



Newsletter

Events

October 13th and 15th – the opera [The Maid of Pskov](#) by Nikolai Rimsky-Korsakov returned to the Bolshoi Theatre Historic Stage in a concert version after a 17-year break. Conductor – the Bolshoi Theatre chief conductor and music director Tugan Sokhiev.



Stepanida Matuta – Anna Bondarevskaya,
Princess Olga – Anna Nechaeva,
Vlasyevna – Evgenia Segeyuk,
Perfilyevna – Irina Rubtsova.
Photo courtesy: Damir Yusupov

This is the first of the composer's 15 operas. He came up with the idea for it at the age of 24 (in 1868); he composed *The Maid of Pskov* in 1871-72, at the same time Modest Mussorgsky, his colleague in *The Mighty Handful*, which the opera was actually dedicated to, composed his opera *Boris Godunov*. Both composers were interested in and inspired by the theme of the Time of Troubles and Russian history during the time of Ivan the Terrible.

The Maid of Pskov was first performed at the Bolshoi Theatre in 1901 together with the prologue *The Noblewoman Vera Sheloga* (Conductor – Ippolit Al'tani; Ivan the Terrible – Fyodor Chaliapin). The productions of 1901, 1932, 1945, 1953 and 1971 involved outstanding directors, conductors and designers, including Baraton, Golovin, Zhukov, Korovin, Ryndin, Sakharov, Simonov, Tumanov, Fyodorovsky and many others.

The Maid of Pskov was Evgeny Svetlanov's debut as a conductor (1955), as well as his last production at the Bolshoi Theatre (1999).

In 2010, which marked the 500th anniversary of Pskov's annexation to Muscovy, the Bolshoi Theatre presented the stage version of the opera at the Pskov Kremlin.

This performance of *The Maid of Pskov* is yet another example of an opera being performed as a concert version. Following the initiative of Tugan Sokhiev, the Bolshoi Theatre has already performed *The Maid of Orleans* and *Il viaggio a Reims* in the same format.

The famous Polish bass Rafał Siwek performed the role of Ivan the Terrible. [The cast](#) starred the Bolshoi Theatre's leading soloists: Yuriy Tokmakov – Vyacheslav Pochapsky, Boyar Nikita Matuta – Ivan Maximeyko (October 13th) and Roman Muravitsky (October 15th), Prince Afanasy Vyazemsky – Vladimir Komovich (October 13th) and Nikolai Kazansky (October 15th), Bomelius – Vladimir Komovich (October 13th) and Nikolai Kazansky (October 15th), Mikhail Andreyevich Tucha – Oleg Dolgov (October 13th) and Sergei Radchenko (October 15th), Yushko Velebin, messenger from Novgorod – Nikolai Kazansky, Princess Olga Yurievna Tokmakova – Anna Nechaeva (October 13th) and Maria Lobanova (October 15th), Stepanida Matuta – Anna Bondarevskaya, Vlasyevna, wet nurse – Evgenya Segenyuk, Perfilyevna, wet nurse – Irina Rubtsova (October 13th) and Elena Novak (October 15th), Guard's voice – Igor Tsurcan.

More information about the opera is available in the article [Magnetism of The Maid of Pskov](#) on [the Bolshoi's website](#).

Igor Koryabin ([Belcanto.ru](#)) writes in detail about the history of the opera's creation.

[TASS](#) quotes the Bolshoi Theatre General Director: "Staging masterpieces of the opera art in concert versions has already become a Bolshoi Theatre tradition", – Vladimir Urin told the agency. He also reminded TASS that the company had already presented concert versions of *The Maid of Orleans* by Tchaikovsky and *Il viaggio a Reims* by Rossini. The Bolshoi's General Director stressed: "The Bolshoi Theatre music director and chief conductor Tugan Sokhiev is the permanent music director of such productions".

According to Mr. Urin, the opera by Rimsky-Korsakov stars the Bolshoi's leading soloists. He mentioned: "We invited the Polish bass Rafał Siwek to perform the role of Ivan the Terrible. He is a famous singer that knows the Russian repertoire very well and has recently performed the role of Prince of Galich in the opera *Prince Igor* at the Bolshoi".

The first opera premiere of the season, [Alcina](#) by Georg Friedrich Händel staged by Katie Mitchell, took place on October 18th on the New Stage. The premiere performances took place on the New Stage on October 20th, 22nd, 24th and 26th.

Music director: Andrea Marcon. Designer: Chloe Lamford. Movement Director: Joseph W. Alford Libretto by anonymous author inspired by Ludovico Ariosto's *Orlando furioso*.



A scene from the opera Alcina by Georg Friedrich Händel.
Photo courtesy: Damir Yusupov

Alcina is yet another baroque opera in the Bolshoi's repertoire. This is a Bolshoi co-production with the Festival international d'art lyrique d'Aix-en-Provence (France). The first premiere took place in Aix-en-Provence in 2015.

The cast: Alcina, the sorceress — Heather Engbretson, Morgana, her sister — Anna Aglatova, Ruggiero, a knight — David Hansen, Bradamante, Ruggiero's betrothed — Katarina Bradić, Oronte, an officer of Morgana's guards — Fabio Trümpy, Melisso, Bradamante's tutor and friend — Grigory Shkarupa, Oberto, a boy — Alexei Korenevsky.

The cast also starred: Old Alcina — Svetlana Breykina (October 22nd and 26th), Tatiana Vladimirova (October 18th, 20th and 24th), Old Morgana — Taisia Mikhola (October 18th and 24th), Jane Throne (October 20th) and Natalia Korchagina (October 22nd and 26th).

More information about the opera by Handel and its production is available in the article A number of magic changes... on the [Bolshoi's website](#).

October 18th, 19th, 20th, 21st and 22nd (6 p.m.) — the ballet [Le Corsaire](#) to the music by Adolphe Adam was performed on the Historic Stage.

Sunday, October 22nd — the Bolshoi Ballet in Cinemas Season opened with the transmission of the ballet [Le Corsaire](#) to the music by Adolphe Adam from the Bolshoi Historic Stage in cinemas around the globe.

The performance was also transmitted to the audience in Russia via [the Bolshoi Theatre official video channel](#); the recording was available for the registered users during 24 hours.

The fifth season of the Bolshoi Ballet in Cinemas includes four live transmissions and four recorded productions from the Bolshoi's previous cinema seasons.

The Bolshoi Ballet in Cinemas 2017/18 includes:
The Taming of the Shrew — November 26th 2017
The Nutcracker — December 17th 2017

Romeo and Juliet (live transmission) — January 21st 2018

Lady of the Camellias — February 4th 2018

The Flames of Paris (live transmission) — March 4th 2018

Giselle — April 8th 2018

Coppelia (live transmission) — June 10th 2018

The full schedule of The Bolshoi Ballet in Cinemas (242nd theatre season) is available on [the Bolshoi's website](#).

