



Newsletter

Events

THE BOLSHOI THEATRE TO GET ONE MORE STAGE IN 2018

The Ministry of Culture of the Russian Federation has made a decision to reorganise the Moscow State Academic Chamber Music Theatre named after Boris Pokrovsky that is now to become a subdivision of the State Academic Bolshoi Theatre and to get the status of its chamber hall. It is planned that the reorganisation will have been finished by June 2018: untill the end of the current season the Pokrovsky Opera is to continue to function as previously, being an independent theatre. It will also carry out all plans that have been made previously, including performances of productions in its repertoire, guest tours and staging new productions.

The Bolshoi Theatre's management envisions the new stage as a school for young composers, directors, conductors and artists; it is supposed to become a venue for youth projects, including the Young Artists Opera Program. [The website of the Ministry of Culture](#) announces: "The purpose of this reorganisation is the development of the theatre and the search for new formats of work".

The Bolshoi Theatre General Director Vladimir Urin said: "It was my honour to work together with Pokrovsky at the Stanislavsky and Nemirovich-Danchenko Theatre, so, naturally, everything that is to happen here in the process of merging is a very serious task for me in terms of ethics and human attitude". He also stressed he was going to "do everything to ensure the transition that the theatre's staff is about to undergo happens as smoothly as possible".

In his conversation with [TASS](#) Vladimir Urin stressed: "We do hope very much to continue the traditions that were started by Boris Pokrovsky and to keep as much of the heritage of this outstanding master in the repertoire of the new venue



Gennady Rozhdestvensky and Boris Pokrovsky during the rehearsal of *The Nose* by Dmitri Shostakovich, 1972

as possible. I have made certain arrangements about making Gennady Rozhdestvensky, a wonderful conductor and a People's Artist of the USSR, Pokrovsky's closest friend and colleague, the music director of this subdivision. Such people are very rare, and while they still have enough energy and are able to do so, they should continue to serve the art and their audience".

[The playbill of the Moscow State Academic Chamber Music Theatre named after Boris Pokrovsky](#)

On Christmas Sunday, January 7th, the Bolshoi Theatre closed the parade of its New Year performances with two masterpieces by Pyotr Tchaikovsky, namely the ballet *The Nutcracker* and the opera [Iolanta](#). Twenty-two performances of the ballet *The Nutcracker* choreographed by Yuri Grigorovich were presented from December 27th till January 7th.

There were many debuts and we cannot fail to give special mention to the performers of the main roles: *The Nutcracker* Prince – Jacopo Tissi (December 28th, noon; December 30th, 7 p.m.); Marie – Elizaveta Kruteleva (December 30th, noon) and Eleonora Sevenard (January 6th, noon).

Conductors – Alexei Bogorad, Pavel Sorokin and Pavel Klinichev. Full casts are available on the theatre's [website](#).



A scene from the ballet The Nutcracker.
Photo courtesy: Damir Yusupov



Evgenia Obraztsova as Marie; The Nutcracker, January 6th.
Photo courtesy: Batyr Annadurdyev / [Instagram](#)

During this time The Nutcracker celebrated its anniversary – on December 18th (December 6th old style) of 2017 it turned 125 years old (the premiere took place in 1892 at the Mariinsky Theatre in Saint Petersburg).

The Nutcracker was first performed at the Bolshoi Theatre on May 21st 1919; choreography by Alexander Gorsky, set design and costumes by Konstantin Korovin. Then, apart from the version by Yuri Grigorovich, the ballet was staged twice: in 1932 by the choreographer Alexander Monakhov, revival by Alexander Chekrygin, and in 1939 (choreography by Vasili Vainonen).

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

The production by Yuri Grigorovich has existed at the Bolshoi Theatre for over 50 years; it has been performed about 600 times, to say nothing of guest performances.

On January 2nd the People's Artist of the USSR, a ballet master and a pedagogue Yuri Grigorovich celebrated his birthday – maestro turned 91. The President of Russia congratulated the choreographer on his [web-site](#):

“Dear Yuri Grigorovich!

Please accept my most sincere congratulations on your birthday.

You always work passionately and selflessly, your self-sacrifice makes an invaluable contribution to the development of the great traditions of the Russian ballet and world choreography, and each of your productions is unique. I wish you health, creative success and endless inspiration.

Vladimir Putin”.

The Bolshoi Theatre General Director Vladimir Urin shared his greetings with [TASS](#): “Today we congratulate Yuri Grigorovich on his 91st birthday and we thank him for being with us and being so actively involved in the creative process”. He mentioned it was quite symbolic that the second series of The Nutcracker performances, which is one of maestro's best ballets, started at the Bolshoi precisely on Grigorovich's birthday.



Honouring Yuri Grigorovich on his 90th birthday after the performance of the ballet The Nutcracker, Historic Stage, January 2nd 2017.
Photo courtesy: Damir Yusupov

On the same dates transmissions of the ballet The Nutcracker choreographed by Yuri Grigorovich and starring Denis Rodkin and Anna Nikulina (the performance was filmed from the Bolshoi Theatre's stage on December 21st 2014) took place at the cinemas in Russia and all over the world. This is the fifth season when the Bolshoi Theatre presents [live transmissions and broadcasts recorded performances](#).

[The video about the ballet's transmission on the Bolshoi Theatre's official channel](#)

The Bolshoi Theatre's playbill for the New Year season also included the opera *Iolanta* (1892) by the great Russian composer Pyotr Tchaikovsky; libretto by Modest Tchaikovsky after King René's Daughter by Heinrich Hertz.

This performance was staged in commemoration of Tchaikovsky's 175th anniversary; the production staged by Sergei Zhenovach premiered at the Bolshoi Theatre on October 28th 2015 (set designer – Alexander Borovsky, lighting designer – Damir Ismagilov, music director – Anton Grishanin).

For more information about the history of the opera and the production please refer to the theatre's [website](#).

Casts are available on the [Bolshoi's website](#).

The opera was conducted by Anton Grishanin.



Iolanta. Photo courtesy: Pavel Rychkalov

The theatre's playbill for the New Year season also included the opera by the modern composer Sergei Banevich (Saint Petersburg) *The Story of Kai and Gerda*, based on the famous fairy-tale *The Snow Queen* by Hans Christian Andersen.



The Story of Kai and Gerda. The premiere of the opera, the Bolshoi Theatre New Stage, November 28th 2014.

Photo courtesy: Damir Yusupov

Sixteen performances took place on the Bolshoi Theatre's New Stage from December 27th till December

31st and from January 2nd till January 4th 2018.

The stage director Dmitry Belyanushkin worked on this production together with the outstanding theatre designer Valery Levental (1938-2015, the Bolshoi Theatre chief designer in 1988-1995). The premiere took place on November 28th 2014.

Music director – Anton Grishanin.

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

Conductors – Anton Grishanin and Philipp Chizhevsky.

Casts are available [here](#).

January 10th, 11th and 12th – the ballet *Don Quixote* by Ludwig Minkus (libretto by Marius Petipa after the novel of the same name by Miguel de Cervantes) was performed on the Bolshoi Theatre Historic Stage.

The new choreographic version of *Don Quixote* by Alexei Fadeyevich was first presented on the Bolshoi's Historic Stage on February 2nd 2016. Use is made in the production of choreography by Rostislav Zakharov, Kasiyan Goleizovsky and Anatoly Simachev. The set design for the new version was created by Valery Levental. Costumes by Elena Zaitseva. The music director – Pavel Sorokin.

On January 12th Anna Nikulina made her debut in the main role. Denis Rodkin was her partner. The casts of January performances also starred Ekaterina Shipulina and Mikhail Lobukhin (January 10th), Margarita Shrainer and Igor Tsvirko (January 11th). Pavel Sorokin conducted all performances.

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



Denis Rodkin as Basilio and Anna Nikulina as Kitri (debut).

Don Quixote, January 12th.

Photo courtesy: Vera Mit / [Facebook](#)

January 13th and 14th, matinee performances (2 p.m.), January 16th – the ballet *Swan Lake* by Pyotr

Tchaikovsky was performed on the Historic Stage. Choreographer – Yuri Grigorovich; the version of 2001 uses fragments of choreography by Marius Petipa, Lev Ivanov and Alexander Gorsky, set design and costumes by Simon Virsaladze, music director – Pavel Sorokin.

The casts starred: Olga Smirnova and Artemy Belyakov (January 13th), Yulia Stepanova and Jacopo Tissi (January 14th), Alyona Kovalyova and Denis Rodkin (January 16th).

On January 13th the choreographer of the ballet Yuri Grigorovich attended the performance.

Conductor – Pavel Klinichev.

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



Olga Smirnova (Odette) and Artemy Belyakov (Prince Siegfried) during the curtain calls after the performance of the ballet Swan Lake by Pyotr Tchaikovsky. The Historic Stage, January 13th.

Photo/ [Instagram gandolfoiacono](#)

The performances of the opera [La Traviata](#) by Giuseppe Verdi took place on the Historic Stage on January 18th and 19th, 20th and 21st.

It is the sixth year that the production by Francesca Zambello has been performed at the Bolshoi Theatre. The premiere took place on October 7th 2012.

The music director – Laurent Campellone.

