



# Newsletter

## Events

On November 22nd the Bolshoi Theatre presented the premiere of the ballet **Romeo and Juliet** choreographed by Alexei Ratmansky to the music by Sergei Prokofiev. The cast starred Ekaterina Krysanova and Vladislav Lantratov. Music director – Pavel Klinichev. Set and costume designer – Richard Hudson, lightning designer – Jennifer Tipton, assistants to the choreographer – Greta Hodgkinson and Aleksandar Antonijevic.



Vladislav Lantratov as Romeo.  
Igor Tsvirko as Mercutio.  
Dmitry Dorokhov as Benvolio.  
Photo courtesy: Damir Yusupov

The premiere cast starred: Igor Tsvirko as Mercutio, Dmitry Dorokhov as Benvolio, Vitaly Biktimirov as Tybalt, Egor Khromushin as Paris, Nikita Elikarov as Lord Capulet, Kristina Karasyova as Lady Capulet, Anastasia Vinokur as Juliet's Nurse, Egor Simachev as Friar Laurence, Alexei Loparevich as Duke of Verona, Anastasia Denisova, Xenia Zhiganshina, Elvina Ibraimova and Bruna Cantanhede Gaglianone as Juliet's friends, Georgy Gusev, Andrei Koshkin, Alexei Matrakhov and Egor Sharkov as The Fools.

The performances took place on the New Stage on November 22nd – 26th 2017. The next series of performances is scheduled to take place on January 19th – 21st 2018.



"Romeo and Juliet". Photo courtesy: Damir Yusupov

**The casts also starred:** Romeo – Vyacheslav Lopatin (November 23rd and 25th) and Artemy Belyakov (November 24th and 26th); Juliet – Anastasia Stashkevich (November 23rd and 25th), Evgenia Obraztsova (November 24th) and Ekaterina Krysanova (November 26th); Mercutio – Artur Mkrtchyan (November 23rd and 25th), Igor Tsvirko (November 24th) and Anton Savichev (November 26th); Tybalt – Alexander Vodopetov (all dates).

In Bolshoi Theatre that is a 4th version of this Prokofiev masterpiece and it will run side by side with Yuri Grigorovitch version which will also remain in Bolshoi on its Historic Stage.

For more information about the Bolshoi's new ballet premiere please refer to [the article For Never Was a Story People Read More](#).

**RIA Novosti** report: the ballet **Romeo and Juliet** was commissioned from Ratmansky by the National Ballet of Canada and had its premiere in 2011 in Toronto. It is this very production that he now presented at the Bolshoi Theatre.

On November 24th Tarō Kōno, the Minister of Foreign Affairs (Japan), who was in Moscow for a three-day working visit, attended the performance of the ballet **Romeo and Juliet**.

Later, during the reception at the residence of the Japanese ambassador to Moscow that took place on November 25th and where the Bolshoi Theatre General Director Vladimir Urin was invited together with other Russian cultural workers, it was announced that the opening ceremony of the year of Japan in Russia is to take place at the Bolshoi Theatre. It was also announced ([RIA Novosti](#)) that the Prime Minister of Japan Shinzō Abe is going to visit Moscow in May 2018 to open the bilateral year of Russia and Japan. The bilateral year of Russia and Japan is going to take place from May 26th 2018 till May 2019.

November 15th, 16th, 17th, 18th and 19th – the opera **Don Carlo** by Giuseppe Verdi, staged by the famous English director Adrian Noble, was performed on the Historic Stage.

The production was staged to mark the 200th birth anniversary of the composer; the premiere took place on December 17th 2013.

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

On November 16th and 18th the cast starred 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 Nikolai Kazansky as A Monk.



Rafal Siwek as Philip II, the opera Don Carlo by Giuseppe Verdi. Photo courtesy: Pinterest

Conductor – Giacomo Sagripanti.

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

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

The Bolshoi Theatre's [promo video](#) brings back the memories of the premiere (there is an interview with Adrian Noble, Dmitry Beloselsky and other members of the cast and of the production team).

On November 16th 2017 the production was shown as part of the initiative [The Bolshoi for the Young](#) that is aimed at making the theatre more popular with the young audience. The tickets were sold at special, very reasonable prices.

November 21st, 22nd and 23rd – the opera [The Tsar's Bride](#) by Nikolai Rimsky-Korsakov on the Bolshoi Theatre Historic Stage.



The Tsar's Bride by Nikolai Rimsky-Korsakov on the Bolshoi Theatre Historic Stage

The premiere took place on February 22nd 2014; the last time the opera was performed on the Historic Stage was on March 4th and 5th.

On November 21st and 23rd several important debuts took place: the cast starred two young singers as Marfa that opera experts follow the music careers of closely. [Kristina Mkhitarian](#) was a participant of the Bolshoi's Young Artists Opera Program in 2012-2015; she is a winner and a laureate of a number of international vocal competitions (including the prestigious Norwegian Queen Sonja International Music Competition that she was the winner of in 2013). The singer is also engaged with many European theatres (for example, these days she performs the role of Verdi's Violetta at [Theater Basel](#), she has just made her debut in the premiere performances of Eliogabalos by Francesco Cavalli at the [Dutch National Opera](#), where she has performed the role of Eritea).

[Maria Buinosova](#) has been a soloist of the Mikhailovsky Theatre since 2016; she is also a participant of the 5th season of the project Big Opera that is currently being held on the TV Channel Russia-Culture. She took part in the performance on November 22nd.

On November 21st and 23rd the cast of The Tsar's Bride also starred Vladimir Matorin as Sobakin, Gevorg Hakobyan as Gryaznoy (his Bolshoi debut), Valery Gilmanov as Malyuta Skuratov, Pavel Valuzhin as Lykov, Ksenia Dudnikova as Lyubasha (her Bolshoi debut), Roman Muravitsky as Bomelius (debut), Maria Gavrilova as Saburova, Elena Novak as Dunyasha and Maria Barakova as Petrovna (debut).



On November 22nd the cast also starred Vyacheslav Pochapsky as Sobakin, Elchin Azizov as Gryaznoy, Vladimir Komovich as Malyuta Skuratov, Boris Rudak as Lykov, Aguna Kulaeva as Lyubasha, Marat Gali as Bomeilius, Irina Rubtsova as Saburova, Anna Bondarevskaya as Dunyasha and Anna Matsey as Petrovna.

Conductors – Alexei Bogorad (November 21st and 23rd) and Dmitry Kryukov (November 22nd).

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

November 24th, 25th and 26th – the masterpiece by Modest Mussorgsky, the opera **Boris Godunov** on the Historic Stage (version and orchestration by Nikolai Rimsky-Korsakov, including the Kromi Scene).

The premiere of the renewed version of the production (conductors – Vassily Sinaisky and Pavel Sorokin, stage director – Igor Ushakov) took place on December 1st 2011. On September 12th 2017 the Bolshoi Theatre opened its new season with the performance of Boris Godunov.

The production (design by Fyodor Fyodorovsky, stage direction by Leonid Baratov) has been a part of the Bolshoi's repertoire since 1948. More information about the opera Boris Godunov by Modest Mussorgsky and the history of its stagings at the Bolshoi is available on the theatre's [website](#).

The casts of the November series of performances starred:

November 24th and 26th – Dmitry Beloselsky as Boris Godunov, Kristina Mkhitarian as Xenia, Elena Novak as Fyodor, Evgenia Segenyuk as Xenia's nurse, Roman Muravitsky as Shuisky, Igor Golovatenko as Shchelkalov, Alexander Naumenko as Pimen, Oleg Dolgov as Pretender, Svetlana Shilova as Marina and others.

November 25th – Mikhail Kazakov as Boris Godunov, Kristina Mkhitarian as Xenia, Evgenia Asanova as Fyodor, Evgenia Segenyuk as Xenia's nurse, Maxim Paster as Shuisky, Konstantin Shushakov as Shchelkalov, Pyotr Migunov as Pimen, Sergei Radchenko as Pretender, Svetlana Shilova as Marina and others.

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

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

November 28th and 29th, the Historic Stage – Carmen by Georges Bizet.

Music director: Tugan Sokhiev, stage director: Alexei Borodin. Choreographers: Ricardo Castro, Rosario Castro. The premiere took place in the summer of 2015.

The cast:

November 28th – Agunda Kulaeva (Carmen), Martin Muehle (Don Jose, debut), Alexander Vinogradov (Escamillo), Anna Nechaeva (Micaela);

November 29th – Yulia Mazurova (Carmen), Oleg Dolgov (Don Jose), Elchin Azizov (Escamillo), Dinara Alieva (Micaela).

Conductor – Tugan Sokhiev (both dates).

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



Carmen – Agunda Kulaeva  
Photo courtesy: Damir Yusupov

December 1st, 2nd and 3rd (2 p.m.) the Historic Stage – **Katerina Izmailova** by Dmitri Shostakovich.

One of the most significant operas of the 20th century is back at the Bolshoi Theatre (1963 version). Stage director: Rimas Tuminas. Music director: Tugan Sokhiev.

The premiere took place on February 18th 2016.

The cast:

December 1st and 3rd – Elena Popovskaya (Katerina), Dmitry Ulyanov (Boris Timofeyevich), Marat Gali (Zinoviy Borisovich), John Daszak (Sergei);

December 2nd – Maria Lobanova (Katerina), Taras Shtonda (Boris Timofeyevich), Maxim Paster (Zinoviy Borisovich), Oleg Dolgov (Sergei).

