



Newsletter

Events

The Bolshoi Theatre management has made a decision to postpone the world premiere of the ballet “Nureyev” that was originally planned to premiere at the Bolshoi Historic Stage July 11th-14th. The new dates of the premiere have been set for May 4th and 5th 2018. As the Bolshoi Theatre General Director Vladimir Urin announced on Saturday, June 8th, this decision was made by the theatre management together with the ballet’s production team:

“The dress rehearsals started on Thursday, July 6th; it was clear that the “challenges faced during the rehearsals” as well as “the timing issue” do not allow for this production to be presented to the audience: the Bolshoi Theatre does not have the right to show a production to the general public without having finished working on it completely”.

The dress rehearsal that took place in the evening of July 8th was filmed.

The cast of the dress rehearsal starred: Vladislav Lantratov (Nureyev), Denis Savin (Erik Bruhn), Maria Alexandrova (Margot Fonteyn), Vyacheslav Lopatin (First letter/Student), Ekaterina Shipulina (Second letter/Diva), Anastasia Stashkevich (Personal letter/Ballerina) and others.

At noon on Monday, July 10th, the press-briefing about the postponement of the “Nureyev” premiere took place in the Main Foyer of the Bolshoi Theatre Historic Building. The Bolshoi Theatre General Director Vladimir Urin explained the situation: the Bolshoi Theatre company did not have enough time to prepare a production of such a scale. Thus, Vladimir Urin considered it impossible to present the ballet now, when it is still “raw”; this decision was dictated by artistic reasons only. However, the Bolshoi director stressed how important this project was for the theatre and said that the ballet “Nureyev” was to premiere on May 4th – 5th 2018.

The new production is being staged by the same team that worked on the ballet “A Hero of Our Time” (the premiere took place on July 22nd 2015): composer Ilya Demutsky, choreographer Yuri Posokhov, stage director, author of the libretto and stage designer Kirill Serebrennikov. Music director – Anton Grishanin. Costume designer – Elena Zaitseva. Lighting designer – Alexander Sivaev. Videoprojection – Sergei Rylko.



The dress rehearsal of the ballet “Nureyev”; the Bolshoi Theatre of Russia Historic Stage, July 8th. Photo/ Instagram

On July 14th the Bolshoi Ballet closed its 241st season with the ballet “Don Quixote” to the music by Ludwig Minkus.

On July 11th and 13th the orchestra was conducted by music director Pavel Sorokin; on July 12th and 14th – by Pavel Kalinichev.

The cast starred: Maria Alexandrova and Vladislav Lantratov (July 14th), Ekaterina Krysanova and Denis Rodkin (July 13th), Nina Kaptsova and Ivan Vasiliev (July 12th), Kristina Kretova and Igor Tsvirko (July 11th).

More information about the cast for each performance is available [here](#).



Ekaterina Krysanova as Kitri and Denis Rodkin as Basilio.
 "Don Quixote", July 13th.
 Photo: "Camelia" / "Ballet and Opera"

The performances of "Don Quixote" were not planned; they took place due to the Bolshoi management's decision to postpone the premiere of the ballet "Nureyev", scheduled to take place on the Historic Stage July 11th – 14th until the next season. May 4th and 5th 2018 have been set as the new dates of the premiere. As the Bolshoi Theatre General Director Vladimir Urin announced on Saturday, June 8th, this decision was made by the theatre management together with the ballet's production team.

July 12th – 16th – the final block of this season's performances of the opera "Le Nozze di Figaro" by Wolfgang Amadeus Mozart, staged by Evgeny Pisarev, took place on the New Stage.

The production premiered on April 25th 2015. The previous performances of the opera took place in January.

The cast in July starred: Alexander Vinogradov and Adam Palka as Figaro, Olga Kulchinskaya and Anna Aglatova as Susanna, Konstantine Shushakov and Andrei Bondarenko as the Count, Ekaterina Morozova and Olga Bezsmertna as the Countess, Yulia Mazurova and Alexandra Kadurina as Cherubino.

Conductor – the music director of the production William Lacey.

More information about the cast of each performance is available on the Bolshoi's [website](#).

July 19th – the Bolshoi Theatre opera soloists, choir and orchestra conducted by the chief conductor and music director of the theatre Tugan Sokhiev made their debut at the Aix-en-Provence Opera Festival. They presented the concert version of the opera "Eugene Onegin" by Pyotr Tchaikovsky. The cast starred the Bolshoi soloists Anna Nechaeva as Tatiana, Igor Golovatenko as Onegin, Bogdan Volkov as Lensky, Svetlana Shilova as

The Nurse/Larina, Stanislav Mostovoy as Trike, Goderzi Dzhanelidze as Zaretsky/Commander, a participant of the Young Artists Opera Program Evgenia Asanova as Olga and the Estonian bass and soloist of the Vienna State Opera Ain Anger as Gremin.



Tugan Sokhiev and the Bolshoi Theatre orchestra

The performance in Aix-en-Provence is the Bolshoi's "return visit". In April 2017 the International Opera Festival brought to the Bolshoi's New Stage productions by Katie Mitchell, one of the most sought-after theatre directors – the opera "Written on Skin" by the contemporary British classic George Benjamin and "Trauernacht", the stage version of cantatas by Johann Sebastian Bach. For more information please refer to the article "Eugene Onegin" in Aix-en-Provence" that is available on our [website](#).

The Bolshoi Ballet takes part in the celebration of the 50th anniversary of the ballet "Jewels" by George Balanchine that is happening during the XXII Lincoln Center Festival in New York. The ballet premiered in 1967 at the New York City Ballet Theatre.

July 20th – 23rd – the Bolshoi Ballet performs "Rubies" (the second section of the ballet to the music by Igor Stravinsky) and "Diamonds" (the third section of the ballet to the music by Pyotr Tchaikovsky) at the David Koch Theatre. "Jewels" is performed by the dancers of three companies: the Bolshoi Ballet, New York City Ballet and Paris Opera Ballet.

The casts:

July 20th, 7.30 p.m. "Diamonds": Leading couple – Olga Smirnova and Semyon Chudin.

July 21st, 7.30 p.m. "Rubies": Leading couple – Ekaterina Krysanova and Artem Ovcharenko; Soloist – Yulia Grebenshchikova.

July 22nd, 2.30 p.m. "Diamonds": Leading couple – Alyona Kovalyova and Jacopo Tissi.

July 22nd, 7.30 p.m. "Diamonds": Leading couple – Olga Smirnova and Semyon Chudin.

July 23rd, 7.30 p.m. "Rubies": Leading couple – Ekaterina Krysanova and Vyacheslav Lopatin; Soloist – Olga Marchenkova.

Conductor – Andrew Litton.

More information about the casts, including Paris Opera Ballet and New York City Ballet, is available on the Lincoln-Center [website](#).

The video “Jewels” by George Balanchine about the upcoming performances of three famous companies is available on the Lincoln Center Festival 2017 [YouTube page](#).