[La Traviata](#) at the Bolshoi has been staged by Nikolai Dombrovsky, Boris Ivanov, Evgeni Sokovnin, Nikolai Savitsky, Vladimir Nardov, Boris Pokrovsky and other stage directors. Vladimir Vasiliev has worked on this opera as both a director and a choreographer. All in all, there has been ten stagings of [La Traviata](#) at the Bolshoi Theatre. This popular opera has never disappeared from the repertoire for long. This opera by Verdi

was first staged at the Bolshoi in 1858 and since then it has been performed for over 1500 times.

The article [“The story of Violetta, told by herself”](#) is available on the theatre’s website; it tells about [La Traviata](#) by Verdi and its stagings at the State Academic Bolshoi Theatre.

In the winter series of performances the casts starred Venera Gimadieva as Violetta on January 18th and 20th and Dinara Alieva in the same role on January 19th and 21st; on January 19th and 21st the part of Alfredo was performed by the Turkish tenor [Murat Karahan](#) (graduated from the faculty of music and performing arts at the Bilkent University, Ankara, Turkey. He also studied at Academia di Santa Cecilia, Rome, with Prof. Bruno Cagli, since 2005, he has been a soloist of the ensemble of Ankara State Opera and Ballet, he has also worked as the General Director of the theatre since 2018); on January 18th and 20th this part was performed by [Arturo Chacón-Cruz](#) (this Mexican tenor performs at the most famous opera venues around the world; he made his debut at the Bolshoi with this role in 2012).

All performances were conducted by maestro Tugan Sokhiev.

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

On January 19th the performance of the opera [La Traviata](#) marked the 90th anniversary of the outstanding conductor and a People’s Artist of Russia, Kazakhstan and Tatarstan [Fuat Mansurov](#) who worked at the Bolshoi Theatre for over forty years (1969-2010).



“An incredible person and conductor” – the article about Fuat Mansurov is available on the Bolshoi’s [website](#).

On January 10th the concert Music Offering to the Teacher in memory of mastro Fuat Mansurov took place at the Moscow State Tchaikovsky Conservatory Great Hall. [Tatar-inform](#) reports. On January 10th the People’s Artist of Russia, Tatarstan and Kazakhstan would have

turned 90 years old. Students of the professor Fuat Mansurov from Russia and abroad took part in the concert. There was the Bolshoi Theatre's conductor Alexei Bogorad, the orchestra New Music from Tatarstan conducted by Anna Gulishambarova, the conductor of the Moscow theatre Novaya Opera and an Honoured Artist of the Republic of Tatarstan Vasily Valitov and the conductor of the orchestra

Giraud Ensemble Zurich Sergei Simakov (Germany – Switzerland).

On January 25th and 28th Anna Netrebko will perform the main role in the opera *Manon Lescaut* on the Bolshoi Theatre Historic Stage. More information is available on the theatre's [website](#).



Anna Netrebko – Manon Lescaut on the Bolshoi Theatre Historic Stage. Photo courtesy: Damir Yusupov

February 15th, 16th, 17th and 18th 2018, the Historic Stage – the premiere of the opera *The Queen of Spades* by Pyotr Tchaikovsky, libretto by Modest Tchaikovsky after the novel of the same name by Alexander Pushkin.

The new stage version of the opera is being created by the chief conductor and artistic director of the State Academic Bolshoi Theatre Tugan Sokhiev and the artistic director of the Vakhtangov State Academic Theatre Rimantas Tuminas (the latter staged Katerina Izmailova

by Dmitri Shostakovich at the Bolshoi Theatre; the premiere took place on February 18th 2016).

Director, choreographer: Anželica Cholina. Set designer: Adomas Jacovskis. Costume designer: Maria Danilova. Lighting designer: Damir Ismagilov. Chief chorus master: Valery Borisov.

The casts will star: Yusif Eivazov, Oleg Dolgov and Serger Radchenko (Herman), Anna Nechaeva, Evgenia Muravieva and Maria Lobanova (Liza), Gevorg Hakobyan and Yuri Syrov (Tomsy), Igor Golovatenko, Vassily Ladyuk and Aluda Todua (Prince Eletsy), Larisa Diadkova and Irina Dolzhenko (The Countess), Anna Bondarevskaya and Victoria Karkacheva (Polina).



The playbill for the premiere of the opera *The Queen of Spades* on the Bolshoi Theatre Historic Stage

The *Queen of Spades* was first staged on December 19th 1890 at the Mariinsky Theatre in Saint Petersburg. The Moscow premiere at the Bolshoi Theatre took place on November 4th 1891. The opera has been staged at the Bolshoi Theatre numerous times; the most recent staging was created by Lev Dodin, Michail Jurowski and David Borovsky in 2015 and marked the 175th anniversary of the great composer.

January 14th – the series of performances of the opera *Don Pasquale* by Gaetano Donizetti, staged by Timofey Kulyabin, closed on the New Stage.

Music director: Michał Klauza. Set designer: Oleg Golovko. Costume designer: Galya Solodovnikova.

The performances run from January 10th (the first performance of the comic opera was a part of the special programme *Bolshoi for Youth*, when tickets are sold at a discount; this initiative aims to attract more young members of the audience to the theatre).

Three guest soloists made their debuts in the January series of performances of *Don Pasquale*.

January 10th, 12th and 14th – the Italian bass Carlo Lepore as Don Pasquale, Francisco Brito as Ernesto. On these dates the cast also starred Olga Seliverstova as

Norina, Andrei Jiliovski as Dr. Malatesta and Vladimir Komovich as Carlotto.

On January 11th and 13th Kenneth Tarver performed the role of Ernesto. He was joined by participants of the premiere performances of the opera Giovanni Furlanetto (the leading role) and Konstantin Shushakov (Dr. Malatesta), as well as Alexander Utkin as Carlotto and Anna Aglatova as Norina.

Conductor – Michal Klauza.

More information about the new stars of Don Pasquale's cast is available on the theatre's [website](#).

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

For more information about the production by Timofey Kulyabin please follow this [link](#).



Francisco Brito (Ernesto), Olga Seliverstova (Norina), the conductor Michal Klauza, Carlo Lepore, (Don Pasquale), Andrei Jiliovski (Dr. Malatesta) and Vladimir Komovich (Carlotto) at the curtain calls after the performance of the opera Don Pasquale by Gaetano Donizetti.

The Bolshoi Theatre New Stage, January 12th.

Photo courtesy: Alexander Shvartsenshtein/ Facebook

January 16th and 17th, the New Stage – the ballet [The Taming of the Shrew](#) by Jean-Christophe Maillot to the music by Dmitri Shostakovich.

Set designer: Ernest Pignon-Ernest. Costume designer: Augustin Maillot. Lighting & video projection: Dominique Drillot. Dramatist: Jean Rouaud.

Music director – Igor Dronov.

The world premiere of The Taming of the Shrew took place on July 4th 2014 on the New Stage. This production has brought the Bolshoi Theatre three Golden Mask awards: in the category Best Ballet, Best Female Role (Ekaterina Krysanova for the role of Katharina) and Best Male Role (Vladislav Lantratov, for the role of Petruchio). The production was a huge success during the guest performances in Monte-Carlo (December 2014), Saint Petersburg (April 2015), London (August 2016) and New York (July 26th – 30th, David Koch Theatre, Lincoln Center).



Vladislav Lantratov (Petruchio) and Ekaterina Krysanova (Katharina) in the ballet The Taming of the Shrew by Jean-Christophe Maillot, 2015.

Photo courtesy: Jack Devant

September 11th, 12th and 13th 2018 – the ballet The Taming of the Shrew will be performed at La Scala in Milan during the Bolshoi Theatre's guest tour in Italy as a part of Russian Seasons ([Interfax](#) reports; the [website of La Scala](#)).

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

Igor Dronov conducted the performances.

Casts are available [here](#).

On January 17th the ballet [The Taming of the Shrew](#) by Jean-Christophe Maillot (the recording of the transmission that was made on January 24th 2016) was broadcast at the cinemas in Moscow, Astrakhan, Vladimir, Yekaterinburg, Irkutsk, Kazan, Kirov, Krasnogorsk, Lipetsk, Perm, Ryazan, Samara, Tyumen, Ufa, Chelyabinsk and Yaroslavl.

The broadcasts are a part of the project Bolshoi Ballet at the Cinema that is implemented by the State Academic Bolshoi Theatre together with the companies Pathé Live and Bel Air Media. The Taming of the Shrew has been screened at the cinemas since November 26th 2017.

[The schedule of transmissions of the 242nd season on the Bolshoi Theatre's website](#)

[The Taming of the Shrew at the cinemas in Moscow and other Russian cities](#)

[The premiere of the ballet The Taming of the Shrew on July 4th 2014 on the Bolshoi Theatre YouTube channel](#)

The recording of the programme A Ticket to the Bolshoi about the ballet The Taming of the Shrew, TV channel Russia-Culture (2014):

[part 1](#)

[part 2](#)

On January 21st the ballet Romeo and Juliet to the music by Sergei Prokofiev was transmitted live from the

Bolshoi Theatre at the cinemas all over the world. The performance started at 6 p.m. Moscow time. A simultaneous transmission for viewers in Russia was available on the [Bolshoi Theatre's channel](#).

January 19th and 20th (noon performance and evening performance at 7 p.m). and January 21st (6 p.m.), In two intermissions Bolshoi spokes-woman Ekaterina Novikova took [interviews](#) with Igor Tsvirko (Mercutio) and Vladislav Lantratov (Romeo).



