



Newsletter

Events

February 12th, the Bolshoi Theatre New Stage – one of the most awaited premieres of 2017. The audience was presented with the opera *“The Idiot”* by Mieczysław Weinberg, based on the same-name novel by Dostoevsky. This production is a part of a festival dedicated to the composer’s creative works. Not so long ago his name was known only to professionals; over just a few years his works have returned to opera and philharmonic stages all over the world. The production at the Bolshoi Theatre is staged by the famous theatre director Evgeny Arye, the founder and the artistic director of the Gesher Theatre (Tel-Aviv). This is his first experience with the Bolshoi Opera; his first experience of the opera theatre, to be exact. Arye has staged *“The Idiot”* by Dostoevsky twice at the drama theatre. The director admits that it took him some time to warm up to Mieczysław Weinberg’s music, but during the production process he came to appreciate this score.

Michał Klauza, the music director of the production, is the music director of the Polish Radio Symphony Orchestra; the previous season he conducted the premiere of *“Don Pasquale”* by Gaetano Donizetti at the Bolshoi Theatre. The famous set designer Semyon Pastukh worked on this production together with his spouse, the costume designer Galina Solovyova. Both of them worked at the Bolshoi in 2005, in the production team of the ballet *“The Bolt”* to the music by Dmitri Shostakovich (choreography by Alexei Ratmansky). Galina Solovyova also designed costumes for the ballet *“Russian Seasons”*, choreographed by Ratmansky to the music by Leonid Desyatnikov; the ballet was revived at the Bolshoi in 2015 and soon will be performed again. The series of premiere performances takes place on February 12th and February 14th – 17th. The cast: Myshkin – Bogdan Volkov (February 12th, 15th and 17th) and Stanislav Mostovoy (February 14th and

16th), Nastassya Filippovna – Maria Lobanova (February 14th and 16th) and Ekaterina Morozova (February 12th, 15th and 17th), Rogozhin – Nikolai Kazansky (February 14th and 16th) and Pyotr Mgunov (February 12th, 15th and 17th), Lebedjev – Konstantin Suchkov (February 14th and 16th) and Konstantin Shushakov (February 12th, 15th and 17th). More information about the production is available on the Bolshoi’s website.

There is also a page on the [Bolshoi Theatre’s site](#) that provides all details about the history of the opera’s creation, gives information about attempts by other composers to express Dostoevsky’s plot in music, and features some details about the coming premiere. The text is accompanied by photographs from the rehearsals; photo courtesy – Damir Yusupov.

“The story line of the opera reflects almost every twist and turn of the novel. Certain diversions have been impossible to avoid due to the special features of the opera genre itself. The authors focus on the most vivid scenes of the novel, and feature only the main characters: there are only twelve sung roles, three mimic parts and the male choir. In some scenes events from different chapters are presented; the lines that can be found spread across the whole chapter here are joined together. The narration is, basically, a rather free interpretation of Dostoevsky’s prose; it is uttered by Prince Myshkin in his two long monologues in the 2nd and the 8th scenes. There are just a few absolutely new pieces of text; they have been added due to the necessity of making the action more dynamic. For instance, the new text of Lebedjev’s song was written for scene 4, “Name Day” at Nastassya Filippovna’s. He congratulates the hostess; she and her guests reply.

The opera closes with the duet of reconciliation of the two main characters, Rogozhin and Prince Myshkin; thus, the death of Nastassya Filippovna resolves the conflict situation, but, at the same time, destroys their personalities. Evgeny Arye: “The sanity of the two people that take part in this scene is already not OK. Myshkin has only one place to go, which is to the asylum; it is there that he will stay till his dying day. Rogozhin also is a psychologically destroyed person. The music develops in a certain dramatic direction, which is very distinct. I would like to bring an element of madness to this scene”. The video, which is available on the Bolshoi Theatre [YouTube channel](#), tells about rehearsals of the opera *“The Idiot”* by Mieczysław Weinberg, staged by Evgeny Arye.

