



Newsletter

Events

June 24th – the premiere of the ballet “Ondine” to the music by Hans Werner Henze took place on the Bolshoi New Stage. Choreography and libretto by Vyacheslav Samodurov. Music Director: Pavel Klinichev Set Designer: Anthony Macilwaine. Costume Designer: Elena Zaytseva. Lighting Designer: Simon Bennison.

Principal dancer Ekaterina Krysanova and leading soloist Igor Tsvirko, who performed the leading roles, share their impressions about their characters and the choreography of the new production in a video report about the final rehearsals before the premiere. The [report](#) is available on the Bolshoi Theatre’s official YouTube Channel.

The Bolshoi ballet’s artistic director Makhar Vaziev also talks about working with Vyacheslav Samodurov. For more details please refer to the section “Russian mass-media: press analysis”.

A short abstract of the production several seconds long was uploaded on the Bolshoi’s Instagram page. Over three days more than 6000 users watched it. The [video](#) was shot by Eric Shakhnazaryan.

Rehearsals for “[La Damnation de Faust](#)” by Hector Berlioz continue at the Bolshoi Theatre. This dramatic legend, the opera-oratorio, is staged by the outstanding German director Peter Stein. “La Damnation de Faust”, conducted by the Bolshoi’s chief conductor Tugan Sokhiev, is going to be the final opera premiere of the anniversary 240th season. The performances are scheduled to take place on the Bolshoi’s Historic Stage from July 22nd to July 26th. Tugan Sokhiev and Peter Stein talk about their work in the video report that has been uploaded to the Bolshoi’s official YouTube Channel. The Bolshoi’s guest soloists Justina Gringyte (mezzo-soprano) and Najmiddin Mavlyanov (tenor) are rehearsing the main roles in the production.



Igor Tsvirko as The Fugitive. Ekaterina Krysanova as Ondine
Photo courtesy: Damir Yusupov



A shot from the video report about the rehearsals of “La Damnation de Faust” at the Bolshoi

At the beginning of July the Bolshoi Theatre is organising “street” broadcasts of its productions. A special screen for live transmissions has been mounted on the façade of the Historic Building so that the general public will be able to enjoy the shows. The project is being carried out with the support of the Summa Group and the Department of Culture of the city of Moscow. With these transmissions the Bolshoi Theatre and the Summa Group are also marking the 5th anniversary of the completion of the restoration and renovation of the Historic Building.

The opera “The Tsar’s Bride” by N. Rimsky-Korsakov, staged by J. Pevzner, was transmitted on July 1st and 2nd. People were very enthusiastic about the broadcast; more than 6000 opera fans came

each evening. On July 8th and 9th ballet lovers had the chance to see G. Balanchine's masterpiece, the ballet "Jewels" to the music by G. Fauré, I. Stravinsky and P. Tchaikovsky.



"The Tsar's Bride". A scene from the production
Irina Bozheko as Marfa. Photo courtesy: Damir Yusupov

The opera "The Tsar's Bride" by N. Rimsky-Korsakov was brought back to the Historic Stage on February 22nd, 2014 by the Israeli director Julia Pevzner. The libretto is based on Lev Mey's play of the same name. Conductors – Dmitry Kryukov (June 29th – July 2nd) and Alexei Bogorad (July 3rd). The first performance of the opera took place in 1899 at the Moscow theatre of the Private Opera of S.I. Mamontov. The audience was elated. Two years later "The Tsar's Bride" became a part of the Mariinsky Theatre's repertoire, and in 1916 it was staged at the Bolshoi. All in all this opera by Rimsky-Korsakov was staged at the Bolshoi six times. This production is the seventh. The set was designed in 1955 by the outstanding artist Fyodor Fedorovsky. The set designer Alyona Pikalova and the costume designer Elena Zaitseva had a challenging task: to combine the set by Fedorovsky that has been created over half a century ago and the most modern 3D graphics.

New people in the [Bolshoi's Young Artists Opera Program](#)! This year the board visited Chişinău, Yekaterinburg, Tbilisi, Erevan, Saint Petersburg and Moscow. Based on the results of the 3rd round of casting that took place in Moscow the following people have been admitted to the Bolshoi's Young Artists Opera Program:

1. Ulankhovich, Elizaveta (soprano)
2. Mirzamova, Utarida (soprano)
3. Shkredova, Darya (mezzo-soprano)
4. Volkov, Vadim (contra tenor)
5. Prisyazhnyuk, Taras (tenor)
6. Sturua, Giorgi (tenor)
7. Mytsy, Dmitry (tenor)
8. Babichuk, Vadim (tenor)
9. Kimach, Andrey (baritone)

The pianist – Alexander Anasenko

The young singers and musicians will be able to study voice studies with outstanding pedagogues, attend master-classes of famous artists and répétiteurs, study foreign languages, stage movement and acting.

Solomon Volkov, a culture historian and the author of the book "The New History of the Bolshoi Theatre", was a guest at the [Green Living Room](#). He talked to the head of the Bolshoi's press office Katerina Novikova about his meetings with Shostakovich, Anna Akhmatova and Balanchine, about the Soviet regime, explained, how music has become a part of his life, and also shared his childhood memories.



Solomon Volkov at the Green Living Room

On July 19th the Opera Gala in Honour of Mikael Tariverdiev "[Extend the Moment, Maestro](#)" is going to be presented at the Bolshoi Theatre. Tariverdiev wrote music for 132 films and several theatre production, as well as more than 100 songs, 4 ballets, 4 operas, chamber vocal cycles, a symphony, 3 concerts for organ, 2 concerts for violin and orchestra and a concert for viola and string orchestra. Tariverdiev is mostly famous for his film music.

Fragments from some of the composer's works are going to be performed at the New Stage. These include abstracts from the operas "Figarienok's Marriage", "Who are you?" and "Count Cagliostro", parts of the film opera "King-deer", the monooopera "Waiting", etc. The concert, marking maestro's 85th anniversary, stars the Bolshoi Theatre's soloist Andrei Jiliovski (baritone), the Bolshoi's guest soloists Nina Minasyan (soprano), Sergei Radchenko (tenor) and Boris Rudak (tenor), as well as participants of the Young Artists Opera Program: Anastasia Barun (soprano), Marta Danusevich (soprano), Ruslana Koval (soprano), Ekaterina Morozova (soprano), Evgenia Asanova (mezzo-soprano), Vasilisa Berzhanskaya (mezzo-soprano), Alexander Kireyev (baritone), Ilya Kutukhin (baritone), Konstantin Suchkov (baritone), Goderdzi Janelidze (bass) and Daniil Chesnokov (bass). Conductor: Alexander Polyanichko. Stage Director: Igor Ushakov.



