



Newsletter

Events

On January 2nd a legendary choreographer **Yuri Grigorovich** celebrated his 90th birthday. “The age of Methuselah” coincided with the real “age of Methuselah” as the head of the Bolshoi Ballet – 30 years! After not a very long break the maestro returned to this theatre that is like home to him, where he supervises productions of his ballets. In the beginning of the 21st century the Bolshoi Ballet is associated with such names, as John Neumeier, Hans van Manen, Jiří Kylián, Alexei Ratmansky and several other famous names; still, the largest number of ballets in the repertoire are the ones by Grigorovich. All those ballets – six original productions and five versions of classical ballets – are going to be performed for two months (January 2nd – February 26th 2017). The Bolshoi celebrates the great anniversary of its maître with this large scale festival.



Honouring Yuri Grigorovich
after the performance of “Nutcracker”
January 2nd

The President of Russia Vladimir Putin congratulated the choreographer Yuri Grigorovich on his 90th birthday. The text of the telegram of congratulations was published on the Kremlin official [website](#).

“You are rightly considered an outstanding representative of the famous Russian ballet, the true Master and Creator. Over the years of your long and brilliant career you have created real choreographical masterpieces and have written some bright, unforgettable pages in the history of the Bolshoi Theatre, the chronicle of the Russian and the world’s culture”, – the text of the telegram says. Mr. Putin wished the ballet master good health, inspiration and all the best.

The Prime Minister of Russia Dmitry Medvedev also congratulated Yuri Grigorovich. The text of the telegram of congratulations was published on the [website](#) of the Russian Federation government.

“You are an outstanding ballet master and choreographer, a person that possesses rare refinement and incredible creative energy; you are one of those few people that can be called modern classics. Your name represents the richest traditions of the Russian ballet. Your original productions are the Bolshoi Theatre’s trademark and are jewels in the crowns of the best theatres around the world. Your productions have become masterpieces of the art of ballet”, – the telegram says. Mr. Medvedev also mentions that the images that Grigorovich has created in his ballets are “truly poetic”.

Many colleagues congratulated Yuri Grigorovich; for example, the outstanding choreographer John Neumeier, who wanted to congratulate him in person, but could not make it to Moscow; Hugues R. Gall, member of the Académie des Beaux Arts and former director of the Paris Opera (1995-2005) and many others.

“This is the well-deserved triumph of the czar of the dance: it is such an honour to have known him since 1972 and to have been working with him for many years that have been so creative! What memories about this creator of epic frescos \wedge It is impossible to describe the history of Russia of the last 50 years without analyzing and paying tribute to his exceptional contribution. Bravo! And Happy Birthday, dearest and great YURI GRIGOROVICH!”

Hugues Gall

On January 2nd the Bolshoi opened the festival of performances marking the 90th anniversary of Yuri Grigorovich; after the ballet “Nutcracker”, which has been performed since 1966, the theatre also feted maestro.

GRIGOROVICH-FESTIVAL: THE PROGRAMME

January 2nd – 4th, 6th – 8th – “Nutcracker”

January 11th and 12th – “Swan Lake”

January 14th and 15th – “Spartacus”

January 19th – 22nd – “Sleeping Beauty”

January 25th – 28th – “La Bayadere”

February 1st and 2nd (New Stage) – “The Golden Age”

February 7th – 9th – “A Legend of Love”

February 11th and 12th – “Romeo and Juliet”

February 15th and 16th – “Raymonda”

February 18th and 19th – “Giselle”

February 24th – 26th – “Ivan the Terrible”

There is not only the festival named after Grigorovich that is devoted to this 20th century outstanding ballet master’s creative career, but also a large-scale exhibition that opened at the Historic Stage Foyer on December 28th 2016. The exhibition features unique items, including sketches, documents, costumes and photographs from the collection of the Bolshoi Theatre’s Museum and Grigorovich’s personal archive.

In the near future the documentary “Yuri Grigorovich. The Golden Age” by the director Denis Snegirev will be available on DVD. The world premiere of the film, commissioned by the Bolshoi Theatre and made by the Bolshoi’s long-time partner, the French company Bel Air Media, took place on April 26th 2016 on the TV channel “Culture”. This film is a creative biography of an outstanding choreographer of the 20th century, Yuri Grigorovich, told by himself and by the participants of premiere performances of his legendary ballets. The film stars Alla Osipenko, Irina Kolpakova, Arif Melikov, Marina Kondratieva, Mikhail Lavrovsky, Boris Akimov, Vladimir Derevyanko and Irek Mukhamedov. It features fragments of the following ballets by Yuri Grigorovich: “Stone Flower”, “A Legend of Love”, “Spartacus” and “Ivan the Terrible”.

The exhibition “The Era of Grigorovich”, marking the 90th anniversary of the outstanding ballet master and a People’s Artist of the USSR Yuri Grigorovich opened on December 27th 2016 at the main building of [A.A. Bakhrushin State Central Theatre Museum](#).

“Era of Grigorivch” is the 70-year long story, from the part of a young lad in “The Fountain of Bakhchisarai” / The Leningrad Kirov Opera and Ballet Theatre, 1946/ and the choreographer of the ballet “Young Stork/Friendly Hearts”/Children’s Studio of A.M. Gorky House of Culture, Leningrad, 1947/ to the legendary “The Tale of the Stone Flower” and “A Legend of Love”, followed by productions, staged at leading theatres of Russia, Europe and Asia, as well as leading his own companies. A part of exhibition is dedicated to the brilliant theatre designer Simon Virsaladze /1908 – 1989/, who was the co-author of Grigorovich’s ballets for many years. Another part of the exhibition “Era of Grigorovich” is dedicated to Natalia Bessmertnova, Grigorovich’s wife and muse, who unfortunately passed away in 2008. The exhibition runs until February 26th 2017.



Yuri Grigorovich is answering questions during the press scrum at the opening of the exhibition at the A.A. Bakhrushim Museum. Photo courtesy: Leonid Burmistrov

The performance of the ballet “Swan Lake” on January 12th marked the 140th anniversary of the first performance of the ballet that was created especially for the Bolshoi Theatre and then conquered the whole world. The cast of the anniversary performances starred Ekaterina Krysanova as Odette-Odile, Artem Ovcharenko as Prince Siegfried and Mikhail Kryuchkov as the Evil Genius.

It was the version of “Swan Lake” staged by Marius Petipa and Lev Ivanov at the Mariinsky Theatre in Saint Petersburg that is considered to be a choreographic masterpiece and that actually went down in history. However, the very first production of the ballet was performed at the Bolshoi. It was on a commission from the Moscow office of the Imperial theatre that Pyotr Tchaikovsky wrote his famous score of “Swan Lake”. The premiere took place on February 20th (March 4th new style) 1877; the ballet was choreographed by Vaclav Reisinge. Polina Karpakova was the first to dance the part of Odette-Odile.

In the year of Tchaikovsky’s 175th anniversary the Bolshoi Theatre and the publishing house “Kompositor” presented the book “Swan Lake” at the Bolshoi Theatre. 1875-1883.” The violin rehearsal score and other documents (compilation, discovery, publishing and commentary by Sergei Konaev). It tells the story of the first production of “Swan Lake”, from the time the idea appeared all the way up to the time it was put into life. The edition includes a lot of documents that have not been seen before and are introduced publically for the first time. More information about the edition is available in the [press release](#).

On January 22nd the live transmission of the ballet “Sleeping Beauty” by Pyotr Tchaikovsky from the Bolshoi Theatre is going to take place at cinemas around the world. The transmission is scheduled to

start at 6 p.m. Moscow time. This will be the second time the ballet will be transmitted. “Sleeping Beauty” was the first ballet premiere, presented on the Bolshoi’s Historic Stage after the reconstruction in 2011. Back then the new version of the ballet, staged by Yuri Grigorovich (stage designer – Ezio Frigerio) was transmitted in cinemas around the world and gathered a record number of viewers. The cast starred Svetlana Zakharova and David Hallberg. This time the Bolshoi Theatre presents this masterpiece starring Olga Smirnova as Princess Aurora and Semyon Chudin as Prince Desire. On the day of transmission the cast will also star:

Alexei Loparevich as Evil Fairy Carabosse
 Yulia Stepanova as Lilac Fairy
 Alexander Fadeychev as King Florestan XIV
 Ekaterina Barykina as the Queen
 Vitaly Biktimirov as Catalabutte
 More information about the cast is available [here](#).

The recording and the transmission of the performance is carried out by the Bolshoi Theatre’s permanent partners Bel Air Media, Pathé Live and CoolConnections. For schedules and addresses of the cinemas [please visit](#).



A scene from the ballet “Sleeping Beauty”

The trailer starring Olga Smirnova and Artem Ovcharenko is available on [Pathé Live YouTube Channel](#).

Rehearsals of the opera “The Idiot” by Mieczysław Weinberg, staged by Evgeny Arye, continue. The first opera premiere of 2017 is scheduled to take place February 12th–17th on the Bolshoi Theatre New Stage. Music Director: Michał Klauza. Set Designer: Semyon Pastukh.