The Bolshoi Theatre YouTube Channel presents [the recording of the interview](#) with the directors of the George Balanchine Foundation Helen Soren and Barbara Horgan (Barbara was Balanchine’s personal assistant for many years). In 2014, when “Jewels” premiered on the Bolshoi Theatre Historic Stage, the Bolshoi’s spokeswoman Katerina Novikova talked to the two ladies in the Green Living Room.

July 26th – 30th – the Bolshoi Theatre presents the ballet “The Taming of the Shrew” by Jean-Christophe Maillot to the music by Dmitry Shostakovich. This production was a great success during the guest performances in Monte-Carlo (December 2014), Saint Petersburg (April 2015) and London (August 2016).

[The playbill of “The Taming of the Shrew” on the Lincoln Center website](#)

The schedule of the performances and the casts are available on the Bolshoi Theatre [website](#).

The Bolshoi Theatre again takes part in Savonlinna Festival, the oldest music and opera festival in Finland that is organized annually at the Saint Olaf’s Castle (Olavinlinna).

The programme of the guest performances includes pieces by Pyotr Tchaikovsky: “Iolanta” and the symphonic suite “The Nutcracker” (the production, staged by Sergei Zhenovach, will be performed on July 25th, 27th, 28th and 29th) and “Eugene Onegin” (the concert version of the opera will be presented on July 29th). The Savonlinna Festival is taking place from July 7th till August 4th 2017.

The first time that the Bolshoi Theatre visited Savonlinna was in summer 2007; the company brought to Finland “Boris Godunov” by Modest Mussorgsky and “Rosental’s Children” by Leonid Desyatnikov.

The following soloists of the Bolshoi Theatre opera company are going to perform at the Festival: Anna Nechaeva, Ekaterina Morozova, Svetlana Shilova, Olga Seliverstova, Yulia Mazurova, Maria Gavrilova, Mikhail Kazakov, Igor Golovatenko, Elchin Azizov, Oleg Dolgov, Konstantine Shushakov, Bogdan Volkov, Alexander Naumenko, Vyacheslav Pochapsky, Pavel Valuzhin, Stanislav Mostovoy, Goderdzi Dzhanelidze, the participant of the Young Artists Opera Program Evgenia Asanova and the guest soloists Pyotr Migunov, Dmitry Popov and Alexander Kasyanov. The Bolshoi Theatre chief conductor and music director Tugan Sokhiev is going to conduct all performances.

The Festival’s programme is available [here](#).

More information about the Savonlinna Opera Festival is available on our [website](#).

Sunday, July 16th, the Bolshoi Theatre Historic Stage – the start of the Saint Petersburg State Academic Ballet of Boris Eifman guest performances. The tour marks the company’s 40th anniversary and continues until July 31st.

This is the first time in recent history that the company will have a two week tour in Moscow at the invitation of the Bolshoi Theatre and it presents almost all productions from its current repertoire. The tour was opened with the Moscow premiere of the new choreographic version of the ballet “[Russian Hamlet](#)” that took place on July 16th and 17th as a part of the Open Arts Festival “Chereshnevyy Les”.

The programme also includes the following productions:

“[Onegin](#)” (July 19th and 29th)

“[Rodin. Her Eternal Idol](#)” (July 22nd and 23rd)

“[Beyon Sin](#)” (July 25th and 26th)

“[Up & Down](#)” (July 28th and 29th)

“[Anna Karenina](#)” (July 30th and 31st)

Tickets are available on the Bolshoi Theatre’s [website](#).



A scene from the ballet “Beyon Sin”

July 14th – the ballet “Anna Karenina” was performed in Hamburg. This is a co-production of the Hamburg Ballet, the Bolshoi Theatre and the National Ballet of Canada. The world premiere took place on Sunday, July 2nd. The choreographer John Neumeier created the new production to the music by Pyotr Tchaikovsky and Alfred Schnittke. He also designed the set and the costumes and was the lighting designer as well. The costumes for the main heroine were created by the famous designer Albert Kriemler (fashion house “Akris”); video and graphics by the famous modern artist Kiran West.

The cast: Anna Laudere as Anna, Ivan Urban as Karenin, Edvin Revazov as Vronsky. Conductor – Simon Hewett.

The Hamburg Ballet playbill for the production is available [here](#).

Press analysis:

Russian mass media

The postponement of the world premiere of the ballet “Nureyev” at the Bolshoi Theatre became the main news item reported by both Russian and international mass media sources. There were 19 cameras and more than 150 mass media representatives at the briefing at the Bolshoi Theatre.

More than 130 reports and “analytical” prognosis about the production’s fate and “reasons” for the “cancellation”/ postponement of the premiere came out in Russian mass media sources from the moment the first messages appeared and until noon of July 10th, when the briefing started.

On July 8th, when the Bolshoi’s director Vladimir Urin announced his decision to the company, this “sensational” message was first reported by the radio stations “[Echo Moskvy](#)” (1:06 p.m.) and “[Govorit Moskva](#)” (1:13 p.m.) with reference to [TASS](#) report (“The Bolshoi Theatre postpones the premiere of the ballet “Nureyev” staged by Serebrennikov: reasons for the postponement have not been announced yet”) (July 8th, 1:13 p.m.).

Reports by the information agencies followed:

[Interfax](#)

[Meduza](#)

[InterMedia](#)

[RIA “Novosti”](#)

and others.

Waiting for the briefing at the Bolshoi Theatre the following sources offered their versions of the reasons and events:

«[Vedomosti](#)» (text by Pyotr Pospelov)

«[Kommersant](#)» — texts by Tatiana Kuznetsova ([«The Bolshoi Theatre has cancelled the premiere of the ballet “Nureyev”, staged by Kirill Serebrennikov”](#)) and [«Dances Around “Nureyev”](#))

«[Nezavisimaya Gazeta](#)» (text by Marina Gaikovich)

«[Moskovsky Komsomolets](#)» (text by Pavel Yaschenkov)

as well as other sources and journalists.

The video of the Bolshoi Theatre General Director’s meeting with the company that took place in the afternoon of July 8th appeared on the web and was later published by the TV channel “[Rain](#)”.

Later it appeared on the [«ClassicalMusicNews.Ru»](#) YouTube channel.

“Urin blames neither the production company nor the dancers. He took all responsibility himself”, – Dmitry Bertman (the programme “Diferamb”, radio station “[Echo Moskvy](#)”, July 9th) commented on the Bolshoi Theatre General Director’s speech.

