



Newsletter

Events

Thursday, May 25th – the press conference about the Bolshoi's plans for the coming 242nd season took place at the Big Imperial Foyer of the Historic Stage.



Makhar Vaziev, Vladimir Urin, Tugan Sokhiev
and Katerina Novikova
Photo courtesy: Damir Yusupov

Participants of the press conference:
The Bolshoi Theatre General Director – Vladimir Urin

The music director and the chief conductor – Tugan Sokhiev

The ballet director – Makhar Vaziev

The head of press office – Katerina Novikova

Vladimir Urin said at the press conference: “If we consider the Bolshoi Theatre season as a holistic picture, it becomes clear that the general composition is important in order to get an impression and to understand which direction we are heading. Without any doubts, opera and ballet premieres are the pillars: our playbill is going to have very diverse productions and there are going to be at least ten premieres”.

Opera premieres:

September 24th 2017 – “The Carnival of the Animals” by Camille Saint-Saëns and “The Young Person’s Guide to the Orchestra” by Benjamin Britten on the New Stage. Music director – Anton Grishanin, stage director – Aleksey Frandetti.

October 13th 2017 – “The Maid of Pskov” by Nikolai Rimsky-Korsakov, the concert version. Conductor – the Bolshoi Theatre music director and chief conductor Tugan Sokhiev.

October 18th 2017 – “Alcina” by George Frideric Handel on the New Stage. Stage director – Katie Mitchell. Music director – Andrea Marcon. This will be a co-production with the International Opera Festival d’Aix-en-Provence.

February 15th 2018 – “The Queen of Spades” by Pyotr Tchaikovsky on the Historic Stage. Stage director – Rimas Tuminas. Music director – Tugan Sokhiev.

April 20th 2018 – “Un ballo in maschera” by Giuseppe Verdi on the Historic Stage. Stage director and set designer – David Livermore. Music director – Giacomo Sagripanti.

July 24th 2018 – “La Bohème” by Giacomo Puccini on the New Stage. Stage director – Jean-Romain Vesperini. Music director – Daniele Rustioni.

Ballet premieres and revival:

November 2nd 2017 – “Forgotten Land” by Jiří Kylián to the music by Benjamin Britten on the New Stage. The production will become a part of the triple bill together with Kylián’s other two ballets that have been staged at the Bolshoi Theatre earlier, “The Cage” and “Les Etudes”.

November 22nd 2017 – “Romeo and Juliet” by Sergei Prokofiev on the New Stage. Choreography by Alexei Ratmanský. Music director – Pavel Klinichev. The production, created by Ratmanský for the National Ballet of Canada (Toronto, 2011), will be brought to the Bolshoi Theatre’s stage.

December 14th 2017 – “Coppelia” by Leo Delibes on the New Stage. Revival. Stage director and the author of the new choreographic version – Sergei Vikharev. Conductors – Pavel Klinichev and Pavel Sorokin.

March 22nd 2018 – “Anna Karenina” by Pyotr Tchaikovsky on the Historic Stage. A co-production with the Hamburg Ballet and the National ballet of Canada. Choreography, set design and the concept of light design – John Neumeier. Music director – Anton Grishanin.

July 6th 2018 – a ballet gala in three parts “The Great Petipa”. Ballet masters: Yuri Burlaka, Sergei Vikharev and Alexei Ratmanský.

For more information please refer to the [releases](#) for the press conference.

September 25th – December 3rd, 2017 – the Festival DanceInversion, marking the 200th anniversary of Marius Petipa, is going to take place in Moscow. The participants are going to perform on the Bolshoi Theatre Historic and New Stages, at the Theatre of Nations, the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre and the Moscow Musical Theatre “Helikon-Opera”. The [playbill of the festival](#) has been announced.

May 24th, the Kremlin – the President of the Russian Federation Vladimir Putin awarded the State Prizes. The Bolshoi Theatre

General Director Vladimir Urin was one of the culture luminaries that received the award. He was awarded the Order of Honour. The Bolshoi Theatre ballet master Yuri Grigorovich received the Order of St. Andrew the First-Called. Maestro Gennady Rozhdestvensky was awarded the Order of Merit for the Motherland, 1st class.



Tugan Sokhiev, Deputy director Dmitry Kiyanenko, Makhar Vaziev, Vladimir Urin, Yuri Grigorovich and Head of Planning Department Irina Chernomurova after the award ceremony at the Kremlin
Photo courtesy: Andrei Chernomurov

May 28th — the Bolshoi Theatre celebrated the **jubilee of Makvala Kasrashvili**, an outstanding singer, a People's Artist of the USSR and Assistant to Music Director — Chief Conductor. Maestro Tugan Sokhiev conducted the jubilee gala.

