer says: “I gave the ballet this title after I had learned that Mozart used this author’s mark

when he was writing Symphony No. 40 – he crossed the “tails” of the notes, thus showing the musicians that they can choose how long a certain note would be. My dancers also are free in their movements on the stage”.

The news story in the programme “[Vesti](#)” follows the same pattern – there is a story about all three ballets. “Marguerite Donlon choreographed her ballet charade to the music of Symphony No. 40 by Mozart, which is, as she calls it, commonplace, but still, very much adored. The tails refer to the “tails” of the notes that the composer crossed out, thus giving the musicians freedom of choice: if you want, you can play them longer or shorter. Donlon says that for her dancers are like notes; they can be very different.

Another love story is a classic one. It is based on the story by Dante and choreographed to the music by Tchaikovsky. The international jury, headed by Grigorovich, considered the choreographer of this piece Yuri Possokhov to be the best in the world. Mikhail Lobukhin performed the role of the ugly husband, and Denis Rodkin – the role of the lover.

“Rain Before It Falls” was choreographed especially for Svetlana Zakharova by Patrick de Bana. It is about a woman that was supposed to become a writer, but she did not, and about her men. The choreographer admitted: “I want to shock the audience. Frankly speaking, it is difficult to talk about your own pieces. Just watch and listen. What I can guarantee is that you will see love here for sure”.

This is what Zakharova herself says about the programme: “I got rid of the pointe shoes. I am different here”.

Monaco is already looking forward to seeing these three love stories; it is promised that “there will be Svetlana Zakharova as you have never met her before”.

[Novosti Kultury/Culture News](#) presented a 3-min report about the programme “Amore” as well.

The [TV Channel Culture](#) also showed an announcement quoting the key figure of this event. She says: “Ballet is the kind of art where one has to overcome something every second”.

The newspaper “[Moskovsky Komsomolets](#)” published the review by Pavel Yaschenkov. He gives his particular attention to the success of “Francesca da Rimini”: “The ballet “Francesca da Rimini” by Yuri Possokhov is surely a success. It is based on one of the eternal images of European culture – the tragic love story of Francesca and Paolo that is depicted in the fifth song of the “Inferno” of Dante’s “Divine Comedy”.. Numerous ballets have been staged to the music of the

same-name symphony fantasy by Tchaikovsky, which was written at the same time that the composer was working on his “Swan Lake”. The first production by Mikhail Fokine was performed at the Mariinsky Theatre in 1915. The Bolshoi former premier Yuri Possokhov, who is now working as a guest choreographer with San Francisco Ballet, has presented a successful interpretation of this theme. He staged his ballet for this company four years ago, and it turned out to be just right for Svetlana Zakharova and, as well as her young partner – the Bolshoi premier Denis Rodkin, who performs the role of Paolo, and Mikhail Lobukhin, who has created a bright image of Paolo’s brother and Francesca’s husband, the ugly tyrant and the ruler of Rimini Gianciotto Malatesta. Lyrical and romantic features that are characteristics of Zakharova’s style are very well reflected in the lovers’ beautiful pas de deux, choreographed by Possokhov; these duets enchant with their exalted poetry, musicality, sensuality and their tragic nature. The duet of Zakharova and Rodkin in this ballet has clearly worked out well; it is very vivid and harmonious. The ballet turned out to be such a success, that it surely has to find its place in the Bolshoi Theatre repertoire”.

The review in the form of report by Anna Vladimirova was released on the portal [Radio Vesti](#) and is now available in audio format as well as in print. “Francesca da Rimini” is an aesthetically perfect ballet about two lovers, their difficulties and internal demons. The ethereal Zakharova is wearing a white dress that is soaring together with the prima with her every move. Denis Rodkin, who looks like a Greek God, and Mikhail Lobukhin, who looks like a Roman warrior, are sophisticated and serious as they are telling this eternal story. In another ballet – “Strokes Through The Tail” to the music of Mozart’s Symphony No. 40 – the same dancers are having fun and almost misbehaving on the stage, encouraged by the choreographer Marguerite Donlon. There is a naughty trick, when dancers dress up as ballerinas; the premiers suddenly appear wearing lacy skirts, and the graceful Svetlana Zakharova comes to the stage in a black tailcoat. This is the finale of the prima’s solo gala-concert”.