Stanislav Mostovoy and Bogdan Volkov are rehearsing the part of Myshkin, Anna Nechaeva, Ekaterina Morozova and Maria Lobanova – the part of Na-

stassya Filippovna, Pyotr Migunov, Nikolai Kazansky and Mikhail Guzhov – the part of Rogozhin, Konstantin Shushakov and Konstantin Suchkov – the part of Lebedev. For more information about the announced cast please visit the [Bolshoi’s website](#).

On February 19th the opera “[The Passenger](#)”, presented by the Ekaterinburg State Academic Opera and Ballet Theatre, will be performed on the Bolshoi’s New Stage as a part of the International conference “Mieczysław Weinberg. 1919-1996. Marking the 100th birth anniversary”. The opera premiered on September 15th 2016. Music director of the production Oliver von Dohnányi will conduct the orchestra.



A scene from the opera “The Passenger” by Ekaterinburg State Academic Opera and Ballet Theatre. Photo courtesy: Dmitry Shevaldin/ “Nasha Gazeta”

The Conference, dedicated to the composer’s creative career, can be also called International Days of Weinberg; it will take place February 16th – 19th in the halls of the Bolshoi Theatre and the State Institute of Art Studies in Moscow. The information about the coming conference attracted a lot of attention and stirred interest about the composer Mieczysław Weinberg. Initially there were several partners, working on this project – the Bolshoi Theatre, the national newspaper “Muzykalnoe Obozrenie” (the initiator of the project), the State Institute of Art Studies, The Adam Mickiewicz Institute in Poland and Ekaterinburg Opera and Ballet Theatre; later they were joined by the Moscow theatre Novaya Opera, the Polish Institute of World Art Studies in Warsaw and The Glinka National Museum Consortium. Negotiations are being held with the Mariinsky Theatre. The project is supported by the Embassy of the Republic of Poland.

There will be discussions, round tables, premieres of performances, a chamber concert and “meet the audience” sessions. More information is available on [“Muzykalnoe Obozrenie” website](#).

The national newspaper “Muzykalnoe Obozrenie” names the Bolshoi Theatre’s productions of “Katerina Izmailova” by Dmitri Shostakovich (music director and conductor – Tugan Sokhiev, stage director – Rimas Tuminas, set designer – Adomas Jacovskis) and “Billy Budd” by Benjamin Britten (music director and conductor – William Lacey, stage director – David Alden, set designer – Paul Stainberg) as productions of the year.

There is another achievement: Tatiana Belova, the head of the literary and publishing department, was recognised as one of the music critics of the year for “designing and publishing booklets about the Bolshoi Theatre productions”.

The Italian magazine [DANZA & DANZA](#) named the Bolshoi Ballet principal Denis Rodkin the best dancer of 2016. The magazine recognised both Italian and foreign dancers and choreographers. In 2016 Rodkin not only performed in Moscow and on the Bolshoi’s guest tours, but also danced the part of Jose (“Carmen Suite”; Carmen – Svetlana Zakharova) in Naples again (Politeama Theatre) and the part of Paolo in the ballet “Francesca da Rimini” by Yuri Possokhov, a part of Svetlana Zakharova’s project “Amore”, which was performed in several cities, including several cities in Italy.

The Bolshoi Ballet dancer Margarita Shrainer was included in Dance Magazine 25 To Watch list – the list of artists that made a break-through last year and made it to the top-list in the January edition of the magazine.



Margarita Shrainer

«When an unknown name appeared on the Bolshoi’s principal casting in London last summer, balletgoers took notice. At 22, despite being ill, the Bolshoi Ballet’s Margarita Shrainer made her debut as Kitri during the tour, the only corps dancer cast in a leading role. “It was a pleasantly shocking experience, completely unexpected,” she says.

With her combination of long lines, speed and buoyancy, Shrainer is a pure product of the Moscow school. She was billed as a potential star when she graduated from the Bolshoi Ballet Academy in 2011, yet only minor roles came her way in her first seasons. When new Bolshoi director Makhar Vaziev arrived last March, however, he immediately spotted Shrainer. A dizzying string of debuts followed, with *The Flames of Paris*, *La Sylphide*, “Rubies” and *Don Quixote* in just three months.

A self-described workaholic, Shrainer rose to the challenge under the guidance of her coach Nadezhda Pavlova. Her joyful, expressive presence onstage bodes well for the future, and she is determined to seize the moment: “If I continue working like I do, if I listen, all my dreams can come true. Everything is in my hands – with Makhar Vaziev’s help!”

Laura Cappelle, *Dance Magazine*, January 2017

The concert “[Antonín Dvořák Chamber Music](#)” of the cycle ‘Faces’ of the Bolshoi Theatre Orchestra took place at the Beethoven Hall on January 10th. The programme of the concert is available [here](#).

The focus was on pieces for strings. The concert starred the Bolshoi Orchestra’s musicians Anna Yanovskaya (violin), Svetlana Miklyaeva (violin), Dmitry Usov (viola), Roman Filippov (violin), Darya Belyaeva (cello) and Stanislav Dyachenko (piano).

The second concert of the cycle ‘Faces’ of the Bolshoi Theatre was devoted to one of the most charming and mysterious music instruments, the harp. The concert “[Harp Solo and Ensemble](#)” took place at the Beethoven Hall on January 13th and starred the Bolshoi Orchestra’s musicians Nika Ryabchinenko (harp), Olga Zhmaeva (viola), Galina Erman (flute), Anna Grishina (piano), as well as the Bolshoi Opera soloist Nikolai Kazansky (bass-baritone) and the Bolshoi’s guest artist Darya Zykova (soprano). The programme of the first part of the concert included Russian romances of the 19th and the 20th centuries, arranged for the harp and the voice (composed by Boris Sheremetiev, Yakov Feldman, Erast Abaza, Pyotr Bulakhov, Alexander Varlamov, Alexander Dubuk, Franz Liszt and Irina Kainova). In the second part of the concert the musicians played music by composers from different countries – François Adrien Boieldieu, Johann Sebastian Bach, Carl Reinecke, Elias Parish-Alvars, Jean-Michel Damase and Elena Bogdanova.

January 6th is the day when we commemorate the great ballet dancer Rudolph Nureyev (March 17th 1938 – January 6th 1993). In its 241st season the Bolshoi Theatre is going to present the world premiere of the ballet “[Nureyev](#)” that is scheduled to take place on the Historic Stage on July 11th 2017. Ilya Demutsky is working on the music for the ballet. The choreographer Yuri Possokhov and the stage director Kirill Serebrennikov are working on the libretto. The production team has already had an experience of successful collaboration while working on the ballet “[A Hero of Our Time](#)” that was awarded the prestigious theatre prize “Golden Mask” in 2016.



Rudolph Nureyev

Press analysis:

Russian mass media

In the beginning of 2017 the 90th anniversary of Yuri Grigorovich and the festival of performances in honour of the outstanding choreographer, which opened at the Bolshoi on January 2nd, have become the major cultural topics. Information agencies, TV channels, radio stations, printed and online media sources, as well as news agencies publish congratulatory messages. Dozens of articles mention telegrams that the President of Russia Vladimir Putin and the Prime Minister Dmitry Medvedev sent the ballet master on his birthday.

[The First Channel](#) presents a report by Kristina Levieva about the man of the hour: “He is just as young today; he demonstrates endless energy and obsession with his work. One flight after another: Saint Petersburg, Munich, Seoul. He has just brought back “Stone Flower” to the Mariinsky and “Raymonda” to the Bolshoi; both productions have been a triumph. All of these happened over the past several months. Even if he does not take part in the curtain calls after another premiere for some reason, the audience in the hall, which is packed, is going to give a long standing ovation, because this is Grigorovich”.

[TASS](#) agency publishes an article by Olga Svis-tunova about the ballet master’s busy schedule and quotes Grigorovich, who talks about his creative career and his family. “I come from Leningrad, from a ballet family – my mother used to study there, at the choreographic institute in Rossi street; by the way, she went to the same class with the great ballerina Marina Semyonova. But she got married at an early age, then my sister and I were born and she quit her profession. Her brother, Georgy Rozai, was a celebrated artist on the Imperial stage; later he was a participant of Diaghilev’s enterprise “Les Saisons Russes”. So ballet genes had their effect on both my lifestyle and my inner discipline”, – Grigorovich believes.

Photo feed of [Ria.ru](#) features the choreographer’s most famous ballets.

[TASS](#)
[RIA Novosti](#)
[Interfax](#)

Vladimir Flyarkovsky ([TV channel “Culture”](#)) reports: on January 2nd the maestro’s friends, colleagues, students and fans came to congratulate him at the Bolshoi. “The rise of male dance, the time when the male dance reached a very high level and experienced a tremendous development, took place in 1960s. Before that the dramatic ballet was associated with the names of Lavrovsky, Vainonen and Zakharov; it was Fokine who gave the initial impulse, while the development and the main Olympus are associated with the name of Grigorovich. We are very lucky”, – says the ballet artist and a People’s Artist of the USSR Mikhail Lavrovsky in the news story by Anna Galinskaya.

