



Newsletter

Events

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

This is the second masterpiece of the world-famous Czech-born choreographer from the Netherlands that is now the part of the Bolshoi Theatre's repertoire; this ballet was created in the beginning of his creative career.

The one-act ballet *Forgotten Land* (world premiere took place in Stuttgart on April 4th 1981) is one of Kylián's best works; it was inspired by paintings by the Norwegian expressionist Edvard Munch.

Music director – Anton Grishanin.

Set and Costume Design: John F. Macfarlane. Lighting Designer: Hans-Joachim Haas. Lighting Designer (adaptation): Kees Tjebbes.

The press-briefing and the dress rehearsal took place before the premiere, on Wednesday, November 1st, The Bolshoi Ballet artistic director Makhar Vaziev, two ballerinas, two Honoured Artists of Russia Ekaterina Shipulina and Olga Smirnova, and the assistant to the choreographer Lorraine Blouin took part in the briefing.

On the day of the premiere Jiří Kylián sent a welcome letter to the Bolshoi Theatre.

The performances of the ballet *Forgotten Land* on the New Stage took place on November 2nd, 3rd, 4th and 5th (2 p.m.) 2017; the next series of performances will take place on February 7th, 8th and 9th 2018. The cast of the *Forgotten Land* premiere performances starred: Couple in white – Olga Smirnova and Semyon Chudin (November 2nd and 5th), Olga Smirnova and Jacopo Tissi (November 4th); Xenia Zhiganshina and Vladislav Kozlov (November 3rd);

Couple in black – Ekaterina Shipulina and Vladislav Lantratov (November 2nd and 5th); Yulia Stepanova and Artemy Belyakov (November 3rd), Maria Vinogradova and Erick Swolkin (November 4th);

The Hague, the Netherlands – November 2, 2017

Dear Stefan, Lorraine and Joost (and Marc) –

Dear Makhar and dancers...

You have done all the necessary preparations, and you have worked very hard to bring "Forgotten land" back to life. It is already 36 years since it was created so it is important to give it the spirit and the energy of today. Make sure that "Forgotten land" will not be forgotten, but that the audience will remember your passionate performance for ever.

I cannot be with you, but in my spirit I will be there - wishing you all a great time performing....!

Lots of love to you all....!

«Ни пуха ни пера»

With love,

Jiří Kylián

Couple in red – Yanina Parienko and Vyacheslav Lopatin (November 2nd and 5th), Elvina Ibraimova and Igor Tsvirko (November 3rd and 4th); Couple in grey – Yulia Grebenshchikova and Ivan Alexeyev (November 2nd and 5th), (November 3rd), Nelli Kobakhidze and Alexander Vodopetov (November 3rd and 4th);

Couple in pink – Yulia Skvortsova and Erick Swolkin (November 2nd and 5th), Anastasia Gubanova and Anton Savichev (November 3rd and 4th);

Couple in beige – Anastasia Denisova and Dmitry Dorokhov (November 2nd and 5th), Xenia Averina and Artur Mkrtchyan (November 3rd and 4th).

Conductor – Anton Grishanin.

For more information about the ballet *Forgotten Land* by Jiří Kylián please refer to the article *Dance of Life in the Middle of Nowhere* on the [Bolshoi's website](#) and the article by [Music Seasons](#). The recording of the curtain call on November 2nd, the opening night of the ballet *Forgotten Land*, is available on [Youtube](#).

The booklet about the premiere of *Forgotten Land* (compiling editor – Anna Galayda) is available [here](#).



The painting *The Dance of Life* by Edvard Munch (canvas, oil; 126 × 190,5; 1899-1900), one of the inspirations for the ballet *Forgotten Land* by Jiří Kylián, (1981)/National Gallery, Oslo

The programme of the evening also included [The Cage](#) by Jerome Robbins to the music by Igor Stravinsky and [Etudes](#) by Harald Lander to the music by Carl Czerny arranged and orchestrated by Knudage Riisager (both ballets premiered on the Bolshoi Theatre New Stage on March 19th 2017 at the Modern Choreography Night). The cast of *The Cage* starred: Novice – Ekaterina Krysanova (no Vember 2nd and 4th), Anastasia Stashkevich (November 3rd and 5th); The Queen – Yanina Parienko (November 2nd and 4th), Olga Marchenkova (debut November 3rd and 5th); The First Intruder – Nikita Kapustin (November 2nd), Yuri Ostrovsky (November 3rd and 5th), Apollinary Proskurnin (November 4th); The Second Intruder – Alexander Vodopetov (November 2nd and 4th), Erick Swolkin (November 3rd and 5th).

The cast of *Etudes* starred: Alyona Kovalyova, Artem Ovcharenko and Jacopo Tissi (November 2nd); Anna Nikulina, Artem Ovcharenko and Semyon Chudin (November 3rd), Evgenia Obraztsova, Vyacheslav Lopatin and Mark Chino (November 4th); Yulia Stepanova, Egor Gerashchenko (debut) and Jacopo Tissi (November 5th).

More information about casts is available on the Bolshoi Theatre's website:

[The Cage](#)

[Forgotten Land](#)

[Etudes](#)

November 2nd, 3rd, 4th and 5th (2 p.m.) – [La Traviata](#) by Giuseppe Verdi staged by Francesca Zambello on the Bolshoi Theatre Historic Stage.

On November 2nd and 4th the soloist of La Scala [Irina Lungu](#) (soprano) made 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 Hambrug 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.

The luxurious set was designed by Peter John Davison; Tanya McCallin created the marvelous costumes.

Irina Lungu performed the part of Violetta on November 2nd and 4th. There were several interesting debuts in the November series of performances. On November 2nd and 4th the cast starred not only Irina Lungu, but also the leading soloist of the Mariinsky Theatre Alexei Markov as Giorgio Germont. On November 1st, 3rd and 5th the Albanian tenor Rame Lahaj made his debut at the Bolshoi Theatre with the part of Alfredo.

Maestro Tugan Sokhiev conducted the orchestra on November 2nd, 3rd, 4th and 5th.

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

The article *The Story of Violetta, Told by Herself...* about *La Traviata* by Verdi and the history of its productions at the Bolshoi is available on the theatre's [website](#).



Irina Lungu as Violetta. *La Traviata* by Giuseppe Verdi, La Scala. Photo courtesy: Òlyrix

November 3rd and 4th – the famous dancer and choreographer Rocio Molina presented her grand production *Bosque Ardora* at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre as a part of the festival DanceInversion.

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

The production playbill on the [festival's website](#).
[Video](#)

November 10th and 11th – the festival at the Stanislavsky Music Theatre continued with three one-act ballet, presented by Dresden Frankfurt Dance Company: High Breed (2017) to the music by Ulrich Müller & Siegfried Rössert (48nord), Echoes of a restless soul (2016) to the piano pieces by Maurice Ravel Ondine & Le Gibet from Gaspard de la Nuit (performed live by Ruslan Bezbrozh) and Moto Perpetuo (2016) to the music by Ulrich Müller & Siegfried Rössert (48nord). Choreography, Light, Stage, Costumes: Jacopo Godani.

[Music Seasons](#) published an article about Jacopo Godani, born in La Spezia, Italy; he was a leading soloist of the Frankfurt Ballet (1991-2000), in 2015 he took the place of William Forsythe and became the company's artistic director and choreographer.

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

The production playbill on the festival's [website](#).

The programme and the schedule of performances of the XX International Modern Dance Festival DanceInversion 2017 is available on the Bolshoi Theatre [website](#). For information about the tickets, the playbill and the festival details please refer to DanceInversion official [website](#).



Photo courtesy:
Dominik Mentzos/Dresden Frankfurt Dance Company

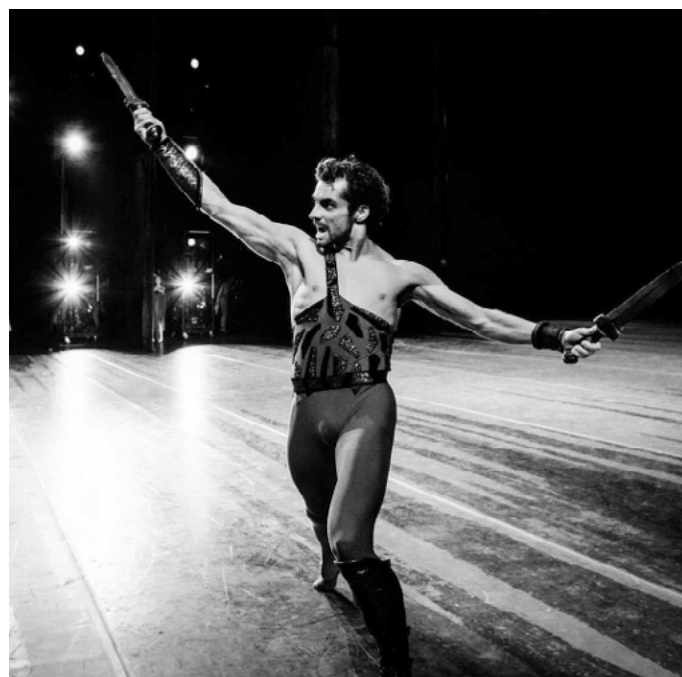
November 7th, 12:00 — following a long tradition the ceremonial reception for the veterans of the Great Patriotic War and participants of the historical war parade on the Red Square on November 7th 1941 and June 24th 1945 took place on the Bolshoi Theatre Historic Stage. Sergey Sobyenin congratulated everyone on the 76th anniversary of the 1941 Red Square parade: “Today this hall hosts legendary people, participants of the 1941 parade,

veterans of war and labour, who made the major contribution to our victory. We bow down before our dear veterans! We are proud of you!”. Information agencies quoted the mayor's speech.