The full list of the cities and cinemas all over the world is available on [the Pathé Live website](#).

Ratmansky and Burlaka based their version on the ballet that Marius Petipa created in Saint Petersburg in 1899; the ballet is set to the music by Leo Delibes, Cesare Pugni, Pyotr von Oldenburg, Riccardo Drigo, Albert Zabel and Julius Gerber. The production premiered on June 21st 2007.



Le Corsaire. Le Jardin Anime
Photo courtesy: Damir Yusupov

The Bolshoi's [Le Corsaire](#) is a rare example of the luxurious imperial style. The choreographers studied the archives of the Bakhrushin Museum in Moscow and the Theatre Library in Saint Petersburg, found the original score at the National Library of France with the help of the Paris Opera, copied ancient costumes and the set and decoded dance notations that are kept in Harvard. The reconstruction of Marius Petipa's masterpiece, the scene Le jardin anime, is worthy of particular attention.

Set designer — Boris Kaminsky, costume designer — Elena Zaitseva. Conductor — Pavel Klinichev.

The cast starred: Medora — Ekaterina Krysanova, Anna Nikiulna, Yulia Stepanova, Ekaterina Shipulina; Conrad — Igor Tsvirko, Vladislav Lantratov, Mikhail Lobukhin, Artem Ovcharenko; Seyd, the Pacha — Nikita Elikarov (debut on October 21st), Alexei Loparevich, Yuri Ostrovsky; Birbanto — Vitaly Biktimirov, Denis Savin; Zulmea — Nino Asatiani (debut on October 20th), Nelli Kobakhidze (debut on October 19th), Kristina Karasyova; Gulnare — Maria Vinogradova (debut on

October 21st), Xenia Zhiganshina, Elvina Ibraimova, Daria Khokhlova; Isaac Lanquedem — Egor Simachev, Gennadi Yanin.

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

Mass media sources continued to report about the festival [DanceInversion-2017](#) and wrote about performances of the ballet La Belle (Les Ballets de Monte-Carlo) that took place on the Historic Stage on October 4th and 5th during the Days of Monaco in Russia.

The jubilee modern dance festival DanceInversion 2017, dedicated to the outstanding choreographer Marius Petipa (1818–1910) continues. The 200th anniversary of the birth of the choreographer will be celebrated on March 11th 2018. The festival is taking place in Moscow September 25th to December 3rd.

November 3rd and 4th – the dancer and a choreographer Rocio Molina, one of the brightest representatives of the young flamenco generation, presents her own production Bosque Ardora at the Stanislavsky and Nemirovich Danchenko Moscow Academic Music Theatre. Kommersant reports: “This is flamenco, but the most radical kind of it out of all kinds you can imagine. Molina is surrounded by six musicians and two dancers; she is a tiger and a fallow deer, a hunter and a prey; she is changing theatrical characters and images, she seduces and punishes, tapping the invariable sapateado with her high-heeled shoes, her body covered with a man’s shirt only”.

The production playbill on the Stanislavsky Music Theatre’s [website](#).

[The playbill on the festival’s website](#)

The programme and the schedule of performances for the XX International Modern Dance Festival DanceInversion 2017 is available on [the Bolshoi Theatre’s website](#).

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



Rocio Molina in Bosque Ardora. Photo courtesy: DanceTabs

On Sunday, October 29th, the Bolshoi Theatre music director and chief conductor Tugan Sokhiev made his appearance in the programme Ticket to the Bolshoi on the [TV channel Russia-Culture](#) (on air from 2.45 p.m. to 3.30 p.m.).

“What is the secret of this successful combination – Tugan Sokhiev’s musical taste, his creative ambitions and the creative values of the country’s main theatre? What challenges did he overcome in the beginning of his career and what goals does he set for the company today? How is the new repertoire policy established and what has the Bolshoi’s music director achieved as he is working on reviving the traditions that have always made the Bolshoi opera special? How important is the improvement of performing skills for Tugan Sokhiev and how are new members introduced into the company? What inspires the music director and how do new ideas, which later become discoveries on the Bolshoi’s stage, appear? What is his usual working day like and what does the chief conductor of the country’s main theatre dream about?”. These are some of the questions that Tugan Sokhiev answered on the TV channel Russia-Culture. The life of the Bolshoi Opera was shown in the programme from the perspective of its music director, taking into account his attitudes, creative ambitions and plans.

October 17th and 19th – the concert [Anthology of Russian Classical Romances, Sergei Rachmaninov, Part I](#).

The theatre’s long-term project aims at demonstrating to the audience the anthology of Russian classical romances and has been running for several seasons already. The first mini-cycle of the 242nd season is dedicated to Sergei Rachmaninov.

October 22nd, 3 p.m., the Beethoven Hall – the concert of Sergei Prokofiev’s music for children [Peter and the Wolf and Other Musical Stories](#).

The programme of the first part, Summer Day, included the same-name children’s suite for the chamber orchestra op.65 bis, Three Children’s Songs for voice and piano, op. 68 and Music for Children for piano, op.65. The symphonic fairy-tale for children Peter and the Wolf, op.67, was performed in the second part of the concert.

The concert starred the Bolshoi Theatre’s soloist Yulia Mazurova (mezzo-soprano) and the guest soloist Xenia Dezhneva (soprano), as well as the pianists Alexander Pravednikov and Nikolay Mukhametov. Story-teller – Evgeny Redko.

The Bolshoi Theatre Chamber Orchestra performed under the baton of Mikhail Tsinman.

October 25th, the Beethoven Hall (7:30 p.m.) – the Bolshoi Theatre Orchestra Sextet and the Bolshoi Opera

soloists concert in commemoration of the [200th anniversary of Alexei K. Tolstoy](#).

The programme included pieces to the lyrics of Tolstoy by Alexander Borodin, Pyotr Bulakhov, Modest Musorgsky, Sergei Rachmaninov, Nikolai Rimsky-Korsakov and Pyotr Tchaikovsky performed by Maria Gavrilova (soprano), Alexandra Durseneva (mezzo-soprano), Ekaterina Morozova (soprano), Mikhail Kazakov (bass), Maxim Paster (tenor) and Yuri Syrov (bass-baritone).

The Bolshoi Orchestra Sextet: Kirill Filatov (violin), Roman Denisov (violin), Dmitry Bezinsky (viola), Vyacheslav Chukhnov (cello), Kirill Nosenko (contrabass) and Alla Basargina (piano).

October 29th – the Bolshoi Theatre Chamber Orchestra performed [pieces by Ludwig van Beethoven](#).

