



Newsletter

Events

July 25th – July 29th – The Bolshoi Theatre guest performances at the Savonlinna Opera Festival, the largest opera festival in Finland that has been organised at the St. Olaf's Castle (Olavinlinna) annually since 1912.

The programme of the guest performances included the opera [Iolanta](#) and [The Nutcracker Symphonic Suite](#) by Tchaikovsky, staged by Sergey Zhenovach (July 25th, 27th, 28th and 29th), as well as the concert version of the opera Eugene Onegin (July 26th).

The orchestra performed under the baton Bolshoi Theatre chief conductor and music director Tugan Sokhiev.

July 27th – the President of Russia Vladimir Putin attended the performance of Iolanta in Savonlinna. Mr. Putin paid an official visit to Finland at the invitation of the President of the Republic Sauli Niinistö. This visit marked the celebration of the centenary of Finland's independence.

The cast starred: Iolanta – Ekaterina Morozova (July 25th, 27th and 29th) and Anna Nechaeva (July 28th), Rene – Pyotr Migunov (July 25th and 28th) and Mikhail Kazakov (July 27th and 29th), Robert – Konstantin Shushakov (July 25th and 28th) and Igor Golovatenko (July 27th and 29th), Vaudemont – Dmitro Popov (July 25th and 28th) and Oleg Dolgov (July 27th and 29th), Ibn-Hakia – Elchin Azizov (July 25th, 27th and 29th) and Alexander Kasyanov (July 28th), Almerik – Taras Prisyazhnyuk (July 25th, 27th and 29th) and Bogdan Volkov (July 28th), Bertrand – Alexander Naumenko, Marta – Svetlana Shilova, Brigitta – Olga Seliverstova and Laura – Yulia Mazurova.

The Bolshoi Theatre tenor Bogdan Volkov shared the curtain call video after the performance on July 25th on his [Facebook page](#).

Video fragments of the Bolshoi performing the opera are available on the [Festival's official Facebook page](#).



The Bolshoi Theatre presents "Iolanta" at the Savonlinna Opera Festival

July 26th – the Bolshoi Theatre presented the concert version of the opera Eugene Onegin at the Savonlinna Opera Festival. The cast starred: Igor Golovatenko as Onegin, Anna Nechaeva as Tatiana, Bogdan Volkov as Lensky, a member of the Young Artists Opera Program Evgenia Asanova as Olga, Irina Rubtsova as Larina, Svetlana Shilova as The Nurse, Vyacheslav Pochapsky as Prince Gremin, Stanislav Mostovoy as Triquet and Goderzi Dzhanelidze as Zaretsky and Company Commander.

[Eugene Onegin on the Savonlinna Opera Festival website](#)

The Opera Festival in Savonlinna is taking place from July 7th till August 4th 2017. The programme of the Festival is available [here](#).

The Bolshoi Theatre first visited the Festival in Savonlinna 10 years ago, in the summer of 2007. The company brought there the operas Boris Godunov by Modest Mussorgsky and The Children of Rosenthal by Leonid Desyatnikov. More information about the history of the Savonlinna Opera Festival is available on our [website](#).

The Bolshoi Theatre closed its guest performances in New York that took place from July 20th till July 30th as a part of the XXII Lincoln Center Festival.

July 26th – July 30th – the American premiere of the ballet The Taming of the Shrew by Jean-Christophe Maillot to the music by Dmitri Shostakovich. Set designer – Ernest Pignon-Ernest, Maillot's constant collaborator. Costume designer – Augustin Maillot, the choreographer's son.

The ballet The Taming of the Shrew, based on the same-name comedy by Shakespeare, was created especially for the Bolshoi Ballet. This is unique in Maillot's career. Normally the choreographer only transfers to other stages his original ballets, that have first been tested by the Ballets de Monte-Carlo.

The world premiere of The Taming of the Shrew took place at the Bolshoi Theatre New Stage on July 4th 2014. The performance was a great success during the tour in Monte-Carlo (December 2014), Saint Petersburg (April 2015) and London (August 2016).

Jean-Christophe Maillot came to New York in order to supervise rehearsals of his ballet and to work with the Bolshoi Ballet at the Lincoln Center himself.



Ekaterina Krysanova and Vladislav Lantratov
in *The Taming of the Shrew* at the Lincoln Center.
Photo: Andrea Mohin/The New York Times

The cast starred: Katharina – Ekaterina Krysanova (July 26th, 28th, 29th and 30th) and Kristina Kretova (July 27th and 29th, matinee performance), Petruchio – Vladislav Lantratov (July 26th, 28th, 29th and 30th) and Denis Savin (July 27th and 29th, matinee performance), Bianca – Olga Smirnova (July 26th, 28th, 29th and 30th) and Anastasia Stashkevich (July 27th and 29th, matinee performance), Lucentio – Semyon Chudin (July 26th, 28th, 29th and 30th) and Artem Ovcharenko (July 27th and 29th, matinee performance), Hortensio – Igor Tsvirko (July 26th, 28th, 29th and 30th) and Alexander Smoliyaninov (July 27th and 29th, matinee performance), Gremio – Vyacheslav Lopatin (July 26th, 28th, 29th and 30th) and Denis Medvedev (July 27th and 29th, matinee performance). The New York City Ballet Orchestra performed under the baton of Igor Dronov.

[The playbill for *The Taming of the Shrew* on the Lincoln Center website](#)

The schedule of performances and the full cast are available on the Bolshoi Theatre's [official website](#).



Jean-Christophe Maillot, Ekaterina Krysanova
and Vladislav Lantratov
at the rehearsal in NY © Costas Cacaroukas

July 24th – the press-conference about the Bolshoi Ballet's performances was conducted by Nigel Redden, the director of the Lincoln Center Festival. The following people took part in this event: the Bolshoi Ballet artistic director Makhar Vaziev, the choreographer of

The Taming of the Shrew and the artistic director of the Ballets de Monte-Carlo Jean-Christophe Maillot, Ekaterina Krysanova and Vladislav Lantratov, who perform the main parts in the ballet *The Taming of the Shrew* and the Bolshoi Theatre's spokeswoman Katerina Novikova. The video from the press-conference is available on [YouTube](#).

