



Newsletter

Events

June 15th – the opera **“The Snow Maiden”** by Nikolai Rimsky-Korsakov (libretto by the composer based on the play of the same name by Alexander Ostrovsky) premiered on the Bolshoi Theatre Historic Stage.

“The Snow Maiden” at the Bolshoi Theatre was staged by: music director – the Bolshoi Theatre music director and chief conductor Tugan Sokhiev, stage director – artistic director and chief director of opera in the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre. Alexander Titel. Set designer – Vladimir Arefiev, lighting designer – Damir Ismagilov, chorus master – Valery Borisov, choreographer – Larisa Alexandrova.

For Alexander Titel “The Snow Maiden” is the fourth project at the Bolshoi Theatre; it followed the operas “Christmas Eve” by Rimsky-Korsakov (1991), “The Gambler” by Prokofiev (2001) and “The Enchantress” by Tchaikovsky (2012).



“The Snow Maiden”, a scene from the production. Photo: Damir Yusupov

Alexander Titel told a journalist at the briefing: “We do not know, where and when the action takes place”. He also said: “Ostrovsky wrote the fairy-tale “The Snow Maiden” 150 years ago; the opera by Rimsky-Korsakov, based on this tale, is a bit “younger”. The stage director stressed, that his goal was to tell about a great per-

sonal drama using modern language. At the same time Titel drew particular attention to the fact that he did not allow himself to introduce any global changes and innovations to the classical piece.

He quoted: “In the fairy-tale Berendey says this famous phrase: “I have seen that people’s hearts have gone cold. The commitment to beauty has vanished. There are quite different passions now”. Titel mentioned: “This was one of the keys to our production; we followed the author and tried to tell about love, labour and hope using modern language. The play itself contains all of these themes. It is now time for the audience to judge whether we have succeeded or not”.

The premiere cast on June 15th starred: Olga Seliverstova as The Snow Maiden, Anna Nechaeva as Kupava, Alexandra Kadurina as Lehl, Elchin Azizov as Misgir, Agunda Kulaeva as Spring, Bogdan Volkov as Tsar Berendey, Gleb Nikolsky as Frost and Marat Gali as Wood Spirit.

The casts of the premiere performances on other days star: Olga Semenishcheva as The Snow Maiden, Maria Lobanova as Kupava, Anna Bondarevskaya and Evgenia Asanova as Lehl, Maxim Aniskin and Andrei Kimach as Misgir, Elena Manistina as Spring, Alexei Neklyudov as Tsar Berendey, Alexander Naumenko as Frost and others.

For more detail about the casts please visit the [Bolshoi website](#).

Premiere performances took place on the Historic Stage on June 16th, 17th and 18th.

June 18th – the Bolshoi Theatre anniversary tour in Japan closed with the ballet “Swan Lake”. The final performance took place at the Festival Hall, Asahi Building, in Osaka. The cast starred: Olga Smirnova as Odette-Odile, Denis Rodkin as Prince Siegfried, Igor Tsvirko as The Evil Genius, Anastasia Denisova and Ana Turazashvili as Friends



The Bolshoi Theatre guest performances in Japan have finished After the performance of “Swan Lake”, Festival Hall in Osaka, June 18th.

Photo/ Instagram theatrehd



Ivan Vasiliev and Kristina Kretova after the performance of "The Flames of Paris". June 15th, Tokyo. Photo FB

to the Prince and Georgy Gusev as The Fool. The Bolshoi Ballet was accompanied by the Bolshoi Orchestra. Conductor – Pavel Sorokin.

The guest performances took place from June 2nd to June 19th in five cities: Hiroshima, Tokyo, Otsu, Sendai and Osaka. The Bolshoi Theatre brought to Japan 15 performances and 235 people: the ballet company, the orchestra and the technical staff.

The programme of the tour, the schedule of the guest performances and the casts are available on the [Bolshoi website](#).

The promo video about the Bolshoi Theatre guest performances (courtesy of Sputnik. Japan) is available [here](#).

June 10th – 20th – [the XIII International Ballet Competition and Contest of Choreographers](#) took place on the Bolshoi Theatre Historic Stage and New Stage.

This ballet contest that is renowned all over the world was founded in Moscow in 1969. The International jury is headed by Yuri Grigorovich, who has been its permanent leader since 1973. The Bolshoi Theatre prima Svetlana Zakharova, the rector of the Moscow State Academy of Choreography Marina Leonova, the head of the Mariinsky Ballet Yuri Fateev and the rector of the

Vaganova Academy of Russian Ballet Nikolay Tsiskaridze represented Russia on the panel of judges.

The competition was held in three rounds: first round – June 12th-13th, second round – June 15th-16th, the contest of choreographers – June 17th, third round – June 19th, the award ceremony and the gala-concert – June 20th. 200 participants were selected to take part in the competition (170 contestants in the nomination category "Ballet Dancers", juniors and seniors, and 30 contestants in the nomination category "Choreographers"). They came from 27 countries around the world, including Russia, the USA, Ukraine, Brazil, South Korea, Germany, China and Japan.

The lists of contestants are available on the website of the competition: <http://moscowballetcompetition.com/uchastniki>.

