



Newsletter

Events

Nureyev

The Bolshoi Theatre presented the ballet Nureyev to mark the 80th birth anniversary of the ballet dancer and ballet master.

Choreographer: Yuri Possokhov. The author of the concept, the director and the set designer: Kirill Serebrennikov. Commissioned from the young composer Ilya Demutsky (Saint Petersburg) by the Bolshoi Theatre. Costume designer: Elena Zaitseva. Lighting designer: Alexander Sivaev. Video designer: Sergei Rylko. Music director: Anton Grishanin.

The premiere took place on December 9th and 10th on the Historic Stage.

The orchestra rehearsal took place on December 8th at noon, and the dress rehearsal in the evening was attended by the Minister of Culture Vladimir Medinsky and the Special Envoy of the President of the Russian Federation for International Cultural Cooperation Mikhail Shvydkoy.

30 cameras of Russian and foreign TV companies were there at the press-briefing that was organised prior to the morning rehearsal. The following people participated in the briefing: the Bolshoi Theatre General Director Vladimir Urin, the Bolshoi Ballet Artistic Director Makhar Vaziev, the composer Ilya Demutsky and the dancers Maria Alexandrova, Svetlana Zakharova, Kristina Kretova, Vladislav Lantratov and Igor Tsvirko (the latter performed the main part in the dress rehearsal in the evening of the same day).

The premiere casts starred:

December 9th — Vladislav Lantratov (Nureyev), Vyacheslav Lopatin (A Letter to Rudi. The Pupil), Svetlana Zakharova — (A Letter to Rudi. The Diva), Denis Savin (Erik), Anastasia Stashkevich (The Ballerina), Maria Alexandrova (Margot), Igor Vernik (Auctioneer/Avedon/The Grey Man), Svetlana Shilova (Mezzo-soprano/ The Porter/ The King), Marat Gali (Tenor/ The Intendant), Vadim Volkov (Countertenor, the singer of the king) and Victor Barykin (Ballet Teacher).



Nureyev. Photo courtesy: Mikhail Logvinov

December 10th — Artem Ovcharenko (Nureyev), Denis Savin (A Letter to Rudi. The Pupil), Ekaterina Shipulina (A Letter to Rudi. The Diva), Vladislav Kozlov (Erik), Daria Bochkov (The Ballerina), Kristina Kretova (Margot), Vladimir Koshevoy (Auctioneer/Avedon/The Grey Man), Svetlana Shilova (Mezzo-soprano/ The Porter/ The King), Marat Gali (Tenor/ The Intendant), Vladimir Magomadov (Countertenor, the singer of the king), Yan Godovsky (Ballet Teacher) and other artists.

There are three casts.

At the dress rehearsal in the evening of December 8th the cast starred not only Igor Tsvirko (Nureyev), but also Nina Kaptsova (Margot), Georgy Gusev (A Letter to Rudi. The Pupil) and other artists.

The full casts are available on the theatre's [website](#).



Curtain calls after the premiere of the ballet Nureyev, December 9th.

Photo courtesy: Olga Pschenitsyna [Facebook](#)

The premiere performances were attended by numerous representatives of the Moscow elite, such as Irina Antonova, Olga Golodets, Olga Sviblova, Dmitry Peskov, heads of federal mass media and popular artists including the star of the Paris Opera and the artistic director of the Stanislavsky and Nemirovich-Danchenko ballet company Laurent Hilaire. The following Bolshoi partners came to Moscow to attend the premiere: the director of the French media company Bel Air Media François Duplat, the general director of Pathé Live Thierry Fontaine and the vice-president of the Rudolph Nureyev Dance Foundation Thierry Fouquet. Watch the programme A Ticket to the Bolshoi to remind yourself how the ballet Nureyev was created (Russia-Culture, on air on August 10th 2017).

December 1st, 2nd and 3rd, the Historic Stage – the performances of the opera Katerina Izmailova by Dmitri Shostakovich.

The 1963 version of one of the 20th century's most significant operas is back at the Bolshoi Theatre. Stage director: Rimas Tuminas. Music director: Tugan Sokhiev. The production had its premiere on February 18th 2016.

The casts starred: December 1st and 3rd – Elena Popovskaya (Katerina), Dmitry Ulianov (Boris Timofeyevich), Marat Gali (Zinovi Borisovich), John Daszak (Sergei);

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

Conductor – maestro Tugan Sokhiev (all dates).

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

The artistic director of the Vakhtangov State Academic Theatre of Russia Rimas Tuminas and the State Academic Bolshoi Theatre of Russia chief conductor and music director Tugan Sokhiev met again working on the same project. On February 15th 2018 the opera [The Queen of Spades](#) by Pyotr Tchaikovsky is scheduled to premiere on the Bolshoi's Historic Stage. Libretto by Modest Tchaikovsky after the novel of the same name by Alexander Pushkin.

The rehearsals started on December 15th. The first series of performances is to take place on February 15th, 16th, 17th and 18th of 2018.

December 13th, 14th and 15th, the Historic Stage – [The Snow Maiden](#) by Nikolai Rimsky-Korsakov, libretto by the composer based on the play of the same name by Alexander Ostrovsky.

The Snow Maiden is the last opera premiere of the previous season; it was staged by the Bolshoi Theatre chief conductor and music director Tugan Sokhiev, the stage director Alexander Titel and the designer Vladimir Arefiev. The next performance of the opera is scheduled for March 31st 2018.

The Snow Maiden has been staged at the Bolshoi Theatre a number of times. For more details about the productions' history please refer to the article by Irina Kotkina (available on the [website](#) about Rimsky-Korsakov's life and creative work).

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

All performances will be conducted by the Bolshoi Theatre music director and chief conductor Tugan Sokhiev.

The announcement about the opera's performances on the Bolshoi Theatre's [official video service](#).



The Snow Maiden. Photo courtesy: Damir Yusupov

December 17th, 19th and 20th, the Bolshoi Theatre Historic Stage – the ballet [Don Quixote](#) by Ludwig Minkus, libretto by Marius Petipa after the novel of the same name by Miguel de Cervantes.



Ekaterina Krysanova (Kitri) and Semyon Chudin (Basilio).

Photo courtesy: Damir Yusupov

Don Quixote is the favourite ballet of the Moscow audience. The new choreographic version by Alexei Fad-

eychev appeared on the Bolshoi Theatre Historic Stage in February 2016. Valery Levental designed the new set. Costumes by Elena Zaitseva. Music director: Pavel Sorokin.

The December series of performances star: Kristina Kretova and Ivan Vasiliev (December 17th), Ekaterina Krysanova and Semyon Chudin (December 19th), Olga Smirnova and Denis Rodkin (December 20th).

Conductors: Pavel Sorokin (December 17th and 19th) and Alexei Bogorad (December 20th).

More information about the cast for each performance is available [here](#).

December 2nd and 3rd (matinee performances, 2 p.m.) – [La Fille mal gardée](#), one of the most ancient ballets to the music by Peter Ludwig Hertel, choreographed by Yuri Grigorovich, was performed on the New Stage by the students of the Moscow State Academy of Choreography.

This version was first performed on the Bolshoi Theatre New Stage on November 6th 2009. Music director – Igor Dronov.

December 5th and 6th, the New Stage – the opera [The Stone Guest](#) by Alexander Dargomyzhsky, libretto by the composer based on the “little tragedy” of the same name by Alexander Pushkin.

The production premiered on the Bolshoi Theatre New Stage on March 11th 2016.

Stage director: Dmitry Belyanushkin, music director – Anton Grishanin.

Conductor – Alexander Solovyev.

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



The Stone Guest. Photo courtesy: Damir Yusupov

December 8th and 10th, the Bolshoi Theatre New Stage – Soloists of Catherine the Great Ensemble, Saint Petersburg, presented the reconstruction of the first

Russian opera by Francesco Araja [Cephalus and Procris](#) (1755), libretto by Alexander Sumarokov.

Artistic director: Andrey Reshetin. Director: Danila Vedernikov. Choreographer: Klaus Abromeit (Germany). Costume Designer: Larissa Pogoretskaya. The director of the production and the author of the music to the lost recitativos: Andrey Penyugin.

This production-reconstruction that features a baroque orchestra, soloists, authentic phonetics and stage movements of the 18th century, the ballets, the costumes and the make-up was staged by the Saint Petersburg Festival Early of Music in 2016.

With the participation of Soloists of Catherine the Great Ensemble.

In cooperation with the Baroque Ballet Angiolini (artistic director – Klaus Abromeit). More information is available in the article The first Russian opera at the Russian court on the theatre's [website](#).



Jean-Honoré Fragonard, Cephalus and Procris, canvas, oil; 78×178 cm, around 1755 / [Musée des beaux-arts d'Angers](#)

December 9th, the New Stage – the theatrical concert [The Guide to the Orchestra](#). Le carnaval des animaux, uniting The Young Person's Guide (Variations and Fugue on a Theme of Henry Purcell) by Britten and zoological fantasy by Saint-Saëns. The premiere of this season.

Music director: Anton Grishanin. Director: Alexei Frandetti. Set designer and costume designer: Timofey Ryabushinsky. Lightning designer: Aivar Salikhov. Video: Yan Kalnbersin, Evgeniy Afonin.

The cast starred Marta Timofeeva as Anya. Conductor – Alexander Solovyev.

[Link](#)

December 13th, 14th and 15th, matinee on December 16th (at noon), the New Stage – the ballet The Flames of Paris to the music by Boris Asafiev. Choreographer – Alexei Ratmansky with use of the original choreography by Vasily Vainonen.