During XXII Lincoln Center Festival in New York the Bolshoi Ballet took part in the international project, marking the 50th anniversary of the ballet *Jewels* by George Balanchine (the production premiered in April 1967 at the New York City Ballet Theatre). These performances also were a success.

July 20th – 23rd – the Bolshoi Ballet dancers performed *Rubies* (the second fragment to the music by Igor Stravinsky) and *Diamonds* (the third fragment to the music by Pyotr Tchaikovsky) at the David Koch Theatre. The ballet *Jewels* was performed by artists from three ballet companies: the Bolshoi Ballet, the New York City Ballet and the Paris Opera Ballet. On the opening night the Bolshoi Theatre had a great success with *Jewels*. Artistic directors of all three companies – Peter Martins, Aurelie Dupont and Makhar Vaziev – came to the stage during the curtain calls.

Patricia Neary rehearsed *Rubies* with the Bolshoi Ballet's artists, while Merrill Ashley worked with them on *Diamonds*.



Alyona Kovalyova and Jacopo Tissi
Diamonds © Costas Cacaroukas

The casts starred:

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.

The New York City Ballet Orchestra performed under the baton of Andrew Litton.

More information about the casts is available on [the Lincoln Center website](#).

The guest performances of the Saint Petersburg State Academic Ballet of Boris Eifman have closed on the Bolshoi Historic Stage. The performances took place from July 16th till July 31st and marked the company's 40th anniversary. Over these two weeks the Boris Eifman Theatre presented almost all of its current repertoire.

Information about the performances is available here:

[Russian Hamlet](#) (July 16th and 17th)

[Eugene Onegin](#) (July 19th and 20th)

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

[Beyond Sin](#) (July 25th and 26th)

[Up & Down](#) (July 28th and 29th)

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

The 20th DanceInversion Festival will be held from September 25th till December 3rd and is dedicated to the outstanding choreographer Marius Petipa, whose 200th birthday is celebrated on March 11th 2018. He was a French and Russian ballet dancer, pedagogue and choreographer. Petipa is considered to be the most influential ballet master and choreographer in ballet history. Without him, we would not have in the world repertoire such masterpieces as La Bayadere, Swan Lake, Sleeping Beauty, The Nutcracker, Don Quixote and many others. For more than 40 years, he served Russian imperial ballet.

The playbill and more information are available on [the DanceInversion website](#).

The Festival's programme and the schedule of performances are available on [the Bolshoi Theater's website](#).

Tickets for performances of the International Modern Dance Festival DanceInversion are available [here](#).

September 9th and 10th, the Bolshoi Theatre Historic Stage – guest performances of the Alexandrinsky Theatre (Saint Petersburg). The company presents [Masquerade. Remembrance of the Future](#) by Valery

25 / 26	Кристалл / El Cristal
сентября	Кубинское танго / Tangos Cubanos
MAMT	Этнородина / Matria Etnocentra
	Компани современного танца Кубы /
	Danza Contemporanea de Cuba / Куба
4 / 5	Красавица / La Belle
октября	Балет Монте-Карло / Les Ballets de Monte-Carlo / Монако
Большой театр	Хореограф Жан-Кристоф Майо
10 / 11	Лебединое озеро / Loch na hEala
октября	Компания Teas Damsa / Ирландия
Театр Наций	Хореограф и режиссер Майкл Киган-Долан
3 / 4	Лес Ардора / Bosque Ardore
ноября	Компания Rocio Molina / Испания
MAMT	Хореограф Росио Молина
10 / 11	Высокая порода / High Breed
ноября	Эхо беспокойной души / Echoes from a Restless Soul
MAMT	Вечный двигатель / Moto Perpetuo
	Танцевальная компания Дрездена-Франкфурта /
	Dresden Frankfurt Dance Company / Германия
	Хореограф Якопо Годани
16 / 17	Le Corps du Ballet / Boléro
ноября	Национальный балет Марселя /
Геликон-опера	Ballet National de Marseille / Франция
	Хореографы Эмио Греко и Питер Шольтен
28 / 29	Щелкунчик и Мышиный король
ноября	Nussknacker und Mausekönig
Большой театр	Балет Цюриха / Ballett Zürich / Швейцария
	Хореограф Кристиан Шпук
2 / 3	Соло Баха / Solo Bach
декабря	Сладкая тихая дума / Sweet Silent Thought
Геликон-опера	Взгляд на тысячу ядов / Thousand Yard Stare
	Вызов / The Calling
	Белый / White
	I.n.k. / I.n.k.
	Джессика Ланг Дэнс / Jessica Lang Dance / США
	Хореограф Джессика Ланг





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Информация и билеты: 8 (495) 455-5555 www.bolshoi.ru, www.stanmus.ru, www.dance-inversion.ru

Fokin (Artistic Director of Alexandrinsky Theatre) based on Mikhail Lermontov's drama Masquerade and the 1917 production staged by Vsevolod Meyerhold with the most opulent and outstanding set by Alexandre Golovin. The performances mark the 100th anniversary of the production.

The director and the creator of the production Valery Fokin explores Meyerhold's creative works; He used visual images and mise-en-scene motives from the Meyerhold production score.

Set designer – Semyon Pastukh. Composer – Alexander Bakshi. Historical costume designer – Nika Velezhaninova. Musical director – Ivan Blagoder.

The exhibition The Last Performance of the Russian Empire: Masquerade at the Bolshoi Theatre marks the beginning of the guest tour. The exhibition features images and memorabilia of the 1917 performance from the collection of the A.A.Bakhrushin State Central Theatre Museum and the Alexandrinsky Theatre collections; for example, a part of the collection of original stage costumes, created a century ago based on the sketches of Alexander Golovin, the chief designer of the Directorate of the Imperial theatres, will be brought to the exhibition from Saint Petersburg.



A scene from the performance. Photo by Damir Yusupov

September 12th – the Bolshoi Theatre opens its 242nd season with the opera [Boris Godunov](#). The orchestra will perform under the baton of the Bolshoi Theatre chief conductor and musical director Tugan Sokhiev (September 12th, 13th and 14th). The revival of the opera by Modest Mussorgsky returned to the Bolshoi's stage on December 1st 2011. The leading role will be Dmitry Ulyanov – Boris Godunov, Olga Kulchinskaya – Ksenia, Elena Novak – Fedor, Roman Muravitsky – Prince Vasily Shuisky, Igor Golovatenko – Andrey Shchelkal

Prior to the performance on September 12th the meeting of the company, marking the start of the season, will take place on the Historic Stage.