The newspaper “[Kommersant](#)” published the article titled “Nureyev: a leap into history”. Tatiana Kuznetsova watched fragments of the production, available on the Internet, and “came to the conclusion that this ballet’s choreography is the best of what the world theatre has produced in the 21st century. These are dancing fragments, and I mean it: there is a minimum pantomime to them. These large scenes allow the making of a statement: the ballet “Nureyev” is exceptional and outstanding from the artistic point of view. The tabloid newspaper Hello! described its structure and plot in detail: in terms of its composition parts of the ballet are linked by the scenes of auctions where Nureyev’s belongings are sold. Episodes from the dancer’s life (from the classes at the Leningrad institute to the last production of “La Bayadere” at the Paris Opera) are thematically connected with the bids; in his interview with “Kommersant” the choreographer Yuri Possokhov defined the genre of this ballet as “surrealist film”. The first thing that astonishes us has to do with the ethics: I am now talking about the outstanding innocence of this production, its sophisticated nature and the absence of anything vulgar whatsoever”. //



«Kommersant» publishes a shot from the video recording of the ballet “Nureyev”

At 5 p.m. on July 11th [TASS](#) published the statement of the Deputy Minister of Culture of the Russian Federation Alexander Zhuravsky. “The conversation between the Minister of Culture of the Russian Federation Vladimir Medinsky and the State Academic Bolshoi Theatre General Director Vladimir Urin took place after the Bolshoi’s management had made the decision to postpone the ballet “Nureyev”, staged by Kirill Serebrennikov. Deputy Minister of Culture of the Russian

Federation Alexander Zhuravsky informed journalists about it on July 11th”.

This is what he said, answering the journalists’ question about the postponement of the ballet “Nureyev”: “Well, I do not really know; neither I, nor the minister came to see the dress rehearsal, we did not see it. I can say for sure that after all events, after the decision [about the postponement of the ballet] the minister had a conversation with the Bolshoi Theatre General Director. Any speculation about putting the General Director under any pressure whatsoever is an absolute lie and totally groundless”.

Earlier a source, close to the ministry, informed TASS that the decision about the premiere’s postponement had been made by Medinsky. However, later the minister himself denied this information: “This did not happen. We do not interfere in the repertoire policy and do not censor anything”, said Medinsky.

The portal [Ballet Insider](#) publishes a large report about Yuri Possokhov that was supposed to be published prior to the premiere at the Bolshoi. The author Veronika Varnovskaya writes: “Even though no premiere has taken place, we decided to publish this article. // Possokhov is a very sought-after choreographer; he stages a lot and his productions are very interesting. As well as several outstanding Soviet artists before him, he left for West to dance. Possokhov has prestigious awards – “Benois de la Danse” and “The Golden Mask”. The Queen of Denmark designed costumes for one of his productions. At the same time there is no PR, no scandals, no publicity. Can it be that he is totally absorbed by the art? And who is he, Yuri Possokhov?” //

«In 1982 Yuri Possokhov was accepted into the Bolshoi Theatre that he had been dreaming about since his childhood. As the balletmaster says, the most exciting impression of his childhood was the first performance of the students in the Bolshoi’s production. When small Yura came onto the stage and saw the golden hall, the chandeliers and thousands of people in the audience, he was truly overwhelmed. Back then he performed a small part; as artists say, he did this automatically. After this event Possokhov decided that he would be a classical dancer (although earlier he wanted to dance folk dances).

Over the ten years that he worked at the Bolshoi Theatre Yuri Possokhov became one of the company’s leading soloists. He performed a number of parts, including those of Siegfried, Desire, Nutcracker Prince, Albrecht, Romeo, the soloist in “Chopiniana” and many others”.

The agency “[Interfax](#)” reports: about 10% of the audience decided to return their tickets after the premiere of “Nureyev” was postponed. “On July 11th and 12th the Bolshoi Theatre presented performances of “Don Quix-



Yuri Possokhov and Lyudmila Semenyaka
in the ballet “La Sylphide”

ote” instead of the premiere of “Nureyev” that was postponed; the audience hall was not packed”.

The Bolshoi press office informed “Interfax” on Thursday: “As for the performances that have already taken place, on July 11th the audience hall was 88% full, and on July 12th – 91% full”.



Ekaterina Morozova and Elchin Azizov, “Iolanta”
Photo: Damir Yusupov

Dmiry Peskov, the Press Secretary of the President of Russia, informed journalists about Mr. Vladimir Putin’s plans to visit Finland on July 27th. Putin is expect-

ed to visit the performance of the Bolshoi Opera at the Savonlinna Festival. The Bolshoi Theatre will present "Iolanta" by Pyotr Tchaikovsky. This news was widely reported in the Russian mass media.

Answering the question of whether Putin really plans to visit the city of Savonlinna on July 27th where the Bolshoi Opera performs at the Opera Festival, Peskov said: "Yes, the contacts are being prepared, but we are not giving any details yet".

[RIA Novosti](#)

[«Komsomolskaya pravda»](#)

[Gazeta.Ru](#)

[«Vechnaya Moskva»](#)

[«Izvestia»](#)

[Life.ru](#)

[Online resource m24.ru](#)

[NewInform](#)

[RuNews24.ru](#)

[Rosbalt](#)

Cultural mass media focus on the Bolshoi Theatre guest performances in New York. The Bolshoi Theatre spokeswoman Katerina Novikova informed TASS that from July 20th till July 30th performances of the company are taking place as a part of XXII Lincoln Center Festival.

She added: "To mark the anniversary of the famous ballet "Jewels" the organisers of the Lincoln Center Festival came up with this impressive international project that features the Bolshoi Ballet, the Paris Opera Ballet and the New York City Ballet that Balanchine created his "Jewels" for half a century ago".

Olga Svistunova ([TASS](#)) reports: "The ballet "Jewels" premiered on April 13th 1967; it went down in history as the first "full-length" plotless ballet. It has been staged on many stages around the world and has always been a huge success. "Jewels" has been in the repertoire of the Bolshoi Theatre since May 5th 2012".



"Diamonds". Olga Smirnova and Semyon Chudin.

Photo courtesy: Elena Fetisova

[TV Culture](#) reports: "The three best companies in the world in one production. Marking the anniversary of the ballet "Jewels" by Balanchine in New York". The journalist Alexey Cherepanov reports: it took four years just to agree on the schedules. "These negotiations have resulted in performances that are presented starting from today until Sunday. There are five performances and two interpretations. Paris, Moscow and New York – the grand ballet companies of the world perform together for the first time in history".

The Bolshoi Ballet artistic director Makhar Vaziev mentioned: "I think, Balanchine himself is the main event. I can't imagine who else, which name other than Balanchine, could have united together these three famous, renowned companies".

[The website of the TV channel "Culture"](#) reports: "After the anniversary project the Bolshoi Ballet continues its guest tour at the same venue with the much spoken about ballet "The Taming of the Shrew".

The following sources also report about celebrating the 50th anniversary of George Balanchine's ballet in New York:

[«Vechnaya Moskva»](#)

[«E-Vesti»](#)

[The portal of the Russkiy Mir Foundation](#) (with reference to TASS)

[TV Channel NTD](#)

[RIA Novosti](#) report: "The Bolshoi Theatre guest performances in the USA have always been not only a cultural, but also a political event; this visit of the company, the first one during Donald Trump's presidency, will not be an exception". Nigel Redden, the director of the Lincoln Center Festival, talked to the journalist. "Politics influence everything, including us, because we do not live in some vacuum space. We know that at the moment the relations between a certain part of the USA government and a certain part of the Russian government are quite strained. The situation was the same during the Bolshoi Theatre's previous visit; most certainly, it was the same during the Bolshoi Theatre's first tour that took place in 1960s. The Bolshoi Theatre's first visit was an event on a grand scale, in terms of both culture and politics. Or take for example the previous visit (August 2014), when the company brought "Swan Lake", "Don Quixote", "Spartacus" and the concert version of the opera "The Tsar's Bride". //

Redden added: "There is no doubt that this ballet ["Jewels"] is one of the major ballets of the second half of the 20th century. This is an unusual ballet that is rooted in the past and is looking towards the future. "Diamonds" is a confession to (artist and pedagogue) Lev Ivanov and (French and a Russian soloist and ballet master) Marius Petipa. "Emeralds" is a homage to choreographers of the 19th century, representatives

of Romanticism. “Rubies”, of course, is the ballet of the 20th century”.