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. Music director of the production Oliver von Dohnányi will conduct the orchestra.

The performances of the operas *“The Idiot”* and *“The Passenger”* are taking place as a part of the international conference “Mieczysław Weinberg. 1919-1996. marking the 100th anniversary of his birth” that is taking place from February 16th till February 19th

in the halls of the Bolshoi Theatre and the State Institute of Art Studies in Moscow. The national newspaper "Muzykalnoe Obozrenie" was the initiator of the project.



Государственный академический Большой театр России
Национальная газета «Музыкальное обозрение»

**Международный форум
«Мечислав Вайнберг (1919-1996).
Возвращение»
Москва, 16-19 февраля 2017**

**International Forum
«Mieczyslaw Weinberg (1919-1996).
A Re-Discovery»
Moscow, 16-19 February 2017**

Участники:
Государственный институт искусствознания
Институт Адама Мицкевича в Варшаве
Государственный Мариинский театр
Екатеринбургский государственный академический театр оперы и балета
Московский театр
Новая Опера им. Е.В. Колобова

При поддержке:
Гёте-Институт в Москве
Посольство Государства Израиль в РФ
Посольство Республики Польша в Москве
Польский культурный центр в Москве
Издательство PeermusicClassical
Издательство DSCN
Фонд «Искусствознание: наука, опыт, просвещение»
Ассоциация музыкальных критиков

weinberg.moscow2017@gmail.com, www.muzobozrenie.ru

Информационные партнеры: ВГТРК «Культура», Газета «Музыкальное обозрение»

Three concerts of chamber music by Mieczysław Weinberg are scheduled to take place at the Bolshoi Theatre Beethoven hall and hall of the State Institute of Art Studies; musicians from Russia and Germany are going to take part in the concerts. The concert-prologue is dedicated to the composer's violin music; the concert-epilogue – to his vocal pieces.

The programme of the concert that is going to take place at the Bolshoi on February 18th includes the Russian premiere of the piece "Six Sonettes after William Shakespeare" for bass and piano, op. 33, and the world premiere of Concertino for Cello and String Orchestra, op. 43. First version.

The exhibition "Production of Weinberg's operas (2016-2017)" is going to take place in the foyer of the

Bolshoi Theatre New Stage. The exhibition features photographs of various scenes from the productions, staged at the Bolshoi, the Mariinsky and the Ekaterinburg theatres, as well as the Novaya Opera; there are also unique photographs from the composer's family archives.

The conference details are available on the Bolshoi Theatre's [website](#).

The press conference of the international forum "Mieczysław Weinberg (1919-1996). The Return" took place at the Bolshoi Theatre Winter Garden (new building) on February 10th. The speakers: Vladimir Urin, the Bolshoi Theatre, Andrey Ustinov, the newspaper "Muzykalnoe Obozrenie". Guest participants: the State Institute of Art Studies (Natalia Sipovskaya), the Moscow theatre "Novaya Opera" (Dmitry Sibirtsev), the Ekaterinburg State Academic Opera and Ballet Theatre (Andrey Shishkin) and the Adam Mickiewicz Institute in Poland (Alexander Laskovsky).

The concert of the Bolshoi Theatre orchestra musicians and guest soloists took place on February 7th at the Beethoven Hall. The programme of the concert "Chamber Music of Vienna" included pieces by Richard Strauss, Gustav Mahler,

Paul Hindemith and Johannes Brahms. The Bolshoi Theatre orchestra musicians Vladlen Ovanesiyan (violin), Nikita Sukhikh (violin), Alexei Yanenko (viola), as well as the pianists Xenia Bashmet, Elena Popkova, Daniil Orlov and Vladislav Provotar (cello) took part in the concert.