Mikael Tariverdiev

The Bolshoi Theatre has invited **tenders** for the restoration of the ground vestibule at the “Teatralnaya” subway station. The theatre has uploaded the application from on the state procurement official web site. The cultural heritage site “Tenement building, 1821, architect – A.E. Elkinsky; 1897–1901, architect – I. Fomin” is going to be restored. The building is located in the Bolshaya Dmitrovka Street, number 2. The 4-storey brick building with the basement was built in the beginning of the 19th century based on the project of the architect A. Elkinsky. The building was rebuilt many times in the end of the 19th – the beginning of the 20th century. In 1938 it was changed as part of the project of the architect N. Fomin in the style of Soviet Neo-classicism. The ground vestibule of the “Teatralnaya” subway station was opened on the first floor. Other rooms from the second to the fourth floor, as well as the basements, are occupied by the Bolshoi Theatre’s administration. The building area takes 791.2 square meters; the total area takes 2231.3 square meters. The walls of the building, as well as the roofs, the ceilings, the floors, the columns, the doors and the windows, the staircases and the ornaments, both molded and sculptured ones, are going to be restored. The project is to be completed within one year and five months starting from the date of the contract with the winner. The applications were to be submitted till July 5th; the results will be announced on July 12th.

Following the initiative of its President Mr. Andrey Zharkov, “Alrosa”, the largest Russian ore mining company in the world, has decided to give the name **“Ballerina Svetlana Zakharova”** to the gem-quality diamond that weighs 58.4 carats and was mined on April 23rd 2016 from the Yubileiny mine (Aikhal mining processing plant, Mirninsky District, the Sakha Republic). The protocol of the committee on the name assignment for gem-quality diamonds that weigh 50 and more carats was signed on June 16th and turned out to be a kind of a present for Zakharova’s birthday (celebrated on June 10th).

The **video report** about **Svetlana Zakharova’s Gala** that took place on the Historic Stage on May 24th and 25th is now available on the Bolshoi’s YouTube Channel. The programme included three one-act ballets: “Francesca da Rimini” to the music by P.I. Tchaikovsky, choreographed by Yuri Possokhov, “Rain Before It Falls” to the music by J.S. Bach, O. Respighi and Carlos Pino Quintana, choreographed by Patrick de Bana, and “Strokes Through the Tail” to the music by W.A. Mozart, choreographed by Marguerite Donlon.

Ticket sales for the **Bolshoi Ballet’s guest performances** that are to take place in June 2017 have opened in Japan. From June 4th till June 15th the company will present three ballets: “Giselle”, “Swan Lake” and “The Flames of Paris”.

Debuts

«Anyuta»

July 3rd. Ekaterina Krysanova made her debut with the title role.

«Romeo and Juliet»

July 6th. Vladislav Lantratov as Tybalt; Mikhail Kochan as Count Paris; Mikhail Kryuchkov and David Motta Soares as Juliet’s friends.

July 7th. Artemy Belyakov as Tybalt; Klim Efimov as Count Paris.

«Le Nozze di Figaro»

July 7th. Olga Seliverstova as Susanna; Oxana Gorchakovskaya as Marcellina; the Mariinsky Theatre’s soloist Anastasia Kalagina as Countess Almaviva; the Bolshoi’s guest soloist Ksenia Dezhneva as Barbarina.

«Jewels»

July 8th. “Emeralds”: Anastasia Denisova and Elvina Ibraimova in two leading couples; Xenia Zhiganshina in Pas de Trois, Anastasia Kazakova, Alexandra Rakitina. “Diamonds”: David Motta Soares as the Soloist.

July 9th. Matinee performance. “Emeralds”: Anna Okuneva, Bruna Cantanhede Gaglianone and David Motta Soares as leading couples; Nina Biryukova, Olga Kalinina and Daria Lovtsova. “Rubies”: Margarita Shrainer and Artur Mkrtchyan as the leading couple; Anastasia Denisova, Olga Kalinina, Victoria Litvinova and Daria Lovtsova. “Diamonds”: Yulia Stepanova in the leading couple.

July 9th. Evening performance. “Rubies”: Igor Tsivirko in the leading couple; Elvina Ibraimova as the Soloist.

Birthdays

June 25th – Boris Akimov (70 years old), the Bolshoi Ballet's soloist (1965-1989), a ballet master – répétiteur (since 1989), the Bolshoi Ballet's artistic director (2000-2003) and the artistic director of the Academy of Choreography (2002-2005), the vice-chair of the ballet company's Artistic Council and a People's Artist of the USSR.

June 26th – Agrippina Vaganova (1879 – 1951), a ballerina, a ballet master and a pedagogue, the author of the book "Basic Principles of Classical Ballet" (1934) that became the cornerstone for the Russian ballet school of the 20th century.

July 3rd – the Bolshoi Ballet's principal Denis Rodkin.

July 6th – Tamara Sinyavskaya, the Bolshoi theatre singer and répétiteur, mezzo-soprano, People's Artist of the USSR.

July 7th – Elena Obraztsova (1939-2015), prominent opera singer (mezzo soprano), répétiteur, People's Artist of the USSR.

Press analysis:

Russian mass media

Russian mass-media focused on the premiere of the three-act ballet "Ondine" to the music by Hans Werner Henze, choreographed by Vyacheslav Samodurov. On June 24th the production premiered on the New Stage. Elena Voroshilova (the [TV Channel Culture](#)) reports that the Bolshoi Theatre closes its ballet season with the premiere of "Ondine".

Makhar Vaziev, the artistic director of the Bolshoi Ballet, mentions: "Sometimes an artist reaches the point in his/her career where he is counted on, and a new, unique piece is born in close cooperation with him. I guess, this is something every artist dreams of. And I envy that». The Bolshoi Ballet's soloist Igor Tsvirko (The Fugitive) says: "The audience will never understand what is happening on the stage; still, they will finally build some logical chain, because this is the way people are – they always find meaning even in the most absurd things".