Elena Larina (the newspaper [RIA-Tribuna](#)) published an enthusiastic review. “The three ballets that Svetlana Zakharova has chosen for her gala herself are very different; at the same time, they suit her very well, as if they all have been staged especially for her. The truth is, only “Rain Before It Falls” by Patrick de Bana has been staged especially for this gala. The three ballets together allow her to create an integral image, filled with artistic maturity, wisdom, humour and beauty. Svetlana Zakharova surprises us with this

integrity and maturity; she is someone we have never seen before, and this is what is so fascinating”.

Society pages and glossy magazines have also mentioned Svetlana Zakharova’s benefit performance.

bazaar.ru

buro247.ru

posta-magazine.ru

spletnik.ru

The presentation of the Young Choreographers’ Workshop at the Bolshoi Theatre has become another key news item. All sources report that the project is headed by the Bolshoi Ballet’s former artistic director Sergei Filin. In his interview with [TASS](http://tass.ru) Sergei Filin explained, that the Workshop provides its participants with an opportunity to show their “faces”. He says: “Hence the title of the concert. This is not a question of age. They all are young in terms of their spirit. Some of them are ballet artists, some have finished their dancing careers and are now taking a shot at choreography. Some already have the diploma of a ballet master, some are still studying at the Vaganova Academy”. Filin considers this “incredible young energy that is coming from the stage” to be the main thing. // He also drew attention to the fact that the main goal of the Young Choreographers’ Workshop is to discover new talents and individuals. The leader of the programme concluded: “We are now presenting our first project and we do hope that the programme will continue to develop”.

Makhar Vaziev, the head of the Bolshoi Ballet, also attended the concert and shared his impressions with the TASS reporter. He admitted: “Frankly, this is a wonderful idea. It is great that we have started working with young choreographers again. It is an open secret that practice is the main component of success when it comes to the art of a ballet master”.

[Interfax](http://interfax.ru) reports that the Bolshoi Theatre’s new ballet programme presented its first project in Moscow on Sunday.

[Radio “Kultura”](http://radio-kultura.ru) reports that the young choreographers’ project “Faces” was presented at the Bolshoi Theatre, and the house was full.

Participants of the concert shared their impressions with Elena Voroshilova, the reporter of the [channel “Culture”](http://channel-culture.ru). The report was shown as a part of the news programme.

Konstantin Keykhel, a choreographer and a pedagogue at the Boris Eifman Dance Academy says:

“These are great steps that we are taking; this is experience, I mean, the stage experience, and mainly communication with dancers that are very different from one another”.

The choreographer Kirill Radev says: “We have all become similar to each other, because we all have Internet, we watch a lot of videos there and we all are trying to have some soft plastique. This is how we have become similar, and it is much more difficult to stand out these days”.

Ivan Vasiliev, the premier of the Mikhailovsky Theatre and an Honoured Artist of Russia says: “When I am on the stage with the guys, I cannot see the whole picture, I have to do everything beforehand and try to be in two places at the same time. Well, this is also a kind of challenge”.

The journalist explains that Sergei Filin plans to have concerts of his Young Choreographers’ Workshops twice a season. It is known that the choreographers-participants of the Workshop – are going to have internships with maitres in foreign companies.

[“Vechnaya Moskva”](http://vechernaya-moskva.ru) publishes the report by Olga Ananieva, where the author quotes Sergei Filin: “These are not some drafts of work that the audience is going to see; these are complete pieces. Not only choreographers and dancers, but also costume, light and sound designers have worked on them”.

[“Izvetia”](http://izvetia.ru) also published a report about the project by Young Choreographers’ Workshop. The reporters Svetlana Naborschikova and Zoya Igumnova write about the concert, quote its participants and discuss the importance of choreographic workshops in Russia. “The main goal of this Workshop is to find new talented choreographers; we wish good luck to all the participants. There are no doubts that choreographers should be raised not at some educational institutions, but at the theatre, where there are all the facilities – rehearsal rooms and performance halls, dancers and keen audience”.

Numerous mass media sources published announcements about the concert of the Bolshoi Young Choreographers’ Workshop. Most sources base their reports on the information, provided by TASS news agency. For instance, [Vesti.RU](http://vesti.ru) reports that Sergei Filin has taken on a new role and become the artistic director of this Workshop. “The Bolshoi Theatre Young Choreographers’ Workshop aims for discovering new talents. I hope this project will continue to develop”, – Sergei Filin stated”.

[“Vechnaya Moskva”](http://vechernaya-moskva.ru) also published the announcement about the concert.