Conductor – Tugan Sokhiev (all dates).

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

Concerts of classical and baroque music starring the Bolshoi Opera soloists, orchestra artists and guest artists took place at the Beethoven Hall.

November 16th, 21st and 26th – the Bolshoi Theatre Orchestra Artists Concerts **Baroque Music Evening**, **Return of Masterpieces** and **Versailles History**.

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

November 25th and 28th – Bolshoi Theatre Young Artists Opera Program Concerts **Vocal Music of Italian Composers**.

The programmes of the concerts included pieces by Antonio Buzzolla, Gaetano Donizetti, Gioacchino Rossini, Francesco Paolo Tosti, Reynaldo Hahn, Ludwig van Beethoven, Mikhail Glinka, Charles Gounod, Giacomo Meyerbeer and Franz Schubert on poems by Italian poets.

Piano: Alexander Anasenko, Alexander Shirokov, Daniil Orlov.

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

The International Contemporary Dance Festival DanceInversion 2017 continues; the Festival marks the 200th birth anniversary of Marius Petipa (1818 – 1910).

On November 16th and 17th Ballet National de Marseille (France) presented the programme by Emio Greco and Pieter C Scholten Corps du Ballet National de Marseille/ Boléro at the Moscow music theatre Helikon-Opera.

The playbill of the performance on the [Festival's website](#).

The playbill of Le Corps du Ballet National de Marseille on the [website of Ballet National de Marseille](#).

The promo video of Le Corps du Ballet National de Marseille is available on [YouTube](#).

To get an idea about Bolero follow the link to [Vimeo](#). The programme and the schedule of performances of the XX International Contemporary Dance Festival DanceInversion 2017 are available on the Bolshoi Theatre's [website](#).

For tickets, the playbill and the detailed information about the festival please visit DanceInversion official [website](#).

November 28th and 29th – the ballet [The Nutcracker](#) and the Mouse King was performed on the Bolshoi Theatre New Stage as a part of the Festival.

The ballet after the eponymous fairy tale by E.T.A. Hoffmann was staged for the Zurich Ballet by Christian Spuck.

Revised version of the scenario by Claus Spahn. Music Director: Paul Connelly. Sets Designer: Rufus Didwizsus. Costume Designer: Buki Shiff. Lighting designer: Martin Gebhardt.

Tatiana Kuznetsova's interview about the new ballet: "You have to annoy the audience a little, this makes them more attentive": Christian Spuck talks about his Nutcracker is available [here](#).



The Nutcracker and the Mouse King by Christian Spuck.  
Photo courtesy: Gregory Batardon

The next event of the festival DanceInversion 2017 - performance of works by Jessica Lang [Solo Bach /Sweet Silent Thought/Thousand Yard Stare/The Cailling/White/L.N.K.](#) is to take place on December 2nd and 3rd at the Moscow Music Theatre Helikon-Opera.

For more information about the productions of Jessica Lang Dance festival programme please visit the choreographer's [website](#).

The interview with the choreographer is available [here](#).

December 9th and 10th – the premiere of the ballet [Nureyev](#), directed by Kirill Serebrennikov

"The premiere of the ballet Nureyev, directed by Kirill Serebrennikov, was postponed from July 11th of this year till May 2018. Earlier the Bolshoi Theatre General Director Vladimir Urin said that the question of the dates of Nureyev premiere was to be settled after the meeting with Serebrennikov in September. It was finally decided that Nureyev would have its premiere on December 9th and 10th. Serebrennikov gave his consent to the theatre to allow the choreographer Yuri Possokhov to finish working on the ballet Nureyev in case the situation with his [Serebrennikov's] arrest is not settled in time".



Igor Tsvirko and Denis Savin  
at the rehearsal for the ballet Nureyev

On November 22nd the ticket-sales for the Bolshoi Theatre Youth Ballet Programme concert [Faces](#) opened. The concert is scheduled to take place on the Bolshoi's New Stage on December 18th.

This is going to be the second concert. The first performance of the workshop of young choreographers, headed by the People's Artist of Russia Sergei Filin took place at the Bolshoi's New Stage on May 26th 2016. Twelve pieces by nine choreographers from Moscow and Saint Petersburg were presented. The information about the concert is available from Marina Zimogryad's article on the portal about contemporary choreography [No Fixed Points](#).



November 16th – a short stroll around the Bolshoi Theatre, the documentary, the panoramic trip Bolshoi Theatre 360°, filmed by the company RT in 2016 (VR, 3 min., 08 sec., Russia) was presented to the guests and the participants of the [VI Saint Petersburg International Cultural Forum 2017](#) as a part of the special programme of VR-films about art at the intellectual marathon All Power to the Museums?

[VI Saint Petersburg International Cultural Forum](#) took place November 16th – 18th.

The panoramic walk around the Bolshoi Theatre is available on [Youtube](#).

Information about the forum on the portal of Russia's cultural heritage [Culture.RU](#).

On November 20th 2017, on the birthday of Maya Plisetskaya, the ceremony of the post stamp cancellation took place; the stamp was produced by the Russian post office to mark the jubilee of the great ballerina.

The information about this event is available on the theatre's [website](#).

The report by Elena Fedorenko entitled Plisetskaya Upholds Her Good Name is available on the [portal Culture](#).



Photo courtesy: Grigory Sysoev/RIA Novosti

Fifteen years ago, on November 29th 2002 the premiere of the opera The Snow Maiden by Nikolai Rimsky-Korsakov marked the opening of the Bolshoi Theatre New Stage.



During the reconstruction of the Historic Stage (2005-2011) all performances of the Bolshoi Theatre's opera and ballet repertoires were performed on the New Stage.

The construction of the Bolshoi Theatre New Stage lasted from 1995 till 2002; the building replaced historic apartment buildings. Sketches by Leon Bakst, revised by Zurab Tsereteli, were used to create the design of the plafond in the audience hall.



The chandelier and the plafond designed after the sketches by Leon Bakst, the State Academic Bolshoi Theatre of Russia New Stage

On December 2nd and 3rd (matinee performances, 2 p.m.) – performances of [La Fille mal gardée](#), one of the most ancient ballets to the music by Peter Ludwig Hertel, choreographed by Yuri Grigorovich, are going to take place on the New Stage.

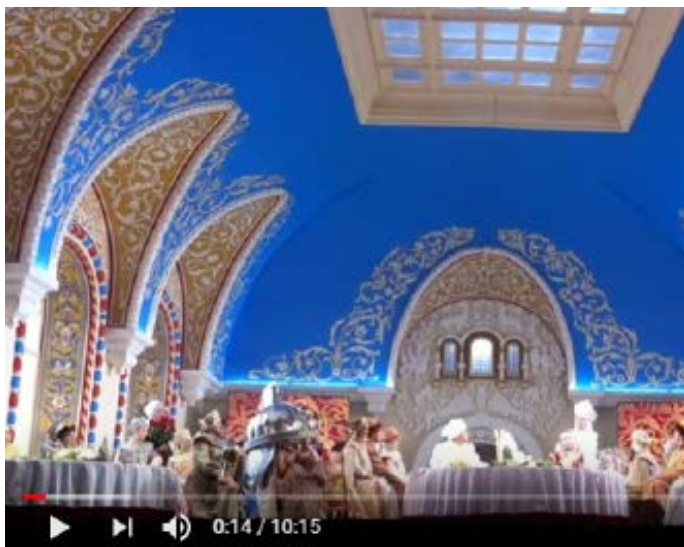
The ballet was first staged by the French dancer and ballet master Jean Dauberval in 1786. The production had its premiere at the Bolshoi Theatre on November 6th 2009.

Music director: Igor Dronov.

Extracts from music by Riccardo Drigo, Louis Herold, Cesare Pugni, Georges Bizet used.

Important prize Of French music magazine Diapason d'Or "Diapason d'Or de l'année" was giving to the DVD of BOLSHOI opera production "Ruslan and Liudmila" recorder by Bel Air Media.

One of earliest Russian opera composed by Glinka was staged on BOLSHOI Historic Stage as a first production upon House re-opening after reconstruction. It was staged and designed by renown Russian artist Dmitri Tcherniakov. Conductor – Vladimir Yurowski. Leading part were sang by Albina Shagimuratova – Liudmila and Michail Petrenko – Ruslan.



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

As no one from the company was able to collect the prize in Paris on November 22, Dmitri Tcherniakov recorded some words on that event which you can find in video bellow.