The report by Natalia Lyublinskaya (the [First Channel](#)) features the choreographer Vyacheslav Samodurov talking about his oeuvre. He says: "I wanted it to be a journey to my own world; each member of the audience chooses what colours to add there – those of anxiety or of romanticism, maybe". The journalist recommends not to watch the ballet, but rather to "live" it. She quotes the costume designer Elena Zaytseva: "When I watch it, I am often entranced! You cannot treat whatever is happening there seriously. Because nothing happens there that could be retold".

The Bolshoi Ballet's principal Ekaterina Krysanova, who performed the part of Ondine, talks about her work and her impressions of this character: "Sometimes it seems to us that she is flying; sometimes we get the impression that she is gliding. So I was trying to work in this manner. To sort of soar above the stage".

[Vesti.ru](#) presented a news story about "Ondine" in its programme "Vesti on Saturday". Gulya Baltaeva reports about the preparation for the premiere. "The Bolshoi Theatre's administration is nervous, but still trusts. Vyacheslav Samodurov is a graduate of the Vaganova Academy, a brilliant dancer that was a soloist at the Mariinsky Theatre, the Dutch National Ballet and the Royal Ballet in the UK. Over the past five years he, being a choreographer, has been propelled to the top the Yekaterinburg ballet and has been awarded three "Golden Masks". Now there is the premiere at the Bolshoi. The refined music by Henze has already been used in the British "Ondine", choreographed by Frederick Ashton. Vyacheslav Samodurov has written the libretto himself. The Bolshoi Ballet's soloist Igor Tsvirko (The Fugitive) believes: "The audience will never understand what is happening on the stage; still, they will finally build some logical chain, because this is the way people are – they always find meaning even in the most absurd things". "Vesti" reporter Gulya Baltaeva also interviewed Vyacheslav Samodurov. The video and the text of the [interview](#) are available on Vesti.ru portal.

Vyacheslav Samodurov was the guest of the programme "Artistic Council" ([TV Channel Culture](#)). The choreographer talked to the host Yana Mirov about working on the ballet, explained why he had chosen this particular piece and this music and also compared the British and the Russian versions of the ballet. The recording of the programme that went on air on June 24th is available on the TV channel web site.

[Radio Culture](#) and [Kommersant FM](#) also reported about the premiere of the ballet "Ondine". The reporter of Kommersant FM Marina Timasheva mentions that on Saturday and Sunday the cast starred Maria Alexandrova and Vladislav Lantratov.

Most major mass media sources reviewed the premiere.

[Tatiana Kuznetsova](#), the ballet critic of the newspaper “Kommersant”, writes: “Both casts demonstrated impeccable dancing, but the acting was different. It seemed like there was more tension in the first couple: Ekaterina Krysanova remembered her signature part of Katarina from “The Taming of the Shrew” and obviously was trying to suppress the will of the rebellious temperamental macho Igor Tsvirko. Vyacheslav Lopatin is more flexible in terms of both plastique and emotion; he was easily conquered by Diana Kosyreva’s nervous charm. The communication between this Fugitive and his Ondine was more diverse”.

Vyacheslav Samodurov shared with [Tatiana Kuznetsova](#) details about the premiere of “Ondine”. “I chose the complete score. Many modern choreographers choose to work with several music pieces. This is one way to do it, but when I watch such ballets, I always feel like I am taking part in some musical trivia game – I am trying to remember which piece this or that abstract is taken from. In my opinion, one should either stage a complete piece, or to work with a composer. This approach is always dangerous, since the music has not been written yet, so I wanted to minimize risks. So I remembered “Ondine” by Henze that he composed for Frederick Ashton. Due to various circumstances and the fact that it is quite complicated it has been staged very few times, probably, only three times. It seems to me that it is always better to take risks and to attempt some unusual projects than to stage another version of “The Nutcracker”.

In Ashton’s ballet I danced the part of Tirrenio, the Lord of the Mediterranean Sea. I remember the uncomfortable costume, the complicated and uncomfortable choreography, the complicated and uncomfortable music. It is easy for me to disengage myself from Ashton’s choreography, because there was nothing there that appealed to me. When I told by British friends I was going to stage “Ondine”, they opened their eyes wide. The plot of Ashton’s ballet, based on the novel by Friedrich de la Motte Fouqué, is so complicated, that I could not manage to remember it; there are all those amulets, vows, shipwrecks and storms.

However, this was not the only reason why I have decided to write my own libretto. In my opinion, Ashton’s choreography does not really go too well with the music – it is much more simple and naive. They say that the creative process for Henze was slow and painful; at that time he was staying at Ashton’s place, and the choreographer was on his tiptoes with eagerness. Once he came back home and the servant told him: “Your composer has written quite a bit of beautiful music today”. Ashton rushed to Henze, and

the latter complained: “I have been so tired today, that I have been playing Chopin all day long”.

“[Rossiiskaya Gazeta](#)” reporter Leila Guchmazova writes: “Samodurov, who has been previously known as the author of one-act plotless ballets, has chosen to stage the three-act ballet “Ondine”, which is choreographed to sophisticated score and has impressive cultural background”. The author of the review stresses that given all the darkness, the production does not give the impression of total hopelessness. “Contrary to the expectations, based on the original observations, the choreographer has obviously been guided not only by his head, but also by his emotions. Therefore, we now have a strange reflective kind of production. Which is not bad at all in terms of maintaining the variety of the ballet repertoire”. /.../ “Ekaterina Krysanova and Igor Tsvirko, who perform the main parts, cope with the task “not to shine, but to think” rather well. The dancers are discreetly neurasthenic and fairly reserved; they acted out this strange coming together that has been well thought through in terms of choreography: at first Ondine, who is taking the Fugitive away, is leading the man in pas-de-deux, which is not really common. She is pulling him, pushing him, twisting him, punching him in the back of his knees and closing his eyes, changing the plastique and the optics at once. It is only logical that the gravity centre in the following series of lifts is misplaced, because the woman is the leading partner. Then the Fugitive comes back to his senses, tries to lead her, helps Ondine to dive into his arms, and breaks down, because when men are nervous, they are always not as strong, as women. Laconic costumes, designed by Elena Zaytseva, the set by Anthony Macilwaine and the lighting by Simon Bennison only make this impression stronger. It is impossible to look over the whole stage, lit with mobile fluorescent lamps and crammed with the piles that make the wooden fence; this only adds to the feeling of anxiety”.