The gala of the People's Artist of the USSR and a laureate of the State Prizes of Russia and Georgia took place on the Historic Stage. Performances of the Bolshoi Theatre's young leading soloists, guest artists and international opera stars, were the offerings to their teacher and the diva. The participants of the gala-concerts: Anna Aglatova, Anna Bondarevskaya, Aguna Kulaeva, Olga Kulchinskaya, Julia Mazurova, Ekaterina Morozova, Anna Nechaeva, Svetlana Shilova, Elchin Azizov, Pavel Valuzhin, Bogdan Volkov, Goderdzi Janelidze, Oleg Dolgov, Andrei Jilihovschi, Badri Maisuradze, Alu-

da Todua and other singers. Makvala Kasrashvili herself performed the aria of Santuzza "Voi lo sapete" from the opera "Cavalleria Rusticana" by Pietro Mascagni and the aria of Floria Tosca "Vissi d'arte" from the opera "Tosca" by Giacomo Puccini.

For more information about the gala please refer to the article "The Bolshoi Diva" on the Bolshoi's [website](#).



Makvala Kasrashvili

The Bolshoi Theatre museum organised an exhibition about Makvala Kasrashvili's creative career. The photographs and costumes of the singer, depicting the years of her work at the Bolshoi, are featured at the Historic Stage Foyer.



The costume of Fevroniya in the opera "The Legend of the Invisible City of Kitezh and the Maiden Fevroniya" by Rimsky-Korsakov. Photo courtesy: A. Pakhomova

May 17th – 21st – the performances of the comic opera “[Così fan tutte, ossia La scuola degli amanti](#)” by Wolfgang Amadeus Mozart took place on the Bolshoi Theatre New Stage.

One of Mozart’s most popular operas about the nature of love was staged by the international production team, headed by the Dutch stage director Floris Visser. Music director – Stefano Montanari (Italy). More information about the production is available on the [Bolshoi’s website](#).

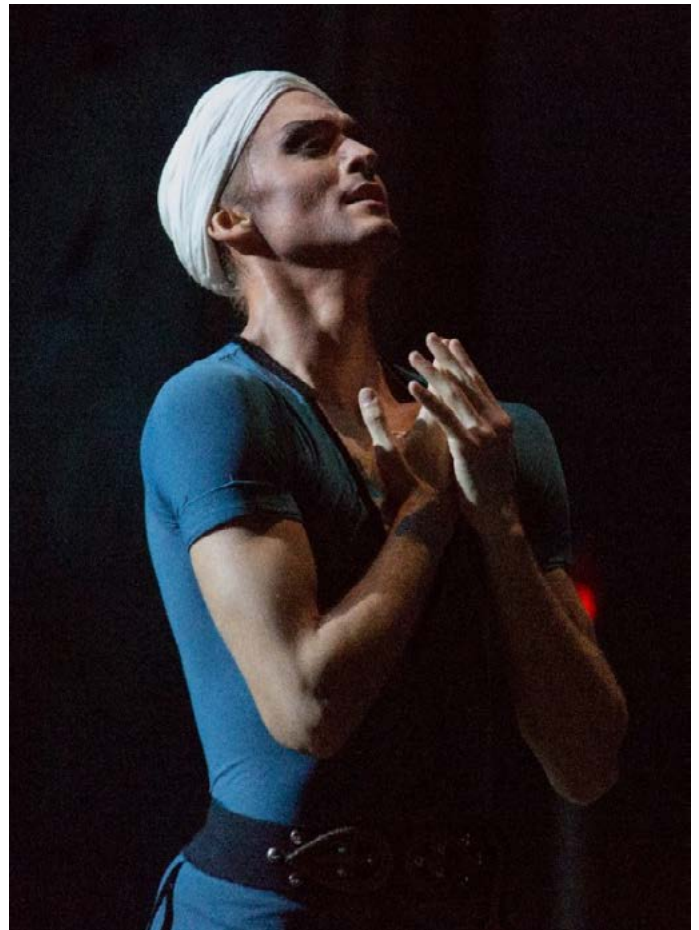
In the series of performances that took place in May the cast starred: Ekaterina Morozova and Elena Monti as Fiordiligi, Julia Mazurova and Alexandra Kadurina as Dorabella, Andrei Jilihovschi and Alexander Miminoshvili as Guglielmo, Alexei Neklyudov and Yuri Gorodetsky as Ferrando, Anna Aglatova and Vasilisa Berzhanskaya as Despina, Yuri Syrov and Nikolai Kazansky as Don Alfonso.

The singers that perform in the opera “Così fan tutte, ossia La scuola degli amanti”, made a video for the [Bolshoi Theatre YouTube Channel](#). The video stars: Julia Mazurova (Dorabella), Alexei Neklyudov (Ferrando), Yuri Syrov (Don Alfonso), Andrei Jilihovschi (Guglielmo), Ekaterina Morozova (Fiordiligi) and Anna Aglatova (Despina).



Anna Aglatova and other members of the “Così fan tutte...” cast in the video for the Bolshoi Theatre YouTube Channel

May 19th – 21st – the ballet “[A Legend of Love](#)” by Yuri Grigorovich was performed on the Bolshoi Theatre Historic Stage. Composer – Arif Melikov. Music director – Pavel Sorokin. The choreographer himself supervised stage rehearsals at the theatre. In the series of performances that took place in May the cast starred: Ekaterina Krysanova, Yulia Stepanova (debut), Ekaterina Shipulina and Maria Alexandrova (Mekhmene Banu), Igor Tsvirko, Alexander Volchkov, Denis Rodkin and Vladislav Lantratov (Ferkhad), Maria Vinogradova, Anastasia Stashkevich, Anna Nikulina and Evgenia Obraztsova (Shireen), Denis Savin, Alexander Vodopetov and Vitaly Biktimirov (Vizier), Anton Savichev, Ivan Alexeyev and Evgeny Golovin (a Stranger). More information about the cast for each performance is available on the [Bolshoi’s website](#).