Watch the video report on [YouTube channel](#) to learn about the premiere of Romeo and Juliet at the Bolshoi. Alexei Ratmansky talks about creating this production. The artistic director of the ballet company Makhar Vaziev together with Ekaterina Krysanova, Vladislav Lantratov and Igor Tsvirko, who performed the main roles, share their impressions about working with the choreographer.

To remind yourselves about the history of the ballet's creation we invite you to rewatch the recording of the programme A Ticket to the Bolshoi on [YouTube \(TV Channel Russia-Culture\)](#), on air on December 17th 2017 at 2:30 p.m.).

[Schedule and tickets](#)

The ballet premiered at the Bolshoi Theatre on November 22nd 2017 and was praised by both critics and audiences, who mentioned the expressiveness, the musicality and the dramatic nature of this production, as well as its being emotional and profound, which is usually the case with ballets by Ratmansky.

The world premiere of this version of the ballet took place in Toronto on November 16, 2011. The production was commissioned by the National Ballet of Canada.

Set and costume designer: Richard Hudson. Lighting designer: Jennifer Tipton.

Music director – Pavel Klinichev.

Casts are available [here](#).

The artistic director of the Bolshoi Ballet Makhar Vaziev and the Head of the Bolshoi's Press-Office Kateri-



A scene from the production.
Ekaterina Krysanova as Juliet
Photo courtesy: Damir Yusupov



Makhar Vaziev in the video on YouTube Channel

na Novikova, discuss the production in this new video for the [YouTube channel](#).



Alexei Ratmansky is a Bolshoi recent guest
in the [Green Room](#)

The Bolshoi Theatre aims to enlarge the repertoire of the New Stage; for this reason the ballet [Onegin](#) to the music by Pyotr Tchaikovsky from now on will be performed there. This true masterpiece by the choreographer John Cranko will be presented on the New Stage on January 25th, 26th and 27th (at noon and at 7 p.m.), as well as on January 28th (at 2 p.m.).



Vladislav Lantratov as Onegin, Olga Smirnova as Tatiana.
Photo courtesy: Damir Yusupov

The ballet premiered on July 12th 2013 on the Historic Stage; sets and costumes by Jürgen Rose, choreographic supervision by Reid Anderson, the music director and conductor – Pavel Sorokin.

Due to the ballet being moved to the New Stage the ballet masters [Agneta Valcu](#) and [Victor Valcu](#) were invited to the Bolshoi Theatre.

Performances of the Bolshoi Orchestra's musicians and guest artists continue at the Beethoven Hall.

On January 9th there was the concert [Viola and Harp in French Music](#).

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

January 14th — [the Bolshoi Theatre Orchestra Artists Concert Soviet Union Composers' Chamber Music](#).

The programme included pieces by Alfred Schnittke, Vladimir Vlasov and Nikolai Medtner. They were performed by the Bolshoi Orchestra' artists Miriam Abgaryan (piano), Anna Grishina (piano), Alexander Kalashkov (violin), Svetlana Miklyaeva (violin), Dmitri Usov (viola), Mikhail Tsinman (violin) and Stepan Khudyakov (cello).

January 23rd, the Beethoven Hall – the Bolshoi Theatre Artists Concert In Commemoration of [80th Anniversary of Vladimir Bogorad](#).



Vladimir Bogorad
(January 23rd 1938 – September 7th 2004)

Vladimir Bogorad was an outstanding Bolshoi Theatre soloist from 1962 till 1983, he was the concert master for bassoon's group at the State Academic Bolshoi Theatre of Russia and the Kremlin Palace of Congresses, from 1979 till 1983 he was a trainee conductor and a successful conductor of the Moscow Ballet on Ice and the State Concert Agency. He made an important contribution to the music culture of the 20th century.

January 15th – 20th 2018 – the auditions for the Bolshoi Theatre of Russia Symphony Orchestra took place; there were vacancies in three groups – first violins, second violins and French horn.

More information is available [here](#).



Dancers' costumes. Designer Marina Azizian.
The ballet Swan Lake in Vladimir Vassiliev production of 1996 Photo courtesy: Katerina Novikova

January 15th – the exhibition marking the 140th anniversary of the first staging of the ballet Swan Lake opened at the Choral and the Exhibition foyers of the Bolshoi Theatre's historic building. The exhibition features photographs and sketches of all productions that have been created at the Bolshoi Theatre, as well as playbills of different years, costumes of Ekaterina Maximova, Maya Plisetskaya, Sergei Filin, Nikolay Tsiskaridze and other famous dancers. The exhibition will run until March 15th 2018.

ALEXANDER VEDERNIKOV PASSED AWAY

On January 9th the People's Artist of the USSR Alexander Vedernikov, an outstanding singer, the Bolshoi Opera's soloist (1958-90 rr.) and one of the most renowned bass singers of the 20th century passed away.

On December 23rd 2017 he turned 90 years old.

Alexander Vedernikov was buried on the Miuss Cemetery on January 12th. The burial service took place at 10 a.m. in the Church of Saint Martyrs Vera, Nadezhda, Lyubov and Sofia.

The Bolshoi Theatre mourns the loss and expresses its most sincere condolences to the late singer's friends and relatives, as well as to his son, maestro Alexander Vedernikov.



Alexander Vedernikov
(December 23rd 1927 – January 9th 2018). Photo courtesy:
© Pedenchuk/RIA Novosti

This is what Georgy Sviridov, whose music Alexander Vedernikov highly appreciated and often performed, said about the singer: “This is a person of an enormous talent, enormous soul and enormous “core”... Alexander is one of those artists that were the first to mark the new era in the modern art. He is a singer of a new paradigm, he is a special phenomenon – he came from life itself. He is the artist that expresses the national element very brightly; he is a real Russia artist”.

Over several decades of his work at the Bolshoi Theatre Vedernikov performed a lot of roles. The list of the best-known ones includes: Ivan Susanin (Ivan Susanin by Mikhail Glinka), Gremin (Eugene Onegin by Pyotr Tchaikovsky), Sobakin (The Tsar's Bride by Nikolai Rimsky-Korsakov), The Miller (Rusalka by Alexander Dargomyzhsky), Tsar Saltan (The Tale of Tsar Saltan by Nikolai Rimsky-Korsakov), Pimen (Boris Godunov by Modest Mussorgsky), Boris Godunov (Boris Godunov by Modest Mussorgsky), etc.

From 2006 till 2009 he was a vocal adviser at the Bolshoi Theatre. In 2008 he became the director of the theatre Russian Opera. Vedernikov's discography has more than thirty records of romances, songs, arias and oratorios.

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

The President of Russia Vladimir Putin sent his condolences to the members of the family of the opera singer Alexander Vedernikov.

“Please accept my deepest condolences and words of support in this sad hour. Alexander Vedernikov is one of the brightest and most famous opera singers in our country. His name and his cultural heritage have become an important part of the gold pool of Russian and world culture. He had a unique talent to reveal all sides and all beauty of the music, that is why he enjoyed the genuine love of his audience, was appreciated by his students, followers and colleagues; they all considered him to be a real Master, who served art devotedly”.

The Prime Minister of the Russian Federation Dmitri Medvedev:

“Dear Natalia, Alexander and Boris, please accept my deepest condolences on the passing of Alexander Vedernikov. He was an outstanding opera singer, one of the best basses of our time, a brilliant soloist of the Bolshoi Theatre and a person that possessed incredible creative energy. He was a very bright personality and he had numerous talents; he combined unique musical talent with that of an actor and an artist. He was able to create vocal and painting masterpieces, he performed varied repertoire in a virtuoso manner that was also emotional and struck a chord with the audience. His repertoire included leading roles in opera productions, romances and folk songs; he amazed and thrilled audiences all over the world. Alexander is not with us any more, but his rich creative heritage and his unique voice remain. So does the cherished memory of this great singer and person”.



Alexander Vedernikov as Prince of Galich
in the opera Prince Igor by Alexander Borodin.
December 1st 1981. © RIA Novosti/Alexander Makarov

The Minister of Culture of the Russian Federation Vladimir Medinsky also expressed his condolences on the passing of the singer; he mentioned that his creative works conquered the hearts of his listeners because they were so sincere and profound.

The Chairman of the Union of Theatre Workers of the Russian Federation Alexander Kalyagin sent his condolences to the Bolshoi Theatre staff.

The Bolshoi Theatre soloist, a People's Artist of Russia Vladimir Matorin:

"I am crushed by this sad news..."

A People's Artist of Russia, the Bolshoi Theatre's soloist Tatiana Erastova:

"Alexander was a genius singer, a person with a natural gift, he had a God-given talent. He had the voice of unique timbre..."

An Honoured Artist of Russia, the Bolshoi Theatre's leading soloist in 1975-1992 Galina Chernoba:

"The death of Vedernikov is a huge loss for the music culture in general..."

Some telegrams were uploaded on the Bolshoi Theatre's website.



Alexander Vedernikov as Varlaam
in the opera Boris Godunov. Photo courtesy: L. Pedenchuk

Dozens of mass media sources, including news agencies, TV channels, radio stations, printed and on-line sources announced the death of the outstanding opera singer Alexander Vedernikov. Numerous sources report that for over 30 years Vedernikov's creative career was connected with the Bolshoi Theatre.