Music director: Pavel Sorokin. Music dramaturgy conception: Yuri Burlaka.

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



Evgenia Obraztsova as Jeanne, Igor Tsvirko as Philippe.

After the performance of *The Flames of Paris* at the Biwako Hall, Otsu, Japan. June 10th 2017.

Photo/ [Instagram](#)

December 13th, 14th and 15th: conductor – Pavel Sorokin. December 16th: conductor – Alexei Bogorad.

December 18th, the New Stage – the second concert of the Bolshoi Theatre Youth Ballet Programme [Faces](#).

The first performance of the participants of the Young Choreographers Workshop, headed by a People's Artist of Russia Sergei Filin took place at the Bolshoi a year and a half ago.

The programme of the concert is available [here](#).



Sergei Filin

The tragic anniversary is approaching on December 25th 2016. On this day 64 musicians of the Alexandrov Song and Dance Ensemble, their artistic director Valery Khalilov, the famous humanitarian and charity activist Elizaveta Glinka (Dr. Liza), journalists, members of the military and the crew died when the plane crashed in the Black Sea. The plane was on its way to the Syrian city of Khmeimim, where the artists were going to congratulate the members of the Russian military in Syria on the coming New Year.

On December 17th the Bolshoi Theatre's musicians performed [Requiem](#) by Giuseppe Verdi in memory of the plane crash victims.

The concert on the New Stage starred Irina Churilova (soprano), Agunda Kulaeva (mezzo-soprano), Oleg Dolgov (tenor) and Pyotr Migunov (bass), as well as the Bolshoi Theatre's orchestra and choir. Conductor: the Bolshoi Theatre music director Tugan Sokhiev.

More on Verdi's Requiem is available in the article Memory on the theatre's [website](#).

December 19th – Requiem by Giuseppe Verdi in memory of Dmitri Hvorostovsky was performed at the [Saint Petersburg Philharmonic](#) by the Bolshoi Theatre's choir and the honoured ensemble of Russia, the Philharmonic Academic Symphony Orchestra. Conductor: Yuri Temirkanov.

The timeless piece was conducted by maestro Yuri Temirkanov and performed by the Bolshoi Theatre soloist, an Honoured Artist of Azerbaijan Dinara Alieva (soprano), the laureate of the international competitions Olesya Petrova (mezzo-soprano), the Bolshoi Theatre guest soloist Dmitry Beloselsky (bass) and the Italian tenor Francesco Meli.

The performance of [Requiem](#) by Verdi in memory of Dmitri Hvorostovsky has become one of the highlights of the XVIII International Winter Festival Arts Square that is taking place from December 14th till December 24th.

The Bolshoi Theatre continues the season of transmissions and screenings of recordings of its best productions in cinemas around the world. On December 17th the ballet *The Nutcracker*, choreographed by Yuri Grigorovich to the music by Pyotr Tchaikovsky was broadcast as a part of the fifth season of the Bolshoi Ballet in Cinema (recording was made on December 21st 2014).

The cast starred:

The Nutcracker-Prince – Denis Rodkin

Masha – Anna Nikulina

Drosselmeyer – Andrei Merkuriev

The Mouse King – Vitaly Biktimirov

Information about the cinemas and tickets is available [here](#).

The Bolshoi Theatre's YouTube channel announces the screening in the [video](#).

The announcement about the broadcast on the [Bolshoi Theatre's official video service](#).

December 5th, the Beethoven Hall – the Bolshoi Orchestra Artists presented the [Cello Quartet Concert](#).

More information about the concert is available in the article From Vivaldi to Metallica on the theatre's [website](#).

December 10th, the Beethoven Hall – the first concert of the cycle [The Personal History and Experience](#) of Joseph Haydn.

The reader — Evgeny Redko.

Bolshoi Theatre Chamber Orchestra. Conductor: Mikhail Tsinman.

More information about the concert is available in the article From Vivaldi to Metallica on the theatre's [website](#).

December 15th (7:30 p.m.) and December 16th (7 p.m.), the Beethoven Hall – [German vocal music evening](#).

The participants of the Young Artists Opera Program performed pieces by Wolfgang Amadeus Mozart in the first part of the concert and the works by Felix Mendelssohn-Bartholdy in the second part. The concert also starred the Bolshoi Opera soloist from 2017/2018 season Vladimir Komovich. The MC – Irina Bashkireva.

The article about the concert is available on the theatre's [website](#).

On December 2nd [Children of the Bolshoi Theatre Orchestra Artists Concert](#) took place at 2 p.m. This concert has already become a tradition.

It starred the Bolshoi Theatre Chamber Orchestra. Conductor: Mikhail Tsinman.

The rehearsals of the ballet [Anna Karenina](#) by John Neumeier are in full swing at the Bolshoi; this is a co-production with the Hamburg Ballet and the National Ballet of Canada.

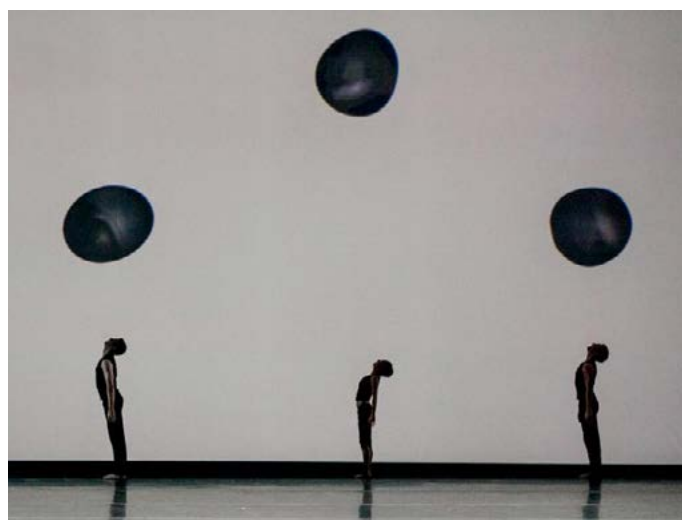
The Hamburg Ballet premier [Edvin Revazov](#) is currently working with the Bolshoi dancers.

The premiere is scheduled to take place on March 23rd 2018 on the Historic Stage. The ballet had its world premiere in Hamburg on July 2nd. John Neumeier is the permanent artistic director of the Hamburg Ballet; Yuri Grigorovich has called him the most Russian out of all contemporary foreign choreographers. Neumeier has staged his Anna Karenina to the music by Tchaik-

ovsky and Schnittke; he is not only the choreographer, but also the costume and set designer, as well as the lighting designer. The choreographer stresses that he did not try to interpret the novel by Tolstoy using the language of the dance, but rather was inspired by the piece as he was creating his own oeuvre.

The International Modern Dance Festival [DanceInversion-2017](#), anniversary of Marius Petipa closed with the performances of works by Jessica Lang [Solo Bach/Swee Silent Thought/Thousand Yard Stare/The Calling/White/I.N.K.](#) at the Moscow Music Theatre Helikon-Opera.

The festival started in Moscow on September 25th.



i.n.k. Photo courtesy:
Sharen Bradford / Jessica Lang Dance

The Bolshoi Theatre has launched on-line the pilot version of the unique [electronic archive](#) that has been created by the KAMIS company.

The archive provides detailed information about opera productions over the last 15 years; there is also the list of all opera productions since 1856.

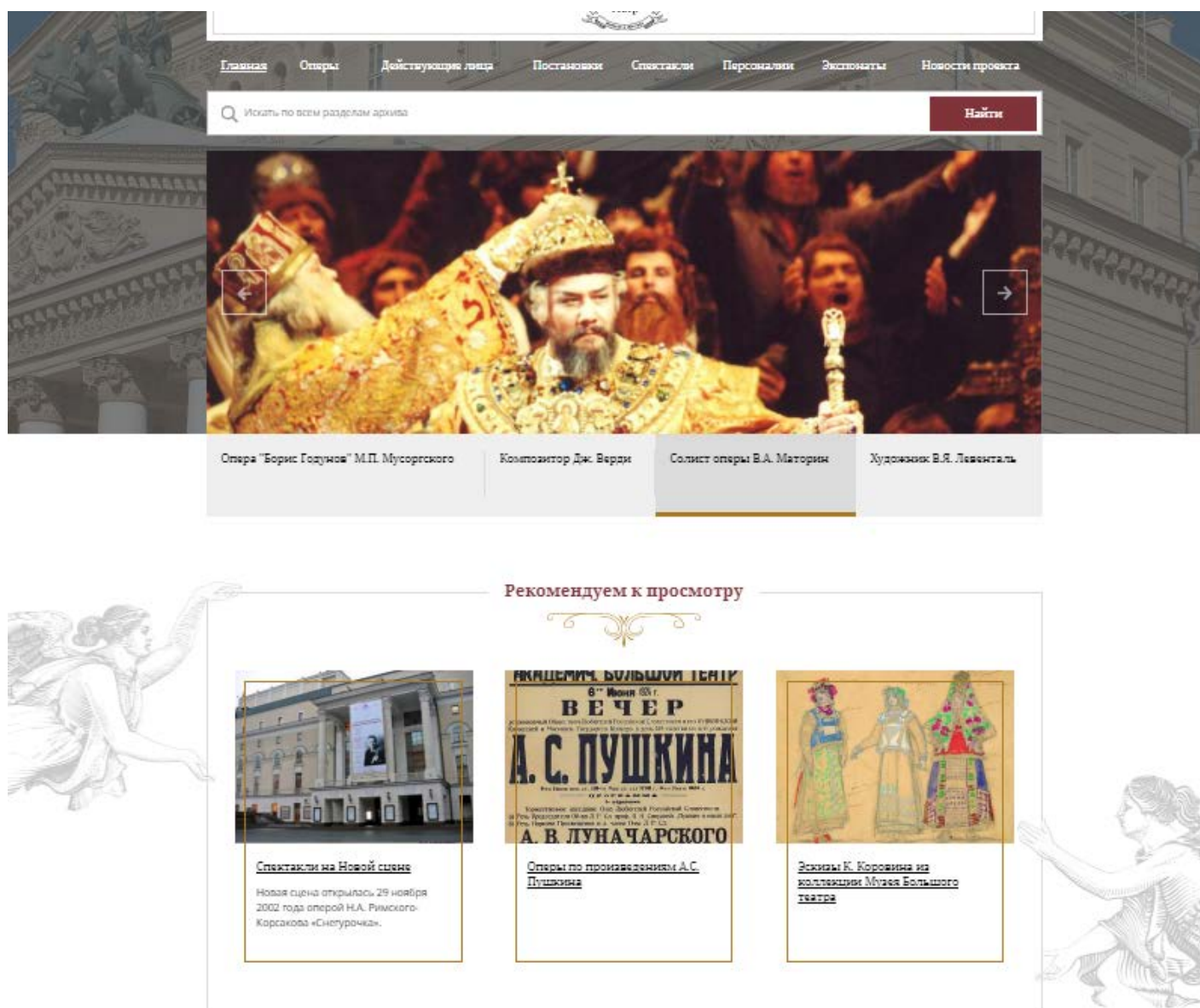
The illustrative part of the project's first stage includes all productions of 2002-2017 that are accompanied by the photographs of premiere performances and outstanding singers that appeared at the Bolshoi Theatre during this period of time.