Speaking of the upcoming performances of “The Taming of the Shrew”, the director of the Lincoln Center Festival stated: “This production is different from other Bolshoi ballets that we have already brought. This is another side of the Bolshoi’s art, an unusual one. I decided it was very important and valuable to show this wonderful company from such a perspective”.

Dozens of sources report that the President of the Russian Federation Vladimir Putin is going to visit the performances of the Bolshoi artists in Savonlinna during his official visit to Finland.

The Kremlin press office announces that on July 27th Putin is going to visit Finland at the invitation of President Sauli Niinistö. [RIA Novosti](#) report: “On July 27th the President of the Russian Federation Vladimir Putin comes to Finland at the invitation of President Sauli Niinistö. This visit is a part of the centenary celebrations of Finland’s independence and will take place in the city of Savonlinna, where the international opera festival is taking place. The Bolshoi Theatre artists are taking part in the festival”.

Some of the sources that report this news:

[Vesti. Ru](#)

[NTV](#)

[Moskovsky Komsomolets](#)

[Izvestia](#)

[Gazeta.Ru](#)

[Komsomolskaya Pravda](#)

[Parlamentskaya Gazeta](#)

[Lenta.ru](#)

[MIR 24](#)

[RuNews24.ru](#)

On the morning of July 19th the [TV Channel “Culture”](#) announced the first performance of the Bolshoi Theatre at the Opera Festival in Aix-en-Provence: “Today the company presents the opera “Eugene Onegin” by Tchaikovsky. This performance is an example of cooperation between the legendary theatre and the famous festival”.

[“Russian. RT”](#), [ART1](#), [SM News](#) and [“Internovosti. RU”](#) also published information about this event with the reference to TASS

[Gazeta. Ru](#) quotes the choreographer Boris Eifman talking about his cooperation with the Bolshoi Theatre; the report is based on Eifman’s interview that was published earlier by “Izvestia”:

“The Bolshoi Theatre today has some unique artists that every choreographer would be happy to work with. Creating something at the Bolshoi is the highlight of any artist’s career. I would be very happy to stage a pro-

duction here, but it has become more difficult for me to leave for Moscow for long. I am responsible for the Ballet Academy and for the Children’s Dance Theatre that is being built as a part of the Academy; I am also responsible for my company that constantly has to go on guest tours and present premieres”.

On Friday, July 7th, the TV Channel “Russia-Culture” presented the programme “A Ticket to Bolshoi” (6.05 p.m.) that reported about the Bolshoi’s final premiere, the opera “The Snow Maiden” by Nikolay Rimsky-Korsakov, staged by Alexander Titel and Tugan Sokhiev, as well as some other results of the 241st season, which was drawing to its end.

The annotation of the programme, which is available on the [TV channel’s website](#), reports: “After “Manon Lescaut”, “Billy Budd” and “The Idiot” the opera “The Snow Maiden” was the fourth premiere of the Bolshoi Opera this season”. /.../ “Here we explain how the production team turned Alexander Ostrovsky’s “spring tale” into a real philosophical parable, talk about the possible consequences of the “nuclear winter” and feelings of those that survived the catastrophe, about the rehearsals and the design of the “man-made” set, and discuss the modern choreography that appeared on the Bolshoi Historic Stage”.

[Video announcement of the programme](#)

Reports about the second stage of the unique large-scale volunteer project of the Bolshoi Theatre and the company ABBYY (with the participation of KAMIS) “Discover the History of the Bolshoi” continue to come out.

[“Rossiiskaya Gazeta”](#) publishes an article by Alexander Emelyanenko “The Bolshoi Theatre’s history and legends will be preserved in 3D-costumes”.

“This summer a unique collection of stage costumes that have been collected and are now being stored at the Bolshoi Theatre’s Museum has been digitised and already given to the client in a very compact format. Lidiya Kharina, the director of the most famous theatre museum in our country, shared this news with “Rossiiskaya Gazeta”. The specialists of ELAR gave us the details; they elaborated this innovative project and implemented it on a tight schedule, using their own equipment. According to Lidiya Kharina, 70 particularly valuable theatre costumes for opera and ballet productions dated from the 18th – 21st centuries were digitised first. For example, a frock coat from the 18th century and the stage costume, created by the outstanding theatre designer Fedor Fedorovsky for the part of Marfa in the opera “The Tsar’s Bride”, were transformed into 3D format. Now it is also possible to see the digital image of the jerkin that the great tenor Dmitry Smirnov (1882-1944) wore when he performed the main role in the opera “Romeo and Juliet”.

The portal [“Russian tourism”](#) published its own report “The Bolshoi Archive” based on the “Lenta.ru” publication.

“The catalogue is going to bring together historic documents that have to do with the most important events of the theatre’s life. The programmes of performances, playbills and photographs of productions – all of these will soon be available on the Internet”.



Marina Kondratieva and Sergei Koren
in “The Fountain of Bakhchisarai”

Photo: the Bolshoi Theatre’s Museum archive

On Sunday, July 9th, at 2.35 p.m. the TV channel [“Russia-Culture”](#) broadcast the ballet “Ivan the Terrible” choreographed by Yuri Grigorovich to the music by Sergei Prokofiev; this broadcast was a part of the cycle “The Bolshoi’s Legendary Ballets”. The performance was recorded at the Bolshoi Theatre of the USSR in 1977. Conductor – Algis Zhuraitis. Designer – Simon Virsaladze. The cast: Vladimir Vasiliev, Lyudmila Semenyaka and Boris Akimov.

Press analysis:

international mass media

Many international publications report the cancellation/ postponement of the Bolshoi Theatre’s new production of the ballet Nureyev based on the Bolshoi management meeting with the company that took place on July 8th. Many of the reports link the cancellation to director of the production Kirill Serebrennikov’s earlier problems over an investigation into alleged mispending of state funding for the arts.

Publications:

[The English language service of the Russian news-wire TASS](#)

[Reuters news agency](#)
[AFP](#)

French major newspapers publish reports based on AFP:

[“Liberation”](#)
[“Le Depeche”](#)
[“L’Express”](#)

[The BBC website](#) reports the story based on AFP
[“Times”](#) also publishes a story based on AFP

Other major international mass media sources report about this event as well:

[“The Guardian”](#) (UK)
[“New York Times”](#)
[“Corriere della Sera”](#) (Italy)
[“Spiegel”](#) (Germany)

Based on the information announced at the briefing, [the New York Times](#) publishes an article about the Nureyev postponement by Neil MacFarquhar who writes “The general director of the Bolshoi Theatre confirmed on Monday that the organisation will postpone a much-anticipated ballet depicting the life of the dance legend Rudolf Nureyev, but rejected accusations that he was bowing to state censorship because of the ballet’s gay themes and controversial director.” “Simon A. Morrison, a Princeton University music professor and author of a recent history of the Bolshoi Theatre, was in Moscow and saw video fragments from one of the last rehearsals. “It looked hesitant, it was shaky, it was not there,” he said, while noting the fog around what would be a rare decision by any ballet company. “If you do something controversial and it doesn’t come off, then it becomes a travesty.”