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

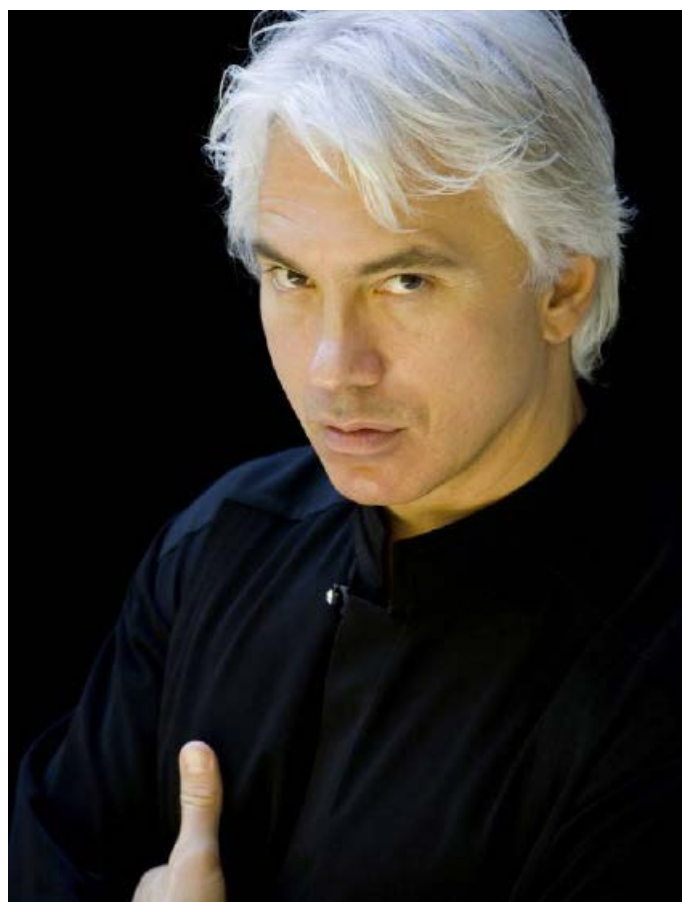
To mark the 90th anniversary of Alexander Vedernikov, an outstanding singer, a People's Artist of the USSR and the State Academic Bolshoi Theatre's soloist from 1958 till 1990 the Bolshoi Theatre Museum presents a photo exhibition at the New Stage Foyer. The exhibition features black-and-white photographs from the Museum's archives that depict the singer performing various roles he had tremendous success with at the Bolshoi in different years.



The photo exhibition from the Bolshoi Theatre Museum's archives to mark the 90th anniversary of the People's Artist of the USSR Alexander Vedernikov. The New Stage Foyer. Photo courtesy: Natalia Vinogradova

## In Memoriam

The Bolshoi mourns the death of Dmitiri Hvorostovsky.



Dmitri Hvorostovsky. Photo courtesy Pavel Antonov



On November 22nd the outstanding opera singer and a People's Artist of the Russian Federation Dmitri Hvorostovsky (1962-2017) passed away at the age of 55 after a long illness. The Bolshoi Theatre sends its most sincere condolences to the singer's relatives and friends. The lying in repose took place on November 27th at the Tchaikovsky Concert Hall. Hvorostovsky was buried at the Novodevichy Cemetery.

The message from Dmitri Hvorostovsky's family members and friends was published on the singer's [official website](#):

"It is with great sadness that we announce the passing of Dmitri Hvorostovsky – beloved operatic baritone, husband, father, son, and friend – at age 55. After a two and a half year battle with brain cancer, he died peacefully on November 22 surrounded by his family at a hospice facility near their home in London, UK. He is survived by his wife, Florence Hvorostovsky, and their two children, Maxim (14) and Nina (10); his twin children, Alexandra and Daniel (21), from a previous marriage; and his parents, Alexander and Lyudmila. Having retired from the opera stage at the end of 2016 due to complications from the tumor, Hvorostovsky made his final public appearance in the "Dmitri and Friends" concert at Austria's Grafenegg Festival in June; in September, he was awarded the Order of Merit for the Fatherland of the IV degree, one of the highest non-military honours in his native Russia, for his great contribution to Russian art and culture."

The leadership of the country and cultural luminaries send their condolences.

The President of the Russian Federation Vladimir Putin expressed his condolences on the death of the opera singer Dmitri Hvorostovsky.

The Minister of Culture Vladimir Medinsky expressed his condolences to the singer's relatives and friends.

In his interview to [TASS](#) the People's Artist of Russia Denis Matsuev says: "It is impossible to find words. He was so strong and so handsome. I will never accept the fact this genius person is not with us anymore, this is just so unfair. There is a terrible feeling of not being able to comprehend why such things happen to such young people".

A People's Artist of the USSR, a singer and the State Duma Deputy [Joseph Kobzon](#): "He was a very nice and warm-hearted person, and he will be missed greatly. He was an ambassador of kindness, some special musical and operatic kindness. Those of us who knew him, knew it was coming, but we simply did not want to believe it".

The Bolshoi Theatre guest soloist Veronika Dzhioeva shared her memories of Dmitri Hvorostovsky with [Vechernaya Moskva](#).

The opera singer Hibla Gerzmava, a soloist of the Stanislavsky and Nemirovich-Danchenko Music Theatre, posted on her Instagram page a message for Dmitri.

On November 22nd an emergency briefing took place at the State Academic Bolshoi Theatre; the Gener-

al Director Vladimir Urin and the Bolshoi Opera soloists Elena Zelenskaya, Dinara Alieva and Dmitry Golovatenko talked to mass media representatives.

The news of Dmitri Hvorostovsky's death brought a lot of pain to the fans of the music theatre. The Bolshoi Theatre General Director Vladimir Urin mentioned this at the briefing.

Elena Zelenskaya, a People's Artist of Russia and a Bolshoi Theatre soloist said: "Our dear Dmitri Hvorostovsky has passed away. It is impossible to believe... We cherish his memory and will always remember him. Russian music will always be heard thanks to him, thanks to everything he has achieved in his life". The newspaper [Vechernaya Moskva](#) published the singer's speech.

The Bolshoi Theatre soloist Dinara Alieva told the radio [Komsomolskaya Pravda](#): "All I can say is that we have lost a great singer, a wonderful person, a friend, a man that was famous all over the world and that has made an enormous contribution; he has made an enormous contribution to the world's opera culture, as well as Russian opera culture. I think we will not soon get another singer of the same caliber. He was also our very close friend; I was blessed to have had a chance to perform together with him on the same stage. I send my condolences to his family. This is such terrible news. It was so unexpected... we all knew about it, but none of us could believe it would actually happen".

In the days when the country was paying last tribute to Dmitri Hvorostovsky, who was buried on November 28th on the Novodevichy Cemetery, the TV channel Russia-1 reminded their audiences about the charity evening [Dmitri Hvorostovsky and Friends for Children](#) that took place on the Bolshoi Theatre Historic Stage on June 1st 2016 (the event was recorded by the TV channel).

## Press analysis:

### Russian mass media

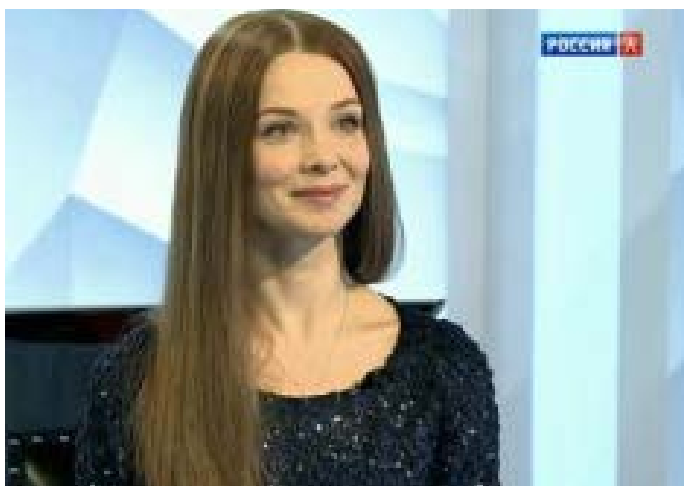
Major mass media sources report the premiere of the ballet [Romeo and Juliet](#) on the Bolshoi Theatre's New Stage.

The set designer of the ballet Richard Hudson appeared on the TV Channel Culture on November 21st. Vladimir Zelensky talked to the guest in the studio. "The historic atmosphere of Renaissance Italy is preserved by the set designer Richard Hudson. He has studied this period thoroughly. When he was working on the costumes, he made sure they were comfortable and paid special attention to this fact; without any doubt, the dancers have appreciated it".



Richard Hudson on the TV Channel Culture

On November 21st Evgenia Obraztsova appeared in the programme Main Role on the [TV Channel Culture](#). The ballerina talked about the preparation for the premiere. The host – Yulian Makarov.



On November 23rd [TASS](#) published the article entitled Alexei Ratmanský is Happy With the Success of the Ballet Romeo and Juliet at the Bolshoi Theatre. Quote: “The premiere of the ballet Romeo and Juliet, choreographed by Alexei Ratmanský to the music by Sergei Prokofiev, took place on Wednesday on the New Stage of the State Academic Bolshoi Theatre of Russia and was a success. After the performance the choreographer thanked the Bolshoi Theatre and all participants of the production for the successful implementation of the project. “I am happy”, – said Ratmanský”.

[The First Channel](#) presented a video report (November 25th, 12:10; 3’51”) about the ballet to the music by Prokofiev, the history of its productions and those brilliant dancers that have starred in the different casts; the new production team was also introduced.

“Two versions of the same love story at the Bolshoi. The great premiere at the main theatre of the country – the ballet Romeo and Juliet choreographed by Alexei Ratmanský. The new approach and the new choreography. At the same time, the legendary work by Yuri Grigorovich is still in the Bolshoi’s repertoire; his Romeo and Juliet has been on the playbills for several decades already.”