The part Exhibits features a small part of the Bolshoi Museum's collection. There are materials that are stored at the Bolshoi Theatre's Museum and reflect the theatre's history that is more than two centuries long.

Eventually the archive will feature 48 thousands of playbills, 120 thousands of programmes and over 100 thousand pictures.

[Link](#)

Volunteers of the project discover the history of the Bolshoi from all over the world together with the workers of the museum and continue to add data to the [database](#).



[The Bolshoi Theatre electronic archive](#)

Press analysis: Russian mass media

Russian mass media, including major news agencies, as well as printed and online sources reported about the dress rehearsal and press-briefing that took place at the Bolshoi Theatre on Friday, December 8th. The press also covered the world premiere of the ballet Nureyev that took place on the Historic Stage on December 9th and 10th, wrote about the history of the production, provided the information about the ballet and its protagonist, presented reports from the premiere,

counted how many officials, cultural luminaries and celebrities attended the performances, quoted first reactions of the audience and published the first reviews.

Here are just a few reviews out of more than 200 publications that appeared in various sources, including the first pages of Kommersant, Rossiiskaya Gazeta, Moscovsky Komsomolets and numerous republications.

Reports by Russia-K:

[The Long-Anticipated Premiere](#) (Culture News with Vladislav Flyarkovsky, on air on December 10th at 7:30 p.m.)

[The Premiere of Nureyev. First reactions of the audience](#) (December 10th, 9:35 a.m.)

[The Ballet Nureyev is Having its Premiere at the Bolshoi Theatre Tomorrow](#) (Culture News, on air on December 8th at 7:30 p.m.)

Vesti (December 8th, 6:54 p.m., a report by Marina Gromova): The Bolshoi is Ready for the Premiere of Nureyev.

Anna Kocharova (**RIA Novosti**) presents her report The Scandal that Did Not Exist: the Long-anticipated Ballet Nureyev at the Bolshoi (December 9th, 8:05 a.m.) that features numerous photos of the dancer and writes: “What this production has is the due respect and the admiration of the genius Nureyev. Prior to the 80th anniversary of his birth that the ballet world is going to celebrate in 2018 this ballet by the Bolshoi Theatre has become a true homage to this outstanding artist”.



The ballet dancer and ballet master Rudolph Nureyev at the playbill. Photo courtesy: Victor Vonog/**RIA Novosti**

The film critic Stas Tyrkin writes: “Given the fact that this genre [ballet] is so abstract, how often is it that we feel the presences of the real people a production is dedicated to on the stage? One can definitely feel the presence of Nureyev in this production that is named after him. Thanks to the performance of Igor Tsvirko in the leading role (other casts feature Vladislav Lantratov and Artem Ovcharenko), as well as the magic that the director and the choreographer managed to create, we feel the presence of Nureyev himself, and this happens not just once or twice during the two and a half hours the ballet is running for” (**Komsomolskaya Pravda**, Nureyev Was Here, December 9th, 2:44 a.m.).

Maya Krylova (**Gazeta.ru**) reports: “The personality and the biography of the main character can make those who consider themselves to be the guardians of various moral principles grind their teeth. Nureyev himself did not give a damn about any kind of moral principles. /.../ The ballet Nureyev is, naturally, a story about the leap for freedom. The freedom “from” and the freedom “of”. The leap for the possibility to live one’s

own life, but not the life that one has been forced to live. For the creative mania that has many faces and that the dancer, who had three hundred performances a year, is obsessed with. Possokhov’s choreography is amazing: how did he manage to create something that is so explicitly erotic and at the same time to demonstrate such creative impulses? Speaking of dance numbers in this ballet, they have been staged in a very confident manner by a person who knows how to combine classic movements in such a way that they do not look boring (the article The Celebration of Disobedience: Nureyev asked for Serebrennikov: the premiere of Serebrennikov’s Ballet Nureyev at the Bolshoi; December 10th, 9:49 a.m.)

The federal issue of **Rossiiskaya Gazeta** (No.7446/280, December 10th, 11:19 p.m.) publishes the review by Leila Guchmazova:

“Compared to the previous project by this team that consists of the stage director Kirill Serebrennikov, the choreographer Yuri Possokhov, the composer Ilya Demutsky and the whole huge company of the Bolshoi, this ballet looks much more impressive, even if we disregard the circumstances that cannot be disregarded. /.../

Nureyev, who was not tall judging by the standards of a ballet prince, now has a considerate double: Vlad Lantratov is not similar to him either in terms of his physical appearance, nor in terms of his dancing style (thank God, the creators of the ballet did not try to find exact copies, because those do not exist), but he fit the canon and was not afraid of the parallels ballet fans would try to draw. All fragments that were subjects to gossip are absolutely decent. /.../ One has to try really hard to see something scandalous and shocking, given what we see in our everyday life.” (Rudi X: Nureyev Premiered at the Bolshoi Theatre).

The source also quotes the members of the audiences that attended the premiere, including the Press-Secretary to the President of Russia Dmitry Peskov, the TV show host Vladimir Pozner and the President of the Pushkin State Museum of Fine Arts Irina Antonova.

“The premiere of the ill-fated ballet Nureyev on the Bolshoi Theatre Historic Stage was a triumph”, – Tatiana Kuznetsova (**Kommersant**), who has already reported about the production numerous times, continues to praise it and considers it to be “the production of the decade”.

“The Bolshoi Theatre General Director Vladimir Urin was the main, but secret hero of this event; to mark this occasion, he was dressed in a dinner jacket and a bow-tie – perhaps, for the first time in his life. It was Urin that at some point chose Nureyev from several options the ballet master Possokhov suggested and approved the production team (the composer Ilya Demutsky, the choreographer Yuri Possokhov and the director,

author of the libretto and set designer Kirill Serebrennikov), which made a successful debut at the Bolshoi with the ballet *A Hero of Our Time*. // It was Urin that quickly found sponsors for this production that cost an arm and a leg (the main sponsors were Roman Abramovich and Andrey Kostin); he also approved the purchase of Nureyev's naked pictures from The Richard Avedon Foundation (later these pictures caused such a commotion). // Without any doubt, the choreography is the most important component of the production. // No words are spoken in the grand finale, where ballerinas and male dancers quote the *Shadows* scene from *La Bayadere* (Nureyev's last production at the Paris Opera) and fill the whole stage, while the main character, exhausted by his illness, goes to the orchestra pit and conducts his own departure from life. This proves that the art of ballet is self-sufficient better than anything else". //

[\(The Essence and the Body: Nureyev Has Made it to the Bolshoi Theatre Stage, December 11th\).](#)

Sergei Khodnev explains in his article *How the Music Works in Nureyev* ([Kommersant](#), December 11th): "Now it can be said for sure that Ilya Demutsky is an extremely talented ballet composer; he is a professional in this rare field that remembers the golden age of Adam and Minkus..."

The source [Meduza](#) asked the film critic Anton Dolin, who attended the performance on December 10th, to share his impressions: "Nureyev is for foreigners and for patriots. It is for picky ballet fans and for ordinary people that decided to treat themselves. It is for experts on Nureyev's biography and for those, who will first read about it in the libretto. It is for freedom-loving fans of the theatre avant-garde (although not too extreme) and traditionalists that consider *Giselle* and *Swan Lake* to be the model.

This is a huge and magnificent production, giant in terms of its budget and in terms of the number of people involved. // If Nureyev were a film, it would definitely receive not just some Nika [the main annual national film award in Russia presented by the Russian Academy of Cinema Arts and Science – translator's note], but a real American Oscar (Nureyev at the Bolshoi Theatre: a Ballet Blockbuster by Serebrennikov, Possokhov and Demutsky: What Has Come Out of It? December 11th, 2:02 p.m.).