Conductor – Mikhail Tsinman.

The programme of the concert included: Symphony No.1 in C Major, op. 21, Romance for violin and orchestra No.2 in F Major, op. 50 (Alexander Mayboroda – violin), fragments from the ballet Die Geschöpfe des Prometheus, op. 43 (Cello solo: Pyotr Kondrashin) and the concert aria Ah! Perfido op.65 based on a poem by Pietro Metastasio, (participant of the Bolshoi Young Artists Opera Program (since 2015) Marta Danusevich – soprano).

October 25th, 26th, 27th, 28th and 29th – performances of the opera [Manon Lescaut](#) by Giacomo Puccini, staged in 241st theatre season.



A scene from Manon Lescaut.

Photo courtesy: Damir Yusupov/Bolshoi Theatre

The opera was written by Puccini in 1890 and is based on the novel L'histoire du chevalier des Grieux et de Manon Lescaut by Abbé Prévost. It is one of the best pieces not only of this Italian composer, but also in the world opera repertoire. The premiere of Manon Lescaut (stage director – Adolph Shapiro, designer – Maria

Tregubova) took place at the Bolshoi Theatre on October 16th 2016; it was a huge success, and a big part of this success is the contribution of Anna Netrebko, who performed the main role.

More information about the history of the production is available on [the Bolshoi's website](#).

The cast of the October performances: Manon Lescaut – Ainhua Arteta and Anna Nechaeva; Lescaut, Sergeant of the King's guards – Igor Golovatenko and Alberto Gazale; Chevalier Des Grieux – Murat Karahan (debut on October 26th and 28th) and Riccardo Massi; Geronte – Alexander Naumenko and Otar Kunchulia; Edmond – Vadim Babichuk (debut on October 26th) and Giorgi Sturua; Lamplighter – Vadim Babichuk (denot on October 25th) and Ivan Maximeyko (debut on October 26th); Dancing Master – Marat Gali and Stanislav Mostovoy; Innkeeper – Goderdzi Janelidze; Sergeant of the Royal Archers – Valery Gilmanov; Naval Captain – Vladimir Komovich; Singer – Anna Bondarevskaya and Yulia Mazurova.

Conductor – Anton Grishanin.

November 2nd, the Bolshoi Theatre New Stage – the first ballet premiere of the 242nd season, Forgotten Land by Jiří Kylián to the music of Sinfonia da requiem by Benjamin Britten.

The one-act ballet [Forgotten Land](#) (world premiere – April 4th 1981, Stuttgart Ballet) is one of Kylián's best pieces. The choreographer got his inspiration from the paintings by the Norwegian expressionist Edvard Munch.

The programme also includes [The Cage](#) by Jerome Robbins and [Etudes](#) by Harald Lander (both pieces premiered on the Bolshoi Theatre New Stage on March 19th 2017 at the Modern Choreography Gala).

Music director – Anton Grishanin. Set and costume designer – John F. Macfarlane, lighting designer – Hans-Joachim Haas.

More information about the ballet Forgotten Land by Jiří Kylián can be found in the article published by [Muzykal'nye Sesony](#).



Jiří Kylián

October 28th (matinee and evening performances) and October 29th (matinee performance) – the ballet [The Bright Stream](#) by Alexei Ratmansky to the music by Dmitry Shostakovich on the New Stage.

Designer – Boris Messerer. Music director – Pavel Sorokin.

The premiere took place on April 18th 2003.

The cast of October performances starred: Anastasia Stashkevich, Nina Kaptsova and Anastasia Goryacheva as Zina; Vyacheslav Lopatin, Ivan Vasiliev and Mikhail Lobukhin as Pyotr; Xenia Zhiganshina, Kristina Kretova and Ekaterina Shipulina as Ballerina; Igor Tsvirko, Artemy Belyakov and Vladislav Kozlov as Ballet Dancer.

Conductors – Pavel Sorokin (October 28th); Alexei Bogorad (October 29th).

Full casts are available on the [website](#).

More information about The Bright Stream production history and performances is also available on the [Bolshoi's website](#).



Almost apotheosis. A scene from Act 2
Photo courtesy: Damir Yusupov

November 5th , 7 p.m., Beethoven Hall – Hammer and Sickel, concert in Commemoration of the Great October Socialist Revolution Centenary

The programme of the first part includes the following pieces:

Ludwig van Beethoven. Coriolanus Overture, op. 62. Arranged for piano four-hands. Alexei Goribol (piano). Polina Osetinskaya (piano).

Sonata No. 23 F minor, op. 57 (Appassionata). Polina Osetinskaya (piano).

Franz Liszt. Arbeiterchor. For male choir, bass and piano (1848), S. 552. Vladimir Komovich (bass), Alexei Goribol (piano).

The programme of the second part includes songs to the lyrics of Soviet poets; music by Isaak Dunaevsky.

Mass media consider [Romeo and Juliet](#) by Sergei Prokofiev, choreographed by Alexei Ratmansky, is shap-

ing up to be one of the most hotly anticipated autumn premieres. Music director – Pavel Klinichev, set and costume designer – Richard Hudson, lighting designer – Jennifer Tipton. The premiere is scheduled to take place on the Bolshoi Theatre New Stage on November 22nd.

More performances will take place on November 23rd, 24th, 25th and 26th and on January 19th – 21st 2018.



Alexei Ratmansky and Bolshoi's artists rehearsing Romeo and Juliet. Photo courtesy: Damir Yusupov

Andrea Marcon, an Italian organist, harpsichordist and conductor, one of the most famous exponents of ancient music, is giving master-classes for students of Gnessin Russian Academy of Music and soloists of the Bolshoi Theatre Young Artists Opera Program. The master-classes are taking place from October 25th till November 10th.



Andrea Marcon's master-class at the Bolshoi Theatre Beethoven Hall. Photo courtesy: Katerina Novikova

ABA gallery (New York), founded by Maya and Anatoly Bekkerman, the most prominent collectors of Russian paintings, donated to the Bolshoi Theatre Alexan-

der Tyshler's sketch for *Mystery-Bouffe* by Mayakovsky (the production was staged at the Moscow Satire Theatre in 1957; stage director – Valentin Pluchek). The donation was made at the Bolshoi Theatre gala that took place on October 24th at the New Manege, where two exhibitions, organised by ABA gallery, are currently running.

[TV channel Culture reports](#)

[RIA Novosti](#), [Izvestia](#) and [Radio Culture](#) announced the ceremony.

teatral-online.ru

Alexander Tyshler (1898 – 1980) is a famous Russian artist, who had a fruitful career as a theatre designer (he created sets for more than 80 productions). Alexander Tyshler worked at the Bolshoi only once – in 1961 he created the set for the opera *Not Only Love* by Rodion Shchedrin and designed costumes for the opera characters, including Maya Plisetskaya, who performed a small role of a Girl with a bird cherry branch.