September 15th, the Historic Stage – the ballet [Swan Lake](#) by Pyotr Tchaikovsky, version choreographed by Yuri Grigorovich.

September 30 a gala concert will be held on the Historical Stage for the 100th anniversary of the birth of Yuri Lyubimov, the famous Russian stage director. He was one of the leading names in the Russian theatre world. Conductor – Alexander Venediktov.

Press analysis:

Russian mass media

The Bolshoi Theatre's guest performances at the Savonlinna Festival have received very wide coverage, one of the reasons for this being the visit of the Pres-

ident of Russia Vladimir Putin and the President of Finland Sauli Niinistö to the performance that took place on July 27th.

[TV channel Culture](#) reported: "The opera *Iolanta* to be performed at the Opera Festival in Savonlinna on July 27th."

[Vesti.Ru](#) presented a report by Pavel Zarubin, quoting the Bolshoi Theatre soloist Igor Golovatenko: "At the moment one can hear Russian being spoken in the streets, as well as singing in Russian, particularly often – the Bolshoi Theatre artists perform on small improvised stages, and in the evening they appear on the huge stage at the castle." The Bolshoi Theatre soloist Igor Golovatenko says: "Everything really rings, everything really roars; because it is all stone and the venue is so spacious, singing here is comfortable. According to the artists, at the end of each performance the audience stamp their feet loudly. Simple applause is not enough to express their excitement."

Maria Babalova ([Rossiiskaya Gazeta](#)) reports: "There is the meeting of two presidents and the guest performances of Russia's main theatre; all celebratory events that take place in the Land of a Thousand Lakes this year mark the 100th anniversary of Finland's independence."

Maria Babalova also reports for [Vechernaya Moskva](#): "The Bolshoi Opera gets no summer vacation this year, as it travels to the famous European festivals. Having achieved success in Aix-en-Provence, the artists undertook the ordeal of getting to Savonlinna, Finland by bus in order to perform at the most prestigious opera festival in Scandinavia."

The Bolshoi's leading soloists Ekaterina Morozova, Mikhail Kazakov, Igor Golovatenko, Oleg Dolgov and Elchin Azizov perform for the honourable guests. The Bolshoi Theatre music director Tugan Sokhiev conducts the orchestra on all five evenings.

The audience was presented with four performances of *Iolanta*, performed together with The Nutcracker Symphonic Suite, and the concert version of the opera *Eugene Onegin*."

[The TV channel Zvezda](#) quotes Vladimir Putin: "There are a number of cultural and historical events that are organised to mark the 100th anniversary; I am happy with the fact that today we are going to watch the performance by the Bolshoi Theatre together."

Dozens of mass media sources mentioned the performance of the Bolshoi Theatre artists at the interna-

tional opera festival as they reported about the meeting of two presidents. The sources reported that Mr. Putin and Mr. Niinisto were to attend the production of Iolanta. Here are links to some of the reports:

[Interfax](#)
[RIA Novosti](#)
[RIA Novosti](#)
[Kommersant](#)
[Gazeta.Ru](#)
[Rosbalt](#)
[Vesti.Ru](#)
[Unto.ru](#)
[Unto.ru](#)
[REN TV](#)
[NTV](#)
[TV channel 360°](#)
[Ura.ru](#)
[MIR 24](#)
[MIR 24](#)
[Moskovsky Komsomolets](#)
[Sputnik Estonia](#)

[Trend.az](#) reports about the Bolshoi soloist and an Honoured Artist of Azerbaijan Elchin Azizov taking part in the State Academic Bolshoi Theatre guest performances.

The Bolshoi Ballet guest performances in New York, USA, remain one of the main themes, covered by cultural mass media.

[TASS](#) reports: the American premiere of the ballet The Taming of the Shrew by the Bolshoi Theatre took place in New York. "On Wednesday the State Academic Bolshoi Theatre of Russia presented the ballet The Taming of the Shrew by the French choreographer Jean-Christophe Maillot at the Lincoln Center. The cast starred Ekaterina Krysanova as Katharina and Vladislav Lantratov as Petruchio."

The agency quotes the choreographer Jean-Christophe Maillot, who told the journalists prior to the premiere: "I had an amazing experience creating this production. It was my greatest pleasure to work with the dancers of the highest class, the ones that can relate to this production so well. Each of the cast members creates his or her unique character on the stage." The choreographer also added that the score, made up from pieces by Dmitri Shostakovich, "sounds as if it had been written especially for this ballet."

Olga Svistunova ([TASS](#)) also reports that the mass media, for example, The New York Times, published positive reviews of Jewels, while the Bolshoi Ballet artistic director Makhar Vaziev spoke positively about the guest performances in general.

The Bolshoi Ballet artistic director said: "Olga

Smirnova and Semyon Chudin gave wonderful performances, the corps de ballet were fabulous as well; in other words, the company demonstrated what Imperial Russian ballet is about." He also praised the very young Alena Kovaleva and Jacopo Tissi, who performed in another cast of Diamonds.

He admitted: "It does feel nice when you hear people in the audience say: 'Incredible! The Russians are the best.' When you see them all stand up together and give us long ovations. We are proud of the Bolshoi Ballet; we are happy that we are from Russia."

After the celebratory project to mark the anniversary of Jewels the Bolshoi Ballet continued its guest performances in New York with the production The Taming of the Shrew.

The following sources reported the information of the TASS agency:

[The portal of the Russkiy Mir Foundation](#): "The audience at the festival in the USA appreciated the performance of the Bolshoi Ballet: 'Russians are the best!.' The Bolshoi Ballet artistic director Makhar Vaziev spoke about it..."

[TV Culture](#): "The joint project by Russian, French and American dancers to mark the 50th anniversary of Balanchine's ballet closed in New York."

[Radio Culture](#): "The celebration of the 50th anniversary of Balanchine's ballet Jewels finished in New York and was a triumph."

Other sources reported the same news as well.

