



# Newsletter

## Events

The State Academic Bolshoi Theatre of Russia opened its 242nd season.

Tuesday, September 12th, 3 p.m. – the traditional company meeting took place in the auditorium of the Bolshoi Theatre Historic Stage. The General Director Vladimir Urin, the music director Tugan Sokhiev and the ballet company artistic director Makhar Vaziev talked about the plans for the coming year.

Following tradition, the Bolshoi's Board of Trustees awarded special bonuses to the theatre's best employees, including the opera company soloists Bogdan Volkov and Olga Seliverstova, the prima-ballerina Yulia Stepanova, the ballet dancer Daria Lovtsova and the ballet company principal Vyacheslav Lopatin.

The ballet company artistic director Makhar Vaziev introduced 22 new dancers: Egor Geraschenko, Vitaly Getmanov, Anna Grigorieva, Pyotr Gusev, Anastasia Ermolaeva, Grigory Ikonnikov, Daria Kanshina, Ilya Karpovich, Sergei Kuptsov, Arsenty Lazarev, Anna Lebedeva, Tatiana Osipova, Stanislava Postnova, Igor Pugachev, Eleonora Sevenard, Sofia Smirnova, Tatiana Tiliguzova, Ekaterina Fateeva, Oscar Frame, Mark Chino, Valeria Shikina and Maria Shuvalova.



22 new dancers joined the Bolshoi Ballet  
Photo courtesy: Artem Korotaev

The Bolshoi music director Tugan Sokhiev introduced new members of the opera company, as well as new participants of the Bolshoi Theatre Young Artists Opera Program. Goderdzi Dzhaneldze (bass) and Vladimir Komovich (bass) have joined the opera company. Maria Barakova (mezzo-soprano), Tamuna Gochashvili (soprano), Victoria Karkacheva (mezzo-soprano), Igor Korostylev (bass), Andrey Sklyarenko (tenor), Dmitry Cheblykov (baritone) and the pianist concert-master Alexander Shirokov have joined the Young Artists Opera Program.

The Minister of Culture Vladimir Medinsky was given the floor first. He said: "I couldn't have failed to come to the Bolshoi Theatre, because this is my favourite theatre and the favourite theatre for millions of people".

The fate of Nureyev was discussed as well. Urin said he had asked the investigator, who is in charge of Serebrennikov's case, to let him meet with the director, who is under the house arrest. The investigator gave his permission in a phone conversation. The theatre has already submitted all necessary documents to the law enforcement officer and is now waiting to receive the official paper. Urin explained: "This is what is important now: whether Serebrennikov will allow production to be performed without him or whether he will ask to wait for this whole situation to be resolved, in which case we will finish the work on the production together with him".

The premiere of the ballet Nureyev to the music by Ilya Demutsky (the concept by Kirill Serebrennikov, who is also the stage director and the set designer of this production) is going to take place on the Bolshoi Theatre Historic Stage on December 9th and 10th. This decision was made by the Bolshoi's management after the General Director Vladimir Urin met with Kirill Serebrennikov and discussed the details of the premiere's postponement.

**TASS** was the first to announce this news today at noon with the reference to the Bolshoi Theatre press-office.

In the given circumstances it is most likely that Kirill Serebrennikov will not be able to participate in the rehearsals himself; therefore, the General Director Vladimir Urin obtained his consent to finish the work on the production without him and to present the premiere on December 9th and 10th.

Vladimir Urin said: "Kirill Serebrennikov gave his consent to the theatre on the following: if the situation with his house arrest is not solved, the work on the ballet Nureyev can be finished by the choreographer Yuri Possokhov. I would like to mention that as for Kirill Serebrennikov's share of work, most of it has been done and tracked down. As of today, it is much more important to work on Yuri Possokhov's choreography and make sure the dancing is on the decent level. In the mid-November the choreographer will be able to come to Moscow and to continue working on the production. We have already negotiated this. Kirill Serebrennikov might have the chance to join the production team before the premiere and we will be very happy if he can do so".

It has also been negotiated that in case the Bolshoi management or Yuri Possokhov need to consult Kirill Serebrennikov during

the rehearsal process, they will be able to address the investigator again and obtain the permission to meet the director.

On September 18th the outstanding opera singer, the Bolshoi Theatre soloist (1974-2002) and a People's Artist of the USSR [Zurab Sotkilava](#) passed away at the age of 80 after a long illness.

The Bolshoi Theatre expresses its sincere condolences to the singer's relatives and friends.

The lying-in-state ceremony took place at the Bolshoi Theatre on Wednesday, September 20th at 11 a.m. The funeral of the singer is going to take place on September 23rd in Georgia.



Zurab Sotkilava

September 18th – a briefing about Zurab Sotkilava's death took place at the main foyer of the Bolshoi's Historic Building at 4:45 p.m.



Photo courtesy: Katerina Novikova

The leadership of the country and cultural workers express their condolences

The President of Russia Vladimir Putin expressed his condolences on the death of the opera singer and the People's Artist of the USSR Zurab Sotkilava. The Press Secretary for the President of Russia Dmitry Peskov informed the journalists about it.

