



Newsletter

Events

Monday, October 9th – the press conference of the General Manager of the Metropolitan Opera Peter Gelb and the Bolshoi Theatre General Director Vladimir Urin took place at the Historic Building Main Foyer at 11 a.m.

Representatives of 9 TV channels and international mass media sources from countries including the USA, France, Spain, Turkey, etc. received accreditation for the press conference.

The heads of the theatres told the mass media representatives that in their first co-production collaboration ever, the Bolshoi and the Met plan to jointly create new productions of Verdi's *Aida*, Strauss's *Salome*, and Wagner's *Lohengrin*.

The performances are to take place in New York and Moscow between 2019 and 2022. The two companies will pool their creative and technical resources to develop and build the new productions.

As of today, directors for all three productions have been announced. *Aida* will be staged by Tony Award winning American director Michael Mayer, *Salome* will be staged by the highly regarded German director Claus Guth, and *Lohengrin* will be staged by the English director, Phelim McDermott, whose acclaimed production of Philip Glass' *Satyagraha* played at the Met in 2011. Russia's leading soprano, Anna Netrebko, will perform in all three operas, both at the Bolshoi and at the Met, singing the title roles in *Aida* and *Salome*, and the role of Elsa in *Lohengrin*.

October 5th 2017 – the Bolshoi Theatre took part in the [World Ballet Day Live](#) for the fourth year in a row. One day in the life of the world ballet was broadcast live via the platform Facebook LIVE. The world's five leading companies – the Bolshoi Ballet, the Australian Ballet, the Royal Ballet, the National Ballet of Canada and the San Francisco Ballet – joined their efforts yet once again and invited



The General Manager of the Metropolitan Opera Peter Gelb, the head of the Bolshoi Theatre's Press-Office Katerina Novikova and the Bolshoi Theatre General Director Vladimir Urin at the press conference. The Bolshoi Theatre, October 9th. Photo courtesy: Vitaly Belousov/ RIA Novosti

their fans on a virtual tour behind the scenes. This year the internet users in China also had a chance to see the broadcast for the first time.

[The video World Ballet Day Live 2017](#)



The host of the Bolshoi Theatre broadcast Katerina Novikova hands over World Ballet Day to the Royal Opera House

During the video marathon the audience had a chance to “attend” the dance class given by the People's Artist of the USSR Boris Akimov and the classes at the Bolshoi Ballet Academy, watch the Bolshoi Theatre's young soloists rehearse and take a glimpse at the

rehearsals of *Études* and the *Shadows Scene* from *La Bayadère*, the masterpiece by Marius Petipa that was first staged in Saint Petersburg in 1877.

The Bolshoi Theatre also gave 20 minutes of its time to the colleagues from Les Ballets de Monte-Carlo; they demonstrated a fragment of the rehearsal for the ballet *La Belle* by Jean-Christophe Maillot that starred Olga Smirnova and Semyon Chudin.

September 30th was the birthday of Yuri Lyubimov, the outstanding Russian theatre director. The award ceremony for the third Public Prize named after Yuri Lyubimov and the anniversary gala, dedicated to the maestro, took place on the [Bolshoi Historic Stage](#).

Yuri Lyubimov is famous all over the world not only for his productions of drama, but for his staging of operas as well; however, in Russia the “music” side of his creative career has not had sufficient attention paid to it. Meanwhile, this person “responsible for the opera in the Soviet Union” (as the director used to call himself) staged more than 20 operas at some of the major theatres across the world, including La Scala, the Paris National Opera, the Royal Opera House, the Bavarian State Opera, Teatro di San Carlo in Napoli, Lyric Opera in Chicago and Florence. May Music Festival. This year the following people have become the laureates of the Public Prize named after Yuri Lyubimov: the choreographer, Bolshoi Theatre ballet master and a People’s Artist of the USSR Yuri Grigorovich, an artist, director, script writer and an honorary member of the Russian Academy of Arts Rustam Khamdamov and the inventor, cardio surgeon, professor and member of the Russian Academy of Science Leo Bokeria.

The Prize named after Yuri Lyubimov was awarded by the director’s widow Katalin Lyubimova. The programme of the anniversary gala in honour of the maestro included fragments from the operas that he staged: *Khovanshchina* by Mussorgsky, *Rigoletto* by Verdi and *Tannhäuser* by Richard Wagner. It also includes pieces by composers that Yuri Lyubimov worked with. Vladimir Martynov presented his new piece, dedicated to his long-lasting cooperation and friendship with Yuri Lyubimov. Tatiana Grindenko, Gidon Kremer and the Bolshoi Theatre Chamber Orchestra performed *Concerto grosso No.1* by Schnittke. The concert starred Ann Petersen (soprano), Robert Dean Smith (tenor), Boris Statsenko (baritone), Elena Popovskaya (soprano), Oleg Dolgov (tenor), Igor Golovatenko (baritone) and others.

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

September 27th, 28th and 29th, Historic Stage – performances of the opera *Prince Igor* by Alexander Borodin staged by Yuri Lyubimov.

More information about Yuri Lyubimov’s concept and the production history of the opera *Prince Igor* by Alexander Borodin at the Bolshoi Theatre is available on [the Bolshoi Theatre’s website](#).

The cast starred Roman Burdneko and Pyotr Mgunov as Igor, Anna Nechaeva and Elena Popovskaya as Yaroslava, Giorgi Sturua (debut) and Sergei Radchenko as Vladimir Igorevich, Rafal Siwek (debut) and Vyacheslav Pochapsky as Vladimir Prince of Galich, Gorderdzi Janelidze (debut) and Valery Gilmanov as Konchak, Agunda Kulaeva and Svetlana Shilova as Konchakovna.

Conductor — Pavel Klinichev.

More information about the casts is available [here](#).



Yuri Lyubimov’s widow and a laureate of Yuri Lyubimov Prize Yuri Grigorovich at the award ceremony. The Bolshoi Theater, September 30th. Photo: Mikhail Dzhaparidze/TASS

The ballet *La Belle* by Jean-Christophe Maillot to the music from Pyotr Tchaikovsky’s *Sleeping Beauty* and the overture-fantasy *Romeo and Juliet* was performed by Les Ballet de Monte-Carlo (Monaco) on the Bolshoi Theatre’s Historic Stage on October 4th and 5th during the XX International Festival DanceInversion. These two performances also became the highlight of the Days of Monaco that opened in Moscow on October 4th.



Olga Smirnova as Belle. Photo: Alice Blangero

On October 5th the Bolshoi Theatre's prima-ballerina Olga Smirnova danced the title role.

Semyon Chudin was supposed to perform together with Olga Smirnova. However, the principal could not dance due to the injury. The cast of both performances starred the Alexis Oliveira from Les Ballets de Monte-Carlo. On October 4th Lisa Hamalainen (Les Ballets de Monte-Carlo) performed the role of Belle.

The XXth International Modern Dance Festival DanceInversion is taking place in Moscow from September 25th till December 3rd. This year the festival is dedicated to the outstanding choreographer Marius Petipa. The 200th anniversary of the birth of the ballet master will be celebrated on March 11th 2018.

October 10th and 11th – the ballet [Swan Lake](#) was performed at the Theatre of Nations as a part of the festival. The performance was staged by Michael Keegan-Dolan for Teac Damsa (Ireland).