Sergey Sobyenin congratulated veterans on the 76th anniversary of the war parade on the Red Square/Vesti. Moskva

November 8th, 9th and 10th – [Spartacus](#) to the music by Aram Khachaturyan on the Historic Stage – one of the most famous performances of BT.



Igor Tsvirko – Spartacus
(he made his debut on November 10th)

Spartacus choreographed by Yuri Grigorovich (the premiere took place on April 9th 1968).

The creation of this masterpiece was associated with the names of the outstanding dancers that performed the main parts: Vladimir Vasiliev, Mikhail Lav-

rovsky, Maris Liepa, Nina Timofeeva and Ekaterina Maximova.

The casts of this series of performances starred: November 8th – Denis Rodkin (Spartacus), Alexander Volchkov (Crassus), Svetlana Zakharova (Aegina), Anna Nikulina (Phrygia) and Denis Savin (Gladiator); November 9th – Mikhail Lobukhin (Spartacus), Vladislav Lantratov (Crassus), Maria Alexandrova (Aegina), Maria Vinogradova (Phrygia) and Anton Savichev (Gladiator).

On November 10th the following dancers made their debuts: Spartacus – Igor Tsvirko, Crassus – Artemy Belyakov. The cast also starred Maria Allash (Aegina), Anastasia Stashkevich (Phrygia) and Denis Medvedev (Gladiator).

Conductors – Pavel Sorokin (November 8th and 10th), Pavel Klinichev (November 9th).

Information about full casts for each performance is available [here](#).



The People's Artist of the USSR Mikhail Lavrovsky is rehearsing the leading part in the ballet Spartacus by Yuri Grigorovich with Igor Tsvirko

November 11th and 12th, Historic Stage – the ballet [Giselle](#) to the music by Adolphe Adam, the choreographic version by Yuri Grigorovich.

The casts starred: November 11th – Olga Smirnova (Giselle), Semyon Chudin (Albrecht), Alyona Kovalyova (Myrtha, Moscow debut); November 12th – Svetlana Zakharova (Giselle), Denis Rodkin (Albrecht), Yulia Stepanova (Myrtha).

Conductors – Alexei Bogorad (November 11th) and Pavel Sorokin (November 12th). Information about full casts for each performance is available [here](#).

For more information about the various productions of the ballet please refer to the article by Anna Galayda Giselle on the Russian stage on the Bolshoi's [website](#).

The last time the Bolshoi Ballet presented Giselle was at Tokyo Bunka Kaikan (June 4th and 5th) and Osaka Festival Hall (June 17th) during the company's guest tour in Japan.

November 15th, 16th, 17th, 18th and 19th, the Historic Stage – performances of [Don Carlo](#) by Giuseppe Verdi staged by a famous English director Adrian Noble.

The production marked the 200th birth anniversary of the composer and premiered on December 17th 2013.

The cast for November 15th, 17th and 19th stars Dmitry Beloselsky as Philip II, Oleg Dolgov as Don Carlo, Igor Golovatenko as Rodrigo, Marquis of Posa, Pyotr Migunov as The Grand Inquisitor, Hibla Gerzmava as Elisabeth of Valois, Ekaterina Gubanova as Princess Eboli and Gorderdzi Janelidze as A Monk.

The cast for November 16th and 18th stars Rafal Siwek as Philip II, Nazhmiddin Mavlyanov as Don Carlo, Elchin Azizov as Rodrigo, Marquis of Posa, Vyacheslav Pochapsky as The Grand Inquisitor, Anna Nechaeva as Elisabeth of Valois, Agunda Kulaeva as Princess Eboli and Nikoilai Kazansky as A Monk.

Conductor – Giacomo Sagripanti.

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

For more information about the production please refer to the [Bolshoi's website](#).

On November 22nd the Bolshoi Theatre is getting ready to present the ballet [Romeo and Juliet](#) on the New Stage. This time it is Alexei Ratmanský that has turned to the great score by Sergei Prokofiev (Music Director – Pavel Klinichev, Set Designer and Costume Designer – Richard Hudson, Lighting Designer – Jennifer Tipton, assistants to the choreographer – Greta Hodgkinson and Aleksandar Antonijevic).

The premiere performances are scheduled to take place on November 22nd, 23rd, 24th, 25th and 26th, as well as January 19th – 21st 2018.

The ballet Romeo and Juliet was created by the choreographer for the National Ballet of Canada (Toronto) in 2011. The production is going to become a part of the Bolshoi's repertoire together with the production by Yuri Grigorovich (Set Design and Costumes by Simon Virsaladze, the capital revival of the 1979 production took place in 2010).

November 8th – 11th, the Bolshoi Theatre New Stage – performances of the comic opera by Wolfgang Amadeus Mozart [Così fan tutte](#), ossia La scuola degli amanti.

This was the first time that the Bolshoi Theatre's music director and chief conductor Tugan Sokhiev con-



Alexei Ratmansky is currently rehearsing his ballet with the company's dancers.
Photo courtesy: Damir Yusupov



Maestro Tugan Sokhiev conducted the opera *Così fan tutte*, ossia *La scuola degli amanti* by Mozart for the first time at the Bolshoi Theatre on November 8th, 9th, 10th and 11th. Photo courtesy: Orchestre National du Capitole de Toulouse

ducted this opera. One of Mozart's most popular operas about nature of love the opera was staged by the international production team headed by the Dutch director Floris Visser.

Music Director – Stefano Montanari (Italy).

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

The casts of the autumn series starred: Ekaterina Morozova and Olga Seliverstova (Fiordiligi), Yulia Mazurova and Ekaterina Vorontsova (Dorabella), Konstantin Shushakov and Alexander Miminoshvili (Guglielmo), Alexei Neklyudov and Yuri Gorodetsky (Ferrando), Anastasia Barun (debut on November 8th), Anna Aglatova and Vasilisa Berzhanskaya (Despina), Yuri Syrov and Nikolai Kazansky (Don Alfonso).

Hammerklavier part – Artem Grishaev.

Maestro Tugan Sokhiev conducted the orchestra on all evenings. More information about casts for each performance is available [here](#).

November 12th, 7 p.m., the New Stage – the concert [Leading Opera Voices of the World](#).

This is the second time that the Bolshoi Theatre Young Artists Opera Program and the Queen Sonja In-

ternational Music Competition (Norway) have organised the concert of the young vocalists. Queen Sonja personally oversees the music competition. The Bolshoi Theatre and the participants of the gala-concert received a letter from Her Majesty: "It is an honour for the Queen Sonja International Music Competition to continue its collaboration with the Bolshoi Theatre. I do hope sincerely that this unique concert shall provide its participants with new opportunities for professional and personal growth. I wish all of you best of luck in your future careers".