[The Bolshoi Theater principal Vladislav Lantratov says](#): "This production surprises. It is very bright and dynamic. It feels like champagne bubbles."

[TV Culture](#) reports that The Taming of the Shrew was performed in New York six times; the music director of the production Igor Dronov conducted the orchestra of the New York City Ballet.

Bolshoi ballet director Makhar Vaziev gave an extensive interview to the musicologist Maya Pritsker on the [RTN TV](#) station in New York.

Russian writer, historian and musicologist [Solomon Volkov](#) gives his opinion about the international importance of Bolshoi's success in USA in the context of the contemporary political situation.

Yulia Olkhovskaya (The First Channel) reports about the performance of the Bolshoi Ballet's dancers in New York: "Full house, thunderous ovations, excited reviews of the audience and the critics – the Bolshoi Theatre presented the New York premiere of the ballet The Taming of the Shrew.

The prima-ballerina Ekaterina Krysanova says: "Love, care and relationships are at the base of everything in our world. Even a plotless ballet is still about the relations between a man and a woman. Still, as a rule, there is a man and a woman on the stage. Everything rotates around them."

[Gazeta.Ru](#) publishes on its website a TV report and the text message with the reference to The First Channel.

The following sources publish similar reports:

[Culture Radio](#)

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

On Thursday, July 27th, the Bolshoi Theatre General Director Vladimir Urin commented on reports that appeared in some mass media sources; the reports mentioned that the premiere of the ballet Nureyev might be moved from May 2018 to an earlier date. He announced that no decision to move the premiere to December had been taken yet. [TASS](#) reports: "Mr. Urin said: 'No decision to move the premiere to December has been taken yet. As of now, May 2018 is set as the official date of the premiere.' "

At the same time, the Bolshoi General Director admitted that "December is considered as an option." He added: "The final decision will be taken prior to the start of the new season (that is, September 12th – TASS's note), which is when we will make an announcement. No consensus has been reached in terms of this issue."

Mr. Urin also explained how the consensus is being reached. "Different options are considered. For instance, Kirill Serebrennikov (the author of the libretto, the director and the set designer for Nureyev – TASS's note) will not be able to be present at the premiere in April or May. In November or December, however, all members of the production team, including the choreographer Yuri Possokhov and the composer Ilya Demutsky are going to meet together at the Bolshoi Theatre in order to make sure Nureyev is ready for its premiere."

The following sources quickly reported the information from TASS:

[TV channel Culture](#)

[Lenta.ru](#)

[Colta.ru](#)

Earlier mass media sources reported with the reference to [Kommersant](#) that the official premiere of the ballet Nureyev would take place several months earlier than announced by the Bolshoi's management at the briefing on July 10th. Kommersant, in turn, referred to the statement, made by the Bolshoi Theatre chief conductor and music director Tugan Sokhiev.

"Maestro Sokhiev commented on the Nureyev issue in Finland, where he took part in the Savonlinna Opera Festival together with the Bolshoi's orchestra and opera company.

Answering the question of [Helsingin Sanomat](#) about the Bolshoi's reputational losses due to the cancellation of the premiere, the conductor first told the journalist to ask the Bolshoi's General Director about it, but then suddenly gave a more detailed commentary about the situation: 'As far as I know, it was difficult to bring the project that was created in the studio to the big stage. A good composer, a brilliant choreographer and an interesting director were invited to create the ballet Nureyev. Apparently, they need more time; as far as I know, the premiere is supposed to take place before the New Year, although initially we were talking about next May, since they have a lot of other projects to work on.' "

Sources that Kommersant bases its report on say that the premiere of the ballet might take place in the middle of December in place of the ballet Coppelius. Sergei Vikharev who was working on the reconstruction of this ballet passed away in June; therefore, this ballet might be postponed and Nureyev might have its premiere instead.

Numerous mass media sources reported about the possibility of changing the date of the Nureyev world premiere and moving it to December:

[Interfax](#)

[Vedomosti](#)

[Vesti.Ru](#)

[Business Online](#)

[Komsomolskaya Pravda](#)

[Lenta.ru](#)

[TV Channel 360°](#)

[Rewizor.ru](#)

[Public TV of Russia \(OTR\)](#)

[TV channel Culture](#) reports: the Boris Eifman Theatre presented the ballet Beyond Sin at the Bolshoi Theatre. «The Boris Eifman Ballet continues its guest performances in Moscow. The company presented the production Beyond Sin based on Dostoevsky's novel The Brothers Karamazov at the Bolshoi Theatre Historic Stage. Eifman first staged this ballet in 1995. In 2013 he created the new version. According to the choreographer, he turned his attention to the mysteries of human souls "where the devil fights God". Maria Abashova per-

forms the main female part in the ballet. The ballerina talked about her character who found herself Beyond Sin. Elena Voroshilova reports.

[TV Culture](#) also reports that «Rodin» by Boris Eifman at the Bolshoi Theatre was sold out. The TV channel presents an interview with the artists.

The newspaper [Metro](#) reports about the premiere of the new version of Russian Hamlet by Boris Eifman. The journalist talked to the choreographer about his creation, sensitive scenes in ballet production and his relationships with the company.

Press analysis:

international mass media

The independent non-commercial [TV channel NDT](#) (New Tang Dynasty Television) that is based in New York and reports in Chinese, English and Russian, presented a report (in Russian) titled “The ballet Jewels is performed by dancers from New York, Paris and Moscow” (went on air on July 20th). Quotes:

“/.../ George Balanchine is a choreographer of Georgian origin. He studied in the Mariinsky ballet school, worked with Diaghilev’s Ballets Russes and later moved to the USA. In 1948 he founded the company the New York City Ballet.”

[Makhar Vaziev, the Bolshoi Ballet artistic director]:

“I think Balanchine is the main thing and the main event; I cannot really imagine who else would create the possibility of bringing together three such famous, well-known companies.” /.../

[Teresa Reichlen, ballerina of New York City Ballet]:

“I think, this is going to be an exciting week. I am happy to see dancers from the Paris Opera, as well as Russian dancers, and to see their interpretation, since I have already seen our own performance many times. I am looking forward to great new impressions.”

Peter Martins, the chief choreographer of New York City Ballet, believes the choreographer would have liked the technique of the modern day dancers.

