



and friend, the world-renowned choreographer John Neumeier. “Lady of the Camellias” in memory of the legendary ballerina is to be performed on her birthday (November 20th). The monument to Maya Plisetskaya was unveiled on November 20th in the small park in Bolshaya Dmitrovka street, named after the ballerina. This is what Mr. Neumeier wrote a year ago for the booklet the Bolshoi issued to mark the 90th anniversary of Maya Plisetskaya: “The legend that surrounds Plisetskaya probably appeared not only because of the beauty of her dance, but also as a result of her relentless, unconditional and absolute love for our kind of art, her passion for the dance that never wore off, even after she had finished such a long career. But for me her devoted friendship, her exceptional understanding of art and of anything new in choreography is the main trait of a true artist”.



Svetlana Zakharova as Marguerite Gautier  
Anna Tikhomirova as Manon Lescaut. Semyon Chudin  
as Des Grieux. Photo by Mikhail Logvinov/Bolshoi Theatre

“**Billy Budd**” by Benjamin Britten, the second opera premiere of the season, is to take place at the Bolshoi Theatre’s New Stage on November 25th. This is a co-production with the English National Opera. The performance was staged three years ago by a famous British director **David Alden**.

British and international critics praised the London premiere. The music director – **William Lacey**, another British person, who has already worked on the production of “Le Nozze di Figaro” at the Bolshoi Theatre.

It is the second time “Billy Budd” is being staged in Russia, and the first time this opera is being staged in Moscow. The plot is based on the events that took place on board HMS “Indomitable” and were described in the novel by Herman Melville. There are more than 20 characters in the opera, and these characters are only men. The premiere casts have already been **announced**.



The rehearsal of “Billy Budd” at the Bolshoi  
Photo courtesy: Damir Yusupov

The concert “**Anthology of Russian Classical Romances**” took place at the Bolshoi Theatre Beethoven Hall on November 22nd. The 19th century in European music was marked with “Lied” – chamber vocal music that almost all great composers of the century paid tribute to. For Russian composers genres of a song and a romance were a lyric diary on one hand and a creative laboratory on the other hand; in a way, these genres were a place for experiments in the search of new creative means, crystallization of their own styles. The first concert was devoted to the works by Dargomyzhsky; this time the audience will have a chance to hear pieces by his closest followers. In the second half of the 19th century a circle of young musicians formed around Dargomyzhsky, whom Mussorgsky called “a great teacher of music truth”. Later those musicians proudly announced themselves to be representatives of a New Russian School (thanks to V. Stasov this union was called “The Mighty Handful”).

The concert stars sixteen participants of the Young Artists Opera Program – Anastasia Barun, Marta Danusevitch, Ruslana Koval, Utarida Mirzamova, Elizaveta Ulakhovich, Eugenia Asanova, Vasilisa Berzhanskaya, Vadim Volkov, Vadim Babichuk, Dmitri Mytsu, Taras Prisyazgnuk, Giorgi Sturua, Andrei Kimach, Alexander Kireev, Goderdzi Janelidze and Vladimir Komovich. The young singers prepared this programme with the help of Larisa Gergieva, a People’s Artist of Russia, Ukraine, North and South Ossetia and the artistic director of the Mariinsky Academy of Young Opera Singers. Piano parts – the Young Artists Opera Program’s concert master, a laureate of international competitions Sergei Konstantinov and the pianist Valeria Prokofieva. A musicologist Irina Bashkireva will be the MC.

**Vladimir Vasiliev** and **Boris Akimov**, ballet dancers, the Bolshoi Theatre’s ballet masters and People’s Artists of the USSR were awarded the Order of the

Rising Sun, the Golden Rays with Neck Ribbon. The Government of Japan announced this news on November 3rd 2016. The Minister for Foreign Affairs of Japan Fumio Kishida sent Vasiliev and Akimov a congratulatory letter that says: "Please, accept my most sincere congratulations on the occasion of receiving the Order of the Rising Sun, the Golden Rays with Neck Ribbon; this is to acknowledge your outstanding contribution. I wish you strong health and happiness". The award ceremony will take place in the beginning of 2017.



Vladimir Vasiliev and Boris Akimov

The Bolshoi Theatre has received five nominations for the annual National Dance Awards. The Bolshoi Ballet's guest performances in London brought the company five nominations. It has been nominated as an "outstanding company". Jean-Christophe Maillot has been nominated for his ballet "The Taming of the Shrew" (Best Classical Choreography). Ekaterina Krysanova has been nominated twice, in the categories "Best Female Dancer" and "Outstanding Female Performance (Classical)" (for her performance of Katharina in "The Taming of the Shrew"). Vladislav Lantratov has been nominated for "Outstanding Male Performance (Classical)" as Petruchio in the same production. It was exactly ten years ago that the Bolshoi Ballet experienced the same success. The 2006 London tour was a triumph and also brought the company five nominations for the National Dance Awards. Back then it was the choreographer Alexei Ratmanský that received the prize for his ballet "Bright Stream". The laureates of the National Dance Awards-2016 are to be announced on February 6th 2017.

On November 6th the transmissions of the Bolshoi Ballet's "**Bright Stream**" choreographed by Alexei Ratmanský to the music by Dmitri Shostakovich (recorded performance) took place at cinemas in Russia and around the world.

The cast:

Zina – Svetlana Lunkina

Pyotr – Mikhail Lobukhin

Ballerina – Maria Alexandrova

Ballet dancer – Ruslan Skvortsov

Accordionist – Denis Savin

Old Dacha Dweller – Alexei Loparevich

The next transmission is scheduled to take place on December 18th. The recording of the ballet "The Nutcracker", choreographed by Yuri Grigorovich to the music by P.I. Tchaikovsky will be broadcast. For schedules and tickets please [visit](#).