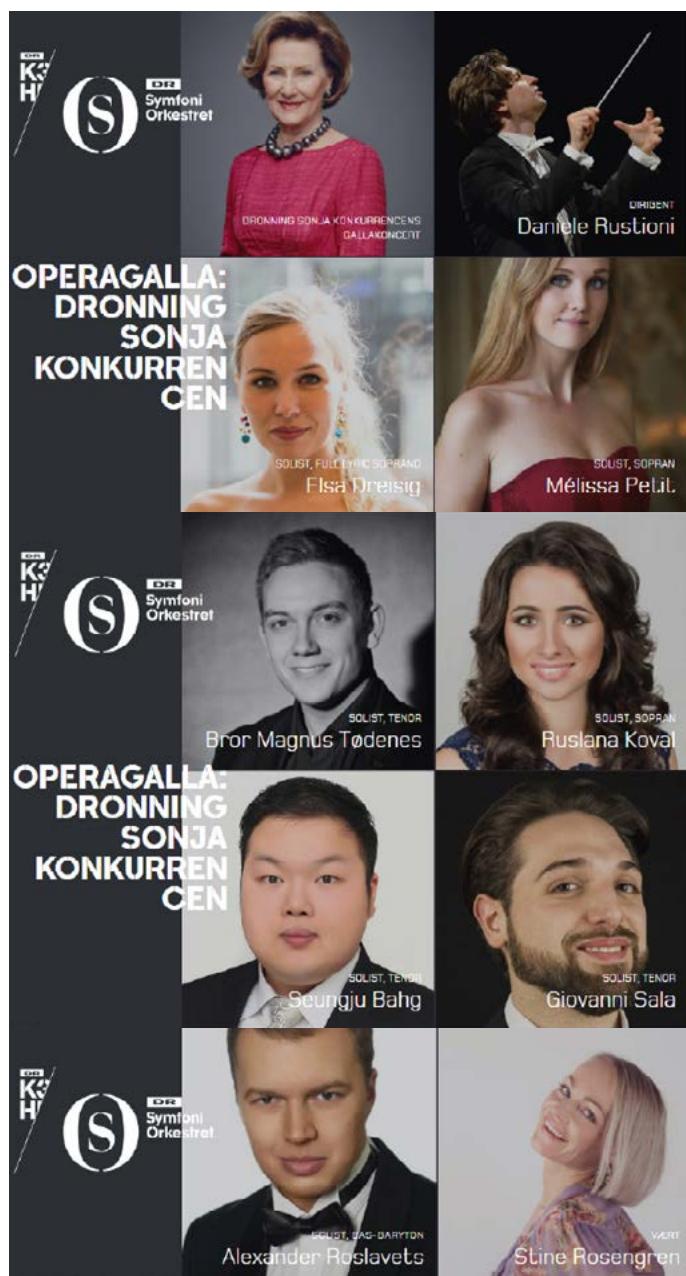
This year 241 participants from 49 countries took part in the competition; five singers made it to the final round. Two of them are members of the Young Artists Program. [Ruslana Koval](#) (soprano), who has graduated from the programme this year, has become a finalist of the competition. Alexander Roslavets (bass) took part in the programme in 2016; he has received the 3rd prize and the special prize for the best performance of [Norwegian music](#).

Seungju Bahg (tenor) from South Korea was the winner of the competition; at the present time he is studying singing in Germany.

More information about all finalists of the Queen Sonja Competition-2017 and participants of the gala-concert is available on the [Bolshoi's website](#).

Participants of the Bolshoi Young Artists Opera Program who became laureates of the Queen Sonja International Music Competition in previous years are [Kristina Mkhitarian](#) (the winner of the 2013 competition and one of the Program's first graduates) and [Ulyana Alekseyuk](#) (3rd prize, 2011). Both of them are currently guest soloists of the Bolshoi Theatre.

The playbill of the concerts is available on the Queen Sonja International Music Competition official [web-site](#).



Leading opera voices of the world.
Photo courtesy /[DR Koncerthuset](#)



The gala-concert of the second Festival of Music Theatres of Russia See the Music and the award ceremony of Legenda/Legend prize, November 3rd, the Beethoven Hall. Photo: facebook

Concerts of classical and contemporary music starring the orchestra musicians, the opera company soloists and guest artists continue at the Beethoven Hall.

November 1st, 7:30 p.m. – the [Bolshoi Theatre Orchestra Artists Concert Benefit of Strings](#).

The programme of the concert included pieces by Eugène Ysaÿe, Gaspar Cassadó, Wolfgang Amadeus Mozart, Maurice Ravel and George Enescu for the most universal music instruments of the European orchestra – violin, viola, cello and bass.

The concert starred: Ashot Gasparyan (violin), Alexander Kalashkov (violin), Alexander Mayboroda (violin), Vladlen Ovanesyantz (violin), Artem Rudenko (violin), Nikita Sukhikh (violin), Igor Tsinman (violin), Ivan Saenko (viola), Alexei Yanenko (viola), Arseny Beznosikov (cello) and Alexander Kashin (cello).

For more information about the concert please refer to the article by Oxana Usova, available on the Bolshoi's [website](#).



The violin, made by Pietro Antonio Della Costa in 1764; it is this violin that Mozart played in his last years in Vienna (the gift of Nicola Leibinger-Kammüller to the Universität Mozarteum Salzburg)
Photo courtesy: www.sr.ru/klassik

November 3rd, 7:30 p.m., the Bolshoi Theater Beethoven Hall – [the closing ceremony and the gala-concert of the second Festival of Music Theatres of Russia See the Music and the award ceremony of Legenda/Legend prize](#). The festival See the Music is organised by the Russian Association of Music Theatres.

First laureates of Legenda/Legend prize: People's Artist of the USSR Vladimir Vasiliev, People's Artist of the USSR Galina Shoidagbayeva, People's Artist of the USSR Zoya Vinogradova, an Honoured Artists of the RSFSR Evgenia Belousova-Uvarova and People's Artist of the Russian Federation Sergei Barkhin.

More information about the festival's programme is available on the festival's [website](#).

November 12th, 3 p.m. – the second Sunday concert of Sergei Prokofiev's music for children [Peter and the Wolf and Other Musical Stories](#).

The concert starred the Bolshoi Theatre soloist Yulia Mazurova (mezzo-soprano) and the guest soloist Xenia Dezhneva (soprano), the pianists Alexander Pravdnikov and Nikolay Mukhametov. Storyteller: Evgeny Redko.

Bolshoi Theatre Chamber Orchestra, conductor — Mikhail Tsintman.

November 14th, 7 p.m. – the concert Impressions of Childhood.

The concert [Hammer and Sickle in Commemoration of the Great October Socialist Revolution Centenary](#), was scheduled to take place on November 5th at 7 p.m.; however the concert was cancelled.

This happened due to an anonymous phone call by the so-called “telephone terrorist” that threatened that an explosion would take place at the theatre; following that safety measures were taken without any delay and participants of the concert, as well as the members of the audience, were evacuated immediately. The call took place after the matinee performances, when most of the spectators had already left the building.

The concert is to take place at a different time. The date will be announced later.

The article about the concert Hammer and Sickle scheduled to take place at the Beethoven Hall on November 5th that had to be canceled is available on the Bolshoi's [website](#).

On October 31st the Bolshoi Orchestra artists took part in the [concert In the Memory of Victor Grishin](#).

Victor Grishin (October 20th 1950 – September 19th 2016) was a Bolshoi Orchestra soloist, a timpanist, a composer, a professor of the Moscow State Conservatory, an Honoured Artist of the Russian Federation (1993) and a chevalier of the Order for Merit to the Fatherland of the 2nd degree (2001). He was also the founder and long-time artistic director of the Bolshoi Theatre Percussion Ensemble. The programme of the concert included Elegy by Sergei Rachmaninov and pieces by Victor Grishin himself.

The outstanding dancer and pedagogue, a People's Artist of the USSR Boris Akimov talks about Victor Grishin, his close friend. The materials are available on the Bolshoi's [website](#).

One of the last interviews that Victor Grishin, a professor of the Moscow State Conservatory, gave, was an interview given to his student Ilya Kirilichev. The interview is available from the Academic Music College under the Moscow State Tchaikovsky Conservatory [Facebook page](#).

THE LOSS

On November 12th Stanislav Vlasov passed away at the age of 84 after the long illness. He was the Bolshoi Ballet dancer from 1951-1971. He received golden medals at two Festivals of Youth and Students; the dancer was considered to be the best performer of secondary parts and was the first performer of numerous concert numbers. He was a choreographer, the founder and the head of a ballet company; Vlasov became particularly famous at the Bolshoi as an outstanding partner and renovator of the ballet The Firebird to the music by Igor Stravinsky, which was strongly associated with Diaghilev's Les Saisons Russes. It was due to the efforts of Stanislav Vlasov and his colleague Nikolay Simachev that the famous production by Mikhail Fokine was recreated in the USSR at the Bolshoi Theatre (1964). Both Vlasov and Simachev were students of an outstanding pedagogue Nikolai Tarasov, who was not only a fabulous pedagogue, but also a spectacular dancer.



Stanislav Vlasov
(August 1st 1933 – November 12th 2017).
Photo courtesy/TASS

The Bolshoi Theatre expresses its most sincere condolences to the relatives and friends of Stanislav Vlasov. The [Minister of Culture of the Russian Federation Vladimir Medinsky](#): “An outstanding choreographer Stanislav Vlasov has passed away. He had a fruitful creative career and left a very bright mark in the history of the Russian ballet as a talented artist, an attentive pedagogue and a wonderful choreographer.”