Juniors

PRIZE I

Chino Mark (Russia)
Zakharov Denis (Russia)
Beyer Elisabeth (USA)

PRIZE II

Park, Seonmee (South Korea)
Lee Soobin (South Korea)
Pugachev Igor (Russia)
Li Siyi (China)
Kokoreva Elizaveta (Russia)

Seniors

PRIZE I

Godunova Evelina (Latvia)
Okawa Koya (Japan)
Adamzhan Bakhtiyar (Kazakhstan)

PRIZE II

Anastasia Matvienko and Ernest Latypov (Russia)
Ma Miaoyuan (China)
Moraes Gomes Amanda (Brazil)

PRIZE III

Terada Midori (Japan)

SPECIAL PRIZE FOR BEST PARTNER

Timayev Mikhail

PRIZE I AND GOLD MEDAL

Wen Xiaochao (China)
Zuniga Jimenez Eduardo Andres (Chili)

PRIZE II AND SILVER MEDAL

Madan Nina (Russia)
Merkuriev Andrey (Russia)

PRIZE III AND BRONZE MEDAL

Liu Tingting (China)
Cheng Long (China)



Evelina Godunova (Latvia), 1st prize, seniors.
Results of the Contest of Choreographers
that took place on June 17th

DIPLOMA AND TITLE OF LAUREATE

Riuntiu Alexander (Russia)

Radev Kirill (Russia)

Mogilev Alexander (Russia)



Photo report from the contest of choreographers
is available [here](#)

For the first time in the world history of ballet contests two unique awards were given out: two Grand Prix of \$100, 000 in the nomination categories “Ballet Dancers” and “Choreographers”. The winners of the 1st, the 2nd and the 3rd prizes were awarded diplomas and gold, the silver and the bronze medals respectively.

[The channel MediciTV](#) organized online-broadcasts of the competition.

On June 11th the Bolshoi Theatre organised and presented the programme “Bolshoi Opera Day”. For the second year in a row the Bolshoi Theatre holds the on-line project Bolshoi Opera Day, offering the viewers the

chance to peep behind the scenes at the theatre. Starting from 11 a.m. any Internet-user who registered on the Bolshoi Theatre [website](#) could watch the broadcast.

The preparation for the premiere of “The Snow Maiden” by Nikolai Rimsky-Korsakov was the main theme of the Opera Day-2017. For almost 4 hours opera fans that followed the programme hosts could watch the production process live; they had a chance to “meet” the opera singers, the directors and the designers, to visit the workshops, where the costumes are sewn (behind the famous Apollo quadriga), and the place where the sets are made, watched maestro Tugan Sokhiev work with the orchestra, visited the rehearsal of the supernumeraries, saw the Bolshoi Choir rehearse with Valery Borisov and learned about the history of the production at the Bolshoi Museum.

The following people took part in the broadcast: the Bolshoi Theatre chief conductor and music director Tugan Sokhiev, the stage director of the opera “The Snow Maiden” Alexander Titel, the chief chorus master Valery Borisov, the chief lighting designer Damir Ismagilov, the set designer of the opera “The Snow Maiden” Vladimir Arefiev, the choreographer Larisa Alexandrova, the opera soloists Maxim Aniskin and Olga Seliverstova, the orchestra concert master Alexander Kalashnikov, the Opera Manager Lyudmila Talikova and assistant opera director Yuri Udalov, the head of the Young Artists Opera Program Dmitry Vdovin, the Young Artists Opera Program pedagogue, the head of the project “Young Singers” and the artistic director of the Salzburg Festival Evamaria Wieser, the Young Artists Opera Program participants Vasilisa Berzhanskaya, Marta Danusevich, Andrei Kimach and Giorgi Sturua, concert masters Artem Grishaev, Sergei Konstantinov and Mikhail Korshunov, one of the supernumeraries Yulia Smirova, the head of the art workshops Pavel Kulikov, the chief specialist in the design, production and exploitation of theatre costumes Elena Zaitseva, the director of the Museum Lidiya Kharina and the Bolshoi’s other artists and members of the staff.

Fragments from the following productions of the Bolshoi were presented in the broadcast: “Manon Lescaut” by Puccini (soloists – Anna Netrebko and Yusif Eyvazov), “Billy Budd” by Benjamin Britten (soloist – Yuri Samoilov), “Il viaggio a Reims” by Rossini (Olga Seliverstova, Svetlana Moskalenko, Marianna Pizzolato and John Osborn), “The Idiot” by Mieczysław Weinberg (Ekaterina Morozova and Bogdan Volkov). The videos from the Bolshoi Theatre’s archives, featuring the fragments of the opera “The Snow Maiden” by Nikolai Rimsky-Korsakov, starring Irina Arkhipova and Galina Borisova (production by Boris Ravenski and Alexander Lazarev, 1978), were shown as well.

The Bolshoi Theatre spokeswoman Katerina Novikova and one of the participants of the Young Artists Opera Program Taras Prisyazhnuk lifted the veil and shared the “theatre magic”, taking the viewers behind the scenes and explained what life is like at the Bolshoi

Theatre prior to a premiere.

The Bolshoi Theatre YouTube channel prepared several interesting videos available here:

[Opera Day 2017 teaser #1](#)

[Opera Day 2017 teaser #2](#)

[Opera Day 2017 teaser #3](#)

[The Bolshoi Theatre official YouTube Channel](#)

The 1st round of the additional auditions of soloists-vocalists for the [Young Artists Opera Program, season 2017/18](#) (2-4 vacancies) is closed. The artistic director of the Young Artists Opera Program – Dmitry Vdovin.

In order to take part in the auditions one is required to fill in the [e-questionnaire](#).

The Moscow round took place at the Bolshoi Theatre from June 21st to June 23rd. The deadline for applications was June 15th.

On June 12th the results of the auditions at the Urals Mussorgsky State Conservatoire in Yekaterinburg were announced. Valeria Andreeva, Evgeny Bovykin, Kirill Ivanov, Ksenia Korostylyova, Maria Motolygina and Andrei Sklyarenko were selected to take part in the second round.

On June 14th the auditions took place at the Novosibirsk State Academic Opera and Ballet Theatre. Maria Barakova was selected to take part in the second round.