The concert "Romanticism. Belcanto" is scheduled to take place on the New Stage on February 21st and 25th. The Bolshoi Theatre leading soloists and guest soloists, conducted by the young Italian maestro Giacomo Sagripanti, will demonstrate the main achievements of the Italian belcanto with its most difficult virtuosic embellishments and tender songlike melodies.

Hibla Gerzmava, a singer that is sought after by the major opera theatres around the world, a People's Artist of Russia and the organiser of her own festival "Hibla Gerzmava invites.." is going to take the centre stage at this concert.

The guest soloist and a graduate of the Young Artists Opera Program Nina Minasyan is going to perform the most difficult scene, the "Mad Scene" from the opera "Lucia di Lammermoor" by Gaetano Donizetti. It was with this part that she made her successful debut at the Paris National Opera in the end of 2016. Nina Minasyan has paid tribute to belcanto at the Bolshoi as well – she performed the part of Amina in the opera "La Sonnambula" by Bellini. However, this time she has chosen the striking aria of Elvira "Qui la voce sua soave...Vien diletto" from Bellini's opera "I Puritani".

The young Chinese tenor Yijie Shi is considered to

be one of the best Rossini tenors of the new generation. He will appear on the stage quite often; the singer is going to demonstrate his impeccable, refined manner of singing in the aria of Ramiro from “La Cenerentola” by Rossini and arias from operas by Donizetti – the aria of Fernand from the opera “La Favorite” and the famous Nemorino’s Aria “Una furtiva lagrima” from the opera “Elisir d’amore” (he is also going to perform the duet from this opera together with Nina Minasyan).

The press conference, marking the 60th anniversary of the Bolshoi Theatre’s first guest tour of Japan and the coming guest performances of the ballet company and the orchestra is going to take place at the Big Imperial Foyer of the Bolshoi Theatre on February 17th. The participants: the Bolshoi Ballet artistic director Makhar Vaziev, the Japanese Ambassador Extraordinary and Plenipotentiary to Russia Mr. Toehisa Kodzuki, Japan Arts representative Terasawa Mizuho, the Bolshoi Theatre prima Svetlana Zakharova and the Bolshoi Theatre principal Denis Rodkin. The Bolshoi Theatre guest performances are going to take place in Japan from May 31st till June 19th, 2017. The company is going to perform in Tokyo, Hiroshima, Ōtsu, Nagoya and Osaka. The programme includes the ballets “Swan Lake”, “Giselle” and “The Flames of Paris”.

You are kindly asked to send accreditation requests via fax (495) 692-3367 and/or email pr@bolshoi.ru.

For additional information please call 692-0818. Entrance: from 4.30 p.m. through the Central Entrance No. 12 (Historic Building, Theatre Square, 1).

The press-tour for the representatives of Japan Arts is going to be organised at the Bolshoi Theatre from February 16th till February 20th. During this time there will be meetings to discuss this year’s guest performances with the Bolshoi management; interviews will be recorded with the Bolshoi Ballet artistic director Makhar Vaziev and the dancers Evgenia Obraztsova, Artem Ovcharenko, Olga Smirnova, Yulia Stepanova, Semyon Chudin and others.

The concerts from the cycle “[Anthology of Russian Classical Romances](#)” are going to take place at the Beethoven Hall on February 16th and 19th. Pieces by Nikolai Medtner and Igor Stravinsky will be performed by the participants of the Young Artists Opera Program and the Bolshoi Opera company: Evgenia Asanova (mezzo-soprano), Anastasia Barun (soprano), Vasilisa Berzhanskaya (mezzo-soprano), Marta Danusevich (soprano), Andrei Kimach (bariton), Alexander Kireev (bariton), Ruslana Koval (soprano), Ilya Kutuyukhin (bariton), Kristina Mkhitaryan (soprano), Taras Prisyazhnyuk (tenor), Alexander Roslavets

(bass), Konstantin Suchkov (bariton), Elizaveta Ulakhovich (soprano), Alexander Utkin (bariton) and Daria Shkredova (mezzo-soprano). More information about the concerts is available on the [Bolshoi’s website](#).