Denis Rodkin as Ferkhad. Photo courtesy: Mikhail Logvinov

The production was first performed at the Bolshoi in 1965. Maya Plisetskaya performed the title role of Mekhmene Banu and Maris Liepa starred as Ferkhad. “A Legend” had not been performed at the Bolshoi between 2009 and 2014. This ballet, the great legacy of the outstanding artists that has been preserved by several generations, was brought back to the Bolshoi Theatre’s Historic Stage in 2014 (choreography by Yuri Grigorovich, set design by Simon Virsaladze). More information about the ballet is available on the [Bolshoi’s website](#).

In the year of the capital revival of “A Legend of Love” an interview with Arif Melikov, the composer, the pedagogue, the People’s Artist of the USSR and the Azerbaijan SSR was recorded at the Bolshoi Theater Green Living Room.

[Katerina Novikova talked to the composer.](#)

May 17th and 18th – concerts of the Moscow Stage Academy of Choreography graduates took place at the Bolshoi Theater. Apart from divertissement the ballet “Variations to a Rococo Theme”, choreographed by the head of the Perm Ballet Alexei Miroshnichenko to the music by Tchaikovsky, was performed at the gala-con-

cert. Denis Zakharov, a student of Denis Medvedev, who has recently been awarded the “Russian Ballet” Grand Prix, performed one of the parts. The programme also included “Chopiniana” by Mikhail Fokine, fragments from such ballets, as “Swan Lake” by Tchaikovsky, “The Flower Festival in Genzano” by Helsted, “La Fille mal gardée” by Hertel, “The Little Humpbacked Horse” by Drigo, “Le Corsaire” by Adam, etc.

The deputy prime minister of the Russian Federation Olga Golodets, the Bolshoi Theatre General Director Vladimir Urin and the Bolshoi Ballet director Makhar Vaziev congratulated the graduates of the Academy.

June 11th – the broadcast of Opera Day is going to take place on the Bolshoi Theatre official channel; this will be the live transmission of the opera company’s everyday routine in the midst of the preparation for the premiere of “The Snow Maiden”. On June 11th the transmission will be available [here](#).

[The Bolshoi Theatre YouTube Channel](#) presents a video about the coming Opera Day.

The Bolshoi Theatre announces additional casting for the [Young Artists Opera Program](#) for the season 2017/18. There are vacancies for soloists vocalists (2 to 4 vacancies). The artistic director of the Young Artists Opera Program – Dmitry Vdovin.

The first round is scheduled for June 1st, 2017; the auditions are going to take place in Tbilisi, at the Pavliashvili Opera and Ballet Theatre (deadline for applications – May 28th 2017). The final 3rd round is going to take place on the Historic Stage on June 27th.

Singers, born 1983 – 1997, with incomplete or complete higher music education, can take part in auditions.

In order to participate in auditions it is required to first fill in [the electronic questionnaire](#).

More detailed information about the auditions, the schedule, the rules and regulations, as well as the list of venues for auditions is available on [the Bolshoi Theatre website](#).

June 2 the Bolshoi Theatre opens anniversary tour in Hiroshima, Japan. June 4th – “Giselle” of the Bolshoi Theatre opens “Russian Seasons” in Tokyo. The official opening ceremony is going to take place before the performance. The Prime Minister of Japan Shinzō Abe, the Minister of Education, Culture, Sports, Science and Technology Hirokazu Matsuno, the deputy Prime Minister of the Russian Federation Olga Golodets, the Minister of Culture of the Russian Federation Vladimir Medinsky, the Russian ambassador to Japan Evgeny Afanasiev and the Bolshoi Theatre General Director Vladimir Urin are going to take part in the opening ceremony. The performances are scheduled to take place in

five cities – Hiroshima, Tokyo, Ōtsu, Sendai and Osaka – from June 4th till June 18th.

The 2017 2nd issue of the magazine [“Bolshoi Theatre”](#) has been published.

Main themes of this issue are: the premiere of the one-act ballets “Les Etudes” by Harald Lander and “The Cage” by Jerome Robbins at the Bolshoi Theatre; the co-production of “Rodelinda” with the English National Opera that has received The Golden Mask Award in the nomination “Best opera production”; Richard Jones who has become The Golden Mask laureate in the nomination “Best director”; guest performances of the Bolshoi Opera soloists, choir and orchestra that took place in France and Switzerland in March and were a success; significant cultural events in Russia and abroad.



The front cover of the new issue of the «Bolshoi Theatre» magazine

Several interviews are published in this issue of the magazine. There is an interview with Yuri Possokhov, entitled “A choreographer that does not go with the flow”. In the first days of rehearsals for the ballet “Nureyev” the choreographer explained how the idea for the new production appeared, talked about the preparation for

the anniversary edition of the international Benois de la danse Prize and about his projects with San-Francisco Ballet, where he has been working for 10 years.