The second round took place at the Bolshoi Theatre on June 24th and 26th. The number of participants is limited to 40 people.

The third round is going to take place on the Bolshoi Theatre Historic Stage on June 27th. The number of participants is limited to 20 people.

More information about the requirements, schedule, rules and regulations, as well as audition venues is available on the Bolshoi Theatre website. The information about the results of the auditions is also published [here](#).

Any questions concerning the participation in auditions can be sent to operaprogramme@bolshoi.ru

On June 12th, Russia Day, the People's Artist of the USSR and the State Academic Bolshoi Theatre of Russia choreographer Yuri Grigorovich was awarded the State Prize of the Russian Federation- 2016 "for the outstanding contribution to the development of Russian and world choreographic art". The Decree about the awarding of the State Prizes-2016 for the outstanding achievements in the fields of science and technology, literature, art and humanitarian activity was signed by the President of Russia Vladimir Putin on June 7th. The prizes in the field of culture and art were also awarded to the composer Eduard Artemyev (for his contribution to the development of Russian and world music art) and the director of the Hermitage Mikhail Piotrovsky (for his contribution to the preservation of Russian and the world's cultural heritage). Daniil Granin became a

State Prize laureate for outstanding achievement in the field of humanitarian activity. The President of Russia Vladimir Putin awarded this prize to the writer and public figure in Saint Petersburg on June 3rd.

The Bolshoi Theatre is getting ready for the guest performances in Savonlinna (Finland) and New York (the USA).

The Bolshoi Opera is going to visit Savonlinna. On July 25th, 27th, 28th and 29th the company is going to perform the opera "Iolanta" by Pyotr Tchaikovsky (staged by Sergey Zhenovach); on July 26th the concert version of the opera "Eugene Onegin" is going to be presented.

In New York the ballet company is going to present "Jewels" by George Balanchine (July 20th – 23rd) and "The Taming of the Shrew" by Jean-Christophe Maillot to the music by Dmitri Shostakovich (July 26th – 30th). This ballet was created by Maillot especially for the Bolshoi Ballet.

Press analysis:

Russian mass media

The premiere of the opera "The Snow Maiden" by Nikolai Rimsky-Korsakov that took place on the Bolshoi Theatre Historic Stage on June 15th has become one of the main themes of culture reports in mass media.

[The First Channel](#) reports about the premiere at the Bolshoi Theatre; news story by Munisa Usmanova.

"The opera by Rimsky-Korsakov, just like the play by Ostrovsky, is by no means a New Year fairy-tale for children. The music director of "The Snow Maiden" and the Bolshoi Theatre chief conductor and music director Tugan Sokhiev says: "It has always been performed in winter and children with their parents have always come to the performances; however, this is a very complicated story, a very tragic one even. It is about sacrifice for the sake of other peoples' survival; The Snow Maiden fell in love and sacrificed herself, and by doing so she gave those people their lives back".

Musical stereotypes had to be broken as well. According to the members of the production team, over 135 years the opera has become full of clichés: it has long been performed not as the composer wrote it. At first the artists resisted, but the conductor did not change a single note in the author's score. Today the audience has a chance to hear what Rimsky-Korsakov himself called his best piece. Images one would not expect to see and scenes that remind us of a disaster film – this is an attempt not to turn the classical piece upside down, but to retell it, using a language people are familiar with. The production team members are convinced: the mod-

ern audience, spoiled by civilization, can feel the power of forces of nature only if they are shown an apocalypse.

The stage director of the opera “The Snow Maiden” Alexander Titel says: “There is a combination of two levels of civilization. The last one that has reached a certain top, the maximum, and the simplest things that have to be done when the computers have suddenly stopped working and there is even no electricity”.

The singer Alexandra Kadurina says: “The world that exists here on the stage is somewhat primitive; it seems to me that all folk motives and melodies exist in all of us one way or another, on some DNA level”.



A shot from the First Channel report

“The Snow Maiden” have been presented at the Bolshoi Theatre. The authors of this particular version do hope they have managed to get away from the traditional perception of this opera being a fairy-tale for children. The production team expects this will strike a chord with the audience and draw a response from them”.



A shot from “TV Center” news story

[Radio “Culture”](#) and [the portal “Teatral”](#) also report about “The Snow Maiden” on the Bolshoi’s Historic Stage with reference to TASS.

Olga Svistunova (TASS) reports: the relevance of “The Snow Maiden” was the main theme of the press-briefing that took place prior to the premiere.

The Bolshoi Theatre press-office informed [TASS](#): “This is the final opera premiere of the 241st season that is about to close”.

“Cold premiere” at the Bolshoi Theatre. The story of The Snow Maiden on the Historic Stage. The stage director Alexander Titel and the music director Tugan Sokhiev decided not to have an ancient set that would convey the atmosphere of a Russian fairy-tale. They presented a new interpretation of the opera that Rimsky-Korsakov considered to be his best piece. Valeria Kudryavtseva ([TV channel “Culture”](#)) reports.