Anatoly Bekkerman, the guest of the ceremony
Vladimir Spivakov and the Bolshoi Theatre first deputy
director Dmitry Kiyanenko. Photo courtesy: Damir Yusupov

Press analysis:

Russian mass media

Izvestia publish the article by Svetlana Naborschikova titled [“The Maid of Pskov by Rimsky-Korsakov is back at the Bolshoi Theatre”](#).

The following sources also report about the premiere:

[Radio Culture](#)

[Vechernyaya Moskva](#) published an article by Maria Babalova

Pyot Pospelov ([Vedomosti](#)) also shares his impressions and ideas: “...the sonorous choir of 120 singers has become the main character of this production; the singers performed the main folk scenes in truly great opera style”.

Irina Muraviyova ([Rossiiskaya Gazeta](#)) writes: “The concert version of *The Maid of Pskov* score is a kind of precedent for the Bolshoi Theatre, bearing in mind the legendary history of staging this opera at this particular theatre”.

The article about the Bolshoi Theatre's soloist Anna Nechaeva that played the role of the Princess Olga in the opera *The Maid of Pskov* and talked about her heroine was published on the website of the [RT in Russian](#).

The Bolshoi Theatre chief conductor and music director Tugan Sokhiev gave an [interview to the channel Culture](#) about the premiere of *Alcina*, staging by Katie Mitchell and the Bolshoi Theatre's plans to show the following operas: *The Queen of Spades* by Pyotr Tchaikovsky (February 15th 2018; music director – Tugan Sokhiev, stage director – Rimas Tuminas); *Un ballo in maschera* by Giuseppe Verdi (April 20th 2018; music director – Giacomo Sagripanti, stage director and set designer – Davide Livermore) and *La Bohème* by Giacomo Puccini (July 24th 2018, music director – Daniele Rustioni, stage director – Jean Romain Vesperini).



The interview with Tugan Sokhiev on the TV Culture

“Today we are often taking a new look at baroque operas. Katie Mitchell is not an exception. She decided that two main heroines, the witches Morgana and Alcina, have always lived there, however, they have never loved, they have only possessed. This is the tragedy of the sisters that one can only sympathize with”, – said

the music director Andrea Marcon to the [TV Culture](#). The report was titled The scandalous opera Alcina in the repertoire of the country's main theatre.

The premiere of the opera Alcina received extensive coverage in the media:

[Radio Culture](#)

[Radio Mayak](#)

[VistaNews](#)

Ekaterina Kretova ([Moskovsky Komsomolets](#)) writes that the production was a big success and the audience was fascinated. //

Maya Krylova wrote an article about the premiere for [Lenta.ru](#).

Information about the ballet Le Corsaire in Russia on the [website TheatreHD](#) and on the website of [Cool-Connections](#).

[Video](#) about the coming Bolshoi Ballet in Cinemas season.

Leila Guchmazova ([Rossiiskaya Gazeta](#)) writes:

"Over the 20 years of its existence the festival Dance Inversion has several times changed its name but never its credo: the festival introduces to the audience companies that are not known in Russia, as well as modern productions. The festival's director and chief producer Irina Chernomurova is the head of the Bolshoi Theatre's strategic planning department. New opportunities are now reflected in the Dance Inversion-2017 playbill: the festival lasts from September to December, takes place on the best stages in Moscow, including the Bolshoi's New Stage, stars eight companies that are famous for the quality of their performances, and two out of three productions that have already been shown can be considered some of the season's best events."

"Les Ballet de Monte-Carlo can be considered to be our "cousin": three years ago its artistic director Jean-Christophe Maillot staged The Taming of the Shrew at the Bolshoi successfully and made friends with the theatre. His company brought La Belle to the Dance Inversion. Changes to the cast were made and the sophisticated princess Olga Smirnova was to dance with the Monaco prince Alexis Oliveira. With the change of the partner the fairy-tale changed, too. The production that was staged as a luxurious and impeccably stylish image, suddenly changed its tone and gained some special psychoanalytical aura. It was all about that very Russian so-called big size, the ability to bring a storm of different feelings to the stage, which is so unbearable in plot-less ballets and so appropriate in stories like La Belle". /.../

A large review of the festival events by Alexander Firer titled La Belle, the swans and the mambo kings is published in the October issue of the magazine Muzykal'naya Zhizn (No. 10, 2017):

"The performances of Les Ballets de Monte-Carlo, headed by the famous French choreographer Jean-Christophe Maillot that took place on the Bolshoi Theatre Historic Stage became a really important event."

The concerts of classical music starring the orchestra musicians, the company's soloists and the participants of the Young Artists Opera Program continued at the Bolshoi Theatre Beethoven Hall.

Press analysis:



international mass media

The UK newspaper the [Sunday Times](#) chooses to list upcoming Bolshoi Ballet screenings in its Critical List of Best Events of the Week. "Bolshoi Ballet, in cinemas today, then until June 2018 The first broadcast from the venerable Bolshoi is today: Le Corsaire will be screened live at 5pm. Over the next few months you can see many more classics, including Giselle [2015], Coppélia [2018] and, of course, The Nutcracker [2014]."

The online specialised entertainment news publication [Broadway World](#) announces "on Sunday, October 22 at the 1pm the Players present the Bolshoi Ballet's Le Corsaire live in HD. Amidst a bustling Turkish market, the pirate Conrad falls in love at first sight with beautiful Medora, the ward of the slave merchant Lankadem's bazaar. Conrad kidnaps Medora when Lankadem decides to sell her to the Pasha. Inspired by Lord Byron's epic poem and reworked by Alexei Ratmanský from Petipa's exotic 19th-century classic, this miracle of the repertoire is one of the Bolshoi's most lavish productions, complete with a magnificent awe-inspiring shipwreck and dramatic scenery."

The Polish online specialised theatre news publication [E-teatr.pl](#) announces Le Corsaire mentioning "One of the world's pioneers in the distribution of high quality alternative content to cinemas, including HD LIVE broadcasts and HD retransmission from the best theatres and concert halls in the world brings us the Bolshoi Ballet Live series. The brand [www.nazywowkinach.pl](#) was established by Cikanek Film, currently operating in 14 Central and Eastern European countries, and was created in 2007 to create and develop the emerging phenomenon of broadcasting productions from theatres and concerts. Every year, the company sells over 120,000 tickets in Poland alone."

The specialised dance publication Dance Magazine publishes an article by Lauren Wingenroth about the screenings and a link to the official Bolshoi Ballet video trailers for the season and for Le Corsaire.