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

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

October 7th (matinee performance and evening performance), October 8th and October 19th, the Historic Stage – the masterpiece by Marius Petipa, the ballet [La Bayadere](#) to the music by L. Minkus. This ballet was first revived in 1943 and then appeared on the Bolshoi Theatre's stage almost half a century later, in 1991, when the new version by Yuri Grigorovich was presented. The new choreographic version was created by Grigorovich for the Historic Stage after it had been reconstructed and renovated. The choreography by Vakhtang Chabukiani, Konstantin Sergeev and Nikolai Zubsky is used as well. The premiere took place on January 24th 2013.

Music director – Pavel Sorokin. Supervisor of scenery and costumes creation – Valery Levental.

Information about the casts is available [here](#).



La Bayadere. Svetlana Zakharova as Nikia
Photo: Damir Yusupov

October 5th, 6th, 7th and 8th (matinee performance) the opera [The Idiot](#) by Mieczysław Weinberg based on the same-name novel by Fyodor Dostoevsky was performed on the New Stage.

This opera (1986) is the last one from seven operas by this composer that were finished. It was staged by an international creative team. Maestro Michał Klauza (Poland) conducted the orchestra; the chief director of Gesher Theatre (Tel Aviv) Yevgeny Arye staged the production, the famous theatre designer Simon Pastukh (in 2005 he worked on the ballet Bolt to the music by Shostakovich) collaborated with the costume designer Galina Solovyova. The opera premiered at the Bolshoi on February 12th 2017.

More information about the production history of the opera The Idiot and the staging of this opera at the Bolshoi Theatre is available on [the Bolshoi's website](#).

The cast starred: the soloist of the Mariinsky Academy of Young Singers Ilya Selivanov (made his debut on October 5th and 7th) and Stanislav Mostovoy as Prince Myshkin, Ekaterina Morozova and Maria Lobanova as Nastassya Filippovna, Pyotr Migunov and Nikolai Kazansky as Rogozhin. Conductor – Michał Klauza.

More information about the casts is available [here](#).



A scene from the opera The Idiot.
Bogdan Volkov as Prince Myshkin
Pyotr Migunov as Rogozhin. Photo: Damir Yusupov

The article [Prince Myshkin: a trip from Peterburg to Moscow](#) is available on the Bolshoi's website; the article discusses the "creative exchange" with the Mariinsky Theatre, where the Russian premiere of the opera The Idiot took place in the summer of 2016.

October 13th and 15th, the Historic Stage – the concert version of Nikolai Rimski-Korsakov's first finished opera [The Maid of Pskov](#). The libretto was written by the composer himself and based on the same-name drama by Lev Mei.

Music director – the Bolshoi Theatre music director and chief conductor Tugan Sokhiev.

The Maid of Pskov was first performed at the Bolshoi Theatre in 1901 together with the musical-dramatic prologue The Noblewoman Vera Sheloga (conductor – Ippolit Altani, Ivan the Terrible – Fyodor Chaliapin). The cast of the opera stars the Bolshoi Theatre's leading soloists: Vladimir Komovich, Alexander Naumenko and Vyacheslav Pochapsky as Prince Yuriy Ivanovich Tokmakov, Posadnik in Pskov and Tsar's deputy, Ivan Maximeyko and Roman Muravitsky as Boyar Nikita Matuta, Nikolai Kazansky, Vladimir Komovich and Vyacheslav Pochapsky as the Prince Afanasy Vyazemsky, and others.



Fyodor Chaliapin as Ivan the Terrible in the opera The Maid of Pskov by Nikolai Rimski-Korsakov. A postcard dating back to the beginning of the 20th century

October 18th, the Bolshoi Theatre New Stage – the premiere of the opera *Alcina* by Georg Friedrich Händel staged by Katie Mtchell. Music director – Andrea Marcon. Designer – Chloe Lamford. Libretto by anonymous author inspired by Ludovico Ariosto's Orlando furioso. This is a co-production with the Festival international d'art lyrique d'Aix-en-Provence (France). The premiere took place in Aix-en-Provence in the summer of 2015.

Alcina is going to be performed on October 20th, 22nd, 24th and 26th.

The cast stars: Heather Engebretson as Alcina, a sorceress, Anna Aglatova as Morgana, her sister, David Hansen as Ruggiero, a knight, Katarina Bradić as Bradamante, Ruggiero's betrothed, Fabio Trümpy as Oronte, an officer of Morgana's guards, Grigory Shkarupa as Melisso, Bradamante's tutor and friend, Alexei Korenevsky as Oberto, a boy, Svelana Breykina and Tatiana Vladimirova as Old Alcina, Natalia Korchagina and Taisia Mikhola as Old Morgana.

Several concerts, starring orchestra musicians, as well as artists of the opera and ballet company, have been scheduled to take place in October.

October 10th, 7.30 p.m., the Beethoven Hall – *The Soul's Exquisite Raptures, Russian Chamber Music*.

The programme of the concert that starred the Bolshoi Orchestra's musicians included pieces by Mily Balakirev, Alexander Borodin, Alexander Varlamov, Mikhail Glinka, Cezar Cui, Sergei Rachmaninoff and Nikolai Rimski-Korsakov.

For more information please refer to the article by Oxana Usova From Varlamov to Rachmaninoff (available on [the Bolshoi's website](#)).

October 11th, Beethoven Hall – *Concert in commemoration of Sergei Slonimsky's 85th anniversary* (born on August 12th 1932). Sergei Slonimsky is one of the greatest Russian composers. He is the author of 34 symphonies, 8 operas and 3 ballets, as well as chamber and vocal music pieces, music for feature films and theatre productions. He is also a brilliant improvisatore and a famous musicologist (he is the author of the book Symphonies by Sergei Prokofiev, as well as articles about Robert Schumann, Gustav Mahler, Igor Stravinsky and other composers). Sergei Slonimsky came to the concert "Welcome Partners in Conversation" from Saint Petersburg.

The Bolshoi's opera company soloist Yulia Mazurova (mezzo-soprano) and the famous pianist and concert master, an Honoured Artist of Russia Alexander Pokidchenko (piano) performed songs to verses by Mikhail Lermontov, Vsevolod Rozhdestvensky, Vladimir Soloviev and Marina Tsvetaeva. The programme of the concert also included The Northern Ballad to the Memory of Grieg for piano by Sergei Slonimsky, as well as vocal pieces by Mily Balakirev, Edward Grieg, Nikolai Rimski-Korsakov, Pyotr Tchaikovsky and Vissarion Shebalin to the verses by Hans Christian Andersen, Heinrich Heine, Nikolai Grekov, Mikhail Lermontov, Lev Mei, K.R., Evdokia Rostopchina, Alexei Tolstoi and Alexei Khomyakov.

The opening speech by Alexander Podkidchenko.

"Sergei Slonimsky is one of the most famous and significant modern Russian composers. His music is fre-

quently performed both in Russia and abroad; various festivals and competitions, dedicated to his oeuvres, are organised. At the age of eighty five he is still very active in terms of his creative career: not only is he an “active” composer, but he also is teaching a composition class at the Saint Petersburg Conservatory”.

For more details please refer to the article by Oxa-na Usova that is available on [the Bolshoi's website](#).

October 14th, the Historic stage – the organ concert **Mysterious Reign of Harmony**. The organ that had been commissioned by the theatre by the company “Glatter-Götz” and custom-made appeared on the Historic Stage after the reconstruction of the theatre. The prima-ballerina Ekaterina Shipulina, the opera soloist Yulia Mazurova (mezzo-soprano) and the Bolshoi Theatre's guest soloist Pyotr Migunov (bass) are taking part in the concert.