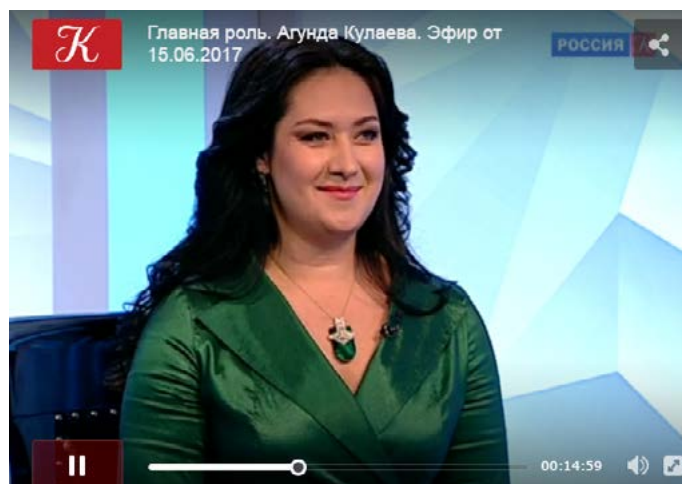
“Alexander Titel and Tugan Sokhiev say that they tried to get rid of the clichés this opera has become full of over the years. “The Snow Maiden” at the Bolshoi now seems as radical as it was, once dreamy. Alexander Titel considers that this opera warns us about the danger of the idleness of feelings, the excessive comfort that comes with civilization and human egoism. The death of The Snow Maiden is a sacrifice that is necessary to make in order to melt the snow – not the paper one, but the one that is in peoples’ hearts”.

[The TV channel “Culture”](#) also announced the premiere at the Bolshoi (story by Lidiya Aleshina).

[“TV Center”](#) reports that a new version of the opera “The Snow Maiden”, staged by Alexander Titel, was presented at the Bolshoi Theatre.

“Several interpretations and various productions of

The Bolshoi Theatre soloist Agunda Kulaeva, who performs the role of Spring in the production, appeared in the programme “Main Role”, [TV channel “Culture”](#). The programme host – Yulian Makarov.



Agunda Kulaeva in the programme “Main Role”, TV channel “Culture”

XIII International Ballet Competition and Contest of Choreographers that took place at the Bolshoi Theatre has also drawn a lot of attention from mass media.

Elena Voroshilova ([TV channel “Culture”](#)) reports: “The competition takes place once in four years. Yuri

Grigorovich is its permanent artistic director. This year the contest is organised prior to the Year of the Russian Ballet and the 200th anniversary of Marius Petipa”.

Tatiana Kuznetsova ([“Kommersant”](#)) reports about the results of the first round of the ballet competition. The ballet critic says the Korean dancer Soo-bin, Lee is her favorite. She calls her “a fully developed lyrical ballerina with wonderful technique”. The reporter also mentions: “This competition turned out to be an extremely strange one: soloists are predominant, but there are very few duets. This is a usual thing for juniors: before they turn 18, boys rarely develop all necessary qualities, while it is difficult for a school girl to find a grown-up partner. This time only three duets took part in the contest, and two of them were nonconforming, so the Korean ballerina Seonmee Park, who made it to the second round and performed a pas-de-deux from “Giselle” together with her adult partner Sangmin Lee was the only candidate for the medal in this category. The only question remains – what kind of medal will this be?”.



Seonmee Park (South Korea). Photo: Pyotr Kassin

Maria Trofimova ([TV Channel “Culture”](#)) reports about the start of the second round of the competition. “Mark Chino, a student of the Moscow State Academy of Choreography, opened the second round. He extends the family dynasty: his grandmother is the head of a chore-

ographic studio in Japan and his mother is a ballerina, she dances at the theatre “Russian Ballet” in Moscow. For Mark, who is already a laureate of numerous contests in Russia and abroad, participation in this competition is in the first place about gaining experience”.

On Russia Day Yuri Grigorovich was awarded the State Prize-2016 by the President of the Russian Federation; as expected, this became the main theme of news stories on June 12th. Nearly eighty electronic and printed sources reported about this event.

[“Komsomolskaya Pravda”](#) reports: “Quite recently the ballet master Yuri Grigorovich came to the Kremlin to receive Russia’s main award, The Order of St. Andrew the Apostle the First-Called; he has now come here again” (the article by Dmitry Smirnov: “Vladimir Putin: “Today the future is created by people like you”: state prizes for achievements in science and art were awarded at the Kremlin”).

[RIA Novosti](#) reports: “The State Prize laureate, ballet master Yuri Grigorovich compared his art with black holes: you never know what you will get in the end”.

The agency quotes the People’s Artist of the USSR: “Naturally, our silent art is not going to give long and interesting speeches. First of all, I would like to express my gratitude for this Prize. Secondly, when I took charge of the Bolshoi Theatre, which happened several decades ago, two things came to mind: the current repertoire and the current problems. I thought we needed to keep what had been saved over the years. When I say “we” I mean Russian ballet that is famous all over the world; it is necessary to keep in the repertoire those masterpieces that were created here”.

Upon receiving the award he mentioned that Russian composers wrote a lot for the ballet and loved it, but at the same time there was a demand for modern music. Grigorovich said he was lucky to have had such contemporaries as Sergei Prokofiev, Dmitri Shostakovich and Aram Khachaturian.

“I am trying to give young dancers and young choreographers an opportunity to stage this. But when a ballet is being staged, you never know what will come out of it: this is an absolute black hole, and it is always like that when it comes to the creative process – no one knows what he will get in the end. Sometimes it turns out to be a wonderful piece, and sometimes – not really such a wonderful one”.

According to Grigorovich, a piece naturally dies on the stage and if the audience do not come to see it, there is no way to attract them back into the hall. “I am trying my best to make sure that the young feel good at our theatre and in our country; I am doing everything I can for that”.

Other sources:

[The President of Russia website](#): “State Prizes of the Russian Federation award ceremony”

Video reports:

[The First Channel](#): “Vladimir Putin awards State Prizes in the field of science and technology and in the field of literature and art”

[TV “Culture”](#): “State Prizes of the Russian Federation have been awarded at the Kremlin”

[Public TV of Russia](#)

[NTV](#)

[“REN TV”](#)

[“Fifth Channel”](#)



Yuri Grigorovich and Vladimir Putin, the Kremlin, June 12th 2017. Photo/ “Moskovsky Komsomolets”

“Russian dance goddess” – [“Expert”](#) publishes an interview with Svetlana Zakharova.