The Bolshoi Theatre initiates a new programme for the young audience. The programme "Bolshoi for the Young" aims at providing an additional impetus for creating the theatre's own young audience. On April 12th 2017 the ballet "The Taming of the Shrew" will be performed on the Bolshoi's New Stage. There will be special prices for tickets, from 600 rubles to 100 rubles (the most expensive being less than \$10; the cheapest seats being considered uncomfortable). These will be sold to young people only (aged from 16 to 25) on presentation of a Russian passport. One person will be able to buy only one ticket for him/herself.

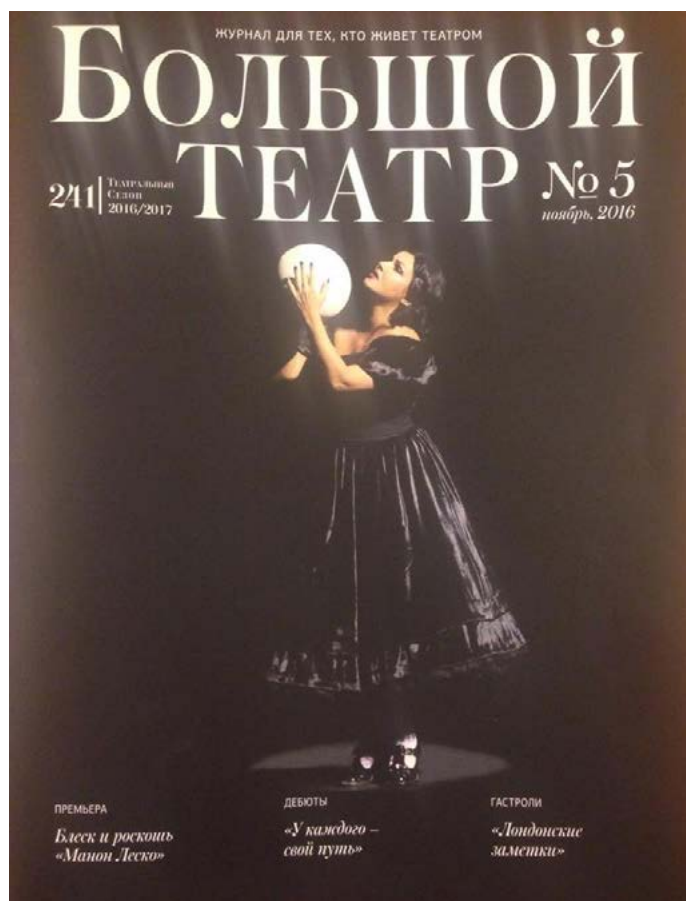
Every year tickets for special prices will be sold for several opera and ballet productions. The theatre is going to take necessary measures to make sure this programme works for the target audience only. The tickets will be printed on limited use forms and sold only at the Bolshoi Theatre's ticket office (window No. 3 of the ticket office, located in the theatre's administrative building). More information about the ticket sales and additional information is available [here](#).

The fifth edition of the magazine "The Bolshoi Theatre" has been issued. The November issue includes an interview with Anna Netrebko who starred in the opera "Manon Lescaut" by Puccini. There is also information about the Bolshoi's guest performances in London and the premiere of the opera-oratorio "La Damnation de Faust" by Hector Berlioz staged by Peter Stein. Key events include Glyndebourne Festival Opera and other important events that take place at various theatres in Russia and around the globe.

The digital version of the fifth edition of the magazine "Bolshoi Theatre" is available on the theatre's [web site](#).

[Ilya Vladimirov](#), who has joined the Bolshoi Ballet this season, has won the 2nd prize at the All-Russian Contest of Ballet Artists and Choreographers (junior group) in the nomination category "Ballet Artists". The 1st prize in the same category was awarded to Denis Zakharov, a junior student of Moscow Academy of Choreography and a student of Denis Medvedev, the Bolshoi Ballet's soloist and an Honoured Artist of Russia.





## Press analysis:

Russian mass media

The magazine [Forbes](#) publishes an interview with the Bolshoi Theatre's General Director Vladimir Urin. The journalist Maria Ganiyants asked him about the repertoire policy, the cost of productions, the Bolshoi's budget, ticket scalpers and the lack of dramatic tenors.

— Compared to the Bolshoi's "golden age", when there was Atlantov and Vishnevskaya, Obraztsova and Sinyavskaya, the concentration of opera stars at the theatre has decreased.

— Right, this time, the time of the "golden age" that was the result of the iron curtain, has passed. Today any talented artist can perform all over the world. The theatre should use the chance to work not only with its own artists, but also with guest soloists to the fullest.

But there is the question of those singers building relationships with their own theatre. Just recently Anna Netrebko has performed in the opera "Manon Lescaut" here at the Bolshoi. The famous Spanish singer Aïnhua Arteta has performed the same part on

different days. Performances of Dmitri Hvorostovsky, Ildar Abdrazakov, Hibla Gerzmava, Katerina Gubanova and Dmitry Beloselsky are coming up. On the other hand, today many of our singers and graduates of the Young Artists Opera Program perform in different opera houses around the world. They are Venera Gimadieva, Igor Golovatenko, Nina Minasyan, Agunda Kulaeva, Olga Kulchinskaya and so on. //

— Why do your guest performances include concert versions of operas more and more often?

— Opera is a very costly thing; the fully-featured guest performances of opera companies are a rarity all over the world, as opposed to guest performances of ballet companies. There should be a sponsor. The La Scala guest performances that took place this autumn, when 340 people came, would have been impossible without the support of GUM. In 2017 we will make a return visit and bring ballet to Milan; in 2018 the Paris Opera plans to present "Samson and Delilah" in Moscow, and in 2019 we will take "Katerina Izmailova" to Paris.

By the way, ballet guest performances, unlike the opera ones, can be commercial; a theatre can earn rather good money.