[Link to the article and the videos](#)

The English language local [Maltese newspaper Times of Malta](#) writes “The Bolshoi Ballet’s lavish production of Le Corsaire will be screened at St James Cavalier tomorrow.

Loosely based on Lord Byron’s epic poem of the same name and adapted from ballet master Marius Petipa’s 19th century classic by choreographer Alexei Ratmansky, Le Corsaire is an exotic tale of pirates, slave girls, pashas, shipwrecks, poisoned roses and love at first sight. It is a classic piece tailored to lovers of dance and theatre, complete with an awe-inspiring shipwreck and dramatic scenery.”

The local Arizona, USA newspaper [Sedona Red Rock News](#) (Arizona USA) publishes an article by Daniel Hargis who writes “Complete with a magnificent, awe-inspiring shipwreck and dramatic scenery, this grand romance allows enough dancing for nearly the entire company and was made especially for those who seek miracles in theatre.”

Local newspapers and online publications announce the upcoming screening of the Bolshoi Ballet’s Le Corsaire in local cinemas.

The UK local news publication [Gainsborough Standard](#) (UK) “Amidst a bustling market, the pirate Conrad falls in love at first sight with the beautiful Medora, the ward of the slave merchant Lankadem’s bazaar. Conrad kidnaps Medora when Lanquedem decides to sell her to the Pasha. Inspired by Lord Byron’s epic poem, this is one of the Bolshoi’s most lavish productions.”

The German online news publication [News38.de](#) announces the whole 2017-2018 Bolshoi Ballet cinema lineup.

[Riverfront Times](#) (St Louis USA) announces The Best Things to do in St Louis This Week including “See a ballet simulcast on the big screen.” “Le Corsaire, the ballet adaption of a poem by Lord Byron, is a massive undertaking; The Bolshoi Ballet’s 2007 production cost a reported \$1.5 million to mount. The Bolshoi returns with a live broadcast of Le Corsaire that uses Alexei Ratmansky’s choreography (itself directly inspired by some of Marius Petipa’s 1899 choreography).”



Alexei Ratmansky is rehearsing Songs of Bukovina to the music by Leonid Desyatnikov with the American Ballet Theatre.
Photo courtesy: Vincent Tullo

In brief

[The New York Times](#) newspaper publishes a major article and interview by Marina Harss about choreographer Alexei Ratmansky and the composer Leonid Desyatnikov. Mr. Ratmansky’s new ballet, Songs of Bukovina, is set to preludes by Mr. Desyatnikov, loosely based on Ukrainian folk songs. “The choreographer Alexei Ratmansky — born in St. Petersburg, raised in Ukraine and now living in New York — has created five ballets to the music of the Ukraine-born, St. Petersburg-based composer Leonid Desyatnikov. Songs of Bukovina, a suite of dances set to preludes loosely based on Ukrainian folk songs, will be the sixth. (It has its premiere on Wednesday (18 October) at American Ballet Theater.)”

Yuri Grigorovich was awarded the Stars of the Commonwealth Intergovernmental Award for his contribution to the CIS cultural sphere. This is main CIS humanitarian award that was established by the CIS Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation

Executive Director of the Interstate Fund for humanitarian cooperation of States-participants of CIS is Anatoly Iksanov. The award ceremony is going to take place in Moscow during the Forum of Creative and Scientific Intellectuals of CIS States. This news was announced on October 25th.

This award is given annually for achievements in the spheres of education, science, culture, the arts and other activities that comply with the highest level of international achievements and promote cultural cooperation between the countries of the Commonwealth of Independent States.



Yuri Grigorovich

Yuri Grigorovich told [Rossiiskaya Gazeta](#) about the famous Belorussian ballet master, a People's Artist of the USSR and Belarus Valentin Elizariyev, who turned 70 years old on October 30th. The article is titled The Creation by Elizariyev and includes links to videos, starring the man of the hour.

The choreographer Yuri Grigorovich: "What always made me happy when I thought about Valentin, was his professional background; I always realised what it is about. I always was aware of the fact that this was just the beginning and the moment he started doing something on his own he would construct his own choreographic world, just like I did at a certain point, just like his pedagogue Igor Bel'sky did. This is the destiny of any real ballet master, no matter whether he creates his own theatre from scratch or becomes the head of a company that is already famous. Elizariyev chose the second path – he became the chief ballet master of the Opera and Ballet Theatre of Belarus in Minsk. He staged productions at the Bolshoi and the Mariinsky theatres, as well as abroad. It was also in this academic company that his own theatre was born and developed". //

[RBC.Style](#) reports about the photo exhibition Mikhail Baryshnikov, from the cycle Dance that opened at the New Manege in Moscow.

The federal edition of [Rossiiskaya Gazeta](#) publishes the article by Zhanna Vasilieva that mentions: "...when Baryshnikov made friends with Ilse Bing (1899-1998) in New York, she was almost 80 and enjoying yet another period of fame. Baryshnikov was a principle of New York City Ballet."

[The playbill](#)

[Glas Naroda](#)

[Teatral](#)

[KudaGo](#)

[Izvestia](#)

[Kulturomania](#)

[Gazeta.Ru](#)

Olga Fedyanina ([Kommersant](#), No.195) published the article «A country in the main role. Belgium rules/ Belgium rules». She provides a detailed analysis of the production by Jan Fabre that was presented at the festival Territory.

Anna Galaida ([Vedomosti](#)) shares her impressions. // "Hamburg ballet performs this text that has been cleaned so thoroughly it almost squeaks with some missionary accuracy, just like an author's company is supposed to. Regardless of the fact that the ballet Passions, as it would seem, has been revived especially for this sole performance in Moscow (the production is not in the repertoire this season) the ensembles are impeccably precise and the cooperation of the dancers is unbeatable. However, the company today lacks charismatic personalities that could give energy to lifeless forms. They perform a production but cannot fill it with new meanings. It retains the impeccable purity of its form, thus allowing us to explore those novelties that the director and the choreographer came up with in 1980s but leaves the expression of the passion, emotions and life to the music".

On October 25th John Neumeier and the Hamburg Ballet presented the Russian premiere of [Matthäus-Passion](#) (1980) at the Tchaikovsky Concert Hall.

There was only one performance. The music by Bach was performed by the Chamber Orchestra of Russia and Masters of Choral Singing choir under the baton of the Hamburg Ballet principal conductor Simon Hewett. John Neumeier himself stayed in Moscow for two more days in order to organise the casting for the coming Moscow premiere of the ballet Anna Karenina.