[The Wall Street Journal](#) publishes an article by Nathan Hodge who writes “The Bolshoi is one of Russia’s cultural treasures, and a source of immense national pride. The ballet’s controversial subject matter has highlighted a debate within Russia about cultural identity and artistic freedom at a time when the country has grown increasingly conservative and politically isolated.”

The newspaper [Daily Mail](#) (UK) publishes an article by Alexander Robertson who writes “Russia’s Bolshoi Theatre denies it axed the world premiere of a production based on life of bisexual ballet legend Rudolf Nureyev because it was ‘gay propaganda’ insisting: ‘It was just bad’.

[The Times newspaper](#) (UK) confuses several facts from the Bolshoi’s history in its article by Tom Parfitt

who writes “A ballet ... about the dancer Rudolf Nureyev was cancelled because a government minister thought it promoted homosexuality, it was alleged yesterday.

The premiere of Nureyev, scheduled for today [July 11th] “was postponed on the direct order of [Vladimir] Medinsky”, the culture minister, a source told the Tass state news agency.

The cancellation is the latest scandal to rock the 192-year-old theatre, whose former ballet director had acid splashed in his eyes four years ago.”

The French daily newspaper [Le Figaro](#) publishes an article by Pierre Avril who writes “The depiction of a naked Rudolf Nureyev on the Bolshoi stage provoked the anger of the Russian Minister of Culture Vladimir Medinsky, who at the last minute cancelled the show dedicated to the famous star dancer. The premiere had been scheduled for this Tuesday, July 11 in this Muscovite temple of the ballet.”

The German newspaper [Der Tagesspiegel](#) publishes a report based on DPA and APA newswire reports. Calling it “Unprecedented scandal”: According to the Bolshoi Theatre General Director Vladimir Urin, the rehearsals showed that the piece was not yet ready for performance and that the ballet company’s artistic director, Makhar Vaziev, and he had decided to take this step. The premiere is now planned for May 4, 2018.”

[New York Times](#) publishes a long article by Neil MacFarquhar with additional reporting by Sophia Kishkovsky titled “The Bolshoi, Under the Exacting Eye of Makhar Vaziev” “Mr. Vaziev, the former ballet director at two exacting companies, the Mariinsky Theater in St. Petersburg and La Scala in Milan, was appointed at the Bolshoi in March 2016 at a particularly fraught moment in the company’s long, tangled history.” “The Bolshoi is also trying to readjust the rigidly classical repertory that defined its Soviet period, but it has stumbled in its most high-profile attempt thus far. Three days before an opening scheduled for last Tuesday, Vladimir G. Urin, the company’s new general director, who was appointed after the acid attack, announced, with Mr. Vaziev standing beside him, that the premiere of “Nureyev,” a groundbreaking biographical piece, would be postponed for at least a year.” “Mr. Vaziev defended the decision to postpone “Nureyev,” whose rehearsals had just shifted out of the dance studios. “We are not ready, that’s all,” “At the Lincoln Center Festival, before presenting Jean-Christophe Maillot’s 2014 “The Taming of the Shrew,” the Bolshoi — with the Paris Opera Ballet and New York City Ballet — will be part of a possibly unprecedented three-company version of George Balanchine’s “Jewels” to honor its 50th anniversary. Mr. Vaziev called Balanchine “the most genius choreographer

of the 20th century,” and noted that he hoped to present more of his work.”

The online specialised dance news publication [Dance Magazine](#) publishes two articles about the Jewels performances in its online blog.

Catherine Pawlick interviews Bolshoi Ballet Director Makhar Vaziev about his future plans and rising stars of the company. He says “The Bolshoi is a huge empire with huge demands. You have to accurately understand what you’re moving towards and why. Any decision you make has to be clear: Can you influence the artistry in order to further development? With more experience comes greater doubt. Don’t forget that there’s a difference in me now, too; nine years have passed since I left the Mariinsky.”

Jennifer Stahl interviews Bolshoi Ballet star Olga Smirnova. Among the many topics in the interview she says “The atmosphere in the theater depends heavily on the artistic director because his artistic taste determines the repertoire and direction of the company. I think Makhar Vaziev strives first of all for quality, especially for classical ballets. He very much looks after the purity of performance, impeccable classical form and positions, and he can often be found in the studios, in both solo and corps de ballet rehearsals, and he is always present at the performances. I like that he gives a chance to anyone who wants to prepare a role and periodically arranges showings.”

[Link to the article and videos](#)

Finnish media report about the visit of President Vladimir Putin to Finland where he will visit a performance of the Bolshoi Theatre during the Savonlinna Opera Festival.

The website of Finnish broadcaster [YLE](#) (Finland) announces “Vladimir Putin is set to visit the Finnish town of Savonlinna in late July in a trip arranged to mark the centenary of Finland’s independence from Russia.” “Finland is to host the President of Russia, Vladimir Putin, in Savonlinna in late July. The visit will take in a performance by the Bolshoi Opera company of *Iolanta* by Pyotr Tchaikovsky. It is part of the month-long Savonlinna Opera Festival, which begins on July 7.”

The Finnish online specialised culture news publication [Finland Festivals](#) (Finland) announces the opening weekend (7 July) of the Savonlinna Opera Festival mentioning “Along with its own productions, the festival also features rare opera performances in Finland, featuring two visiting opera houses. With the Moscow

Bolshoi Theatre and Madrid Teatro Real, the Savonlinna Opera Festival will continue its tradition of hosting overseas top-notch tours in Olavinlinna for 30 years.” “The Savonlinna Opera Festival will be held from 7 July to 4 August 2017.”

The Finnish online news publication [Itä-Savo](#) (Finland) publishes an article by Riitta-Leena Lempinen-Vesa who announces “This summer, the Bolshoi Theatre of Moscow will visit the Savonlinna Opera Festival. The Bolshoi Theatre will be in Olavinlinna on 25-27 July. The Royal Swedish Opera of Stockholm visited Savonlinna a couple of years ago.” The Bolshoi Opera will perform a concert version of Eugene Onegin and of Iolanta by Pyotr Tchaikovsky.”

The Finnish news publication [Savon Sanomat](#) reports “Jorma Silvasti, artistic director of the Savonlinna Opera Festival, says he has not received any confirmation from the Russian President Vladimir Putin that he will attend any performance at the Opera Festival.”