"Nureyev is the immediate heir of such traditional ballet biopics as *Isadora* by Bejart and *Nijinsky* by Neumeier", – claims Sergei Nikolaevich, who attended the dress rehearsal on December 8th starring Igor Tsvirko (the editorial copy of [Snob](#) – Rudi, Help! December 11th, 4:15 p.m.).

The reports and the publications by Pavel Yaschenkov in [Moskovsky Komsomolets](#):

"Nureyev has fallen out of disgrace: Serebrennikov has provided remote supervision of the rehearsals: The Bolshoi General Director Vladimir Urin: 'There are no doubts that the production is going to cause a debate'".

[Mad Nureyev: Who Has Kirill Serebrennikov Staged His Last Production About. A Hero of His Ballet](#) (December 8th, 8:59 p.m.)

[A Breathtaking Premiere of Nureyev at the Bolshoi](#) (December 10th, 4:06 p.m.) (December 8th, 8:59 p.m.)

[7days.ru](#): The Scandalous Premiere at the Bolshoi Theatre: Exclusive Details about the Private Performance of the Ballet Nureyev.

[Vedomosti](#) published a photo gallery (14 pictures by Mikhail Logvinov) The premiere of the ballet Nureyev at the Bolshoi Theatre (December 10th, 4:52 p.m.).

The online resource [La Personne](#) presents a series of publications about the premiere and announces Rudolph Nureyev "a person of the month"

The source also publishes a news story about the dress rehearsal starring Igor Tsvirko ([To be or not to be...](#)) and a review of the performance on December 10th starring Artem Ovcharenko ([Marked Nureyev](#)).

Mass media report about the closing ceremony of Russian Seasons and mention the triumphant guest performances of the Bolshoi Ballet in Japan.

[Russia-K](#): The Great Closing Ceremony of Russian Seasons in Japan.

At the closing ceremony of Russian Seasons in Tokyo Alexander Zhuravsky [Deputy Minister of Culture of the Russian Federation] reminded that during the bilateral year of Russia and Japan in 2018 the Japanese audience will be presented with a varied cultural programme. During the Festival that has just closed the fans of the Russian art has had a chance to see the ballets *Giselle* and *Swan Lake*, choreographed by Yuri Grigorovich. It has also been the first time they saw *The Flames of Paris* by Alexei Ratmansk. All performances have been brought to them by the Bolshoi Ballet. [RIA Novosti report](#).

[TASS](#) reports: "The Festival Russian Seasons opened on June 4th in Tokyo with the ballet *Giselle* by the Bolshoi Theatre. The Prime Minister of Japan Shinzō Abe and the Deputy Prime Minister of the Russian Federation Olga Golodets took part in the opening ceremony at To-

kyo Bunka Kaikan. The large programme of the Festival included about 250 events that took place in 42 cities and attracted the audience of around 3,5 mln people”.



The opening of the festival Russian Seasons in Japan, June 4th 2017.

Photo courtesy: Ivan Zakharchenko/RIA Novosti

On December 12th the Japanese audience enjoyed the screening of the film Bolshoi by Valery Todorovsky at the great culture festival Russian Seasons. Alexander Lenin ([Rossiiskaya Gazeta](#)) reports from Japan (The Japanese Will be Shown Russian Cinema and Cartoons; December 11th, 10:52 a.m.)

Mass media continued to report about the modern dance festival DanceInversion-2017; the two-month marathon closed with the performances of six choreographic miniatures by Jessica Lang.

The information portal Infox presents the script of a long talk with Irina Chernomurova, the head of Perspective Planning and Special Projects Department at the Bolshoi Theatre and the artistic director of the festival DanceInversion (The Modern Dance is a Sort of a Game with the Human Body), recorded by Alexander Gorvachev:

“In a nutshell, there were two things that motivated a group of people to create the festival: first, we were guided by the spirit of freedom, second, we really wanted to legalise the modern dance. It was the right thing to present the free dance, expressed in the pieces by respected foreign choreographers, at the academic theatre, in the environment that is home to the academic art. It gave a different status to the creative search of young Russian choreographers as well. The audience has always trusted such venues, as professional theatres, and, what is more, academic theatres...” /.../

“The festival DanceInversion has become a part of Muscovites’ lives in a virtuoso yet unobtrusive way. They buy tickets as if without noticing it (all were sold out in September), and the audience halls were packed at every performance. Jessica Lang, who has staged ninety

productions in three years, did not come to the festival. However, the interest in her company has not declined. /.../

Jessica Lang’s company closed the festival... it will come back to Moscow in two years, bringing a new concept and new productions”, – video report by Elena Voroshilova, [TV channel Russia-K](#) (Culture News, on air on December 4th at 3 p.m.).

The Americans and Jessica Lang’s dance company “presented a programme that consisted of six ballets and dance numbers and turned out to be a sort of illustration of the American modern dance history”, – Tatiana Kuznetsova ([Kommersant](#)).

The following sources announced the performances of Jessica Lang’s ballets and reported about the closure of the festival:

[RIA Novosti](#)
[Culture Radio](#)
[Teatral](#)

[The TV channel Russia-K](#) reported about the performance of The Nutcracker by Christian Spuck (went on air on December 3rd, 7:30 p.m.):

“There was The Nutcracker at the Bolshoi Theatre. Not the one we are all are familiar with and the one that is so close to our hearts, but a different one, a Swiss one... It is also aimed at both children and their parents and is also created in a non-traditional way”. ([Culture News](#) with Vladimir Flyarkovsky: Even the Snowflakes are Dressed in Black. An Unusual Nutcracker).

[Culture Radio](#)
[Kommersant Weekend](#) (AUDIO)
[RIA](#)
[The newspaper Kommersant](#)
[Kommersant Weekend](#)
[Muzkarta.info](#)

The report by the Zurich Ballet about their guest performances in Moscow is available [here](#).

Press analysis:

international mass media

International news sources and newspapers report about the premiere of the ballet Nureyev at the Bolshoi Theatre. News stories by the major news agencies were also republished by numerous sources



A scene from Nureyev at the Bolshoi, with Vladislav Lantratov (in tuxedo) in the title role.
Credit Mikhail Loginov/Bolshoi Theatre/ [New York Times](#)

The following sources republished the article about the premiere that was first published by the international news agency Associated Press/ AP:

[ABC news](#) (New York)

[The Washington Post](#)

[The New York Times](#) (December 8th)

[New York Daily News](#)

The daily newspaper [Seattle Times](#) (Seattle, WA, the USA)

[Bulgaria Telegraph Agency](#) (Bulgaria)

On December 10th the [New York Times](#) published an article by Roslyn Sulcas, where she writes: “the much anticipated, gossiped about, postponed and re-scheduled new ballet about the great Russian dancer Rudolf Nureyev that opened at the Bolshoi Theatre amid intense speculation and rumour here on Saturday. (9 December)”. /.../ “Even if Nureyev contains little that is contentious, the ballet is an ambitious project for the Bolshoi — a move away from the straightforward story ballets that its audiences know so well. The rapturous reception at the premiere (“a world event,” Mr. Peskov, the press secretary to Mr. Putin, told Tass news agency afterward) suggests that Mr. Urin’s gamble on a still-controversial subject has paid off.”

The film trade publication [Hollywood Reporter](#) publishes a report by Nick Holdsworth who writes about the premiere.

The European broadcaster [Euronews](#) broadcasts a video report by Ricardo Figueira about the Nureyev premiere.

[BBC Russian](#) reports: “The dress rehearsal of the ballet Nureyev staged by Kirill Serebrennikov took place



Yuri Possokhov, Ilya Demutsky and Kirill Serebrennikov.
Photo courtesy: Natalia Lipets



The pas de deux between Nureyev (Vladislav Lantratov) and Eric Bruhn (Denis Savin, in black). Photo courtesy: Mikhail Loginov/Bolshoi Theatre/ [New York Times](#)



Svetlana Zakharova in Nureyev. Photo courtesy: Damir Yusupov/Bolshoi Theatre/ [New York Times](#)

at the Bolshoi Theatre.” /./ “The artists claim that the director continued to supervise the rehearsals at a distance and gave his recommendations.” The source also presents the video that features Vladimir Urin, Vladislav Lantratov and Ilya Demutsky speaking at the press-conference that took place on December 8th.

The British newspapers [The Times](#), [The Guardian](#) and [The Independent](#) publish articles by their Moscow correspondents Tom Parfitt, Shaun Walker and Oliver Carroll.

The online specialised arts publication [The Arts Desk](#) (UK) publishes an article by Ismene Brown who writes about the ballet and also describes the sequence of scenes.

The USA magazine [The New Yorker](#) publishes a long article by Moscow based journalist Joshua Yaffa who

writes “This past Saturday night, as it has regularly for nearly two hundred years, the stage of the Bolshoi Theatre, draped by its famous scarlet and gold curtain, featured the long-anticipated première of a new ballet. Tickets sold out within hours last month, with many left waiting in a long line in the cold outside the box office. /.../”.

The international news agency [Reuters](#) publishes a report by Olga Sichkar.

[The New York Times](#) republished the same article on December 9th.