On January 2nd the [TV channel “Culture”](#) broadcast the ballet “Nutcracker” and the documentary “The Golden Age”, which is a creative biography of Yuri Grigorovich, told by himself, participants of his productions and experts of the ballet world, set to the background of his legendary ballets – “Stone Flower”, “A Legend of Love”, “Spartacus”, “The Golden Age” and

“Ivan the Terrible”. The film stars Alla Osipenko, Irina Kolpakova, Arif Melikov, Marina Kondratieva, Mikhail Lavrovsky, Boris Akimov, Vladimir Derevyanko and Irek Mukhamedov.



Photo courtesy: Damir Yusupov

The TV channel “[TV Center](#)” presented a documentary about the choreographer “Yuri Grigorovich. A Great Despot”. The film about the life and the career of the outstanding ballet master was broadcast on January 6th. Starring Yuri Grigorovich, ballet artists Svetlana Zakharova, Vladimir Vasiliev, Nikolay Tsiskaridze, Alla Osipenko, the Bolshoi spokeswoman Katerina Novikova and others.

[Vesti.Ru](#) presented a report by Olga Mescheryakova; it says that “relationships of Grigorovich and the main stage of the country do resemble an emotional love affair, with all those walk offs, come backs and brilliant premieres”.

[TVC](#)

[TV channel “Zvezda”](#)

[MIR 24](#)

[TV channel Saint Petersburg](#)

[Public TV of Russia](#)

[Radio “Culture”](#)

“Izvestia” suggest looking back at the maitre’s best original ballets. “There are no shallow feelings in Grigorovich’s ballets. This is a great world of great people, no matter who the characters are – craftsmen from the Urals or the royals”, – Svetlana Naborschikova (“[Izvestia](#)”) writes.

[Rossiiskaya Gazeta](#)

[Rossiiskaya Gazeta](#)

Valery Modestov (“[Vechernaya Moskva](#)”) writes about Grigorovich: “When one thinks of him, one

remembers the words from the French epigraph to the 1st chapter of “Egyptian Nights” by Pushkin: “Ha, c’est un bien grand talent» / «Oh, this is a great talent». Grigorovich’s creative career is a real epoch in the development of Russian choreography and an important chapter in the history of the world’s ballet theatre”.

The newspaper “[Vechernaya Moskva](#)” published a congratulatory message from the mayor of Moscow Sergei Sobyenin.

[Vechernaya Moskva](#)

The newspaper “[Argumenty i Fakty](#)” published a report about the anniversary, illustrated with archive photographs; the report tells about the biography of Grigorovich. The journalist Natalia Kozhina describes how Yuri Grigorovich’s stage life developed. “The period from 1964 till 1995 is called the Bolshoi’s “Golden Age”; it was during these years that an incredibly talented choreographer Yuri Grigorovich created his ballets on the main stage of the country. As a chief ballet master, he made the names of many brilliant dancers of his time known to the world”.

[“Argumenty i Fakty”](#)

[“Komsomolskaya Pravda”](#)

Maya Krylova ([the portal “Teatral”](#)) explains how important Grigorovich’s creations are; she also writes that only the aesthetics of Boris Eifman can compete with the aesthetics of Grigorovich in terms of popularity. “Articles and books have been written about Grigorovich; in many of them the word “genius” is repeated numerous times, but as other authors argue with his supporters, they talk about the transformation of a former pioneer into a conservator, who has repetitive ideas. This is what can be said about the creative biography of the man of the hour: due to the combination of various reasons he has become the choreographer that has had the greatest major influence on the history of the Soviet and, to a great extent, post-Soviet ballet in the USSR and in Russia. As a rule, he was also the one that formed the tastes of our general public. The interest in other types of world dance art that are now available as a real life experience and can be watched online cannot compare to the veneration of Yuri Grigorovich in our country”.

[Life.ru](#)

Online resource [m24.ru](#) reports that the choreographer plans a business trip to Belgium in January. He is going to stage the ballet “Spartacus” in Antwerp.

The news agency [InterMedia](#) reports: after the performance of the ballet “Nutcracker” on January

2nd the general producer of the award “Ovation” Anatoly Sirotyuk and the Bolshoi Theatre General Director Vladimir Urin awarded the personalised jubilee statuette “Ovation” to Yuri Grigorovich at the Beethoven Hall.

[The Russian Times](#)

The newspaper [“Culture”](#) publishes an interview with Yuri Grigorovich. “Yuri Grigorovich supervises the condition of his performances, manages competitions and festivals and stages ballets all over the world. Any young artist would envy such working capacity”. Interview by Elena Fedorenko.

– New performers face a challenging situation, when they are compared with the great galaxy of dancers you raised: Natalia Bessmertnova, Ekaterina Maximova, Marina Kondratieva, Svetlana Adyrkhaeva, Vladimir Vasiliev, Mikhail Lavrovsky, Yuri Vladimirov, Maris Liepa – it is impossible to name them all.

Grigorovich: I have never nurtured stars on purpose, and nor have I ever thought about it. I just did my job, dancers helped me and together we created a performance. I have always considered the Bolshoi Theatre company to be a great asset, so I invited those I saw individual talent in. I will not give you the names, because there are very many of them.

Youth information agency [“Mir”](#) reports about the Grigorovich Festival that opened at the Bolshoi Theatre; it also reports that the concert version of the opera “Il Viaggio a Reims” by Gioacchino Rossini will be presented on the Historic Stage at the end of January. “Libretto by Luigi Balocchi based on the novel «Corinne, ou L’Italie» by Germaine de Staël. The Bolshoi Theatre soloists, choir and orchestra; conducted by the Bolshoi music director and chief conductor Tugan Sokhiev”.

“Yuri Grigorovich calls himself simply: a Russian choreographer. However, the fans of the People’s Artist prefer more pretentious ways to characterise his creative career. “Era of Grigorovich” is the name of the exhibition that opened at the A.A. Bakhrushin State Theatre Museum and marks the 90th anniversary of the maître”, – Svetlana Naborschikova reports. The article “The Triumph of the Patriarch” was published in the newspaper [“Izvestia”](#). “The name of the exhibition came naturally, and not because we are fond of the grand style. This is just the way we see it. We are convinced that millions of people feel the same; these are the people that have had a chance to learn about the art of ballet thanks to your productions, Mr. Grigorovich”, – said Dmitry Rodionov, the general director of the Theatre Museum and one of the curators of the exhibition, at the opening ceremony.



Photo courtesy: the press office of the A.A. Bakhrushin Theatre Museum

[“Izvestia”](#) also publish an article by Zoya Igumnova, based on fragments of Yuri Grigorovich’s meeting with journalists at the opening of the exhibition. The ballet master explains how to remain irreplaceable at the age of 90, talks about his first production, about artists, the jubilee, differences between generations and his dream. “It is nice to take a look at what I have as I approach my jubilee. During the Festival at the Bolshoi Theatre they are going to show 11 productions out of my 15. I am satisfied. This is not just some kind of satisfaction, but a nice feeling that I have not lived my life at the Bolshoi Theatre for nothing. There were pauses when some productions were not performed. But several years later they were revived”, – Grigorovich says.

Olga Kuznetsova (the programme “Kto Kuda?”/ “Who Goes Where?”, radio [“Echo Moskv”](#)) reports that the exhibition “Era of Grigorovich” is running at the main building of the A.A. Bakhrushin Theatre Museum till February 26th.

Online resource [m24.ru](#) also invites the public to visit the exhibition at the Bakhrushin museum, as well as the Grigorovich ballet festival at the Bolshoi.

The agency [RIA Novosti](#) reports: the Bolshoi Theatre celebrates the 140th anniversary of the legendary ballet “Swan Lake”.

The Bolshoi Ballet principal Ekaterina Krysanova is going to perform the part of Odette-Odile in the performance, marking the ballet’s 140th anniversary. She told the agency: “I have been dancing this part for quite a long time, but every performance of “Swan Lake” is an important event for me, and every performance is special. This ballet is the high-water mark of the classical heritage. Every ballerina aims to perform the part of Odette-Odile. The part of the “Swan Queen” is very difficult, it demands a lot of commitment and not

everyone can do it. Not all famous ballerinas dance it; sometimes they dance it just one time and then never do it again”.

The portal [“Russkiy Mir”](#) also publishes this report with reference to RIA Novosti.