[BBC Russian service](#) publishes an interview by the BBC reporter Don Newman with the famous British impresario Victor Hochhauser, who was the first to bring Rudolph Nureyev to the West. The source explains that the interview was recorded for the programme “on the occasion of the cancellation/postponement of the ballet “Nureyev” at the Bolshoi Theatre. /.../



Victor and Lillian Hochhauser still organise guest tours of ballet companies

BBC: As far as your understanding of ballet is concerned, has he changed your perception of this kind of art?

V.H.: This is not about my understanding; he changed the ballet itself to the point where it is impossible to recognise it. My opinion in this particular case is not as important; I was only the promoter, and as for his impact, it had to be felt by other dancers. I think his impact was unique.

BBC: When you saw him dancing for the first time, in the USSR, was he different from all the rest, or was he more or less a representative of the Soviet school of ballet?

V.H.: Well, he was a part of that school, but, naturally, he stood out. He was already quite unique in Russia. That is why they worried so much he would escape. But they were too afraid to make him the face of the Soviet ballet. This was too risky.

[The New York Times](#) publishes a guide to dance performances in NYC this week. “For this Lincoln Center Festival event, three companies join forces to present a 1967 sparkler: George Balanchine’s “Jewels.” Consisting of three ballets, “Emeralds,” “Rubies” and “Diamonds,” the luminous production highlights three different approaches, or schools of ballet. There is the French Romanticism of “Emeralds,” set to Fauré; the urgency and jazz of America in “Rubies,” to Stravinsky; and the splendor of Imperial Russia in “Diamonds,” to Tchaikovsky. For the performances, which celebrate the work’s 50th anniversary, the Paris Opera Ballet presides over “Emeralds,” while City Ballet and the Bolshoi alternate in performances of “Rubies” and “Diamonds.” City Ballet’s music director, Andrew Litton, leads the City Ballet orchestra. And as for costumes? The Bolshoi Ballet will wear Elena Zaitseva, City Ballet will be in Karinska and the Paris Opera Ballet will showcase designs by Christian Lacroix.”

[Forbes magazine](#) publishes an article by Jane Levere. The article mentions “For the festival performances, Jewels will be performed with sets from the current NYCB production by Peter Harvey, lighting by NYCB’s resident lighting director Mark Stanley, and costumes from each company’s current production /.../. From July 26 through 30, the Bolshoi also will perform the U.S. premiere of The Taming of the Shrew by French choreographer and director of Ballets de Monte-Carlo Jean-Christophe Maillot. This full-evening ballet in two acts premiered in Moscow in 2014 and is based on the Shakespeare comedy, with music from film scores by Dimtri Shostakovich.”

The online art and culture news publication [Blouinartinfo](#) also reports about the homage to Balanchine that is going to take place at the David Koch Theatre: “The Russian choreographer was regarded as the foremost contemporary choreographer in the world of ballet and also styled as the father of American ballet. He also co-founded the New York City Ballet and remained its artistic director for over 35 years. Fifty years after it’s premiere at the Lincoln Center, three of the world’s most celebrated ballet companies come together to present it again” /.../.”

In brief

July 13th, the brother of Maya Plisetskaya. [“Culture News”](#) report. “The representative of the famous dynasty of Plisetsky-Messerer, the famous choreographer and dancer turns 80. He has travelled the world, he has worked with Roland Petit, John Neumeier, he has danced with Alicia Alonso and Olga Lepeshinskaya. For the last 25 years Azari Plisetsky has been teaching in Switzerland, at Maurice Bejart school-studio. The choreographer was a member of the jury for the project “Bolshoi Ballet”. He often comes to Russia to give master-classes here. Plisetsky celebrates his jubilee in Moscow as well”.

TV Channel “Culture” also presents [the video report](#) by Yulia Kondryukova.



Azari Plisetsky

To mark the anniversary of Azari Plisetsky the TV Channel [“Culture”](#) has prepared the documentary cycle “Life Makes Us Better Than You Thought” (2017). The final, fourth part of the film was broadcast on July 13th at 6.45 p.m.

In 2013 Azari Plisetsky was a guest at the Green Living Room. The recording of the interview is available on [the Bolshoi Theatre YouTube Channel](#). Katerina Novikova talked to the guest.

The premiere of the new production of the opera “Carmen” by Georges Bizet, staged by the director Dmitri Tcherniakov and the conductor Pablo Heras-Casado has become the main event of the annual opera festival in Aix-en-Provence. Roman Dolzhansky ([“Kommersant”](#)) reports. “Having set his mind on “Carmen”, Dmitri Tcherniakov treated it almost in the same way as Verdi’s “Il Trovatore” at the Mikhailovsky Theatre several years ago. Again, he decided not to adapt the plot, which by

modern standards has no point whatsoever, to any other historic circumstances; nor did he try to find justifications for “fairy-tale” characters’ actions and feelings in the libretto. The director invented a story about completely different people; as for the old plot everyone is so used to, he left it as a psychological tool, so that new circumstances would come to light. Naturally, when such a radical approach is used, there is the risk that the music will not coincide with the new theatrical text. When “Carmen” is staged in France, this risk is twice as great, since here we are talking not only about a classical opera, but rather about a part of the national heritage. But, just like it was with “Il Trovatore”, Dmitri Tcherniakov’s approach has worked wonderfully. It is not only that you are watching the production, trying not to miss any second of it, but also that you are listening to this “Carmen” as if it is not possible to imagine any other text, created by any other director, can exist”. //

“The Second Detail” by William Forsythe appeared in the repertoire of the Stanislavsky and Nemirovich-Danchenko Music Theatre as a part of a one-act ballets gala. The choreographer is [Noah Gelber](#) brought this masterpiece by one of the living ballet classics to the new stage. [“Nezavisimaya Gazeta”](#) publishes the interview by Natalia Surina (“Noah Gelber: “I would need 12 volumes to describe Forsythe’s philosophy”).



A scene from the ballet “The Second Detail” by William Forsythe. Photo: Gleb Schelkunov/ “Kommersant”

[“Kommersant”](#) also publishes a review by Tatiana Kuznetsova “Dancing the Final Draft: Lifar, Kylian and Forsythe at the Stanislavsky Music Theatre”.

July 11th – 14th – Akram Khan Company presented its production “Until the Lions” at the Mossovet Theatre during [the Chekhov Festival](#). The production is roughly based on the book “Until the Lions: Echoes from the Mahabharata” by Karthika Nair — there are classical plots of Indian epos, told by female characters that are traditionally considered supporting ones using the lan-

guage of modern dance. Choreographed by the maestro himself. Akram Khan, one of the most sought-after choreographers in the world, comes from the UK. He was nominated for the international ballet award “Benois de la Danse-2017” in the category “Choreographers” (“Giselle”, English National Ballet”).



“Until the Lions” / Akram Khan Company

The premiere of “Crystal Palace” took place on July 21st in Valetta, the capital of the Republic of Malta, to celebrate 50 years of diplomatic ties between Malta and Russia. The music was by the Maltese composer Alexey Shor. The project, initiated by the European Foundation for the support of culture, stars Bolshoi Theatre artists.