Stanislav Vlasov possessed a unique talent, he was gifted in some extraordinary way, and over the long year of his selfless work at the ballet company he created many characters that have rightly become classical examples of the art of a dancer. His works not only conquered hearts of the audience but were also praised by the professionals; he received prestigious awards several times. The death of Stanislav Vlasov is a huge loss for the Russian ballet and for our culture in general. I express my deepest and most sincere condolences and my support to the friends and relatives of the dancer. We cherish his memory!”.

Press analysis:

Russian mass media

Since the beginning of the month *Forgotten Land* has been the focus of attention for Russian mass media that report about culture.

Federal TV channels presented video reports about *Forgotten Land*:

[Culture](#)

[TVC](#)

The following sources also reported about the event:

[Radio Culture](#)

[Teatral](#)

Olga Svistunova ([TASS](#)) reports: “The premiere of the ballet *Forgotten Land* by the outstanding Czech choreographer Jiří Kylián to the music of *Sinfonia da Requiem* by Benjamin Britten took place on Thursday [November 2nd] on the New Stage of the State Academic Bolshoi Theatre of Russia and was a triumph. The audience welcomed this short one-act ballet with an ovation that lasted for almost 10 minutes; the author of the ballet sent a letter of gratitude to the Bolshoi Theatre to mark the premiere”.

[RIA Novosti](#) report: “*Forgotten Land* is one of Kylián’s earliest ballets; it was created in 1981 for the Stuttgart Ballet. It is choreographed to the music of *Sinfonia da Requiem* by Benjamin Britten; the composer himself defined it as a ‘slow, tragic procession, the “dance of the death”, the decisive finale’ ”.

According to the assistant to the choreographer Lorraine Blouin, at the moment Kylián is working on a huge number of projects. Blouin stressed it had been a great honour for her to work with the Bolshoi Theatre’s

artists that are the top-of-the-line dancers with wonderful skills.

She mentioned: “Of course, this language is new for them, this plastique is very unusual, not like in classical ballet. But it was something very important to learn and to be exposed to. These wonderful artists have made a huge leap over a short period of time. The ballet is now going to live and develop inside of them”.

There are six couples, dressed in white, red, grey, pink and beige costumes. Moreover, the ballerinas are wearing not pointe shoes, but soft ballet shoes. As the Bolshoi’s primas Olga Smirnova and Ekaterina Shipulina admitted at the press conference, dancing not en pointe was not a big problem for them “ (article titled [They Gave up the Pointe Shoes at the Bolshoi Theatre](#)).

“The ballet *Forgotten Land* has become a bright heartfelt note in this chord of three one-act ballets; it was presented as a part of the renewed programme of the modern choreography night”. [mospravda.ru](#)

Leila Guchmazova ([Rossiiskaya Gazeta](#)) explains how important this event is in her article entitled *Red and Black*.

The Bolshoi Ballet has presented the new production that may be not a grand one, but certainly is very important in terms of the norms of the modern theatre. /.../ There are three main heroes in *Forgotten Land*. The first one is Benjamin Britten, the author of *Sinfonia da Requiem*, whose Anglican pendency allowed him to hear in three parts the Catholic mass grief, the theology-inspired anger along with the fact that death is inevitable and the wisdom of eternal peace.

The second hero and the moving spirit was the great Norwegian Edvard Munch, who created his painting *The Dance of Life* in 1899 as a promise of all the horrors of the 20th century that were going to overwhelm his dancers, couples and singletons, strong and hardened by the hardships of life. The third hero is Jiří Kylián himself, the smart guy, the Czech dissident, the 70-year old living classic, who has staged many wonderful ballets and was artistic director of the most famous modern dance company, the Netherlands Dans Theatre. The ballets of Kylián are now performed all over the world. /.../ *Forgotten Land* was created in 1981 for the Stuttgart Ballet; it has now been performed in a very touching and almost impeccable manner.

It is easy to draw parallels between *Forgotten Land* and *Russian Seasons* by Alexei Ratmansky that are similar to Kylián’s ballet in terms of the style. Ratmansky created an image of the national faith that almost brings a lump to one’s throat; Kylián found something super-national in this general and inevitable requiem of life”.



Olga Smirnova, Ekaterina Shipulina and Yanina Parienko
in *Forgotten Land* by Jiří Kylián.
The Bolshoi Theatre New Stage, November 2nd and 5th.
Photo courtesy: Damir Yusupov.

Svetlana Naborschikova ([Izvestia](#)) praises the production in her article *Fever Pitches of the Soul*: the Bolshoi Theatre has staged *Forgotten Land*: the Bolshoi has included the production by Jiří Kylián in its collection of the 20th century classics:

“The title of Kylián’s ballet is no more than a label on a piece of clothing; the same ballets performed by different companies look like totally different pieces. The same *Forgotten Land* can be interpreted as a graphic abstraction, where bodies of men and women are made similar to the notes in the symphony score, or, as it has been done at the Bolshoi Theatre, can be told as several stories, where each of the three couples is given their own faith and character /.../”.

Tatiana Kuznetsova ([Kommersant](#)) provides her expert commentary in the article *The Bolshoi Has Stepped on the Forgotten Land*: having staged the early production by Jiří Kylián: “Everyone danced well, their performances were inspired, emotional, beautiful in terms of lines, they demonstrated broad range and consistency of patterns. /.../ For the Russian audience any piece by Kylián is not the forgotten land, but rather the land that is still to be discovered”.

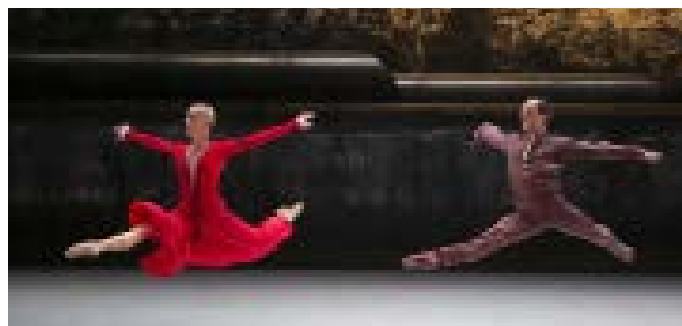
Valery Modestov ([Vechernaya Moskva](#)) notes in his review, entitled *Memories of the Future*: “Extravagant

movements of the dancers’ bodies fascinate with the graphic plastique of their lines that sometimes are geometrically precise, like blades of swords that penetrate the space, and sometimes are “broken” on purpose, reminding us of the flames of ritual fires. “The talking arms” of the dancers are worth special mention. Sometimes they plead, sometimes they resent, sometimes they go up towards the sky like birds’ wings, sometimes they fall down their bodies like whips”.

Elena Fedorenko entitled her review in the newspaper *Culture* (No. 40, November 10th – 16th) *Requiem for the Land*. She writes: “The movement is eternal, the dance numbers flow one into another and maintain their individuality, like each dancer maintains their image”.

Pavel Yaschenkov ([Moskovskiy Komsomolets](#)) writes about first casts of the *Modern Choreography Night*: “The Bolshoi’s dancers represent all these metaphors [of *Forgotten Land*] in a passionate and adequate manner. As for the first cast, couples in white (Olga Smirnova and Semyon Chudin) and black (Ekaterina Shipulina and Vladislav Lantratov) are particularly good. /.../ As for the second cast, Olga Smirnova, again, is really good (this ballerina is equally good whether it comes to classical dance or to modern choreography), as well as her partner Jacopo Tissi, who also did a really good job in another ballet masterpiece, presented that evening, *Etudes* by Harald Lander. It is actually breathtaking to realise how quickly this dancer progresses... This time in *Etudes* Tissi’s performance was particularly confident and precise.

Other newcomers – Mark Chino and Egor Gerashchenko – impressed as well. The artistic director of the Bolshoi Ballet Makhar Vaziev trusted them to dance in this ballet that is quite artful and extremely difficult to perform. 18-year old Chino performed in *Etudes* together with Vyacheslav Lopatin, an acclaimed virtuoso, and did not look bleak next to him. /.../”



Yanina Parienko and Vyacheslav Lopatin – Couple in Red,
Forgotten Land by Jiří Kylián, the Bolshoi Theatre New Stage,
November 2nd and 5th.
Photo courtesy: Damir Yusupov/ Vechernaya Moskva

Mass media report about celebrations that took place on November 7th and the gala-concert on the Bolshoi Theatre Historic Stage that was attended by the Moscow mayor Sergey Sobyenin; different sources quote his speech, addressed to the veterans and all members of the audience.

[RIA Novosti](#) report: “Before the gala began, the mayor said: ‘Our grandfathers and great-grandfathers paid a very high price as they were fighting for life and freedom. Today this hall hosts participants of the 1941 parade, veterans of war and veterans of labour. We bow down before our dear veterans! We are proud of you!’ “.