There is also the interview with William Lacey “Without Britten the history of music would have been different”; the conductor talks about the creative career of his celebrated fellow country-man, the impact he had on the 20th century Britain and the current golden age of the British music.

Press analysis:

Russian mass media

On May 24th the President of the Russian Federation Vladimir Putin awarded State Prizes to the luminaries of culture. [First Channel reports](#)

Vladimir Urin says that a chance to be in the company of such luminaries is almost the same honour for him as the State Prize itself. He said: “As for me, this is a great honour. I am very happy that Gennady Rozhdestvensky and Yuri Grigorovich are working at the theatre today. Maestro Rozhdestvensky is conducting and maestro Grigorovich is still working”.

Dozens of sources report about the award ceremony. Some of them are:

[TASS](#)

[TV Channel “Russia 24”](#)

[NTV](#)

[Culture](#)

[Kommersant](#)



Yuri Grigorovich receives the award. Video courtesy: Vesti.ru

The Bolshoi Theatre General Director Vladimir Urin appeared on the [First Channel](#) in the programme “Morning” and talked about the project “Russian Seasons”, the Bolshoi Theatre guest performances in Ja-

pan that are going to take place from May 31st till June 19th 2017 and they will be anniversary performances. The company is going to visit five cities – Tokyo, Hiroshima, Osaka, Ōtsu and Sendai. The audiences will be presented with the ballet “Swan Lake” and “Giselle” (choreographic version by Yuri Grigorovich) and “The Flames of Paris” (choreographic version by Alexei Ratmanský). Vladimir Urin also talked about the premieres that the Bolshoi audiences are going to see in the next two months.



Vladimir Urin at the First Channel studio

The Bolshoi Ballet director Makhar Vaziev gave an interview to the [“Interfax”](#) reporter Anna Nekhaeva. Makhar Vaziev talks about the upcoming guest performances in Japan, the grandeur of the Russian ballet, the production of “Nureyev”, limits in art and his work at the Bolshoi.

– Mr. Vaziev, tell us about the participation of the Bolshoi Theatre in the project “Russian Seasons” by the Ministry of Culture of the RF, please. As a part of this project, the company is going to present several productions; how were they chosen?

– The participation in the project “Russian Seasons” is a great honour for us; to perform under their aegis is an additional impetus. This makes our guest performances particularly significant, gives them a sense of national identity, if you will. As for the repertoire: since these are guest performances, there is the inviting party, the company Japan Arts that we have already been collaborating with for many years. When it comes to things like that, we usually try to find some common grounds, to take into account everyone’s interests. We open this project with the ballet “Giselle”. We are also bringing there “Swan Lake”, which is only natural, since this is one of the main productions. We are also going to present the production of “The Flames of Paris” by Alexei Ratmanský, which is new for the Japanese audience.

– Which of the company’s leading artists are going to perform in the ballet “Giselle” that opens the “Russian Seasons” in Tokyo in June?

– Our goal is to demonstrate all our talents and

to make sure the guest performances are on the rise. Therefore, we bring there the best dancers – Svetlana Zakharova, Evgenia Obraztsova and, naturally, Olga Smirnova, Yulia Stepanova, Artem Ovcharenko and Denis Rodkin. We are interested in it ourselves, since our reputation is the reputation of our country. //

– Please, say a couple of words about the production of “Nureyev” that is now being staged by the production team of “A Hero of Our Time” – Serebrennikov, Possokhov and Demutsky. What is the concept of the production, what will the emphasis be?

– The project that is going to premiere on July 11th is controversial, provocative from the creative point of view, ambitious. Plus, it is about Nureyev. I have already heard this question: what does Nureyev have to do with the Bolshoi Theatre? He never worked here, he was at the Mariinsky, at the Grand Opera. But we are not going to stage the ballet “Nureyev” to say that he belongs here. We are talking about a great person who influenced the development of the ballet and the dance greatly. It is enough to mention that when people in the West saw him, many schools started to change the methodology of teaching at lightning speed. This was his greatest power – he was an extraordinary personality, a person of violent passions, but only a few know what happened inside of him. He was a man of the world. //

Makvala Kasrashvili, a People’s Artist of the USSR and the Bolshoi Theatre prima (made her debut in 1966) celebrated her jubilee in March; the portal [“Teatral”](#) reports that a big gala took place at the Bolshoi Theatre on May 28th. “She sang at the most famous theatres around the world – in New York, London and Vienna – but the Bolshoi without any doubt remains the main theatre for Makvala Kasrashvili. Here she performed about 30 roles, including Tatiana and Iolanta, Aida and Tosca, Turandot and Desdemona. One of the opera diva’s latest works is the part of Larina-senior in the opera “Eugene Onegin”. Text: Victor Borzenko, illustration for the article by Damir Yusupov. “The Bolshoi Theatre Press Office writes: the triumphant debut of “Miss Kasrashvili” in 1979 at the Metropolitan Opera in the role of Tatiana in “Eugene Onegin” can be considered the starting point of her international career. Following that there were performances at the Royal Opera in London that lasted four seasons in a row; the operas “Don Giovanni” and “La clemenza di Tito” by Mozart were staged especially for her. The parts of Donna Anna and Vitellia that she performed in these operas won her fame as an interpreter of the operas of Mozart.