The French newswire AFP Agence France Presse reports (Republished in Yahoo News “A Bolshoi Theatre ballet based on the life of Russian dance legend Rudolf Nureyev that was abruptly pulled in the summer will premiere Saturday, despite its director remaining under house arrest.” ““Everything (choreographer Yuri) Possokhov did was with the agreement of Kirill Serebrennikov and it’s important to understand

the situation in that way,” he (Urin) said of rehearsals that began in mid-November. Urin and members of the cast insisted there had been no major changes to the production in the new rehearsals. “All of us – artists, creators and everyone involved in this show – found it very difficult what happened (in July). We dreamed that this show would be performed and it will be,” said principal dancer Vladislav Lantratov.

Republications:

The international TV broadcaster [TV5 Monde](#) (Paris)

[Yahoo News UK](#)

The General Director of the Bolshoi Theatre Vladimir Urin spoke at the [press-conference](#) on Friday, December 8th.

AFP publishes a second report after the performance by Theo Mertz. It quotes some excited viewers that enjoyed the show on December 9th: “[28-year-old film actress Alexandra Korendyuk]: “The “wonderful” performance received a standing ovation.” For people who love the theatre and ballet it was very touching, everyone worked incredibly well /.../” said actor Gurgen Tsaturyan, 46.

Republications:

[Yahoo7 News Australia](#)

[ENCA](#) (eNews Channel Africa, Johannesburg, SAR)

The French newspaper [Le Nouvel Obs](#)

The French weekly magazine about news and politics [Le Point](#)

The newspaper [La Dépêche](#) (Toulouse, France)

The French newspaper [Le Figaro](#) publishes an article by Pierre Avril who writes “Obviously, the show provokes discussions but we take care of art, and the art must raise the problems of society,” warned the director of Bolshoi, Vladimir Urin. From his first rehearsals at the Vaganova Academy in St. Petersburg, until his death and his escape to the West in 1961, the life of Rudolf Nureyev, played by Vladislav Lantratov, is traced back over two hours and a half in eleven tables. Colourful and joyous, the discovery of Paris and the homosexuals of the capital contrasts with the blackness and uniformity of the USSR, where ballerinas dressed in a red apron walk in goose step.” “As in counterpoint, scenes of auctions of Nureyev’s objects punctuate the show, until there is nothing left to sell, like traces of a life dispersed at auction, despised and then forgotten by the Soviet regime.” “A country that does not value its heroes only inspires shame,” we hear the actor reading the letter by Alla Osipenko, the brilliant ballerina and Nureyev’s friend, who stayed in Leningrad.”

The Spanish newswire EFE reported on December 8th: “The general director of the Bolshoi Theatre, Vladimir Urin, denied today that changes have been introduced in the ballet on the life of the dancer Rudolf Nureyev, whose premiere, already postponed once, will be held tomorrow, with its director and set designer, Kirill Serebrénikov, under house arrest.”

Republications:

Spanish broadcaster [RTVE](#) (Spain)

Link including Nureyev video clip from the dress rehearsal on December 8th

[El Diario daily newspaper](#) (Madrid).

The following sources published articles about the premiere based on the report by the German news agency DPA:

[WeltN24](#) (Berlin)

[Badische Zeitung](#) (Freiburg)

[The newspaper Main-Echo](#) (Aschaffenburg, Bavaria)

DPA publishes a second report after the premiere by Friedmann Kohler: “Nureyev’s life is told: apprenticeship in Leningrad (now St. Petersburg again), escape to Paris, fight for recognition, partnership with the British dance legend Margot Fonteyn, success on the world’s great ballet stages. From the letters to Nureyev that are read, the former St. Petersburg and Moscow prima ballerina Svetlana Zakharova, now in Milan, dances a touching solo. /.../ Now the ballet is scheduled to appear on the Bolshoi’s playbills again only in May /.../.”

The following German newspapers publish articles based on this report by DPA:

[Frankfurter Neue Presse](#) (Frankfurt am Main)

[Mittelhessen](#) (Giessen, Hesse)

[Westdeutsche Zeitung](#) (Düsseldorf)

The online publication of the German broadcaster and news service [Deutsche Welle](#) (Bonn) reports “Nureyev is perhaps the bravest thing that the Bolshoi has ever brought onto the stage. /.../ For the first time, not only the great work and the spectacular escape of one of the most famous dancers of Russia, Rudolf Nureyev, (1938-1993), but also his love are discussed on the stage /.../.”

The online publications and broadcasters [Radio Free Europe/Radio Liberty](#) (USA/EU) report “The premiere of Nureyev, which stirred controversy when it was abruptly cancelled earlier this year, drew a standing ovation from the audience in Moscow on December 9 /.../.”

On December 10th The German national newspaper [FAZ Frankfurter Allgemeine Zeitung](#) that plays an im-

portant role in the forming of public opinion published a review by its Moscow reporter Wiebke Huster by who writes “In the Moscow Bolshoi Theatre, the charismatic and virtuoso Vladislav Lantratov jumps across a barrier, technically a bit of a breeze for him, but the way he does it immediately shows that it’s the leap into a new life, into freedom, not just the athletic freedom of overcoming an obstacle. The performance of Lantratov, his intensity and integrity, the fearlessness and modesty with which he embodies Nureyev, are deeply impressive. What the choreographer Yuri Possokhov demands of him from a technical point of view would be hard enough anyway – it looks easy, of course - but what he does as an actor is unbelievable. That must be the influence of the director of the evening, Kirill Serebrennikov, who wrote the libretto, created and directed the breathtakingly beautiful set design.”



Vladislav Lantratov as Nureyev and Maria Alexandrova as Margot. Photo courtesy: Mikhail Logvinov / [Frankfurter Allgemeine Zeitung](#)

a rich tapestry of moods and surprises. He cleverly wove together beats from the staples of ballet scores that Nureyev famously danced in. One noticed Swan Lake, but ten seconds later – wasn’t that Sleeping Beauty?.” The full text of the article is available [here](#).

In its January 2018 the specialised magazine [Shinshokan Dance magazine](#) (Japan) publishes a large article about the Bolshoi’s former prima, the artistic director of the State Ballet of Georgia and the director of V. Chabukiani Tbilisi Ballet Art State School Nina Ananiashvili, reports about the promotions of Jacopo Tissi and Alyona Kovalyova at the Bolshoi Ballet and publishes the photos and the announcement of performances of the Bolshoi prima Svetlana Zakharova, the prima Olga Smirnova and the guest artist Maria Alexandrova.



The participants of the programme From Russia With Love at the Tianqiao Theatre, Beijing.

Photo/ [Igor Tsvirko's Instagram account](#)

Ilona Landgraf attended the premiere on December 9th. She reports about it on the portal Landgraf on Dance. The article also features a number of photographs. The author writes about the plot of the ballet and calls it “an homage to one of Russia’s greatest dancers”. She says the ballet “is cleverly constructed, rich in detail, and even critical. It does not whitewash Nureyev’s unpleasant traits – his egomania and abusive tantrums”. Speaking of the choreography by Yuri Possokhov, Landgraf somewhat agrees with Roslyn Sulcus (The New York Times), who claims it “doesn’t find a convincing physical language for Nureyev to suggest something of his character and inner life”. At the same time, the author of the article admits it is impossible to get across his magic, sensuality, charisma, and unparalleled talent. “Among today’s dancers there is no Nureyev. /.../ More couldn’t have been done. One cannot calculate magic. It simply occurs or it doesn’t. But it did, for example, in the pas de deux of Nureyev and Bruhn. Here, real love was in the air.” /.../ “Demutsky’s music is

Chinese news agencies, printed mass media sources and online-resources report that the State Academic Bolshoi Theatre of Russia prima Svetlana Zakharova and other stars of the Bolshoi, the Mariinsky and the Mikhailovsky theatres performed in the programme From Russia with Love that took place on December 1st, 2nd and 3rd at the Tianqiao Theatre in Beijing as a part of the III International Ballet Festival in China (this year it features 57 theatres from 27 countries).

The performances also starred the principal Denis Rodkin, the leading soloist Maria Vinogradova and the ballerina Diana Kosyreva, as well as the Mikhailovsky Theatre principals Ivan Vasiliev and Leonid Sarafanov, the Mariinsky Theatre prima Oxana Skorik, the principal Andrei Ermakov, the first soloists Elena Evseeva and Olesya Novikova and a People’s Artist of the Republic of Tatarstan Aidar Akhmetov and the Bolshoi Theatre conductor maestro Pavel Klinichev.

The official news agency of the People’s Republic of China Xinhua NewsAgency (New China News Agen-

cy) publishes an article by Ying Ni, where it is reported that on December 1st, 2nd and 3rd the III International Ballet Festival in China united the most prominent representatives of the world's classical ballet.

The information was also reported by the news service Chinanews.com ("Zakharova led the list of the Russian ballet stars that presented the performance of the highest level")

The same report was republished by the Chinese largest information and entertainment web-portal News.sina.com.tw (Taiwan) and numerous sources on the mainland China.

The information and entertainment service publishes 7 photographs by Xinhua photographer [From Russia with Love in Beijing](#) that were shot during the performance at the Tianqiao Theatre on December 1st.

The information about the performance of Svetlana Zakharova, Denis Rodkin and stars of the Bolshoi, the Mariinsky and the Mikhailovsky theatres and about the press-conference of the Bolshoi Theatre's prima (From Russia with Love – the greatest ballet feast for the eyes) is available on the [Chinese Central Television \(CCTV\) website](#).

The information was also republished by [Beijing Youth Daily](#) (photo – Svetlana Zakharova in The Dying Swan), as well as numerous online sources.