МИНИСТЕРСТВО КУЛЬТУРЫ
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**ГАРМОНИИ
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ВЛАСТЬ**

ОРГАНЫЙ ГАЛА

Хироко ИНОУЭ орган, Япония | Батист Флориан МАРЛЬ-УВРАР орган, Франция
Евгения КРИВИЦКАЯ орган, Россия | Александр КНЯЗЕВ орган, виолончель, Россия

Соловьев, Катя и артисты Большого театра
Екатерина ШИПУЛИНА | Юлия МАЗУРОВА mezzo-сoprano | Сергей ЛЫСЕНКО oboe | Алексей КОРНИЛЬЕВ harp

Камерный хор Московской консерватории
Художественный руководитель и дирижер - Александр СОЛОВЬЕВ

Противоположные солисты
Пётр МИГУНОВ bar | Александр БОЛДАЧЁВ solo
Наводит режиссёр Пётр ТАТАРИЦКИЙ

В программе произведения И.С. Баха, Г.Ф. Генделя, К. Сен-Санса, Ш. Виворы, С. Франка, П. Дюка,
Х. Родригеса, А. Скрибина, А. Болдачёва, Т. Йошимацу, К. Бодрова

Музыкальный руководитель-главный дирижёр Большого театра России – ТУГАН СОХИЕВ

The organ gala **Mysterious Reign of Harmony** is taking place on the Historic Stage on October 14th

The concert stars an international team of musicians: Hiroko Inoue (Russia-Japan, organ), Evgenia Krivitskaya (organ), Baptiste-Florian Marle-Ouvrard (France, organ), Alexander Knyazev (organ, cello), Alexander Boldachev (harp), Sergei Lysenko (oboe) and the Chamber choir of the Moscow Conservatory (artistic director and conductor – Alexander Solovyev). The programme includes pieces by Johann Sebastian Bach, Léon Boëllmann, Charles-Marie Widor, Georg Friedrich Händel, Charles Gounod, Paul Dukas, Takashi Yoshimatsu, Alessandro Marcello, R. Noble, Joaquín Rodrigo, Camille Saint-Saëns, Alexander Scriabin, Gabriel Faure and César Franck.

Two world premieres are going to take place at the concert. These are: Word-Verbum by Alexander Boldachev and Ave Musica by Kuzma Bodrov (a dedication to Maya Plisetskaya and Rodion Shchedrin).

The concert was initiated by Evgenia Krivitskaya, a professor at the Moscow Conservatory, who is also the curator of this project. Director – Vladislav Kolpakov. MC – Pyotr Tataritsky.

More information about the concert is available on [Evgenia Krivitskaya's Facebook page](#).

Mass media sources continue to announce screenings of the Bolshoi Theatre's performances in cinemas in Russia and abroad. The next one is going to take place on Sunday, October 22nd. The ballet *Le Corsaire* to the music by Adolph Adam is going to be transmitted live. The performance starts at 6 p.m. Moscow time. The Russian audience will have a chance to see the transmission on [the Bolshoi Theatre's channel](#).



A scene from the ballet *Le Corsaire*. Photo: Damir Yusupov

This ballet was based on the same-name poem by Lord Byron and staged in 1856 by Mazilier in Paris. It has been a part of the world's ballet repertoire for a long time. Marius Petipa, whose 200th birth anniversary is celebrated this year, brought it to Russia; he also made numerous changes to the choreography and the plot.

As for the newest history, *Le Corsaire* was staged at the Bolshoi in 2007 by Alexei Ratmanský and Yuri Burlaka, who fully reconstructed *Le Jardin Anime*, one of the most luxurious ballet scenes.

The source Sobaka.ru announces: “TheatreHD is going to treat its audience to productions of the best British theatres and the Comédie-Française (Paris), 8 ballets from the Bolshoi Theatre and 10 operas from the Met. The transmissions are to take place in more than 60 cities across Russia”.

[City Reporter](#) (Rostov-on-Don)

[Orenburg news](#): “The Bolshoi Theatre is going to show such classical ballets, as *Giselle*, *Le Corsaire*, *Copelia* and *The Nutcracker*, as well as *Lady of the Camellias* and *The Flames of Paris*, the comedy *The Taming of the Shrew* and the premiere of the ballet *Romeo and Juliet* by Alexei Ratmanský”.

[FreeNews-Volga](#)

[Gorodbyansk.Ru](#)

The Italian newspaper [La Stampa](#) announces in an article by Daniela Borghi upcoming screenings of Bolshoi Ballet performances in Italian cinemas.

The exhibition from the Bolshoi Theatre Museum’s holdings *Experiments 1917 – 1932. Avant-garde Artists at the Bolshoi Theatre* is open in the halls of the Bolshoi’s Historic Stage till January 2018. It features sketches for ballets that have never been staged, such as *The Masque of the Red Death* by Nikolay Tcherepnin (designer – Grigory Podzhidaev, choreographer – Kasyan Goleizovsky), *Swan Lake* and *La Bayadere* (designer – Fyodor Fedorovsky), the opera *The Snow Maiden* by Nikolai Rimski-Korsakov (designer – Boris Grigoriev, director – Vladimir Nemirovich-Danchenko). There are also sketches for the ballets that have been staged, for example, *The Whirlwind* by Boris Ber (designer – Grigory Podzhidaev, choreographer – Kasyan Goleizovsky) and the opera *The Golden Cockerel* by Nikolai Rimski-Korsakov (director – Vladimir Lossky, designer – Georgy Kolbe).

The exhibition marking the 145th anniversary of the birth of Leonid Sobinov (1872–1934) is open in the halls of the New Stage until November 5th. Leonid Sobinov was one of the most interesting singers in the history of the Russian vocal school; for many years he was working at the Bolshoi Theatre, where he made a brilliant career. Sobinov was the director of the Bolshoi Theatre twice, from 1917 till 1918 and in 1921.

This famous tenor performed on the stage of the Imperial Bolshoi Theatre 623 times; he performed 35 different roles. The most famous of these include the role of Lensky in the opera *Eugene Onegin* by Pyotr Tchaikovsky, *Lohengrin* in the same-name opera by Richard Wagner, *Werther* in the opera *Werther* by Jules Massen-



Grigory Podzhidaev. Sketches of costumes for the ballet *The Masque of the Red Death*

et and *Romeo* in the opera *Romeo and Juliet* by Charles Gounod.

The exhibition features photographs of the singer performing his best roles.



Press analysis:

Russian mass media

On Monday, October 9th, the press conference of the General Manager of the Metropolitan Opera Peter

Gelb and the Bolshoi Theatre General Director Vladimir Urin took place at the Historic Building Main Foyer at 11 a.m. This event sparked huge interest.

Major new agencies and local mass media (over three dozens of sources) spread the word immediately.

Several links:

[TASS](#) (11:57 a.m.)

[RIA Novosti](#) (11:12 a.m.): “Bolshoi and Met Announce Plan to Co-Produce Three Operas”

[RT Russian version](#) (11:14 a.m.): “Bolshoi and Met Announce Plan to Co-Produce Three Operas, Each Starring Anna Netrebko”

[Kuban news](#) (11:31 a.m.): “Bolshoi and Met Announce Plan to Co-Produce Three Operas, Each Starring Anna Netrebko”

[Moskva Agency](#) (11:37 a.m.): “The Bolshoi and the Met announced plans to jointly create new productions of Aida, Salome, and Lohengrin, with performances to take place in Moscow”

[Interfax](#) (12:20) quoted the heads of the theatres:

The General Director of the Bolshoi Theatre told the journalists: “The idea of a co-production is incredibly attractive from the creative point of view. This is the main reason we join our forces. This project is incredibly complicated, since we will have to make an unbelievable number of arrangements regarding stage compatibility, schedules and specialists”. He mentioned that such projects are never done quickly: one can assume it will take about three-four years to carry it out.