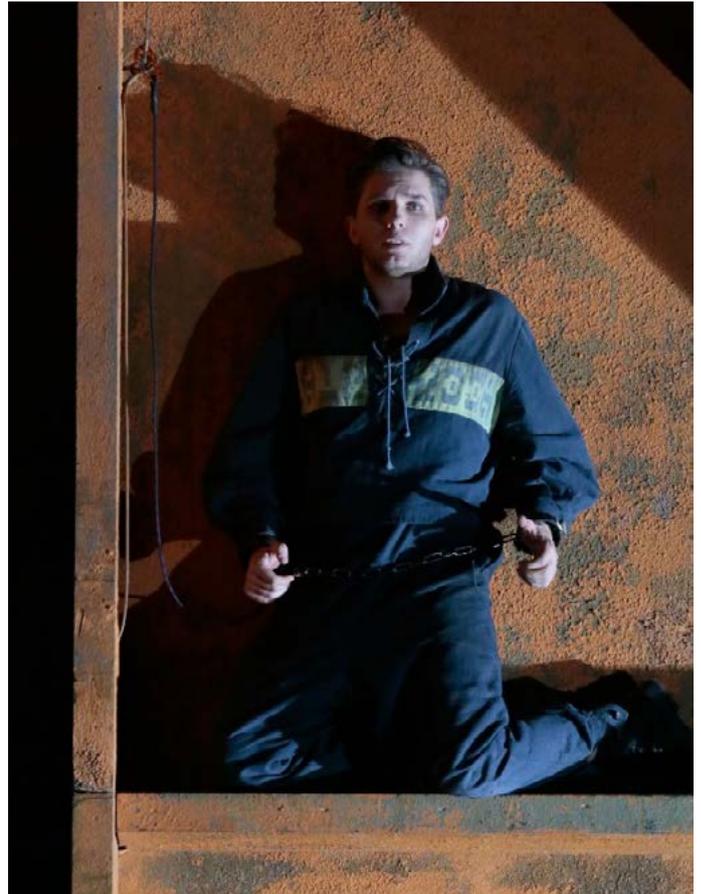
Anna Vladimirova ([“Vesti FM”](#)) reports about the Bolshoi Theatre principal Vladislav Lantratov in the cycle “Young Talents at the Bolshoi”. She says: “At the age of 19 Vladislav Lantratov already performed a main role at the Bolshoi Theatre; now he is 28 years old and is dancing in almost all ballets here, including “Nutcracker”, “Romeo and Juliet” (Count Paris), “Don Quixote” (Basilio), “Swan Lake” (Evil Genius), “A Hero of Our Time” (Pechorin). He is a laureate of prestigious dance awards; his name on the playbill guarantees the house will be packed”.

Vladislav Lantratov says: “The Bolshoi’s main stage is one of the biggest in Europe; its size is 21 metres by 21 metres. It takes time to find your way with such a huge place. Sometimes you have to be stubborn; sometimes you have to give way. The main thing is to love it, no matter what happens. It never forgives anything. If you are not ready for it, it shows that you are not ready. It makes you grow and attain the necessary level. In terms of its size and the amount of work it is unique. For me it is always a pleasure to step there. I get goosebumps when I come to the center of the stage before the performance, when the hall is empty, only the chandelier is lit, you breath in the odor of everything that is around and understand that you are a happy man, that you are so lucky to dance here”.

[Vesti FM](#)

The radio [“Vesti FM”](#) also presented a programme about the Bolshoi Theatre guest artist and soloist of Oper Frankfurt Iurii Samoilov. “We continue to report about the brightest debutants of the main theatre of the country. Iurii Samoilov, the idol of the European audience, performed the main role in the opera “Billy Budd” by Benjamin Britten at the Bolshoi Theatre. The premiere became an important event both for the singer and the whole theatre community in Moscow”. Iurii Samoilov told the reporter Anna Vladimirova about the place luck has in his life and about the roles he dreams to perform. The opera “Billy Budd” by Benjamin Britten is scheduled to be performed on the Bolshoi Theatre New Stage on February 24th, 26th, 28th and March 2nd 2017.

The Bolshoi Theatre guest soloist Nadja Michael appeared in the programme “Enigma” on the TV channel [“Culture”](#). The singer talks about her unique experience of working at the Bolshoi, about rehearsals for the opera “Katerina Izmailova” by Shostakovich



Iurii Samoilov as Billy Budd
Photo courtesy: Damir Yusupov

(the music director and the conductor – Tugan Sokhiev, the stage director – Rimas Tuminas; the premiere took place on February 18th 2016) and working together with Anna Netrebko during the production of the opera “Lohengrin” by Richard Wagner at the Mariinsky Theatre (conductor – Valery Gergiev; the premiere took place on July 4th 2016). Michael says that as she was preparing to perform the part of Katerina, she was listening to many recordings of Galina Vishevskaya. The singer believes that Vishenvskaya’s voice is more lyrical, whereas she herself has a more dramatic soprano. Interview by Irina Nikitina. “Nadja Michael has a Russian name, outstanding acting ability, unlimited repertoire and a tender connection with the cruelest opera heroines one can possibly think of seeing on the stage today, from Lady Macbeth and Katerina Izmailova to Médée and Salome. It is known that today no one can sing better holding a cut head in her hands, than Nadja; do not even try doing it, because she is the best at it. Not a typical German soprano Nadja Michael is an opera star of a new kind, one that ruins all stereotypes: she looks like a model, she does not know how to be a diva, she worships the Russian school, she also writes symphony rock and is friends with artists that are not indifferent to music, since she herself is very far from being indifferent to everything strong and real”.



Nadja Michael and John Dasak. "Katerina Izmailova"

Photo courtesy: Damir Yusupov

Elena Voroshilova ([TV channel "Culture"](#)) reports about the brightest theatre premieres of 2016. "The main theatre of the country entrusted most of its premieres to drama directors. Having condemned "Faust" by Berlioz and having grieved over the fate of "Katerina Izmailova", the Bolshoi held its breath waiting for "Manon Lescaut" by Puccini. The main part was given to Anna Netrebko, who made her debut at the main stage of the country. It was the first time that the diva, but not the theatre, set the conditions. She chose the title, the conductor and the partner. The singer appeared on the stage together with the tenor Yusif Eyvazov. Both the audience and critics praised the production staged by Adolf Shapiro. They also appreciated "Billy Budd" by Britten, a co-production with the English National Opera. This dark music drama, which is significant for the 20th century, staged by David Alden, appeared in the right place and in the right time".

Maya Krylova and Vyacheslav Shadronov (online resource [m24.ru](#)) also report about the most important events of the previous year. "Katerina Izmailova" at the Bolshoi Theatre caused a lot of arguments. John Dasak and Nadja Michael gave brilliant performances of the main roles; however, the interpretation of the director and the conductor caused some questions. Many members of the audience considered that Rimantas Tumina and Tugan Sokhiev gave a rather mild interpretation of the poor background, presented in the score by Shostakovich. The Bolshoi's recent premiere, the opera "Billy Budd", a co-production with the English National Opera, is one of the best productions of the recent years. Brought to the stage by the conductor William Lacey and the stage director David Alden, the action takes place not in the 18th century, but nowadays; the production team showed that the problems are universal, relevant for any epoch, just like the evangelic motives that this story has. Singers from two countries, as well as the Bolshoi Theatre orchestra and choir did a great job. After you

watch this production, you come out of the theatre a completely different person". The list of the brightest events of 2016 from M24 also includes the opera "Don Pasquale", staged by Timofei Kulyabin, "Don Carlo" starring the Bolshoi guest soloists Ildar Abdrazakov, Hibla Gerzmava and Ekaterina Gubanova, and the La Scala guest performances that took place at the Bolshoi in September 2016.

During the New Year season Ballets Monte-Carlo presented the ballet "La Belle" at the Grimaldi Forum, choreographed by Jean-Christophe Maillot to the music by Tchaikovsky, based on the fairy tale by Charles Perrault and revived with a new set, starring new dancers. The cast starred the Bolshoi Theatre principals Olga Smirnova and Semyon Chudin. Tatiana Kuznetsova (["Kommersant"](#)) shares her impressions from the performance. "Olga Smirnova's partner in "The Taming of the Shrew", the Moscow principal Semyon Chudin, became her Prince in this production. He is the dancer that possesses impeccable classical technique, a plastique sensitive body and a touching childish expression on his face, which suits the immature main character in "La Belle" perfectly. The Moscow dancers were busy with the Bolshoi's repertoire productions and rehearsed with Les Ballets de Monte-Carlo by fits and starts; in general, they spent a bit more than a month rehearsing, and, bearing in mind the specific nature of Jean-Christophe Maillot's language, the results they demonstrated can be called a creative breakthrough". The reporter believes that Maillot was pleased with his guests' debut. "So when he brings "La Belle" for guest performances in Moscow this autumn, he is very likely to give main parts to these beautiful Moscow dancers, Olga Smirnova and Semyon Chudin".



Photo courtesy: Alice Blangero

The Bolshoi Theatre orchestra performed chamber pieces by Antonín Dvořák at the concert from the cycle 'Faces' of the Bolshoi Theatre Orchestra cycle concert,

which took place at the Beethoven Hall on January 10th. [“Culture News”](#) report. “Today the ensemble is made up of graduates of the best musical institutions of higher education in the country, laureates of international competitions. The Bolshoi’s musicians take part in ballet and opera productions of the theatre, but they do not limit themselves to working at the orchestra only. They also perform in duets, trios and quartets. For this concert they chose chamber music by Dvořák. Terzetto for 2 violins and viola opened the concert”.

A unique volunteer project was launched on October 25th: anyone can register on the website www.openbolshoi.ru, become a volunteer and help others discover the Bolshoi Theatre. With the help of modern technology the collection of programmes of performances and photographs is going to be digitalised; it will later become a part of the database the Bolshoi is putting together. It will be available on a special website that is going to show the 240 years of the theatre’s history. Polina Ermolaeva ([“Vesti.ru”](#)) reports about the project. “The director of the Bolshoi Theatre Museum Lidya Kharina says: “The art of an artist is like smoke; one evening, and everything is gone. Each programme tells not only the story of the theatre, but also the story of a particular person”.