The local English language Maltese newspaper [Malta Independent](#) announces “John Cordina writes about the Crystal Palace, a unique ballet inspired by a remarkable true story, featuring dancers and musicians from the legendary Bolshoi Theatre, which will be held on 21 July to celebrate 50 years of diplomatic ties between Malta and Russia” “The production, which marks the ballet’s world première, will see the involvement of no less than the legendary Bolshoi Theatre, home to one of the most renowned – and by far the largest – ballet companies in the world. Director Ekaterina Mironova and choreographer Alexander Somov both hail from the Muscovite theatre, as does the conductor, Pavel Klinichev, who will be directing the Malta Philharmonic Orchestra in its first involvement in a ballet production. Three renowned ballet stars - Ivan Vasiliev, a regular guest principal at the Bolshoi, Milan’s La Scala and New York’s American Ballet Theatre; his wife and

Bolshoi soloist Maria Vinogradova, as well as Bolshoi prima ballerina Maria Allash – will be playing the leading roles. The production will also feature Bolshoi Opera soprano Anna Aglatova, who is regularly featured in the theatre’s opera productions, and stage and film actress Mariya Poroshina.” ““Some of my most vivid childhood memories are from going to Bolshoi,” Cordina notes. “I can’t even say that this is a ‘dream come true’, because I never even dreamt of working with Bolshoi dancers and musicians... it’s an incredible honour, privilege and an opportunity.”

Mikhail Fikhtengolts, the former head of the Bolshoi Theatre creative planning department (2009 – 2013), the opera director at the Baden State Theatre and the artistic director of the International Handel Festival in Karlsruhe has been appointed as the opera director at the Zurich Opera. [Colta.ru](#) reports about the news with the reference to [the website of the Baden State Theatre in Karlsruhe](#).

Fikhtengolts takes up his new position in the 2018/19 season.

[“Gazeta.ru”](#)

[“Kommersant”](#)

[BBC Russian service](#)

[TV Channel Culture](#)

and other mass-media sources.

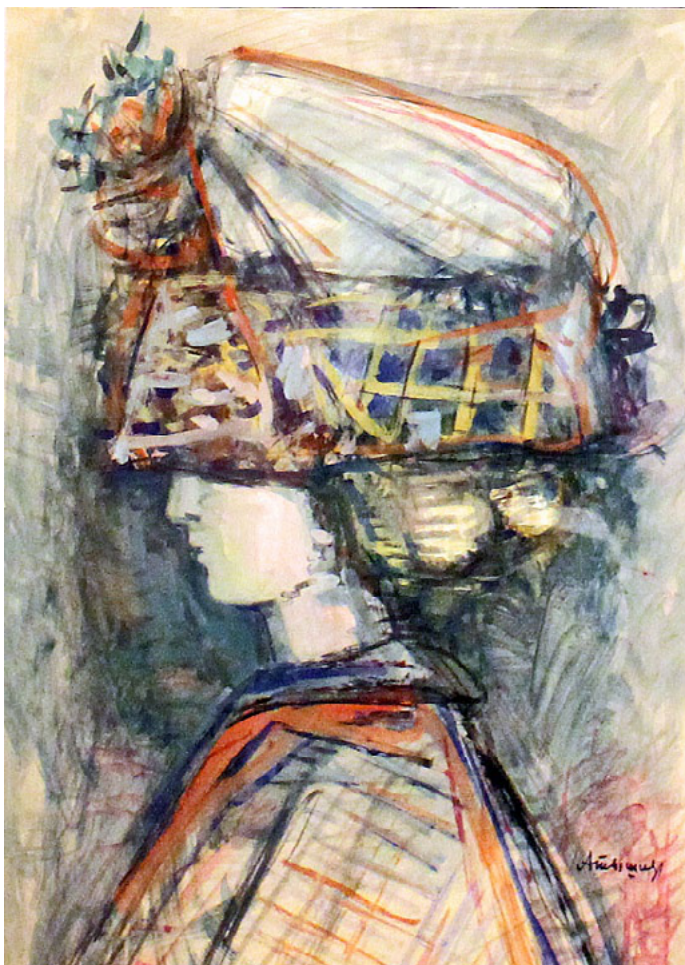
Mikhail Fikhtengolts, a musicologist, a music critic and a producer, is also one of the founders of the Bolshoi Theatre Young Artists Opera Program, headed by the outstanding pedagogue Dmitry Vdovin.

The music for the film “The Student”, composed by Ilya Demutsky, has been nominated for the prestigious “2017 World Soundtrack Public Choice Award” in the category “Public Choice”. You can vote for the composer [here](#) (you will need to provide some personal information, including your first and last name, country, etc.).

The soundtrack for “The Student” competes with “Beauty and the Beast”, “La-La-Land”, “Logan”, “Arrival” and other international box-office hits. Ilya Demutsky writes on his [page](#): “This means there is no chance; still, it feels nice!”.

[The portal “Culture”](#) reports: the exhibition “Alexander Tyshler. The Acting and Theatrical Performance” opens at the Pushkin State Museum of Fine Arts. “It features about 150 works by Alexander Tyshler, including paintings, graphics, sketches of costumes and sets from the Pushkin State Museum of Fine Arts collection. There are also works from private collections. Theatre works are one of the major parts of Tyshler’s creative career. The artist created designs for more than 80 productions at different theatres in Moscow, Leningrad and Minsk. His works, exhibited in the category “Theatre”, are notable for their stylistic and colour unity, from the general style of the set to the details of costumes.

The exhibition works from July 14th till September 17th 2017.



Alexander Tyshler. A girl in a carnival headpiece

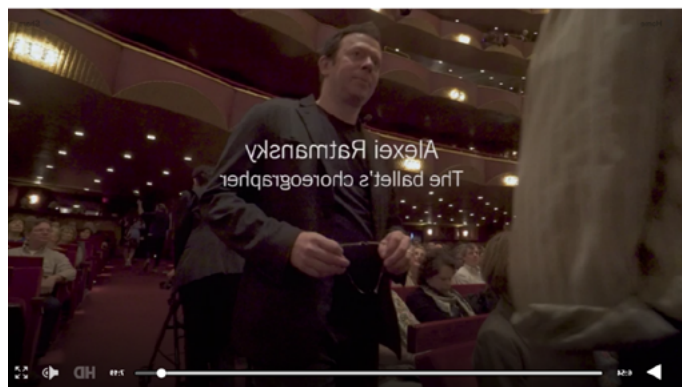
“Novye Izvestia” report: the Bolshoi Opera soloists Darya Zykova (soprano), People’s Artist of Russia Elena Zelenskaya (soprano), Honoured Artist of Russia Alexandra Durseneva (mezzo-soprano) and Honoured Artist of Russia Mikhail Kazakov (bass) are taking part in the project “Opera in the Palace”. The performances are taking place at the Petrovsky Palace every Thursday up to September 14th. The project also features the exhibition of paintings and water-colors “Legends of the World Ballet” by People’s Artist of Russia Vladimir Vasiliev.

From July 31st until August 12th the Bolshoi Theatre prima Evgenia Obraztsova is going to organise master-classes (summer classes) for children and students from different schools all over the world; the master-classes are going to take place in a ballet school in Prague.