The Beijing newspaper [Beijing News](#) (the daily news source that is controlled by the Beijing city committee of the Communist Party of China) publishes a review of the performance that was a part of the III International Ballet Festival in China. The author notes that the audience gave Svetlana Zakharova an affectionate name Z- wá – "a charming child" (one reason for this is the difficulties of the phonetic transcription and the "Chinese" pronunciation of her last name; however, it is the sign of their greatest and most sincere admiration). They have also given her a graphic representation of her family name – this is the combination of the Latin Z and the Chinese character wá, which means "a charming child" (Z- wá headed the ballet constellation at the Tianqiao Theatre).

Online publications and local newspapers announce upcoming screenings of the Bolshoi Ballet performances in local cinemas.



Denis Rodkin and Svetlana Zakharova, pas-de-deux from the ballet *Le Corsaire* by Minkus, Tianqiao Theatre, December 1st. Photo courtesy: Zhong Xin/Xinhua

The local newspaper [Daily Echo](#) (Southampton, UK) announces that the ballet *Nutcracker* will be in high demand at Vue cinemas this Christmas. "For guests who can't wait that long, they can catch the Bolshoi Ballet's production of the classic tale two days earlier on Sunday (December 3). Featuring some of the Bolshoi's greatest artists, such as Denis Rodkin, Anna Nikulina and Andrei Merkuriev, this adaptation is certainly one to whet the Christmas appetite."

The Caribbean newspaper [San Juan Islander](#) announces *Le Corsaire* "Inspired by Lord Byron's epic poem and reworked by Alexei Ratmansky from Petipa's exotic 19th century classic, this miracle of the repertoire is one of the Bolshoi's most lavish productions. Complete with a magnificent awe-inspiring shipwreck and dramatic scenery, this grand romance allows enough dancing for nearly the entire company and made especially for those who seek miracles in theatre. The presentation of the HD productions—including from the most renowned ballet company in the world: Russia's Bolshoi Ballet — is made possible through a generous bequest from the late Dodie Gann and underwriting by the McGee Foundation."

The online specialised entertainment publication [Broadway World](#) reports about Ilya Demutsky's collaboration with the State Academic Bolshoi Theatre of Russia and announces the first performance of his new piece: "Act One of New Opera NYC's Black Square To Be presented at 10 days that shook the world" "The stories of human lives swept away by the storm of political changes seven centuries apart come alive in this unusual production. From Prince Igor to Black Square pushes the boundaries between classics and avant-garde, juxtaposing classic scenes from the audience's beloved classic Russian operas with the premiere of the first act of the

new opera *Black Square*. Wednesday, December 13, 2017 at 7:30pm, Tryon Festival Theatre, Krannert Center for the Performing Arts).

Music is written by the brilliant contemporary Russian composer, Ilya Demutsky, whose name is attached to productions for the famous Moscow's Bolshoi Theatre, San Francisco Ballet, and Joffrey Ballet. At only 34, Ilya is already a winner of the Golden Mask, the highest honour in the Russian theatre, which he received for the ballet *A Hero of Our Times* at Bolshoi, and a recipient of the Composer of the Year award (European Oscar) for the Cannes award-winning film *The Student*. Ilya will be coming to Urbana right after the opening night of his ballet *Nureyev* at Bolshoi Theatre in Moscow... The libretto [for *Black Square*] is written by Igor Konyukhov, an artistic director of New Opera NYC, and Olga Maslova, an assistant professor in the Department of Theatre, UIUC. A panel discussion will follow the performance."

The UK newspaper [The Guardian](#) (UK) publishes a review by Judith Mackrell of Sir Frederick Ashton's *Sylvia* giving the show four stars out of five. "Natalia Osipova, who makes her debut as Sylvia this season, brings a style that is more Bolshoi than Ashton to the role. Her act one is powered by almost weapons-grade dancing – the brio of her pirouettes and the twanging trajectory of her jumps so forceful that even Orion has trouble hoisting her away to his cave. "Osipova dashes enjoyably at the virtuoso challenge of the final act (the climactic fish dives elicit audible gasps), yet she's all flourish and attack, and her dancing seems deaf to the more exquisite threads of poetry running through Delibes's score."

[The performances of the ballet starring Natalia Osipova](#) also took place on December 11th and 16th.



Natalia Osipova in the ballet *Sylvia*
by Sir Frederick Ashton.

Photo courtesy: Alice Pennefather/The Guardian

[Brisbane Times](#) (Australia) publishes 32 pictures entitled *Dance – Rewind* and the quote: "Dance, when you're broken open. Dance, if you've torn the bandage off. Dance in the middle of the fighting. Dance in your blood. Dance when you're perfectly free." – Jalaluddin Mevlana Rumi.

One of the pictures that was taken when the Bolshoi Ballet arrived to Sydney airport (guest tour of 1959) features the State Academic Bolshoi Theatre of the USSR ballerina (1955-1977), a leading character dancer, pedagogue, ballet master and an Honoured Artist of the RSFSR (1974) Larissa Trembovelskaya (1936 – 2012).

In brief

From December 2nd to December 18th the All-Russian Music Festival *Captured Angel*, marking the jubilee of Rodion Shchedrin, who turned 85 years old on December 16th, took place in 12 cities of the Russian Federation.

The Festival's co-founders are the Minister of Culture of the Russian Federation, the Moscow Tchaikovsky Conservatory, the Union of Composers of the Russian Federation, the magazine *Muzykalnaya Zhizn*/Music Life and the Foundation for the Development of Creative Initiatives.

Piano and orchestra pieces, as well as music for chamber ensembles and choir by Rodion Shchedrin were performed at the concerts in Nizhny Novgorod, Saint Petersburg, Vladivostok, Kaluga, Krasnoyarsk, Orenburg, Saratov, Surgut, Tula and Ulan-Ude.

On December 4th the Russian choral opera *Boyarina Morozova* was performed in Borovsk.

The festival closed in Moscow during the days when the composer's jubilee was celebrated.

The artistic director of the Festival – a professor of the Moscow State Tchaikovsky Conservatory Alexander Solovyev.

On December 14th the international scientific conference *Rodion Shchedrin: 70 Years in Music* took place at the Moscow Conservatory

[The Festival's programme on the Foundation for the Development of Creative Initiatives website](#)

[The All-Russian Music Festival Captured Angel on the Moscow Tchaikovsky Conservatory website](#)

The following sources report about the opening of the Festival:

[Russia-K](#)

[Rossiiskaya Gazeta](#)

[Intermonitor.ru](#)

as well as local mass media sources

On December 16th the People's Artist of the USSR, the composer Rodion Shchedrin celebrated his 85th birthday. To mark his jubilee, two festivals are going

to take place in Russia and in Germany. One of them, entitled 85 years. Rodion Shchedrin originated at the Moscow Philharmonic and is going to take place at the Tchaikovsky Concert Hall. The second is organised by the composer's alma mater, the Moscow Conservatory; the concerts are taking place in Saint Petersburg, Tula, Alexin, Vladivostok and Munich. [Izvestia](#) reports about this event in the article entitled Rodion Shchedrin: I Consider Myself to be One of the Happiest Musicians.

The main surprise for the fans is the performance by the maestro himself as a pianist. Rodion Shchedrin told the journalists that he would play together with Mikhail Pletnev at the concert at the Tchaikovsky Concert Hall on December 15th.



Rodion Shchedrin and Maya Plisetskaya

The [newspaper Kultura](#) publishes an interview with Rodion Shchedrin.

[The playbill](#)

[The press continue to report about the results of the VIII International Festival of Arts Diaghilev. P.S.](#)

During the Festival Svetlana Zakharova presented her programme [Amore](#) (November 28th, the Alexandrinsky Theatre)

Journalists reviewed the show: Igor Stupnikov wrote an article Biobalet and Amore ([Saint Petersburg Vedomosti](#)), and Taiana Boeva presented the text Submission and Displacement ([Nezavisimaya Gazeta](#)).

On December 15th and 16th the Russian Gala /Gala Internacional [Madrid en Danza Rusia de Gala](#) took place at Teatros del Canal in Madrid. The gala-concert starred the Bolshoi primas Olga Smirnova, Anastasia Stashkevich and Yulia Stepanova, as well as the company's principals Denis Rodkin, Semyon Chudin and Vyacheslav Lopatin, the ballet soloist Svetlana Pavlova, the ballerinas Daria Bochkova and Elvina Ibraimova, as well as dancers from the Mariinsky and the Mikhailovsky theatres.

[Information about the concert on Olga Smirnova's website](#)

The Bolshoi Theatre prima Svetlana Zakharova performs in the ballet Lady of the Camellias. The local Milano online news publication [Mente Locale](#) (Italy) announces "Teatro alla Scala Milan – Choreography and direction John Neumeier, from the novel La Dame aux camélias by Alexandre Dumas (son), music by Fryderyk Chopin. With the Corps de Ballet and the Teatro alla Scala Orchestra, conductor Theodor Guschlbauer, piano Roberto Cominati; scenes and costumes Jürgen Rose, lights John Neumeier. Étoiles Svetlana Zakharova and Roberto Bolle (December 17 and 20, 10, January 13)."

The Italian online specialised dance publication [Danza and Danza Web](#) also announces the performance by Zakharova: "The La Scala Theatre Ballet Season opens with a title that has become a classic of our time. The Dame aux Camélias by John Neumeier" /.../ "For the new series of shows – debut on December 17 (also on December 20 evening, 10 and 13 January) – Marguerite Gauthier will be danced by Svetlana Zakharova, who played the character in the acclaimed Muscovite version of the Bolshoi: Roberto Bolle will once again be Armand."