“[Rossiiskaya Gazeta](#)” also publishes a detailed report about the premiere by Nastasya Britsyna.

“[Izvestia](#)” publishes an article by Svetlana Naborschikova, who mentions the quality of the sound, produced by the Bolshoi Theatre orchestra. The author of the review regrets the following: “The choreographer tried to balance the stage and the music, so he gave up the detailed story, which, by the way, is implied in the score, and opted for a romantic abstraction”. The journalist considers that the choreographer’s colleagues had a success in their attempt to embody the romantic perception of life. “The costume designer Elena Zaytseva came up with charming mini-tunics. The set designer Anthony Macilwaine uses not only

the flapping backdrop of the bright blue colour (“The sea, sir!”), but also quasi-concrete constructions, light-emitting diodes on flying bars and glass map-boards that imitate an aquarium. All of these wonderful pieces of the set are brought down from the fly gallery and create additional obstacles for the dancers in their endless voyage”. The author of the article also announced two other performances that took place on the New Stage on June 28th and 29th.



A scene from the production. Photo courtesy: Damir Yusupov

Natalia Zvenigorodskaya ([“Nezavisimaya Gazeta”](#)) also reports about “Ondine” at the Bolshoi and looks back at earlier productions about this water nymph. “This season Samodurov has already staged his own version of “Romeo and Juliet” to the music by Prokofiev, this wonderful example of plot-based ballet masterpieces, in Yekaterinburg. When it came to the main theatre of the country, the choreographer turned to the abstract genre and tried to work with abstract concepts (Dream, Vision, Love, Crossroad, Choice). He also decided to speculate about the value of an ideal and the price one has to pay for escaping the reality. Actually, there are no characters. There is only the Fugitive and Ondine. Mise-en-scenes of the first act are not about relationships between people, but about the fight of entities, not about circumstances, but about collisions. Our century is looking for romance, but whatever has been lived through and whatever is being lived through will never allow surrender in a naive and unconscious manner. “Ondine” in 2016 is all about the tough point of view of a modern person. There are no attributes of a “white ballet”. Instead of an exotic set there are luminous constructions, designed by Anthony Macilwaine”.

[“Vechnaya Moskva”](#) publishes a review titled “Romanticism of a modern sceptic”. Valery Mostovskiy praises Vyacheslav Samodurov’s debut as a choreographer at the Bolshoi. “This is a ballet-fantasy,

a ballet-dream to the great music by Henze, the music that is filled with emotions, associations and meanings that surge forward to the wide open spaces of phantom reality”. The video from final rehearsals of “Ondine” is also available on the newspaper’s portal. // “Vyacheslav Samodurov has staged this ballet to a complicated music piece that has syncopated rhythms and quick changes of timing; he made this music visual and, thus, more emotional and impressive. The choreographic score is all about plastique compositions of the characters, who use their bodies like sounds and “re-create” the mystical and mysterious music by Henze. It was the choreographer’s idea that all dancers (both men and women) would be equal, since they are the physical images of sounds-emotions, sounds-feelings. This demands from the dancers not only virtuosity, but also particular musicality that would allow them to fill each cell of their bodies with music. Here Ekaterina Krysanova and Igor Tsivirko are the best; their bodies are like perfectly tuned instruments that almost “sing” each note”.

The portals [RuNews24.ru](#), [Teatrall](#), [Teatron](#) and [VistaNews](#) also report about the premiere.

Many Russian mass media sources marked the 55th birthday of the Bolshoi Ballet’s artistic director Makhar Vaziev. [TASS](#) published a number of news stories and articles.

The [TV Channel “Culture”](#) congratulated Makhar Vaziev on his jubilee, enumerated his achievements and showed several fragments of his performances at the Mariinsky Theatre.

A large interview with the man of the hour was published in [“Rossiskaya Gazeta”](#); it was then quoted by many other mass media sources. In his talk with the reporter Makhar Vaziev was not afraid to discuss challenging problems, related to planning the repertoire, the balance between the classical heritage and the modern choreography, as well as models of theatre management that he has worked with before coming to the Bolshoi.

“I do consider that we should move forward and learn about interesting tendencies and trends, why not? But I am also convinced that we do have something extremely good at our theatre and this is something we should hold on to as we improve. I doubt that someone will be able to assure me of the opposite. Over my 55 years I have seen three managerial models. They are: absolute monarchy at the Mariinsky, democracy at La Scala, and here at the Bolshoi there is. Well, I do not know, how to call it yet.

Georgy Tovstonogov used to say that theatre is all about voluntary dictatorship. Of course, there should be united power, no matter whether it is tough or soft, but it should exist. Speaking of my preference at the theatre, I am for such power that provides artistic results. I know from my experience that there should be tough power, but it should not concern people. It should concern following these or those rules”.

Russian mass media have also published the first announcements of the premiere of “La Damnation de Faust” staged by Peter Stein and conducted by Tugan Sokhiev that is going to premiere in July. The premiere that closes the opera season at the Bolshoi was considered to be one of the best productions of July (Natalia Vetrivskaya, the [magazine Interview](#)); it was also included in the similar rating of the portal [RIA Novosti](#).

“Peter Stein is the most famous European maitre; he follows the system of Stanislavsky and adores Russian culture and classics (Stein says that in his childhood he was called by a Russian name Petya). He returns to “Faust” by Goethe 16 years after its triumph at the World Exhibition in Hanover. That production lasted for more than 20 hours and became an international sensation. At the Bolshoi Stein is limited by the running time of the opera itself; however, there are no doubts that psychological portraits of Faust, Mephistopheles and Margarita again are going to be very surprising, yet very precise. Stein has an impeccable reputation of an intellectual director that insists on artistic precision and stylistic purity. Najmiddin Mavlyanov, Arturo Chacón-Cruz, Saimir Pirgu, Yulia Mazurova, Xenia Dudnikova and Justina Gringyte are rehearsing the main parts in the production”.