[Vesti.ru](#)

[TV Kultura](#)

[TV Center](#)

[REN TV](#)

[NTV](#)

[5 Channel](#)

[RT in Russian](#)

[TV channel Saint Petersburg](#)

[Echo Moskv](#)

[Govorit Moskva](#)

[National news service](#)

[REGNUM](#)

[Rosbalt](#)

[MIR 24](#)

[Moscow 24](#)

[TASS](#) publishes a detailed biography of Alexander Vedernikov

[The English version of TASS news agency](#)

[RIA Novosti](#)

[Gazeta.Ru](#)

[BFM.ru](#)

[Teatral](#)

[Rambler](#)

[Vedomosti](#)

[Kommersant](#)

[Rossiiskaya Gazeta](#)

[Izvestia](#)

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[Vechernaya Moskva](#)

[Moskovsky Komsomolets](#)

[Komsomolskaya Pravda](#)

[Argumenty i Fakty](#)

[Argumenty Nedeli](#)

[Novaya Gazeta](#)

[Parlamentskaya Gazeta](#)

and many other sources.

Evgeny Gerasimov, the head of Moscow City Duma Culture Commission, told [RIA Novosti](#) it is possible that the memory of the Bolshoi Theatre's soloist Alexander Vedernikov will be eternised in Moscow. Gerasimov said: "Vedernikov was a wonderful singer; many people loved him and adored his talent, so we will consider any application, since today both our citizens and guests of the city tend to highly appreciate opera".

Press analysis:

Russian mass media

The newspaper Vedomosti looks back on 2017 and publishes the article by Olga Kabanova titled What Happened in the Sphere of Culture in 2017: the pressure both from the top and from the bottom has increased, but art has its own laws and its own way. The journalist discusses the ballet Nureyev as an example; the premiere took place on December 9th and 10th on the State Academic Bolshoi Theatre Historic Stage and was a huge success.

“Here is a bright example of the current situation: the ballet Nureyev at the Bolshoi Theatre. The way everything has come together is just incredible: the production was cancelled and then shown for the artists and the audience, the director was arrested, the set featured the photograph of the naked protagonist, finally, there is the protagonist himself, who chose risk and freedom. The officials gave positive reviews of the premiere by the director that has fallen into disgrace, and here is what they are trying to say by this: “this is not the production we judge him for”. Being just members of the audience, these officials are OK with the director. The audience have the freedom of what to choose, what to watch and which events to visit”.

[Vedomosti](#) also publish a collection of photographs What we remember of 2017: culture (8 pictures).



Richard Avedon. Rudolph Nureyev (1961)

The actor Vladimir Koshevoy, who played the roles of Auctioneer/Avedon/The Grey Man in the ballet Nureyev, gave an interview to [Argumenty Nedeli](#). Tatiana Nikishina talked to the actor about the preparation for the premiere and the feelings that he had being a part of this project.

In relation to the joint project of Metropolitan Opera and the Bolshoi that was announced in October, Rossiiskaya Gazeta published the interview of the Met General Manager Peter Gelb, one of the most influential managers in the world of the modern opera art. Maria Babalova reports: “He has been the head of the Metropolitan Opera since 2006 and is considered a pioneer of many initiatives that are aimed at popularising the classical art and making it affordable to the widest circles of the audience. He was the first to launch the regular live transmissions of productions at the cinemas all over the world and has made the Met probably the most recognisable brand on the planet. In his exclusive interview with RG Mr Gelb talked about those who are to blame for the crisis of the genre, pointed out where the fine line between success and failure lies and explained why the Metropolitan Opera and the Bolshoi Theatre now share common plans”.

— Your spouse, a famous Canadian conductor Keri-Lynn Wilson, has performed at the Bolshoi Theatre numerous times over a period of ten years; she has conducted there such operas, as Tosca, Iolanta and Don Carlos. What impressions of the Bolshoi Theatre has she shared with you?

Peter Gelb: Keri is always happy when she comes back from Moscow. She is thrilled with the Bolshoi and considers its orchestra to be one of the best orchestras in the world. She says: “They have a soul; they play very well”. [Full text](#)



The General Manager of Metropolitan Opera Peter Gelb

The reporter of [Moskovsky Komsomolets](#) Marina Raikina talked to the Director of the Paris Opera Stéphane Lissner. The interview took place in Saint Petersburg. One of the most influential figures in the world of opera art talks about his love for the creations of the director Dmitri Tcherniakov, his Russian roots and the projects that will be implemented together with Vladimir Kekhman in 2018 and 2020. Speaking of his trips to Saint Petersburg and Moscow, Lissner mentions the artistic director of the Bolshoi Ballet Makhar Vaziev;

he speaks highly of Vaziev, with whom he worked together at La Scala for several years.

On January 8th Yevgeny Nesterenko, the People's Artist of the USSR and the Bolshoi Theatre's soloist from 1971 till 2002, celebrated his jubilee. On January 11th to mark the 80th birthday of the outstanding singer the [TV channel Culture](#) broadcast the recording of the concert from the Moscow Conservatory Grand Hall (1986).



Yevgeny Nesterenko as Saltan in the opera
The Tale of Tsar Saltan by Nikolai Rimsky-Korsakov.
Photo courtesy: A. Makarov

On January 15th the [TV channel Culture](#) broadcast the documentary Galina Ulanova. Unasked Questions (2010) to mark the birthday of this legend of the Soviet ballet. The film features interviews with Galina Ulanova's students, friends and fans from Moscow and Saint Petersburg: Vladimir Vasiliev, Nina Semizorova, Lyudmila Semenyaka, Svetlana Adyrkhaeva, Leonid Zhdanov, Nikolay Tsiskaridze, Alexei Simonov and others.

On January 18th the exhibition A Genius of Russian Ballet. An Offering to Galina Ulanova opened at the Maria Ermolova's House-Museum. Elena Voroshilova ([the TV Channel Culture](#)) reports about the exhibition that is dedicated to the history of the Russian ballet school; its development is inextricably connected with the name of the ballerina and the pedagogue Galina



Galina Ulanova and Maya Plisetskaya

Ulanova. "The pointe shoes size 35. The costume from Chopiniana – the ballet that Galina Ulanova made her debut with in 1928. Even the playbill of the performance still exists. Many years later the ballerina said her good-byes to the Bolshoi Theatre with the same production. For Lyudmila Semenyaka Galina Ulanova is both an idol and a pedagogue. It was for her that Semenyaka danced at a competition at the age of 16, it was Ulanova who gave her the award when she was 17. At the age of 20 she came from the Kirov Theatre to the Bolshoi and became Ulanova's student. Semenyaka remembers her showing The Dying Swan".

Anna Timina ([Teatral](#)) also reports about the exhibition-offering to Galina Ulanova. The exhibition is open until February 25th.

The information about the exhibition on the website of the [Bakhrushin Theatre Museum](#).

The newspaper [Kommersant](#) announced the concert in memory of Elena Obraztsova that took place on January 11th in Saint Petersburg. The event was held at the state museum-monument St. Isaac's Cathedral in memory of the great singer that passed away two years ago, on January 12th 2015.

The singer was born in Leningrad in 1939 and passed away on January 12th 2015. Obraztsova worked at the Bolshoi Opera, she also performed at the most famous theatres and concert halls around the world, including La Scala in Milan, Metropolitan Opera in New York, Covent Garden in London and Vienna State Opera.

The portal [Teatral](#) reports about long-living productions that have been performed at various Moscow theatres for many years. The source mentions Boris Godunov at the State Academic Bolshoi Theatre (article by Victor Borzenko). "Repertoires of theatres in the capital feature a number of productions that have already become museum rarities, since they have been performed



Elena Obraztsova as Marina Mnishek
in the opera Boris Godunov by Modest Mussorgsky. 1979

for decades. Still, they are on and it looks like they will continue to gather full houses for many more years. // Boris Godunov is a perfect sample of the Soviet grand style; it is very different from everything the modern Western opera world has to offer. It highlights the uniqueness of the Bolshoi and demonstrates just how well the theatre has preserved its stylistic traditions. Boris Godunov at the Bolshoi Theatre is protected by its considerable age, it enchants with its monumental sets, it is associated with various legends and today is perceived as a production-myth".

Press analysis: international mass media

British and world mass media sources report about an important honour that Lilian Hochhauser received together with many other cultural luminaries of the UK and Australia.

[The BBC](#), The Times and Slipped Disc announce the UK New Year's Honours List.

[The Times](#) (UK) publishes an article by David Sanderson, Arts Correspondent. "Lilian Hochhauser, who kept up cultural links to Russia in Cold War" "From Stalin's death in 1953 until she agreed 20 years later to have the cellist and dissident Mstislav Rostropovich lodge with her, Lilian Hochhauser was Britain's link with the Soviet Union." "Mrs Hochhauser has received a CBE for her services to arts and cultural education. It follows Russia granting her and her husband Victor its Order of Friendship for their work strengthening relations between the countries." "One feels proud to have kept these channels open during that time," Mrs Hochhauser, 91, said. "I was of use to the cultural life of both countries."

The online specialised classical music publication [Slipped Disc](#) publishes an article by the British music historian, music critic and writer Norman Lebrecht who writes "The impresario Lilian Hochhauser has been awarded a CBE in the New Year's Honours List, belated recognition for almost 70 years of music making in the UK."