[Moskva Agency](#) quotes the mayor: “Today is a great day for the whole country, for Moscow and for each of us. /.../ The parade is considered to be the key event, the tipping point in the history of the war”.

[Vechernaya Moskva](#) writes about one of the participants of the veterans’ meeting and the gala-concert that took place on the Historic Stage:

Maria Rokhlina (93) remembers: “When the war started, I was 16. I had just finished school. I dreamed of becoming a pilot and entering the Kharkiv Aviation Institute. But on the third day of the war I received a notification telling me to go to the defense works. At that time the bombing started and I had to give first aid to the wounded members of the tank crews.”

Later Maria Rokhlina was sent to Stalingrad together with the squad of soldiers. There she helped to transport the wounded soldiers over the half-frozen river. When the war finished, Maria Rokhlina was in Czechoslovakia; she celebrated the victory together with other soldiers in the German city of Dresden.

At the age of 93 she is still working – she is the head of the district council of war veterans.

[TASS](#) (“The ceremonial march marking the 76th anniversary of the historical parade to take place on the Red Square”)

[Official website of the Moscow mayor](#)

[Video report by Vesti-Moskva](#) (November 7th, 3:16 p.m.)

[RIAMO](#)

[Moskovsky Den’](#)

[BezFormata. Ru](#)

The leading information agencies and more than six dozen mass media sources report that the Bolshoi Theatre has become the leader in the number of nominations for the Russian National Theatre Award The Golden Mask in music categories: there are three productions, two operas and one ballet, as well as 14 personal nominations.



The veteran Maria Rokhlina, the Bolshoi Theatre,
November 7th.

Photo courtesy: Ekaterina Petrova/Vechernaya Moskva

Mass media mention that nominees for The Golden Mask 2016-2017 include productions by Kirill Serebrennikov, Konstantin Bogomolov, Rimas Tuminas and other directors.

The 24th award ceremony is scheduled to take place on April 15th 2018 on the Bolshoi Theatre New Stage.

Links to several sources:

Video reports:

[Russia-Culture](#): “The Bolshoi Theatre has a record number of The Golden Mask nominations in music categories”.

[TV Center](#)

[Ren-TV](#)

[TV Channel Saint Petersburg](#)

[Dozhd](#)

[Radio Mayak](#)

[Govorit Moskva](#)

[Echo Moskv](#)

[Eto Kavkas](#)

[TASS](#)

[RIA Novosti](#)

[Interfax](#)

[Moskva Agency](#)

[Meduza](#)

[Russia-K website](#)

[Rossiiskaya Gazeta](#)

[Vedomosti](#)
[Gazeta.Ru](#)
[Colta.ru](#)
[Teatral](#)
[Kino-Teatr.Ru](#)
[Life.ru](#)
[Fontanka.ru](#)

as well as other central and local news sources.

Most reports about the award stress the name of Kirill Serebrennikov is on the list (he staged at Moscow theatres music and drama productions last season).

TASS announces in a separate piece of news (November 2nd, 1:44 p.m.): “The management of the Expert Council on the music theatre of the Russian National Theatre Award The Golden Mask regrets not having had the chance to appreciate the ballet Nureyev directed by Kirill Serebrennikov and choreographed by Yuri Posokhov”.

The head of the expert council Marina Gaikovich said on Thursday: “We are very sorry about the fact that the ballet Nureyev has not been presented for consideration. We hope that our successors will have a chance to appreciate this production”. The composition of the expert councils is renewed every year.



Earlier it was announced that Serebrennikov was nominated for his production of the opera Chaadsky at the Helikon Opera and the production Akhmatova. Poem Without a Hero at the Gogol Center (together with Alla Demidova, who has also been nominated for the role she played in this mono-production).

Kuzmin. Trout Breaks the Ice is another production by Gogol Center that has been nominated for the award.

More information is available on [TASS website](#).

On November 1st the [TV channel Russia-Culture](#) celebrated its 20th anniversary.

The Bolshoi Theatre General Director Vladimir Urin congratulated the channel on its jubilee and praised its work. Culture News (on air on November 1st at 10 a.m.) quoted the Bolshoi's General Director: “Our TV would

have not been as rich but for this channel among the numerous others. This channel is special. If it disappears, something very important will disappear as well, and by this I mean human soul, human heart, human culture”.

Vladimir Urin, Olga Rostropovich, Alexander Titel and Armen Medvedev were guests of the TV channel Russia-Culture programme [The Spectator](#) (on air on November 1st, 6:30 p.m. – 7: 30 p.m., the host – Andrey Maximov).

Mass media continue to report about the new production of the ballet Romeo and Juliet to the music by Sergei Prokofiev; the performances are scheduled to take place on November 22nd – 26th on the Bolshoi Theatre New Stage. First issue of [Culture newsletter by Marina Loshak](#) (“Director of The Pushkin State Museum of Fine Arts reports about the most interesting cultural events in November”) reads: “The long-awaited production of the ballet Romeo and Juliet by the world-famous choreographer Alexei Ratmansk is going to be the main November premiere at the Bolshoi Theatre. Ratmansk was formerly the Bolshoi Ballet artistic director, and today he is a guest choreographer of the American Ballet Theatre; during his career he has created a number of extremely successful productions. /.../ Choreography by Alexei Ratmansk is a great reason to see the new ballet to the music by Sergei Prokofiev that everyone is so fond of. Undoubtedly, this is a must-see”.

The ballet The Nutcracker by Pyotr Tchaikovsky choreographed by Yuri Grigorovich (recording of 2014) will be shown at the Moskino chain of cinemas [Yunost](#) and [Zvezda](#) on December 24th. TASS announces: Moskino is going to present recordings of productions, staged at the world's major theatres. The programme includes eight theatre productions that will be shown in the original language with Russian subtitles. TV channels [Russia-K](#), [RT in Russian](#), as well as other central and local sources report the same news.

Detailed information about the screenings is available in the internet source [Glas Naroda](#).

[Komsomolskaya Pravda](#) (November 9th – 16th) mentions that the year of 2018 has been declared the Russia-Japan bilateral year. The article Culture of Japanese Life includes the list of events that are to be held during this year.

Elena Cheremnykh in her article Unbiased Evaluation of the Classics writes about the award ceremony of the prestigious prize ECHO Klassik-2017 that took place in Hamburg ([Vedomosti](#), November 9th).

Screen and Stage devotes the whole page of its November issue to the Festival DanceInversion with a particular focus on the ballet La Belle. No. 21 (1118), the article Scary Tales by Alla Mikhalyova.

Major mass media write about the Festival DanceInversion-2017.

Culture News (TV Channel Russia-K, on air on November 3rd at 10 a.m.) report about the production.

Alla Mikheeva writes in her article Scary Tales (**Screen and Stage**, No. 21, 2017) about the performances of the ballet La Belle by Les Ballets de Monte-Carlo that took place on October 4th and 5th on the Bolshoi Theatre Historic Stage:

“Flexibility and wide range of interests – these are two of the festival’s strong points. /.../ It started as a festival of American choreography, later the European contemporary dance became the focus of its attention; it also represented Russian modern dance in those times when it was only making its first steps. /.../ The festival is going to continue till December. We will see the performances of the Ballet National de Marseille that is now headed by the famous tandem of Emio Greco and Pieter C. Scholten, the Swiss Nutcracker by Christian Spuk and the company from the USA, directed by the famous choreographer Jessica Lang.

Kommersant Weekend announces another event that is going to take place as a part of the festival DanceInversion. This is the performance of Le Corps du Ballet/Bolero by Ballet National de Marseille. The production, created by Roland Petit 45 years ago, is scheduled to be presented at the Helikon-Opera in Moscow on November 16th and 17th. The source dedicates the whole page to the festival CONTEXT and publishes the article by Tatiana Kuznetsova Must-see at the festival CONTEXT. Diana Vishneva.

According to a **Teatral** survey, the most highly anticipated premiere in October was the opera Alcina that premiered at the Bolshoi Theatre (30% of votes). The second place was taken by Girl on the Ball at the Armen Dzhigarkhanyan Theater (25% of votes), the third one – by Hansel and Gretel at the Novaya Opera (18% of votes).

Anna Vinogradova (online source Ref news: the conservative view presents the analysis of the production in the column **Culture Visit** (the article entitled The Opera Alcina by George Frideric Handel – the new premiere at the Bolshoi Theatre).

Irina Lungu appeared in the programme **Culture News** on the TV channel Russia-K.

The magazine Teatral opens its issue No. 11 (November 9th, 2017) with the article by Special Envoy of the President of the Russian Federation for international cultural cooperation. Vice-Chairman of the Bolshoi Board of Trustees. The Minister of Culture of the Russian Federation in 2000-2004.