[Vesti.Ru](#) report about the presentation of a new book about the creative career of Vladimir Vasiliev at the Bolshoi Theatre. Gulya Baltaeva informs that the detailed biography of a legendary dancer, ballet master, director, set designer, artist and poet Vladimir Vasiliev was presented at the Bolshoi on June 23rd. “Elena Fetisova, the author of the book that has 328 pages and 900 articles, talked about this unique project. Elena Fetisova is a journalist and a psychologist; for more than 40 years she has been collecting various materials about the artist that was called a genius at the age of 18, the Best dancer in the world at the age of 24 and the Dancer of the 20th century in the year of 2000”.

Yet another interview with Veronika Dzhioeva (soprano) has been published on the portal [Zavtra.ru](#). Veronika talks about working together with Elena Obraztsova and Tamara Sinyavskaya on the jury of the TV project “Big Opera” and admits she is happy to

perform in such a beautiful production at the Bolshoi as “Don Carlo”, even though she has had problems with Queen Elisabeth’s dress.”I am happy that there is the production of “Don Carlo” at the Bolshoi now. And the cast! Dmitry Beloselsky is an incredible bass, then there is the great Maria Guleghina. Elchin Azizov is a wonderful baritone, Andrea Caré - an amazing tenor.. It is a real joy to rehearse with them and to perform on the same stage with them. And the costumes are absolutely breathtaking! Although some critic wrote: Dzhioeva humped her back. Well, how could I explain I was afraid to simply lift my arm. The thing is, that just like all of us, careless women, I asked the costume designers to make the costume for me one size smaller, since I had decided I would lose weight for the premiere. Right? Wrong! I came back home, and there were all those Ossetian pies, so I had been eating them and was more of a sumo wrestler. So as you can see, I was “preparing” for the performances, so to speak. Naturally, I did not lose weight, but, on the contrary, gained some. So here comes the premiere. They bring me the costume. It is so beautiful! I put it on, and it is so heavy and so absolutely impossible to alter. But it is not possible to even breathe in it, let alone walking in it! In the scene where Philip leaves me, I have to fall and then to stand up, and the corset sticks right into my belly!”.

The diamond that weighs 58.4 carats was given the name “[The Ballerina Svetlana Zakharova](#)”. The Bolshoi Theatre’s spokeswoman Katerina Novikova announced the news on Friday and referred to the protocol of the committee on the name assignment for gem-quality diamonds that weigh 50 and more carats that was sent to the Bolshoi. “Alrosa” is the largest Russian ore mining company in the world. Katerina Novikova said: “Svetlana Zakharova is the Bolshoi Theatre’s prima; she truly is the brightest diamond in the crown of not only Russian, but also world ballet”.

The news reports, based on TASS publications, also appeared in such sources, as [Gazeta.ru](#), [Mir Novostei](#), the portals [NSN](#), [MIR24](#), [Russkiy Mir Foundation](#) and several others. It is mentioned that the gem-quality diamond weighs 58.4 carats and was mined from the Yubileiny mine on April 23rd 2016.

Tatarstan business electronic newspaper “[BUSINESS Online](#)” publishes an interview with the director Sergei Zhenovach. The artistic director of the independent Moscow Theatre Art Studio and the Head of the Directors’ chair in the Russian Academy of Theatre Arts visited the educational forum-festival “Nauruz” that closed in the end of last week in Kazan. Speaking about theatre in general and his projects in particular, Zhenovach remembers the production of “Iolanta” at the Bolshoi Theatre (the premiere of the

opera took place on October 28th, 2015. Another series of performances was presented from June 23rd till June 26th on the Historic Stage – editor's note).

– You give many musical examples, and it would seem that this definitely has something to do with staging “Iolanta” at the Bolshoi Theatre. Was it your first experience at the opera theatre?

– Yes, it was.

– How would you evaluate the result? I mean, it was one of those rare occasions for you as a director when critics were quite negative about the production. And you admitted yourself that it was very difficult.

– Yes, it was, because this is a completely different kind of art. At the drama theatre it is customary to work with one cast, but here there are 5-6 casts, and the conductor is your main ally. There are a lot of peculiar things about working on a musical production; at the musical theatre you do not really nurture it, but simply stage. Let's say, an opera singer cannot rehearse prior to the premiere; neither can he rehearse one day before the premiere or one day after, since he has to have rest, to take care of his vocal chords, his voice. So these stories are totally different. As for “Iolanta”, I love this production, but only when it is performed by those singers that comply with the whole idea of the project.

– You started working on “Iolanta” with a famous conductor Vladimir Fedoseyev, but then he quit..

– Right, he could not continue working on the opera, because he had his own concert schedule, and something went wrong in terms of the dates. But I learned a lot from him, I watched him working with singers and analyzing a particular aria. This is very similar to a drama director working with a drama actor - I mean, there are dialogues, there are some very similar things, a kind of musical dramaturgy is born. //

The source also provides the link to the video report about the premiere of “Iolanta” that is available on the Bolshoi Theatre's YouTube Channel.

Press analysis:

international mass media

Italian newspapers and newswire [ANSA](#) report about the plans for the visit of the La Scala to Moscow. The Italian daily newspaper Corriere della Sera publishes an article by Enrico Parola who reports “The «Simon Boccanegra» and Verdi's Requiem on the prestigious stage of Moscow (Bolshoi Theatre) 330 musicians and technicians, a week of fire in the

name of Verdi. La Scala yesterday presented the tour that will take place 10 to 16 September at the Bolshoi, the symbol of the musical theatre in Russia. Myung-Whun Chung will direct the «Simon Boccanegra» with the staging and with the cast on stage at Piermarini in recent weeks (directed by Federico Tiezzi, Leo Nucci in the title role and the Giannattasio Carmen Amelia); three evenings punctuated by the Requiem Mass (twice) and a concert by the Philharmonic Orchestra directed by Riccardo Chailly. «The demand for La Scala is huge: in two days all tickets have been sold and there is a stream of enthusiasts who keep calling or come to the theatre in the hope of finding tickets,» said the general director Muscovite Vladimir Urin. The Italian brand best known in the world along with the Cavallino Ferrari could invade the symbolic place in Moscow: «Failing to meet the demand we are working so that the work and the concerts are projected live on a giant screen at the Red Square; the Bolshoi technology allows you to do that, it will be a great event for the whole city.