The choreographer Yuri Possokhov has started the rehearsals for the ballet “[Nureyev](#)” that is scheduled to premiere on the Historic Stage on July 11th 2017. The Bolshoi Theatre commissioned Ilya Demutsky to write the music for this full-length ballet. The director Kirill Serebrennikov is working on the production as well. This triumvirate of the director, the choreographer and the composer has already been a success, working on another Bolshoi Theatre project, the ballet “A Hero of Our Time”. The music director – Anton Grishanin.

The Bolshoi Theatre prima ballerina Maria Alexandrova decided to leave the theatre at her own request; the Bolshoi management regrets her decision. [TASS](#) reports this news with the reference to the theatre’s press-office.



Photo courtesy: Sasha Gusov

The Bolshoi mentioned: “On January 19th of this year the Bolshoi Theatre prima ballerina and the People’s Artist of Russia Maria Alexandrova submitted her resignation for personal reasons. This is the balleri-

na's personal decision. The theatre management have arranged numerous meetings with her and offered her to continue working at the theatre. However, Maria Alexandrova has not changed her decision". The press-office added: "According to the existing law, her request was fulfilled two weeks later. The theatre management regrets the ballerina's decision. The Bolshoi appreciates Maria Alexandrova's brilliant talent and undeniable artistic skills; the theatre management also hopes to continue to cooperate with the dancer".

The ballerina does not plan to finish her dancing career.

Alexandrova wrote a post about her decision to leave the theatre on her [Instagram page](#); she also thanked the audience, her colleagues and her pedagogues.

"My dear beloved colleagues and spectators! I want to say heartfelt THANK YOU to all of you for this amazing story we shared together at the Bolshoi. But this great part of my life is over. // THANK YOU! I thank my professors N.L. Semizorova and V.S. Lagunov for all attention, talent, respect and love for our profession that they taught me until the last minutes and last note that was played tonight!!! I thank greatly my beloved and unforgettable Tatiana Golikova, who's part will always live in me and with me! Life goes on, and I have many interesting and important adventures ahead of me! I wish you all luck and patience! Always yours, Ma-sha Alexandrova".

Press analysis:

Russian mass media

Russian mass media sources report about the premiere of the opera "The Idiot" by Mieczysław Weinberg at the Bolshoi Theatre. For example, the magazines "[Vash Dosug](#)" / [Your Leisure Time](#) and "[Profile](#)" consider the production to be one of the most interesting premieres of the month.

Ilya Ovchinnikov ("[The New Times](#)") writes that "The Idiot" is an opera that is hardly known in Russia. "The world premiere of the opera, staged by Boris Pokrovsky, took place in 1991 at the Chamber Musical Theatre; for this occasion Weinberg created the chamber version of the score. Since then, "The Idiot" was not staged up until 2013, when it basically premiered once again in Mannheim, Germany; the opera was conducted by maestro Thomas Sanderling. Last summer "The Idiot" was performed at the Mariinsky Theatre in Saint Petersburg; now the opera is being performed on the

New Stage of the Bolshoi Theatre in Moscow on February 12th, 14th, 15th, 16th and 17th. The three-day international conference "Mieczysław Weinberg. The Return" is also taking place during these days.

The music director of "The Idiot" Michał Klauza told NT about working on the opera together with the stage director Evgeny Arye; he also talked about Weinberg's creative manner, humour in classical music, explained how to combine in one's creative career the influence of Shostakovich and popular melodies and why the timpani player needs an iron glove.

The magazine "[Ogonyok](#)" published a brief announcement about the coming premiere.

The information appeared on various TV channels, radio stations and internet portals, and was also published in different newspapers.