The news about the Bolshoi Theatre launching an initiative to sell tickets at reduced price for members of the audience that are under 25 years old has attracted much attention in various mass media sources. More than 50 sources have spread the word about the programme "Bolshoi for the Young". The Bolshoi's General Director Vladimir Urin told [TASS](#) journalist Olga Svistunova: "We are launching a special programme "Bolshoi for the Young"; this means that in the second half of the season we are going to sell tickets for several productions at reduced prices to those, who are under 25". According to Urin, the first production in the list has already been chosen. This will be the ballet "The Taming of the Shrew", which is a tremendous success with the audience. The performance will take place on April 12th on the Bolshoi's New Stage.

[TV Channel "Culture"](#) presented the news story.

[Radio "Culture" reports](#)

["Vesti-Moskva" reports](#)

The following sources also report about the Bolshoi Theatre's initiative with reference to the text, published by the official portal of the mayor and the [Moscow government](#)

[the agency RIA Novosti](#)

[the newspaper "Kommersant"](#)

[the TV channel "Dozhd"](#)

[the TV channel 360](#)

[the portal RT in Russian](#)

The radio station ["Govorit Moskva"/ "Moscow Reports"](#) asked Katerina Novikova to comment on this.

The Bolshoi Theatre's spokeswoman explained that the idea had been borrowed from Europe: some European theatres have the tradition of selling tickets to dress-rehearsals for 10 euro. If the project is a success, offering reduced prices to the young audience can become something we do regularly.

A music critic Leila Guzhmazova shared her opinion about the theatre's new initiative on the portal [Business FM](#).



Irina Muravieva (["Rossiiskaya Gazeta"](#)) reports that the gala, marking the 90th anniversary of the great singer Galina Vishnevskaya, brought together opera stars from different countries on the Bolshoi Theatre's stage. "The bass René Pape and the baritone Željko Lučić, the soprano Maria Guleghina and the mezzo-soprano Yulia Gertseva came to Moscow to pay their tribute to Galina Vishnevskaya; the Bolshoi Theatre's stars Badri Maisuradze and Makvala Kasrashvili, the Bolshoi's soloists and "Helikon" soloists took part in the concert as well". The author of the article reports that the Bolshoi Theatre and The Galina Vishnevskaya Opera Centre together with Olga Rostropovich organised an exhibition "Galina Vishnevskaya. Greatness and Simplicity" at the Bolshoi Theatre in honour of the great singer. The exhibition will run until December 11th. On December 11th, which is Galina Vishnevskaya's memorial day, the 14th Symphony by Dmitri Shostakovich will be performed at the Moscow Conservatory Grand Hall; the vocal part in the Symphony was written for Galina Vishnevskaya.

"Rossiiskaya Gazeta" presents the photo report "The opera singer Galina Vishnevskaya".

Elena Voroshilova ([TV channel "Culture"](#)) reports about the gala-concert in memory of Galina Vishnevskaya. "Vishnevskaya's students take part in the concert. Agunda Kulaeva even had her hair done in the style of Vishnevskaya. She is about to perform parts of Marfa and Marina Mnischev from the opera "Boris Godunov".



The Act II Final "Gloria all' Egitto, ad Iside" from Aida became the pinnacle of the evening. Photo courtesy: Alexander Kurov

During the intermission Olga Rostropovich, the artistic director of the Galina Vishnevskaya Opera Centre, gave a portrait sculpture of Galina Vishnevskaya, created by the sculptor Alexander Rukavishnikov, to the Bolshoi Theatre General Director Vladimir Urin. Maria Balabova reports for ["Vechnaya Moskva"](#): "Vladimir Urin said as he took this present: "No big words need to be said. It is enough to say "Galina Vishnevskaya", and everyone understands that this name is intimately connected with this house".

A monument to the ballerina Maya Plisetskaya as Carmen is to be unveiled in the center of Moscow in the small park named after the ballerina in the Bolshaya Dmitrovka street on November 20th, the ballerina's birthday. The Deputy Minister of culture Alexander Zhuravsky reported about this at the press conference in [TASS](#).

He stated: "It was not an easy task, as we know that she did not want anything in bronze that would look like her. But the monument had to convey that very astonishing grace that the ballerina was notable for". Victor Mitroshin created the composition; earlier he created the statuette for the Grand Prix "Maya" featuring Plisetskaya as Carmen, her favorite ballet character. The monument will be 9 meters tall.

According to the ballet master Vladimir Vasiliev, the name of Plisetskaya is to stay in the history of the world culture forever, due to the fact that she "changed the aesthetics of the dance". "The main feature that she possessed was not simply the big jump, the pirouette or even the emotions; she demonstrated the harmony of the music and the dance in one single image. When I looked at Plisetskaya, I saw the music", – he said.

It was the ballerina's spouse and the composer Rodion Shchedrin that initiated the creation of the monument to Maya Plisetskaya; he took an active part in discussion of the project on all stages.





The agency [“RIA Novosti”](#) reports that the creators of the monuments to Maya Plisetskaya aimed at creating the illusion of the sculpture levitating in the air. The architect of the project Alexei Tikhonov explained the creative team “struggled to decide on the scale of the monument”. He added: “In order to figure out the scale, we took a silhouette model the size of the future monument and moved it around the small part. Our main objective was to create the illusion of the ballerina levitating in the air. We think we managed to achieve this goal; the sculpture is levitating in the air”. RIA Novosti present a series of pictures of the ballerina.

The agency [RIAMO](#) reports, that the following people took part in the ceremony of unveiling the monument: the composer Rodion Shchedrin, the conductor Valery Gergiev, the Deputy Prime Minister Olga Golodets, the Minister of Culture of the Russian Federation Vladimir Medinsky, representatives of the Moscow government and representatives of the Bolshoi Theatre and artistic intelligentsia.