Anna Gordeeva ([Lenta.ru](#)) reports: "This is the first time that one of the main ballets of the 20th century, John Neumeier's production based on the evangelic story, has been brought to Russia. This is a tragedy, where the story of the Saviour is told in a plain and simple way. In Hamburg the ballet is sometimes performed at the functional church of Saint Matthew; in Russia it was decided to present the production at the Tchaikovsky Hall, because there should be no orchestra pit between the audience hall and the stage – Christ should not have to overcome any obstacles as he descends to people".

[E-Vesti](#) also write about the production.

[Video](#)

On October 30th the last performance of the ballet Anna Karenina of this year took place in Hamburg. The ballet is staged by John Neumeier to the music by Pyotr Tchaikovsky, Alfred Schnittke and Cat Stevens (Yusuf Islam). This is the co-production of the Hamburg Ballet,

the Bolshoi Theatre and the National Ballet of Canada (the world premiere took place on July 2nd). For this production the acclaimed choreographer also worked as a set and costume designer, as well as the lighting designer.

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

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

October 29th, the Alexandrinsky Theatre in Saint Petersburg – the award ceremony for the National award Onegin that was established last year by the opera fans Larisa Glazkova and Igor Tarasov. Bogdan Volkov, the Bolshoi Theatre soloist, who sang the role of Tsar Berendey in The Snow Maiden and Prince Myshkin in The Idiot, received the prize in the category Debut (males).

On March 22nd 2018 [Anna Karenina](#) is going to be performed on the Bolshoi Theatre Historic Stage. Music director – Anton Grishanin.

More information about the production is available in the article by Elena Solominsky ([Music Seasons](#)).



A scene from the ballet Anna Karenina by John Neumeier
Photo courtesy: Kiran West/ Hamburg Ballett

On October 14th a jubilee gala marking the 85th birthday of the outstanding conductor Vladimir Fedotkin took place in Moscow, at the Helikon Opera music theatre.

[The TV Channel ORT reports](#)

The following sources also reported about this event:

[TV Culture](#): Culture news with Vladislav Flyarkovsky
[Vechernaya Moskva](#)
[Izvestia](#)

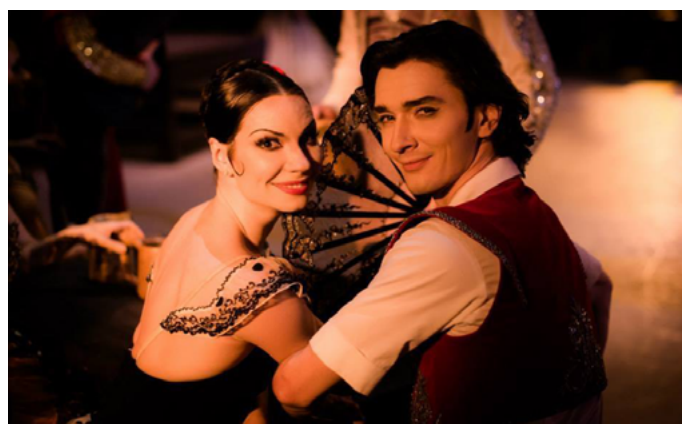
On October 20th the Bolshoi Theatre's General Sponsor Credit Suisse organised a reception before the performance of the ballet Le Corsaire.

The Swiss bank Credit Suisse has been the General Sponsor of the Bolshoi Theatre of Russia for more than ten years, since January 1st 2007.

On October 24th and 25th Svetlana Zakharova presented her production Amore in Athens; the ballerina performed together with Mikhail Lobukhin, Denis Rodkin and Denis Savin.

The Greek information portal [Greece in Russian](#) announced: "The world ballet star and the Bolshoi prima Svetlana Zakharova is back in Greece with her solo performance. On October 24th and 25th the three one-act ballets will be presented at the Athens Concert Hall".

[The playbill on the Athens Concert Hall website](#)



Maria Alexanrova (Laurencia) and Vladislav Lantratov (Fronoso) in the ballet Laurencia by Vakhtang Chabukiani to music by Alexander Crain; choreographic version and staging by Nino Ananiashvili.
Photo courtesy / [Tbilisi Z Paliashvili Opera and Ballet Theatre](#)

On October 28th Maria Alexandrova and Vladislav Lantratov made their debuts at the Tbilisi Z Paliashvili Opera and Ballet Theatre in the ballet Laurencia by Vakhtang Chabukiani to music by Alexander Crain; libretto and new choreographic version by Nino Ananiashvili. Music director – Zaza Azmaiparashvili. Set designer – David Monavardisashvili. Costume designer – Alexander Vasiliev.

[The playbill of the production](#)

On October 18th Mikhail Baryshnikov became a laureate of the Premium Imperial Prize of Japan.

Vladislav Flyarkovsky ([Culture News](#); on air on October 22nd at 7.30 p.m.) reports: "The Japan Art Association chose the best cultural luminaries from different countries and awarded them for various achievements. Mikhail Baryshnikov, an outstanding ballet dancer, has become a laureate in the category Cinema Theatre. He was announced as "one of the greatest dancers of the 20th century, one of those that

mesmerize the audience". The Imperial Prize of Japan has been awarded in five categories since 1988; it is given only to those cultural luminaries that have had an impact on the whole of mankind".

[Russia-Culture](#) writes that "the great dancer joined the galaxy of other ballet artists that received this prestigious award", including Maurice Bejart, Pina Bausch and Maya Plisetskaya. A famous singer and composer from Senegal Youssou N'Dour, who is also the winner of a Grammy award, received the prize as well.

The TV channel Saint Petersburg presented the [video report](#).

On October 22nd and 26th the premiere of the opera *Hansel and Gretel* by the German composer Engelbert Humperdinck, staged by Kirill Serebrennikov, took place at the [Stuttgart Staatsoper](#).

[TASS](#) reports about the premiere with the reference to the German newswire DPA.

[Izvestia](#) publish the article by Svetlana Naborshikova titled *The Maid of Pskov* by Rimsky-Korsakov is back at the Bolshoi Theatre.

[The President of Croatia Kolinda Grabar-Kitarović](#) visited the Bolshoi Theatre on Thursday, October 19th.

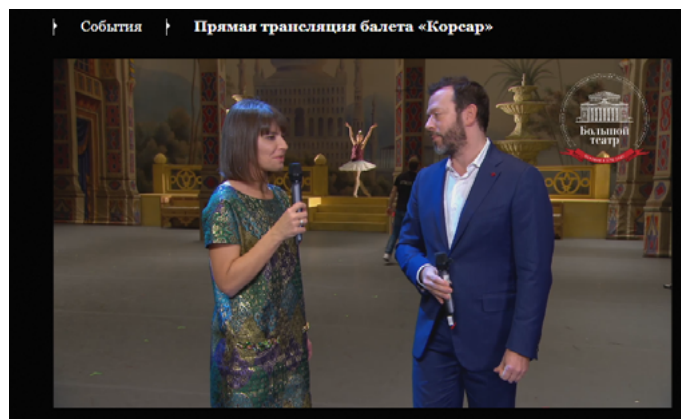
Woman.ru published an article about the Bolshoi Ballet's dancer Eleonora Sevenard. "... Even though she is quite young, the ballerina has already achieved a lot thanks to her talent and all the hard work. Yes, she is hard-working, and it is this trait of character that Eleonora shares with her famous relative Matilda Kshesinskaya".