On December 4th the new ballet by Alexander Ekman Play to the music by a Swedish composer Mikael Karlsson (born in 1978, a.k.a Vigilante Carlstroem as a guitarist of the band The Hives) was performed at the [Opera Garnier](#).

The premiere performances of the ballet take place on December 6th, 7th, 9th, 10th, 12th, 13th, 15th, 16th, 18th – 20th, 22nd – 24th and 27th – 31st.

[The trailer of the ballet Play on Opera de Paris YouTube Channel](#)

[A fragment of the ballet in Alexander Ekman's Instagram account](#)

[Alexander Ekman's website](#)

[Alexander Ekman on Benois de la Danse website](#)

On December 7th [La Scala](#) opened its season with the premiere of the opera Andrea Chénier by Umberto Giordano, starring Anna Netrebko and Yusif Eyvazov



Alexander Ekman one day before the premiere of his ballet
Play to the music by Mikael Karlsson, Opera Garnier.
Photo courtesy: Ann Ray/[Instagram](#)

Conductor: Riccardo Chailly. Stage director: Mario Martone. The performance is dedicated to the 50th death anniversary of Victor de Sabata (1892–1967)

A [preview performance](#) took place on December 3rd.



Anna Netrebko as Maddalena de Coigny
in Andrea Chénier.
Photo courtesy:
Marco Brescia & Rudy Amisano / Teatro alla Scala

On December 3rd 2017 the cycle of the Big Symphony Orchestra concerts Tchaikovsky. Letters to you... opened at [the Tchaikovsky Concert Hall](#). The cycle honours the memory of Polina Vaidman(1947–2016), a musicologist, a PhD in arts and a leading research associate of the Tchaikovsky State Memorial Musical Museum-Reserve and the State Institute for Art Studies.

The project Letters to you... was launched during the concert season of 2015/16, when the State Academic Tchaikovsky Big Symphony Orchestra presented the concert trilogy Mozart. Letters to you... that was a huge success. The creative oeuvre of the composer was analysed in close connection with his personality, environment and events of his life.

A day earlier, on December 2nd, this programme was performed at the open rehearsal at the Fifth Studio (Malaya Nikitskaya) for students of Moscow art schools and music colleges; the event was organised with the support of the Moscow Department of Culture.

The following sources reported about the event:

[ClassicalMusicNews.ru](#)

[The magazine Naslednik/ The Heir](#)

[The newspaper Zavtra/Tomorrow](#)

The next concert of the cycle Tchaikovsky. Letters to you... is scheduled for February 25th 2018. The Big Symphony Orchestra will perform Symphony No. 5. Conductor: Vladimir Fedoseyev.

On December 14th [the XVIII International Winter Festival Arts Square](#) opened in Saint Petersburg.

Prior to the Festival the pianist Evgeny Kissin talked to [Rossiiskaya Gazeta](#) and explained, “how to find something new in the pieces that have been played the enormous number of times and where to find happiness and world harmony” (Vladimir Dudin, the article I Rarely Listen to my Own Recordings: Evgeny Kissin is Going to Open the Festival Arts Square).

At the same time when the ballet Nureyev had its Moscow premiere, the premiere of the ballet Don Quixote by Ludwig Minkus, choreographed by Rudolph Nureyev and based on Marius Petipa’s version premiered in Hamburg. The production by John Neumeier.

The premiere performances take place on December 10th, 12th, 14th, 15th and 21st.

The playbill for the performance on [the website of Staatsoper Hamburg](#).

The Opéra Bastille is also showing Don Quixote (Rudolph Nureyev’s version) starting from December 9th. The performances take place on December 13th, 14th, 15th, 19th, 20th, 24th, 25th, 27th, 28th and 30th.

[The playbill on Opera de Paris website](#)

Eine Frage des Stils

Jörn Rieckhoff spricht mit John Neumeier und Manuel Legris über die bevorstehende Premiere von *Don Quixote*



Die aktuelle Saison des Hamburg Ballett steht unter dem Motto „Klassiker“. Was hat Sie dazu bewogen, *Don Quixote* für die Winterpremiere auszuwählen?

JOHN NEUMEIER: Das Hamburg Ballett ist eine kreative Compagnie, dessen wichtigste Aufgabe darin besteht, neue Ballette zu kreieren, tanzend mit meiner Choreografie. Meine Vision geht aber darüber hinaus: Ich möchte den Horizont meiner Tänzer erweitern – und auch den unseres Publikums. Daher haben wir in der Vergangenheit Ballette wie *Le Rapt d'Irène* von Natalia Makarova und Pierre Laurois, *La Sylphide* auf die Bühne gebracht.

einen zweigipfligen Hof. Wenn Ballettfans diesen Titel hören, denken sie an das Grand Pas de deux und wie virtuos es getanzt wird. In der Vergangenheit habe ich es stets vermieden, mich auf diese Betrachtungsweise einzulassen. 1979 habe ich daher ein eigenes Ballett *Don Quixote* mit der Musik von Richard Strauss kreiert. Angesichts der Entwicklung meiner Compagnie aber habe ich meine Meinung zur traditionellen Fassung ein Stück weit geändert. Man muss auch auf die Bedürfnisse der Tänzer eingehen können. Ich hatte das Gefühl, dass wir zurecht Tänzer haben, für die es genau jetzt das passende Stück in der Entwicklung ihrer

Staatsoper Hamburg magazine reports about the premiere of *Don Quixote*; production by John Neumeier

The first premiere of the season was presented at the Helikon-Opera. Anna Galinskaya ([Russia-K](#)) reports: “The Queen of Spades closed “the opera trilogy by Tchaikovsky. Mazeppa and Eugene Onegin have already been in Helikon-Opera’s repertoire for some time, but as for The Queen of Spades, both the stage director Dmitry Bertman and the maestro Vladimir Fedoseyev treat it in a special way”.

[Rewizor.ru](#) published the review by Vladimir Zisman (The Queen of Spades, staged by Dmitry Bertman: the meanings that reveal themselves). Here is what is intriguing: what could Bertman have done with another opera that is so well-known?

[Lenta.ru](#) also reports the news



Natalia Osipova in *Scriabiniana*.
Photo courtesy: Tristram Kenton / Culture Whisper

The new solo programme by Sergei Polunin Satori had its premiere at the London Coliseum on December 5th. The programme included three one-act ballet: First Solo, a new piece, choreographed by Andrei Kaidanovsky, Scriabiniana, a piece by Kasyan Goleizovsky, which is a collection of separate dance numbers presented together, and Satori, choreographed by Sergei Polunin. The translated version of the review by Teresa Guerreiro can be found in the online-magazine on opera and ballet [Voci dell'Opera](#).

[Source](#)

Western mass media write about the great Russian ballerina Galina Ulanova again, but in an awkward context of topics that are interesting for the Western audience.

The fashion and lifestyle magazine [Vanity Fair](#) (published by Condé Nast Publications) publishes an article by Julie Miller about the second show of the TV series *The Crown* where the show implies Prince Philip was romantically linked to the Bolshoi Ballet star Galina Ulanova. Miller writes “Though there is no evidence of a real-life affair between Ulanova and Prince Philip, it is interesting to note that *The Crown* creator chose to implicate an actual Russian ballerina — who performed in London in 1956 — rather than invent a character who could have been an amalgamation of Philip’s rumoured love interests. The real Ulanova, remembered as one of the finest ballerinas of the 20th century, “riveted the Western world in 1956 when she travelled with the Bolshoi Ballet to London’s Royal Opera House,” reported *The New York Times*. “There she astonished critics and fans alike with her performances as Juliet and Giselle.”



Prince Philip at the Buckingham Palace, 1958;
Galina Ulanova, 1956. Photo *Vanity Fair*

[The Times](#) newspaper (UK) also reports about the TV series *The Crown* with an article by Hugo Vickers who writes about what is true and what is false in the popular TV series. He points out that saying Ulanova could

have had an affair with Prince Philip is false. “FALSE Galina Ulanova was a distinguished Russian ballerina, who in 1956 came to Britain with the Bolshoi Ballet on a cultural exchange. That was her first and only visit to England. Ulanova arrived in Britain on October 1, 1956, accompanied at all times by her husband. Prince Philip came to London from Sandringham on October 9 and left for his trip on October 15. Yet more absurd is a hint that Ulanova might have been procured by Stephen Ward, the osteopath at the centre of the Profumo scandal. What is true is that the Queen did watch her dance. Ulanova chose to dance Giselle for the Queen because it showed her at her best.”

[TASS](#) reports from the USA capital: The Suzanne Farrell Ballet opened its farewell performances in Washington, D.C. “The dancers present the programme Forever Balanchine at The John F. Kennedy Center for the Performing Arts. The programme solely consists of the works by the ‘father of the American ballet’”.

On December 13th the Honoured Artist of Russia and the Bolshoi soloist Alexandra Durseneva (mezzo-soprano) presented her [new album](#) Romances of the 20th Century at the concert that took place at the Vernadsky State Geological Museum White Hall (Mokhovaya street, 11, building 11).

Alexandra Durseneva recorded vocal pieces by Igor Stravinsky, Sergei Prokofiev, Vladimir Jurowski and Mark Minkov in cooperation with her permanent partner, an Honoured Artist of Russia and a renowned pianist Vladimir Slobodyan in 2017. The record was released by Melodiya record label.