[1tv.ru](#)
[tvkultura.ru](#)
[tvc.ru](#)
[cultradio.ru](#)
[izvestia.ru](#)

Another episode of the programme "Nablyudatel" / The Observer ([TV channel "Culture"](#)) is dedicated to the creative career of Mieczysław Weinberg. The Bolshoi Theatre General Director Vladimir Urin talks about Weinberg, productions to the music by this composer and his own perception of Weinberg's works. Other guests in the studio: the artistic director and the chief conductor of the opera company at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre Alexander Titel, the editor-in-chief of the national newspaper "Muzykalnoe Obozrenie" Andrei Ustiov, and musicologist Antonina Klokova. The host: Andrei Maksimov. The programme went on air on February 9th.

Andrei Ustinov, the director and the curator of the International Forum "Mieczysław Weinberg (1919-1996). The Return" and the editor-in-chief of the national newspaper "Muzykalnoe Obozrenie" gave an interview to "[Rossiiskaya Gazeta](#)". Irina Muravyova talked to Mr. Ustinov.

- The Forum is going to feature not only reports by researchers, but also a festival of Weinberg's music, isn't it?

Andrei Ustinov: We are going to have special days, when we will organise round table discussions about the operas "The Idiot" and "The Passenger", the topic "Mieczysław Weinberg: Identity – Biography – Personality"; there also will be meetings with David Pountney and Zofia Posmysz, whose novel "The Passenger" is based on. Besides, Weinberg's widow Olga Rakhalskaya is going to make a presentation. Weinberg's daughter

Anna, who now lives in Canada, has sent us something truly wonderful: this is the sheet music for the song that Weinberg wrote for his granddaughter in 1988. No one has ever seen this manuscript, and we are going to publish it in the conference information package. Our Forum is more than just a scientific conference. We are going to present three Russian opera productions and three concerts of Weinberg's chamber music that will feature one world premiere and one Russian premiere of his works.

Professional mass media sources continue to publish articles about the premiere of the concert version of "Il viaggio a Reims" by Rossini. Sergei Biryukov ([the portal Musicseasons](#)) praises the Bolshoi for their interpretation of this belcanto opera.



Maestro Sokhiev, John Osborn as Il Conte di Libenskof,
Marianna Pizzolato as La Marchesa Melibea,
Olga Seliverstova as Corinna,
Alexei Neklyudov as Il Cavaliere Belfiore,
Svetlana Moskalenko as La Contessa di Folleville,
Anastasia Kalagina as Madama Cortese.
Photo courtesy: Damir Yusupov/Bolshoi Theatre

The decision of the prima ballerina Maria Alexandrova to leave the Bolshoi Theatre caused a lot of reaction. [TASS](#) reported about this, as well as [Radio Culture](#) and the internet resource [Rewizor.ru](#).

The Bolshoi Theatre artists, pedagogues and stage directors often appear on air on the radio "Mayak"; these visits are a part of the project "Discover the History of the Bolshoi", organised by the Bolshoi Theatre and the company ABBYY. For example, the Bolshoi Ballet pedagogue-repetiteur and an Honoured Artist of Russia Yuliana Malkhasyants appeared on the programme "Take a Deep Breath!"; she talked about the peculiar features of the character dance. "Character dance in modern ballet is a folk dance that has

been adapted for the ballet production. Character dance imitates movements of folk dances; it is a way to express the character of a personage, or even to create a whole ballet.". The hosts – Alexei Veselkin and Denis Nikolaev. The video recording of this half-hour programme is available on the ["Mayak" web site](#).

Kirill Serebrennikov gave the information portal Lenta.ru a brief commentary about the coming premiere of the ballet "[Nureyev](#)" at the Bolshoi Theatre. "This is going to be a biopic about his whole life, starting from his childhood, the Rossi Street, School and up to the Vaganova Academy and the finale, his death", – said Serebrennikov, who is also going to be the stage designer for this production. The same team that staged "A Hero of Our Time" in 2015 is working on the production: there is the choreographer Yuri Possokhov and the composer Ilya Demutsky. The stage director announced he was busy with the design of the set and was also working on the costumes together with Elena Zaitseva. Serebrennikov said that the information about the dancer who would dance the leading role remained a secret. He added that there would be several casts and "all of them are the brightest stars".