Vladimir Matorin (bass), a People’s Artist of Russia, is flipping through the pages of his own story. His trademark is, naturally, “Boris Godunov”, the production that has become the theatre’s legend. The singer admits: “Once in my childhood I saw “Boris Godunov”; I did not really think about becoming a singer at that time. Of course, the part of Boris is the model part for every bass singer. After singing this part you do not sleep, you do not sleep for the whole night”.



“Boris Godunov”. 1948. The Bolshoi Theatre.
The fountain scene.
G. Nelepp as The Pretender, M. Maksakova as Marina

Dmitry Izotov in his new article from the cycle “From the Past of the Russian Operatic Practice” writes about the famous production of “Boris Godunov” by Mussorgsky, staged at the Bolshoi Theatre in 1948. The article was published by the portal [OperaNews](#). The following members of the production team were awarded the State Stalin Prizes of 1st degree: the conductor N.S. Golovanov, the designer F.F. Fedorovsky, the stage director L.V. Baratov, the choir master M.G. Shorin, the singers A.S. Pirogov and M.O. Reizen for their interpretation of the main part, I.S. Kozlovsky for the part of The yuródiviy, N.S. Khanaev for the part of Shuysky and M.P. Maksakova for the part of Marina Mniszech. The production became an outstanding piece of operatic art, has survived the change of political regimes and still is the part of the Bolshoi Theatre’s repertoire.

“The set design was based on “pictorial and dimensional method” that Fedorovsky preferred. In the article “Working on the Opera “Boris Godunov” the designer wrote: “It is necessary to use painting methods to create true-to-life architecture of the walls, the towers and the cathedrals, so that any member of the audience in the huge hall can believe that he is looking at something real”. Fedorovsky had a great feeling of color and chose shades of each color carefully. His snow was not white, but “deep gray with emerald reflections or purple shades”. Even “The cell of the Chudov Monastery” was designed in monumental style, even though the designer himself stated this scene was the most intimate. The huge fresco, designed in the 16th century style, on the wall of the cathedral featured angels that symbolized the army of Russia; in the middle of the wall there was a small dome shaped arch, looking through which one could see the Spartan cell of a monk”.

Press analysis:

international mass media

The online specialised classical music publication [Bachtracks](#) publishes a review by Isabella Zijp of Yuri Grigorovich’s Nutcracker which gives the performance four stars out of five. “The Bolshoi Ballet’s The Nutcracker is undoubtedly one of the most traditional ones. The Bolshoi has been dancing Yuri Grigorovich’s production every year for over half a century, and it will undoubtedly enchant many more generations to come.” “The main roles of the Nutcracker Prince and Marie were danced by Alexander Volchkov and Nina Kaptsova. The feel good character of the Nutcracker almost makes you forget how technically challenging

this production actually is. I've seen multiple high jetés in perfect unison and overhead lifts, and all danced in perfect harmony. The Sugar Plum Fairy variation is the highlight of this production. It is danced entirely on pointe, is very detailed and demands precision and fine musicality too. Nina Kaptsova undoubtedly had all those qualities." "Add the magical atmosphere of the richly decorated historic stage of the Bolshoi Theatre and its brilliant dancers and you have a Nutcracker performance to dream of."

The online specialised dance publication [Seeing Dance](#) publishes a review by Charlotte Kasner of the Bolshoi Ballet's Nutcracker based on the screening of a film of the Nutcracker in a local London cinema with Anna Nikulina and Denis Rodkin in the leading roles. "Just two days before his 90th birthday, this screening of Yuri Grigorovich's The Nutcracker reminds us of just how great his interpretations of the classics are, never mind his original ballets."

International local publications continue to announce upcoming screenings of Bolshoi Ballet performances in local cinemas. The Indian online publication [Mid-Day](#) (Mumbai) publishes an announcement by Snigdha Hasan who reports The Bolshoi Ballet 'The Nutcracker' to be staged in Mumbai."

The English language publication [Russia Beyond the Headlines](#) the global media project of Rossiskaya Gazeta publishes an article by Anna Galayda titled Yury Grigorovich, a Living Symbol of the Bolshoi . "As Yury Grigorovich, one of Soviet ballet's greatest figures, turns 90 on Jan. 2, the Bolshoi and the Mariinsky theaters are reviving his legendary productions." "Throughout the second half of the 20th century, the name Yury Grigorovich was synonymous with the Bolshoi Theatre. That association remains still: The Bolshoi Theatre will devote January and February 2017 to commemorating Grigorovich. Russia's main theater will present a complete collection of the great choreographer's ballets on its Historic Stage."

Local newspapers and online sources announce the upcoming transmission of the Bolshoi's Sleeping Beauty in local cinemas. For example the local online news publication [Smoky Mountain News](#) (USA) "The Bolshoi Ballet's "The Sleeping Beauty" by Tchaikovsky. On her 16th birthday, a curse by the evil Carabosse causes the beautiful Princess Aurora to fall into a deep slumber for 100 years. Only the kiss of a prince could awaken her. In this resplendent and magical classic, the Bolshoi dancers take us on a dreamlike journey through this classic fairytale complete with

jewel fairies, a magical kingdom, a youthful princess and a handsome prince in this purest style of classical ballet. The Bolshoi's sumptuous staging with its luxurious sets and costumes gives life to Perrault's fairy tale unlike any other."

The German local newspaper [Badische Zeitung](#) (Germany) also announces the live transmission of the Bolshoi Ballet's "Sleeping Beauty": "In this classic, the dancers of the Bolshoi take the audience on a fantastic journey through the fairy tale with fairies, jewel dust and magic."

Online specialised dance publication [Dance Tabs](#) publishes an article by Lynette Halewood who selects the Memorable Performances of 2016 – London. These included "July The behemoth of the Bolshoi rolled into Covent Garden and opened its three-week season with a new version of Don Quixote. The leads on the first night looked a little uncomfortable in their roles but the depth of the Bolshoi's resources was evident in the soloists and ensemble. Anna Tikhomirova was a lively street dancer, the first of a series of performances in this run in which she really caught the eye. August The Bolshoi's (or their promoters) choices of repertoire were fairly conservative for this season, but one work which was new to London was Jean-Christophe Maillot's Taming of the Shrew. It's a surprisingly spare production (well, spare for the Bolshoi) in terms of the simplicity of the stage design and the modest number in the cast, with no large corps. The best things about this were the performances of the dancers who created the roles: Vladislav Lantratov swaggered his way through as Petruchio and Ekaterina Krysanova was a blistering Katharina. Their chemistry was terrific. It was the performers rather than the choreography itself that linger in the mind."

The online specialised French dance publication [Danses avec la Plume](#) publishes an article by critic Amélie Bertrand who reports on dance in 2016. This includes "These promotions were expected, they finally arrived. Olga Smirnova reached the top of the Bolshoi Ballet hierarchy, as did Yulia Stepanova."

The French newspaper [La Depeche](#) announces upcoming classical music concerts in Toulouse. "The opera also appears at Halle aux Grains as part of the season of the Orchestre National du Capitole de Toulouse and the Great Interpreters. «Don Quixote» by Massenet revives through the voice of the Italian baritone Ferruccio Furlanetto under the baton of Tugan Sokhiev. The Choir of the Capitole and several beautiful Russian voices participate in this highly anticipated concert version

(February 24). It is also Tugan Sokhiev who will lead «Joan of Arc, the Maid of Orleans», Tchaikovsky's opera has probably never been heard in Toulouse before (March 15). Guest of the Grand Interpreters, the conductor presents the Orchestra and Choir of the Bolshoi Theatre, the prestigious Moscow Opera and Dance House of which he is the Music Director.”

The French financial daily newspaper [Les Echos](#) publishes an article by dance critic Philippe Noisette who reviews «La Belle», choreographed by Jean-Christophe Maillot at the Grimaldi Forum Monaco, which finished 3 January. “The Bolshoi star, Olga Smirnova, invited for some performances by the troupe of Monte-Carlo, is superb presence, although her choreographic score is not always virtuoso. In another famous sequence, the kiss of the prince (Semyon Chudin) comes well after her awakening.”

The French online specialised dance publication [Danses avec la Plume](#) publishes an interview with Laurent Hilaire by dance critic Amélie Bertrand about Hilaire's new position as artistic director of the Stanislavsky Ballet. He says “The director of the theater, who first worked at Bolshoi and whom I knew a little, contacted me. He wished to meet me. He came to Paris and told me that he was thinking of me for the position of artistic director of the Ballet Stanislavsky, and that it was a firm proposal. Personally, I was not thinking about Russia for the rest of my career, but I liked the way he introduced me to the project. There are the means and an artistic will, a theater re-done with nine major studios, 120 dancers and dancers, 120 shows a year plus tours, and a director with whom I get along very well and who really wants to make things happen. I went to see the company, I saw the conditions, I rediscovered Moscow which has metamorphosed. I felt good right away.”

– How will you position yourself in front of the Bolshoi, with whom it is impossible to compete in terms of means or prestige?

– We are 500 metres from the Bolshoi, so we will not present the same things at the same time. I do not want to compete with the Bolshoi, even if I have the same demand for work as when I was at the Paris Opera. As for the prestige of the troop, it is up to us to build and develop it. And Moscow has 15 million inhabitants, it is a very cultural city, there is room for everyone.