The PR agency M&C Saatchi Arts also issued a press release announcing the news (press release is available from the Bolshoi's Press-Office on request).

The weekly Jewish news newspaper the [Jewish Chronicle](#) (UK) quotes Lilian Hochhauser: "I was delighted to receive the honour. It means what I've done in my career has been of some importance."

The following sources also announced the news:

[Jewish News Reporter](#) (UK)

The portal on classical music [Rhinegold/Classical Music](#) (Rhinegold Publishing, UK)

[Camden New Journal](#) (London, UK)

[Enlace Judío](#) (Mexico)

[Qwiket.com](#) (USA)

and other sources



Natalia Osipova and Lilian Hochhauser during the Bolshoi Theatre guest performances in London. Photo courtesy: Judy Graham/The Times



Lilian Hochhauser and Sviatoslav Richter

Several years ago the Head of the Bolshoi's Press-Office Katerina Novikova talked to Lilian Hochhauser in the Green Living Room; they talked about the extraordinary life of this couple and about their plans for future. The long interview with Lilian at the Bolshoi Theatre Green Living Room is available [here](#).

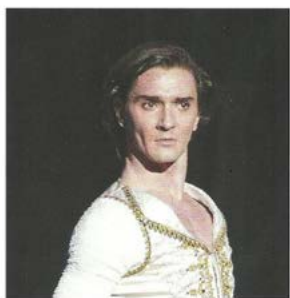
[New York Times](#) publishes an article by Marina Harss about Alexei Ratmanský's *Romeo and Juliet* for the Bolshoi. "Now there is a new version, by the Russian-born choreographer Alexei Ratmanský, whose home base for the last decade has been New York. Mr. Grigorovich's was last performed in February on the big stage. Mr. Ratmanský's had its premiere in November, on the smaller one. It is this more recent production that will be broadcast live worldwide on Sunday, as part of the Bolshoi Ballet in Cinema series." "Mr. Ratmanský's is poetic and human-scaled, focusing more on the young lovers' attraction than on the oppressive circumstances of 14th-century Verona. Personal suffering is emphasized over hatred and revenge. Mr. Grigorovich's ballets embody the hyper-dramatic performance style for which the Bolshoi was once famous (and to which many are still attached)." "Despite his history with the Bolshoi, Mr. Ratmanský had been away for seven years. It was Mr. Vaziev, hired two years after the acid attack, who brought Mr. Ratmanský back into the fold, commissioning him to stage his *Romeo and Juliet* for the company. The two have a long history — in the late 1990s, when Mr. Vaziev was the director of the Mariinsky Ballet in St. Petersburg, he was one of the first to commission a large work from Mr. Ratmanský."



Alexei Ratmanský is rehearsing with the Bolshoi Ballet dancers.
Photo courtesy: Damir Yusupov.
Published by NYT

The French newspaper [Le Monde](#) publishes an article by Renaud Machart about the film *Rudolf Nureyev Leap to Freedom* which is being shown on ARTE today (10 January). "The story of this well documented documentary film — with testimonies of his Kirov comrades #, dancer Pierre Lacotte and Clara Saint, among others — stops there and says nothing of the years that Nureyev will go on live to the West, until his death, following the AIDS, in 1993. In Paris, he will be, from 1983 to 1992, director, ballet master and choreographer in chief of the Ballet of the Paris Opera. It will be left to specialists to judge whether Nureyev's interpreter (Bolshoi star dancer Artem Ovcharenko) credibly embodies his model. He has the charm but cannot compete with the hypersexual fawn that was Nureyev."

The Greek online news publication [Altsantiri](#) (Greece) announces "Bolshoi live broadcast at the Athens Concert Hall *The Lady of the Camellias* with Svetlana Zacharova. Sunday 28 January 2018, 18:00. The absolute ballet star of our time, Svetlana Zacharova, and the expressive dancers of the Bolshoi Ballet, revive on the stage of the historic Russian theatre the tragic story of Marguerite Gautier, the heroine of the romantic novel *The Lady with the Camellias* by Alexandre Dumas. The choreography, based on the music of Frederick Chopin, is choreographed by the award-winning John Neumeier. The Greek audience will have the opportunity to watch *The Lady of the Camellias*."



Vladimir Lantsov as Nureyev. Photo: Mikhail Lapin/Bolshoi Theatre

NUREYEV

CATHERINE PAWLICK
reviews the world
premiere of Yuri
Possokhov's ballet at
the Bolshoi Theatre

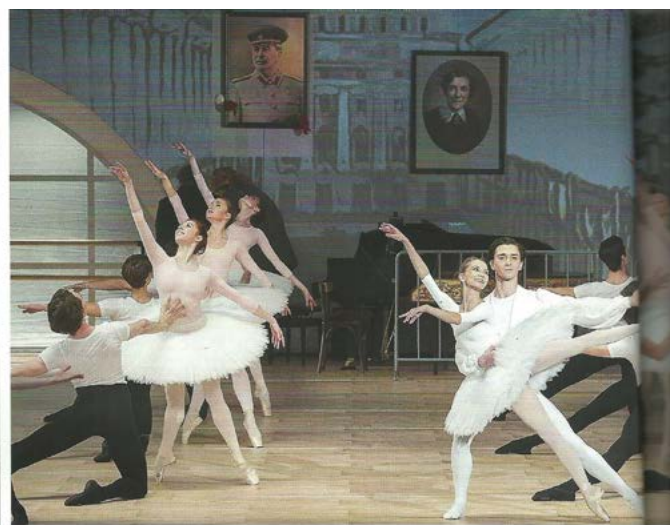
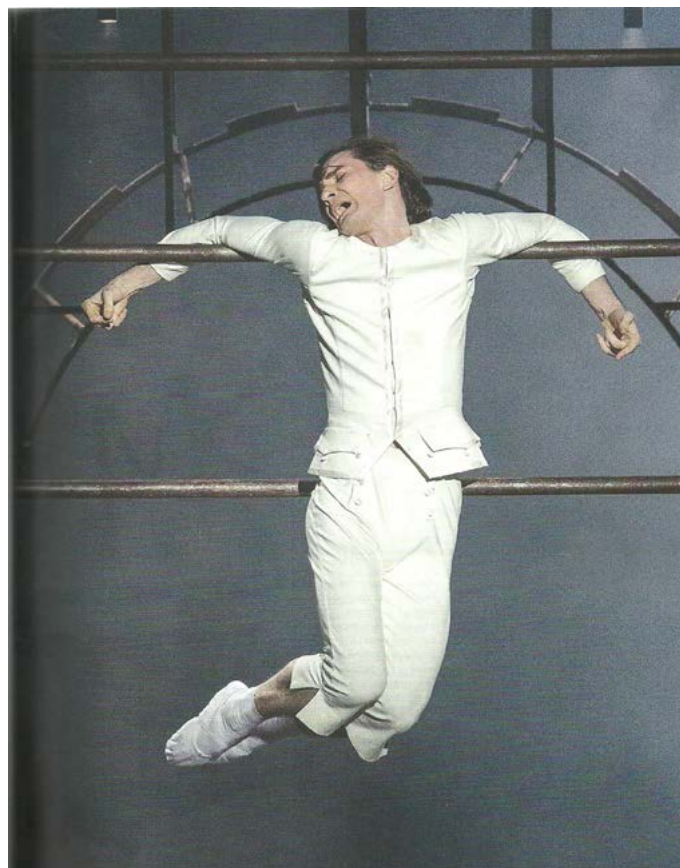
On 9 December, all of Moscow's beau monde filled the Bolshoi Theatre for the long-awaited premiere of the "not cancelled but rescheduled" Nureyev, a multi-media ballet production that combines opera singing, onstage speaking, dance, video projections, live orchestra and a hefty dose of history. The branch of controversial regisseur Kirill Serebrennikov and former Bolshoi principal turned-international choreographer Yuri Possokhov has received its share of scandal, from the initial implication of illegally advertising homosexuality, to the later conviction of Serebrennikov (currently under house arrest) for embezzled funds, no doubt part of an internal territorial battle played out with power moves in the cultural sphere. But in pure production terms, Nureyev itself is nothing short of a masterpiece, an apt reflection of the plethora of contradictions within the great artist himself: a street thug with aristocratic tastes, an obsessive need for attention, a volatile temperament and incomparable onstage charisma.

Nureyev is less a methodical biography than a compilation of vignettes from various points in the artist's life, starting with his training at the Vaganova Academy in then-Leningrad, moving through his defection in Paris, to his visitation of transvestite nightclubs, and finally to his ultimate debilitated state, stumbling to the pulpit to conduct the Vienna State Orchestra just before his death. While not a ballet in the classical sense, the combination of performance types in Nureyev provides a well-rounded impression of the divisive artist even for those who haven't read one of the 14 existing biographies on him.

The common theme throughout the production is an auction that carries us from the start of Nureyev's training until his death. Poignantly, the auction is the sale of all that Nureyev acquired during his illustrious career - from a 19th century neo-Gothic velvet couch, to his 1760 harpicon, to name just a few of the valuable items - the results of which raised more than \$10 million dollars for the US-based Rudolf Nureyev Foundation, dedicated to promoting ballet in his name.