[Interview with Makvala Kasrashvili](#)

The newspaper [“Vedomosti”](#) publishes an interview with the choreographer Yuri Possokhov. Together with the composer Ilya Demutsky and the director Kirill Serebrennikov he is working on the production of “Nureyev”

that premieres on the Historic Stage on July 11th. Anna Galaida reports. “He is inspired by the image of the legendary dancer, who became the first ballet defector in 1961. The laureate of the last year’s Festival “Benois de la danse”, he was commissioned to create another premiere, marking the “Benois de la danse” anniversary; this premiere is going to be presented at the Bolshoi in May”.



Yuri Possokhov and Nina Kaptsova during the rehearsal of “Nureyev”. Photo courtesy: Damir Yusupov

– What is this pas-de-deux that you created for the “Benois” anniversary?

– We were inspired by the sculpture by Igor Ustinov that is awarded to laureates. Ilya Demutsky composed wonderful music especially for this piece. We did not discuss our impressions of the statuette. It looks like Ilya has his own idea about it. Perhaps, the fact that we did not talk to each other about it will result in some mix up. Perhaps, the opposite will happen, and there will be the kind of unity that different ideas sometimes result in. //

– “Nureyev” is the second production you have worked on together with Kirill Serebrennikov and Ilya Demutsky on a commission from the Bolshoi Theatre. What attracts you to them?

– This is my team; I feel very calm and confident working with them. When we started to think about

“Nureyev”, Kirill wrote the script and a wonderful picture appeared, I can see it. Then Ilya and I studied the script and figured out where the climax points were, when and what is happening there. He then writes the music, basing it on this plan, and I come to the rehearsal hall with this music. I guess the final result depends on me for the most part.

– Is the script based on real facts from Rudolph Nureyev’s biography?

– I do not want it to be a documentary; the less of a documentary it is, the better it will be. Of course, there should be some accents – Paris of the 1960s, meeting Erik Bruhn, working together with Margot Fonteyn. In the ballet the character of Nureyev is shown from the perspective of my own choreographic fantasies. This is about my expressive language, my perception of this personality. But we are trying to make it a timeless ballet.

Mass media continue to report about the signing of a memorandum of cooperation between the Bolshoi Theatre and Astana Opera. [The portal “Teatral”](#) and several Kazakh sources report about this event. The memorandum was signed by the Bolshoi Theatre General Director Vladimir Urin and the Astana Opera director Galim Akhmedyarov.

[Zakon.kz](#)

[Tengrinews.kz](#)

The website [“Music Seasons”](#) publishes the interview by the journalist Olga Smagarinskaya with Maria Alexandrova. «Maria Alexandrova: “I do not like to be a femme fatale in the real life. This is a destructive force, but a woman should create”»:

“The guest performances of the ballet “Goddesses and Demons” took place in New York from March 30th till April 1st and were a huge success. This is the dancing duet of the Bolshoi Theatre’s prima Maria Alexandrova and Blanca Li, a French choreographer and dancer of Spanish origin. Using choreographic language, the two dance goddesses are exploring the diversity of the female nature, using elements of classical ballet, flamenco and modern choreography”.

The TV Channel “Culture”, “Interfax” and other sources report, that on Thursday, May 25th the press conference about the official opening ceremony of “Russian Seasons” took place; Alexander Zhuravsky, the Deputy Minister of Culture of the Russian Federation, announced that on June 4th “Russian Seasons” open in Tokyo with the ballet “Giselle” by the Bolshoi Theatre.

Earlier [RIA Novosti](#) reported that the Prime Minister of Japan Shinzō Abe, the Minister of Education, Culture, Sports, Science and Technology Hirokazu Matsu-

no, the deputy Prime Minister of the Russian Federation Olga Golodets, the Minister of Culture of the Russian Federation Vladimir Medinsky, the Russian ambassador to Japan Evgeny Afanasiev and the Bolshoi Theatre General Director Vladimir Urin were going to take part in the opening ceremony before the performance.

The Bolshoi Theatre principal Denis Rodkin and the director Andrei Konchalovsky also told the journalists about the programme of the coming large-scale event.

[tvkultura.ru](#)

[The programme of “Russian Seasons” in Japan](#) includes guest performances of 20 Russian theatres and museums. More than 200 events are going to take place: ballet performances, symphony concerts, exhibitions, concerts, master classes and movie screenings. “Russian Seasons” are going to take place in more than 40 cities of Japan. No less than 3 mln people are expected to attend all events.

The Ministry of Culture drafted a law that makes provisions for imposing fines for breaking the rules for ticket sales; the sums of the fines vary between three thousand to a million rubles (approx. \$50 to \$17,240). Alexander Andryukhin ([newspaper “Culture”](#)) reports: it is likely that by autumn the document will have been sent to the Russian Federation State Duma. The author of the article wonders whether such measures can change the situation and whether it is possible to eradicate the theatre mafia.