[New York Times](#) publishes an article by Roslyn Sulcas who reports that David Hallberg is returning to American Ballet Theater. “Mr. Hallberg, who has been called the world's foremost paragon of classical style, made history in 2011 by becoming the first American to



Laurent Hilaire

become a principal at the Bolshoi Ballet. He said that the Bolshoi remained a second home to him and that he was looking forward to getting back to it “when the time comes.”

[FollowSpot](#) the online blog by Australian dance critic Deborah Jones publishes her article titled My Year in Dance. “On the people front the biggest news of the year was the re-emergence of David Hallberg after a two-and-a-half year absence from the stage. The American superstar, a principal artist at both American Ballet Theatre and the Bolshoi Ballet, spent a year at The Australian Ballet's headquarters in Melbourne undergoing extensive rehabilitation after having surgery for an ankle problem. His return to the stage was, fittingly, with the AB, and as it happened, the scheduled ballet gave Hallberg a role debut.”

The online specialised dance publication [Dance-lines](#) chooses the men and women who lit up Australian stages this year: “David Hallberg After more than two years recovering from a severe injury he shone on the stage of the Sydney Opera House in December

in the role of Franz in the Australian Ballet's Coppelía. Hallberg said he wanted to make his return in a low key way, but there was no way he was not going to show just why he is a principal dancer of both American Ballet Theatre and the Bolshoi Ballet.

The specialised dance publication [Dance Magazine](#) publishes an article by Jennifer Stahl who reports "At Last, David Hallberg Is Back at ABT" "2017 has started off with some fantastic news: David Hallberg is coming back to dance in the U.S. American Ballet Theatre announced that he'll be dancing with the company during its spring season at the Metropolitan Opera House in New York. Hallberg, 34, hasn't performed with ABT since June 2014 – and fans (including us) have been missing his princely presence ever since."



David Hallberg. Photo courtesy: nytimes.com January 3rd

The online specialised entertainment news publication [Broadway World](#) reports "American Ballet Theater Principal Dancer, David Hallberg, will be returning to the company to perform after taking a hiatus for two and a half years due to an injury. He will begin rehearsals for the spring repertory at the Metropolitan Opera House."

The online blog of Australian dance critic Deborah Jones, the blog [Follow Spot](#), reports "In a statement ABT said Hallberg will perform in its (northern) Spring season at the Metropolitan Opera House, which starts in May. There is no word on repertoire, although ABT's casting shows a couple of promising TBAs in Giselle and Alexei Ratmansky's new ballet Whipped Cream. Well before that, however, Hallberg has another date with the stage. It's back in Australia – Brisbane this time – with the AB in February. When the national company kicks off 2017 with The Sleeping Beauty, Hallberg will dance the role of Prince Désiré in two of the nine scheduled performances. Hallberg's Aurora will be Amber Scott, with whom he danced in Coppelía."

The specialised dance publication [Dance Magazine](#) publishes an article by Courtney Escocoyne who looks back at the magazine's past 25 to Watch annual picks. These included "2004 The year we put on the list: the first American to become a principal at the Bolshoi Ballet, David Hallberg." "2007 Natalia Osipova? Enough said. 2008 Ivan Vasiliev? Likewise."

The newspaper [The Australian](#) publishes an article by dance critic Deborah Jones who reports that David Hallberg wrote a heartfelt thank you letter to AB's medical team.

The online specialised classical music publication [ResMusica](#) publishes an article by Steve Boscardin who reports about the DVD of Ruslan and Lyudmila by Dmitri Tcherniakov. "For its reopening in 2011 the Bolshoi chose to give Ruslan and Lyudmila of Glinka, created in situ in 1842. Rarely has the work of staging of this director been as respectful, coherent and successful. Served by first-rate interpreters and directed by Vladimir Jurowski, these performances are among the best that could have been given of this work."

[Broadway World](#) reports that Alexei Ratmansky's THE FAIRY'S KISS, Headed to Miami City Ballet and is set for Guggenheim's 'Works & Process' Series. "On Sunday, January 29, 2017 at 3:00pm and 7:30pm and Monday, January 30, 2017 at 7:30pm, Works & Process at the Guggenheim presents a discussion with acclaimed choreographer Alexei Ratmansky and excerpts of his ballet The Fairy's Kiss set to premiere at Miami City Ballet this winter."

The online Azeri English language news publication [Azertac News](#) reports "Famous Azerbaijani operatic soprano, Honourary Artist Dinara Aliyeva will play Violetta Valery and Honourary Artist Elchin Azizov will play Giorgio Germont, in the opera "La Traviata" by Giuseppe Verdi in the Bolshoi Theatre of Russia."

[Ismene Brown](#) in her blog based on translations of Russian newspapers reports about the performance of Natalia Osipova in Romeo and Juliet at the Perm Ballet in a translation of an article from Kommersant. "A major review here of a major event in Russia of interest to Brits – Natalia Osipova's long-awaited debut in MacMillan's Romeo and Juliet in her home country. She was dancing in Perm, the first Russian city to be awarded the performing rights for the worldwide hit by the Kenneth MacMillan estate – of course, in Russia the versions by Leonid Lavrovsky

(1940) and Yuri Grigorovich (1978-9) are the cultural yardsticks.” “A couple of points stand out to me – the critic hails MacMillan’s difficult and precise classical choreographic skills as well as his psychological truth (it is common, particularly in America but also in Britain, to overlook the choreographer’s classical virtuosity). It would be easy, she says, to overlook the academic correctness of the lovers’ steps because of the overwhelming impact of their theatrical immediacy.

She also judges, with proprietary Russian pride, that Osipova does the ‘English style’ better than any British ballerina, and that her partners in Perm gave her more ability to show what the MacMillan climaxes entailed than any partner she could have in England.”

[Wendy Perron](#) in her blog Editor at Large for Dance Magazine reports about the Best Dance Books of 2016 – and Others. This included Bolshoi Confidential: Secrets of the Russian Ballet from the Rule of the Tsars to Today by Simon Morrison.

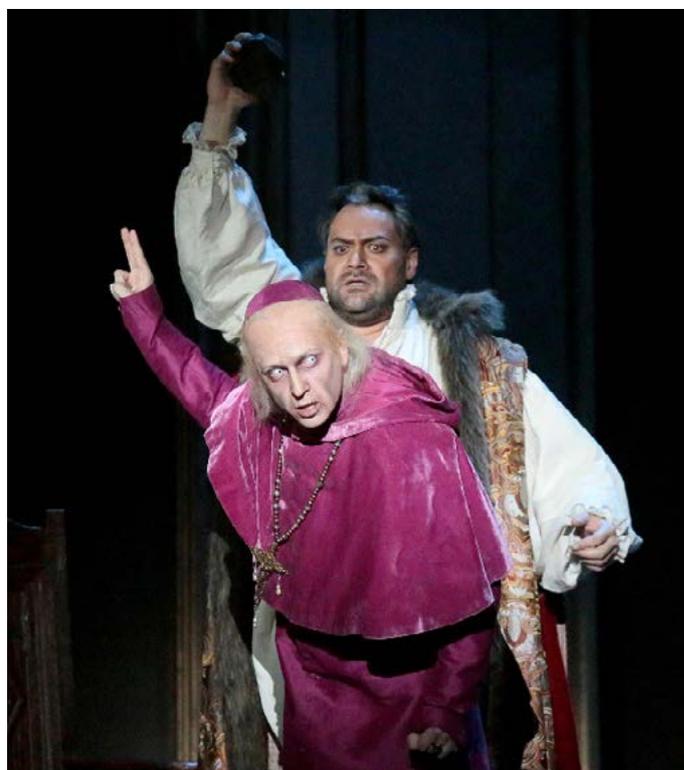
The online entertainment news publication [Broadway World](#) announces a talk by Simon Morrison “On Wednesday, January 18 at 7 pm, in partnership with the Princeton Public Library, the Princeton Symphony Orchestra (PSO) presents a Soundtracks talk by Princeton University Professor Simon Morrison on Music & Cultural Identity. Professor Morrison will examine markers of identity in compositions by Dmitri Shostakovich, including Shostakovich’s Chamber Symphony, Op. 110a, originally the composer’s Eighth String Quartet.” The article mentions that he is the author of the book Bolshoi Confidential.

The UK newspaper [The Telegraph](#) publishes an article by Hannah Furness, Arts Correspondent, about Beatrice Millar a British schoolgirl ballet star on her first term at the Bolshoi. She said “I only get upset if I don’t get many corrections. Corrections are the way you get better.” “The teachers only really concentrate on the best students so I am always happy to get corrections.”

In brief

On January 6th Andris Liepa, a ballet artist, director, producer and a public figure, celebrated his 55th birthday. The telegram of congratulations with wishes from the Prime Minister of Russia Dmitry Medvedev was published on the [website](#) of the Russian Federation government.