Anastasia Popova ([Izvestia](#)) dares to make the following claim: “The Bolshoi Theatre has realised the dream of Sergei Prokofiev: the new production of Romeo and Juliet at the State Academic Bolshoi Theatre of Russia presents the ballet the way the composer wanted to see it. Prokofiev’s score is sophisticated; it has a range of motives and timbres that are highlighted by the transparent sound of the orchestra and the dynamic tempos that the conductor Pavel Klinichev maintained. The choreographer played with the score, having created the plastique patterns that are just as sophisticated. Brilliant runs, virtuoso leaps, almost acrobatic lifts are synchronized with the music: there is a movement for almost every bar of the score. There is almost no pantomime (apart from several episodes), which is also a good idea. /.../. Juliet [Ekaterina Krysanova] is equally convincing in that playful appearance she makes in the first act and in the dramatic and expressive pas-de-deux in the finale... There are two more casts to take the stage”.



Romeo and Juliet by Alexei Ratmanský:  
«The choreography feasts one’s eyes as do the visuals,  
inspired by the Renaissance paintings».  
(Tatiana Kuznetsova).

Photo courtesy: Elena Fetisova/ [Kommersant](#)

The newspaper [Vechernaya Moskva](#) (Evening Moscow) was one of the first to review the ballet. Valery Modestov in his article A Symphony of Love writes: “The choreographer treated Shakespeare’s story with great care as he made an attempt to combine the present age and the past age on the stage. Since the music allows for no limits in terms of imagination for both the ballet master and the dancers, Ratmanský just went with



the libretto by Adrian Piotrovsky, Sergei Radlov and Sergei Prokofiev, having changed just one thing about the plot: Juliet wakes up before Romeo dies. The choreographer said: "The idea of dancing with a dead body was always confusing for me". Dance fights, adagios of Romeo and Juliet with the backs of the ball guests in the background and the dance of the Fools are interesting in terms of stage direction and plastique...In order to stress the idea of the friendship that Romeo, Mercutio and Benvolio have, the choreographer created synchronized pas de trois for them". //

[Rossiiskaya Gazeta](#) published the article by Leila Guchmazova titled Only Lovers Will Survive. "Ratmansky is very lucky to have Richard Hudson as his set and costume designer. Some scenes look like illustrations for the books by Jacques Le Goff, the fabrics are a hymn to the legendary times of Verona, the distinct silhouettes of Guelphic walls and the crypt are softened by the earthly excessiveness of the costumes; only the lovers' and the Nurse's outfits are of light colours. These are all combined with the precise structure of the production and its well thought-through emotional component, which allows Hudson to produce the desired effect". The author of the review also praises the dancers: "Vladislav Lantratov (Romeo) is very good; he almost smothers Friar Laurence with embraces and balances his feelings with a good line of attitudes. Ekaterina Krysanova (Juliet) also deserves to be praised; she is smart, precise and spontaneous, and it looks like this is her best role so far".

[7days.ru](#): "The Bolshoi Theatre New Stage now has not that velvet curtain of olive colour everyone is used to, but a new maroon one, bright and patterned. When it opens, we can catch a glimpse of the Kremlin wall on the stage. Well, to tell the truth, the new curtain is up only when the new production is performed, that is, the ballet Romeo and Juliet by Alexei Ratmansky to the music by Sergei Prokofiev. What looks like a piece of the "Kremlin" wall is the architectural detail, typical for the Italian Renaissance".

Mass media continued to review events of the XX International Contemporary Dance Festival DanceInversion-2017.

Pavel Yaschenkov ([Moskovsky Komsomolets](#)) writes in his article Corps de Ballet Danced "Perpetual Motion": "It should be pointed out that after the heads and the founding fathers of the festival Vladimir Urin and Irina Chernomurova moved to the Bolshoi Theatre the scope of activities of DanceInversion has widened, the artistic level has increased and today the festival, organised by the Bolshoi Theatre's management, is able to implement such projects as bringing to Moscow expen-

sive and well-known companies". //

Ballets that have been presented this year can be also considered certain statements. // In its essence the ballet Le Corps du Ballet by Emio Greco and Pieter C Scholten is a plastique statement by Ballet National de Marseille about itself, about its own history. // The purpose of second ballet, Bolero to the music by Ravel, is to demonstrate the successes of the Marseille ballet in the practical sphere. There are 17 people wearing night gowns; as the music and the action develop, they join the protagonist. It is actually this very protagonist that stands out: as Angel Martinez Hernandez, the company's long-haired soloist that possesses wonderful plastique, was dancing Bolero, he got intoxicated by the movements that gradually transformed into ecstatic arousal".

Tatiana Kuznetsova ([Kommersant](#)) in her review On a Crooked Footing With the Classics also reports about the Bolero by Ballet National de Marseille, presented at the DanceInversion-2017:

"The company, founded by Roland Petit in 1972, was a "window to Europe" for the citizens of the USSR: the guest performances of Ballet National de Marseille astonished with the boldness of its productions and the level of its dancers. Notre Dame de Paris, brought to the Kirov (Mariinsky) Theatre by Roland Petit, cut a hole in the Iron Curtain. The choreographer invited Russian stars to take part in his ballets paying no attention to the politics: there was the defector Baryshnikov and the People's Artists of the USSR Maya Plisetskaya, Vladimir Vasiliev and Ekaterina Maximova. Famous dancers sneaked Petit's ballets onto the Soviet stage, as they performed fragments from those ballets in various concerts. // Angel Martinez Hernandez is the main driving force of this Bolero. He is very tall and long-haired, he possesses the majestic gestures of a prophet from the Old Testament, the face of a Christian martyr and the body, filled with unsuppressed sexuality. He has inherited the ecstatic and fervent manner of Emio Greco himself, although this manner seemed to be unique. Emio Greco's dancing is also his choreography. The conclusion is very straightforward: Ballet de Marseille by Roland Petit is dead. Now there is a new king. Thank God, Martinez Hernandez, the stage alter ego of the choreographer Greco, is young enough and full of energy".

Another review by Tatiana Kuznetsova Dances of a Restless Soul: Dresden Frankfurt Dance Company at DanceInversion ([Kommersant](#)) is available [here](#).

To get an idea about Bolero follow the link to [Vimeo](#).

Angel Martinez Hernandez on Ballet National de Marseille [website](#).

The programme and the schedule of performances of the XX International Contemporary Dance Festival DanceInversion 2017 are available on the Bolshoi Theatre's [website](#).

For tickets, the playbill and the detailed informa-

tion about the festival please visit DanceInversion official [website](#).



Angel Martinez Hernandez is rehearsing Bolero by Emilio Greco and Pieter C. Scholten.

Ballet National de Marseille. Photo courtesy: La Provence

The newspaper [Culture](#) publishes an interview with Brigitte Lefèvre, an outstanding cultural luminary, the former director of the Paris Opera Ballet (1995-2014), the winner of the most important awards of the French Republic (a *commandeur* of the Order national du Mérite, an officer of the Légion d'honneur and a *commandeur* of the Order des Arts et des Lettres). These days she is in Moscow following the invitation of the Stanislavsky and Nemirovich-Danchenko Theatre. The interview is titled I Called Nureyev a Dazzling Comet. She mentions: "Rudolf played an exceptionally important role in the history of the Paris Opera as a dancer, as a choreographer and as its artistic director. He managed to combine everything he had learned in Russia with everything he discovered in the West. Productions by Nureyev are based on the historical heritage and on what he considered to be the further development of the classics. At the same time, he possessed a wonderful intuition when it came to everything new".

The magazine Men's Health published a large article about ballet dancers' daily routine. The article is basically a talk with three Bolshoi's dancers – Denis Medvedev, who was accepted into the company after he graduated from the ballet school in 1994 and is already a pedagogue at the Moscow State Academy of Choreography, the Bolshoi Ballet's first soloist Jacopo Tissi, a student of Maurizio Vanadia and Leonid Nikonov, who moved to Russia from Italy, and the Bolshoi Ballet's leading soloist Igor Tsvirko, who has been with the Bolshoi since 2007.

The editors of the magazine ignored the corrections made by the Bolshoi's press-office, so, according to

the text, the atrium is "in the fifth outbuilding", while the Gladiator is not just a part, but a whole new ballet. Still, the article about the Bolshoi Theatre's three soloists turned out to be a rather interesting one. The article is available on [page 74 of the issue](#).



Valery Logunov and Igor Tsvirko, Jacopo Tissi, Denis Medvedev

[The Russian-Armenian information agency](#) published an article about Agrippina Vaganova, who worked at the State Academic Bolshoi Theatre of the USSR as a choreographer in 1943-1944. The story is titled How an Armenian Protected Russian Ballet. Quote: "At the age of ten Agrippina entered the Imperial Theatre Institute. // The outstanding ballet master Marius Petipa did not consider her to be graceful enough, did not see her as a "doll"; however, another pedagogue, Nikolai Legat, paid attention to her. It was thanks to him that Vaganova mastered the technique of the classical dance to an absolute perfection. Vaganova was famous as 'a queen of variations'".

Central and local mass media sources reported about the introduction of a new stamp in memory of Maya Plisetskaya.