The Bolshoi Theatre General Director Vladimir Urin told “Culture:

– We have managed to change the situation. The time when people stood in the queue from 4 a.m. waiting for tickets to go on sale but 10 minutes prior to the opening of the ticket sales office two strangers appeared, and then 60 more people came and stood between those two, are gone. Those people used to buy 200 tickets and 15 minutes later they would sell them on websites for as much as 40,000 RUB (approx. \$690). Today we give electronic bracelets to those that come several hours prior to the ticket offices’ opening hours, so it is impossible to force one’s way in the queue. I am convinced that tickets to the Bolshoi should not cost an arm and a leg. We receive impressive subsidies from the government, so we do not have the right to sell tickets for prices that are higher than their box office costs.

According to Vladimir Urin, the theatre has taken every possible step in order to control the second-hand dealers within the limits of existing legislation. Now the government should fight with them. This is how the idea of amending the Code of Administrative Offences of the Russian Federation appeared; according to these amendments, the illicit dealers will get hit with huge fines. Not only the administration of the Bolshoi, but also directors of other theatres, including

the Vakhtangov Theatre and the Nations Theatre, have taken an active part in the drafting of the law. Mr. Urin considers, though, that today the Bolshoi Theatre has 80 percent tackled this problem even without the legislative solution”.

The documentary “Dancer” by Steven Cantor was released in Russia on May 18th. It features the 27-year old principle of the Royal ballet and Bolshoi guest soloist Sergei Polunin, who performed together with the Bolshoi Theatre prima Svetlana Zakharova in the ballet “Giselle” by Adam in October 2015. The ballet was broadcast in the cinemas all over the world.

Tatiana Kuznetsova (“[Kommersant](#)”) believes, that among the many feature films about ballet the documentary film portrait of Sergei Polunin is winning in every respect.



Sergei Polunin

“[Afisha](#)” used the chance to talk to Sergei Polunin, who came to Moscow for the premiere of the film.

— Talking about the Mariinsky, Diana Vishneva said the ballet was sick. What can you say about the Stanislavsky Theatre and the Bolshoi?

— I think the ballet is dead all over the world. The doors of the theatres should be opened. Directors should want to change something, musicians should be interested in it. They should invite the best directors and managers, as well as decent agents. It should be profitable in terms of money and in terms of the idea. In this case the general public will be interested in it.

The newspaper “[Culture](#)” also reports about the release of “Dancer”. Elena Fedorenko writes: “The life that this film is based on is surprising and even sensational.”

Press analysis:

international mass media

A large article about the coming guest performances of the Bolshoi Theatre in Japan has been published in the May edition of the Japanese magazine Dance Magazine. The article has information about the Bolshoi’s productions and also includes full-page interviews with Yulia Stepanova, Olga Smirnova, Evgenia Obraztsova, Igor Tsvirko, Artem Ovcharenko, Semyon Chudin and Vladislav Lantratov.

The link is unavailable. The printed version of the magazine can be requested from the Bolshoi Theatre Press Office.



Photographs of Olga Smirnova and Semyon Chudin, Evgenia Obraztsova and Vladislav Lantratov on the double-page spread of the Dance Magazine (Japan)

Also a large article about the coming guest performances of the Bolshoi Theatre in Japan has been

published in the May edition of the Japanese magazine Kateigaho.

[The Japanese portal](#) reports about the participants of the guest performances. The text is accompanied by a large number of photographs and video interviews.



Boris Akimov. Photo courtesy: jp.sputniknews.com

The online entertainment news publication [Broad World](#) announces “Casting Announced for Bolshoi Ballet, New York City Ballet, and Paris Opera Ballet’s JEWELS at Lincoln Center Festival” “For the opening night performance on Thursday, July 20, Emeralds will be led by Paris Opera Ballet Étoiles Laëtitia Pujol, Mathieu Ganio, Myriam Ould-Braham, and Mathias Heymann; Rubies will be performed by New York City Ballet Principal Dancers Megan Fairchild, Joaquin De Luz, and Teresa Reichlen; and Diamonds will feature Bolshoi Ballet Prima Ballerina Olga Smirnova and Principal Dancer Semyon Chudin. The four remaining performances of Emeralds will be performed by the Paris Opera Ballet with alternating casts also featuring Étoiles Dorotheé Gilbert, Hugo Marchand, Léonore Baulac, and Germain Louvet. Dancers from the Bolshoi Ballet and New York City Ballet will alternate in Rubies and Diamonds, with NYCB’s performances of Diamonds featuring Principal Dancers Sara Mearns and Tyler Angle. The Bolshoi Ballet’s performances of Rubies will feature Principal Dancers Ekaterina Krysanova, Artem Ovcharenko, and Vyacheslav Lopatin, and Soloists Yulia Grebenshchikova and Olga Marchenkova; the company’s performances of Diamonds will also feature Prima Ballerina Alena Kovaleva and Principal Dancer Jacopo Tissi. The complete schedule of performance dates, times, and casting follows below.”