It is planned to co-produce three operas, each starring Anna Netrebko. She will perform in all three operas, both at the Bolshoi and at the Met, singing the title roles in Aida and Salome, and the role of Elsa in Lohengrin.//

Mr. Gelb mentioned that when he became the head of the Met 12 years ago, there was firm belief the theatre had to have its own premieres, while co-productions were not particularly in favour.

He added: “I consider such a position to be outdated. There are numerous advantages to such co-productions, both creative and economic. For directors this means having a chance to work on a production more thoroughly, because it can now live in time and develop. //.../ As for the economic component, it is obvious that this is a win-win scenario for both sides, since they can share the expenses”.

Besides, he believes it is easier to negotiate with famous singers when they have a chance to perform in different cities; this is yet another factor that makes such projects even more attractive.

According to Urin, the copyright for the productions will have no expiration date, while the schedule and the number of the seasons will be determined taking into account the circumstances, the singers’ schedules, the demand for the performances and so on”.

Links to other sources:

[Kulturomania](#) (12:40)

[Kommersant-Online](#) (12:47): “Bolshoi and Met An-



Anna Netrebko as Manon Lescaut

Photo: Damir Yusupov/Bolshoi Theatre

nounce Plan for Co-Production Collaboration” (text: Sergei Khodnev)

[Gazeta.RU](#) (12:54): Bolshoi and Met Announce Plan First Ever for Co-Production Collaboration”

[Vedomosti](#) (12:56)

[Nezavisimaya Gazeta](#) (1:14 p.m.)

[Kultura newspaper](#) (1:19 p.m.)

[Fontanka.ru](#) (1:35 p.m.)

[The portal of the “Russkiy Mir”](#) (1:41 p.m.)

[TV Culture](#) (1:41 p.m.): “Bolshoi and Met Announce Plan for Co-Production Collaboration”

[Argumenty & Fakty](#) (1:43 p.m.)

[Teatron](#) (1:53 p.m.)

[NEWSru.com](#) (1:57 p.m.)

[NTV Channel](#) reported: “Netrebko to perform main roles in three operas, co-produced by the Bolshoi Theatre and the Metropolitan Opera”(2:03 p.m.) and quoted Vladimir Urin: “The stage of the Bolshoi Theatre and the stage of the Metropolitan Opera are different. This is going to involve a tremendous amount of work, but we consider this to be absolutely worth doing, because such cooperation provides the theatre with absolutely incredible creative potential and creative opportunities that cannot be compared with the ones we have when we work on our own”.

[Teatral](#) (2:09 p.m.)

[Colta.ru](#) (2:29 p.m.)

[ART1](#) (3 p.m.)

[MIR 24](#) (3:54 p.m.): “A due voci: the Bolshoi and the Metropolitan Opera to Co-Produce Operas”

[Novostnoy](#): “A historic event: the famous Metropolitan at the Bolshoi”

[TheatreHD](#): “The joint project of the Bolshoi Theatre and the Metropolitan Opera”

[Rossiskaya Gazeta](#) (Maria Babalova): “The Bolshoi Theatre and the Met: happy together: Anna Netrebko brought together the Bolshoi and the Metropolitan Opera” and other sources as well.

[Culture News](#) (TV Channel Culture) presented a report “Three operas starring Anna Netrebko. The Bolshoi

Theatre and the Metropolitan Opera have announced an incredible joint project” (went on air at 3 p.m.):

“Today the General Director of the Bolshoi Theatre Vladimir Urin and the General Manager of the Metropolitan Opera Peter Gelb announced their plans to work together in the future. The Bolshoi Theatre General Director Vladimir Urin said: “We have decided that we would have the premiere of, say, Salome, then we give this production to our colleagues at the Metropolitan Opera and then some time later we take it back. It will be performed as long as people are interested to see it”.

/.../ Most importantly, it is already known for sure that all three production both at the Bolshoi and at the Metropolitan opera are going to star Anna Netrebko.

The General Manager of the Metropolitan Opera Peter Gelb mentioned: “It is a great advantage to get a chance to have the same singers in the casts, like we have now with Anna Netrebko. I am personally very pleased and very happy to collaborate with the Bolshoi Theatre”.

Yulia Bederova was the first to analyze the news that was announced at the press conference (“Moscow and New York theatres are now friends: the Bolshoi Theatre and the Metropolitan Opera announced plans for cooperation” – [Kommersant-Online](#), 5:20 p.m.):

“The order in which the operas will be presented in Moscow and in New York has already been announced as well: Aida will be first performed at the Met. Two sets will be created for this particular production, so that it can remain in the repertoire of both theatres for a long time. As for Salome and Lohengrin, these two will premiere at the Bolshoi”.

Peter Gelb and Vladimir Urin said they had agreed that copyright for all productions would have no expiration date; however, it is the Met that has the rights for all transmissions and broadcasts.

The names of the directors for each of the three co-productions have been announced as well. The heads of the theatres hope that Aida, staged by Michael Mayer, will become a box-office hit and, thus, will remain in the repertoire for a long time. However, it is difficult to say in advance how many performances the two other productions will have. They explain: “Normally such productions as have premiered recently attract the audience for two seasons only – that is, two seasons, two series of performances each”.

[Music Seasons](#) publish the article by Natalia Zimyanina titled “Adrenalin helps to sing better: the Bolshoi Theatre and the Metropolitan Opera have negotiated co-productions”. She writes: “Something of historic importance was announced at the press conference of Mr. Urin and the General Manager of the Metropolitan Opera Peter Gelb that took place on October 9th. They had been negotiating it since 2016. Since the nature of

this joint project has been a secret so far, the news has come as a nice surprise for everyone”. /.../

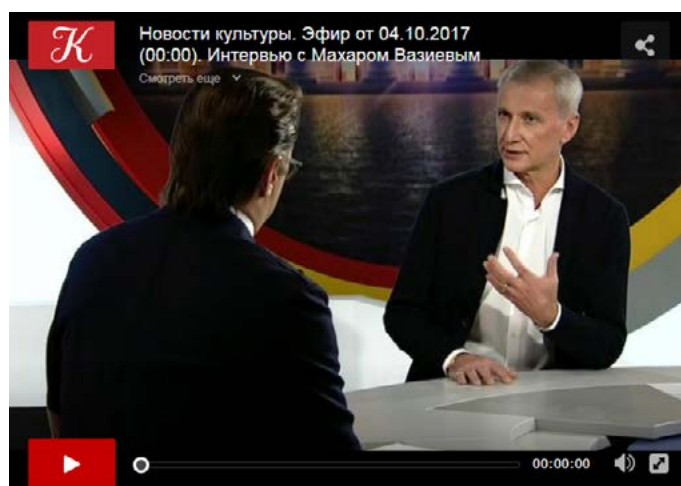
“Now that I have caught my breath, I will give details about this important press conference that took place at the Bolshoi Theatre.

Peter Gelb turned out to be such a brilliant and interesting partner in conversation for everyone that questions came one after another. Well, I mean, what DO we know about the Metropolitan Opera, after all? And there we had a real insider! Of course, when a person of such a calibre decides to meet the press, it becomes a significant event, especially taking into account how willing Mr. Gelb was to talk to the journalists”.

Russian mass media report about the World Ballet Day. The Bolshoi Theatre has taken part in the video marathon for the fourth year in a row.