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The USA community news publication [Steamboat Today](#) (USA) announces the screening of a documentary “Ballerina, a portrait by Bertrand Normand about five Russian ballerinas from the Mariinsky Theatre” “The five dancers profiled in this revealing film are tough, insightful and exceptionally talented; onstage they reveal no hint of the sweat, pain and hard work of the rehearsal studio. From Swan Lake to Romeo and Juliet, from the backstage studio to performing on stages around the world, Ballerina captures the sublime beauty of ballet in all its resplendent glory. Featuring Diana Vishneva, Svetlana Zakharova, Ulyana Lopatkina, Alina Somoa and Evgenia Obraztsova.”

Social networks

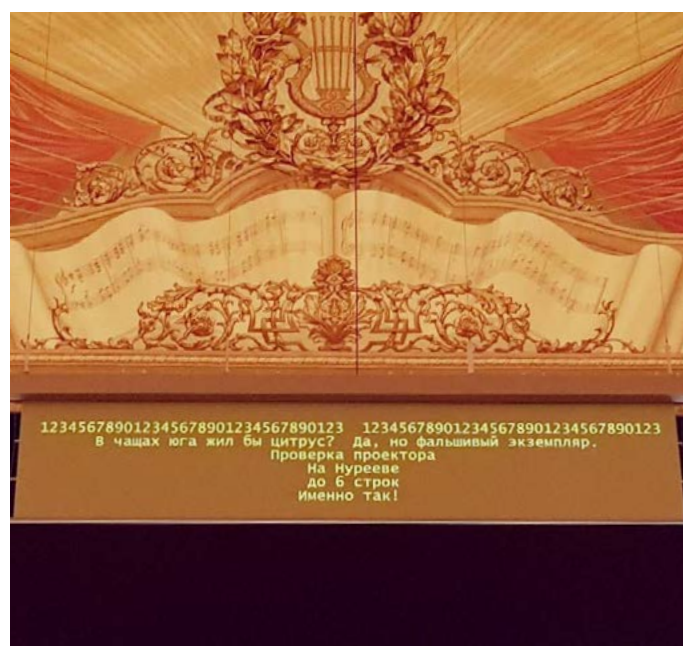
“[Ballet at the Bolshoi-266 — Nureyev on the stage](#)” — the new thread of the forum Ballet and Opera.

“The premiere has taken place, the discussion of its cancellation is no longer relevant. Please, write/read all impressions from the production here, – wrote the [moderator of the forum](#) Mikhail Alexandrovich. – The discussion has been closed”. Prior to that, participants of the discussion “The cancellation of the ballet Nureyev” had yet another argument about the right spelling and the usage of the name Nureyev.

Photographs from the performances of the ballet Nureyev in Instagram can be found using the hashtag [#балетнуреьев](#).

There is a hashtag rubrics Instagram [#Большой МоимиГлазами](#) / [#BolshoiInMyEyes](#). The moderators evaluate the works of those users that have open profiles, sum up the results and choose “[the best shot](#)” of the week.

Ilya Demutsky wrote on his [Facebook page](#) on December 8th: “Good morning! It is good to wake up at 7 a.m. (feeling a bit nervous); you manage to get done so much before the rehearsals start...”.



The pangram. The projector adjustment before the dress rehearsal of the ballet Nureyev.

Historic Stage, December 8th.

Photo/ [Ilya Demutsky's Facebook page](#)

On December 6th Les Ballets de Monte Carlo had an online-rehearsal of the ballet *The Taming of the Shrew*. The recording is available [here](#) (43').

[Les Ballets de Monte Carlo repertoire](#)

[Timofei Dokshizer Facebook page](#) in memory of one of the expert trumpeters in Russia and throughout the whole world.

On December 13th a People's Artist of Russia Timofei Dokshizer (December 13th, 1921, Nezhin — March 16th, 2005, Vilnius), a trumpeter, the Bolshoi Theatre of the USSR Orchestra soloist (since 1945), a pedagogue, a conductor and a professor of the Gnesins Musical College would have turned 96 years old.



Timofei Dokshizer and Dizzy Gillespie.

Photo/ [Facebook](#)

Valery Lagunov uploaded a photo album to his [Facebook page](#); there are 30 pictures from his private collection, taken in various years. "To live life is not to cross a field..."

The visitors of his page comment: "This is a life that is worthy of respect and admiration! May God bless you and give you a lot of interesting and important things in the many years to come!!!"

On December 1st and 3rd the Bolshoi Theatre guest soloist Dmitry Ulianov performed the part of Boris Timofeyevich in the opera *Katerina Izmailova* by Dmitri Shostakovich. He posted in his [Instagram](#) account several pictures that show just how engaged and preoccupied he is; in this pictures one can clearly see that the singer is "obsessed" (in a good meaning of this word) with the great idea of the "Russian Nibelung".



Valery Lagunov and Yuri Vladimirov, 1962, Anapa

Photo/ [Valery Lagunov's Facebook page](#)



Dmitry Ulianov: «Are we going to have mushrooms tonight? – The mushrooms were good...».

Photo/ [Dimtry Ulianov's Instagram account](#)

Debuts

[Katerina Izmailova](#)

December 1st. Vladimir Matorin — Priest.

December 2nd. Igor Tsurcan — First Labourer, Drunken Guest

[The Stone Guest](#)

December 5th. The Bolshoi Opera Soloist Yulia Mazurova (mezzo-soprano) performed the role of Laura. The Young Artist Opera Program soloist Andrei Sklyarenko (tenor) and the Bolshoi Opera soloist Igor Tsurcan (tenor) — Laura's guests

December 6th. The Mikhailovsky Theatre soloist and the Bolshoi Theatre guest soloist Dmiry Golovnin performed the role of Don Juan (he made his debut with this part at the Bolshoi in 2016). The Bolshoi Opera soloist (since 2016) Alexander Utkin (baritone) — Don Carlos.

The Flames of Paris

December 13th. Margarita Shrainer — Mireille de Poitiers (first time performing in Moscow; she made her debut with this part during the Bolshoi's guest performances in Japan). Nelli Kobakhidze — Queen Marie Antoinette. Kristina Loseva — Lucille. Mikhail Kochan — Marseillaise dance.

December 14th. Evgenia Obraztsova — Jeanne (first time performing in Moscow; she made her debut with this part during the Bolshoi's guest performances in Japan). Alyona Kovalyova — Mireille de Poitiers. Jacopo Tissi — Antoine Mistral. Anastasia Denisova and Antonina Chapkina — Friends to Armida

December 15th. Artur Mkrtchyan — Costa de Beauregard. Andrei Koshkin — Marseillaise dance

December 16th. Maria Mishina — Amour. Nina Biryukova, Anna Lebedeva, Vitaly Getmanov and Igor Pugachev — Auvergne dance.

Don Quixote

December 17th. Valeria Shikina — Cupid. Stanislava Postnova — A Dryad/ Four Dryads. Oxana Sharova — Spanish dance. Oxana Sharova and Karim Abdullin — Fandango/ Soloists. Anna Zakaraya — Bolero

December 19th. Antonina Chapkina — The Queen of the Dryads. Svetlana Pavlova — Cupid. Elizaveta Khokhlova — Fandango/ Soloists

December 20th. Alyona Kovalyova — The Queen of Dryads. Olga Marchenkova — A Street Dancer. Eleonora Sevenard — Juanita/ Friends to Kitri. Elizaveta Khokhlova — Spanish dance. Nino Asatiani — Duchess

Changes to the casts

A performance of the ballet Sleeping Beauty has been added: Historic Stage, February 3rd at noon. The advance booking for this performance opened on December 9th.

Birthdays

December 4th — the Bolshoi Opera soloist Maxim Paster

December 5th — musician and violinist Bruno Monsiegeon, who is more famous as a director of documentaries about great musicians of the 20th century; he has also interviewed many of them. Here are just a few of those who appeared in his films: Sviatoslav Richter, Yehudi Menuhin, Glenn Gould, David Oistrakh, Nadia Boulanger, Dietrich Fischer-Dieskau, Barbara Hendricks, Grigory Sokolov, Piotr Anderszewski, Gilles Apap, David Fray and others.

December 5th — a Spanish opera singer Jose Carreras (tenor)

December 7th — the Bolshoi Opera soloist Bogdan Volkov

December 10th — the artistic director and the chief conductor of the St Petersburg Philharmonic Orchestra, a People's Artist of the USSR Yuri Temirkanov

December 11th — a theatre designer Tamara Starzhenetskaya (1912-2002). She worked as a set designer at the Bolshoi Theatre in 1949-1956. 105th anniversary

December 13th — a theatre critic, a theatre historian and an Honoured Artist of the Russian Federation Anatoly Smelianksy — 75th anniversary

December 14th — the Bolshoi Theatre guest soloist Vassily Ladyuk (baritone)

December 15th — an outstanding ballet pedagogue, one of the leading folk and character dancers of his generation, a People's Artist of Russia Nikolay Simachev (1927-1996) — 90th anniversary

December 15th — a member of the Bolshoi Theatre Board of Trustees Valentin Yumashev — 60th anniversary

December 15th — the Bolshoi Ballet first soloist Alexander Vodopetov

December 16th — a composer, pianist and a People's Artist of the USSR Rodion Shchedrin — 85th anniversary

December 17th — the Bolshoi Opera soloist and an Honoured Artist of Azerbaijan Dinara Alieva

December 17th — the Bolshoi Ballet soloist Nelli Kobakhidze

December 21st — the Bolshoi Theatre ballet master-reperiteur, a People's Artist of Russia Nadezhda Gracheva