[TASS](#) agency reports that the Bolshoi Theatre has received five nominations for the National Dance Award. The Bolshoi’s spokeswoman Katerina Novikova said that such attention of British critics to the Russian company was a result of the Bolshoi Ballet’s successful guest performances in summer: “It was ten years ago that the Bolshoi Ballet experienced similar success. The 2006 London tour was a triumph and also brought the company five nominations for the National Dance Awards”. The National Dance Awards is given out by the British Critics’ Circle annually. This is the only prize in the UK that is awarded by the community of professional ballet critics, members of the ballet section of the British Critics’ Circle that unites about 60 ballet critics.

On November 3rd the Buryat State Opera and Ballet Theatre presented the opera “Tosca” by Giacomo Puccini on the Bolshoi Theatre’s New Stage. [Buryat mass media](#) provide extensive coverage of the event. The production became a part of the I Festival of Music



Ekaterina Krysanova as Katharina. Vladislav Lantratov as Petruchio. Photo courtesy: M. Logvinov

Theatres of Russia “See the Music”. Music Director: Leonid Korchmar. Stage Director: Yuri Laptev. The TV and radio broadcasting company “Arigus” quotes the Bolshoi Theatre General Director Vladimir Urin: “I know how difficult and challenging life is for theatres in Russia today. It is wonderful that we see here such a level, I mean, the level of musicality and the level of performance; I enjoyed the production a lot”.

The following sources also report about the performance of the Buryat State Opera and Ballet Theatre:

[UlanMedia](#)  
[Vostok Teleinform](#)  
[The portal “Babr”](#)

The column “A day in history” ([“Nezavisimaya Gazeta”](#)) tells about Yekaterina Geltzer and marks the ballerina’s birthday (November 14th). “When it comes to ballet, we are ahead of the curve. This kind of art is the most difficult in terms of technique, so to speak, and capital intensive both in the direct and indirect meaning of this word. Hence, there comes the special status that has been formed historically, the dependence on the government’s assistance and the internal connection with this institution. The ballerina Yekaterina Geltzer (born in 1876) became the

Bolshoi Theatre's prima before the revolution; after the revolution she was probably its only star that did not emigrate. The People's Artist of the USSR preserved the traditions and performed in ideologically correct ballets. She passed away in 1962".



Geltzer. Photo of 1915

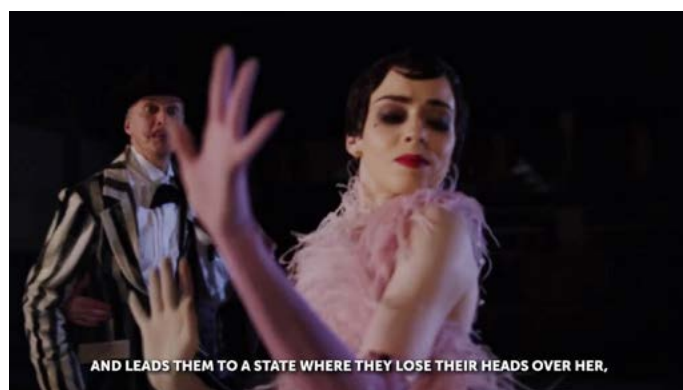
## Press analysis:

international mass media

Many local newspapers and online publications all over the world continue to announce the screening of the Bolshoi Ballet's performances in local cinemas. Most of the publications use one or more photos of the Bolshoi Ballet together with the article. For example the online entertainment news publication [Broadway World](#) announces "A satire of Europe during the Ro-

aring 20s, The Golden Age makes for an original, colorful and dazzling show with its jazzy score and music-hall atmosphere. This ballet that can only be seen at the Bolshoi has everything to it: mad rhythms, vigorous chase scenes, and decadent cabaret numbers. With its passionate love story featuring beautiful duets between Boris and Rita, the Bolshoi dancers plunge into every stylized step and gesture magnificently."

Local regional Italian newspaper [La Repubblica di Firenze](#) publishes a report by Elisabetta Berti announcing the upcoming screening of The Golden Age. "A sumptuous staging by choreographer Yuri Grigorovich, in which the new generation of dancers of the ballet company par excellence performs, with the étoile Nina Kaptsova and principal dancer Ruslan Svortsov in the title roles."



"The Golden Age" at the cinemas

[The Cape Times](#) newspaper (South Africa) "A NEW season of seven wonderful ballets from Russia's Bolshoi Ballet company. The next ballet to be enjoyed on the big screen is "The Golden Age", which releases on Saturday for limited screenings. The other productions in this season include: "The Nutcracker" (December 17) for a Christmas treat, "Swan Lake" (February 18), "The Sleeping Beauty" (March 10), A Contemporary Evening (April 21) and finally, "A Hero of our Time" (May 12). The ballets are brought to the big screen by Fathom Events, BY Experience and Pathé Live."

The online specialised classical music publication [Bachtracks](#) publishes a review by Hugo Shirley of a concert of the Berliner Philharmoniker conducted by Tugan Sokhiev giving the performance four stars out of five. "On paper there was a hint of Classical Pops about this programme under Tugan Sokhiev: essentially two rousing tone poems framing Rachmaninov's evergreen Rhapsody on a Theme of Paganini. The Franck opener was far from a concert-hall staple, though, and, as it transpired, we got a tautly argued, almost abstract

account of the Rachmaninov. The performance of Rimsky-Korsakov's *Scheherazade* in the second half, meanwhile, took the composer's 'Symphonic Suite' designation to heart – he was worried that audiences would view the piece as 'just' pictorial and not appreciate the intricacies of his compositional handiwork."