TV Culture: “On October 5th five leading ballet companies took part in the World Ballet Day. The live transmission was available on the Bolshoi Theatre’s official internet channel. Ballet fans all over the world had a chance to take a look behind the scenes, to “attend” morning classes, to watch rehearsals of the upcoming premieres; live transmissions were available straight from the theatre in every corner of the world”.

Igor Zelensky (“[Culture News](#)”) discussed this project with the Bolshoi Ballet artistic director Makhar Vaziev.



Makhar Vaziev on Culture News

[Teatral](#): “Leading ballet companies invite us behind the scenes”

The source quotes Tony Followell, executive producer for World Ballet Day, who said, “Since the first World Ballet Day in 2014, the event has gone from strength to strength. Our aim is to demonstrate how accessible ballet can be. By allowing viewers behind-the-scenes to some of the top ballet companies in the world, we hope to show that ballet is for everyone.”

Business breakfast with the Bolshoi Theatre General Director Vladimir Urin was organised at the editor's office of [Rossiskaya Gazeta](#) on September 22nd at 2 p.m. Tugan Sokhiev, the music director and the chief conductor of the Bolshoi Theatre of Russia, and the Bolshoi Ballet artistic director Makhar Vaziev attended the event as well.

The representatives of the Bolshoi Theatre management answered the questions from journalists and readers about the upcoming premieres, talked about the tickets for the New Year's Nutcracker, discussed contacting the "stars" and touched upon the latest news – that is, the premiere of the ballet Nureyev that had been announced recently.

On September 24th the first opera premiere of the 242nd season was presented on the New Stage. It was a theatrical concert; the programme included two pieces – The Guide to the Orchestra by Benjamin Britten and Le Carnaval des Animaux by Camille Saint-Saëns.

[The TV Channel Culture](#) reports about the premiere at the Bolshoi in its programme The Observer: Small Children at the Bolshoi Theatre. The director and the author of the text Alexei Frandetti, the set and the costume designer Timofey Ryabushinsky, a laureate of numerous international vocal competitions and the finalist of the second season of the All-Russian competition of young talents Blue Bird in the nomination category "Art of Declamation" Liza Bugulova came to the studio to talk to the host Andrei Maximov.



The premiere of the production The Guide to the Orchestra. Le Carnaval des Animaux at the Bolshoi Theatre was discussed in the programme The Observer

Mass media report about performances of the ballet La Belle by Jean-Christophe Maillot; on October 4th and 5th Les Ballet de Monte-Carlo presented the production on the Bolshoi Theatre Historic Stage as a part

of the festival DanceInversion.

[RIA Novosti](#) announced: "The artistic director of Les Ballets de Monte-Carlo, the famous choreographer Jean-Christophe Maillot brought to Moscow his ballet La Belle, based on the famous fairy tale The Sleeping Beauty".

Prior to the premiere Maillot said: "My ballet should not be compared with traditional interpretations; it has nothing of what we know to be the classical ballet code. I would not like it to be considered as a new version of the famous classical ballet Sleeping Beauty. I even gave it a different name – La Belle. This is an absolutely independent piece".

[TV Culture](#): "Jean-Christophe Maillot and Les Ballet de Monte-Carlo present a new version of the fairy tale The Sleeping Beauty. Yana Mirov reports.

The artistic director of Les Ballets de Monte-Carlo first staged La Belle 15 years ago. The invitation to the festival gave the production a new life.

Irina Chernomurova, the artistic director of the festival DanceInversion, mentioned: "The major revival took place last December, when he introduced new dancers to the cast, including several artists from the Bolshoi Theatre. I like the fact that it is this revived La Belle that he has brought to Moscow for this festival. This is a completely different story. This is a story about a girl that is born, matures and fights, which is something that is quite difficult for us compared to the imagine we have of Sleeping Beauty".

Jean-Christophe Maillot: "There is no doubt that Tchaikovsky's music speaks to every artist and to every person, and every single one of them develops their own relationships with this music. I did not want to use exactly the same music material that Marius Petipa used. What is more, it seems to me that all pieces of any great author constitute a whole. Therefore, it is only possible to understand the true depth by exploring various pieces. When I included fragments from Romeo and Juliet into the new score, they became completely natural".

[Vechernaya Moskva](#) announced the performance of Les Ballets de Monte-Carlo in the article by Anzhelika Zaozerskaya: "The Principality of Monaco presents a new interpretation of Sleeping Beauty in Moscow".

[Music Seasons](#) review the performance of Les Ballets de Monte-Carlo on the Bolshoi Theatre Historic Stage. Text by Maya Krylova.

The newspaper Culture publishes a large interview with the permanent artistic director of the festival DanceInversion Irina Chernomurova, who is now the Head of Perspective Planning and Special Projects

Department at the Bolshoi Theatre: “DanceInversion is her “know-how”. The idea of the festival appeared when Chernomurova was the head of the department of international relations and PR at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre. Today the artistic director is working at the Bolshoi and is still the head of this project”.

Culture: Many of your festivals had cross-cutting themes and leading motives. We remember DanceInversion that introduced to us the unknown art of the Southern Hemisphere – Brazil, New Zealand and Australia. This year it is dedicated to the 200th anniversary of the birth of Marius Petipa, which has come as a bit of a surprise. I mean, pure academic lines and the provocative contemporary just seem to be as different as chalk from cheese.

Chernomurova: As we all know, ballet originated in France, but it was in Russia that – thanks to Marius Petipa – it became an imperial kind of art; it is in Russia that this wonderful myth of the classical dance has its roots. All reformers of the 20th century based themselves on three sacred pieces – Swan Lake, Sleeping Beauty and The Nutcracker – one way or another. This is why there are so many versions of these three even when it comes to the classical ballet. Provocative productions by Mats Ek, Matthew Bourne and Alexander Ekman broke stereotypes, created by these masterpieces. As we approach the year of Petipa, we wanted to see how his heritage correlates to the modern dance today, how the language of the classics cooperates with modern times. We centered the programme around Petipa, who created some magnificent ballet stories, and we did this on purpose”. //

Lenta.ru has gathered information about the best theatrical events that are to take place this autumn and winter. The journalist Anna Gordeeva mentions the following Bolshoi productions that she considers to be the most highly anticipated: the ballet Nureyev on December 9th and 10th 2017 and Anna Karenina on March 23rd 2018.

“The members of the [Nureyev] production team, Kirill Serebrennikov and the choreographer Yuri Possokhov (by the way, it is Possokhov that is the most important person on the team, since he is the one that choreographs dance numbers) have already been criticized by so-called “guards” of the Russian art for making a ballet about the actual life of the famous artist, but not only about his art. But the thing is, the case of Nureyev is such, that his personal life and his creative career are really blended together and cannot be separated /.../”.

Anna Karenina. Another production, created by one of the four greatest choreographers of the 20th century: John Neumeier took the music of Tchaikovsky and Schnittke to turn the novel by Leo Tolstoy into dance.

This co-production of the Bolshoi Theatre and the Hamburg Ballet has just had its premiere in Germany; meanwhile, we have to wait for another six months before we can see the show. Tolstoy’s story is set in present time in the USA: Alexei Karenin is now a politician that is preoccupied with his election campaign (so his wife’s scandalous behaviour comes at a very inappropriate time indeed), Vronsky is a sportsman, while Levin the farmer is walking around wearing leather trousers and a cowboy hat. The choreographer takes liberties when it comes to the characters’ life lines, but keeps the essence of their relationships untouched: all sufferings and lack of understanding are shown with the help of dance in the most exquisite and skillful manner.