[“Vesti FM”](#) announced the concert “Faces” in its news report as well.

The newspaper [“Vedomosti”](#) publishes a report about the concert of young choreographers, based on information provided by TASS, in the section “In brief”.

Articles were also published by the portals [Dni 24](#) and [Gosindex.ru](#)

The channel “Mir 24” presented an interview with Yuri Grigorovich, a People’s Artist of the USSR, a ballet master and a choreographer, in its section “Breakfast With A Star”. The theatre critic Grigory Zaslavsky talked to the maître.

– What is Benois de la danse? I mean, its participants are accomplished stars. What do they need it for?

Yuri Grigorovich: The whole points of Benois de la danse is that we all together choose a production that we consider to be the best this year.

– It is rare that any prize or award that originates in Russia does not try to call itself a “Russian Oscar” of a “Russian Noble” in one sphere or another. But Benois de la danse is the rarest case; perhaps, it is the only time when the award has become international. For all those years there has not been a single major ballet star that has not participated in this competition...

Y.G.: You are absolutely right. The competition appeared spontaneously. Two of my dancers, Kudryavtseva and Nikiforova, came up to me and said: “Why don’t we organise the Bolshoi Theatre Festival?”

– Your ballets are so close to life and so popular, it is quite amazing. What is your secret?

Y.G.: There are two things that inspire me. Most often, it is the music. It makes me want to tell its story. Secondly, it is an amusing plot that can be told in the same interesting way stories are told in literature. Characters should have some passion for each other.

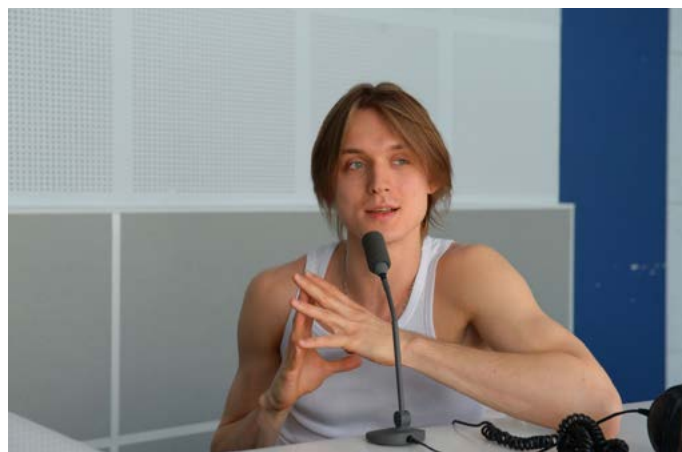
The full version of the video with the interview is available on [Mir24 website](#).

The Bolshoi Theatre premier Denis Rodkin received the Oleg Yankovsky Award [“Artistic Discovery”](#). The award ceremony took place at the closing concert of XVI Open Arts Festival “Chereshnev Les” at the Svetlanov House of Music. The Oleg Yankovsky Award “Artistic Discovery” was established in 2010 in memory of the actor that had been the head of “Chereshnev Les” Board of Trustees for nine years. Laureates are chosen by the members of the Festival Board of Trustees and are awarded a special statuette: a cherry made of glass. This cherry is made especially for this occasion at the workshops of the Venetian glass master Silvano Signoretto. Cut there is Oleg Yankovsky’s autograph and the date – May 32nd. The cannonball flight of Munchausen-Yankovsky was scheduled for this date.

Denis Rodkin was a guest at the [Russian news service studio](#). The host Evgenia Ivanchenko talked to the dancer about special features of his job, the start of his career, cooperation with stage directors and choreographers and asked him about working on his roles and healthy eating.

E.IVANCHENKO: Do you believe that ballet is something elite and static that should not change a lot? Is it necessary to preserve the traditions and save ballet productions as they are? Or maybe it is necessary to have more productions like “A Hero of Our Time”?

D. RODKIN: Classic ballet, such as “La Bayadere”, “Swan Lake”, “Don Quixote” and “Raymonda” should remain as close to the original version as possible, because they are classics, they were created by great ballet masters to the music of great composers, and this is something we should be preserving nowadays. Future generations should be preserving these ballets as well. I consider modern choreography to be a kind of experiment that also should exist. Something new should be born, the art should breathe, so modern choreography is important for every theatre’s repertoire; however, not to the detriment of classical productions. //



Denis Rodkin/ Photo courtesy: ©LIFE

The head of the Bolshoi Theatre Press Office Katerina Novikova was a guest of the programme “Otvét Chamberlena”/ “Chamberlain’s Reply”, “Moskovskaya Pravda” radio station. The video recording of the interview is available [here](#).