Other mass media also report about this upcoming event:

[ilgiornale.it](#)

[ilgiornaledivicenza.it](#)

[tt.com](#)

[Deutsche Welle](#) the website of the English language service of the German TV broadcaster publishes an article by Emma Burrows and a video report about the Bolshoi Ballet. “The Bolshoi Ballet has been hit by corruption and sex scandals that have plunged it into one of the worst crises in its history. Makhar Vaziev, the new ballet director, spoke to Emma Burrows about the theatre's future.” “Makhar Vaziev has already built a reputation for being fair.” «There was none of that and there is none of that,» the new director, Makhar Vaziev says, when asked whether roles were handed out in return for sex or money.” «The problem is that this is a huge ballet company with its own rhythm and way of life. Our task is to show the very best ballet on the Bolshoi stage. I tell all the dancers: if you want to prepare something and show it to me, I will very happily watch.» “«Scandal doesn't influence culture,» he says. «I'm personally very proud to be here. To see that Russian culture has a place in world culture.»

Dance Europe the specialised monthly dance magazine offers a major article by dance critic Laura Cappelle about Bolshoi Ballet principal Olga Smirnova and an interview in its June edition. Smirnova speaks about her training and career including her decision to join the Bolshoi. “It was a really difficult decision.” “But it was Sergei Filin, who made several very logical promises to involve me in the repertoire-and he kept his word-that made me choose the Bolshoi.” Asked about

her impressions of Makhar Vaziev she says “I think he’s extremely professional. He has a very good eye as a director, and he is able to foster a creative atmosphere within the company.” Olga Smirnova will be opening the Bolshoi Ballet’s London season at the Royal Opera House, dancing Kitri opposite Denis Rodkin’s Basilio in Don Quixote on 25 July. PDF of article is available from the Bolshoi Theatre’s press-office upon request.

Dance Europe also publishes a report about YAGP in New York mentioning “A taste of Marco Spada, named after an Italian bandit and created by Pierre Lacotte for the Bolshoi in 2013, was offered by two of the company’s principals, Ekaterina Krysanova and Artem Ovcharenko, clad in white costumes and wigs. Performed adrift from the rest of the ballet, the pas de deux afforded little more than a formal, if undeniably charming and impeccably danced, divertissement paying homage to the French school.” PDF of article is available from the Bolshoi Theatre’s press-office upon request.

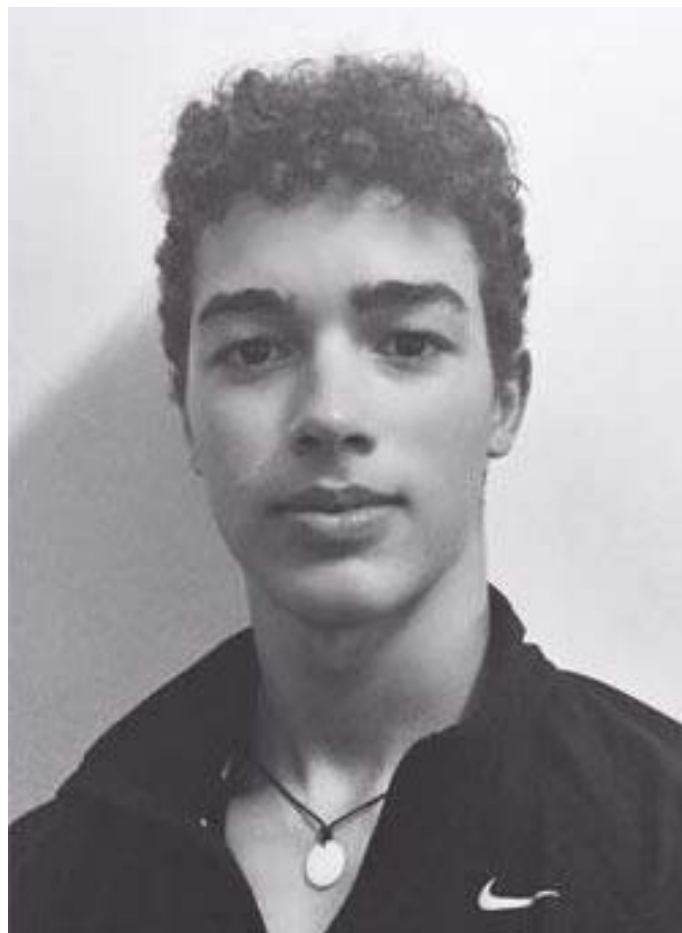
[The Financial Times](#) publishes an article by dance critic Laura Cappelle with an interview with Makhar Vaziev asking “Does the artistic director of the world’s most famous ballet have the most difficult job in dance?” He says “. “What I can do in the Bolshoi in three months takes two years to achieve at La Scala.” “With his combination of traditional Russian authority and forward-looking sangfroid, Vaziev is arguably the best man the company could have hoped for to fill the most perilous job in dance; it is now up to the Bolshoi, and Russian ballet, to leave some of the past behind.”



© Petr Antonov

Some publications such as the Egypt Daily news republish the Deutsche Welle article and video report about Makhar Vaziev published last week.

The Portuguese language service of [RFI](#) (France) radio website publishes an article by Sandro Fernandes and an audio report with 19 year old Brazilian dancer David Motta and recent member of the Bolshoi Ballet who has been chosen by Makhar Vaziev to dance the role of Albrecht in Giselle. Motta had his debut in the role on 19 June at the Bolshoi Theatre. “The artistic director of the Bolshoi, Makhar Vaziev surprised the Brazilian. «He asked how they were doing with the tests. He said he had a very crazy idea (to dance Albrecht), in the ballet ‘Giselle’ and there would be a vacancy. My teacher, of course, did not refuse, said yes, we would work.» Then Vaziev attended the test to see if the Brazilian dancer was really able to do the role. And he liked what he saw and decided to bet on David.” “«It is a great strength that we are taking from Brazilian dance, even representing Brazil inside the Bolshoi Theatre in Russia, because it is a super theatre and it is difficult to give opportunity to foreigners.»