Kristina Kretova

The magazine "[Atmosphere](#)" devoted several spreads of its February issue to the Bolshoi Ballet leading soloist Kristina Kretova. The ballerina talks about her favourite parts, her pedagogue Nina Semizorova, her family, her dreams and participation in TV projects. The article by Elena Gribkova is titled "A Suitable Partner".

The printed version of "Atmosphere" is available upon request from the Bolshoi press-office.

Press analysis:

international mass media

The online specialised classical music publication [Slipped Disc](#) publishes an article by Norman Lebrecht announcing that Maria Alexandrova will leave the Bolshoi Theatre.

Freelance dance critic [Ismene Brown](#) reports about the same story in her blog based on translations of Russian newspapers. She includes tributes from various dancers and critics about the career of Alexandrova at the Bolshoi. “The Bolshoi Ballet’s prima ballerina Maria Alexandrova has resigned from the theatre, described by colleagues as “shocking news”. A popular figure in London on Bolshoi tours, Alexandrova, who is 38, announced her decision on Instagram without specifying any reasons, but it could be read between the lines that she was losing ground in performances to the younger generation of ballerinas and that she has other more independent projects in mind. This report from Business FM gathers tributes to her from a critic, a ballerina colleague and a dance teacher and historian. Their consensus is that Alexandrova, with her combination of elegance and boldness, had made a remarkably varied career and epitomised the Bolshoi Ballet at its best in recent years.”

The English language service of Russian newswire [TASS](#) reports the “Bolshoi Theatre has confirmed the resignation of one of the ballet company stars, internationally acclaimed prima ballerina Maria Alexandrova. The resignation was voluntary, it said. “On January 19, 2017, People’s Artist of Russia Maria Alexandrova filed a request for voluntary resignation,” a spokesperson for the theatre said. “This was Ms. Alexandrova’s personal decision.” “Theatre executives and artistic directors of the ballet company have had a number of meetings with her where they asked her to continue employment at the theatre but Maria Alexandrova did not revise her decision,” he said.”

In brief

The artistic director of the ballet company at Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre Laurent Hilaire talked to Tatiana

Kuznetsova ([“Kommersant”](#)) about his plans for the near future.

— To tell the truth, this company has fallen into decline: as a result of the activities of your predecessor Igor Zelensky more than 30 soloists have left it over the last three seasons. Out of those that have stayed who do you consider to be the leader, who did you like?

— I do not know those who have left. I see those who have stayed. And these are very interesting dancers. I have seen three casts of “Anna Karenina”, starring Somova, Kardash and Mukhanova, and I have seen three different heroines, and I have been stunned. Speaking of males, I consider Sobolevsky, Dmitriev and Mikhaylov to be very bright dancers. Each of them has formed his or her own repertoire that is based on his or her abilities. But I would say an artist cannot disregard those skills that have not been discovered or developed yet. The thing is, they have to know where these skills would take them.

— Where is that?

— I guess, the movement forward should be gradual, that is why we are starting from modern classics. In July we are going to do one-act ballets: “The Second Detail” by Forsythe, “Suite en blanc” by Lifar and “La Petite Mort” by Kylián. We will then do Robbins and Balanchine. When artists dance such repertoire, they are going to educate themselves and to enlarge the range of their abilities. I am convinced: the more pieces by different choreographers a dancer’s repertoire includes, the better this dancer knows him/herself.