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Dance Europe - January 2018



Vladimir Lantsov as Nureyev and Anastasia Stashkevich as the ballerina. Photo: Mikhail Lapin/Bolshoi Theatre

The auction, announced in both English and French by the heavily accented Igor Vernik, is difficult to comprehend, but the saving grace, at least for Russian speakers, is overhead subtitles. Wooden chairs and well-dressed attendees of the staid auction room soon shift to an all-white onstage ballet studio, framed with diaphanous drapes over large oval windows: the Vaganova Academy. Dancers perform barre and centre work, but the choreography is steeped with Possokhov's signature, a classical base with sudden neoclassical influences that remind us this production is a hybrid, too. Far from Perle, Possokhov's movement is visual narrative, using a conglomeration of forms. A group of four men perform a series of brief volés in unison, then four girls follow with synchronized embolisms, but these moments are sprinkled with undulations of shoulder or hip, or a plié fouetté that ends with a penché, hands on the ground, breaking the classical canon.

Into this orderly, traditional atmosphere steps Nureyev, danced on opening night by arguably the best choice for the role, Vladimir Lantsov. It's not just Lantsov's

all-white costume that sets him apart from the other boys upon his initial entrance. Constant adjustments to his clothing, a haughty self-awareness and sense of entitlement lead Lantsov's Nureyev to immediately assume his position in the centre of the studio as other men shrink back. Lantsov cuts a spitting image of Rudolf - even his haircut has been altered to fit the role - and through every gesture he emits the unwavering charisma, tireless pursuit and illicit fear that characterized Nureyev. Despite a knee injury that Lantsov incurred just two nights before the premiere, his delivery was unmarred on all levels, including the moments requiring him to speak. Lantsov suggested in interviews that his biggest challenge was learning to shout on stage. At one point, Nureyev yells at the members of the Paris Opera Ballet, "They want to see me, not you! Get out!" before retreating to his downstage dressing table, feet up, while three men pat him dry and change his costume for him.

The Serebrennikov-Possokhov team do a stellar job of picking moments that highlight Nureyev's character without getting dragged

down in detail. The nameless Ballerina, danced by Anastasia Stashkevich, joins him in a duet, only to be brutally scorned when she fails to meet his standards. Meanwhile, a clear use of portraits hung in the ballet studio indicates the passage of time. Alongside the famous portrait of Vaganova hung upstairs, we see Academy workers hanging portraits of whoever the current leader of the USSR may be. Lenin is replaced by Stalin, then Khrushchev's portrait is hung. At this point the girls remove their tutus and don red pinettes, performing a close-fisted march with the Soviet bent-elbow arm salute. This ode to the motherland, sung by a mezzo tenor onstage, echoes the iconic choreography from Leningrad Symphony, which clearly illustrates the nation's pride in the developing Soviet state. But onstage barricades soon form mini-jaks; the dancers are caged. The auctioneer reads aloud how Nureyev was "hyped by bourgeois papers" and condemns his "pro-Western zeal". Nureyev's 1961 defection in Paris is shown as Lantsov, now in a white coat, leaps over barricades. His grand jetsé accented with arms that beat his chest and then reach



forward, depicting his famous "flight for freedom", a literal reach for escape. The contrast between the restrained formations of the Soviet Komsomol dancers and the loose behaviour of the West is immediately visible. Suddenly past the barriers, Lantsov is a boy in a candy shop overcome with seductive options; gloved women in colourful poodle skirts "bounce through the wealthy surroundings" of glamorous Paris, which include passage through a transvestite club. Men in heels, dressed like women, shimmy to a jazz ensemble as Lantsov performs a mini solo when he's not being caught by one of the rampant club members. This allusion to Nureyev's sexual orientation is the first of several, but all of them are tasteful and far from provocative.

The second allusion, a crafty representation of Nureyev's famous photo shoot with Richard Avedon, uses projections of those images onto a screen while Lantsov poses for hungry onstage photographers. What begins as a respectful, clothed photo shoot ends with Nureyev's bold evocation to undress. No sooner has he done so than a sudden camera flash loads

to a Broadway-esque parade of leaping photographers chasing after the half-naked dancer, who grabs a full-length mink coat (said to be real), climbs on a table and indulges in self-display. Supposedly, a previous version of this scene included projection of Avedon's image of Rudolf as a full-frontal nude on the screen, but that wasn't retained.

A third allusion, the focus on Nureyev's long-term relationship with Erik Bruhn, follows historical fact. A studio pas de deux between the cigarette-carrying Erik Bruhn, danced suavely by Denis Savin in a dark turtleneck and slim pants, is decidedly tame and dramatically accurate. After mirroring Bruhn's barre work as the pair hone their craft, they shift to a duet that includes both mirrored movements and supported lifts. Lantsov's hot-blooded Nureyev suddenly pushes Savin away, only to then rush to him in an embrace. Here Possokhov inserts flat hands and shoulder undulations as the music shifts poignantly to the final measures from Giselle, hinting at the ethereal bond of their relationship.

Other historical figureheads appear in the form of present-day letters read aloud by the auctioneer as Vyacheslav Lopatin dances a soulful monologue onstage. The first, from Charles Jude, emphasises how "Rudi... chose freedom". The second, from Manuel Legris, emphasises Nureyev's love of "sex". A third, poignantly from Laurent Hilaire, currently in Moscow heading the Stanislavsky Ballet, but who worked closely with Nureyev during his later years at the Paris Opera, beautifully states how Nureyev imparted how "the beauty of dance cannot exist without the ability to surpass oneself."

The entry of Margot Kertész, danced on opening night by the incomparable Maria Aleksandrovna, suddenly lent greater depth to the evening. The unbreakable link between Nureyev and Forté, and their love in whatever form it may have existed, were readily apparent as this offstage couple depicted the historical bond between two great artists. As Lantsov swept her across the floor, rotated her in a promenade in couple pied or lifted her to the twinkling chords of a xylophone, one witnessed the birth of an artistic union.

The score, created by Ilya Dymitsky over a period of five months beginning in September 2016, is a brilliant mixture of new melodies and excerpts from classical ballets, most saturated with the latter in Act II. A set of corps ballerinas in black tutus, black tights, black pointe shoes and black chokers dance with various cavaliers in sparkling white tunics with coloured

accents, each depicting Nureyev in one of his classical roles. The colour contrast serves two purposes, emphasising the prominence of Nureyev wherever he performed and the secondary role any partner would take were they to join him. To musical excerpts from Tchaikovsky, Minkus and Wagner, among others, we observe Siegfried, Desiré, Albrecht, Basil and Solor, with Lantsov stepping into each duet for a few steps, then leaving to change for another tunic, underscoring the dizzy pace of Nureyev's performance schedule, which ran upwards of more than 250 performances per year at its peak.

Fittingly, Svetlana Zakharova, replace in headshot and slim pants, depicted the historical persona of Natalia Makarova while Alla Osipenko's letter to Rudi was read aloud, and then Makarova's. "We might have told the world more with our dance than with our words," Osipenko writes of those who remained behind in the USSR. Side jetsé, arms that scoop up space, undulating shoulders and slow movements characterise Zakharova's movements before she silently disappears behind an imposing set of tall French doors.

The pinnacle of Nureyev's flamboyant taste arrives when Lantsov appears as Louis XIV, the Sun King, in red velvet, gold and brocade, with a tall, white feather headdress, surrounded by eight page boys against the backdrop of an onstage choir. The men soon undress and morph into bare-chested men in tribal skirts, and shortly Nureyev himself is shown of his priviledged costume, revealing only the white garments of a trembling and weak Pierrot doll, a testament to the contrast between the artist's public and private persona.

As three grown men rush to change Nureyev's clothing, Lantsov falls weakly into their arms, his eyes stuned, nearly felled but still driven forward with his unending drive. The implication is clear: Nureyev perpetuated his own image well past the breaking point. Unable to dress himself, emaciated from AIDS and barely able to walk, he nevertheless pushed himself to achieve despite falling health. In the final scene, Lantsov stumbles across the orchestra pit to the conductor's actual podium to conduct the Shades scene from Bayadère. As 18 male shades joined 18 female shades onstage, at the scene's culmination the ladies drag Helios into their partners' arms, the music stops, but both the dancers and Nureyev continue, perhaps implying that Rudolf lives on even after death, with the same contention and scandal he caused during his lifetime. Nureyev is a bold treasure worth watching.

Dance Europe - January 2018

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Dance Europe January 2018 issue

The French newspaper [La Depeche](#) (France) selects the top five shows of the week. These include the performance of the violinist Daniel Lozakovich together with the Capitol National Orchestra, led by Tugan Sokhiev. “The violinist prodigy at the Halle. Still a teenager, the 16-year-old is already playing in the big leagues. Revealed last season with Poem for Violin and Orchestra by the French composer Ernest Chausson, the very young virtuoso returns to the Halle aux Grains to perform Max Bruch’s Violin Concerto No. 1. He finds the Capitol National Orchestra led this time by Tugan Sokhiev, its music director. For the violinist, it all started at the age of six. Born in Stockholm in April 2001, Daniel Lozakovich began to play the violin in 2007. Noticed in 2010 by the Russian violinist Vladimir Spivakov, the young prodigy played solo with the orchestra Les Virtuoses de Moscow. Halle aux Grains Friday, January 12 at 8 pm”.