Anna Gordeeva also recommends Matthäus-Passion by John Neumeier (Moscow, Tchaikovsky Concert Hall, October 22nd), Diana Vishneva Festival Context (Moscow – the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre, Mossovet Theatre, Documentary Film Center, November 14th – 19th ; Saint Petersburg – ERARTA Stage, the Tovstonogov Bolshoi Drama Theatre, the Mariinsky Theatre and Angletterre cinema lounge, November 16th – 19th) and the festival Diaghilev P.S. (Saint Peterburg, Theatre of Music Comedy, Philharmonia Great Hall, the Alexandrinsky Theatre, the Tovstonogov Bolshoi Drama Theatre and the Sheremetyevo Palace, November 23rd – December 1st).

Press analysis:



international mass media

Newspapers and online publications report about World Ballet Day.

The Evening Standard newspaper (London) publishes an article by Jessie Thompson who writes ““You live as long as you dance,” were words once said by ballet great Rudolf Nureyev. Dance lovers of the world will certainly be living today: it’s World Ballet Day, and five of the world’s biggest ballet companies will be joining together for a marathon 20-hour live-stream. The Royal Ballet in London will join forces with the Australian Ballet, Bolshoi Ballet, The National Ballet of Canada and San Francisco Ballet to offer a behind-the-scenes insight into what it takes to be a member of a leading dance corps.”

The Australian online specialised culture publication **Daily Review** (Australia) writes “For the fourth year in a row, World Ballet Day is being celebrated with a 20-hour long live-stream from five ballet companies around the world.”

The UK morning free newspaper [Metro](#) (UK) publishes an article by Rebecca Reid about all the reasons you should take up ballet as an adult. She mentions “It’s World Ballet Day! So please enjoy an account of how despite being dyspraxic and mal-coordinated, I took up ballet, and why you should think about doing the same.”

The online version of the UK classical music magazine [Gramophone](#) (UK) reports about the upcoming World Ballet Day in an article by Sarah Kirkup. “Watch live rehearsals of Kenneth MacMillan’s *The Judas Tree* on World Ballet Day” The article mentions “The first World Ballet Day was held on October 1, 2014, and has since grown hugely in popularity, last year reaching an audience of more than 6.7 million on partner sites throughout the course of the year. This year’s event comprises 22 hours’ worth of live streaming, not just from the Royal Ballet but also from Australian Ballet, the Bolshoi, National Ballet of Canada and San Francisco Ballet, along with 21 guest companies.”

The online specialised German language dance publication [Ballett-Journal.de](#) publishes an article by Gisela Sonnenberg about World Ballet Day. “The five world-renowned companies that initiated the World Ballet Day and are the main contributors to the live performances on this day of ballet are the Bolshoi Ballet from Moscow, the Royal Ballet from London, the National Ballet of Canada from Toronto, the Australian Ballet from Melbourne and the San Francisco Ballet from the USA.”

The online specialised arts publication [Performing Arts Hub](#) publishes an article by Richard Watts about live streaming of ballet and opera mentioning “The international event takes place again this Thursday 5 October, when The Australian Ballet kicks off World Ballet Day’s 22 hours of live streaming at midday EDT. For four hours anyone with an internet connection can watch The Australian Ballet’s dancers in their daily class and see the company in rehearsal. Thereafter the live stream continues with insights into the inner workings of Russia’s Bolshoi Ballet, The Royal Ballet (UK), The National Ballet of Canada and San Francisco Ballet.”

The online press release distribution service [PR Newswire](#) announces the full schedule of the upcoming World Ballet Day mentioning that it will be available in China for the first time.

The October edition of the specialised dance magazine *Dance Europe* publishes an article by Amanda Jennings about the performances in New York in July



Alyona Kovaleva and Jacopo Tissi in *Diamonds* at the David Koch Theatre. Photo:© Costas

of Balanchine’s *Jewels* by the New York City Ballet, Paris Opera Ballet and Bolshoi Ballet in celebration of the 50th anniversary of *Jewels*. She writes “*Diamonds* was absolutely the highlight of the performance and two major future stars were introduced to the global audience. Alena Kovalena is just finishing her first year at the Bolshoi.. She is in many ways a modern incarnation of the Russian ballerinas of the golden ages of the past. The beautiful physicality, with perfect slightly hyper-extended legs and exquisite feet, long lithe arms ending in expressive hands, beautiful neckline and neat majestically carried head.” “Her partner was Jacopo Tissi.. similarly beautiful, with his classic danseur noble body, elegant lines and gorgeous feet, but his technique too is a wonder, so strong and as fiercely flamboyant in the bravura work as in the neat batterie and expansive adagio work.”

Dance Europe also publishes an article by Emma Kauldhar about the career of ballerina Diana Vishneva. “she is revered as one of the world’s most radiant balleriana” Vishneva talks about the Diana Vishneva Foundation dedicated to cultural, social and artistic goals and her project Context which is a competition of young choreographers that acts as a platform for their work.

The link to Dance Europe is not available. The scans of the articles can be requested from the Bolshoi Theatre Press-Office.

The online version of [the Argentinian newspaper La Nacion](#) (Argentina) publishes an online gallery of photos of dancers by New York based AFP (Agence France Presse) photographer Timothy A Clary titled *Photographing Perfection*. The gallery includes photographs of Bolshoi Ballet ballerinas Svetlana Zakharova and Maria Alexandrova.



The Bolshoi Theatre prima-ballerina Maria Alexandrova.
Photo: AFP / Timothy A. Clary

during guest tours, mainly those by the Mariinsky Theatre. Today this opera by Prokofiev is on everywhere, without Russian soloists or Russian theatre: it is stage at the Royal Opera House, in Frankfurt, Vienna and Amsterdam. When I come to think that our production also has something to do with this, I feel very content”.

On October 17th the recording of the opera Carmen by Bizet staged by Dmitri Tcherniakov will be shown at the [Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre](#) as a part of the project Opera on the Screen (in collaboration with Aix-en-Provence Festival). Small stage, 7 p.m.

On November 25th the recording of the opera The Snow Maiden staged by Dmitri Tcherniakov will be shown at the cinemas as a part of the [Royal Opera House](#) transmission season 2017/2018.



Aida Garifullina performing the main part in the opera The Snow Maiden. Paris Opera Bastille, 2017

[Kommersant Weekend](#) announced the performances of Swan Lake at the Theatre of Nations on October 10th and 11th at 8 p.m.: “The modern audience have seen a variety of Swan Lake interpretations: some dealt with behind-the-scenes of the British ruling dynasty and some had a lot to do with psychoanalysis, while others were telling stories of everyday life and legends of South African indigenous people. But something like this one, where the story is about the life of the Irish outsiders, and, moreover, does not use any of Tchaikovsky’s music, is difficult to even imagine. This is a rough social thriller with a distinct aftertaste of Irish signature mysticism; it runs for 75 minutes with no intermission and it is performed to the sounds of the national folklore by the trio that has a tender name of Slow Moving Clouds. Last year this version of Swan Lake, a co-production with four influential theatres and festivals, allowed the choreographer and the director Michael Keegan-Dolan to rocket the prices for the stocks of his new company Teac Damsa in a blink of an eye: thanks to the tremen-

The UK local newspaper group [Local Advertiser newspapers](#) (UK) publishes an article that appears in many local newspapers around UK about what happened in history on 3 October. The article mentions “1956: The Bolshoi Ballet appeared at Covent Garden for the first time.”