[The New York Times](#) publishes an article by Roslyn Sulcas about Natalia Osipova and a long interview with the dancer whose show "Natalia Osipova and Friends" is running at the New York City Center from 10-12 November. "Natalia Osipova and Sergei Polunin are ballet's wunder-couple. She is the former Bolshoi ballerina of the steel-sprung jump and artless impetuosity who has been a principal guest artist with American Ballet Theater, and who surprised the dance world by decamping, first to the Mikhailovsky Ballet in 2011, then to the Royal Ballet here. He is the Ukrainian-born, wildly gifted former Royal Ballet dancer who became a principal at 19, then caused a sensation by walking out in 2012 amid mutual allegations of ill treatment."

The specialised German opera magazine *Das Opernglas* publishes a review of the new CD of Leonid Desyatnikov's *Rosenthal's Children* recorded as a joint project of the Bolshoi Theatre and the Russian record company Melodiya. The author of the article has mixed feelings about this recording; however, it is stated that "Choir and orchestra of the Bolshoi Theatre, under the direction of Alexander Vedernikov, justified their outstanding reputation."

The link to the article is not available; the scanned copy can be provided by the Press Office upon request.

[The New York Times](#) publishes a review by Daria Khitrova of Simon Morrison's book *Bolshoi Confidential*. "Simon Morrison's "Bolshoi Confidential: Secrets of the Russian Ballet From the Rule of the Tsars to Today" delivers what its title promises: struggles and intrigues, crimes and punishments, imperial jewels and Soviet medals."

The Spanish TV channel [TV3](#) presents a story about the soprano Ainhoa Arteta performing in the opera "Manon Lescaut" by Puccini that premiered at the Bolshoi Theatre.

Ainhoa Arteta has received a number of prestigious awards, including the title of "The Best Classical Music Performer" at the 5th Spanish Music Awards, ONDAS prize, the prize of the foundation 'Autor' for her successful international career and 'Universal Basque' from The Basque Government.



Olga Smirnova, Semyon Chudin and Camilla, Duchess of Cornwall

Photo courtesy: Chris Jackson/Getty Images

On November 11th The Bolshoi's prima Olga Smirnova and the Bolshoi's premier Semyon Chudin performed in Manama, Bahrain. The online Arab business news publication [The Arabian Business](#) publishes a photo gallery and short news report about Camilla, Duchess of Cornwall meeting the Bolshoi Ballet's artists after a private ballet performance at the National Theatre (Bahrain). The source also published several photographs of the performance and the meeting. However, the journalists made a mistake and wrote it was the performance of Anna Nikulina (principle dancer) and Artem Ovcharenko (Principle).

The Italian newswire [ANSA](#) reports that British Airways celebrated its new London-Moscow route with dancers from the internationally renowned Bolshoi Ballet and classical superstar Katherine Jenkins who staged the world's first ballet and musical performance in the air, to celebrate the launch of British Airways' Dreamliner flights from London to Moscow. Artemy Belyakov and Olga Marchenkova, stars from the legendary Bolshoi Theatre of Russia participated.

[The Independent Online](#) (IOL) South Africa publishes a report about the launch of the new British Airways flight to Moscow with "British classical singer Katherine Jenkins OBE joined Bolshoi dancers in breathtaking spectacle on board British Airways flight.

The dance portal [Dance.ru](#) presents the video of the performance by Artemy Belyakov and Olga Marchenkova.



## In brief

**“Culture News”** report: Polina E. Vaidman, an outstanding musicologist, a prominent scientist, a unique expert of P.I. Tchaikovsky’s life and creative career, the keeper of the hand-written fund of the composer at his House-Museum in Klin, the head of the unparalleled in Russia editorial project “Full academic collection of Tchaikovsky’s works in author’s editions” passed away.



Polina Vaidman

**“Rossiiskaya Gazeta”** publishes an article that quotes the following people speaking about the doctor of art history: Galina Belonovich, the director of The Tchaikovsky State Memorial House-Museum in Klin, Natalia Sipovskaya, the director of the State Institute of Art Studies, Dmitry Bertman, the General Director and the artistic director of “Helikon-Opera”.

Th last respects were paid at the Tchaikovsky House-Museum in Klin on Thursday, November 16th, at 11 a.m.

In 2015 Polina Vaidman gave an interview to **“Rossiiskaya Gazeta”** where she explained what we know about Tchaikovsky today, how we understand his creative and life collisions and how these collisions relate to the history and the time.

The exhibition **“Dmitri Shostakovich – Svyatoslav Richter. Variations on the theme of the epoch”** opened at Svyatoslav Richter’s Memorial Apartment to mark the 110th anniversary of D.D. Shostakovich. The exhibition runs from November 10th 2016 till January 22nd 2017. The music by Dmitri Shostakovich played an important part in forming Svyatoslav Richter’s perception of the 20th century art. It was not only mutual professional admiration that united Shostakovich and Richter, but also warm friendly relations; therefore, the exhibition, devoted to both musicians, is based on several of the

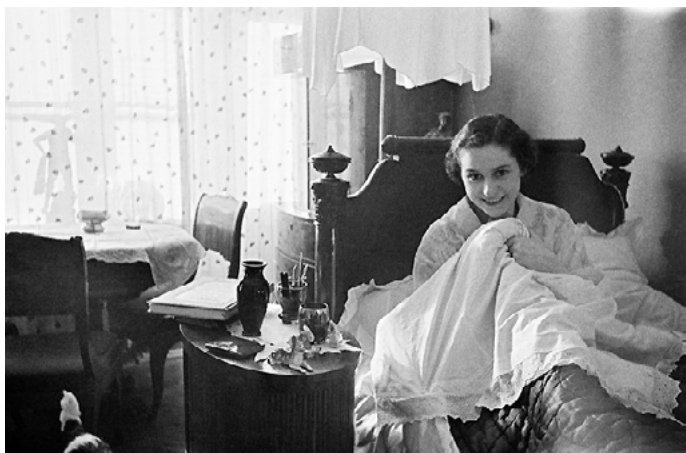
brightest “stories” of their personal and creative meetings. The chronicle of the time covers the period from the beginning of 1930s till the end of 1990s; there are letters and photographs, programmes of concerts and playbills, music manuscripts, recordings, sheet music and documentaries. Svyatoslav Richter’s Memorial Apartment is situated in the Bolshaya Bronnaya street, 2/6 apt. 58.