He said: "The head of state sent a telegram to Zurab Sotkilava's nearest and dearest, expressing his deepest condolences on this loss that our culture has suffered".

[tass.ru](#)

The Prime Minister of Russia Dmitry Medvedev wrote on his Facebook page: "Zurab Sotkilava, a singer with a capital 'S', who was loved by millions of people, has passed away. He was adored not only by opera experts. Sotkilava was famous for his virtuosity, his rare talent, his ability to convey feelings and emotions everyone can relate to while performing the most difficult roles".

He added: "This is precisely what makes the Russian opera school so special. Zurab Sotkilava will always remain one of its brightest representatives. I express my most sincere condolences to his nearest and dearest, as well as to his colleagues".

[tass.ru](#)

The Bolshoi General Director stressed that Sotkilava was a representative of the Golden Opera Age of the great Bolshoi Theatre.

In his interview with [RIA Novosti](#) Vladimir Urin mentioned: "Zurab Sotkilava was an outstanding singer, a very positive and optimistic person of incredible talent. He worked with Vladimir Atlantov, Elena Obraztsova and Tamara Sinyavskaya. He was famous not only in Russia; he was an outstanding world-famous singer. He was a very open, kind, cheerful and light-hearted person. He fought his illness with courage. We planned the Evening with Sotkilava event that was supposed to mark his jubilee, but these plans never came true due to his illness. A very bright and an incredibly talented person has passed away".

The People's Artist of the USSR Makvala Kasrashvili said the death of Sotkilava was a terrible loss for all opera fans.

"This is a terrible loss for me personally. I have lost my favourite friend, a genius singer and partner". /.../ "I am in bed after spinal surgery, and I am crying over Zurab all the time. When you have such a serious illness, like Zurab had, you know what your end will be like. But there was hope. It seemed that Zurab was just meant to be here forever, that he could never pass away. This is a terrible tragedy for me personally; I cannot wrap my mind around this thought", – Kasrashvili admitted.

She concluded: "I guess, this is true that God takes the best people. Zurab Sotkilava was such a cheerful person. He was sick for three years, and he was fighting his illness. We also believed that he would win, but life has ruled otherwise. This is a terrible loss for his relatives, artists and all opera fans".

Over five hundred mass media sources, including various news agencies, TV channels, radio stations,

printed and electronic sources reported about the death of the outstanding opera singer Zurab Sotkilava. Almost all of those numerous sources mention that Sotkilava's creative career was closely connected with the Bolshoi Theatre. Here are just a few quotes from materials that have been published:

"Zurab Sotkilava, the Bolshoi Theatre's wonderful singer, has passed away. He was suffering from a serious illness that he was fighting till the end". [TASS](#) quote the Bolshoi Theatre General Director Vladimir Urin.

[TASS](#)

[RIA Novosti](#): "A whole era is passing away, and these are not just words": Urin talks about Sotkilava

[Ria.ru](#) suggests we remember the best opera arias and romantic songs, performed by the singer

[Interfax](#)

[InterMedia news agency](#)

[First Channel](#)

[TV Culture](#)

[NTV](#)

The Bolshoi Theatre opened its new season with a performance of the opera [Boris Godunov](#) by Modest Mussorgsky (version and orchestration by Nikolai Rimsky-Korsakov, including the Kromi Scene). The performances took place on the Historic Stage on September 12th, 13th and 14th. The premiere of the renewed version of the production took place on December 1st 2011.

More information about the opera Boris Godunov by Modest Mussorgsky and its production history at the Bolshoi Theatre is available on the [Bolshoi's website](#).

The casts of the first performances in 2017/18 season starred: Boris Godunov – Dmitry Ulyanov (September 12th /debut/ and September 14th), Mikhail Kazakov (September 13th); Xenia – Darya Zykova (September 12th and September 14th), Olga Kulchinskaya (September 13th); Fyodor – Elena Novak (September 12th and September 14th), Yulia Mazurova (September 13th); Xenia's Nurse – Evgenia Segenyuk (September 12th and September 14th), Irina Dolzhenko (September 13th); Shuisky – Roman Muravitsky (September 12th and September 14th), Maxim Paster (September 13th); Shchelkalov – Igor Golovatenko (September 12th/debut/and September 14th), Konstantin Shushakov (September 13th); Pretender – Oleg Dolgov (September 12th and September 14th), Oleg Kulko (September 13th); Pimen – Alexander Naumenko (September 12th and September 14th), Pyotr Migunov (September 13th); Marina Mnishek – Svetlana Shilova (September 12th and September 14th), Elena Manistina (September 13th) and others.

The Bolshoi Theatre music director Tugan Sokhiev conducted the orchestra.

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

September 14th – the performance was dedicated to the Bolshoi Theatre's soloist [Tatiana Erastova](#), a Soviet and Russian opera singer (mezzo-soprano), the

Bolshoi Theatre soloist (1977–2017). On July 6th the People's Artist of Russia celebrated her jubilee.