Vyacheslav Surikov talked to the Bolshoi Theatre prima-ballerina and member of Benois de la Danse jury shortly after the results of the competition, which celebrated its 25th anniversary on the Bolshoi Theatre Historic Stage on May 30th and 31st, were announced.

“This year I became a member of the jury and joined the group of great performers; I am now not referring to myself. I cannot say that the jury is strict; it is fair and very open-minded.

— What other centres of the ballet art apart from the universally acknowledged ones, including the Bolshoi Theatre, have you discovered for yourself at Benois de la Danse this year?

— Uruguay. Maria Ricchetto from the National Ballet of Uruguay has surprised me greatly. I already know all other theatres very well. I have performed there many times and know many dancers.

— Which ballet theatres in the world are most important for you?

— There are several theatres that have been very important for me. These include the Bolshoi Theatre, the Mariinsky and the Grand Opera, where I first performed as a guest star. Brigitte Lefèvre, who was the head of the company, invited me there when I was still a very young ballerina and thus had a great influence on my creative career. //..I am very grateful to Brigitte. She loved me. For many years I was coming to the Grand Opera and dancing there. I guess, I have become the first Russian ballerina after Nureyev that this theatre invited for guest performances. I cannot fail to mention “La Scala” – I love this theatre very much. I also like to perform at the Vienna Opera. // Guest performances enrich me. //..».

On June 10th the meet-the-artist event with Denis Rodkin took place at the A.A. Bakhrushin theatre museum. The Bolshoi Theatre principal and the latest Benois de la Danse laureate told the journalists how the Japanese audience received the Bolshoi Theatre productions and also explained which parts of the film “Bolshoi” by Valery Todorovsky have nothing in common with the “ballet” reality. The information agency [“National News Service”](#) reports:

“It was very easy to dance the parts in “Giselle” and in “Swan Lake”, because I could feel the energy of the audience very well. I am usually very exhausted by the end of “Giselle”, but this was not the case this time. Perhaps, everything has to do with the support from the Japanese audience. Besides, it is much more humid in Japan, so it is easier to breathe. After the performance there were a lot of people who came for an autograph session. I guess I was signing autographs longer than I was dancing. I am even more in love with the Japanese after this tour”. //.../ “The Prime Minister of Japan Shinzō Abe was fascinated by our performance; he mentioned my name in his speech twice. “Russian Seasons” are somewhat of a political event, so there were a great many politicians and government officials, both Japanese and Russian. It was a great honour to dance in such atmosphere”. //

— Where do you feel at home in terms of how the audience treats you?

— In Japan. I have always said that this is my most favourite country after Russia. //

— What are your impressions from the film “Bolshoi”?

— For those, whose lives are not connected with ballet, this film will be an interesting one. It teaches you to never give up, no matter what happens in your life. In terms of ballet, it shows some absurd things. Take the scene where the Paris Opera Ballet étoile Nicolas Le Riche drinks cognac – this can never happen. They created some kind of action so that it is interesting to watch. In my opinion, the main heroine would never become a Bolshoi ballerina, because she has a very bad

physique from the professional point of view. /.../ As for my favorite film or book... in my childhood I read a book about Rudolph Nureyev. This biography made a great impression on me”.



Denis Rodkin / RIA “Novosti”

The Russian version of the monthly fashion magazine for women **“Elle”** publishes the article entitled “Olga Smirnova: “When ballet becomes a *raison d’être*, one can achieve something in this sphere”: “Elle” exclusive interview with the prima-ballerina”.

Olga Smirnova mentions: “I think, my generation of ballet dancers is the first one that is constantly within the vision of the audience. For example, videos of your performances appear on YouTube regularly and the theatre broadcasts the productions all over the world.

ELLE: Does this exposure to the media help you or distract you?

O.S.: Since I am a rather reserved person, I do not feel very comfortable when there is too much exposure to the media. Besides, when a ballet is filmed, certain nuances have to be taken into account; for instance, camera men like to have close-ups, so, naturally, this requires a special light make-up. You also have to control your facial expressions, and not only how graphic your body postures are. /.../. It is difficult to control everything simultaneously, especially when you do not have this kind of experience. It is even more so given the fact that ballet artists are used to working on themselves and striving for perfection. This raises the ante even more, does not allow you to make a mistake or to perform not at your best. Because if you demonstrate your weakness, this will become that very performance that ends up in the Internet, this will be the one that will be recorded – this is just the way it always happens in life (laughs)”.

The magazine **“Screen and Stage”** publishes the article by Alla Mikhalyova about the gala-concert, marking the 75th anniversary of Mikhail Lavrovsky. The gala took place on the Bolshoi Theatre Historic Stage on May 4th. The programme of the anniversary gala included the one-act ballets “Fantasy on the Theme of Casano-

va” to the music by Mozart and “Nijinsky” to the music by Rachmaninoff, choreographed by the hero of the evening. There was also the premiere of the pas-de-deux from the opera-ballet “Amok” to the music by Alexander Simonenko, choreographed by Lavrovsky. The article mentions: “The jubilee was celebrated without any pathos, in a rather reserved and noble manner; I guess, this is the right way to honour the artist of such a level and such talent. Lavrovsky is not a fan of some banal things and common places; therefore, he did not want to take congratulations on his jubilee, sitting in the box. He postponed the celebration in order to prepare for his gala night well and to make do without archive videos and traditional memories. Only dance prevailed on the stage: there were students of Lavrovsky and his ballets”.