Dmitri Shostakovich and Svyatoslav Richter  
after the first performance of Shostakovich’s Sonata  
for violin and piano Op. 134 in Leningrad.  
Leningrad State Philharmonia

A.A.Bakhrushin State Central Museum presents the exhibition **“The epoch, reflected in her dance”** to mark the 100th anniversary of the great Russian ballerina Olga Lepeshinskaya. The exhibition is presented at the theatre salon in Tverskaya street; the opening day was November 17th, and the doors of the exhibition are open for the general public from November 18th till December 11th. There are three rooms: the first one, “Stalin’s favorite ballerina”, features the ballerina’s biography, the display of Lepeshinskaya’s orders and medals, as well as her documents and personal pictures. The second one, “The ballerina called Leshka”, features the photographs of scenes from productions Lepeshinskaya took part in, her portraits, sketches of costumes she danced in, playbills and programmes. The third, “Memorial” room, has the banner featuring the room in Lepeshinskaya’s house, where one can see her dresses, hats, ballet shoes, souvenirs from different countries and her favorite books.

**TASS** journalist Olga Svistunova reports: it was the first time that the international festival of modern choreography “Context. Diana Vishneva”, which was organized for the fourth time, took place in Moscow and Saint-Petersburg. The curator of the festival Samuel Wuersten announced that the contest, headed by the famous ballerina, opened on November 14th in Moscow



Olga Lepeshinskaya at home, Moscow, 1940  
Photo by Anatoly Garanin

and closed on November 19th in Saint Petersburg. The visit of Mats Ek and Ana Laguna became one of the highlights of the festival. The outstanding choreographer has recently announced that he plans to finish his career; still, he agreed to bring to Moscow his most recent production “Axe”, presented by Ana Laguna and Yvan Auzely.



On the stage after the opening ceremony  
of the festival “Context. Diana Vishneva”  
Photo courtesy: Katerina Novikova

The festival opened at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre. Gogol-center and Electrotheatre “Stanislavsky” remain the festival’s permanent venues. [RBC. Style](#) reports about the Fourth international modern choreography festival “Context. Diana Vishneva”. The source reports that the programme included performances of various companies from France, Sweden, the Netherlands, Switzerland, Canada and the USA, a contest of young choreographers, as well as workshops, master-clas-

ses and meetings. Anastasia Yatsenko, the Bolshoi Theatre’s pedagogue, was the curator of the contest of young choreographers.



Ana Laguna and Mats Ek performing «Memory»  
Photo – <http://houstondance.org/>

[TASS](#) reports: the famous French dancer Laurent Hilaire will become the new artistic director of the ballet company at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre. TASS announced the news on Sunday, November 20th. Igor Zelensky, the former artistic director of the ballet company started working with the Bavarian State Ballet in September 2016; he will now take the position of artistic director of this company.

The All-Russian Contest of Ballet Artists and Choreographers opened in Moscow on October 30th; the winners were announced on November 4th. [TASS](#) reporter Olga Svistunova reports that Yuri Grigorovich, a choreographer and a People’s Artist of the USSR, awarded the laureates. Almost all leading theatres and educational institutions of the country took part in the ballet competition. The first prize in the junior group (girls) was awarded to Arina Osipyuk (Moscow), the second was shared by Diana Yegorova (Voronezh) and Ekaterina Klyavlina (Moscow), the third prize was also shared by Anna Grigorieva (Perm) and Alesya Lazareva (Moscow). As for boys (same age group), the first prize was awarded to Denis Zakharova (Moscow), the second – to Ilya Vladimirov (Moscow) and the third – to Grigory Ikonnikov (Moscow). In the senior group girls shared all prizes: the first one was awarded to Ksenia Khabinets (Moscow) and Anna Markova (Moscow), the second – to Alina Kaicheva (Moscow) and Varvara Serova (Moscow), the third – to Maria Bek (Moscow) and Ekaterina Baibaeva (Yoshkar-Ola). The same happened in senior male group: the first prize was awarded to Nikita Ksenofontov (Novosibirsk) and Saryal Afanasyev (Moscow), the second – to Yuri

Kudryavtsev (Krasnoyarsk) and Ivan Titov (Moscow), the third – to Marat Nafikov (Moscow) and Artem Pugachyov (Astrakhan).



Denis Zakharov received the first prize at the competition  
Photo courtesy: S. Andreeshev

Anna Galaida ([“Vedomosti”](#)) writes that Denis Medvedev, the pedagogue of Denis Zakharov, the Bolshoi Ballet’s soloist and an Honoured Artist of Russia, received the award of best pedagogue.

The ballet critic Tatiana Kuznetsova ([“Kommer-sant”](#)) writes about the results of the 4-year competition movement.

Svetlana Khokhryakova ([“Moskovsky Komsomlets”](#)) writes about the premiere of Lungin’s new film “The Queen of Spades”; the journalist mentions that the actors sing in the voices of the Bolshoi Theatre’s leading soloists. “They went to the theatre to study, to get this air of the opera curtains. Dmitry Vdovin, the artistic director of the Bolshoi’s Young Artists Opera Program, gave them vocal lessons”. The main female character sings in the voice of the Bolshoi Theatre’s soloist Agunda Kulaeva.

Natalia Grivorieva ([“Nezavisimaya Gazeta”](#)) talked to the director of the film Pavel Lungin about “Hermans” of our times, crazy music by Tchaikovsky and the fear of censorship.

– You also worked with the Bolshoi Theatre’s artists that voiced the characters. How did you choose the voices?