Mikhail Shvydkoy: “The time has come to bring the catastrophe to an end; the article deals with the issues of financing the art. It also has the announcement of the ballet Romeo and Juliet that is to have its premiere at the Bolshoi.”

On November 5th mass media sources spread the word about the anonymous phone call that threatened a bomb at the Bolshoi Theatre, following which the participants and the audience of the concert that was to take place at the Bolshoi Theatre were quickly evacuated.

TASS reported at 6:18 p.m.: “About 3,500 people are being evacuated from the Bolshoi Theatre in the center of Moscow because of the bomb threat. TASS received the information from its source in the emergency service.

The concert Hammer and Sickle, commemorating the centennial of the Great October Socialist Revolution, was to begin at the Bolshoi Theatre Beethoven Hall at 7 p.m., Moscow time. The Bolshoi Theatre General Director Vladimir Urin confirmed to the TASS reporter the information about the evacuation. “The services are checking everything, I cannot talk any more, I am working with the Ministry of Emergency Situations”, – he said.

Earlier there were calls with bomb threats to nearly 20 different places in Moscow, including shopping malls, cinemas, restaurants and cafes”. (“The source: 3,500 people are being evacuated from the Bolshoi Theatre in Moscow”).

Even before the information appeared on the agency’s website, the following sources announced the news with the reference to TASS:

Fifth channel (5:57 p.m.) “Due to the bomb threat 3,500 visitors of the Bolshoi Theatre in Moscow have been evacuated: several minutes ago an unknown person said that there is a bomb in the building”).

Echo Moskvy (5:58 p.m.): “3,500 people have been evacuated from the Bolshoi Theatre in Moscow due to a bomb threat”.

TV Channel RTVI (6: 01 p.m.)

Internovosti.Ru (6: 01 p.m.)

TV Center (6: 05 p.m.)

BFM.ru (6:06 p.m.): “People are being evacuated from the Bolshoi Theatre”

Susanin (6:07 p.m.): “Members of the audience, the artists and the staff have been evacuated from the Bolshoi Theatre in Moscow”

Izvestia (6:07 p.m.)

[RT in Russian](#) (6:08 p.m.)

[Russian internet-source Republic](#) (6:10 p.m.)

[Delovaya stolitsa](#) (Kiev, 6:09 p.m.): “‘Revolution’ in Moscow: thousands of people have been evacuated from the Bolshoi Theatre”

[Mossovet](#) (6:09 p.m.)

[Vestnik Kavkaza](#) (6:15 p.m.): “Bomb threat in the Bolshoi Theatre in Moscow: about 700 people have been evacuated from the Bolshoi Theatre in the center of Moscow following another anonymous phone call about the ‘bomb threat’ in the building”.

[Govorit Moskva](#) (6:15 p.m.)

Other major information agencies and news sources reported the news in the first half an hour:

[Interfax](#) (6:16 p.m.): “An anonymous call about the bomb threat caused the evacuation from the Bolshoi Theatre”

[Lenta.ru](#) (6:17 p.m.): “The Bolshoi Theatre visitors have been evacuated due to the bomb threat”

[RBC](#) (6:33 p.m.)

...and numerous other mass media sources.

In general until the end of the day on November 5th central and local mass media published more than one hundred thousand reports about the evacuation from the Bolshoi Theatre and other major buildings in Moscow and the false alarm.

Press analysis:

international mass media

The London daily newspaper the [Evening Standard](#) (UK) publishes an article and interview with Bolshoi Ballet prima Svetlana Zakharova by Laura Freeman about her upcoming show Amore the London Coliseum, on November 21, 24 and 25. “Backstage, after the dress rehearsal for Amore, a triple-bill of new ballets brought from Moscow to the Coliseum this month, Zakharova, talked of as the great ballerina of her generation, distorts the surrounding space.” “In Amore she wanted to show three different sides to herself. In Francesca she is tragic, passionate, pitiful. In Rain, beguiling, inscrutable. In Strokes, the most graceful of clowns.” “‘I like to be funny, to be a hooligan.’” It’s rare that she gets the chance. When asked how she unwinds after a performance, she says: “‘I don’t. I just carry on. If you start to distract yourself, if you think you should have some rest, it’s really hard to get back afterwards. I try to keep the same pace: classes, rehearsals. The body is so used to routine that it doesn’t answer to you in the right way if you don’t keep it up. So I try not to relax, not to rest.’”

On November 5th the international newswire [Reuters](#) reported “Bomb threats forced thousands of people to evacuate Moscow’s Bolshoi Theatre, Metropol Hotel, GUM department store on the Red Square and other public places on Sunday.”/.../ “RIA news agency, citing a source in the police, reported that as many as 5,000 people were evacuated from GUM and Metropol hotel. TASS and RIA, also quoting police sources, said the Bolshoi Theatre was also evacuated.”



A policeman is guarding the territory in front of the Bolshoi Theatre after the bomb threat in Moscow, Russia, November 5th 2017

Photo courtesy: Maxim Shemetov / Reuters

On November 6th international media reported about the bomb threat that forced the evacuation of the Bolshoi Theatre and other central Moscow buildings.

[tass.com](#)

[chelorg.com](#)

[The New York Times](#) republished a Reuters report about the bomb scare.

[euronews.com](#)

[nst.com.my](#)

[zdf.de](#)

Republications in other sources:

[Stern \(Germany\)](#)

[ZDF Heute \(Mainz, Germany\)](#)

[RAI \(Italy\)](#)

[New Straits Times \(Singapore\)](#)

[The Austrian tabloid newspaper Kurier](#) (Austria) published an announcement about the performance of the participants of the Bolshoi Young Artists Opera Program. Michaela Greil reported: “Linz. Eight soloists of the young generation of opera singers from the world-famous Bolshoi Theatre in Russia will be coming to Linz’s Brucknerhaus on Monday, 6 November at 7.30 pm for a guest appearance.

The Austrian online news publication [Nachrichten.at](#) reviews the programme of the Bolshoi Theatre Young Artists Opera Program guest programme performance at the Brucknerhaus Linz on 6 November giving it five stars out of six. “Impressive performance of Russian opera young talent. Eight singers of the Young Artists Opera Program of the Bolshoi Theatre performed in the Brucknerhaus Linz.” /.../ “Under the auspicious direction of Mikhail Korshunov on piano, Marta Danusevich and Utarida Mirzamova (soprano), Evgenia Asanova and Maria Barakova (mezzo-soprano), Vadim Volkov (countertenor), Sergei Radchenko and Giorgi Sturua (tenor) and Andrei Kymach (baritone) delighted the audience.”

Local newspapers and online publications announce upcoming screenings of Bolshoi Ballet performances in local cinemas.

The local community online publication [Courier Gazette and Camden Herald](#) (The Village Soup) USA announces the screening of The Taming of the Shrew by the Bolshoi Ballet on 19 November “Acclaimed choreographer Jean-Christophe Maillot brings out the wit, fast-paced athleticism and vibrancy of the Bolshoi Ballet dancers in a modern interpretation of Shakespeare’s comedy. Principals Ekaterina Krysanova and Vladislav Lantratov clash, challenge and eventually give themselves to one another in a wonderfully entertaining production, presented in the distinctive Bolshoi style.” One of the largest Turkish daily newspapers [Daily](#)



Ekaterina Krysanova as Katharina, Vladislav Lantratov as Petruchio. The Taming of the Shrew by the Bolshoi Ballet.
Photo courtesy: Jack Devant/ The Village Soup

[Sabah](#) (Turkey) announces “Classical works – re-interpreted by dancers around the world for cinema by the best choreographers – are presented to art lovers with Bolshoi Ballet Screenings. Le Corsaire, with a stunning shipwreck and a striking romance, will be presented to Istanbulites at Studio on Nov. 19.”

Alexander Genis ([Radio Svoboda](#)) discussed “culture news the way we perceive it from New York” with the culturologist and the musicologist Solomon Volkov emphasizing at Ratmansky’s work.

Solomon Volkov: Ratmansky is an outstanding character of the New York cultural life, and, possibly, beyond, because his ballets are staged all over the world, including the Bolshoi Theatre, and the rest of Europe. He is sought-after everywhere. To my taste, he is the most prominent choreographer of modern times. /.../ By the way, he came to the ABT from the Bolshoi Theatre, where he was the chief choreographer as well. /.../ This [the premiere of Ratmansky’s ballet] is always a major event, there is no doubt about it. In the beginning of this season [in New York] he showed two ballets; one of them, Odessa, was shown earlier, and the premiere that we are talking about is the ballet Songs of Bukovina. It is interesting to note that both ballets are to the music of the same composer, Leonid Desyatnikov. He is a very interesting character. /.../

Desyatnikov is a wonderful stylist, he also has a great knowledge of folklore, and the most varied folklore you can think of, both national, which is the case with melodies of Bukovina, and Klezmer music as well. /.../ It is very interesting for me that he is an expert on the Soviet melodies and Soviet songs that he works with and makes interesting things from. /.../ Of course, we can remember that it was also Desyatnikov that wrote the music for the scandalous opera The Children of Rosenthal to the wonderful libretto by Sorokin; the opera was shown at the Bolshoi Theatre. By the way, the recording of this opera has recently been released.