The modern ballet evening [“Dances about Love”](#) took place at the Russian Academic Youth Theatre on February 14th. This event marked St. Valentine’s Day and starred dancers of the most prominent theatres. The programme opened with the new one-act ballet “Le Spectre de la Rose” by Vladimir Varnava, The Golden Mask laureate. This is a modern interpretation of the same-name ballet by Mikhail Fokine; in 1911 the ballet starred Vaslav Nijinsky and Tamara Karsavina, dressed in costumes by Lev Bakst. This ballet was performed by Polina Mitryashina and Alexander Chelidze. In the second part of the concert the audience was presented with several pieces about love. There was a fragment “Kiss” from the ballet “Le Parc” by Angelin Preljocaj, performed by the Mariinsky Theatre prima Victoria Tereshkina and the soloist Alexander Sergeev. The principal dancer of the Mariinsky Theatre Igor Kolb and a laureate of international competitions Alisa Petrenko presented pas-de-deux from the ballet “The Rain” by Radu Poklitaru. The artistic director of the Perm Ballet Alexey Miroshnichenko performed “Nocturne” to the music by Leonid Desyatnikov.

The premiere of the one-act opera “Salome” by Richard Strauss, based on the same-name play by Os-

car Wilde (translated into German by Hedwig Lachmann) took place at the [Mariinsky-II](#) on February 9th. The opera was staged by The Golden Mask laureate Marat Gatsalov. Set Designer: Monika Pormale, costume designers: Mārīte Mastīņa-Pēterkopa and Rolands Pēterkops. The Mariinsky Theatre Symphony Orchestra. Conductor: maestro Valery Gergiev.

The [master-class](#) of the Bolshoi Theatre ballerina Ekaterina Krysanova is going to take place at the culture center ZIL on February 25th. The preliminary registration is open to all those who would like to participate.

The Bolshoi Theatre soloist Agunda Kulaeva performed the role of Konchakovna at the Dutch National Opera on February 7th. The premiere of the opera [“Prince Igor”](#) by Borodin, staged by Dmitri Tcherniakov, is performed on February 10th, 13th, 17th, 20th, 23rd and 26th. This is a joint production with the Metropolitan Opera. The music director and the conductor – Stanislav Kochanovsky. Costume designer: Elena Zaitseva, lighting designer: Gleb Filshinsky. The cast stars Ildar Abdrazakov, Oksana Dyka, Dmitry Ulyanov and others.



Agunda Kulaeva, the curtain calls
Photo courtesy: Minoru Nakamura

One of the most prestigious ballet awards, National Dance Awards 2017, was given out in London. The-

atres, productions and artists that have appeared on British stages over the previous season, are nominated for this award. The Bolshoi Theatre was nominated in several categories. Ekaterina Krysanova was nominated as the best classical dancer for her part of Katharina in the ballet “The Taming of the Shrew”; she was also nominated for the Grishko award for the same part. Vladislav Lantratov was nominated for the part of Petruchio in “The Taming of the Shrew”. The Bolshoi Theatre was nominated for Stef Stefanou Award for Outstanding Company; Jean-Christophe Maillot was one of 5 choreographers, nominated for Best Classical Choreography. However, in this hard-fought battle the majority of awards were given to British companies and soloists of national theatres, or those with British passports.

English National Ballet was awarded as the Outstanding Ballet Company.

The ballet “1984” won Jonathan Watkins the best classical choreography prize.

Outstanding Female Performance (Classical) – Zenaida Yanowsky.

Outstanding Male Performance (Classical) – Cesar Corrales.

The full list of award-winners and nominations is available [here](#).

[“Culture News”](#) reports that the International Opera Awards announced the list of finalists for 2017. The list includes Anna Netrebko, Kirill Serebrennikov, the choir MusicAeterna and the Moscow State Academic Children’s Music Theatre Named After Natalya Sats. Anna Netrebko is nominated for the best singer. She will compete with Maria Bengtsson (Sweden), Stéphanie d’Oustrac (France), Christiane Karg (Germany), Anita Rachvelishvili (Georgia) and Daniela Sindram (Germany). Kirill Serebrennikov has been nominated in the category “Director”. Other nominees include Robert Carsen (Canada), Tatjana Gürbaca (Germany), Nigel Lowery (the UK), Christof Loy (Germany) and Damiano Michieletto (Italy). The winners will be announced on May 7th at the award ceremony in London.