[The TV Channel Russia-Culture](#) quoted the artistic director of the Bolshoi Ballet Makharr Vaziev:

"Her talent is timeless, her talent is endless. She was working during the Soviet era, when many creative workers had to remain under certain conditions, under the pressure of the existing ideology; nevertheless, she remained free. This is the phenomenon of Maya Plisetskaya. No one could break her", – said the head of the Bolshoi Theatre's ballet company (Culture News; on air on November 20th at 7:30 p.m.).

TV and radio company MIR also reports about this [event](#).

[RIA Novosti](#) talks about the importance of this event both in terms of culture in general and in terms of particular interest it presents for stamp collectors; the source also quotes Makharr Vaziev:



“This is a very important event for the Bolshoi Theatre today, and not only because Maya Plisetskaya is a great ballerina that made an invaluable contribution to the development of world ballet. I guess, there is not a single person that would not know the name of Plisetskaya. The first thing all ballerinas that start to work on the role of Carmen do is take the videotape with the recording of the brilliant Maya Plisetskaya dancing this part. Her art remains up-to-date. I would like to stress once again that this event is a great honour for us”, – Vaziev stated.

The coming premiere of the ballet Nureyev is also the focus of attention of the Russian mass media.

RIA Novosti announced on November 17th: the choreographer Yuri Possokhov said he had started the rehearsals for Nureyev.



Yuri Possokhov at the rehearsal for the ballet Nureyev

Report by Natalia Kurova (RIA Novosti, November 20th) titled December Premieres: Nureyev at the Bolshoi and Pygmalion Staged by Heifetz is available [here](#).

The agency also mentions that the most expensive [tickets](#) for the ballet cost 13 thousands rubles, while the cheapest – around 1.5 thousand rubles (approx. 186 euros and 21.5 euros respectively).

The recording of the ballet The Taming of the Shrew by the Bolshoi Ballet was broadcast at the cinemas on November 26th (the recording of the performance that took place on November 6th). [Nezavisimaya Gazeta](#), as well as several local mass media sources, published the announcements. [baikal-media.ru](#)

Mass media reported that the Bolshoi Theatre of Russia General Director Vladimir Urin was among those who came to the Tchaikovsky Concert Hall on November 27th to pay the last respects to the singer.

[TASS](#)

The following sources also reported the news:

[Mir 24](#)

[Rossiiskaya Gazeta](#)

[Komsomolskaya Pravda](#)

[Izvestia](#)

and other sources

## Press analysis:

### international mass media

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

The online entertainment news publication [Broadway World](#) announces screenings at local cinemas. “See the greatest classics restaged by today’s most celebrated choreographers with the Bolshoi Ballet in HD – allowing you the best seats to this historic Russian icon! For the eighth consecutive year, the 2017-18 Bolshoi Ballet in HD season presents the greatest classics restaged by today’s most celebrated choreographers for a cinema-exclusive experience featuring some of the finest dancers in the world.”

The Jamaican local news publication [Jamaica Gleaner](#) announces “Pirates, beautiful women, more than 120 skilful dancers, a shipwreck and a garden scene make Le Corsaire one of the most elaborate ballet spectacles.”

The local community news publication [The Yorker Magazine](#) (York, UK) publishes an article by Daniel Morrison who reviews the screening of the Bolshoi Ballet’s The Taming of the Shrew. “The Bolshoi Ballet production of The Taming of the Shrew streamlines the tale to its core: the harsh romancing of Petruchio and Katherine and the mirrored sweeter coalescence of Bianca and Lucentio. The play benefits in some ways, losing Christopher Sly and the peculiar metatheatrical beginning is for the best, but this version, without disguises or comic interjections, is a little overtrimmed.” “It would be impossible to include all the subtleties of Shakespeare’s original without speech, and in this format the production would not benefit from it, rather it should be watched as a relaxing but toothless interpretation set to fantastic music.”

The Italian online movie and TV magazine [Movie Tele.it](#) (Italy) announces the Bolshoi’s Taming of the

Shrew in local cinemas on 26 November. “With the Shakespeare comedy adaptation tailor-made for the Bolshoi dancers, choreographer Jean-Christophe Maillot gives the audience two hours of continuous dance, highlighting the boldness and energy of the Bolshoi in a completely new way.”



The Taming of the Shrew: Vladislav Lantratov as Petruchio,  
Ekaterina Krysanova as Katherine.  
Photo courtesy: MovieTele.it

The Italian regional news publication [La Provincia Pavese](#) (Italy) publishes an article about Jacopo Tissi. “He, very young, after all became, only last year, the first Italian in history to be hired by the Bolshoi Ballet in Moscow, one of the most prestigious theatres in the world.” “Jacopo Tissi will participate in the Les Étoiles, an international dance gala by Daniele Cipriani, scheduled for Saturday 27 and Sunday, 28 January 2018, at the Auditorium Parco della Musica di Roma.”

The French broadcaster LCI (France) publishes an article and a video about the children 9 to 19 in the Youth America Grand Prix that the article calls “the most prestigious dance competition in the world.” “The biggest dance competition in the world, Youth America Grand Prix, took place at the Théâtre de Rueil-Malmaison. The participants had two minutes to convince the directors of the dance schools of the Paris Opera, the Scala in Milan or the Bolshoi in Moscow. This subject was broadcast in the television news at 20H of 19/11/2017 presented by Anne-Claire Coudray on TF1.” Link to the article and the [video](#).

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

The German newspaper [Main-Echo](#) (Germany) announces the screening of the Bolshoi Ballet’s Taming of the Shrew in local cinemas. “The acclaimed chore-

ographer Jean-Christophe Maillot, according to the announcement, emphasizes the witty and fast athleticism and liveliness of the Bolshoi Ballet dancers in Shakespeare’s hooligan comedy. The soloists Ekaterina Krysanova and Vladislav Lantratov collide, challenge and get along. “A wonderful and entertaining show as you can only experience it at the Bolshoi.”

The local community news publication the [Langley Times](#) (BC Canada) announces the Nutcracker “Danced by the Bolshoi’s principals, Russian ballet master Yuri Grigorovich’s staging of E.T.A. Hoffmann’s fairy tale will transport children and adults alike to a world of magic and wonder for the holiday season.”

The online entertainment news publication [Broadway World](#) announces upcoming screenings of the Bolshoi Ballet’s Nutcracker in local cinemas. “The Nutcracker remains a treasure not to be missed! The Bolshoi Ballet is a symbol of excellence in ballet – acquiring an almost mythical reputation. The traditions of the company go back to Tsarist Russia (1776). In the 20th century the company has polished its typical, almost athletic style and today boasts such dance stars. Their virtuosity has captured the hearts of audiences throughout the world.”

UK newspapers and specialised publications review Svetlana Zakharova’s show Amore.

The online specialised entertainment publication [Broadway World](#) publishes a review by Gary Naylor who gives the show four stars out of five. “A principal dancer for two decades, she effortlessly wills the spotlight to her without ever overstating her case.

That said, effort – mediated through beauty, balance and grace – is everywhere.”

The online specialised dance publication [Dance Tabs](#) publishes a photo gallery by David Morgan. Link to Photo Gallery: Gallery – Svetlana Zakharova (and Stars of Bolshoi) in Francesca da Rimini.

Another photo gallery is published by [The Times](#) (UK)

The specialised UK theatre news publication [The Stage](#) publishes a review by Anna Winter who gives the show three stars out of five.

[The Evening Standard](#) (London) newspaper publishes a review by Laura Freeman who gives the show four stars out of five. “Zakharova dances doomed, desperate passion beautifully. Her face is delicate as ivory;



her body like steel filament.” “In Rain Before It Falls (Patrick de Bana, Bach) Zhakarova, in violet silk, spills and pools like the ink in a Rorschach test.”

[The Independent](#) (UK) newspaper publishes a review by Zoë Anderson

[The Financial Times](#) (UK) newspaper publishes a review by dance critic Clement Crisp

The French newspaper [Les Echos](#) publishes an article by dance critic Philippe Noisette titled Is Nureyev Still Alive? “Yuri Posokhov, a very popular Russian in the United States, seems to be the right “client” to endorse Nureyev’s choreographic legacy. He has re-imagined Don Quixote in San Francisco and A Hero of Our Time for the Bolshoi, who commissioned him this year from a ballet simply titled ... Nureyev.”

All major international mass media sources reacted to the tragic news about the death of Dmitri Hvorostovsky.