On July 11th Evgenia Obraztsova and Alexander Volchkov performed at Elisa Carrillo & Amigos Ballet Gala at the Theatre of the Bicetenario.

Lenta.ru reports: Honoured Artist of Russia and Bolshoi Theatre soloist Roman Muravitsky is going to perform at the Grand Italia Fest. This event is organised at the initiative of the National Tourism Agency of Italy (ENIT) with the support of the Department of Culture of the city of Moscow and the Italian embassy in Russia. It is scheduled to take place on July 22nd and 23rd at the “Hermitage Garden”. Entrance: free of charge.

A video report, showing what happens during a couple of hours prior to the beginning of a performance, is available on [the NYT website](#). The company is getting ready to present the ballet “Whipped Cream” by Alexey Ratmansk. The report is the courtesy of The New York Times team: Joshua Barone, Larry Buchanan, Alicia DeSantis, Taige Jensen (editing), Ben C. Solomon (camera man).



A shot from NYT video report

“Le Figaro” reports that the étoile Nicolas Le Riche has become the head of the Swedish Ballet.



Nicholas Le Riche

Social networks

“Nadyusha! To some extent I am very happy you were not present at the first performance, so that I did not face your penetrating criticism and thus could happily rest on my laurels. Respectfully, Rudik”. – Igor Tsvirko posts the photo in Instagram and explains: this letter was given to me today by the daughter of my pedagogue Nadezhda Vikhreeva, who teaches the youngest students. She knew Nureyev and I remember how she admired him and adored him. This performance has already happened, that’s it! It exists! It will be in the hearts of those people that give themselves to the art and that have something to say...”.

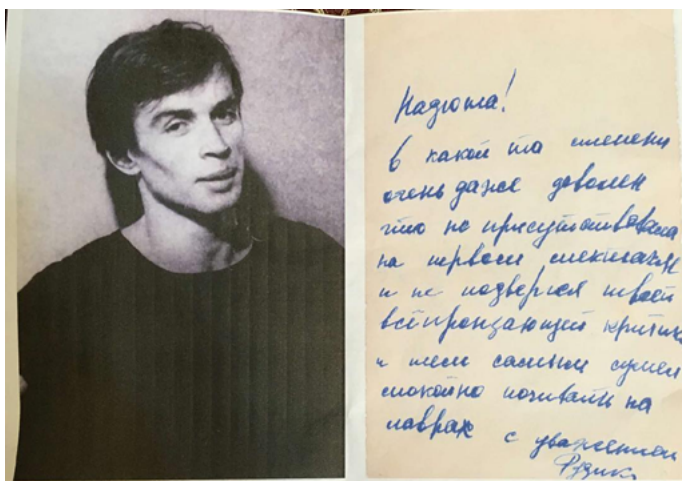


Photo / Instagram [igortsvirko](#)

There was a very emotional reaction in the Russian online community to the postponement of the premiere of the ballet “Nureyev”, as well as worries that this production might never be presented to the audience.

The brightest posts in Instagram, for example, are available with the hashtag [#hypeev](#).

July 7th – the birthday of People’s Artist of the USSR Elena Obraztsova (1939–2015).

Natalia Ignatenko wrote on her [Facebook page](#): “It is in the middle of the night, but I am afraid I cannot sleep: it is already JULY 7th, her day! Now, when she is not with us, we can admit that ELENA OBRAZTSOVA is a Great and a Genius singer, actress, personality of a special time for the opera world, the time of the Titans, and this is no exaggeration. She became one of the most honoured singers in the world! The more time that passes, the more crystal clear is the understanding of the fact that she was THE person, she was larger than life,



Vladislav Lantratov as Nureyev; at the rehearsal of the ballet.
Photo/ Instagram

she was the real Universe, and we lived in the same time with her. It was such happiness to listen to her and to watch HER both on the stage and in the real life, to communicate with her. She did everything possible so that we would not feel the distance between us and would be so naive as to feel that we were her equals! There are no people like her, and they will not appear any time soon. We are faithful to her memory, we remember her and love her every minute of our lives!”.



Elena Obraztsova
Photo / [Natalia Ignatenko's Facebook page](#)

The Bolshoi Ballet artists Darya Khokhlova and Artemy Belyakov got married; they announced it on their [Facebook pages](#).

The trustees organised a fabulous celebration for the whole company, marking the end of the season; the luxurious reception took place at the Hotel Metropol.

The Bolshoi Ballet dancers eat cakes – this is clear from posts by Anastasia Vinokur in Instagram: “When you are doing your favorite job at the Bolshoi Theatre @bolshoi_theatre with the most beautiful and the coolest girls you have known since school, which was so long ago, this is so cool! This is me with the trophies from the cake; congratulations on the end of this season that has been not a piece of cake for everyone!”



Photo / Anastasia Vinokur Instagram

The cake – “the biggest and the most beautiful” – has also made it to the [Instagram](#) chronicle: “Thanks to all organisers of this fabulous celebration for the whole theatre, marking the end of the season!”



“The cake, the biggest and the most beautiful one”, “Metropol”, July 14th. Photo/ [Instagram of Anastasia Vinokur](#)

[Kirill Serebrennikov congratulates Yuri Possokhov on his birthday:](#)

“This person has showed me what real Russian Ballet is. I have learned a lot from this person; first of all, in terms of work. With this person I have known tears of joy and tears of desperation; this is the person I want to guard, I want to help, so that no one can harm this miracle that he possesses – his ability to create the essence of the Dance itself. Yura Possokhov, happy birthday to you, my friend!”

Debuts

“Le Nozze di Figaro”

July 13th and 15th – Olga Bessmertnova, the soloist of the Vienna State Opera, performed the part of the Countess Almaviva at the Bolshoi Theatre for the first time; the Polish bass Adam Palka starred as Figaro.

Climbing the career ladder in the Bolshoi Ballet

On July 1st **Vyacheslav Lopatin** became a principal and Alexander Vodopetov became a first soloist.

Birthdays

July 12th – the Bolshoi Opera soloist Olga Kulchinskaya

July 13th – the ballet pedagogue and choreographer Azari Plisetsky – 80th anniversary

July 13th – ballerina Diana Vishneva, prima-ballerina of the Mariinsky Theatre (since 1996) and the American Ballet Theatre (2005–2017)

July 18th – the opera singer (baritone) Yuri Mazurok (1931-2006), a Bolshoi Theatre soloist from 1963 till 2001 and a People’s Artist of the USSR

July 19th – ballerina, pedagogue and a People’s Artist of the USSR Natalia Bessmertnova (1941-2008)

July 20th – the Bolshoi Theatre First Deputy General Director Dmitry Kiyanenko

July 20th – the Bolshoi Ballet prima and a People’s Artist of Russia Maria Alexandrova

July 20th – the Bolshoi Ballet principal and an Honoured Artist of Russia Alexander Volchkov

July 20th – the choreographer and the Bolshoi Ballet former principal Yuri Possokhov

July 22nd – the choreographer, ballet master, a People's Artist of Russia and the artistic director of the Saint Petersburg State Academic Ballet Theatre Boris Eifman