The local Moscow based German language newspaper [Moskauer Deutsche Zeitung](#) publishes an article by Tatjana Dattschenko about the new opera production Don Pasquale at the Bolshoi Theatre. She writes that the commitment by Vladimir Urin since he became director of the Bolshoi Theatre nearly three years ago to put more emphasis on developing the Bolshoi Opera is showing promising results. “At the April premiere of

the opera buffa by Gaetano Donizetti's «Don Pasquale» at the New Stage of the Bolshoi Theatre, the opera fans were so enthusiastic that the theatre audience is now eagerly waiting for the June performances." The director of the opera Timofey Kuljabin "was previously known mainly for his production of Richard Wagner's «Tannhäuser» in Novosibirsk known which caused a scandal about a year ago."

The newspaper [Kommersant Weekend](#) published a big article by Olga Fedyanina and Ilya Kukhareenko about the production history of the opera "A Life for the Tsar" / "Ivan Susanin" by M. Glinka. The premiere took place in 1836, so this year is the jubilee year for the opera. The Bolshoi Theatre is mentioned in this article numerous times; the authors write about complicated collisions with the state. The collisions started before the premiere and have not yet come to an end. The text has been republished by famous journalists and experts in various social networks hundreds of times.

Press analysis:

international mass media

[The Times](#) (UK) newspaper in its Saturday magazine publishes a major article about the Bolshoi Ballet and its upcoming tour in London at the Royal Opera House. The article is written by Ann Treneman who made a visit to Moscow for a behind the scenes visit to the Bolshoi Theatre. She interviews Bolshoi stars Denis Rodkin and Olga Smirnova and Bolshoi Theatre deputy director Anton Getman. Watching Rodkin and Smirnova rehearse Treneman says "This may be the most exquisite thing I have ever seen, so intimate and unexpected; these two in their practice clothes, no make-up, dancing without theatrics." "This summer they, and the company, are coming to London. It's a mammoth undertaking, but then everything to do with the Bolshoi seems larger than life. Everyone tells me that the word bolshoi means "big" in Russian but, frankly, I don't think "big" is enough to do it justice. Monumental. Mammoth. Jumbo. These words seem too small for a company that inhabits 11 buildings in central Moscow, has 3,100 employees, 224 dancers, its own orchestra and three stages. The largest theatre, known as the heritage stage and newly renovated, looks out on 1,800 seats set in six tiers, like a giant red and gold, ornately decorated imperial wedding cake. The three-week London season at the Royal Opera House begins with Rodkin and Smirnova in Don Quixote on

July 25. All in all, 133 dancers will come, plus children, not to mention teachers and a full orchestra. In total, the Bolshoi is bringing 260 people."



Denis Rodkin. Photo courtesy: Robert Wilson

The UK entertainment trade publication [The Stage](#) publishes a summary of international news including "Bolshoi Ballet: Makhar Vaziev, the Bolshoi Ballet's new artistic director, has publicly stated that he will maintain the theatre's ethos of classical ballet while also acknowledging the modern potential represented by the younger dancers who come to the company."

The online specialised opera publication [The Opera Critic.com](#) publishes a review by Silvia Luraghi of the premiere of Dargomyzhsky's "The Stone Guest" at the Bolshoi Theatre. "The smaller theatre (The New Stage: Editor's note) offers a perfect venue for chamber operas, such as Alexander Dargomyzhsky "The Stone Guest" (Kamenny Gost'), which is presently being shown in a new production by the young director Dmitri Belyanushkin." "The cast featured a number of very well prepared young singers, among them the notable Don Juan of tenor Sergey Radchenko, confronted in the first act by equally impressive baritone Alexander Miminoshvili as Don Carlos. Soprano Ekaterina Morozova, from the company's Young Artists Program, was a temperamental Donna Anna and mezzo Oksana Volkova as Laura displayed a beautifully coloured voice in her two songs. All singers and musicians were greeted with well deserved applause at the end."