Boris Godunov is a special page in the singer's life. Over 40 years of her work at the Bolshoi Tatiana Erastova has performed all parts for mezzo-soprano in this opera. More information is available on the [Bolshoi's website](#).



Tatiana Erastova as Marina Mnishek. Photo courtesy: Larisa Pedenchuk (from the singer's personal archive)

September 15th – 17th, Historic Stage – the Bolshoi Ballet opened the 242nd season with 4 performances of [Swan Lake](#) by Pyotr Tchaikovsky in the choreographic version by Yuri Grigorovich (2001).

The casts starred Svetlana Zakharova and Denis Rodkin (September 15th), Alena Kovaleva and Jacopo Tissi (September 16th, matinee – debut), Olga Smirnova and Semyon Chudin (September 16th, evening performance), Anna Nikulina and Artemy Belyako (September 17th).

Conductors – Pavel Klinichev (September 15th and 16th) and Alexei Bogorad (September 16th, matinee; September 17th).



Swan Lake, Svetlana Zakharova as Odette

The Bolshoi Theatre has started work long before the official start of the season and organised guest performances of the Alexandrinsky Theatre (Saint Petersburg) that presented performances of *Masquerade*. Remembrance of the Future by Valery Fokin. The staging is based on Lermontov's drama *Masquerade* and the show staged by Vsevolod Meyerhold and Alexander Golovin. The performances marked the 100th anniversary of the premiere of the legendary production on the Alexandrinsky Theatre Historic Stage (February 1917).

To mark the start of the guest performances the exhibition *The Last Performance of the Russian Empire: Masquerade* opened at the Bolshoi Theatre Museum and Choir halls on September 8th. The exhibition features images and relics of the 1917 production, provided by the A.A. Bakhrushin State Central Theatre Museum and the Alexandrinsky Theatre's archives of materials. For example, a part of the collection of genuine stage costumes that were created a century ago based on the sketches of Alexander Golovin, the chief designer of the Imperial Theatres Directorate, was brought to the exhibition from Saint Petersburg. These costumes had never been exhibited before. The exhibition is open till September 24th.

September 24th 2017 — the first opera premiere of the season [The Guide to the Orchestra. Le carnaval des](#)

[animaux](#) by Benjamin Britten and Camille Saint-Saëns on the New Stage. This is an excursion into the world of the symphonic orchestra that has been adapted for the stage; it brings together *The Guide* by Britten (Variations and Fugue on a theme of Purcell) and the "zoological fantasy" by Saint-Saëns. The music director — Anton Grishanin, the stage director — Alexei Frandetti. Set and Costume Designer — Timofey Ryabushinsky.

September 21st, 4 p.m., Tverskaya street – a plaque in memory of the opera singer, and outstanding baritone Pavel Lisitsian was unveiled. [Moskva Agency](#) reports with the reference to the Bolshoi Theatre press-office: "The plaque will be mounted on the wall of the house where the singer was living for many years, in Tverskaya Street, No.8".

The newspaper [Vechernaya Moskva](#) and the portal [Molnet.ru](#) report the same news.

Pavel Lisitsian was an opera and a chamber singer, pedagogue and a People's Artist of the USSR. From 1940 till 1966 he was also the Bolshoi Theatre's soloist. The Bolshoi Theatre has supported the idea of the plaque that has been initiated by the singer's family, filed a request to the government of Moscow and covered all expenses connected with the producing and mounting the plaque. The plaque was designed by the sculptor Lev Matyushin, a corresponding member of the Russian Academy of Arts and a People's Artist of the Russian Federation.

The Bolshoi Theatre joins the programme "The Age of Yuri Lyubimov" (1937-2017), initiated by Yuri Lyubimov Foundation for the Development of Theatre Art to mark the 100th anniversary of the great director.

On September 30th, which is [Yuri Lyubimov's birthday](#), the anniversary gala, dedicated to the maestro, is going to take place at the Bolshoi. The programme includes fragments from three operas, staged by the director: *Khovanshchina* by M. Mussorgsky (La Scala, 1981), *Rigoletto* by G. Verdi (Florence May Music Festival, 1984) *Tannhäuser* by R. Wagner (Stuttgart State Opera). It also includes pieces by composers that Yuri Lyubimov worked with. Vladimir Martynov is going to present his new piece, dedicated to his long-lasting cooperation and friendship with Yuri Lyubimov. Tatiana Grindenko, Gidon Kremer and the Bolshoi Theatre Chamber Orchestra are going to perform *Concerto grosso No.1* by A. Schnittke.

Before the concert the award ceremony for the third Public Prize named after Yuri Lyubimov is going to take place. The prize was established in 2015 by Yuri Lyubimov Foundation and is awarded to recognize the impact in the Russian culture and science of those, who are dedicated to their sphere and have achieved the best

results in it. It can be awarded to a person representing any professional sphere, the main criteria being professionalism and expression of one's civic position. In the previous years such people as the historian Alexei Arbatov, the sculptor Leonid Baranov, the composer Vladimir Martynov, the art historian Irina Antonova, the neurosurgeon Alexander Konovalov and the actor Evgeny Mironov became the laureates of this prize.