The French newspaper [La Depeche](#) publishes an article by Anne-Marie Chouchan titled Le Capitole conquers Asia with a photo of Tugan Sokhiev. The Orchestre National du Capitole de Toulouse led by Tugan Sokhiev travelled to Austria, Abu Dhabi, Taiwan and South Korea. “The Capitol National Orchestra is back at Halle



“Diamonds”. Olga Smirnova and Semyon Chudin

aux Grains tonight with the educational concert “Le Hérissier”, directed by Christophe Mangou. Tugan Sokhiev will conduct on Friday 19 and Saturday 20 May at the Halle. And Friday 7 July in Peralada, Spain.”



Tugan Sokhiev and the Korean soprano Sumi Jo backstage during the Capitole National Orchestra concert at the Taiwan National Concert Hall; Taipei, April 25th

Photo courtesy: «La Depeche» / DR

The online specialised classical music, opera and dance publication [Bachtracks](#) publishes a review by Isabella Zijp of the Bolshoi Ballet’s Bright Stream giving the performance five stars out of five and writing that it is a ballet unlike any other. “It does not happen often that you burst out laughing while watching a ballet,

nor is it common to see a male dancer in a tutu. Yet The Bright Stream has it all. This Soviet style ballet was banned and forgotten until Alexei Ratmanský revived it in 2003. It successfully premiered at the Bolshoi and now still amuses, surprises and enchants audiences in Moscow and abroad.” “This cross-dressing is the most fascinating and amusing aspect of the ballet. Vladislav Lantratov gave a wonderful performance as the ballerina. Dressed in a long white tutu and pointe shoes, he floats – or rather stumbles – across the stage like a sylphide, with the choreography often referring to the white act of the famous ballet. Whether it is the clumsy pointe work or the stick finger-wag to reject the dacha dweller, the audience is clearly amused by his every move. And it is not just him who stole the show, all characters are remarkable and memorable.”



«Bright Stream»

Photo courtesy: Damir Yusupov / «Bachtracks»

In brief

Italian mass media report about the Bolshoi Theatre prima Svetlana Zakharova dancing in the premiere performances of “Project Handel” at La Scala on May 20th, 21st, 23rd and 24th.

For example, the largest Italian newswire [ANSA](#) publishes an article by Bianca Maria Manfredi who reports that “It is a contemporary ballet, which they have never danced together before, which will see on stage of La Scala, two stars of the ballet world, Roberto Bolle and Svetlana Zakharova. The Handel Project is in fact a new double creation by Mauro Bigonzetti, the choreographer who in October, after only eight months, renounced the role of director of the La Scala Ballet (after a series of controversies with the dancers).” “Svetlana Zakharova said “Mauro wants to show the inner world of each artist and I would like the public to look at the ballet, with the same pleasure with which we created it.”

On May 12th, 14th and 17th the Bolshoi Theatre prima Olga Smirnova and the Bolshoi Theatre principal Semyon Chudin performed the parts of Odette/Odile and Siegfried in “Swan Lake” (choreographic version by Rudolf Nureyev) at the Vienna State Opera. “Swan Lake” on [the website of the Vienna State Opera](#).

[The TV Channel M24](#) reports: on May 24th the 13th Chekhov Festival opened at the Bolshoi Theatre New Stage with the production of “Die Zauberflöte” by Komische Oper (Berlin).

The Diaghilev Festival took place in Perm. On the opening evening its artistic director Teodor Currentzis conducted Symphony No. 1 by Gustav Mahler and Violin Concerto by Alban Berg (soloist – Aylen Pritchin). The only Russian prize for young music critics “Resonance” was awarded the next day. Ilya Ovchinnikov ([“Kommer-sant”](#)) attended the opening ceremony.

On May 25th the festival closed with three premieres – a triple bill of ballets to the music by Stravinsky, “The Fairy’s Kiss” by Vyacheslav Samodurov, “Petrushka” by Vladimir Varnava and “The Firebird” by Alexei Miroshnichenko. Diana Vishneva (“Petrushka”) and Natalia Osipova (“The Firebird”) performed the main parts at the closing ceremony of the festival.

On May 15th Bolshoi Theatre soloists performed the ballet “Anyuta”, choreographed by Vladimir Vasiliev to the music by Valery Gavrilin. The cast: Anastasia Stashkevich (Anyuta), Artem Ovcharenko (The Student), Mikhail Lobukhin (Artynov) and Vyacheslav Lopatin (Modest Alexeevich). The ballet was performed at the XXX International Festival of Classical Ballet named after Rudolf Nuriyev.

On May 13th the annual festival named after Rudolf Nuriyev opened at the Tatar State Academic Opera and Ballet Theatre named after Musa Jalil in Kazan.

The playbill of the ballet “Anyuta” is available on the Opera and Ballet Theatre named after Musa Jalil [website](#).

Social networks

On May 15th Olga Peretyatko uploaded a series of pictures from the final performance of Verdi’s opera on her [Facebook page](#):

«A couple of words from the plane.

I am happy that our “Traviata” has been performed with such crescendo, that we managed to create a pow-

erful production regardless of all difficulties, connected with the new stage, the new orchestra and colds; I am grateful to all of my wonderful colleagues, I express my gratitude to the Bolshoi Theatre for their invitation, I am grateful to the audience for such a warm welcome; yesterday was a very emotional moment for me, when the audience gave a standing ovation, I am grateful to my relatives and friends for their support and love, and thank you, Moscow!!!