[accessatlanta.com](http://accessatlanta.com)

[thetimes.co.uk](http://thetimes.co.uk)

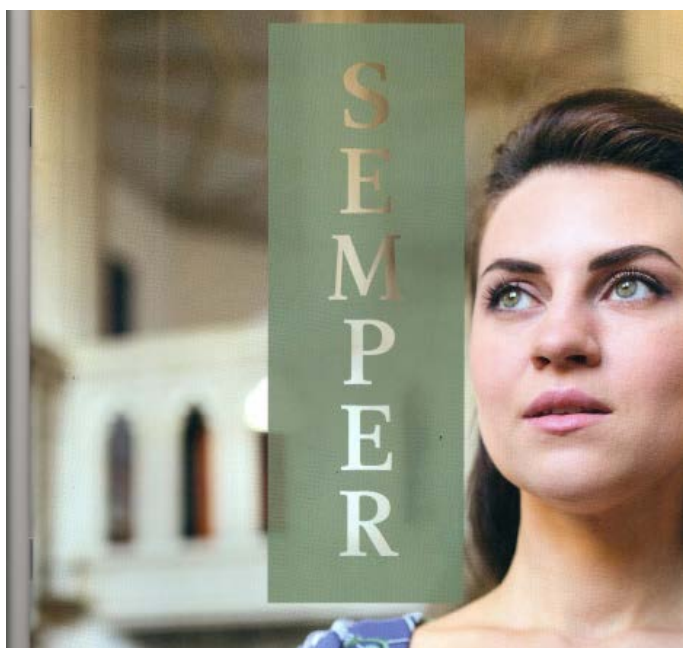
[theguardian.com](http://theguardian.com)

[nytimes.com](http://nytimes.com)

[general-anzeiger-bonn.de](http://general-anzeiger-bonn.de)

[cbc.ca](http://cbc.ca)

## In brief



Venera Gimadieva (soprano), the Bolshoi Theatre guest soloist, a graduate of the Bolshoi Young Artists Opera Program and a laureate of The Golden Mask Award-2014 on the cover of the magazine Semperoper.

Yuri Grigorovich headed the jury of the II All-Russian Competition of Ballet Dancers and Choreographers that is taking place in Moscow since November 19th.

On November 20th [TASS](#) held the press conference Elena Voroshilova: “The All-Russian Competition of Ballet Dancers opened in Moscow” ([Culture News](#), went on air on November 20th, 10 a.m.):

“The All-Russian Competition of Ballet Dancers and Choreographers opened in Moscow” ([Culture News](#), on air on November 20th, 7:30 p.m.)

[Radio Rossii](#) – “Music in events: choice of Olga Rusanova”; on air on November 18th, issue No. 232

The round table Ballet in the Cinema took place at the exhibition hall Manezhn on Friday, November 17th as a part of the [International Cultural Forum](#). Cultural workers and filmmakers took part in the event and discussed the scandalous premiere of the film Matilda by Alexei Uchitel.



The round table Ballet in the Cinema, the International Cultural Forum, Saint Petersburg, November 17th.  
Photo courtesy: Komsomolskaya Pravda

On November 18th the Bolshoi Ballet’s soloists Anna Nikulina, Anastasia Stashkevich, Ana Turazashvili, Daria Khokhlova, Mikhail Lobukhin, Artemy Belyakov, Denis Savin, Igor Tsvirko and Erick Swolkin together with the soloists of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre Oksana Kardash, Ivan Mikhalev, Alexey Lyubimov, as well as Bruna Gaglianone and other dancers took part in the gala Ballet of Big Stars at the [Moscow House of Music](#).

The screenings of the series Bolshoi Ballet at the Cinemas. Season 2017/18 continue.

On November 21st and 22nd the broadcasts of the ballet [Le Corsaire](#) (the recording of the performance presented on the Bolshoi Historic Stage on October 22nd) took place at Moscow cinemas.

On November 26th Jean-Christophe Maillot’s masterpiece [The Taming of the Shrew](#) was back on the big screen as a part of the project Bolshoi in the Cinemas.

### Cinemas and tickets

The recording of the opera **The Snow Maiden** by Nikolai Rimsky-Korsakov, staged by Dmitri Tcherniakov, was broadcast at the cinemas on November 25th (the production of Opera Bastille, season 2016/2017, the recording of the performance that took place on April 25th).

For more information about all broadcasts of productions from the Paris National Opera please refer to the article by Igor Koryabin ([Belcanto.ru](http://Belcanto.ru)).



Svetlana Zakharova in the programme Amore (Rain Before It Falls by Patrick de Bana to the music by Johann Sebastian Bach, Ottorino Respighi and Carlos Pino Quintana). Photo courtesy: Jack Devant

On November 28th the programme Amore was presented at the [Alexandrinsky Theatre](#) in Saint Petersburg at the International Arts Festival Diaghilev. P.S.

The calendar of performances is available from the ballerina's [website](#).

**The Festival Diaghilev. P.S.** took place in Saint Petersburg from November 23rd till December 1st.

The Festival's official programme opened on November 23rd at the Saint Petersburg Philharmonic Grand Hall with the performance of the Perm State Academic Opera and Ballet Theatre Orchestra Music Aeterna under the baton of Teodor Currentzis. The orchestra performed the Symphony No. 1 by Gustav Mahler and the Violin Concerto by Alban Berg (soloist – Patricia Kopatchinskaja., Austria/Switzerland).

November 22nd, the Sheremet Palace – screenings of the film Intolerance by D W Griffith (1916)

On November 24th three choreographic performances were presented at the Youth Theatre on the Fontanka: an opus-ballet Coco Chanel by Jo Strömgren (Norway) and Ulrike Quade (The Netherlands), as well

as the miniature Pas de danse by Mats Ek and the ballet AB3 by the company Norrdans (founded in 1995) that considers the young people as their target audience.

On November 26th, only a month after the world premiere in London, Wayne McGregor presented his most recent oeuvre – the ballet Autobiography – in Saint Petersburg.

On November 27th Vadim Repin performed the Violin Concerto in D minor op.47 by Jean Sibelius together with the Saint Petersburg State Academic Symphony Orchestra under the baton of Alexander Titov at the Philharmonic Grand Hall.

On November 29th the Russian premiere of the film Atomos (directed by Wayne McGregor and Ravi Despres). The newspaper Kommersant reports: "This film consists of the tiniest nuances of the sound, the play of light, gestures and movements of the dancers from Wayne McGregor's company; all of these remind us of atoms".

On December 1st the official programme of the Festival closes with the performance of the national choreographic centre company Ballet de Lorraine (France). The ballets Record of Ancient Things, Rain-Forest and Relâche will have their Russian premieres.

For more information about the Festival's events please refer to:

Diaghilev P.S. is a multi-genre festival with a museum accent. Natalia Metelitsa comments on the playbill (went on air on November 18th, issue No. 232)

[radiator.ru](http://radiator.ru)

More information about the Festival's events is available [here](#).

The festival Diaghilev P.S.: The Guide. The Playbill ([Kommersant](#))

Royal choreographers and the sensation of the [British ballet: a guide to the festival Diaghilev P.S.](#) (Peterburg2)

What to watch at the festival Diaghilev P.S.: the choice of Tatiana Kuznetsova ([Kommersant](#))

The V International Festival of Contemporary Choreography [Context](#), directed by Diana Vishneva, closed in Saint Petersburg; the closing gala-concert took place on November 19th on the Mariinsky Theatre Historic Stage.

**First Channel** (Alexei Korepanov reports): "The V International Festival of Contemporary Choreography Context, directed by the famous ballerina Diana Vishneva, closed in Saint Petersburg"

**Russia-K** (Culture News with Vladislav Flyarkovsky, on air on November 19th at 7:30): "The festival Context demonstrates the achievements of the modern choreography all over the world".

**Saint Petersburg:** "The festival of choreography directed by Diana Vishneva closes with the premiere of the ballet Asunder: the dress rehearsal of the closing ceremony finished at the Mariinsky Theatre" /.../

**Rosbalt reports:** "At the festival's closing ceremony that took place at the Mariinsky Theatre the audi-



ence saw the Russian premiere of Piano Concerto No.1 by one of the Russian major neo-classical choreographers Alexei Ratmansky to the music by Dmitri Shostakovich [performed by the Dutch National Ballet] and the ballet Sarcasm, by Hans van Manen, who celebrates his 85th birthday this year.”

Anna Galayda ([Vedomosti](#)) draws some conclusions after the festival:

“/.../ For many in Russia the modern choreography that Vishneva and her Context promote is like a black hole that is impossible to comprehend. However, in order to see the living legend of the classical ballet, the audience can put up with such experiments. /.../ For those that are OK with no diadems and fouettes, the founder of the festival has turned it into a wonderful educational ground. /.../ This year the Diana Vishneva festival has conquered both capitals completely. Before the Moscow residents used to be the ones that got all the best; starting from this year the programmes presented in two capitals are almost the same.”

“A light “Diana Vishneva”: the new dessert, inspired by the prima-ballerina of the Mariinsky Theatre...” ([Kommersant](#)).

Following the Moscow programme the Russian debut of Bodytraffic, one of the major dance companies from Los Angeles, took place. The ballet by the famous choreographer Sidi Larbi Cherkaoui I Will Fall for You to the music by Woodkid, performed by Drew Jacoby and Matt Foley, and the ballet Chutes and Ladders by Justin Peck, one of the most sought-after contemporary choreographers, were also presented in Saint Petersburg.

The audience were lucky enough to have seen the production Witness by Wayne McGregor, danced by Alessandra Ferri.

[teatral-online.ru](http://teatral-online.ru)

On November 25th–27th the premiere of the ballet evening Balanchine/Taylor/Garnier/Ekman took place at the [Moscow Academic Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre](#).

Teatral reports: “The programme that was put together by Laurent Hilairé, the artistic director of the Stanislavsky and Nemirovich-Danchenko Theatre’s ballet company, includes George Balanchine’s Serenade to music by Pyotr Tchaikovsky, Paul Taylor’s Aureole to music by George Frideric Handel, Jacques Garnier’s Aunis to music by Maurice Pasche and Alexander Ekman’s Tulle to the music by Mikael Karlsson. Three of them – Aureole, Aunis and Tulle – had their Russian premieres. The evening closed with the ballet Tulle that pays tribute to the classical ballet. ././.”