Alexei Ratmansky and Leonid Desyatnikov in New York.
Photo courtesy: Vincent Tullo/ [The New York Times](#)

The “double” interview with Leonid Desyatnikov and Alexei Ratmanský in [The New York Times](#):

The Russian translation of the interview by Marina Harss is published on the website of the magazine Lechaim ([The New York Times](#): Ratmanský and Desyatnikov: Affinity of Souls in Music).

[The release](#) of the book by David Hallberg *A Body of Work: Dancing to the Edge and Back* took place on November 7th.



David Hallberg, the ABT principal, wrote memoirs.
Photo courtesy: Vincent Tullo/ [The New York Times](#)

International mass media publish reports about the dancer's autobiography; most articles mention his work at the Bolshoi Theatre.

[New York Times](#) publishes an article by Roslyn Sulcas who writes “Mr. Hallberg, the American Ballet Theater principal and paragon of classical style, has a new memoir about life, dancing and returning from an injury.” “Mr. Hallberg, 35, is given to self-scrutiny — and not just as an artist. The first American dancer to join the Bolshoi Ballet and a paragon of classical style, he is never quite satisfied with his work or himself.” “Mr. Hallberg also describes living in Moscow and working with the Bolshoi, but says little about being a gay man

in Russia, writing only that it was a nonissue. ‘I was never discriminated against; I never felt in danger,’ he said. He is similarly discreet about his colleagues, writing about them with respect and, usually, affection.”

[dancemagazine.com](#)

The USA online specialised theatre arts publication [DC Metro Theatre Arts](#) publishes a review by Deb Miller of David Hallberg's new book *A Body of Work: Dancing to the Edge and Back*. “In his stirring autobiography *A Body of Work: Dancing to the Edge and Back*, David Hallberg – a Principal Dancer with the American Ballet Theatre and the first American Principal Dancer with the Bolshoi Ballet – traces the trajectory of his life and career with heartfelt openness and soul-baring honesty.

USA public local radio [Jefferson Public Radio](#) (owned by the University of South Oregon, CA) presents Geoffrey Riley, John Baxter and April Ehrlich interview David Hallberg about his new book *A Body of Work: Dancing to the Edge and Back* in an article titled *American Dancer Hired By Bolshoi Tells His Tale*. Link to the radio broadcast and short online summary.

In brief

On November 2nd nominees of the National Theatre Award The Golden Mask 2018 were announced. The programme of the 24th Festival includes the best Russian productions. The experts on the music theatre, headed by the musicologist Marina Gaikovich, selected nine operas, seven ballet productions and seven contemporary dance productions, as well as five musicals.

The 24th award ceremony is going to take place on April 15th 2018 on the Bolshoi Theatre New Stage. Following tradition, before the award ceremony the festival of the productions-nominees is going to take place from February to April of 2018.

The ballet *The Cage* (premiered on the Bolshoi Theatre New Stage on March 19th 2017) and two other Bolshoi productions of the previous, 241st season – the operas [Manon Lescaut](#) (premiered on October 16th 2016) and [Billy Budd](#) (premiered on November 25th 2016) have been nominated for the National Theatre Award The Golden Mask-2018.

The performances of [Manon Lescaut](#) took place on the Historic Stage on October 25th, 26th, 27th, 28th and 29th; the next performances are going to take place on January 24th, 25th, 26th and 28th of 2018.

The opera [Billy Budd](#) is going to be presented on the New Stage on February 21st, 23rd, 25th and 27th 2018.

The full list of the Bolshoi nominees for The Golden Mask is available on the theatre's [website](#).

The festival [Context. Diana Vishneva](#) is taking place November 12th – 19th 2017 at various venues in Moscow and Saint Petersburg.

The programme of the festival includes performances of various companies from the UK, the USA, Germany and the Netherlands, as well as the final round of the contest of young choreographers; on November 14th and 15th the events are going to take place at the Mossovet Theatre.

The Russian edition of the women's fashion magazine [Harper's Bazaar](#) published the article What You Need to Know about the Festival Context: Diana Vishneva and the Sofia Kapkova report.

[Kommersant. Style](#): "There is a fashion for the modern choreography: Sofia Kapkova about the Festival CONTEXT"

[RBC. Style](#)

November 8th – December 6th – [the XIII International Festival Stanislavsky Season](#) is taking place in Moscow; theatres from Russia, Lithuania, Spain and Germany present nine productions.

The laureates of the 22nd Stanislavsky Award have been announced.

The conductor Valery Gergiev has been awarded "For contribution to the development of the music theatre". The People's Artist of the RSFSR Alla Demidova has received the prize "For the outstanding contribution to Russian theatre art". The director of the Vkh-tangov Theatre Kirill Krok has received the award "For the contribution to the development of the theatre art in Russia". The British actors Antony Sher and Jude Law are going to receive the awards "For the outstanding achievement in the world acting". The award ceremony is going to take place in 2018.

The following sources report the news:

[Video reports by TV channel Russia-K](#) (Culture News, on air on November 7th at 7:30 p.m.)

[Mir 24](#)

[TASS](#)

[RIA Novosti](#)

[Sputnik. North Ossetia](#)

[Teatral](#)

and other sources

November 1st – 24th, Moscow, Manezh Central Exhibition Hall – the cultural and educational project [Glavnye Kadry/Main Cadres](#), organised by the Russian information agency [TASS](#).

Yuri Grigorovich is going to be the head of the jury of the II All-Russian Competition of Ballet Artists and Choreographers that opens on Sunday, November 19th, at the Natalya Sats Moscow Theatre.

[Teatral reports](#)



Galina Ulanova at home. 1960.

Photo courtesy: Nikolay Rachmanov/TASS



The artist of the State Academic Bolshoi Theatre of the USSR

Maris Liepa with his daughter Ilze, 1970.

Photo courtesy: Alexander Kon'kov/TASS

Entrance to the competition rounds is free of charge. This year the participants are going to compete in two categories: "Character Dance in the Music Theatre" and "Folk and Stage Dance, Concert Version". There are two age groups: 14 to 19 years old and 19 to 30 years old.

[The portla RuFox](#) also reports about the competition.

Brazilian and French press announce concerts of L'Orchestre du Capitole de Toulouse conducted by Tugan Sokhiev in South America.

The French newspaper [La Depeche](#) reports about L'Orchestre National du Capitole concerts in Latin America conducted by Tugan Sokhiev. The tour ends this Thursday (2 November) a tour of 5 concerts in South America, Argentina, Uruguay and Brazil.

The Brazilian newspaper [Diario do Grande ABC.com](#) (Brazil) writes "When, in 2005, he landed in France to head the Capitole National Orchestra of Toulouse // 'French music has been very important to them since the days of Michel Plasson, but over the last 12 years we have been working to broaden the repertoire of the orchestra. It has become much more diverse with contemporary works and orders,' he says." Sokhiev is still artistic director of the Bolshoi Theatre. Each orchestra, he says, has distinct demands — in the case of the Bolshoi, there is the work of planning a schedule that includes opera and ballet. 'Being able to work on the artistic development of the house has been an interesting experience,' he says.

[O Globo](#) (Brazil) also announces the concerts

The French newspaper [La Depeche](#) publishes an article by Thierry d'Argoubet who accompanied the orchestra on its South American tour from 23-31 October. "The audience of the Teatro Colon has reserved for Tugan Sokhiev and his musicians an ovation that will remain in the memory of the orchestra. Toulouse is therefore in the spotlight. The orchestra and its conductor are regarded as true stars of classical music."



Tugan Sokhiev is conducting the Orchestre National du Capitole de Toulouse.
Photo courtesy: Marco Borggreve/O Globo

[Abu Dhabi Classics](#) presents a ballet production by the Donetsk Opera and Ballet Theatre in spectacular fashion. Featuring the main soloists from Moscow's Bolshoi Theatre, Ivan Vasiliev and Ekaterina Krysanova, *Le Corsaire* follows the dashing pirate Conrad as he sails across the sea to save his love Medora. The mix of classic dance and swashbuckling fantasy will be performed under the art direction of Vadim Pisarev."