The German daily newspaper the Berliner Zeitung reports the final concerts of Tugan Sokhiev as leader of the DSO. For one of his last concerts Sokhiev has chosen «La damnation de Faust» Tugan Sokhiev is the leader of the Deutsches Symphonie-Orchesters Berlin but will be leaving at the end of this season. Sokhiev says "I love Berlioz." "With Piotr Beczala located at

the height of an illustrious career as a lyric tenor, and the DSO debutante Agunda Kulaeva, a young soloist of the Moscow Bolshoi Theatre, the main roles are truly impressive.” The article reports that the final days of Sokhiev as leader of the DSO are drawing to a close. “Last time with Tugan Sokhiev as chief conductor conducting the DSO: will be on 25 and 26 June at the Philharmonie Berlin.” NO LINK

The German online specialised classical music publication Musik Heute publishes an article and a video of a unique concert conducted by Tugan Sokhiev. “The «Orchestra Flight» offers a visual concert experience: the Second Symphony of Johannes Brahms is filmed in a single shot, it never stopped moving. There is only one camera mounted on a 13 meter long crane camera hovering over any position inside or outside of the orchestra and it can capture all lines of sight of the musicians involved.” “The recording with the Deutsches Symphonie-Orchester Berlin (DSO), conducted by Tugan Sokhiev was not in a concert hall, but a disused power station in eastern Berlin. Built in 1907, it looks inside like a huge industrial cathedral. Born in North Ossetia in 1977 Sokhiev will finish in summer 2016 as chief conductor of the DSO. Since 2014 he has been Music Director of the Bolshoi Theatre in Moscow.”

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

The online specialised opera news publication [The Opera Critic.com](#) publishes a review by Silvia Lurahgi of a performance of the revival of Mussorgsky’s Boris Godunov at the Bolshoi Theatre. “The historical stage of Moscow’s Bolshoi Theatre offers a perfect venue for such an imposing opera as Modest Mussorgsky’s Boris Godunov. The current production also has an historical value of its own, dating back to 1948, when it premiered” “The production was revived in 2011, and has been shown several times thereafter. As a result, the production, is very traditional by current European standards” “The orchestra audibly feels perfectly at home in this music, and at the performance it gave its best under the baton of Maestro Ainar Rubikis, who skillfully highlighted all the shades of Mussorgsky’s complex score.” “A company of well-trained singer actors brought to life the wild passions that permeate the opera. Bass Vladimir Matorin was a ferocious yet reflective Boris, at moments repenting of his misdeed. Tenor Oleg Videman as Grigory had the appropriate rascal attitude, while bass Alexander Naumenko was an authoritative Pimen. Mezzo Elena Manistina lent her nicely coloured voice to Princess Marina. I especially liked young tenor Stanislav Mostovoy in the minor role of the Simpleton. But in fact all singers deserve a mention, as well as chorus members, who played an important role in this production.”

In brief

The Bolshoi Theatre soloists Maria Lobanova (soprano), Bogdan Volkov (tenor) and Oleg Tsybulko (bass) performed at the festival “Krasnaya Ploschad”/ Red Square on Alexander Pushkin’s birthday, June 6th. [TASS](#) reports: the book festival “Krasnaya Ploschad”/ Red Square marked Pushkin’s birthday with a special programme, the production of “The Wife of a Genius” by Meyerhold Center and the gala-concert, starring the Bolshoi Theatre soloists being the highlights of the day.

On June 3rd the presentation of the new book about Maya Plisetskaya titled “Maya Plisetskaya. The Red-haired Genius” took place during the same festival. The author of the book, “Komsomolskaya Pravda” reporter Nikolay Efimovich presented this book at a meeting with readers on Friday, June 3rd. He talked about his friendship with the great ballerina and Rodion Shchedrin. The book features Maya Plisetskaya’s confining interviews; she shares her thoughts about ballet, friends, love and art. The album also features unique photographs from the family archives of the legendary ballerina. The Bolshoi Theatre’s prima ballerina Ekaterina Shipulina took part in the presentation as well.