More information about the concert is available on the [Bolshoi Theatre's website](#).

September 27th – 29th – performances of the opera [Prince Igor](#) by Alexander Borodin staged by Yuri Lyubimov.

This was his last but one production at the opera theatre; it was also the first and the last production that he staged at the Bolshoi Theatre (2013).

The Italian newspaper [Corriere della Sera](#) publishes an article by Dario Ascoli about the opening of the 45th edition of the Massine Prize, on September 9th, on the characteristic stage on the beach of the coastal town, (Positano).

The portal [Teatro.it](#) announces that the Massine Prizes were also awarded to Sabine Kupferberg, the English composer Michael Nyman and Tatiana Leskova (the latter received the honorary prize).

September 25th – December 3rd 2017, Moscow – XX International Modern Dance Festival DanceInversion, organised by the Bolshoi Theatre and the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre.

The anniversary festival is marking the memory of the outstanding choreographer Marius Petipa (1818–1910); his 200th birth anniversary is celebrated on March 11th 2018.

The information about the tickets, the playbill and detailed information about the festival is available on [DanceInversion official website](#).

The programme of performance is also available on the [Bolshoi Theatre's website](#).

The new interview of the exclusive series Green Living Room features Lyudmila Semenyaka. The Bolshoi's spokeswoman Katerina Novikova talked with the People's Artist of the USSR and the Bolshoi Theatre's ballet master-repetiteur. The recording of the interview is available on the [Bolshoi's YouTube Channel](#).

[The 3rd issue of the magazine Bolshoi Theatre](#) in 2017 has been published. The key themes of this September issue include plans for the 242nd season, the large interview with the General Director Vladimir Urin,



Lyudmila Semenyaka in the Green Living Room  
A shot from the interview

the final premiere of the 241st season (Snow Maiden by Nikolai Rimsky-Korsakov, the Bolshoi Opera guest performances in Finland at the Savonlinna Opera Festival and the Bolshoi Ballet performances at the XXII Lincoln Center Festival in New York (July 2017). The magazine publishes articles about the most important events at music theatres in Russia and abroad, including the Diaghilev Festival in Perm, the Third International Young Opera Directors Competition Nano Opera, the International Ballet Festival in Ufa, staff changes in the Berlin Staatsoper, etc.

Due to the increased demand the Bolshoi Theatre has developed a special programme for advanced booking for the ballet The Nutcracker in the 242nd season. This applies to those, who buy tickets to visit the theatre PERSONALLY. The sales opened at the Bolshoi's ticket offices on September 23rd.

## Press analysis:

### Russian mass media

Russian mass media sources focused their attention on the start of the Bolshoi Theatre's 242nd season and the company meeting that took place on Wednesday, September 12th, at the theatre's Historic building.

[The First Channel](#) reports: "The Bolshoi Theatre opens the new season. The company meeting took place in the afternoon. As usual, the discussion focused on what has been already done and what the theatre is going to present to its audience in the coming year. The Minister of Culture Vladimir Medinsky visited the artists. The Bolshoi General Director Vladimir Urin said

the previous season had been a successful one. He mentioned that there had been many bright productions that aroused huge interest in the audience.

The Bolshoi Theatre General Director Vladimir Urin said: “In 2016 and in the first half of 2017 the utilisation of the auditorium was 97.8%. 2% more, and there will not be a single free seat for guests. Which means, we will not be able to invite anyone to attend a performance”. //

#### The report of the First Channel in the evening news

**TASS** agency reports: “In the new season the Bolshoi Theatre is going to present 10 premieres, including the ballet Nureyev. Olga Svistunova (TASS) reports the details of the company meeting.

“Speaking of the plans for the new season Urin stressed that they had been decided upon long time ago and had been already announced. The parade of opera premieres is going to start with a production for children. On September 24th two productions are going to be presented on the New Stage: *Le carnaval des animaux* by Camille Saint-Saëns and *The Guide to the Orchestra* by Benjamin Britten, staged by Alexei Frandetti. Conductor – Anton Grishanin. The list of new opera productions includes the concert version of *The Maid of Pskov* by Nikolai Rimsky-Korsakov. Conductor – the Bolshoi Theatre music director and chief conductor Tugan Sokhiev”.



The Bolshoi Theatre music director Tugan Sokhiev and the Bolshoi Theatre General Director Vladimir Urin

© Artem Korotaev/TASS

**Vesti** present a detailed report that also includes an interview with Vladimir Urin.

**TV Center** reports: “The company meeting was attended by all members, who were in high spirits. Even though almost all of them have spent the summer giving guest performances, they have had some time to

rest as well. They promise that the 242nd season is going to be a special one”.

TV Culture reports there are going to be four ballet premieres in the coming season. “From now on the Bolshoi Theatre is going to have two versions of *Romeo and Juliet*. Alexei Ratmansky’s version is going to be presented on the New Stage. They promise to finish *Copelia* that Sergei Vikharev was working on (he passed away in the summer). There also will be the ballet *Anna Karenina*, choreographed by John Neumeier”.