– Dmitry Vdovin, the head of the Bolshoi’s Young Artists Opera Program, helped us a lot. He chose the voices, worked with our actors, who really had to make those parts their flesh and blood, to repeat each aria again and again, an endless number of times, for

the music to become a part of them and someone else’s voices to be their own. This is about both the impersonation and the technical job. It turned out to be not the most difficult part, because they wanted to sing very much and because everything is possible for talented people.

The unique encyclopedic dictionary “Diaghilev and Music. 1907-1929» about S. P. Diaghilev’s musical and educational activities was published by the publishing house ART. The authors: Irina Parfyonova and Irina Peshkova. The book is the first attempt to organize a scientific systematisation of information on the topic “Diaghilev and Music” that has been undertaken in the history of Russian (and maybe even world’s) culture. The period from 1907 to 1929 comprises the historic concerts of Russian music in Paris, Russian Seasons and Russian ballet. The dictionary includes over 300 articles; more than 60 of them are about composers, nearly 30 – about conductors. Numerous articles provide information about singers; there also are several articles about chorus masters. The book is available at the shop “Theatre Books”, run by the publishing house, and can also be ordered [on-line](#).



The presentation of the book is going to take place during the 18th International Exhibition and Fair of [Non Fiction Intellectual Literature](#) at 4 p.m. on Saturday, December 3rd 2016 at the Central House of Artist on Krymsky Val. The presentation venue: Alliance of Independent Publishers and Booksellers seminar zone.

The Russian composer Ilya Demutsky will receive the award of the [European Film Academy](#) for his score for the film «The Student» directed by Kirill Serebrennikov. The news was announced by the Film Academy on Thursday. Besides the Russian composer



there are six more cultural luminaries that have been nominated for the Academy awards- 2016 in the following categories: EUROPEAN ACHIEVEMENT IN WORLD CINEMA, EUROPEAN COSTUME DESIGNER, EUROPEAN HAIR & MAKE-UP ARTIST, EUROPEAN SOUND DESIGNER.

The winners in key nominations will be announced on December 10th in Wroclaw (Poland). The European Film Academy awards are regarded as «European Oscars». In 2016 the awards ceremony took place in Berlin.

“**Le Château de Barbe-Bleue/Senza Sangue**” by Bartók/Eötvös, staged by Dmitri Tcherniakov, premiered at the Hamburg State Opera on November 6th. The cast starred: Bálint Szabó as the Bluebeard, Claudia Mahnke as Judith, Sergei Leiferkus as Man and Angela Denoke as Woman. Costumes: Elena Zaitseva. Light: Gleb Filshtinsky. Conductor: Peter Eötvös.



Photo courtesy: Markus Scholz / dpa  
Photographs from the performance are available [here](#)

German newspapers and online publications review the premiere of Dmitri Tcherniakov's staging of Peter Eötvös Opera «Senza Sangue» and plus Béla Bartók's «Herzog Blaubarts Burg» at the Hamburg Opera House. **Der Spiegel** publishes a review by Werner Theurich who writes “The composer Peter Eötvös conducted a double premiere at the Hamburg Opera House on Sunday (6 November) his own work «Senza Sangue» plus Bartók's «Blaubart». An intense experience.” “The understatement master, Tcherniakov, underlines the expectations, because he leaves the couple – now embodied and sung by Claudia Mahnke (Judith) and Bálint Szabó (blue-haired) – in the claustrophobic, narrow, mouse-like hotel room of fast sex. A larger contrast to the «castle» of Blaubarts is hardly conceivable, because one suspects quickly: this castle stands only as a metaphor for the obsessions in Blaubarts consciousness. It is not just in the hotel bed, but on the psycho-couch.”

The German daily newspaper the **Hamburger Abendblatt** publishes a review by Verena Fischer-Zerinin who writes “Cheers for the ideally coupled double opera” “The Péter Eötvös’ «Senza Sangue» and Béla Bartók’s «Duke Blaubarts Castle» were unanimously celebrated in the Staatsoper.” “How dramatically it is accomplished, the director and set designer Dmitri Tcherniakov and Eötvös perform at the podium of the Philharmonic State Orchestra. In the libretto of the opera, the aging Duke Blaubart brings his young wife Judith to his dark, damp castle. Tcherniakov, however, transposes the plot into a hotel room, and thus into the interior of the figures.” “It was an evening to think about it, an intense evening. Unanimous, cheers from the premiere audience.”

The German radio broadcaster **Deutschlandfunk** publishes a review by Elisabeth Richter who writes “A place in a city, a traffic light on the right, a covered cafe on the left side of the Trottoir, Dmitri Tcherniakov designed an economical scene for «Senza Sangue», the 70-year-old Sergei Leiferkus and the distinctly younger Angela Denoke sing their roles excellently and expressively. The intensity and explosiveness of the contest increases from controlled «Senza Sangue» to hysteria and the regular struggles of the couple in the «Blaubart» – all Bartók’s music and the wild action of the archaic forces.”

**Afisha Daily** publishes an interview with Timofei Kulyabin. The director talks about his attitude to patriotism, co-authorship, working for the audience, the responsibility of the audience and theatre humour.

— You are a very serious person. You do not stage comedies. I do not remember any production of yours where people would laugh, rather than realise that everything is in vain in this life. Do you ever laugh at all? What is something that has recently made you laugh hysterically?

— Well, I do have a comedy – “Don Pasquale” at the Bolshoi Theatre.

— In some ways.