The full list of nominees is available on the award’s [web site](#).

[XI International Diaghilev Festival](#) has announced the [programme for 2017](#); the Forum is going to take place in Perm May 14th – 25th. The orchestra Music Aeterna, conducted by Teodor Currentzis, is going to perform the Symphony No. 1 by Mahler at the opening ceremony; the Festival is going to close with a premiere – three one-act ballets by Igor Stravinsky, choreographed by three leading Russian choreographers and performed by the Perm Ballet. There will be “Petrushka” by Vladimir Varnava, “The Fairy’s Kiss” by Vyacheslav Samodurova and “The Firebird” by Alexey

Miroshnichenko. Varnava focuses on two topics: the conflict between a creative individual and an aggressive crowd, as well as the free will of an artist in the context of a life scenario. Miroshnichenko promises to present to the audience the styles of the most prominent choreographers of the 19th and the 20th century in reverse chronological order, that is, to go from the modern times all the way back to the days of Mikhail Fokine, the author of the first choreographic version of "The Firebird" (1910). The performance of the project "AquaSonic", an underwater concert, is going to be one of the brightest events of the coming Festival. The musicians sing and play their instruments under water, in aquariums on the stage. They use special vocal techniques and instruments that can produce sound under water. These include the underwater organ, or hydraulophone, crystallophone, rotacorda, percussion and a violin. Musicians from Ensemble Micrologus use accurate copies of ancient instruments, as well as costumes and sets from the Middle Ages in their performances. The famous performance-journey Remote Perm is going to take place in Perm; this is the third Russian city after the capital, where the German band Rimini Protokoll is going to present their project. As usual, the concert programme stars famous Russian and foreign musicians. This year there will be pianists Anton Batagov and Alexei Lubimov; the singer Paula Murrihy will perform together with the pianist Tanya Bleich. The premieres of this season, two modern operas – "Cantos" by Alexey Sioumak and "Wedding" by Anna Sokolovich – are going to be presented during the Festival as well.

[Maria Lobanova](#) uploaded to her Facebook page a photo with Nikolay Kazansky; the singers are wearing costumes from "The Idiot". The caption is "Dostoyevsky style".



Social networks

[Agunda Kulaeva](#), who performed the role of Konchakovna, uploaded her photo on the famous red poppy field, created for the Polovtsian scene by the director and the set designer Dmitri Tcherniakov.



The legendary intendant of the Opera National de Paris Hugues Gall shared the video, starring Svetlana Zakharova as Giselle, on his [Facebook page](#).

Fans of Ekaterina Krysanova shared the video of the ballerina performing together with the Bolshoi soloist Andrei Merkuriev at the State Department Store to the music by Philip Glass in the new format 360° on her [Facebook page](#).

Debuts

"Raymonda"

February 15th

Alexander Voytyuk – Saracenic Dance

Vitaly Biktimirov – Mazurka

February 16th

Alexander Fadeyechev – Andrei II

Birthdays

February 6th – the Bolshoi Ballet first soloist Vitaly Biktimirov

February 8th – the Bolshoi Opera soloist Igor Tsurkan

February 10th – a ballet artist, a pedagogue-repetiteur and a People's Artist of Russia Shamil Yagudin (1932 - 2005) – 85th anniversary

February 12th – the Bolshoi Theatre prima, an Honoured Artist of Russia Marianna Ryzhkina

February 12th – an opera singer (baritone), a music pedagogue and a People's Artist of RSFSR Yevgeny Kibkalo (1932 - 2003) – 85th anniversary

February 12th – a ballet dancer, one of the greatest ballerinas of the 20th century Anna Pavlova (1881-1931)

February 13th – the greatest Russian singer (bass) Fyodor Chaliapin (1873-1938)

February 13th – the Bolshoi Ballet soloist Kristina Karaseva