#### Irina Razumovskaya reports

The Bolshoi Ballet artistic director Makhar Vaziev mentioned: “We start working tonight. There will be the first rehearsal for the ballet *Forgotten Land* by Jiří Kylián to the music by Birtten, which is an amazing ballet”.

The critic Pyotr Pospelov (**Vedomosti**) speculates on what to expect from the new season at the Bolshoi Theatre. In his article *Records and Hopes* (printed version) he lists the opera and ballet premieres that have been announced.

Vladimir Urin talks in detail about the Bolshoi Theatre’s plans for the new season in the programme **Main Role/ Glavnaya Rol** (on air on September 12th, 7.45 p.m.). The second broadcast took place on September 13th at 9.40 a.m.

Journalists wrote separately about Vladimir Urin’s announcement about the Bolshoi Theatre’s revenues that he made at the company meeting.

**Vedomosti report:** in the previous season the Bolshoi Theatre earned more than 2 billion roubles on ticket sales.

Moskva Agency quotes Urin: “In 2016 and in the first half of 2017 the utilisation of the auditorium comprised 97.8%. 2% more, and there will be not a single free seat for guests. Which means, we will not be able to invite anyone to attend a performance. For those, who want to draw any parallels: in 2014 the Bolshoi Theatre earned 1.4 billion roubles on ticket sales, and today we have earned 2.1 billion roubles”.

## Press analysis:

international mass media

The English language version of the Russian news-wire **TASS** publishes an article announcing that the

Bolshoi vows to roll out 10 new productions this season, along with the Nureyev ballet. The article mentions ““I want to talk to Kirill Serebrennikov about the possibility of having a premier this season without him present,”“ Urin said, explaining that he spoke with Nureyev choreographer Yuri Possokhov, who is prepared to work on the premiere by himself, but they still need Serebrennikov’s go-ahead for it.”

The online specialised French dance news publication [Dances Avec La Plume](#) publishes an article by Amélie Bertrand who announces the Saison 2017-2018 – Les Ballets de Monte-Carlo. The article mentions “Jean-Christophe Maillot’s Taming of the Shrew, created for the splendid Bolshoi Ballet, was one of the great successes of the last few years in the world of dance. The choreographer takes up this ballet, but for his own band, the Monte-Carlo Ballets. A more neo-classical troupe, very different from the Bolshoi, it will be exciting to see how the numerous personalities of the Monegasque troupe will seize the tasty characters of this successful ballet.”

#### REPUBLICATIONS:

[Daily Mail Online](#) (the UK)

[Voice of America](#)

The website of the [Austrian broadcaster ORF](#) reports “Urin has asked the authorities for a visit. Should a meeting be approved, he would discuss the further preparations with the director. Only Serebrennikov can decide when the ballet should be shown in the Russian capital, Urin said.”

The Japanese Dance magazine publishes the photograph of the prima-ballerina Olga Smirnova in the part of Odile on the front cover of its September issue. Several pages of the magazine are about the Bolshoi Theatre guest performances in Japan that took place June 2nd – June 19th in five cities: Hiroshima, Tokyo, Otsu, Sendai and Osaka. The Bolshoi Theatre presented three ballets, two of them – Giselle and Swan Lake – in choreographic versions by Yuri Grigorovich. It was also the first time the company brought to Japan the ballet The Flames of Paris choreographed by Alexei Ratmanský, using the original choreography by Vasily Vainonen. There were 15 performances total.

The tour was organised by the company Japan Arts and the major Japanese daily newspaper The Asahi Shimbun. /The printed version of Dance magazine is available upon request from the Bolshoi’s press-office/

## In brief

The company Melodiya released the record of lyrical chamber compositions by Hugo Wolf, performed by the



Olga Smirnova on the front cover of Dance magazine, the Japanese edition (September 2017)

Bolshoi Theatre’s soloist Andrei Jiliovski (baritone) and the pianist, a laureate of the youth prize Triumph Vadym Kholodenko. This is the first recording in Andrei Jiliovski’s creative career. The record entitled Liederabend is the last part of the project Melody Apriori that includes recordings of four chamber concerts that took place at the Moscow State Conservatory Small Hall in autumn and winter of 2016 (sound engineer – Mikhail Spassky).

The CD includes 18 Poems by Eduard Mörike for voice and piano by Hugo Wolf, the Sonata by Alban Berg, as well as a piece by Paul Hindemith and Morgen by Richard Strauss that were performed at the concert as encores. This is the first time that the Bolshoi Theatre’s soloist Andrei Jiliovski and the pianist Vadym Kholodenko have worked together. Roman Matveev, the Bolshoi Theatre pedagogue-repetiteur of German phonetics, worked on the concert programme as well.