[Peter Martins, the chief choreographer of New York City Ballet]:

“He would’ve been very happy if he had seen the dancers evolve and pay so much attention to the detail. Perhaps, our generation used to be a bit careless.”

This information was also republished on the website of the [TV channel RT](#).

[The New York Times](#) publishes an article choosing 10 Things to do in New York Now including a selection by dance critic Gia Kourlas “Dance Glittering Display Case for International Treasures” “...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 splendour of Imperial Russia in Diamonds to Tchaikovsky.”

[The New York Times](#) also publishes a review by dance critic Alastair Macaulay: “Green! Red! White! On Thursday night after the Lincoln Center Festival’s international production of George Balanchine’s Jewels, it was exhilarating to behold the dancers of Emeralds (Paris Opera Ballet), Rubies (New York City Ballet) and Diamonds (Bolshoi Ballet from Moscow) assemble together, in three bright stripes, on the stage of the David H. Koch Theater where, 50 years ago (it was then the New York State Theater), Jewels had its premiere.” “Ms. Smirnova, still young, first danced the Diamonds role in 2012, near the start of her career. The refined arc of her raised arms; the elegance with which she holds and turns her head; the plucked, lucid emphasis of her arched feet are all riveting. She marvellously leads the role from chivalrous Romantic mystery to brightly classical celebration. Her partner, Semyon Chudin, has gained immensely in assurance since New York’s last Bolshoi season three years ago.”



Olga Smirnova and Semyon Chudin in Diamonds
Photo: Andrea Mohin / The New York Times

[The Financial Times](#) publishes a review of *Jewels* by Apollinaire Scherr who gives the performance four stars out of five and writes "from lacklustre to sparkling as French, American and Russian companies joined to perform Balanchine's ballet" "All that really matters in *Diamonds* is the queen — the Swan Queen if she had only cultivated hauteur in place of sorrow. Looking over sturdy cavalier Semyon Chudin's head to the destiny she must follow, the Bolshoi's Olga Smirnova brought consequence to her steps, whether they were headlong or regally restrained. She was a queen you wanted to bow down to. She justified the ways of classicism to men, which runs in *Jewels*, as in much Balanchine, from *Petipa* to right now."

The online specialised dance publication [Dance Tabs](#) publishes an article by dance critic Marina Harass who reviews the performance giving it four stars out of five writing "The Lincoln Center Festival *Jewels*,» performed by the mighty trio made up of Paris Opera Ballet, New York City Ballet, and the Bolshoi, has turned out to be even more of an event than it promised to be." "It will be interesting to see Ekaterina Krysanova, who performed the pas de deux here with somewhat exaggerated charm, in the Bolshoi's new work, *The Taming of the Shrew*, which will be performed next week."

Another online specialised dance news publication [Danceview Times](#) publishes a review by Gay Morris who writes that "Rubies stresses casual playfulness and a bit of sass; it is all American in its jazziness." "The Bolshoi was far more at ease with the classical demands of *Diamonds* than with the jazz-inflected choreography of *Rubies*. The corps de ballet, especially, was impressive, dancing as if every member was breathing Tchaikovsky's music. The dancers looked both joyful and grand. Olga Smirnova and Semyon Chudin were the leading pair. Smirnova was impeccable; fluid and crystalline in her movement, while Chudin was attentive in partnering and virtuosic in his solos, with soft, pliancy in jumps and clean, perfectly placed pirouettes."

The online entertainment news publication [Broadway World](#) publishes a review by Sondra Forsyth who writes "The closer, *Diamonds*, to the music of Pyotr Il-lych Tchaikovsky, was my favourite. Once again, the audience applauded and cheered when the curtain rose. The dancers from the Bolshoi, with the ladies in classical white tutus by Elena Zaitseva who also designed the sparkling costumes for the men, were superb. Kudos to Alena Kovaleva and Jacopo Tissi as the lead couple for smoothly accomplishing the intricate partnering."

The online specialised dance publication [Critical Dance](#) (USA) publishes an article by Jerry Hochman

who is particularly excited as he writes about the performance of the Bolshoi corps de ballet dancer Alena Kovaleva: "A star was born yesterday afternoon, at least on this side of the Atlantic. Alena Kovaleva, a member of the Bolshoi Ballet's corps who joined the company directly after graduating from the Vaganova Ballet Academy in 2016 (last year!), assayed the lead ballerina role in *Diamonds* at the Lincoln Center Festival's five-performance *Jewels* celebration yesterday afternoon, and delivered one of the finest portrayals I've seen. Ever. Remember the name: you'll be seeing it, and her, again."

Kovaleva's performance was so stunning, and so exhilarating, that it eclipsed all of the program's other glittering focal points.

"Kovaleva's performance was so stunning, and so exhilarating, that it eclipsed all of the program's other glittering focal points: the presence of three world-class companies dancing each of the ballet's individual gems; the sparkling performances by Paris Opera Ballet's Myriam Ould-Braham in *Emeralds* and by New York City Ballet in *Rubies* (led with dynamite pizzazz by Megan Fairchild, Teresa Reichlen, and Joaquin De Luz); and of course the occasion of the 50th Anniversary celebration of *Jewels* itself. Kovaleva's New York featured role debut was that dominating, and that good, and that important."

The full translation of the article is available on our [website](#).

The online specialised dance publication Mark Kappel [News Notes Dance Blog](#) publishes a review of the performance by Kappel, a famous ballet blogger, who writes "Dancing the principal roles in the Bolshoi Ballet's performance of *Diamonds* were Alena Kovaleva and Jacopo Tissi." "Kovaleva and Tissi danced with an easy elegance beyond their experience and years."

As would be expected Kovaleva, Tissi and the supporting Bolshoi Ballet's dancers were very much suited to the opera house grandness of *Diamonds*. Also in evidence was the dancers' musicality as they switched the dancing styles from classical ballet to character dancing – when the music called and choreography called for it – and then switched back to classical ballet."