Mikhail Lavrovsky at his jubilee gala night, Historic Stage, May 4th. Photo: Mikhail Logvinov

Press analysis:

international mass media

The English language service of the Russian news-wire **TASS** reports “Japanese ballet lovers always welcome performers from the Bolshoi who come there on a guest tour, and there is no linguistic barrier with many of them as they often address their idols in Russian, Bolshoi’s leading dancer Vladislav Lantratov told TASS in an interview. “The guest tour is very lively, as each performance in this country is a significant event for both the ballet dancers and the audience, and each performance ends with thunderous applause and there are crowds of ballet fans around stage entrances where they meet their favourite dancers,” he said.”

Japanese media report about the press conference of the Trans-Siberian Art Festival in Japan

[Musicman-net.com](#) the Japanese online specialised music news publication reports “The team of violinist Vadim Repin and Bolshoi Ballet prima Svetlana Zakharova presented the “Trans-Siberian Art Festival in Japan 2017” held June 6, 2017 at the Russian Embassy in Japan presenting “Pas de deux for Toes and Fingers” and “Amore” at a press conference. Also appearing at the press conference was Bolshoi Ballet star Denis Rodkin and Deputy Prime Minister Olga Golodets of the Russian Federation. “The Siberian Art Festival” is to be held as part of the cultural promotion “Russian Season” promoted by the Russian Federation Government.”

[JiJi Press](#) the Japanese newswire publishes a short story and a photo about the event “Prime Minister Shinzo Abe, received the Bolshoi Ballet prima Svetlana Zakharova (centre) and violinist Vadim Repin (left), at the prime minister’s official residence on June 6.”

[The website of the Ministry of Foreign Affairs](#) (Japan) publishes a report about the Russian Season and the Bolshoi Ballet in Japan. “Prime Minister Shinzo Abe will receive a visit by Svetlana Zakharova Bolshoi Theatre principal dancer and Vadim Repin violinist. Prime Minister Abe is pleased that Japan has become the first host country of the ‘Russian Season’ evolved under the leadership of President Vladimir Putin, starting off with the Bolshoi Ballet’s Gisele ‘starring Svetlana Zakharova principal dancer can be seen in Japan. On behalf of the Japanese citizens, I stated that I would like to welcome them.”

[The Mexican newspaper Central](#) (Mexico) announces that the Bolshoi Theatre prima Evgenia Obraztsova and the Bolshoi Theatre principal Semyon Chudin are going to take part in the gala “Elisa Carrillo and friends”: “Elisa Carrillo is the first dancer of the Staatsballett Berlin, the first Mexican dancer with that title in Europe. The gala will be held on July 14 at 20:00 pm, in the Metropolitan Auditorium. The Ballet gala Elisa Carrillo and Friends, is made up of 13 of the best dancers in the world, from nations like Russia, Ukraine, Brazil, the United States, China and Germany.” “The 12 dancers who will accompany the Mexican dancer in the gala are Evgenia Obraztsova, Semyon Chudin, Maria Shirinkina, Vladimir Shklyarov and Mikhail Kaniskin, from Russia; Ashley Boudier and Joseph Gatti, from the United States; Kateryna Kukhar and Alexander Stoianov of Ukraine; Rafaela Queiroz, from Brazil; Zhi Le Xu of China and Michael Banzhaf of Germany, each of them are outstanding soloists, first or foremost dancers of their respective companies.”

The French daily financial newspaper [Les Echos](#) publishes an article by Elsa Dicharry about the World

Football World Cup which will be held in Russia in 2018. The article is illustrated with a large photo of “The famous Bolshoi Theatre, Moscow, illuminated the 2018 World Cup to be held in Russia.”



“The famous Bolshoi Theatre, Moscow, illuminated the 2018 World Cup to be held in Russia.” Photo / AFP

The French online specialised dance publication [Danses Avec La Plume](#) publishes an article by Jean-Frédéric Saumont about the retirement of Mariinsky Prima Uliana Lopatkina titled The finish of the career of a legend. “Even if one dreams of course that Uliana Lopatkina offers a last dance before definitely entering the realm of legend. The news appeared on Friday, June 16 in the morning, dry, brutal. A simple factual announcement on the Mariinsky website. Uliana Lopatkina ends her career as a ballerina. The world of the Russian balletomanes-and beyond-was immediately struck with astonishment. True, everyone knew that at 43, Uliana Lopatkina had lived her last season on the stage of the Mariinsky.”

In brief

Interfax reports: on June 17th the Mariinsky Theatre prima ballerina Uliana Lopatkina announced retirement. This news drew a response in mass media and in social networks.

[The Mariinsky website](#) announces: “The Mariinsky Theatre makes an official statement for the fans of the company’s prima ballerina Uliana Lopatkina: she has announced her retirement”. The theatre does not mention what Lopatkina is going to do after she finishes her ballet career. According to the ballerina’s official website, this season Lopatkina takes a break from performing due to professional injuries and the necessity to undergo treatment.

“MK”: “Godlike” Uliana has left the stage: why the ballerina Lopatkina has finished her career”.

The world premiere of the ballet [“Anna Karenina”](#) by John Neumeier is going to take place in Hamburg on July 2nd. This is a co-production with the Bolshoi Theatre and the National Ballet of Canada. “Anna Karenina” is staged to the music by Pyotr Ilyich Tchaikovsky and Alfred Schnittke; Neumeier is not only the choreographer, but also the set and costume designer, as well as the lighting designer. The ballet is scheduled to premiere at the Bolshoi Theatre in the 242nd season, on March 23rd 2018 (Historic Stage).