[Colta.ru](#): “The Moscow Music Theatre presents ballet premieres”

[Ogonyok](#) published an interview with Maria Alexandrova titled Freedom to Challenge is a Serious Thing. Iya Barateli talked to the ballerina after the ballet Laurencia that was performed in Tbilisi.

The French newspaper [Le Monde](#) publishes a report by Rosita Boisseau who is based in Moscow about “The historical Dance Inversion, created in 1997 by Vladimir Urin, current director of the Bolshoi; and the very glamorous Context, launched in 2013, under the direction of Diana Vishneva, star of the Mariinsky Ballet of St. Petersburg. Between the two, a hyphen: twenty-five years of French contemporary dance in Russia celebrated by the French Institute.”

November 22nd – December 17th – the 32nd Madrid Dance Festival is taking place in the capital of Spain.

The portal Eesmadrid announces that the programme of the festival, as usual, reflects modern tendencies in the world of the international, Spanish and Madrid dance art.

[The programme of the festival](#)



The Bolshoi Theatre premiere Artem Ovcharenko took part in the opening gala of the III International Ballet Festival in China at the Tianqiao Theatre. Together with Elena Evseeva from the Mariinsky Theatre they performed the pas-de-deux from the third act of the ballet Don Quixote and the balcony scene from the ballet Romeo and Juliet choreographed by Leonid Lavrovsky. The English language newspaper [China Daily](#) reports.

The Bolshoi primas Svetlana Zakharova and Ana-



The Bolshoi Theatre premier Artem Ovcharenko, the Mariinsky Theatre first soloist Elena Evseeva.

The opening gala of the III International Ballet Festival in China. Pas-de-deux from the ballet Don Quixote to the music by Ludwig Minkus. Beijing, November 10th. Photo courtesy: Yi. Haohan

stasia Stashkevich are going to perform at the III International Ballet Festival on December 1st, 2nd and 3rd. They will take the stage of the Tianqiao Theatre, where the Russian Seasons starring the dancers of the Bolshoi and the Mariinsky are going to take place.

[Rossiiskaya Gazeta](#) publishes the article On the Freedom's Edge. There is a conversation with director Andrei Konchalovsky, the author of the idea of the monument to Ivan III that was financed with the public donations. The ceremony of unveiling the monument to the Grand Duke of Moscow Ivan III was held in Kaluga. The monument was funded with public money and was erected on the Starý Torg square in front of the regional administration building. The sculpture was designed by Andrey Korobtsov. The Minister of Culture Vladimir Medinsky took part in the ceremony.

The spouse of the sculptor Andrei Korobtsov, the Bolshoi Theatre's prima and an Honoured Artist of Russia Evgenia Obraztsova was present at the unveiling ceremony.

## Social networks

Valery Lagunov wrote on his [Facebook page](#): “November 22nd – the premiere of the ballet Romeo and Juliet by Alexei Ratmansky; the cast starred Ekaterina Krysanova and Vladislav Lantratov, who performed their roles in a brilliant, excited, energetic and significant manner! I send my most sincere congratulations to them, they have received well-deserved recognition; I also congratulate the whole company that demonstrated a wonderful performance!!!”

Anastasia Stashkevich posts photos in her Instagram: they feature two people that look a bit tired, but, obviously, deeply content. This is she and Vyacheslav Lopatin after the performance on November 25th.

“Surprising as it might be, but this is what creative happiness looks like!”

Her followers [comment](#): “This is such a powerful photo, indeed! Anastasia, thank you for those emotions you gave us!!! You are a wonderful Juliet! You are tender, feminine and fragile, and you demonstrated an ideal performance and acting we were all convinced by! And your duet, I mean, the two of you were like one ...Bravi!”

[Olga Agapova](#) (Facebook user and the forum participant) uploaded 19 videos from the performance on November 25th and wrote a long post, where she shared just how excited she was about the production: “The premiere of Romeo and Juliet at the Bolshoi Theatre – love at second sight”.



Anastasia Stashkevich: «Surprising as it might be, but this is what creative happiness looks like!»

Together she and Vyacheslav Lopatin performed the title roles in the ballet Romeo and Juliet choreographed by Alexei Ratmansky.

The Bolshoi Theatre, November 25th. Photo/[Instagram](#)

According to the reviews on the forum [Ballet and Opera](#), many people in the audience cried and wept at the premiere performances of the ballet by Alexei Ratmansky, while some discussed “swallow's tails”.

Igor Tsvirko posted several photos on [Instagram](#) with his pets that let his followers take a glimpse of the dancer's everyday life. [One photo](#) features him with his family as he is trying to find some time to go to the hairdresser's, another one features the ballet dancer thoughtfully preparing for the cold winter...

Alexander Shvartsenshtein uploaded the video he recorded in the audience hall to his [Facebook page](#): “No-





vember 16th, 2017, the Bolshoi Theatre, Don Carlo, curtain calls (5'37"): this is a triumph! Sorry for the quality of the video, but THE WHOLE audience rose to their feet, so I had to film over their heads!"

Anya Vyshnevskaya commented: "Thank you, Alexander, for this opportunity to teleport to the Bolshoi Theatre at least for one moment! Brava, Agunda Kulaeva [Princess Eboli], brava, Anna Nechaeva [Elisabeth of Valois], bravi the whole wonderful team!"



Najmiddin Mavlyanov (Don Carlo), Agunda Kulaeva (Princess Eboli) and the conductor Giacomo Sagripanti (in movement) at the curtain calls after the performance of Don Carlo that was held as part of the initiative The Bolshoi for the Young. The State Academic Bolshoi Theatre of Russia, Historic Stage, November, 16th.  
Photo courtesy: Alexander Shvartsenshtein

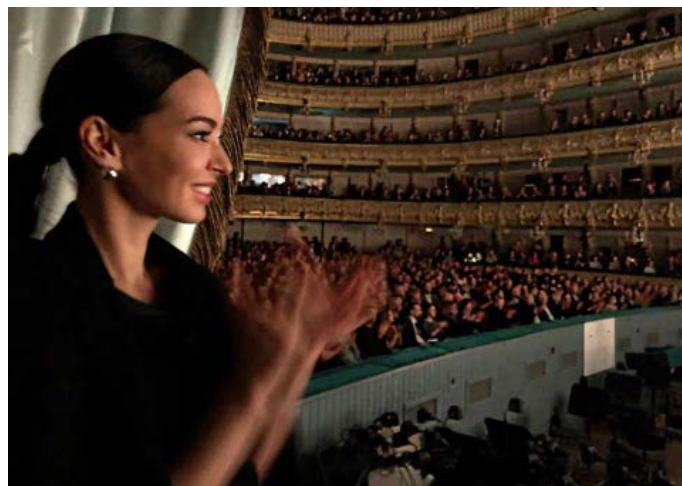
Agunda Kulaeva commented: "Thank you, Alexander! It was a good performance yesterday, with the great Mavlyanov [Don Carlo]! We sang like we always do, but what an audience!!! I do not remember such reaction for a long time! I am even happier for our young singers!!!"

On November 16th 2017 the production was held as part of the initiative [The Bolshoi for the Young](#) that is aimed at making the theatre more popular with the young audience. The tickets were sold at special, very reasonable prices.

[The video](#) of curtain calls after Don Carlo on November 16th on YouTube.

Diana Vishneva uploaded photographs from the Mariinsky Theatre to her [Facebook page](#) and thanked the participants and the organisers of her festival, mentioning all of them by names:

"Yesterday the fifth Context closed. Five years of the art of dance with no limits, of movement in all its dimensions and levels. I thank everyone that has been with us since the first festival and everyone who has joined us only recently. I thank all those that believe in us and follow us. Those that are in the same context with us. All of this would have been not possible but for the unique, the strongest team that is able to put our most ambitious ideas into life /.../ Now we take a short break and then we go for Context-2018!"



Diana Vishneva at the closing ceremony of the festival Context, the Mariinsky Theatre, November 19th.  
Photo: [Facebook](#)

## Debuts

**Don Carlo**  
**November 16th**

Giorgi Sturua made his debut in the role of the Royal Herald.

**The Tsar's Birde**

November 21st and 23rd

A soloist of the Armenian National Academic Theatre of Opera and Ballet named after Alexander Spendiaryan, an Honoured Artist of the Republic of Armenia **Gevorg Hakobyan** (baritone) made his debut at the Bolshoi Theatre with the role of Gryaznoy.

The guest soloist **Ksenia Dudnikova** (mezzo-soprano) made her debut in the Bolshoi Theatre's production with the role of Lyubasha.

Roman Muravitsky made his debut with the role of Bomelius.

Maria Barakova made her debut with the role of Petrovna.

**Boris Godunov**

November 24th

Goderdzi Janelidze (bass), a graduate of the Young Artist Opera Program and a Bolshoi Theatre soloist since 2017, who has recently been awarded the First Prize at the Elena Obraztsova International Competition of Young Opera Singers (September 17th ) performed the role of the Police Officer for the first time.

November 25th

The guest soloist Sergei Radchenko (tenor), a participant of the Bolshoi Theatre Young Artists Opera Program in 2011-2014 performed the role of Pretender.