The online version of the publication the [Jewish Voice](#) (New York, USA) publishes an article by Lieba Neiss and a photo gallery. "How seamless it was that the three greatest ballet companies in the world-Bolshoi, New York City Ballet and Paris Opera Ballet-joined forces on this Thursday evening July 20th 2017 to dance the monumental ballet *Jewels* in a historically unprecedented night as part of the Lincoln Center Festival being held from July 10-30. This Russian-American collaboration did not appear on CNN's Breaking News; however, it was no less noteworthy as these countries got together to stage one of the most exhilarating nights I have experienced to

pay homage to the world renowned Balanchine.” “It is safe to say the Russian’s were great and had the best costumes of the evening, designed by Elena Zaitseva.”

[The Wall Street Journal](#) publishes an article by Robert Greskovic who writes “At the Lincoln Center Festival, George Balanchine’s three-act work was a glittering collaboration of the Paris Opera Ballet, the Bolshoi Ballet and the New York City Ballet.” “Olga Smirnova, a dancer of stirring power, had an imperial presence, missing only the finer, filigreed accents of the role’s complex challenges. As her escort, Semyon Chudin attended her heroically and lovingly; only in his solo dancing did he show more push than poetry. Finally, for one matinee, two members of the Bolshoi’s corps de ballet led this lavish showcase with — especially in the case of 18-year-old Alena Kovaleva in the ballerina role—the kind of freshness and charm that only first-blush artistry can convey.”

The entertainment listings magazine [Time Out](#) (New York, USA) also announced “Three of the world’s great ballet companies — Paris Opera Ballet, New York City Ballet and Bolshoi Ballet — share a bill at this crowning event of the Lincoln Center Festival, taking on George Balanchine’s tripartite celebration of international dance styles: the French-themed Emeralds, the American-style Rubies and the Russian-accented Diamonds.”

The culture and current affairs magazine [New Yorker](#) announces the performances of both *Jewels* and *The Taming of the Shrew*.

[The New York Times](#) offers online a special Speaking in Dance video report with the Bolshoi Ballet’s Ekaterina Krysanova dancing a variation of *Taming of the Shrew* in the studio. She speaks in a comment in a posted text saying “Working with Jean-Christophe was another big event, though he was demanding.” “To him, it’s about having everything come together,” she said. “The movements and the power and the meanings of the movements.” The video had 70.k views online and 54 comments. #SpeakingInDance is a weekly visual exploration of dance on Instagram. Watch the video from our most recent post below, and follow us at @nytimes.

The online specialised dance publication [Dance.com](#) (USA) publishes an article by Pia Catton who asks 8 Questions to “Shrew Ballet Choreographer Jean-Christophe Maillot.” Among other answers in the long Q&A is “What did you notice about the Bolshoi when you arrived to create this ballet?” “They had the most amazing

concentration of talent. And I think that happens every 10 to 15 years in a company.”

[US News](#) republished the report by Reuters.

[Taming of the Shrew](#) which has a great success back in Russia and in London last year got uneven resonance from American critics.

Financial Times publishes a review by Apollinaire Scherr of the Bolshoi Ballet’s *Taming of the Shrew* giving it two stars out of five.

[The New York Times](#) publishes a review by Alastair Macaulay of the Bolshoi Ballet’s performance of *Taming of the Shrew* by Jean-Christophe in New York.

The Finnish online news publication [Ita-Savo](#) publishes an article by Riitta-Leena Lempinen-Vesa who writes “The *Iolanta* opera is a clear, impressive work that ends in great excitement. The gorgeous beauty, Eketarina Morozova and Dmitri Popov are a fascinating main pair.” “How good singers can be together at the opera house! One of the major operas of the world, the Bolshoi Theatre, on Tuesday evening in Olavinlinna showed that its reputation is well founded.”

“The listener can concentrate on the fairy tale playing by the Bolshoi Orchestra. Conductor Tugan Sokhiev creates large lines and wide surfaces, emotions are great, coming to us through the work. Piccolos sounded bright, the quick patterns of the jumps seemed dazzlingly easy.”

[Bloomberg](#) publishes an article by Raine Tiessalo and Kati Pohjanpalo who report “Russia’s leader will be in Finland on Thursday (27 July), celebrating the former duchy’s century of independence. Together with Finnish President Sauli Niinisto, Putin will hop on a steamboat built in 1893 for an hour-long lake cruise near the southern part of the border between the two countries. He’ll then head to a medieval castle, Olavinlinna, where the visiting Bolshoi Theatre will perform Tchaikovsky’s *Iolanta* – the opera’s first airing in Finland in 100 years.”

The website of Finnish broadcaster [YLE](#) publishes an article and many photos of the Bolshoi’s performance of Tchaikovsky’s *Iolanta*, parts of *The Nutcracker* and the opera Eugene Onegin at the Savonlinna Opera Festival and an interview with Tugan Sokhiev, who speaks about guest performances in Finland and answers the question concerning the postponement of the ballet Nureyev. According to Tugan Sokhiev, the (Nureyev) premiere was moved for artistic reasons. “The chore-

ography of the work was not quite complete. Since the Bolshoi Ballet is so famous, we have to maintain standards and a certain level. Our dance group recently had a long tour of Japan.” “But what about President Niinistö and President Putin?” “This place, Olavinlinna, is very important to both the Russians and the Finns, and Finland is also celebrating its centenarian independence. I am very happy and honoured that both Presidents are here on Thursday,” Tugan Sokhiev said.

The Finnish online news publication Ita-Savo publishes several reports.

[Jaana Hänninen](#) reports about how lightning struck at the festival. “The biggest problem was the flash set-off the fire alarm system. A faulty alarm caused the emptying of the castle during the Bolshoi Theater exercises on Saturday [July 22nd].”

[Tiina Ojutkangas](#) reports “The next high-level visit on Thursday will be crowned by the Bolshoi Theatre at the Savonlinna Opera Festival. The Russian President’s sitting in the auditorium is not even an everyday experience for Russian people.”

The website of Finnish broadcaster [YLE](#) (Finland) reports “Lightning and rain damaged the system in Olavinlinna in Savonlinna, South Savo, a fire alarm interrupted opera rehearsals at Olavinlinna on Saturday morning. The renowned Bolshoi group was just undergoing piano exercises when the fire alarm and the performers were taken out of the stage to the foyer.” The same information is reported on the Russian version of the [website](#).

Finland’s major daily newspaper [Helsingin Sanomat](#) reports about the Bolshoi Theatre’s performances at the Festival. The source also presents a video report about the performance of *Iolanta*.