David Motta Soares

The [Financial Times](#) publishes an article by dance critic Clement Crisp about the first visit of the Bolshoi Ballet to London in 1956. “This summer’s appearance in London by the Bolshoi Ballet marks the 60th anniversary of the Moscow troupe’s first season

at Covent Garden. I remember that visit with a young balletomane's joy, and with memories of how nerve-racking its preliminaries were. In the early summer of 1956 – a time of fraught international relations – it was astonishingly announced that the Moscow troupe would make its first appearance in the west with a four-week season at the Royal Opera House in October." "Bolshoi Ballet, Royal Opera House, London, July 25-August 13. roh.org.uk"

The German daily newspaper the [Berliner Morgenpost](#) publishes an article by Volker Blech with an interview with Tugan Sokhiev who is finishing his work as the chief conductor of the Deutsche Symphonie Orchestra. Asked why he is leaving Berlin for Moscow Sokhiev says "I have for twelve years conducted in St. Petersburg at the Mariinsky Theatre, and my passion for opera is unbroken. The offer to lead one of the most traditional opera houses, I could not refuse." With the question "If something is reported from the Bolshoi in Germany, it has mostly to do with scandals. Recently there was an internal acid attack on artistic director Sergei Filin. How do you deal with such stories?" Sokhiev answers "Of course this does not make me happy. I do wonder why does this happen at a theatre. But since Vladimir Urin took over the management of the Bolshoi three years ago, there was a change of mentality. Earlier there may have been such a situation that some have not focused on the art, but have only thought of personal progress. But I can not say too much about it, it was before my time."



Foto: Krauthoefer

The website of the German broadcaster [Rundfunk Berlin Brandenburg](#) also publishes an report about Tugan Sokhiev and his departure from the DSO and his career. "Sokhiev has dynamised the sound of the DSO audibly. He has made it a bit darker, cheered it emotionally and thus able to turn to the Russian repertoire more strongly. That his success is based on a solid analysis of the Berlin-based realities – on the

knowledge of what is needed here - you can read it, that he certainly did not do what would have been closest to him." "Sokhiev rose so steeply that this was ultimately responsible for his premature departure. His success had spread internationally. One offer to take over the Bolshoi Theatre, he could not resist."

The German daily newspaper [Tagespiegel](#) publishes an interview with Tugan Sokhiev who is finishing his work as chief conductor of the DSO at the end of June. Asked why despite his success in Berlin he is going to work at the Bolshoi in Moscow Sokhiev says "Look, I'm a musician, I owe this to the Russian education system. Now I want to give something back. But the most important criterion was that I just that I like opera was conducting at concerts. After 13 years in which I have mainly concentrated on the symphonic music, I wanted to breathe more stage air again. I love the atmosphere, before the curtain goes up, with all expectations of what will happen – that's a feeling that you never get in a concert." In fact there was a time of a good deal of confusion. The appointment of Vladimir Urin as Intendant was therefore a godsend. He has already proved himself at another Moscow Opera House, the Stanislavsky Theatre, that he is an excellent manager. He can really lead an ensemble. On a repertory house with 3000 employees as the Bolshoi, it may not only be about yes, invite celebrities who are guesting with a couple of ideas, but to use all members of the ensemble according to their abilities. We have about 50 permanent vocal soloists, a 120-member choir, 250 orchestral musicians, 230 ballerinas and dancers. These are all sensitive artistic personalities! Thus the harmonious coexistence of organising, is a great art. And that dominates our director. His leadership style is completely transparent, and therefore there is no longer any reason for intrigue."

[Slipped Disc](#) the online specialised music publication publishes a report by Norman Lebrecht who writes that the La Scala Orchestra is to make a Bolshoi debut "Riccardo Chailly and Filarmonica della Scala will return to Europe for a 10-concert tour, August 21-October 2, to include stops in major musical cities in Austria, Germany, France and Luxembourg. The FDS's 2016 European tour will feature the orchestra in performances at Gstaad (Festivalzelt, 21/8), Salzburg (Großes Festspielhaus 22/8), Moscow (Bolshoi 15/9) Essen (Philharmonie 24/9), Vienna (Musikverein 1/10). Chailly leads the Orchestra in Cherubini's Symphony in D major, Verdi's Four Season from Vespri Siciliani and Rossini's Overture from Guillaume Tell."

The website of the Sheffield & South Yorkshire branch of the [BBC](#) reports about a Barnsley ballerina

who has become only the third British female to graduate from the elite Bolshoi Ballet Academy during its 243-year history. Tala Lee Turton, 20, joined the Moscow-based school when she was 16.”

Other publications on the same topic:

express.co.uk

mirror.co.uk

dailymail.co.uk

yorkshirepost.co.uk

In brief

“Pas-de-deux for Toes and Fingers”, the project by the violinist Vadim Repin and the Bolshoi Theatre’s prima ballerina Svetlana Zakharova, opened the 11th Festival of Russian Culture in Japan. The Festival’s press office informed [RIA Novosti](http://ria.ru), that the performance took place at the Suntory Hall in Tokyo on June 17th.

The portal [Utro.ru](http://utro.ru) reports about the joint project by Vadim Repin and Svetlana Zakharova, referring to RIA Novosti. “Pase-de-deux for Toes and Fingers” was performed not only in Tokyo, but also in Nagoya and Maebashi.



© RIA Novosti. Photo courtesy: Alexander Kryazhev

[TV Channel Culture](http://tvchannelculture.com) also reports about the 11th Festival of Russian Culture that opened in Japan. The Festival has been organised annually since 2006. Thirteen and a half million people have visited it over 10 years. This year famous Russian artists are going to perform in Japan; circus and ballet companies are going to present their guest performances. Besides, there are going to be art exhibitions and competitions for the best performance in the Russian language among Japanese students.

Mikhail Shvydkoy has written a large column in the “[Rossiiskaya Gazeta](http://rossiiskaya-gazeta.ru)” about the geopolitical and cultural image of Russia. The Festival of Russian Culture in Japan is given quite a lot of attention. “It would be strange if the modern Russia that has every right to present itself as the motherland of Pushkin, Gogol, Dostoevsky, Tolstoy and Chekhov, did not share with the world the new art and literature, which reflect the inner world and the everyday life of the 21st century person. In this regard, the opening of the 11th Festival of Russian Culture in Japan was balanced, well thought-through and precise. “Pas-de-deux for Toes and Fingers” allowed Svetlana Zakharova and Vadim Repin to demonstrate their virtuosity and artistic skills; it also brought together familiar masterpieces of the Russian and world classical repertoire and modern choreographic miniatures, as well as unusual instrumental transcriptions. The classical “Swan” to the music by Camille Saint-Saëns, choreographed by Mikhail Fokine, worked very well in the same programme with “Revelation” by the Japanese choreographer Motoko Hirayama, who created it especially for Svetlana Zakharova to the music by John Williams from the film “Schindler’s List”. Because these outstanding Russian artists know their way around the classical repertoire, they feel very free in the modern art environment. Together with the Tokyo Festival Chamber Orchestra they discovered the inner connections between the classics and the avant-garde for the audience, showed how the two are mutually complimentary and demonstrated that they are both necessary in the life of a modern person. Unfortunately, it is doubtful that any time will be found for this event in the TV news”.