[TASS](#), [RIA Novosti](#), [REGNUM](#), the portal “[Russkiy Mir](#)”, the TV channel “[Zvezda](#)”, the radio “[Culture](#)”, the newspaper “[Argumenty Nedeli](#)” and some other sources publish the text of the telegram. “For many years your life has been closely connected with the legendary Bolshoi Theatre. Your unique talent, artistic nature and incredible commitment allowed you to present brilliant performances of leading parts of the classical repertoire on its stage and conquer the hearts of the audience with your temper and emotion”, – Mr. Medvedev said. The Prime Minister also mentioned: “Your work on reviving Diaghilev’s famous “Les Saisons Russes” is worth the most sincere appreciation; thanks to you, Mikhail Fokine’s legendary ballets that are huge success with the audience have been revived”.



“Don Carlo”. Ildar Abdrazakov as Philip II, Pyotr Migunov as Le Grand Inquisiteur. Photo courtesy: Damir Yusupov

In the end of 2016 the Bolshoi Opera guest soloist Ildar Abdrazakov became a laureate of the music award Casta Diva in the nomination category “Singer of the Year”. Critics appreciated his interpretations of the role of Méphistophélès in the opera “Faust” at the Salzburg Festival, Philip II in the opera “Don Carlo” (debut at the Bolshoi Theatre), Lindorf, Coppélius, Dapertutto and Miracle in “The Tales of Hoffmann” at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre. In December the singer finished his long Moscow tour and went to Munich to rehearse the part of the King Philip in “Don Carlos”

by Verdi; he will soon perform this part at the Royal Opera House in London. In the beginning of February he is going to perform the title role in "Prince Igor" by Borodin, staged by Dmitri Tcherniakov at the Dutch National Opera in Amsterdam. In his interview for "[Rossiiskaya Gazeta](#)" Ildar Abdrazakov explained how it feels to be the best bass singer in the world.

– You have already mastered the Italian and French repertoire; have you been invited to perform the German repertoire yet?

Ildar Abdrazakov: Perhaps, something will come up in the near future. I would like it myself, plus, there are several offers, including the one from Bayreuth. But for now this is a secret.

"[Music Seasons](#)", [The Russian Times](#), [RuNews24.ru](#) and dozens of regional mass media sources in Bashkiria also report that the singer was awarded the prize.

Ildar Abdrazakov appeared in the programme "Glavnaya Rol" / "Main Part" on the TV channel "[Culture](#)". The singer talked about his premiere performance in the opera "Don Carlo" at the Bolshoi, "The Tales of Hoffmann" at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre, the birth of his daughter, the importance of age for opera singers and his creative plans for the coming months. The programme went on air on December 28th 2016.

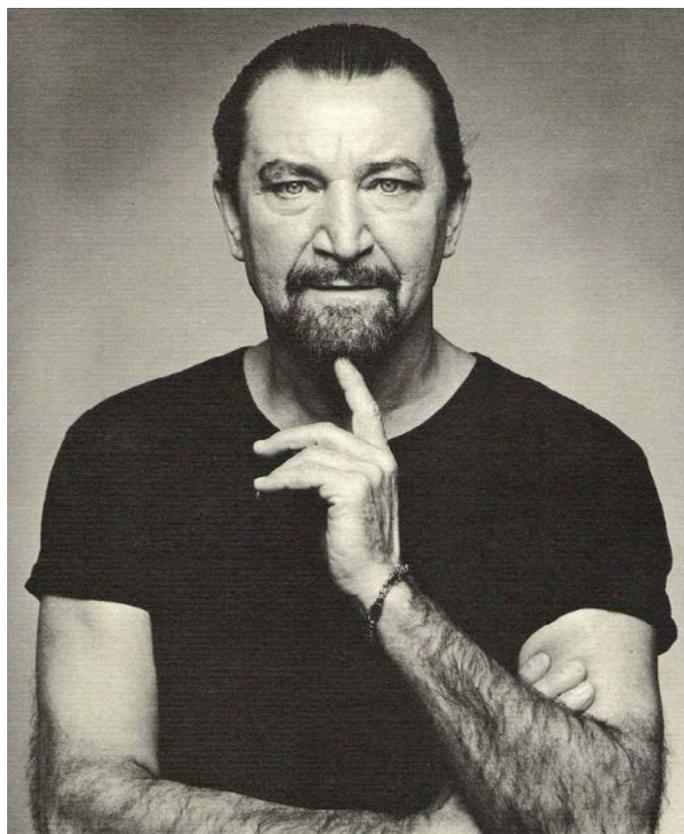
On January 13th the Bolshoi Theatre soloists organised a charity concert in memory of their colleagues, who died in the plane crash in Sochi. The concert took place at the Moscow Central Telegraph (DI Telegraph agency). The website of DI Telegraph reported that the concert starred the Bolshoi Theatre soloists Venera Gimadieva, Yulia Mazurova, Oleg Dolgov and Konstantin Shushakov, as well as the Bolshoi Theatre concert master Pavel Nebolsin. They performed arias and duets from popular operas. All money raised will be given to the families of the victims and those under care of the charity fund "Fair Help", founded by Elizaveta Glinka. Dozens of mass media sources reported about this event as well. Here are some of them:

[Interfax](#)
[RIA Novosti](#)
[Moscow Agency](#)
[Gazeta.Ru](#)
[Utro.ru](#)
[Govorit Moskva](#)
[Argumenty i Fakty](#)
[Vechernaya Moskva](#)
[gazeta.ru](#)
[Teatral](#)
[Politics Today](#)
[Online-resource](#)
[BUSINESS Online](#)

[MOS.news](#)
[The Moscow Post](#)

On January 7th the [concert](#) in memory of the opera singer and People's Artist of the USSR Elena Obraztsova took place at the Elena Obraztsova Cultural Center on Nevsky Ave in Saint Petersburg. Julia Gertseva (mezzo-soprano) performed arias from operas, romances and lieder from the repertoire of the great singer. Elena Obraztsova passed away on January 15th 2015 in Germany, where she was undergoing treatment.

January 1st – the 90th anniversary of the famous French choreographer Maurice Bejart. On January 15th at 10.35 p.m. the TV channel "[Russia K](#)" presents the programme "A night in Versailles. Bolero and other masterpieces by Bejart". The concert was recorded in the Orangerie of the Palace of Versailles during the festival "Nights at the Orangerie". The programme includes four ballets by Maurice Bejart: "Seven Greek Dances" to the music by Mikis Theodorakis, "Etude for the Lady of the Camellias" to the music by Frederic Chopin and Francesco Cilea, "Bakhti III" to traditional Indian music and "Bolero" to the music by Maurice Ravel. The ballets are performed by soloists and the cast of The B ejart Ballet Lausanne. Artistic director – Gil Roman.



Maurice Bejart

The [TV channel "Culture"](#) presents the full version of the final round of the programme "Big Opera-2016" that took place at the Bolshoi Theatre. The gala starred not only the finalists and the participants of the current project, but also the winners and the participants of the previous seasons of "Big Opera": the Bolshoi Theatre's guest artist Veronica Dzhioeva, a soloist of the Bolshoi Young Artists Opera Program Vasilisa Berzhanskaya and others. The final concert also starred world opera stars: the Bolshoi guest soloists Vasily Ladyuk, Hibla Gerzmava and Nadja Michael. The National Philharmonic Orchestra of Russia (artistic director and chief conductor – Vladimir Spivakov) took part in the concert as well. Conductors: Vladimir Spivakov, Sesto Quatrini and Denis Vlasenko. The choir of Moscow musical theatre «Helikon Opera» participated as well. The stage director of the concert: Dmitry Bertman. MCs: Sati Spivakova and Andrejs Žagars.

Tatiana Elagina ("[Музыкальное обозрение](#)") reports about the concert of the Bolshoi Theatre soloist Andrei Jilihovschi and the pianist Vadym Kholodenko that took place at the Small Hall of the Moscow State Conservatory on December 29th. The programme of the final concert of the series "Melody Apriori" included rarely performed lieder by the Austrian composer Hugo Wolf to the texts by Eduard Mörike. The company "Melodiya" that together with Apriori Arts has revived the tradition of recording live concerts and then releasing CDs, attended the concert.

"Andrei Jilihovschi is a singer and a musician; he was a participant of the Bolshoi Young Artists Opera Program. The combination of the beauty of his baritone timbre, natural musicality, fidelity and drive he demonstrated on the stage, together with his noble appearance are very appealing no matter what part he performs – the Count or Guglielmo ("Le Nozze di Figaro" and "Cosi fan tutte" by Mozart), Eugene Onegin or Malatesta ("Don Pasquale" by Donizetti). I remember that every time Jilihovschi took part in the concerts of the cycle "All Romances by Tchaikovsky", which the Young Artists Opera Program organised at the Bolshoi Theatre Beethoven Hall for two seasons, his performances became more and more perfect. His solo career is now developing successfully at different European theatres. But this was the first time Andrei had his solo chamber concert! To start performing pieces of this genre, which not all academic singers can master, with pieces by Hugo Wolf is like leading the orchestra playing a symphony by Mahler or Bruckner for a conductor-debutant. It is challenging and difficult! Moreover, Jilihovschi had never performed chamber music in German in public before. Here is where the intrigue lies".