On Thursday, June 9th, the Minister of Culture of the Russian Federation Vladimir Medinsky handed out state [awards to cultural luminaries and people of art](#) at the Bolshoi Theatre. “Our country is rich in oil, gas, diamonds, land.. But we at the Ministry of Culture believe this is not the most important. The most important are people, creators”, – Mr. Medinsky mentioned at the ceremony. He considered it to be very symbolic that every year prior to the Day of Russia the Ministry hand out important awards to the most prominent cultural luminaries, people of art, managers and artists. The Minister said: “I am very happy to see in this hall those people that share their knowledge with future generations, including professors of specialized education institutions. There are those, whose names are very well known, whose talent has been recognised by society: People’s Artist of Russia Igor Vernik, Marina Esipenko, Vladimir Nosik, as well as People’s Artists Igor Orlov and Victor Chizhikov”. He stressed that starting from this year by the ruling of the President the number of awarded titles of People’s Artist has been reduced considerably. Medinsky mentioned: “There were times, say, in 1990s, when lots and lots of these titles were given out; this has nothing to do with the devaluation of talent, but the title itself is less valuable when lots of such titles are given out,

as evil tongues would say". Tatiana Martynova, the head of the regional exhibitions department at the State Historical Museum was awarded the title of the Honoured Cultural Worker. Klara Filippova and Vladimir Byinachyov were awarded the title of the Honoured Artist of the Russian Federation.

The Bolshoi Theatre Deputy General Director Anton Getman, the secretary of the Union of Artists Gennady Pravotorov and Mosfilm Deputy General Director Svetlana Pylyova were awarded the Medals of the order "For Merit to the Fatherland" of the II class.

The exhibition [«Léon Bakst. Marking the 150th Anniversary»](#) features about 250 pieces of art, original and printed graphics, photographs, archive documents, rare books, as well as stage costumes and sketches for fabrics. This is the first time that all these items are exhibited together.

The exhibition pays tribute to the rich and versatile creative works of one of the most extraordinary and bright artists of the beginning of the 20th century.

The exhibition [“Aces, Queens and Jacks. The court and the theatre in caricatures by I. A. Vsevolozhsky from V.P. Pogozhev’s collection”](#) opened at the Bread House in the Museum-Reserve Tsaritsyno. The exhibition features 150 caricatures by I.A. Vsevolozhsky from a private Saint-Petersburg collection. The name of Ivan Vsevolozhsky (1835–1909), the director of the Imperial Theatres, is well-known to experts on the history of Russian theatre. According to his deputy V.P. Pogozhev, “he did not boast his blue blood, but got offended when his family was spelled as Vsevolozhsky, not Vsevolozhskoi. Those eighteen years that he was the director (1881–1899) are often called the golden age of the Russian Imperial Theatre. The reforms he initiated were of major importance; besides, such great ballets by M.I. Petipa and L.I. Ivanov to the music by P.I. Tchaikovsky as “Sleeping Beauty”, “The Nutcracker” and “Swan Lake” were staged at that time as well.

The exhibition of works by Erté (born Roman Tyrkov, 1892–1990), a famous painter, graphic artist, set designer and designer of the Art Deco era opens at the [State Hermitage Museum](#) on June 21st 2016. Roman Tyrkov was born in Saint Petersburg and since a young age was keen on theatre, art, graphic and clothes design. In 1912 he left Russia forever and settled in Paris. He made his pseudonym “Erté” from the first letters of his first name and last name. In 1913–1914 he started his career as a designer (working with a famous fashion designer Paul Poiret) and a stage designer. In 1915 he signed the contract with the American magazine «Harper’s Bazaar» and up to 1935 every issue of the magazine had the cover, designed by

Erté. He also worked for such magazines, as «Vogue», «Cosmopolitan», «Ladies’ Home Journal», «The Sketch» and other illustrated editions in the USA, Britain and France.

The exhibition at the Hermitage, which is the first exhibition of Erté’s works in Russia, is going to feature 136 pieces from Mike Estorick’s collection: watercolor and gouache paintings, feather paintings, several samples of printed graphics and two sculptures.

Timofei Kulyabin’s production [“Three Sisters”](#) that has been hailed by critics as the best production of the year, has been presented at the international festival Wiener Festwochen. On June 9th and 10th it was performed at the Platonov Festival in Voronezh. A month earlier the name of the director appeared on the Bolshoi Theatre’s playbill: together with the conductor Michael Klauza, Kulyabin worked on the production of “Don Pasquale” by Donizetti. The director talked to a “Novye Izvestia” reporter about difficulties associated with the genre of comedy, advantages of sign language and explained why self-censorship made no sense.

– Even though you do have quite an experience in staging, it was your debut at the Bolshoi Theatre; it was the first time you staged a comedy. Is it that you wanted to have a break from social problems?