Rehearsal of the ballet “Anna Karenina”
Photo Instagram [kiranwest](#)

On July 4th the new production by Dmitri Tcherniakov, “Carmen” by Georges Bizet, is going to be presented at [the Festival d’Aix-en-Provence](#).

Conductor – Pablo Heras-Casado. Costume designer – Elena Zaitseva; light – Gleb Filshinsky.

The Festival opens on July 3rd with the world premiere of the opera “Pinocchio” by Philippe Boesmans, staged by the French director Joël Pommerat.



The playbill of “Carmen”, staged by Dmitri Tcherniakov

Colta.ru, [M24.ru](#), “Echo Moskv-Perm”, “Komsomolskaya Pravda in Perm” and other sources report that on June 17th the ensemble and the choir MusicAeterna conducted by Teodor Currentzis performed “Requiem” by Mozart in the Tchaikovsky Concert Hall. The concert started at 7 p.m.

“There is a special love story about Currentzis, his orchestra, his choir and Mozart. The Maestro implemented the project “Trilogy by Mozart – Da Ponte” in Perm, when he staged three main operas by the legendary baroque composer and librettist: “Cosi fan tutte”, “Le Nozze di Figaro” and “Don Giovanni”. All three operas were recorded by Sony Classical.

The concert starred the Perm opera and ballet theatre soloist Natalia Lyaskova (mezzo-soprano), the Saint Petersburg Philharmonic soloist Elizaveta Sveshnikova (soprano) and Thomas Cooley (tenor, the USA).

On June 15th the President of Russia Vladimir Putin held his annual special television programme and Q&A broadcast live the “Direct Line”. The Bolshoi Theatre General Director Vladimir Urin was one of the guests in the studio.

Vladimir Putin commented on the situation with “Gogol-Centre” and the film “Matilda” by Alexei Uchitel. [“Culture News”](#) report: “The director Sergey Bezrukov, who was in the studio together with his colleague Alexei Uchitel, raised the issue about the negative cultural background.

Sergey Bezrukov said: “There is one issue that really bothers us and I cannot fail to raise it. In my opinion, something iniquitous is going on about the film “Matilda” by Alexei Uchitel. At first we considered it all to be a kind of joke. They are just playing a game, fine, but then the investigations started; hardly anyone has seen the film and yet they are trying to prohibit it. Then there was the story with “Gogol-Centre” and Kirill Serebrennikov. His apartment was searched, then the theatre, and, obviously, a rumour has started about violating freedom of speech, the freedom of an artist’s self-expression. Who needs this? It is clear, that this is not you. But it looks like someone is trying to create a kind of negative cultural background, so that the government would have this negative image about culture luminaries. Would you please comment on that? Thank you”.

Vladimir Putin answered: “Our country is big and troubled; there are many people with different opinions, different points of view and different judgments. As we know, there have been many films about the Tsar’s family before; one way or another, they were about the Tsar’s family. Rasputin and so on. There were a lot of different things. In my opinion, much tougher ones than your neighbour on your right, Mr. Uchitel, did. I know him personally, I respect him as a very patriotic person, as much as I know about his beliefs, and I consider him to be a very talented person as well. I would not like to interfere into his argument with the State Duma deputy

Poklonskaya. She also has the right to have her point of view. You said people were trying to prohibit the film. No one is trying to prohibit it. She has her own position and she is trying to defend this position, she addresses various institutions, but, as you know, no decisions to prohibit anything have been made. I do hope that we will still have an open dialogue in our society; at the same time I encourage everyone to keep civil tongues in their heads and, most importantly, to act in accordance with the law”.

During the press scrum Vladimir Putin commented on the situation concerning “Gogol-Centre”. He stated: “As you know, there have been no limitations concerning his creative career. He was given state money. If state money is given, the government expects it to be spent rightfully, in accordance with the law. There were concerns that some financial violations might have taken place. The final verdict about who is guilty or not guilty can be given only by the court after the preliminary investigation has been completed”.

Dance Magazine publishes an article and video explaining to readers how to train like David Hallberg. “While David Hallberg was recovering from Achilles tendinopathy, one of the treatments that the Australian Ballet rehab team gave him was a stair running exercise. “This is an exercise David needs to continue to do forever, every day,” says AB’s principal physiotherapist Sue Mayes.”

Social networks

On June 2nd fans, friends and students of Valery Lagunov congratulated him on his 75th birthday on **Facebook**; they uploaded photographs, sharing their memories and sending their best wishes to the hero of the day.

Elena Silaeva uploaded a picture from Lagunov’s memoirs on his page and wrote: “I’ve chosen this photo from your book for a reason. In my opinion, it represents something very important that I would like to say today most of all, besides the usual wishes of health and long life. You surely remember the words of Maya Plisetskaya about this photograph: “It shows that I want to protect you from all the evil.”. These words are very symbolic, and I wish they continue to live and to become reality no matter how many years have passed; let it be about other people and other generations, but always together with you and for you. I wish you from the bottom of my heart to have your nearest and dearest close to you,



Valery Lagunov. A childhood picture

Photo: [Leonid Varichenko FB page](#)

so that they can protect you and shield you from all the evil and disappointment in this life with their attention and warmth. // Thank you for your unusual and deep ideas and thoughts, thank you for your constant sincerity and warmth. All of that is remembered and finds a lively response in the soul. CONGRATULATIONS!!!”