Social networks

Visitors of the forum [Ballet and Opera](#) discussed the transmission of the ballet *Le Corsaire* with great enthusiasm.

[Nibelungen](#) (21.50): "I am quite impressed, too. Daria Khokhlova is such a cutie; Katya Krysanova is impeccable, Lopatin and Stashkevich did a great job as well [Pas d'esclaves]. Tsvirko, Savin [Birbanto] and Belyakov in particular are great. All three Odalisques [Ana Turazashvili, Elvina Ibraimova and (enia Zhiganshin)] demonstrated very decent performances... Corps de ballet were dancing with pleasure ... Bravi! This is a wonderful production, an amazing cast and a great transmission ./.../ The interviews with Alexei Ratmanský and Elena Zaitse-

va were well placed. Katerina Novikova looked stunning and very stylish".



Katerina Novikova and Alexei Ratmanský during intermission

"Thanks to Bolshoi for two wonderful performances!" — Alexei Ratmanský writes on his [Facebook page](#). He arrived in Moscow late on October 22nd (he came to the Russian capital right after the premiere of his *Songs of Bukovina* to the music by Leonid Desyatnikov that took place at [the American Ballet Theatre](#)).

— "Saglasina!" / [I agree], — comments on the choreographer's post by the famous British critic Margaret Willis.

On October 16th friends of Leonid Desyatnikov, who does not really use social networks, congratulated the composer on his birthday. Alexei Ratmanský wrote on his [Facebook page](#): "The celebration of my dear Desyatnikov's birthday here, in New York! The premiere of my new ballet to his music at the ABT is the day after tomorrow [October 18th]! Such a privilege!". The choreographer also posted the [link](#) to *Nocturne* from *Giselle's* *Mania* by Desyatnikov.

Songs of Bukovina by Alexei Ratmanský to the music by Leonid Desyatnikov on [the website of the American Ballet Theatre](#).



Artem Ovcharenko uploaded to his Facebook page a family picture featuring him together with his wife Anna and their newborn daughter; there is a touching caption about this invaluable gift of nature – the birth of a new human being.

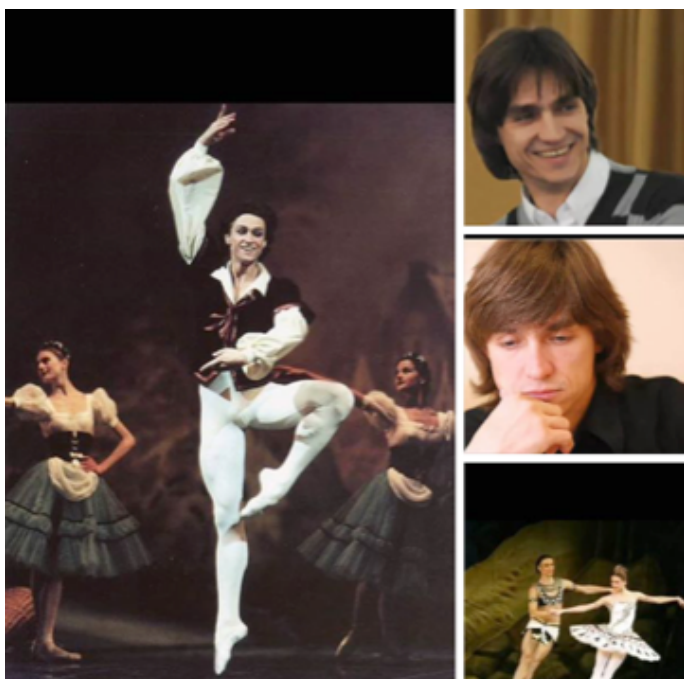


Judith Cameron congratulates Patricia Neary
on her birthday

here in cyrillic alphabet: Rudolph NurEEv @ Sainte-Genève-Des-Bois, Ile-De-France, France



Subscribers congratulate Igor Tsvirko and Artemy Belyakov
on their coming debuts in Spartacus



Valery Logunov congratulated Sergei Filin on his birthday

Ilya Demutsky uploaded 4 photos.
October 24th, 7:39 p.m.

Went to Nureyev's grave in the suburbs of Paris in the morning. The tombstone is amazng; the grave yard is very quiet and all covered with the fallen leaves (no tourists at all). By the way, this is how his name is spelled

Debuts

On October 18th the opera Alcina by Handel had its premiere at the Bolshoi. All singers made debuts with their roles at the Bolshoi Theatre.

Katarina Bradić (mezzo-soprano, Serbia; made her debut in Katie Mitchell's production in Aix-en-Provence in 2015) as Bradamante. She performs all over the world and has engagements with Staatsoper and Deutsche Oper in Berlin, Deutsche Oper am Rhein and Cologne Opera, Oper Graz and the Theater an der Wien, Vlaamse Opera and La Monnaie de Munt in Brussels, the Teatro Real of Madrid, the Norwegian Opera of Oslo and other theatres.

Heather Engebretson (dramatic-coloratura soprano, the USA), is a soloist of Wiesbaden State Opera House, a laureate of the 1st prize at the International vocal competition at the Savonlinna Opera Festival (2012) and the Oper Graz special prize at the International

Hans Gabor Belvedere Singing Competition (Vienna). She performed the title role (the singer made her debut with the role of Alcina at Stuttgart Staatsoper in 2016).

David Hansen (countertenor, Australia) – made his debut with the role of Ruggiero. He studied singing with Andrew Dalton at the Sydney Conservatorium of Music and furthered his studies with James Bowman, David Harper and Graham Pushee. Concert highlights include performances with the Berliner Philharmoniker and the Royal Concertgebouw Orchestra, the Orchestra of the Age of Enlightenment, Les Musiciens du Louvre, Orfeo 55, Brodsky Quartet and other orchestras. He has engagements with the Norwegian National Opera, the Theater an der Wien, Berlin Staatsoper and Dresden Staatsoper and La Monnaie de Munt in Brussels; he also performed the role of Bertarido in Handel's Rodelinda (Curtis/Bilbao), conductor – Alan Curtis.

Fabio Trümper (tenor, Switzerland), in 2007 was awarded the Prix des Amis du Festival d'Art Lyrique in Aix-en-Provence; a soloist of Zurich Opera House. Performed the role of Oronte (made his debut with his role in the production by Christof Loy, conductor – Giovanni Antonini, 2014).