On Monday, September 18th, the Bolshoi Theatre’s soloists Ekaterina Krysanova, Semyon Chudin, Maria Alexandrova and Vladislav Lantratov took part in the charity concert together with the students of the London Russian Ballet School. The concert provided children



[CD Melody Apriori. «Liederabend»](#)

from the poorest London boroughs with the opportunity to see a ballet performance for the first time in their lives. [RIA Novosti](#) published the message of the concert organisers: “700 children from Lambeth, Brent, South West and West London, who have never visited a theatre to see ballet and most of whom have never heard of the Bolshoi Ballet, will join the audience at the London Palladium for free, with transport provided”.

The portal [Russkiy Mir](#) republished the news story.

On September 19th and 20th the Bolshoi soloists Nina Kaptsova, Igor Tsvirko, Maria Vinogradova and Ivan Vasiliev are going to perform at the Odeon of Herodes Atticus (Greece) to mark the 75th jubilee of the outstanding ballet artist and pedagogue Mikhail Lavinovsky. The programme includes one-act ballets Fantasy on the Theme of Kasanova to the music by Mozart and Nijinsky to the music by Rachmaninoff, fragments from the ballets A Russian Ballerina, Don Quixote and Spartacus. The portal Russian Athens reports: “At the end of the evening a surprise awaits the audience: they will be presented with a fragment from the ballet AMOK, the full version of which will be performed only in 2018 (the stage director and the choreographer – Mikhail Lavinovsky). Earlier (September 17th) the dancers presented the same programme at the Forest Theatre of Thessaloniki”.

[rua.gr](#)

The Bolshoi Theatre’s soloist, an associate professor of the Gnessin Russian Academy of Music, a People’s Artist of the Russian Federation Elena Zelenskaya together with a director and the Bolshoi Theatre’s casting director Olga Kapanina took part in the summer opera and

symphonic laboratory [New Opera World](#) that was organised in the capital of Russia for the second time.

There were participants from Serbia, Ireland, Czech Republic, Italy and Austria. Young musicians had an extremely busy schedule (the project took place from July 10th till August 6th) and practiced the art of the opera theatre. The organisers included in the programme not only music classes, but also several master-classes on casting and communication with theatre agents. The General Director of New Opera World Anna Selivanova, the casting director of the Lion National Opera Robert Kerner, the leading concert master of the Mikhailovsky Theatre Natalia Dudik and other specialists worked with the participants of the project as well.

[belcanto.ru](#)

The concerts of the Trans-Siberian Art Festival starring the Bolshoi Theatre prima-ballerina Svetlana Zakharova and the Festival’s artistic director, the violinist Vadim Repin, are going to take place in Japan for the second year in a row as a part of the project Russian Seasons. [Culture News](#) report. The performances are to take place in Tokyo on September 26th, 27th and 29th and in Maebashi on October 1st. This year the Japanese audience will see a new version of the programme Pas De Deux For Toes and Fingers 1.5 that now includes a fragment from the ballet Progetto Handel, as well as the music of the adagio from the ballet Raymonda by Glazunov.

Svetlana Zakharova’s solo programme Amore includes three one-act ballets: Francesca da Rimini by Yuri Possokhov, Rain Before It Falls by Patrick de Bana and Strokes Through the Tail by Marguerite Donlon.

Svetlana Zakharova says: “I am happy that this project is a success with the audience. The programme is called Amore, and this is not for nothing. This word has brought all of us together. We are talking about love that can be happy and tragic, and we are doing it in a manner that is both serious and humorous”.

The [UK Sunday](#) newspaper the Sunday Express publishes a review by dance critic Jeffrey Taylor of Mikhail Messerer’s Cinderella at the Mikhailovsky Ballet giving the ballet five stars out of five. “At last Cinderella comes of age. Russian ballet guru Mikhail Messerer takes an 1812 Grimm’s fairy tale and turns it into breathtaking art.” “Angelina Vorontsova (as Cinderella) does more than just dance, she melts into the music. There are no separate flashy steps, no stagey “look at me” tricks and when she helps the beggar woman it is all so natural.”

[Vechernaya Moskva](#) publishes an interview with the director Rimas Tuminas. As he answers the questions of

Anzhelika Zaozerskaya, the director also talks about the coming premiere of *The Queen of Spades* at the Bolshoi.



Photo courtesy: Elena Koroleva-Volchkova

The gala concert *Masterpieces of the World Opera*, marking the 85th jubilee of the conductor Vladimir Fedoseyev, took place at the Moscow Conservatory Great Hall. The concert starred the Bolshoi Theatre's soloist Agunda Kulaeva (mezzo-soprano) and the Bolshoi Theatre's guest soloists Albina Shagimuratova (soprano), Vassily Ladyuk (baritone) and Alexei Tatarintsev (tenor). Elizaveta Dyukina reports in her review on the portal [NEWSmuz.com](http://NEWSmuz.com): "The programme of the first part of the concert included Russian music – pieces by Rimsky-Korsakov, Glinka and Borodin. In the second part of the concert they performed pieces by foreign composers – Verdi, Bellini, Mascagni, Donizetti, Massenet, Delibes, Bizet and Rossini".