The online entertainment news publication [Broadway World](#) reports: “Premiering a new staging of one of William Shakespeare’s most popular stories, the celebrated Bolshoi Ballet graces the big screen with Romeo and Juliet, debuting in cinemas nationwide for one day on Sunday, January 21. Captured live from Moscow’s legendary Bolshoi Theatre earlier that same day, the production is the fourth in the 2017-18 Bolshoi Ballet in Cinema Series”

The online specialised entertainment news publication [Broadway World](#) announces the programme for the Lincoln Center Young Patrons 101 Series Announces Winter/Spring Season. The Lincoln Center Young Patrons, a membership group that supports Lincoln Center’s arts education and audience development initiatives, will present a wide range of events throughout winter/spring 2018. The article mentions previous events have “explored Balanchine’s choreographic language with leadership from three of the world’s foremost ballet companies (Bolshoi Ballet, New York City Ballet, and Paris Opera Ballet).”

The online local Arizona, USA community news publication [Verde Independent](#) announces The Taming of the Shrew — captured live from the historic Bolshoi Ballet in Moscow — will come to Sedona on Sunday, Jan. 8 at the Mary D Fisher Theatre, presented by the Sedona International Film Festival. This new production was staged exclusively for the Bolshoi and cannot be seen anywhere else.”

Other sources also announced the transmissions:
[The Times](#) (UK)
[Your Thurrock](#) (UK)
[E-teatr.pl](#) (Poland)

European mass media continue to report that the artistic director of Les Ballets de Monte Carlo Jean-Christophe Maillot brought to Monaco The Taming of the Shrew to the music by Shostakovich, which he staged for the Bolshoi Ballet (the world premiere took place on July 4th 2014).

The premiere series of performances took place at Grimaldi Forum from December 28th 2017 till January 5th 2018. On December 29th and 31st the cast starred Ekaterina Krysanova and Vladislav Lantratov as Katharina and Petruchio.

[The local news source Hello Monaco](#)

The local English language Cyprus newspaper [Cyprus Mail](#) publishes an article by Maria Gregoriou who announces: “The Bolshoi Ballet will once again dance a classic at K Cineplex theatres in Nicosia, Limassol, Larnaca and Paphos when Frederic Chopin’s masterpiece The Lady of the Camellias will be screened. “This story of love, passion and sacrifice is brought to life in rare beauty and emotional heights by the Bolshoi ballet, one of the most romantic pieces ever danced.”

In brief

The 46th International competition for ballet school students Le Prix de Lausanne (held since 1973) awarded its honorary prize Life Time Achievement Award to Jean-Christophe Maillot.

[The official website of the competition announces the news](#)

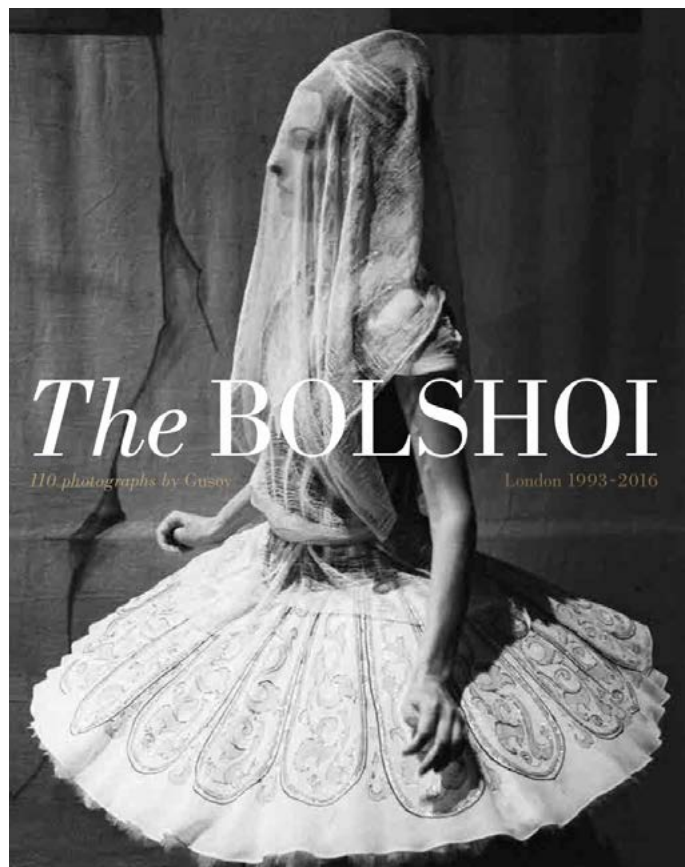


Jean-Christophe Maillot is the laureate of Le Prix de Lausanne Life Time Achievement Award.

Photo courtesy: [Le Prix de Lausanne](#)

The largest Spanish daily newspaper [El País](#) includes the photo album The Bolshoi by Sasha Gusov

in its top-12 of “luxurious editions with a great number of illustrations that will make a wonderful present for Three Kings Day” (Epiphany; is celebrated in many countries around the world on January 6th).



El País includes the photoalbum *The Bolshoi* by Sasha Gusov in its top-12 of «luxurious editions with a great number of illustrations that will make a wonderful present for Three Kings Day» / El País

On January 13th and 15th the performances of the ballet *Lady of the Camellias* by John Neumeier starring Svetlana Zakharova and Roberto Bolle took place at La Scala. The dancers also took part in the performances on December 15th (pre-show for “the youth”), December 17th and 20th 2017. [Il Giornale.it reports](#).

[The playbill of *Lady of the Camellias* at La Scala](#)

More photographs from the performance on January 10th are available on [Teatro alla Scala Facebook page](#).

[The IX International Festival Parade of Stars at the Opera](#) is going to take place at the Krasnoyarsk Opera and Ballet Theatre from February 3rd till March 28th. It is going to be dedicated to the Russian opera and to one of the outstanding modern baritones Dmitri Hvorostovsky. The Bolshoi Theatre’s soloists a People’s Artist of Russia Irina Dolzhenko and an Honoured Artist of Rus-



Roberto Bolle (Armand) and Svetlana Zakharova (Marguerite) in *Lady of the Camellias* to the music by Frederic Chopin.

Photo courtesy: Brescia e Amisano _ Teatro alla Scala

sia Mikhail Kazakov, Oxana Gorchakovskaya, Ekaterina Morozova and Svetlana Kasyan are going to perform at the festival.

The Bolshoi Theatre’s guest soloist Venera Gimadieva (soprano) has made her debut at [Wiener Staatsoper](#), one of the most prestigious opera theatres of the world. The premiere performances of the opera *I Puritani* by Bellini starring Venera Gimadieva as Elvira took place on January 4th, 7th and 10th. The production also starred Jongmin Park (a bass from South Korea, the winner of the Tchaikovsky Competition in 2011), Dmitry Korchak and Adam Plachetka. Staging by John Dew; conductor Evelino Pidò.

The last performance of the series took place on January 10th and was transmitted live on Wiener Staatsoper [website](#).

On January 18th and 20th Venera Gimadieva performed the role of Violetta in the opera [La Traviata](#) by Giuseppe Verdi on the Bolshoi Theatre Historic Stage.

On January 11th the [TV channel Culture](#) showed the documentary film that takes the viewers on a tour around the “virtual” museum of the impresario Sergei Diaghilev. The film is titled *The Merchant of All Times: The Virtual Museum of Sergei Diaghilev*. Each hall “tells” about different spheres of his life. “The excursion” was given by representatives of different spheres of art that are connected with Sergei Diaghilev’s activities one way or another. The director: Svetlana Astretsova (Russia, 2017).



Venera Gimadieva and Dmitry Korchak in the opera I Puritani. Photo: Dmitry Korchak's Facebook page

On January 14th the festival **Russian Seasons** in Italy opened in Rome with the performance of the Mariinsky Theatre Symphony Orchestra conducted by Valery Gergiev. The concert version of *Iolanta* starred the Bolshoi Theatre's guest soloists Najmiddin Mavlyanov (tenor) as Vaudemont, Alexei Markov (baritone) as Robert, Roman Burdenko as Ibn-Hakia, Staislav Trofimov (bass) as Rene, Irina Churilova as *Iolanta* and other singers. The performances took place at the concert hall of the Accademia di Santa Cecilia from January 11th till January 16th.



Russian Seasons playbills in Italy. Rome, January 14th.
Photo: [Najmiddin Mavlyanov's Facebook page](#)

The exhibition titled **Tchaikovsky. The Symphony of Life** opened during the festival. It features the history of the creation of Tchaikovsky's operas and of his last, the brightest and the most optimistic opera *Iolanta*.

[The official website of the festival](#)

[The First Channel reports](#): Russian Seasons have started in Italy.

On January 15th the **TV channel Culture** started the transmission of the cycle *Monologue in 4 Parts: Nikolay Tsiskaridze*. In the first episode of the cycle Tsiskaridze, the former soloist of the Bolshoi Ballet, who is currently the rector of the Vaganova Academy, talks about the following topics: "The role of ambition in nurturing the ballet artist, the technique of the great Galina Ulanova and valuable life lessons by Pyotr Pestov, a pedagogue of the Moscow choreographic institute". The programme was on air at 11.15 p.m. on January 15th.