In brief

On October 18th the [American Ballet Theatre](#) opens its season with a world premiere by Alexei Ratmansky. The choreographer has been working with this company in New York since 2009; this time he has staged a one-act ballet to the new piece by Leonid Desyatnikov Bukovinian Songs. 24 piano pieces that are dedicated to the pianist Alexei Goribol have been composed specially for him. He will perform them at the David Koch Theatre. The new production stars the company’s principals Isabella Boylston and Alban Lendorf. Bukovinian Songs are going to be performed on October 20th, October 21st (two shows) and October 27th 2017.

[ClassicalMusicNews.Ru](#) republishes the article by Alexei Tarkhanov entitled “Dmitri Tcherniakov believes that opera comes from the dead theatre world. The only thing that is alive is music”. The article appeared on the pages of the Tatler magazine July issue.

“Tcherniakov explains: “I stage Russian operas not because I am from Russia, but because I love them. This has always been my passion. I have never felt that I was put into a kind of reservation, I mean, I have staged Wagner and Verdi, Berg and Mozart. I love the fact that I can show the audience some pieces that you and I have known since our childhood; however, people here have never heard about them. Take The Snow Maiden, for example. Before Barenboim and I staged The Gambler in Berlin, it had been a “Russian opera” people hardly had known anything about; it had been performed

dous success the company had in London and Dublin, it was booked on guest tours three years in advance. It is best not to take little kids to watch this scary fairy-tale with shooting and dead people”.

The Bolshoi Theatre's soloists Svetlana Zakharova, Denis Rodkin, Ivan Vasiliev, Kristina Kretova, Marianna Ryzhkina and other world-famous dancers performed at the International Convention Center Binyenei HaUma to commemorate the ballerina Nina Timofeeva, the founder of the ballet school in Jerusalem. The concert took place on September 4th 2017.

The portal [Vesti. Israel](#) in Russian announced the event.

“The dancer of the Mariinsky and the Bolshoi theatres Nina Timofeeva repatriated to Israel together with her daughter in the beginning of 1990s. She founded her school of ballet in Jerusalem. Today her daughter Nadya Timofeeva is in charge; she has followed in her mother's footsteps and has become a choreographer. She is now the artistic director of the ballet school named after Nina Timofeeva”.



Nina Timofeeva

The Bolshoi Theatre's prima-ballerina Svetlana Zakharova is to perform at the festival “Diaghilev P.S.”

that is going to take place from November 23rd till December 1st. Natalia Metelitsa, the artistic director of the festival, told the portal [sobaka.ru](#) why this festival is an absolute must-visit:

“On November 28th the Bolshoi Theatre's prima-ballerina Svetlana Zakharova, who is now in wonderful shape is going to present her solo programme Amore at the Alexandrinsky Theatre. The programme consists of three one-act ballets: Francesca da Rimini choreographed by Yuri Possokov to the music by Tchaikovsky, Rain Before It Falls by Patrick de Bana to the music by Bach, Respighi and Pino Quintana (de Bana is going to perform together with Svetlana) and Strokes Through The Tales by Marguerit Donlon to the music by Mozart”. //

What is more, during the festival we are going to open the photo exhibition Impresario. Trajectory of the dance at the Sheremetyevo Palace; the exhibition is dedicated to dance project of the entrepreneur Sergei Danilian (opens on November 25th). It is going to feature photographs of Nikolay Tsiskaridze, Ivan Vasiliev, Marcello Gomes, Denis Matvienko, David Hallberg, Diana Vishneva, Natalia Osipova and Polina Semionova, as well as costumes, sketches and performance playbills”.

Yuri Papko, a pedagogue-repetiteur of the stage movement at the Bolshoi Opera (from 1997 till 2002 he was the Bolshoi Theatre's Actors and Extras Ensemble Manager) gave an interview to [Music Seasons](#). He talked to Irina Shirinyan about entering the Moscow Academy of Choreography, coming to the Bolshoi to work there and about his pedagogues (Sergei Koren, Lev Pospekhin and Yuri Grigorovich).

The conductor Vassily Sinaisky, who was the Bolshoi Theatre chief conductor from 2010 till 2013, and at some point headed the Latvian National Symphony Orchestra, has become its honorary conductor. The portal [ClassicalMusicNews.Ru](#) reports.

The current chief conductor of the Latvian National Symphony Orchestra Andris Poga said: “We have recently taken a vote among all members of our orchestra and the overwhelming majority has agreed to make Sinaisky an honorary conductor. This title is like emeritus. We are very happy with the fact that very soon [November 3rd 2017] Sinaisky is going to be in Riga and he is going to conduct the orchestra that he devoted so much of his time in 1980s and 1990s”.

[tass.ru](#)

The opening of the 87th theatre season at the Samara Academic Opera and Ballet Theatre has been marked by the appointment of a new artistic director.

This position was given to Yuri Burlaka (he was also the Bolshoi Ballet artistic director in 2009-2011). The ballet master told [Samarskaya Gazeta](#) about the programme of the festival named after Alla Shelest that is to open on October 20th, as well as about coming premieres.

Quote: “Alla Shelest’s Classical Ballet Festival is a significant event for the ballet community, and not only in Samara. Over these years it has become famous all over the country. Alla was an outstanding ballerina, she was very diverse and well-rounded. Over the years of her long creative career she developed an enormous number of styles and layers in her stage and pedagogical background. Each year we try to find new ways and means to present this variety at the festival. Alla was brilliant in classical productions, including those choreographed by Marius Petipa. His ballets were performed here when she was the head of the theatre. Next year an event that is important for the whole world will be celebrate – the 200th anniversary of the birth of Marius Petipa. He was a famous choreographer that became thoroughly integrated into Russian culture, became a Russian national in the end of the 19th century, was living in this country from 1847 till 1910 and died in this country as well”. //

[Lenta.ru](#) reports that on October 12th Yasnaya Polyana award ceremony took place at the Bolshoi Theatre. The prize was awarded to the Nobel Prize laureate Mario Vargas Llosa.

[TV Culture](#) announced that Yasnaya Polyana award ceremony for writers-laureates took place on October 12th at the Bolshoi Theatre.

On October 7th the concert of Persifmans and Dusseldorf Symphony Orchestra took part at the Tonhalle Düsseldorf Mendelssohn-Saal. [Colta.ru](#) reports.

The programme of the concert Russian Revolution Reloaded — Sound der Utopie I included the suite Dneprostroy by Yuliy Meitus, preludes for two quarter-tone pianos by Ivan Vyshnegradsky, Edmund Meisel’s music for the film Battleship Potemkin by Sergei Eisenstein and Alexander Mosolov’s First Quartet and First Piano Concert.

Persifmans is the first symphony ensemble of Mossovet, was founded in 1922 following the initiative of the Moscow Conservatory professor Leo Zeitlin. Among the members of the ensemble were the Bolshoi Theatre’s soloists, as well as professors and students of the Moscow Conservatory; the main concept was to follow not orchestra, but ensemble principle while performing symphony music and to keep all the necessary number of instruments. Persifmans was the first ensemble in the world that started playing symphony music without a conductor; musicians used the tactics of joint improvisation in the ensemble.