**Carmen**

November 28th

The Brazilian tenor Martin Muehle performed the main role in his repertoire – the role of Jose in the opera Carmen. A student of Carlo Bergonzi and Alfredo Kraus, Mr. Muehle has had successful performances at various theatres in Germany, Austria and Switzerland. In summer 2017 he had a great success with the role of Jose in the production, staged by the famous Danish director Kasper Holten at the Bregenz Festival (Austria).

The Bolshoi Theatre guest soloist Xenia Dezhneva performed the role of Frasquita.

## Changes to the casts

**Romeo and Juliet**

On November 24th the title roles were performed by Evgenia Obraztsova and Artemy Belyakov.

**Promotions at the Bolshoi Ballet**

On November 15th **Alyona Kovalyova** became a soloist of the ballet company.

Jacopo Tissi became a first soloist.



Alyona Kovalyova and Jacopo Tissi. Jewels.  
Photo courtesy: Damir Yusupov

## Birthdays

**November 15th** – Daniel Barenboim, a conductor and a pianist – 75th birthday anniversary.

**November 16th** – the Bolshoi Opera soloist, an Honoured Artist of Russia Elena Manistina

**November 19th** (November 6th, old style) – Asaf Messerer (1903 – 1992) – an outstanding ballet master and ballet dancer, a pedagogue, a People's Artist of the USSR (1976), the Bolshoi Theatre's soloist 1921-1954, a representative of the Plisetskies-Messerer creative dynasty.

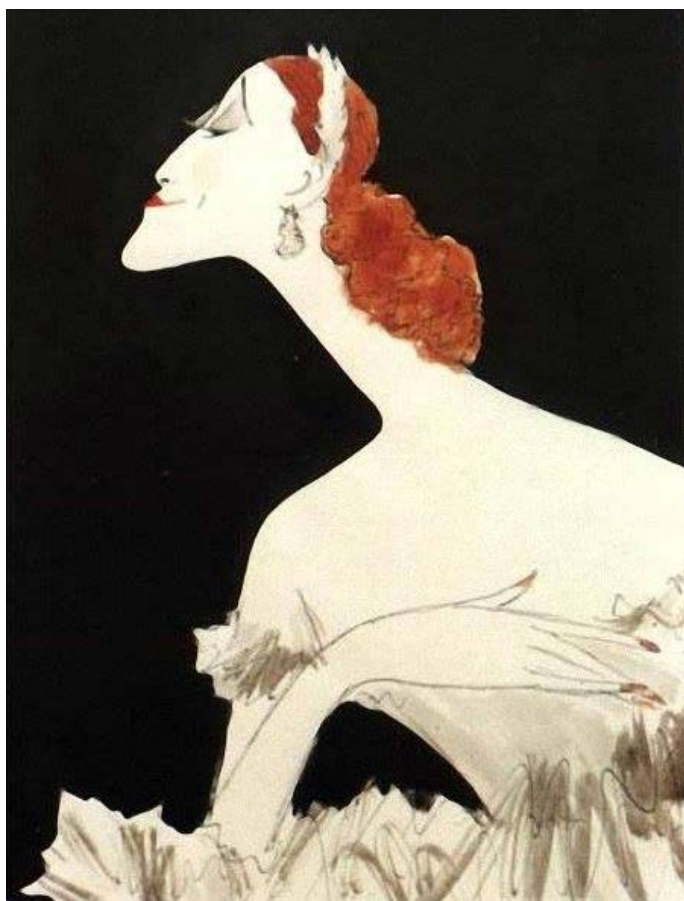
**November 20th** – the greatest ballerina Maya Plisetskaya (1925-2015)

**November 20th** – the Bolshoi Theatre's prima-ballerina Anastasia Stashkevich

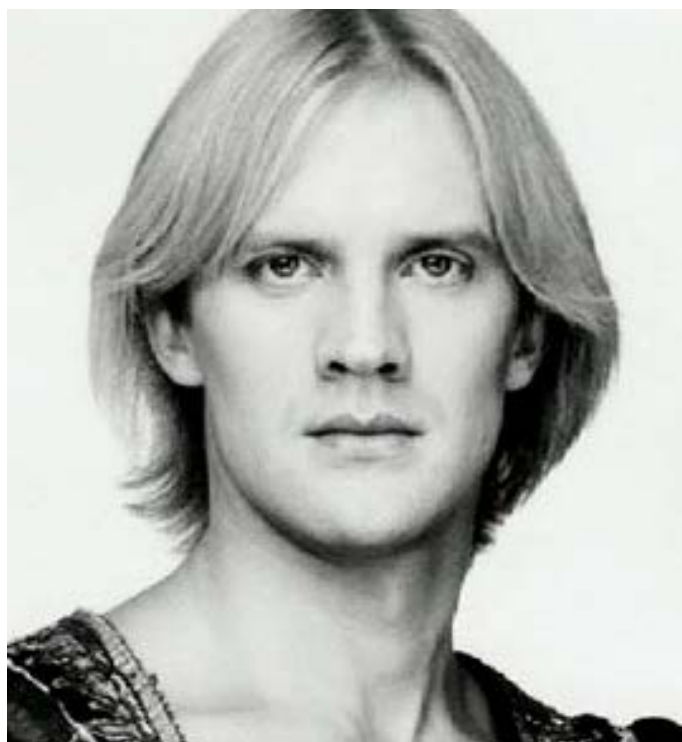
**November 21st** – an Honoured Artist of RSFSR Natalia Makarova – a soloist of the Leningrad State Academic Opera and Ballet Theatre named after Kirov (1959 – 1970), a prima-ballerina of the American Ballet Theatre (New York) and the Royal Ballet (London).

**November 22nd** – a ballerina, a People's Artist of Russia Ilze Liepa





Maya Plisetskaya. A friendly caricature.  
The Kukryniksy



Alexander Godunov

The Snow Maiden, The Legend of the Invisible City of Kitezh and the Maiden Fevroniya, Eugene Onegin, May Night, The Golden Cockerel, Die Walküre, Siegfried, Carmen, Lohengrin and Salome. One of the Bolshoi Theatre's foyers was named in his honour.

**November 22nd** – the Bolshoi Opera soloist Maria Lobanova (soprano)

**November 22nd** – a composer, a conductor and a pianist Benjamin Britten (1913-1976)

**November 25th** (November 13th old style) – a composer, a pianist and a musicologist Sergei Taneyev (1856-1915)

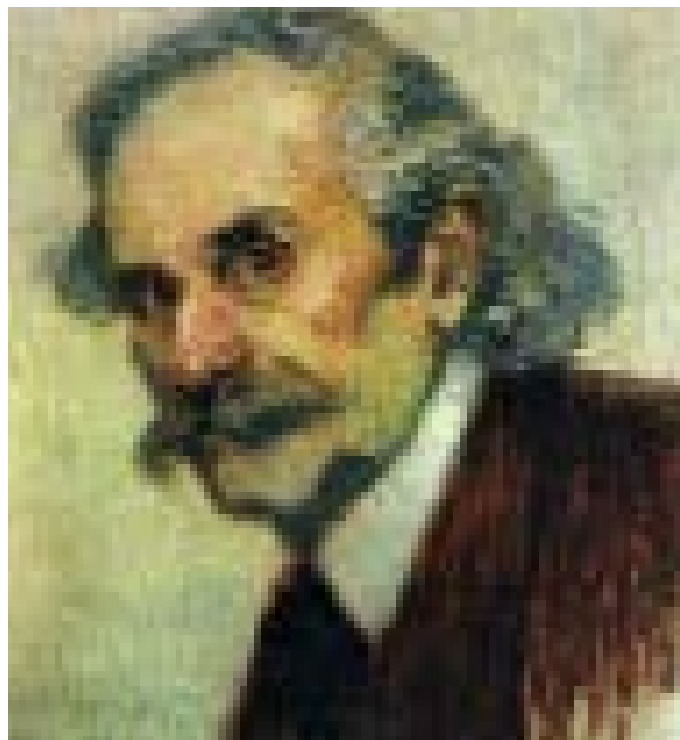
**November 26th** – the Bolshoi Ballet soloist Anton Savichev

**November 28th** – the Bolshoi Theatre's ballet master-repetiteur, a People's Artist of Russia Vladimir Nikonov

**November 28th** – the Bolshoi Theatre's ballet master-repetiteur, an Honored Artist of Russia Victor Barykin

**November 28th** – Alexander Godunov (1949 – 1995), a ballet dancer and a film actor, an Honoured Artist of RSFSR, the Bolshoi Theatre's soloist (1971-79), the first performer of the role of Tybalt in the ballet Romeo and Juliet choreographed by Yuri Grigorovich (1979).

**November 28th** – Vyacheslav (Václav) 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 final days. He staged such operas as The Stone Guest, La damnation de Faust, Ruslan and Lyudmila,



Vyacheslav Suk. A portrait by Leonid Pasternak  
(no earlier than 1906)

**November 29th 2002** – the Bolshoi Theatre New Stage opened with the premiere of the opera The Snow Maiden by Nikolai Rimsky-Korsakov.

**November 29th** – a composer, an author of 74 operas Domenico Gaetano Donizetti (1797-1848). The following operas are considered the composer's major masterpieces: L'elisir d'amore, Lucia di Lammermoor, La Favorita and Don Pasquale.