On September 20th the opening ceremony of Diana Vishneva Studio Context Pro. Ballet. Contemporary Dance. Yoga took place at the Bottle building on New Holland Island in Saint Petersburg. [Sobaka.ru](http://Sobaka.ru) reports.

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



Friedemann Vogel and Diana Vishneva at the entrance to Diana Vishneva Studio Context Pro. Ballet. Contemporary Dance. Yoga on the New Holland Island, Saint Petersburg. September 10th. Photo/ facebook

Diana Vishneva, Denis Savin, Anastasia Stashkevich, Vyacheslav Lopatin and the Mariinsky Theatre dancers, including Kristina Shapran, as well as the Perm Opera and Ballet Theatre dancers Xenia Barbasheva and Alexandra Taranova, together with the winners of the international festival of modern choreography CONTEXT. Diana Vishneva performed in the concert that took place in the yard of the Bottle building after the opening ceremony (at 8 p.m.). The entrance was free of charge.

The *Little Tragedies* based on stories by Pushkin and staged by Kirill Serebrennikov premiered at the Gogol-center. Mass media sources report: the director, who is under the house arrest, was not present at the performance that attracted a full house.

[BFM.ru](http://BFM.ru) reports that famous culture professionals shared their impressions about the production; the source quotes the Bolshoi Theatre General Director Vladimir Urin: "This production shows what Kirill Serebrennikov's personality is about like no other. I do feel his pain and I can relate to what he is talking about. This is one of Kirill's strengths: he can find a modern intonation in a classical text. The way they speak makes me listen to them attentively and allows me to understand the meaning that Kirill has put there. One can agree or disagree with certain things in this production, but this is Kirill's artistic statement".

The international newswire [Reuters](http://Reuters) reports "A play staged by arrested Russian director Kirill Serebrennikov drew a full house on its first night at a Moscow theatre, with many in the audience and cast expressing solidarity with the director." "Serebrennikov had started work on his production of Alexander Pushkin's *The Little Tragedies* at his Gogol Centre in central Moscow before his arrest. After the cast took its bow at the end of the play's premiere this weekend, the audience broke into rapturous applause when a video projection threw up his image on a screen hung across the stage." "Serebrennikov's arrest has complicated plans too to stage the premiere of a ballet about the late Soviet ballet dancer Rudolf Nureyev at the Bolshoi Theatre, its director general Vladimir Urin said last week."

On October 19th 2017 two unique exhibitions organised by ABA Gallery (the USA) are going to open in New Manezh halls. The exhibition Mikhail Baryshnikov, from the *Dance Cycle* will be presented in Russia for the first time. It features 18 photographs of the outstanding modern dancer Mikhail Baryshnikov and 24 pictures by the famous photographer Ilse Bing from the dancer's collection.

The exhibition *Russian art: Findings and Discoveries* features pieces by great Russian artists, created in

the 19th – 20th centuries, including works by Ilya Repin, Konstantin Korovin, Abram Arkhipov, Boris Anisfeld, Natalia Goncharova and Robert Falk.



Mikhail Baryshnikov

## Social networks

Hibla Gerzmava wrote a touching post in Instagram, having heard about the death of Zurab Sotkilava. “I am weeping... I even cannot speak... I just want to hug him... My Zurab... A part of my life and my story... #зурабсоткилава”.



Hibla Gerzmava and Zurab Sotkilava  
[Instagram of Hibla Gerzmava](#)

The ballet soloist [Ana Turazashvili](#) informed her followers that she has danced in the first performances of Swan Lake this season: “Swan Lake No 3 and yes, occasionally we dance two performances in one day #ballerinalife”. On September 16th the ballerina performed the part of a Friend to the Prince in the matinee performance, and the part of the Hungarian bride in the evening.



Ana Turazashvili

Artem Ovcharenko uploaded a photograph on his Facebook page prior to his performance at the Grimaldi Forum on September 16th. The principal also wrote: “Together with fantastic dancers before Gala Russe @fistrik Slava Lopatin @kkristinabalerina @vasiliev.art @kaptsova\_nina Lyudmila Krasnitskaya and our Marusya #montecarlo #galarusse #ballet #stars #enjoy — with Kristina Kretova and Nina Kaptsova at Café de Paris Monte-Carlo.”

On September 18th the Bolshoi Theatre’s soloist Bogdan Volkov (tenor) congratulated Anna Netrebko on her birthday on his [Facebook page](#): “Wonderful, stupendous, delightful, beautiful Anna @anna\_netrebko\_yusi\_tiago Happy Birthday! Let the sun shine always on your way”



Vyacheslav Lopatin, Anastasia Stashkevich, Kristina Kretova, Artem Ovcharenko, Nina Kaptsov and Ivan Vasiliev in Monte-Carlo before the performance  
Photo courtesy: Artem Ovcharenko



Maria Callas in La Traviata, 1958. Photo courtesy:  
[Houston Rogers](#), [Instagram ulyana\\_lopatkina](#)



Bogdan Volkov and Anna Netrebko

40 years ago, on September 16th 1977, Maria Callas passed away.