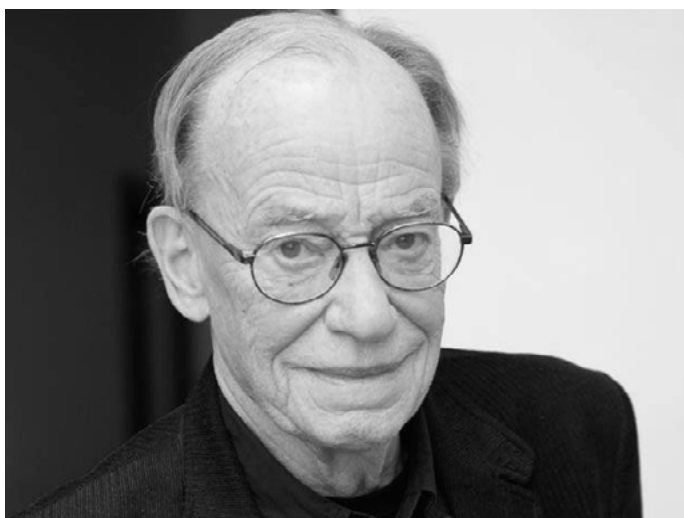
— Well, there is a touch of reflection, but still. Well, I laugh. I have such sense of humour that various comedy shows are not funny for me to watch. It is someone’s reaction to something, someone’s odd glance that can make me laugh.

**The radio “Orpheus”** is going to mark its 25th anniversary with the grand music festival “Territory of Classics” that will take place at the Pillar Hall of the House of the Unions. The gala-concert on November 21st is going to be the main highlight of the festival. The gala-concert stars Zurab Sotkilava, Vladislav Piavko, Makvala Kasrashvili, Vadim Repin, the State Borodin

Quartet, Alexander Knyazev, Ekaterina Mechetina, Askar Abdrazakov, Vassily Ladyuk, Alexei Tatarintsev, Sergei Mazaev's QUEENtet and the band KVATRO. The radio station's best performance groups are going to perform as well: the audience will have a chance to hear radio "Orpheus" Symphony Orchestra (artistic director and chief conductor – Sergei Kondrashev) and The Grand Choir «Masters of Choral Singing» (artistic director – a People's Artist of Russia Lev Kontorovich). Ilze Liepa and Askar Abdrazakov will be the MCs.

## Social networks

Raymond Stults, one of the oldest music critics that had been writing about premieres at the Moscow theatres for the media outlet The Moscow Times for many years, passed away. Several posts appeared on the pages of his friends, colleagues and students.



The pianist [Denis Matsuev](#) reposts several pictures together with Stults and expresses his condolences to the critic's relatives.

The journalist [Natalia Zimyanina](#) visited the exhibition "Dmitri Shostakovich – Svyatoslav Richter. Variations on the theme of the epoch" that opened at Svyatoslav Richter's Memorial Apartment to mark the 110th anniversary of D.D. Shostakovich. The exhibition runs from November 10th 2016 till January 22nd 2017.

[Badri Maisuradze](#) presents a series of photographs from his performance at the gala-concert in memory of Galina Vishnevskaya.

[Denis Medvedev](#), the Bolshoi Ballet's soloist and an Honoured Artist of Russia, received the award as the best pedagogue. His student Denis Zakharov, the junior student of Moscow Academy of Choreography, was awarded the 1st prize at the All-Russian Contest of Ballet Artists and Choreographers (junior group) in the nomination category "Ballet artists".



The photo from Denis Medvedev's page in FB

The portal of the Irkutsk information agency "[Altair](#)" congratulates the pianist Denis Matsuev and the Bolshoi Theatre's prima ballerina, an Honoured Artist of Russia Ekaterina Shipulina on the birth of their daughter. Even though lots of people congratulate them in social networks, the artists have not officially confirmed the information yet.

[Veronika Dzhioeva](#) has uploaded to her Facebook page photos of herself wearing a traditional Ossetia costume.

## Debuts

### "Lady of the Camellias"

November 18th

Anna Nikulina as Olympia

Irina Semirechenskaya in Married couple

November 19th

Maria Vinogradova as Manon Lescaut

**“The Fables of the Vixen, the Duckling and Balda”**

November 19th (matinee performance at 11.30 a.m.)

Olga Kulchinskaya as Soprano

Igor Tsurcan as Tenor II

David Tselauro as Bass I

November 20th (matinee performance at 3 p.m.)

Elena Zelenskaya as Soprano

## Birthdays



**November 6th** – the Bolshoi Theatre’s prima ballerina Olga Smirnova

**November 13th** – the Bolshoi Opera’s soloist and an Honoured Artist of Russia Badri Maisuradze

**November 14th** – the Bolshoi Theatre’s prima ballerina Ekaterina Shipulina

**November 14th** – a ballerina, a People’s Artist of the Republic (1925) Yekaterina Geltzer (1876 – 1962) – 140th anniversary. Yekaterina Geltzer graduated from the Moscow Ballet School and spent all of her creative

career at the Bolshoi Theatre; she worked there for almost forty years (from 1894 till 1896 and from 1898 till 1935).

**November 15th** – Brigitte Lefèvre, a choreographer and a pedagogue, was the head of the Paris Opera for 20 years

**November 15th** – Daniel Barenboim, a conductor and a pianist

**November 16th** – a conductor and a composer, a People’s Artist of RSFSR Vyacheslav Suk (1861 – 1933) – 155th anniversary. In 1906 Vyacheslav Suk became the head of the Bolshoi and remained the theatre’s chief conductor till the end of his life. He was the music director of such operas, as “The Stone Guest”, “La Damnation de Faust”, “Ruslan and Lyudmila”, “The Snow Maiden”, “The Legend of the Invisible City of Kitezh and the Maiden Fevroniya”, “Eugene Onegin”, “May Night”, “The Golden Cockerel”, “Die Walküre”, “Siegfried”, “Carmen”, “Lohengrin” and “Salome”. One of the Bolshoi Theatre’s Foyers is named after him.

**November 20th** – Maya Plisetskaya, one of the greatest ballerinas of the 20th century (1925-2015)

**November 20th** – the Bolshoi Theatre’s prima ballerina Anastasia Stashkevich