The French online theatre news publication [Olyrix](#) publishes an article by Florence Lethurgez: “The incandescent musical direction of Tugan Sokhiev repatriates him by making him travel with an opera composed of all the territories of the north and the south to which the composer has become attached.” “The phalanx of the Bolshoi orchestra puts an immediate vibration into the atmosphere still frozen by the expectation of the great hall at Aix. The opening notes accomplish the miracle of the expected change of scenery. The absolutely precise musical direction of Tugan Sokhiev moves the audience to the middle of the transfigured sound of chamber music enlarged to the dimensions of the symphony.”

The French daily newspaper [La Depeche](#) publishes a report by Pierre Mathieu about Tugan Sokhiev. “Atten-

tive and serene, always calm in the whirl of orchestras that invite him around the world, Maestro Tugan Sokhiev, musical director of the Capitol, claims his membership in Toulouse, the city that chose him 12 years ago.” “Tugan has two batons: in Moscow, he runs the opera season.” “It’s complementary to me, I try to convey there the colours, the nuances learned in France and bring back from Russia the energy and the rich, melted, very dark sounds.”

Caption for the picture by Marco Borggreve: “Two batons of the chief conductor Tugan Sokhiev: symphonic style in Toulouse, lyrical style in Moscow: music is a dialogue.”

On July 23rd [the TV channel Mezzo](#) broadcast the recording of the performance of Tugan Sokhiev and the Orchestre National du Capitole de Toulouse. The programme of the concert included *The Battle of Kerzhenets* by Rimsky-Korsakov (from the opera *The Legend of the Invisible City of Kitezh* and the Maiden Fevroniya), *Rhapsody on a Theme of Paganini* for piano and orchestra in A minor, op.43 by Sergei Rachmaninoff and *Symphony No. 4* in E minor, op.98 by Johannes Brahms. Piano – Nicholas Angelic. The recording was made in Halle aux grains, Toulouse, on April 6th 2013.



“Two batons of the chief conductor Tugan Sokhiev: symphonic style in Toulouse, lyrical style in Moscow: music is a dialogue.” Photo: Marco Borggreve / La Depeche

[The English version of the Qatar TV channel Al Jazeera](#) broadcasts the report by a famous journalist Andrew Simmons (based in Moscow) – The Bolshoi Theatre of Russia uses artificial intelligence to restore history (3’28’):

“Artificial intelligence is being used in order to trace the cultural history of the Bolshoi Theatre of Russia. Thousands of volunteers helped to digitise historical posters, programmes and photographs of old productions that date further back than the Bolshevik revolution.

The unique material is analyzed with the help of the artificial intelligence and then uploaded on the theatre's website for viewers all over the world."

The video is available on [YouTube](#).

Jade Larine, *Danser Magazine*, interviews Artem Ovcharenko about the Bolshoi's production of Nureyev which was scheduled to premiere on 11 July before being postponed until next season.

She asks Ovcharenko about this role as Nureyev in the earlier BBC film about the famous dancer and what it is like to be dancing the role of Nureyev in the upcoming Bolshoi production. Ovcharenko tells about his impressions of Nureyev as an artist. The interview was made before the announcement of the postponement of the Nureyev ballet.

In brief

At the closing of Salzburg Festival on July 27th Teodor Currentzis and the orchestra MusicAeterna performed the opera *La clemenza di Tito* staged by the American director Peter Sellars. [Culture news](#) report: "This is the first time in the history of the famous festival that the Russian musicians were offered the chance to stage an opera by Mozart in Salzburg. This is what the major Austrian newspaper *Wiener Zeitung* writes about the performance of MusicAeterna: "This is an act of the utmost unanimity and precision, charming clarity and absolute renunciation."

In his interview with [Vesti.ru](#) the artistic director of the Perm Opera and Ballet Theatre Teodor Currentzis explained how the theme of the opera resonates with the ideas of Salzburg Festival.

The ballet company of La Scala closed its summer season with the performance of *Swan Lake*, reconstructed by Alexei Ratmansky, who based his choreography on archive notes of Nikolay Sergeev. Tatiana Kuznetsova ([Kommersant](#)) reports from Milan: "The La Scala company still retains the traces of academic drill from its former artistic director Makhar Vaziev, who left it for the Bolshoi Theatre."

[Kommersant](#) writes about the Festival in Aix-en-Provence. Roman Dolzhansky reports. "The programme of the opera festival in Aix-en-Provence is traditionally



Teodor Currentzis and Peter Sellars
at the opening of Salzburg Festival

composed in the following way: there is always one opera by Mozart that is set to be the main event beforehand. This time it was the new version of *Don Giovanni* staged by a French director Jean-Francois Sivadier. This production received a low-key reaction from both critics and the audience. Then there is something from the basic classical opera repertoire. This year it was *Carmen* staged by Dmitri Tcherniakov; in fact, it was the main event of the festival that garnered numerous enthusiastic reviews" (*Kommersant* reported about this production on July 13th 2017). As a rule, there is some last century classic. Finally, there is a kind of playbill 'extreme' – a baroque opera and a premiere of a modern piece."

[The portal of Admiralteisky district in Saint Petersburg](#) announces: on July 29th the Bolshoi Theatre Young Artists Opera program presented a special programme at the P.I.H. creative factory. This became the main event at the opening ceremony of the restored building The Bottle on the New Holland Island (Saint Petersburg).

On September 15th and 16th the Bolshoi Theatre's principal Ruslan Skvortsov and prima-ballerina Evgenia Obraztsova are going to take part in a gala-concert at the Kazakh state academic opera and ballet theatre named after Abay. [The Kazakhstan news agency](#) also announces the performance by the ballerina Diana Vishneva.

A [new book](#) about Marius Petipa by Yulia Yakovleva titled *Creators and the Audience: Russian ballets from the era of masterpieces* has come out. This book is about the person that created the classical ballet the way we know it. But do we, really? Yulia Yakovleva presents the history of the Russian ballet stripped of the cultural layers that grew on it during the Soviet era; she shows the readers the everyday life of competition at the theatre and the absolute love for ballet, conventionality of the

ordeal of working on a theatrical production and dark stories of patronage that was not altruistic. A reader of this book will get to know about Arthur Saint-Leon and Pyotr Tchaikovsky, Virginia Zucchi and Yekaterina Vazem. Those who contributed to the fame of the Russian culture and those who now exist only on the pages of history books come here alive.