I am sharing the pictures; thank you, Victoria [Ivanova] and Oleg”.



Olga Peretyatko before the performance of “La Traviata” backstage at the Bolshoi Theatre / Photos from Olga Peretyatko’s Facebook page

“Hello, sunny Kazan!” – Artem Ovcharenko shares pictures from the XXX International Festival of Classic Ballet named after Rudolf Nureyev that is taking place in the capital of Tatarstan on his [Facebook page](#).



Artem Ovcharenko next to the Opera and Ballet Theatre named after Musa Jalil in Kazan, May 15th. Photo/ Facebook

The Bolshoi Theatre guest soloist Yuri Samoilov uploaded the picture from the rehearsals at the Teatro Real in Madrid. On May 29th, June 1st and 4th he performs the part of Tsarevich Afron in the opera “The Golden Cockerel” by Rimsky-Korsakov. This is a new co-production of Teatro Real in Madrid, Opéra National de Lorraine and the Théâtre Royal de la Monnaie in Bruxelles. The premiere took place last December.

[“The Golden Cockerel” on the Teatro Real website](#)
[The video about the production on the YouTube](#)



May 15th – the presentation of the book “Theatre of Sergei Barkhin” (“Bliznetsy” publishing house, Moscow, 2017) by the author took place at the House of the Actor named after Stanislavsky in Saint Petersburg.



Marina Azizyan, Sergei Barkhin and Eduard Kochergin at the Karelia Living Room at the House of the Actor named after Stanislavsky. May 15th
 Photo courtesy: Marina Dmitrevskaya/ Facebook

Debuts

«Cosi fan tutte, ossia La scuola degli amanti»

Soprano Elena Monti (Itali), a laureate of prestigious international competitions, the graduate of the Conservatorio Verdi in Milan and the Accademia del Teatro alla Scala, made her debut at the Bolshoi Theatre. On May 18th and 20th she performed the part of Fiordiligi.

On May 19th Yuri Syrov (the graduate Volgograd State Conservatory, Natalia Semenova's class, a Bolshoi Opera soloist since 2016) made his debut in the part of Don Alfonso.

«A Legend of Love»

May 20th (matinee performance) – Yulia Stepanova made her debut in the part of Mekhmene Banu. Victoria Yakusheva – one of the Court Dancing Girls

May 29th (7 p.m.) – Egor Sharkov as Jester

May 19th – Dmitry Efremov – one of Friends to Ferkhad

«Boris Godunov»

May 24th – Alexander Utkin, a graduate of the St. Petersburg State Conservatory after Rimsky-Korsakov (Dmitry Karpov's class) and a Bolshoi Opera soloist since 2016, made his debut in the role of Mityusha.

May 25th – Vladimir Komovich, a participant of the Bolshoi Theatre Young Artists Opera Program, season 2016-17, performed the part of Nikitich, police officer.

Rauf Timergazin, the Musical College of the Orenburg State Institute of Arts named after Rostropovich, Gennady Sokolov's class, performed the part of Mityusha.

Birthdays

May 10th – a ballet artist, a ballet master and a pedagogue, the Bolshoi Ballet's soloist 1979 – 1997, a People's Artist of Russia Alexander Vetrov

May 10th – an actor, a choreographer, a dancer and a tap dancer Fred Astaire (1899-1987) that Mikhail Baryshnikov and Rudolf Nureyev admired

May 11th – stage director and set designer Dmitri Tcherniakov.

May 12th – a ballet master-repetiteur, the Bolshoi Theatre prima-ballerina 1960 – 1988, a People's Artist of the USSR Svetlana Adyrkhaeva

May 12th – the Bolshoi Theatre guest soloist, the Mariinsky Theatre soloist Asmik Grigorian (soprano)

May 15th – a ballerina, the Bolshoi Theatre ballet master-repetiteur, a People's Artist of the USSR Nadezhda Pavlova

May 16th – the Bolshoi Ballet soloist, an Honoured Artist of Russia Gennady Yanin

May 17th – a ballerina, a ballet master, a People's Artist of the USSR Olga Chenchikova

May 17th – Cynthia Harvey, an American dance teacher and former ballet dancer

May 18th – the Bolshoi Ballet guest soloist Natalia Osipova

May 18th – the Bolshoi Ballet principal David Hallberg

May 19th – a choreographer, the artistic director of the Yekaterinburg Opera and Ballet Theatre ballet company Vyacheslav Samodurov

May 19th – the Bolshoi Opera soloist, a People's Artist of the RSFSR Tamara Sorokina (lyric coloratura soprano)

May 22nd – the composer Richard Wagner (1813-1883)

May 27th – the dancer Isadora Duncan (1877-1927)

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

May 31st – an Honoured Artist of Russia Vasily Vorokhobko – 70th anniversary (1947-2014). He was the Bolshoi Theatre pedagogue-repetiteur 1988 – 2014

May 31st – the composer Cesare Pugni (1802-1870) – 215th anniversary

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