– I did not even think about having a break. If a comedy is easy to watch, it does not mean it is easy to stage. Of course, we had a lot of fun as we were rehearsing. But still this is a hard job. Actors have many things to take care of, and this is not only about acting or singing; there are some technical and physical tasks they need to accomplish. Even though this is considered to be a “light” genre, we had to work on those tasks every day. “Don Pasquale” has become a very important exercise for me. I am a young person, and an attempt to do something I have never done before is a very valuable experience for me.



“Three Sisters”. Photo courtesy: Victor Dmitriev

Moscow Music Theatre “Helikon Opera” announced its plans for its 27th season. The premieres of the new

season include the opera “Chaadsky” by Alexander Mantsokov, staged by Kirill Serebrennikov.

According to the “Helikon Opera” website, the premiere performances will take place in June 2017. Alexander Mantsokov is the author of chamber and symphony, instrumental and vocal pieces, cantatas, oratorios, opera (“Gvidon”, based on texts by Kharms, “Golden”, based on Russian fairy tales, 2009), etc.

The film director Valery Todorovsky is adding final touches to his film “Bolshoi” about the Bolshoi Theatre. Postproduction is almost finished. The news source “Teatral” reports: this is the story about three ballerinas that are dreaming of successful careers at the Bolshoi Theatre and on the real stage. “The girls are going to go to great lengths to overcome lots of obstacles; finally all their dreams of the dolce vita are going to be destroyed. The luckiest of them will manage to live through all disappointments and failures; she will finally get to the Bolshoi stage. The story begins in the 1990s and continues into the present day; thus, the audience will have a chance to compare the customs of two epochs of the Russian ballet. The script development took several years. The shooting took 80 days. The film was shot in Minsk, Kirovsk and Moscow, including on the Bolshoi Theatre Historic Stage, where the team was working for 2 weeks. More than 500 costumes have been used; 70 professional ballet artists and new stars have participated in the shooting. The budget of the film is 372 mln. roubles”.

The ballerina Evgenia Obraztsova is going to appear in Andrei Smirnov’s film about the 1960s generation. The director told TASS: “I hope this is my last work as a director, a kind of cinematographic last will about my generation, about the times when it was formed”. The event will be set in the times when jazz “came out into the open”, interesting artists and “samizdat” appeared. Smirnov says: “Even though the finale is dramatic, I hope the film will be nice and easy to watch”. He is the scriptwriter, the director and the producer of the film, which Valery Todorovsky is going to help him produce.

Social networks

Venera Gimadieva shared the video, featuring a fragment of Malatesta and Norina duet from the opera “Don Pasquale”, staged by Timofei Kulyabin, on her Facebook page. The video has gathered 8 thousand views.

Artem Ovcharenko uploaded photographs from his rehearsals with Diana Vishneva to his Facebook page. On May 26th the dancers performed “Romeo and Juliet” at the “Stars of the White Nights” Festival at the Mariinsky Theatre.

Sebastian F. Schwarz, the General Director of Glyndebourne Festival and a member of the Galina Vishnevskaya Competition jury uploaded a photograph from the competition finale on the Bolshoi Theatre New Stage. The legendary soprano Ileana Cotrubaş, who celebrated her birthday of June 9th, was a member of the jury as well.

Debuts

“Don Pasquale”

June 4th

Andrei Jiliovski as Dr. Malatesta; Stanislav Mostovoy as Ernesto. Olga Seliverstova as Norina. Goderdzi Janelidze as Carlotta

“La Sylphide”

June 10th

The first time Maria Alexandrova performed the part of the Sylph in this version by Johan Kobborg; Dmitry Efremov made his debut in the Pas de six

June 11th (matinee performance)

Margarita Shraimer made her debut with the part of the Sylph

Birthdays

May 28th – the Bolshoi Opera soloist Venera Gimadieva (soprano)

June 1st – the Bolshoi Opera soloist, a People’s Artist of Russia Elena Zelenskaya

June 8th – the Bolshoi Ballet leading soloist Maria Vinogradova

June 10th – the Bolshoi Theatre prima ballerina, a People’s Artist of Russia Svetlana Zakharova

June 11th – a ballet dancer, a pedagogue and a People’s Artist of the USSR Nina Timofeeva (1935 – 2014)

June 12th – a prima ballerina, a pedagogue, the Bolshoi Ballet manager and a People’s Artist of Russia Galina Stepanenko (50 years old)

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

June 16th – the Bolshoi Ballet director Makhar Vaziev (55 years old)