Andrei Jilihovschi and Vadym Kholodenko
Photo courtesy: Ira Polyarnaya, Apriori Arts Agency

"[Culture Rado](#)" reports: the exhibition "Notes of a Conductor and Not Only" opens at the Bakhrushin Museum affiliate on Tverskoy Boulevard. The exhibition marks the 130th anniversary of the famous conductor and People's Artist of the USSR Ariy Pazovsky, who was the head of the Bolshoi and the Kirov (Mariinsky) theatres at different times. The opening night took place on January 12th; the exhibition is open to the general public from January 13th till February 5th. Rare photographs from the funds of the Bakhrushin Theatre Museum present scenes from early productions that Pazovsky conducted at the Zimin Opera Theatre in 1908-1910: "Carmen", "Judith" and "The Maid of Orleans". Visitors can take a look at the photographs that feature scenes from productions and listen to recordings of opera fragments. The exhibition also features play bills, programmes and sketches of sets, created by famous theatre designers – Fyodor Fedorovsky, Pyotr Villiams, Grigori Kigel and Afanasy Matorin.

"[Izvestia](#)", "[Rossiiskaya Gazeta](#)" the portal [Life](#) and some other resources report: the film "Bolshoi" (directed by Valery Todorovsky) that will be released on May 11th 2017 was included in the list of the most anticipated Russian premieres of this year.

This is what Todorovsky says about the idea of his film: "This is a story about a very simple person from a very poor background discovering beauty. This is a saga that starts in the middle of 1990s in a small provincial city and ends up on the stage of today's Bolshoi Theatre, the theatre that is described by its workers in the following way: this building needs no one, yet everyone needs it".

The Bolshoi Theatre ballerinas Evgeniz Obraztsova and Nina Kaptsova and the Bolshoi principals Mikhail Lobukhin and Artem Ovcharenko are going to take part in the International ballet festival Ballet Globe in Almaty, Kazakhstan. [Tengrinews.kz](#) reports that artists of the Paris Opera and American Ballet Theatre were invited to take part in the festival as well. The

performances are scheduled to take place at the Abay State Academic Opera and Ballet Theater on February 3rd, 4th and 5th.

New venue for the classic music will be opened today in Moscow "[The Philharmonia-2](#)".

Denis Matsuev Rachmaninoff concert will open on Monday updated after overhaul "the Philharmonia-2" – the unique acoustics of the building (now there are three auditorium and seven rehearsal rooms), located in the Olympic village (at the former theatre of Vladimir Nazarov) The ceremony is expected the visit of Dmitry Medvedev.

The Kazakhstan online English language news publication [Astana Times](#) publishes an article by Yerbolat Uatkhonov who announces "Almaty will host this year the Ballet Globe International Festival with the participation of stars from the Paris Opera, the Bolshoi Theatre of Russia and the American Ballet Theatre».

The French news and current affairs magazine [Le Pointe magazine](#) publishes an article by Brigitte Hernandez who reports about "Léonore Baulac and Germain Louvet, the new Stars of the Paris Opera." Mentioning "These two Stars come from the same galaxy: the dance school of the Paris Opera, directed by the Étoile Élisabeth Platel and before it by Claude Bessy. This school is renowned throughout the world for excellence. Of course there is that of the Mariinsky (from which Vaslav Nijinsky, Rudolph Nureyev, Mikhail Baryshnikov, Svetlana Zakharova among others ...)"

The jubilee [X Winter International Arts Festival in Sochi](#) under direction of the outstanding musician Yuri Bashmet is going to take place February 17th – 26th 2017. The list of participants includes the most prominent musicians: Vadim Repin (violin), Denis Matsuev (piano), Olli Mustonen (piano, Finland), Anna Aglatova (soprano), the winner of 10 Grammy awards Arturo Sandoval (trumpet), Diana Arbenina and others. The opening gala-concert is going to star the Bolshoi Theatre soloist Olga Kulchinskaya (soprano), a violinist Massimo Quarta (Italy) and the winds quartet: Philippe Tondre (oboe, France), Valentin Uryupin (clarinet, Russia), Rie Koyama (bassoon, Japan) and José Vicente Castelló (horn, Spain).

The opera "[Prince Igor](#)" by Borodin, staged by Dmitri Tcherniakov, is going to premiere at the Dutch National Opera in Amsterdam. This is a co-production with Metropolitan Opera. The performances are scheduled to take place on February 7th, 10th, 13th, 17th,

20th, 23rd and 26th 2017. The American premiere took place on February 6th 2014 (conductor – Gianandrea Noseda). Costume designer – Elena Zaitseva, lighting designer – Gleb Filshinsky.



The photo from Teatro alla Scala Facebook page

On January 8th premiere performances of the opera "[Madama Butterfly](#)" by Puccini staged by Alvis Hermanis closed at La Scala. Conductor – Riccardo Chailly.

"The Latvian director and set designer created an incredibly beautiful production: the "Japanese tragedy" is presented as a lyrical and psychological drama, it enchants with amazing set and costumes, designed in compliance with national traditions. The action takes place on three levels; neat video gives it some extravagant dynamics. Maria José Siri (soprano) performs the main part brilliantly; the orchestra is doing a terrific job".

reuters.com

Debuts

"The Story of Kai and Gerda"

January 2nd. Matinee performance
Ksenia Dezhneva as Gerda

"La Boheme"

January 6th
Alexei Tatarintsev performed the part of Rodolfo for the first time
January 7th. Matinee performance
Yuri Syrov as Schaunard
Goderdzi Janelidze as Colline
Sergey Toptygin (Helikon-Opera soloist) as Benoit

"Swan Lake"

January 11th
Olga Kalinina as a Swan/ Four Swans

January 12th
Marfa Fyodorova as a Swan/ Three Swans

“Le Nozze di Figaro”

On January 11th Andrei Bondarenko, a baritone from Saint Petersburg, made his debut in the Bolshoi production of the opera with the part of the Count Almaviva. The singer also performed on January 13th and 15th.

Ivan Maximeyko as Don Curzio
January 12th

Maria Gavrilova as Marcellina
Vadim Babichuk as Don Curzio
January 14th

Vladimir Komovich as Antonio

Changes to playbill

“Nutcracker”

On December 31st (evening performance) and on January 2nd Nina Kaptsova performed the part of Marie

On January 4th (evening performance) Ivan Vasiliev performed the part of the Nutcracker-Prince. Earlier Denis Rodkin had been announced to dance this part; however, his performance was cancelled.

On January 7th (matinee performance) Kristina Kretova performed the part of Marie instead of Anastasia Goryacheva; Igor Tsvirko performed the part of the Nutcracker-Prince instead of Ruslan Skvortsov.

On January 8th (matinee performance) Anna Nikulina performed the part of Marie. Anastasia Denisova had been announced to have her debut with this part; however, her performance was cancelled.

On January 8th (evening performance) Artem Ovcharenko performed the part of the Nutcracker-Prince. Earlier Denis Rodkin had been announced to dance this part; however, his performance was cancelled.

“Le Nozze di Figaro”

On January 11th Yulia Mazurova performed the part of Cherubino. Earlier Alexandra Kadurina had been announced to perform this part; however, her performance was cancelled.

Birthdays

December 31st – Artem Ovcharenko, the Bolshoi Ballet principal celebrated his 30th birthday; Nicolay Tsiskaridze – the rector of the Vaganova Academy of Russian ballet and a People’s Artist of Russia celebrated his birthday.

January 1st – Yuri Vladimirov, a ballet pedagogue and a People’s Artist of the USSR; Oleg Kulko, the Bolshoi Opera soloist and a People’s Artist of Russia; the 90th anniversary of the famous French choreographer Maurice Bejart

January 2nd – Yuri Grigorovich, the Bolshoi Theatre’s ballet master, a choreographer and a People’s Artist of the USSR, celebrated his 90th birthday. For 30 years (1964-1995) he was artistic leader of the Bolshoi Ballet.

January 2nd – Irina Arkhipova (1925 – 2010), an opera singer, a pedagogue and a People’s Artist of the USSR

January 6th – Andris Liepa, a ballet artist, a director, a producer and a People’s Artist of Russia celebrated his 55th birthday

January 8th – Galina Ulanova (1910 – 1998), a ballerina, a pedagogue and a People’s Artist of the USSR

January 9th – Nina Terentieva, an opera singer and the Bolshoi Theatre’s soloist from 1977 till 2012

January 9th – Ivan Vasiliev, the Bolshoi Ballet guest artist

January 11th – Anna Tikhomirova, the Bolshoi Ballet first soloist

January 13th – Roland Petit (1924 – 2011), a dancer and choreographer, one of the renowned classical ballet choreographers of the 20th century. The last years of his fruitful creative career are closely connected with his projects at the Bolshoi Theatre; in 2001 he staged for the Bolshoi the ballet “The Queen of Spades” that was awarded the State Prize of the Russian Federation.

January 14th – Nikolai Kazansky, the Bolshoi Opera soloist

January 15th – Yuliana Malkhasyants, the Bolshoi Theatre’s pedagogue-repetiteur, a stage director and an Honoured Artist of Russia

January 16th – Lyudmila Semenyaka, the Bolshoi Theatre’s ballet master-repetiteur and a People’s Artist of the USSR

January 16th – Tatyana Krasina, ballet master and repetiteur of the Bolshoi Ballet.

January 18th – Evgenia Obraztsova, the Bolshoi Ballet principal dancer.