The ballerina Ulyana Lopatkina remembers about the greatest opera diva on her [Instagram page](#).

[The exhibition Maria by Callas](#) opened in Paris. Various music websites and internet-portals about classical music report about this on their pages in social networks. The exhibition is open till December 14th.

[The official website of the exhibition Maria by Callas](#)

“My handsome guys”, — the Bolshoi Theatre principal Denis Rodkin delighted his [Instagram](#) followers with the homey picture. His fans argue whether those are well-groomed Russian blue cats, or simply large and



Denis Rodkin. [Photo / Instagram](#)

## Debuts

### Boris Godunov

September 12th

Dmitry Ulyanov made his debut with the title role at the Bolshoi Theatre

Igor Golovatenko made his debut with the role of Shchelkalov.

Igor Tsurcan, a Bolshoi soloist since 2016 (2009 – 2016 – a soloist of the National Opera and Ballet Theatre Maria Biesu, Moldova) – Court Boyar/Boyar from Kromy

September 13th

Irina Dolzhenko – Xenia's Nurse  
Swan Lake

September 15th

Yanina Parienko – a Friend to the Prince

September 16th (matinee performance)

Alena Kovaleva – Odette/Odile

Jacopo Tissi – Prince Siegfried;

David Motta Soares – The Evil Genius

Andrei Koshkin made his debut as The Fool, Xenia Zhiganshina – as a Friend to the Prince, Nikita Elikarov – as the Master of Ceremonies and Olga Marchenkova – as Polish Bride (her debut in Moscow; she made her debut with the part in 2016 during the Bolshoi's guest performance in London).

September 17th

Artemy Belyakov – Prince Siegfried  
Le Nozze di Figaro

September 15th

The Italian soprano Erika Grimaldi made her debut at the Bolshoi Theatre with the part of Countess Almaviva.

Albina Latipova – Barbarina

Don Quixote

September 19th

Margarita Shraimer made her Moscow debut with the part of Kitri. She performed this part for the first time during the Bolshoi's guest performances in London in 2016

Maria Mishina – Jig

Nelli Kobakhidze – Duchess

September 20th

Valeria Shishkina – Cupid

Eleonora Sevenard – First variation in Grand Pas

Alevtina Rudina – Lorenzo's wife (her Moscow debut; she performed this part for the first time in 2014 during guest performances in Japan)

## Changes to the playbill

### Boris Godunov

On September 13th Oleg Kulko performed the part of Pretender instead of Oleg Videman.

Four performances of the ballet Jewels were added to the programme: Historic Stage, September 22nd and 23rd (matinee performances and evening performances), September 24th.

September 22nd – Anastasia Stashkevich danced in the Leading Couple in Rubies instead of Ekaterina Krysanova.

## The loss

We are grieved to report that on August 8th Svetlana Zavorotna passed away (8.03.1944 – 8.08.2017)



She was a real professional, an irreplaceable person who dedicated 56 years of her life to the selfless service to the Bolshoi Theatre.

She came to the Bolshoi in 1961; first, she worked as a courier, then was a music worker at the choir registry. She graduated from GITIS and for many years was working at the literature and publishing department, which she was also the head of for some time. During the last decades she was the chief editor of the press-office and remained in the close contact with mass media representatives. We are sure that many of them will remember her these days and share our feelings.

For several generations of the Bolshoi Theatre's employees Svetlana Zavorotna remains an example of selfless service for which the theatre returns a hundred-fold as it makes the life of its "servant" breathtakingly interesting and gives a sense of purpose.

# Birthdays

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**August 27th** – choreographer Alexei Ratmansky, the Bolshoi Ballet's artistic director in 2004 – 2009

**September 4th** – the Bolshoi Ballet's first soloist Maria Pogosyan (Semenyachenko)

**September 5th** – a public person and a statesman, a theatre historian, Special Envoy of the President of the Russian Federation for international culture cooperation Mikhail Shvydkoy

**September 5th** (August 23rd old style) – the Bolshoi Theatre's designer Sergei Samokhvalov (1902 – ...) – 115th birthday

**September 6th** (August 24th old style) – a ballet dancer, a ballet master, a pedagogue and an Honoured Artist of RSFSR Sergei Koren (1907-1969) – 110th birthday

**September 7th** (August 25th old style) – a ballet

dancer, a ballet master, a director, a pedagogue and a People's Artist of USSR Rostislav Zakharov. In 1936 – 1956 he was a ballet master and an opera stage director at the Bolshoi Theatre; in 1936 – 1939 – the head of the Bolshoi Ballet (1907-1984) – 110th birthday

**September 9th** – Head of Perspective Planning and Special Projects Department at the Bolshoi Theatre, the artistic director of the festival DanceInversion Irina Chernomurova

**September 13th** – the opera singer (lyrical and dramatic soprano), a People's Artist of USSR and the Bolshoi Theatre's soloist in 1958 – 1988 Tamara Milashkina

**September 15th** – the Bolshoi Opera's soloist and an Honoured Artist of Russia Mikhail Kazakov