The exhibition to mark the jubilee of Eduard Kochergin, the chief designer of the Tovstonogov Bolshoi Drama Theatre and a People's Artist of Russia will be open at [the Hermitage](#) from September 26th and run until November 19th. The outstanding theatre designer celebrates his 80th birthday on September 22nd. The exhibition will feature sketches of sets, photographs and various models that reflect the designer's creative career. There will be around 60 exhibits in total. The exhibition is organized by the Department of modern art at the State Hermitage as a part of the project Hermitage 20/21 together with the Russian State Academic Tovstonogov Bolshoi Drama Theatre.

My Mocking Happiness (1968), Parisians and Muscovites (1969), Moliere (1973), A monologue about marriage (1973), The story of a horse (1975), And Quiet Flows the Don (1977), Coming full circle (1978), A Gentle Creature (1981), The House of Greed (1984), Brothers and Sisters (1985), The Cherry Orchard (1993), Angel's Doll (2007), Christened by Crosses (2015) – here are some of the productions Eduard Kochergin worked on, to name but a few.

Social networks

Bolshoi Theatre artists before *Iolanta* in Finland.



[facebook.com](https://www.facebook.com)

Bolshoi opera soloist [Bogdan Volkov](#) announced on FB page his up-coming début on the stage of Metropolitan opera: "I am glad to announce my debut at The Metropolitan Opera as Tybalt in *Roméo et Juliette* with Plácido Domingo as conductor. 23 April – 12 May 2018".

The Met
ropolitan
Opera

Tenor > Bogdan Volkov

TENOR
Bogdan Volkov

THIS SEASON
Tybalt in *Roméo et Juliette*

SEASON
VISIT
DISCOVER
SUPPORT
ABOUT
STORE

SEARCH
LOGIN
LIVE CHAT

HOMETOWN
Torez, Ukraine

MET DEBUT
Tybalt in *Roméo et Juliette*, 2018

THIS SEASON
Tybalt in *Roméo et Juliette*

[Perm Opera and Ballet Theatre](#) invites you to view the online transmission of *Clemenza di Tita* on Medici TV on August 4th.



Photo by Katerina Novikova

Ellen Sorrin – Balanchine Trust and Balanchine's former prima-ballerina Merrill Ashley congratulates Olga Smirnova after Diamonds opening in the stage of Koch Theatre New York.



After Bolshoi première of Rubies in Koch theatre on 21.07.2017 with Patricia Neary, Makhar Vaziev and Yan Godovsky

Music critic [Natalia Zimianina](#) drives attention to the premier of Lady Macbeth of Mtsensk under the button of outstanding conductor Mariss Jansons.



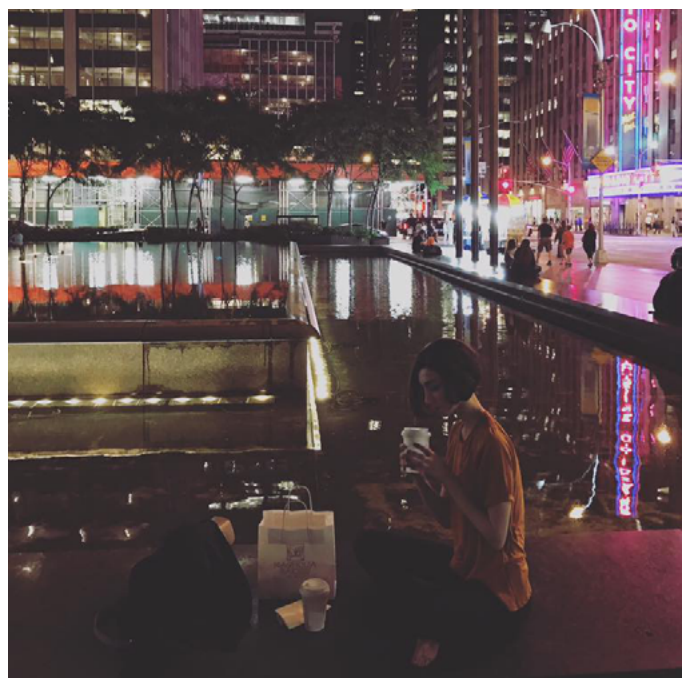
Mariss Jansons



Ekaterina Krysanova and Jean-Christoph Maillot at the Lincoln Center, NY. Photo by Katerina Novikova



Director of Bolshoi Ballet School in Brazil Pavel Kazarian shared his happy photo after the Gala Concert. Photo FB



Ana Turazashvili

Bolshoi ballet soloist Ana Turazashvili posts her romantic image at night in NY.

[facebook.com](#)

[facebook.com](#)

Bows of all companies at the end of Jewels show at [Koch theatre](#).

Ballerina [Ekaterina Shipulina](#) embodies the happy mood of Bolshoi on vacation.



Ekaterina Shipulina

Birthdays

July 27th – a ballet soloist, a ballet master, a pedagogue and a People's Artist of the USSR Maris Liepa (1936-1989)

July 27th – a ballerina, a ballet pedagogue and an actress of silent movies Vera Karalli (1889-1972)

July 29th – a ballerina, Bolshoi Theater prima ballerina (1997-2013) Svetlana Lunkina

July 31st – a ballet artist, a pedagogue and an Honoured Artist of RSFSR Irina Tikhomirova (1917-1984)

August 1st – a dancer, choreographer, People's artist of the USSR Oleg Vinogradov – 80th birthday

August 3rd – the Bolshoi Theatre's chief choir master and a People's Artist of Russia Valery Borisov

August 3rd – the Bolshoi Opera soloist Anna Nechaeva (soprano)

August 5th – a conductor, a pedagogue, a professor, the artistic director and chief conductor of the Tchaikovsky Symphony Orchestra (since 1974) Vladimir Fedoseyev – 85th birthday

August 6th – an outstanding choreographer, a reformer, a pedagogue, the Bolshoi Theater's ballet master (1902-1924) and an Honoured Artist of Imperial theatres Aleksander Gorsky (1871-1924)