The portal [NEWSmuz.com](#) reports that the XI Elena Obraztsova International Competition of Young Opera Singers has taken place in Saint Peterburg. This year the jury was headed by Dmitry Vdovin, the head of the Bolshoi Theatre Young Artists Opera Program. The competition was organised by the Elena Obraztsova Cultural Center (director – Irina Chernova) and the Elena Obraztsova Foundation in Moscow (president – Natalia Ignatenko). 184 singers from 20 countries took part in the competition. The contestants came from Russia, the Ukraine, Belarus, Kazakhstan, Uzbekistan, Azerbaijan, Armenia, Georgia, Bulgaria, the UK, Israel, Lithuania, Norway, Finland, Poland, Serbia, Macedonia, China, South Korea and Japan. A young opera singer Goderdzi Janelidze (bass, Georgia) received the first prize at the competition.

The portal [Kulturologia](#) publishes the article Lessons on style from Maya Plisetskaya: what the ballerina had in common with Pierre Cardin and Coco Chanel. It features numerous photographs of the ballerina.

Quote: “This incredible woman was called not only a ballet legend, but also a style icon. In the times when Maya Plisetskaya could not leave the country because of her parents who suffered from repressions, she managed to look as if all her outfits had been brought to her from French fashion houses. It is true that she had a lot in common with the fashion world: the ballerina had an impeccable taste and unique plastique that inspired many designers. She knew Coco Chanel in person; Pierre Cardin considered her to be his muse”.



Costumes by Pierre Cardin for Maya Plisetskaya’s ballets.

Photo:fw-daily.com

The resource [Buro 24/7](#) published an interview with Diana Vishneva. The talk took place after the performance in Almaty that also starred the Bolshoi Theatre’s prima-ballerina Evgenia Obraztsova. “Today Diana Vishneva is one of the most sought-after ballet dancers in the world. She is dancing on many stages around the

world; she is working with the choreographers that are of the same caliber as Pina Bausch, Édouard Lock, Martha Graham and John Neumeier. The Mariinsky Theatre prima-ballerina has performed in Kazakhstan for the first time. Diana Vishneva accepted the invitation of the jewellery home Damiani and ArtClassic, and took part in the series of the ballet Etoiles Galas that also starred Alexander Sergeen (the Mariinsky Theatre), the Bolshoi Theatre's prima-ballerina Evgenia Obraztsova, the ballerina from Kazakhstan Aliya Tanykpaeva and Ballet Essen principal Aidos Zakan. Katerina Miloslavskaya has asked Vishneva about dancing in Kazakhstan for the first time". //

— Are there any roles left that you would like to perform?

— I guess, there are not. I have already performed lots and lots of roles that are considered to be the key ones for ballet dancers. At the moment the development of my own projects is the focus of my interest. It is important for me to take part in staging choreography and to control this process. I have moved to a different level.

Social networks

On his Instagram page the Bolshoi Ballet principal [Vladislav Lantratov](#) thanks everyone who congratulated him on his birthday (October 8th):

"Dear friends, my nearest and dearest, colleagues and members of the audience... Thank you so much for your attention and your wishes, your sincere words and your love that you send me... I am so grateful you exist! Yours, Vlad".

P.S. : special thanks to Alexei Korovkin and Irina Chuchueva for the exceptionally beautiful and tasty cake".

"My first Ferrando is done!", – writes [Bogdan Volkov](#) on his Facebook page from Glyndebourne Opera House. — There are 16 more shows to go over the next two months in England. I am very happy that we have done it! And I am so excited, I mean, this is only the beginning..."

His friends comment on the picture of the singer, dressed as the character from Mozart's opera, who pretends to be an Albanian, and congratulate him on the premiere: "Bogdan, darling, how many women are going to have their hearts broken over these two months... You are such a cutie, what else to say". "I wanted to write "Musketeer", but no, there is too much thought in your eyes... So Richelieu))) !!

The playbill for *Così fan tutte* by Mozart on the [Glyndebourne Opera Festival website](#).



Vladislav Lantratov on his birthday: "P.S. special thanks to Alexei Korovkin and Irina Chuchueva for the exceptionally beautiful and tasty cake". October 8th.

Photo: [Instagram](#)



Bogdan Volkov: My first Ferrando is done! – the opera *Così fan tutte*, ossia *La scuola degli amanti* at the Glyndebourne Opera House. Photo / [Facebook](#)

[Anna Aglatova](#) uploads a photograph together with the host of the programme *Main Character* on the TV Channel Culture and writes: "Main Character on the TV Channel Culture... I have been talking about the coming premiere of *Alcina* and about our version of 50 shades of gray".



“...have been talking about the coming premiere of Alcina and about our version of 50 shades of gray” –

Anna Aglatova and Yulian Makarov shooting the programme Main Character [TV Channel Russia-K](#)

Photo/Instagram anna_aglatova



Ana Turazashvili: “My day off spent among these psychedelic camomiles by Takashi Murakami.

Melancholic autumn in Moscow”,

[Garazh Museum of Contemporary Art](#), October 9th.

Photo/ Instagram

Debuts

Prince Igor

September 27th. Rafał Siwek made his debut as Vladimir Prince of Galich, Goderdzi Janelidze (a Bolshoi Opera soloist since the 242nd season, a graduate of the Young Artists Opera Program and a recent laureate of the Elena Obraztsova International Competition of Young Opera Singers in Saint Peterburg) – as Konchak, Vladimir Komovich – as Skula and Utarida Mirzamova – as a Polovtsian maiden.

September 28th. Giorgi Sturua made his debut as Vladimir Igorevich, and Elizaveta Ulakhovich – as a Polovtsian maiden. The Polovtsian dances: Nikita Kapustin as Cuman

Carmen Suite

September 30th (matinee performance). Anna Nikuina as Carmen, David Motta Soares as Torrero, Olga Marchenkova as Fate, Kirill Kireev in Flamenco

September 30th (evening performance). Olga Smirnova as Carmen, Vladislav Lantratov as Jose

October 1st. Ekaterina Krysanova as Carmen, Igor Tsvirko as Jose



Ekaterina Krysanova as Carmen. Photo: Damir Yusupov

Idiot

October 5th. Ilya Selivanov, a soloist of the Mariinsky Academy of Young Singers, performed the part of Prince Myshkin in the opera *Idiot* at the Bolshoi Theatre for the first time. The singer also performed the title role on October 7th.

October 6th. Marat Gali made his debut with the part of Ganya Ivolgin

La Bayadere

October 7th (matinee performance). Tatiana Lazareva, Anton Savichev and Egor Sharkov — Dance with Drum. Eleonora Sevenard — Grand Pas

October 7th (evening performance), October 8th. Yanina Parienko — Scene “Shadows” second variation

October 10th. Anastasia Gubanova — Dance with Drum

Birthdays



October 3rd – the Bolshoi Ballet’s soloist (under contract) and an Honoured Artist of Russia Andrei Merkuriev – jubilee

October 3rd – the Bolshoi Theatre’s Actors and Extras Ensemble Manager and an Honoured cultural worker of Russia Ekaterina Mironova – jubilee

October 3rd – the Bolshoi Theatre’s trustee and the founder of the Arts Festival Chereshnev Les Mikhail Kusnirovich

October 5th – a ballerina, a ballet pedagogue and a People’s Artist of the USSR Raisa Struchkova (1925-2005)

October 8th – the Bolshoi Ballet’s principal Vladislav Lantratov

October 8th – the Bolshoi Ballet’s prima 1993–2017, a People’s Artist of Russia Anna Antonicheva

October 9th – a French composer, a pianist and a conductor Camille Saint-Saëns (1835-1921)

October 10th – composer Giuseppe Verdi (1813-1901)

October 10th – theatre director Timofei Kulyabin

October 13th – a ballerina, a ballet master, a pedagogue and a People’s Artist of the USSR Sofya Golovkina (1915-2004)

October 16th – composer Leonid Desyatnikov