The National (Arab Emirates) publishes an article about it.

On November 14th the Bolshoi Theatre soloist and an Honoured Artist of Azerbaijan Dinara Alieva is going to take part in the performance of *Messa da Requiem* by Verdi at the Brucknerhaus in Linz. Conductor – Massimo Zanetti.

[The playbill](#)

[The event Facebook page](#)



Dinara Alieva . Photo/Brucknerhaus

Dmitri Tcherniakov has received the Theaterpreis Rolf Mares in Hamburg for his productions of the operas *Senza Sangue/Blubeard's Castle* by Péter Eötvös and *Bela Bartok* at the Hamburg Opera. This prize is usually given to the best opera directors. The information appeared on the theatre's [website](#) and in the German daily publication [Hamburger Abendblatt](#).

[The video of the Hamburg State Opera](#) (Dmitri Tcherniakov talks about his production)

Olga Borscheva writes about the production on the portal [Belcanto.ru](#).

Saturday, November 11th – the third programme of the Fifth season of the Big Opera project on the TV channel [Russia-Culture](#).

The [third programme](#) is dedicated to the Russian opera.

On November 16th the Bolshoi Ballet stars Yulia Stepanova, Denis Rodkin, Olga Smirnova and Semyon Chudin, Maria Alexandrova and Vladislav Lantratov

take part in the gala-concert, marking the jubilee of the People's Artist of the USSR Oleg Vinogradov.

KP Saint Petersburg reports

The online specialised theatre review publication Fjord Review (USA/Canada) publishes a review by Penelope Ford of Svetlana Lunkina & Friends at the Sony Centre for the Performing Arts, Toronto, Ontario, October 28, 2017

November 1st, the Moscow Conservatory Grand Hall – the world opera diva Maria Guleghina celebrated the 30th anniversary of her international career.

The newspaper Culture publishes a large interview with the singer by Alexander Matusevich (Maria Guleghina: 'Competitions Where Everything is Fair is Some Kind of Science Fiction).

November 25th, 7 p.m. – the opening of the exhibition Impresario. Trajectory of Dance dedicated to the dance projects of the impresario Sergei Danilian is going to take place at the Sheremetev Palace/Museum of Music. The exhibition features pictures of outstanding dancers and ballerinas – Diana Vishneva, Natalia Osipova, Polina Semionova, David Hallberg, Nikolay Tsiskaridze, Ivan Vasiliev, Marcelo Gomes and Denis Matvienko – taken by the most famous photographers of the world. The exhibition is a part of the festival Diaghilev. P.S.-2017.

Debuts

La Traviata

November 1st, 3rd and 5th – the Albanian tenor Rame Lahaj made his debut at the Bolshoi Theatre with the part of Alfredo Germont (he first performed this part as a professional singer in 2010 at a festival in Germany; his most recent engagements with the part of Alfredo were at the Sydney Opera and the Polish National Opera, 2015/16).

November 2nd and 4th – Irina Lungu (soprano), The La Scala soloist, made her debut at the Bolshoi with the part 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.

The leading soloist of the Mariinsky Theatre Alexei Markov (baritone) performed the part of Giorgio Germont.

The Cage

November 3rd Olga Marchenkova – The Queen Etudes

November 5th Egor Gerashchenko – A Principal dancer/ Principal Dancers

Spartacus

November 10th

Igor Tsvirko – Spartacus

Artemy Belyakov – Crassus

Anastasia Stashkevich – Phrygia

Alexei Kostin – A Shepherd/Four Shepherds

Anna Zakaraya – A Courtesan/Courtesans

November 9th Alexei Putintsev – A Shepherd/Three Shepherds

November 8th Vera Borisenkova – A Courtesan/Courtesans

Così fan tutte...

November 9th and 11th

Ekaterina Vorontsova (mezzo-soprano), the soloist of the Tatar State Academic Theatre of Opera and Ballet (from 2017; the graduate of the Kazan State Conservatory, class of Galina Lastovka-Okunyova) made her debut at the Bolshoi Theatre with the part of Dorabella.

November 8th

Anastasia Barun (soprano), a participant of the Bolshoi Theatre Young Artists Opera Program (since 2015) made her debut with the part of Despina

Giselle

November 11th

Alyona Kovalyova made her Moscow debut with the part of Myrtha (she made her debut with this part on June 5th at the Tokyo Bunka Kaikan during the Bolshoi Ballet guest tour in Japan).

Daria Bochkova – A Friend/ Giselle's friends

November 12th

Xenia Sorokina – Berthe

Stanislava Postnova, Mark Chino – Pas de deux

Changes to the playbill

Hammer and Sickle

Return of the tickets

Tickets to the concert that was to take place on November 5th at the Beethoven Hall are subject to return. They should be returned to the theatre box office No. 1 (located in the theatre's administrative building, opening hours 11 a.m. to 8 p.m., closed from 3 p.m. to 4 p.m.)

Don Carlo

November 15th, 17th and 19th – [Hibla Gerzmava](#) performs the part of Elisabeth of Valois

Birthdays

November 1st – the Bolshoi Opera soloist, an Honoured Artist of Russia Vadim Tikhonov

November 4th – the Bolshoi Ballet artist, pedagogue, an Honoured Artist of RSFSR (1951) Georgi Farmanyants (1921-1995).

November 6th – the Bolshoi Ballet prima-ballerina Olga Smirnova



Olga Smirnova and Semyon Chudin – Couple in white, *Forgotten Land* by Jiří Kylián, the Bolshoi Theatre New Stage, November 2nd and 5th. Photo courtesy: Damir Yusupov

November 6th – Pavel Lisitsian (1911-2004), singer (baritone), pedagogue and a People's Artist of the USSR (1956). From 1940 till 1966 he was a Bolshoi Theatre soloist and took part in 1, 800 productions; in 1960 he was the first Soviet singer to perform in the production of *Aida* at the Metropolitan Opera in New York.



The plaque commemorating the opera singer and the Bolshoi Theater soloist Pavel Lisitsian on the facade of the building No.8, Tverskaya street, Moscow. Unveiled on September 10th 2017

November 6th – the memory day of Pyotr Ilyich Tchaikovsky (May 7th 1840, the village of Votkinsk – November 6th 1893, Saint Petersburg).

November 7th – Joan Sutherland (1926-2010), one of the greatest singers (soprano) not only of the 20th century, but of all times; she got her nickname La Stupenda after she had performed the title role in the opera *Alcina* by Handel in the production by Franco Zeffirelli at Teatro La Fenice in 1960.



Joan Sutherland in the dressing room of Teatro La Fenice before going on the stage in the part of Alcina, production by Franco Zeffirelli. Venice, February 1960. Photo courtesy: Getty

November 8th – Laurent Hilaire, the star of French and world ballet, the artistic director of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre – 55 years old.



Laurent Hilaire at the rehearsal of *Suite en Blanc* by Serge Lifar at the Stanislavsky Music Theatre, June 2017. Photo courtesy: Svetlana Avvakumova/ [Vaganova Today](#)

November 9th – a People's Artist of the USSR, the composer Alexandra Pakhmutova

November 11th – a soloist of the Leningrad Kirov Opera and Ballet Theatre (1956-1988), a ballet master, a

choreographer, a pedagogue and a People's Artist of the USSR (1976) Sergei Vikulov – 80 years old

November 12th – the Bolshoi Opera soloist, a People's Artist of Russia Maria Gavrilova

November 13th – the Bolshoi Ballet first soloist Yuri Baranov

November 13th – the Bolshoi Opera guest soloist, an Honored Artist of Russia Badri Maisuradze

November 14th – the Bolshoi Ballet prima-ballerina Ekaterina Shipulina



Ekaterina Shipulina and Vladislav Lantratov –
Couple in black, Forgotten Land by Jiří Kylián,
the Bolshoi Theatre New Stage, November 2nd and 5th.
Photo courtesy: Damir Yusupov

November 14th – ballerina, a People's Artist of the Republic (1925) Yekaterina Geltzer (1876 – 1962). A graduate of the Moscow ballet school, Yekaterina Geltzer was a part of the Bolshoi Theatre for her whole life; she worked there for about forty years (from 1894 till 1896 and from 1898 till 1935).

November 15th – Brigitte Lefèvre, the director of the Paris Opera Ballet from 1995 till 2014, a member of the jury at the Benois de la Danse-2017.

November 16th – the Bolshoi Opera soloist Elena Manistina.

November 16th – Vyacheslav Suk (1861 – 1933), a conductor, a composer and a People's Artist of the RSFSR. In 1906 Vyacheslav Suk took charge of the Bolshoi and remained the theatre's chief conductor till his last days. One of the Bolshoi Theatre's foyers was named in his honour.