The premiere of the opera “La Traviata”, staged by Robert Wilson and conducted by Teodor Currentzis, at the Diaghilev Festival in Perm has become a success. This is the joint project with Linz Theatre that Gerard Mortier had in mind. The performance was dedicated to his memory. Critics are unanimous in their opinion that a new star Nadezhda Pavlova has appeared; she performed the part of Violetta.

Ekaterina Biryukova reports in [Colta](http://colta.ru).

Dmitry Renansky reports in [Kommersant](http://kommersant.ru)

Gyulyara Sadykh-Zade reports in [Vedomosti](http://vedomosti.ru)

“[AiF Chelyabinsk](http://aif.ru)”, “[Chelyabinsky Obzor](http://chelyabinsky-obzor.ru)” and other sources report, that the 8th ballet festival “In Honour of Ekaterina Maximova” closed in Chelyabinsk on June 23rd. On June 26th the Bolshoi Ballet’s first soloist Daria Khokhlova and company’s leading soloist Artemy Belyakov performed in the ballet “Anyuta” to the music by Valery Gavrillin, choreographed by Vladimir Vasiliev. The dancers also took part in the festival’s gala-concert on June 28th, where they per-

formed the Grand-Pas from the ballet “Don Quixote” and a piece, choreographed by Belyakov himself – “Moravian Songs”. Tatiana Predeina, the prima of the Chelyabinsk Theatre, mentioned at the opening ceremony that the house is always full at the festival “In Honour of Ekaterina Maximova”. Tatiana Predeina also presented a book about the great ballerina. This year yet another “encyclopedia” has been published; this one is about the dancer Vladimir Vasiliev. “Maximova and Vasiliev are an ideal couple; it is impossible to think about one of them without the other. Therefore, two books about these genius dancers have been published. Vladimir Vasiliev <.> will present the book in Moscow. This 2-volume edition has lots of pictures; many of these pictures are published for the first time”, Tatiana Predeina added.



“Moravian Songs”. Photo by Artemy Belyakov in his Instagram account



popularity. The audience will be able to see productions by Metropolitan Opera, the Royal Shakespeare Company, the National Theatre, the Kenneth Branagh Theatre Company, Matthew Bourne’s New Adventures and many others. The opera “La Traviata”, staged by Robert Wilson at the Perm Opera and Ballet Theatre and conducted by Teodor Currentzis, that premiered at the Diaghilev Festival, is something to look forward to. More detailed information and the schedule of screenings are available on the website

“[Komsomolskaya Pravda](#)” reports that on June 30th the jubilee, 10th Diaghilev Festival closed with Symphony No. 6 by Gustav Mahler. One of the rarely performed pieces by the Austrian composer was performed by the big Festival Orchestra that consists of 140 musicians: 60 soloists from the best European orchestras joined the musicaeterna orchestra. On July 2nd the audience in the Russian capital saw the same performance: the Diaghilev Festival sort of continued with a concert at the Moscow Conservatory Great Hall, conducted by Teodor Currentzis.

The [Summer Theatre Festival](#) opened on July 1st in 60 cinemas in Russia, Ukraine, Belarus and Kazakhstan. The programme includes theatre premieres and productions of different genres that have already gained

The affiliate of the Vaganova Academy of Russian Ballet will open in Vladivostok in September 2017. The agreement was signed by the Primorsky region Governor Vladimir Miklushevsky and the rector of the Academy, the People’s Artist of Russia Nikolay Tsiskaridze. The newspapers “[Izvestia](#)”, “[Vechernaya Moskva](#)”, Radio Culture, the portal RuNews24.ru, Fontanka.ru and several other sources in Primorye report about this event. Apart from finding the building and providing material and legal base, the training of professional teachers is also a key task. RIA PrimaMedia quotes Mr. Miklushevsky: “Perhaps, training of pedagogues is the most challenging task. We have already discussed this issue with Mr. Tsiskaridze. We are going to choose candidates that will go to Saint Petersburg to get their BA. Besides, we will try to motivate teachers to come and work here, in the Primorsky region”.

The book [“The Dramaturgy of a Passion”](#) by the outstanding theatre worker Gerard Mortier has been published in Russian. At different times Mortier was the intendant of the Théâtre Royal de la Monnaie in Brussels, the Paris Opera, the Royal Theatre in Madrid, the head of The Ruhrtriennale and the director of the Salzburg Festival from 1990 to 2001. In his book [“The Dramaturgy of a Passion”](#) (Dramaturgie d'une passion) that was first published in French in 2009, Mortier states his idea of the opera as a separate genre, goes back to the most important stages of his career and formulates the principles of artistic policy of the leading music theatres and festivals in Europe. This is the first time the book has been published in Russian, thanks to the efforts of the Perm Opera Theatre, Teodor Currentzis and Marc de Mauny. The book has immediately become a rarity. Only 500 copies have been published. The book was translated into Russian by Mortier's employee Boris Ignatov. The Russian edition includes essays about Gerard Mortier, written by his colleagues – Teodor Currentzis, Peter Sellers and Dmitry Chernyakov. There are also Gerard Mortier's interviews with Russian critics.



Social networks

[Artem Ovcharenko](#) uploaded a photo together with Ivan Vasiliev and Yuri Smekalov from Teatro del Generalife (June 27th). The dancers participated in the Gala in memory of Sergei Diaghilev's "Ballets Russes" in Granada.



Photo © Artem Ovcharenko

[Venera Gimadieva](#) sent greeting to her fans from Madrid, where she is rehearsing for her debut in the very difficult part of Elvira in "I puritani" by Bellini.

A baby girl has been born into the family of the Bolshoi Ballet's leading soloist Maria Vinogradova and the company's guest soloist Ivan Vasiliev. [Ardani Artists](#) congratulates the dancers.



Sergei & Gaiane Danilian. Photo courtesy: Ardani Artists