Anna Aglatova (soprano, the Bolshoi Theatre's soloist since 2005) – made her debut in the role of Morgana

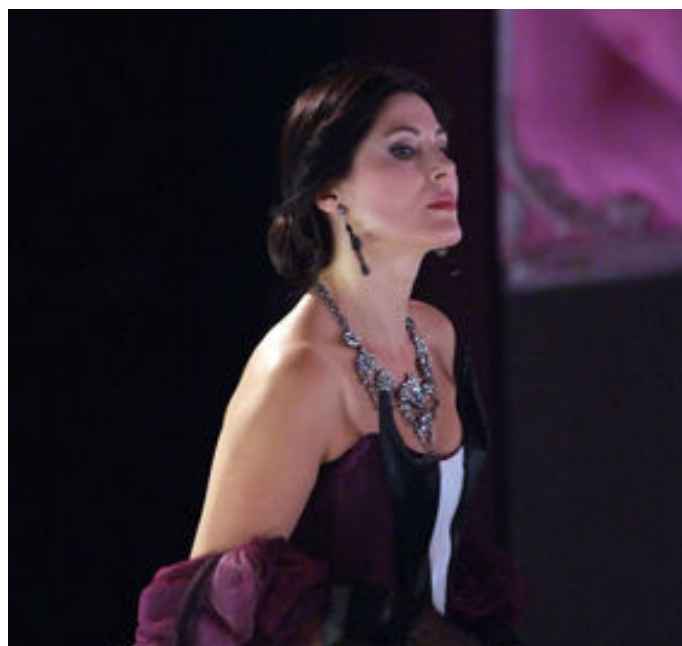
Grigory Shkarupa (bass), a soloist of the Berlin Staatsoper, a participant of the Bolshoi Theatre Young Artists Opera Program in 2010-2013 made his debut in the role of Melisso

Alexei Korenevsky, a student of the Children's School of Music named after Gnesiny, Department of Musical Theater (since 2014) performed the role of the boy Oberto.

Maestro Andrea Marcon conducted the Bolshoi Theatre's Orchestra for the first time.



Alcina by Georg Friedrich Händel
at the Bolshoi Theatre (stage director – Katie Mitchell,
set designer – Chloe Lamford)
Photo courtesy: Damir Yusupov



Irina Lungu as Violetta. La Traviata by Giuseppe Verdi
Photo courtesy: Teatro Reggio di Parma

La Traviata

On November 2nd and 4th the soloist of La Scala **Irina Lungu** (soprano) is making her debut at the Bolshoi with the role of Violetta. The singer has already performed this role at the Teatro Real of Madrid (2015), Zurich Opera House (2015), Deutsche Opera in Berlin (2016), Berlin Staatsoper and Hamburg State Opera (2016), Teatro La Fenice in Venice and Teatro Regio in Turin (2014), at the Opera Theatre in Cagliari (2013), at the Opera Festival in Aix-en-Provence and at other venues.

On November 2nd and 4th the leading soloist of the Mariinsky Theatre **Alexei Markov** (baritone) performs the part of Giorgio Germont.

The Albanian tenor **Rame Lahaj** makes his debut at the Bolshoi with the role of Alfredo on November 1st, 3rd and 5th.

Le Corsaire

October 18th

Olga Marchenkova – the third Odalisque
Jacopo Tissi – Grand pas des eventails Soloist
Eleonora Sevenard – Le Jardin Anime
Daria Lovtsova – Grand Pas des Eventails
Ivan Prazdnikov – Eunuch

October 19th

Eleonora Sevenard – Grand Pas des Eventails
Nelli Kobakhidze – Zulmea

October 20th

Artem Ovcharenko – Conrad
Egor Gerashchenko – Grand pas des eventails Soloist
Nino Asatiani – Zulmea

October 21st

Maria Vinogradova – Gulnare

Mark Chino – Pas d'esclaves

Nikita Elikarov – Seyd, the Pacha

Manon Lescaut

October 25th

Vadim Babichuk, a participant of the Young Artists Opera Program (since 2016), a graduate of the Rostov State Conservatory named after Sergei Rachmaninov (class of the professor Valentin Mostitsky), a soloist of the Rostov State Music Theatre in 2015-2015 – Lamplighter.

October 26th

Murat Karahan, a soloist of the ensemble of Ankara State Opera and Ballet, has already performed at the Bolshoi Theatre on a number of occasions. On October 26th and 28th he made his debut with the role of Chevalier Des Grieux.

Vadim Babichuk made his debut as Edmond.

Ivan Maximeyko (the Bolshoi Opera's soloist since 2016) – Lamplighter.

Birthdays



October 15th — a People's Artist of Russia and the Bolshoi Ballet ballet master repetiteur Nina Semizorova

October 16th — an Honoured Artist of Russia, ballerina Nina Kaptsova

October 16th — composer Leonid Desyatnikov

October 17th — the Bolshoi Opera soloist Igor Golovatenko (baritone)

October 19th — the Bolshoi Opera soloist and an Honoured Artist of Russia Andrei Grigoriev

October 19th — the Bolshoi Theatre's prima ballerina Yulia Stepanova

October 21st — the Bolshoi Theatre chief conductor and music director Tugan Sokhiev

October 21st — the Bolshoi Opera soloist and an Honoured Artist of Russia Vyacheslav Pochapsky

October 22nd — the Bolshoi Opera soloist and an Honoured Artist of Russia Roman Muravitsky

October 22nd — the composer and virtuoso pianist Franz Liszt (1811-1886)

October 23rd — the Bolshoi Opera soloist and a People's Artist of Russia Irina Dolzhenko

October 23rd — the Bolshoi Opera soloist Vladimir Komovich

October 23rd — a conductor, a composer and a People's Artist of the USSR Alexander Melik-Pashayev (1905-1964)

October 24th — a member of the Board of Trustees Roman Abramovich

October 25th — the Bolshoi Ballet's soloist Anastasia Vinokur

October 25th — an opera singer, an actress, a theatre director and a pedagogue; the Bolshoi Theatre of SSR Union in 1952-1974 and a People's Artist of the USSR. Galina Vishnevskaya

October 27th — the ballet dancer, the head of the Bolshoi Theatre Young Artists Ballet Program Sergei Filin, the Bolshoi Theatre's soloist 1988-2008 and the Bolshoi Ballet artistic director in 2011-2016

October 29th — the Soviet and Russian ballet artist, a ballet master, a choreographer, a ballet pedagogue and an actor. A People's Artist of the USSR Mikhail Lavorsky.

October 30th — Bolshoi Theatre soloist Marat Gali