«Лебединое озеро». Мое первое выступление.
Однания — М. Плисецкая, Злой гений — В. Лагунов

The photo from Valery Lagunov book “Thorns and roses of the Bolshoi Ballet” (Moscow: Natalis, 2006)/ Facebook

On June 4th Instagram user Ymtheresa managed to watch two performances of “Giselle” presented dur-

ing the Bolshoi Theatre guest tour at Bunka Kaikan in Tokyo (13.00 and 19.00 JST)

“Giselle, performed by Zakharova, was perfection and something unreal, in a good way, like the most sophisticated masterpiece of art. Zhenya’s / #sweet #genia [Obraztsova] Giselle was like bel canto, soprano; there was tenderness and forgiveness, and in the end I was almost weeping. Comprehensive», — writes Ymtheresa, hashtags «#queen #zakharova and #sweet#genia»



Svetlana Zakharova and Denis Rodkin at the curtain call after the ballet “Giselle”. Bunka Kaikan, Tokyo, June 4th.

Photo: [ymtheresa / Instagram](#)



The Bolshoi Ballet soloist Ana Turazashvili found some time for meditation. [Photo FB](#)

The “Ratmansky List” appeared on Facebook; the choreographer himself proposes to discuss it.

Alexei Ratmansky writes: “I was trying to make a list of ballet “classics”, but it’s not so easy. First, how do we define a “classic”? For me it’s a 19th century ballet that has survived to the present day. I’ve decided to exclude any ballets that exist in a single version, regardless of whether it’s a “reconstruction” of “reimagining”. So until there is another staging of “Pharaoh’s Daughter” or “Flora’s Awakening”, these are not included into the list... So here is my try. Please comment”.

RUSSIAN CLASSICS:

1. Swan Lake
2. Sleeping Beauty
3. Nutcracker
4. Raymonda
5. Don Quixote
6. Bayadere
7. Harlequinade
8. Little Humpbacked Horse
9. Cavalry Halt

FRENCH CLASSICS:

1. La Fille Mal Gardée
2. La Sylphide
3. Giselle
4. Esmeralda
5. Paquita
6. Le Corsaire
7. Coppelia
8. Sylvia
9. La Source

DANISH CLASSICS:

1. Whims of Cupid
2. La Sylphide
3. Napoli
4. Le Conservatoire
5. Kermesse in Bruges
6. Folk Tale
7. La Ventana
8. Far from Denmark
9. King’s Volunteers on Amager

“Ratmansky List” / [facebook](#)

Debuts

“Lady of the Camellias”

June 24th, matinee performance (12:00). Victoria Litvinova made her debut as Prudence Duvernay.

Dmitry Umnikov – one of Marguerite’s Admirers

“The Stone Guest”

June 24th Giorgi Sturua – one of Laura’s guests.

June 25th. Matinee performance (2 p.m.). Alexander Utkin as Don Carlos, Ivan Maximeyko as First Guest.

“Carmen”

June 25th. Dmitry Beloselsky made his debut as Escamillo in the production of Alexei Borodin. He also performs this role on June 25th, 27th and 19th; Taras Prisyazhnyuk as Remendado; Konstantin Shushakov as Dancairo.

June 27th A Ukrainian tenor Dmytro Popov, a soloist with the Kiev National Theatre, makes his debut at the Bolshoi Theatre as Jose (performances on June 27th and 29th).

June 28th Rauf Timergazin makes his debut as Morales.

Changes to the playbill

"The Stone Guest"

June 25th Ekaterina Shcherbachenko performed the role of Doña Anna instead of Anna Nechaeva.

"Carmen"

June 25th, 27th and 29th Anna Nechaeva performs the role of Micaela instead of Dinara Alieva.

"Onegin"

June 22nd Ivan Alexeyev performed the role of Lensky instead of Semyon Chudin.

June 21st Artemy Belyakov performed the role of Lensky instead of Dmitry Gudanov.

"La Boheme"

June 21st Nazhmiddin Mavlyanov performed the role of Rodolfo instead of Andrei Dunaev.

Birthdays

June 7th – Natalia Kasatkina, a ballerina and the Bolshoi Theatre soloist in 1954-1976

June 8th – Maria Vinogradova, Bolshoi Ballet leading soloist

June 10th – Svetlana Zakharova, the Bolshoi Theatre prima-ballerina and a People's Artist of Russia

June 12th – Galina Stepanenko, the Bolshoi Ballet manager and a People's Artist of Russia

June 12th (May 30th old style) – Marina Semyonova (1908-2010), a ballerina, a ballet pedagogue and a People's Artist of the USSR

June 16th – Makhar Vaziev, the Bolshoi Ballet artistic director

June 16th – Alla Osipenko, a ballerina and a ballet pedagogue – 85th anniversary

June 17th (June 5th old style) – the composer Igor Stravinsky (1882-1971)

June 18th – Aluda Todua, a Bolshoi Opera soloist

June 20th – Goderdzi Janelidze, a Bolshoi Opera soloist

June 22nd – Anton Getman, the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre General Director

June 23rd (June 11th old style) – Anna Akhmatova (1889-1966)

June 23rd – Alexander Petukhov, the Bolshoi Theatre ballet master-repetiteur, soloist and an Honoured Artist of Russia

June 25th – Boris Akimov, the Bolshoi Ballet soloist (1965-1989), and ballet master – repetiteur (since 1989), the artistic director of the Bolshoi Ballet (2000-2003) and the Academy of Choreography (2002-2005), deputy chairman of the ballet company artistic council and People's Artist of the USSR,

June 26th (June 14th old style) – Agrippina Vaganova (1879 – 1951), a ballerina, a ballet master, a pedagogue and the founder of the Russian classical ballet theory

June 25th – Alexei Goribol, a pianist and an Honoured Artist of Russia

June 27th – Anna Moffo (1932-2008), a singer (lyric-coloratura soprano) and an actress – 85th anniversary

June 30th – Yuri Smekalov, a Bolshoi Ballet artist and a choreographer