The Bolshoi Theatre soloists, the People's Artist of Russia Irina Dolzhenko and the Honoured Artist of Russia Mikhail Kazakov, Oxana Gorchakovskaya, Ekaterina Morozova and Svetlana Kasyan are going to take part in the **IX International Festival Parade of Stars at the Opera**. It is going to be dedicated to the Russian opera and to one of the outstanding modern baritones Dmitri Hvorostovsky and is scheduled to take place at the Krasnoyarsk Opera and Ballet Theatre from February 3rd till March 28th.

The Festival is going to last for almost two months; it will star not only artists from Krasnoyarsk, but also about 30 singers and conductors whose names can be found on playbills of major theatres in Italy, France, Finland, Belgium, Austria, Slovakia, Serbia, Mexico, Lithuania, Latvia and Russia.

The programme of the Festival includes the best pieces of the Russian classical opera, such as *Eugene Onegin*, *Iolanta* and *The Queen of Spades* by Pyotr Tchaikovsky, *Boris Godunov* by Modest Mussorgsky, *Sadko*, *The Tsar's Bride* and *The Snow Maiden* by Nikolai Rimsky-Korsakov, *Prince Igor* by Alexander Borodin and Pyotr Tchaikovsky.

The news agency **Krasnoyarsk Media** (news of Krasnoyarsk and Krasnoyarsk region) report:

"...The premiere of the opera *Raphael* by Anton Arensky will be a special treat for fans of the classical art. It will be performed as a part of the programme *Forgotten Names* of Lyubov Kazarnovskaya Foundation. The opera diva herself will take part in the premiere performances on February 9th and 10th. /.../

The Festival Parade of Stars at the Opera is going to close with a traditional gala-concert starring the soloists of the Krasnoyarsk Opera and Ballet Theatre and guests of the Festival".

The Festival showcases Christmas musical traditions of different countries. It was established by maestro Vladimir Spivakov and the Metropolitan of Volokolamsk Hilarion.



VIII Moscow Christmas Festival of Religious Music is taking place at the Moscow International House of Music from January 11th till January 24th.

The following sources report about the Festival:

[TASS](#)

[Vesti.ru](#)

and other sources.

On January 24th the Bolshoi Theatre soloist Anna Aglatova (soprano), the guest soloists Svetlana Shilova (mezzo-soprano) and Alexei Neklyudov (tenor), as well as Oleg Tsybulko (bass), who was a member of the Young Artists Opera Program in 2011 and a soloist of the Bolshoi Opera in 2013-2016, are going to take part in the closing gala-concert of the VIII Moscow Christmas Festival of Religious Music at the Moscow International [House of Music Svetlanov Hall](#).

The Academic Big Choir Masters of Choral Singing (artistic director – Lev Kontorovich) and the National Philharmonic of Russia (artistic director and chief conductor – Vladimir Spivakov) are taking part in the concert, marking the 100th anniversary of Leonard Bernstein.

[The website of the Republic of Karelia Music Theatre](#)

On January 15th the Bolshoi Theatre's guest soloist Kristina Mkhitarian and an Albanian tenor Rame Lajai had a concert at Bergen National Opera (Norway). Piano – Pavel Nebolsin.

[The playbill of the concert on Bergen Nasjonale Opera website](#)



Pavel Nebolsin (piano), Kristina Mkhitarian and Rame Lajai during the rehearsal for the concert. Bergen, January 13th.

Photo courtesy: [Bergen Nasjonale Opera](#)

Culture news report: the exhibition of photographs by Douglas Kirkland opened at the Lumiere Brothers Centre for Photography. Elena Voroshilova mentions that the Bolshoi Theatre's prima-ballerina Svetlana Zakharova astonished Kirkland when he came to Russia. "Even though he is already 83 years old, Douglas Kirkland continues to take photographs. In December he opened his exhibition in Rome; probably, he will come to Moscow as well".

Cinderella performed by Les Ballets de Monte Carlo and choreographed by Jean-Christophe Maillot is going to open the [17th International Ballet Festival Dance Open](#) that is going to take place at the Alexandrinsky Theatre in Saint Petersburg from April 6th till April 18th. [MK. Saint Petersburg](#) announces the news in its report about cultural events of winter-spring and summer seasons for 2018.



Cinderella by Jean-Christophe Maillot is going to be performed at the Alexandrinsky Theatre on April 6th and 7th 2018. Photo courtesy: Dance Open

Aida Garifullina, an opera singer and a soloist of the Vienna State Opera, looks back at 2017 and talks about working on the production by Dmitri Tcherniakov. In her interview for the online-source Business Online (Tatarstan) she says: “This year has become a breakthrough for me. It started with my favourite Juliet, when Romeo and Juliet by Charles Gounod premiered at the Vienna State Opera. It was staged by Jürgen Flimm and starred Juan Diego Flórez as Romeo. The famous Plácido Domingo conducted the orchestra. /.../

The year of 2018 will also be very busy for me; I hope, it will be a successful one as well. I have recently learned that the recording of The Golden Cockerel by Nikiolai Rimsky-Korsakov, performed by the Mariinsky Symphony Orchestra under the baton of Valery Gergiev, might win the Grammy, the most prestigious musical award in the world. I sang the main role of Tsaritsa of Shemakha in that performance. I am now looking forward to the decision of a very demanding jury, since it is such an important evaluation of our work /.../”.

For more information please refer to [Business Online](#).



Aida Garifullina. Photo courtesy: [Business Online](#)

The new production by Dmitri Tcherniakov will soon be presented at the Berlin Staatsoper. Tristan und Isolde is the next premiere that is scheduled to take place at the theatre. This opera by Wagner staged by Tcherniakov is going to premiere on February 11th 2018. The music director – Daniel Barenboim. The conductor and the director have been working together for 12 years (their previous project was Parsifal, another opera by Wagner).

The cast is going to star: Andreas Schager (Tristan), Stephen Milling (King Marke), Anja Kampe (Isolde), Boaz Daniel (Kurwenal), Stephan Rügamer (Melot), Adam Kutny (A Steersman) and others. The role of Brangäne is performed by Ekaterina Gubanova (the Bolshoi's guest soloist). Dmitri Tcherniakov is also the set designer for this production; he is working on it together with Gleb Filshtinsky (light) and Elena Zaitseva, the Bolshoi Theatre costume designer.

The performances are also scheduled to take place on February 15th, 18th and 25th, March 3rd, 11th and 18th.

The playbill of Tristan und Isolde by Richard Wagner staged by Dmitri Tcherniakov on the [website of Berlin Staatsoper](#) (premieres on February 11th).

The ballerina Valentine Colasante has become an étoile of the Paris Opera. The dancer was given this promotion on the stage of the Opera Bastille on January 5th, when the series of performances of Don Quixote in the choreographic version by Rudolph Nureyev finished.

[Liberation reports](#)

[The announcement on the website of the Paris National Opera](#)



The artistic director of the Paris Opera Aurélie Dupont announces that Valentine Colasante has become an étoile of the Paris Opera. January 5th,

the series of performances of Don Quixote in the choreographic version by Rudolph Nureyev finished.

Photo courtesy: Isabelle Aubert / [Instagram](#)

The online German financial news publication [Finanz Nachrichten.de](#) announces the candidates for the Emmerich Smola Prize 2018 in Baden-Baden. One of the candidates for the Prize is Ilya Kutyukhin, a graduate of the Bolshoi Young Artists Opera Program: “... the Russian baritone Ilya Kutyukhin, who is on stage at the Bolshoi Theatre in Moscow, and the Göttingen-born baritone Samuel Hasselhorn” are among the candidates. “The young opera stars can also be heard on the radio: SWR2 will broadcast the full-length gala concert on Sunday, 4 March 2018, at 8:03 pm.” There will also be a series of other broadcasts on SWR leading up to the event.

Social networks

On January 12th users of social networks remembered Elena Obraztsova, who passed away three years ago...

Evgeny Yuzhin shared his feelings on his Facebook page: “Vivat Elena the Great!!! Brava Diva Elena Obraztsova — rest in peace! It is unbearably sad to realise you are not with us! But the Memory lives forever!!!”



Elena Obraztsova

Photo from Evgeny Yuzhin's [Facebook page](#)

The music number that Francisco Brito recorded in his dressing room 10 minutes prior to the performance of the opera Don Pasquale by Gaetano Donizetti (the Bolshoi Theatre) on January 13th was reposted on [Facebook](#) more than 80 times

“Bravissimo” – this is the most frequent comment from users of the social network.

The [Facebook page](#) of the Argentinian singer also features a short video excursion behind the scenes of

the New Stage during the [preparation for the performance](#) and photographs of Moscow in winter.



Francisco Brito is about to perform the role of Ernesto in Don Pasquale by Gaetano Donizetti.

The State Academic Bolshoi Theatre of Russia, New Stage, January 13th.

Photo from Francisco Brito's [Facebook page](#)

Judy Cameron congratulates a famous Soviet and Russian ballerina, the Bolshoi Theatre's pedagogue-repetiteur, a People's Artist of the USSR and the laureate of the USSR State Prize Lyudmila Semenyaka on Facebook.



On January 16th friends and fans of the People's Artist of the USSR Lyudmila Semenyaka also congratulated her on her birthday; RIA Novosti uploaded to its Facebook page a photograph from its archives with the caption "Lyudmila Semenyaka with her pedagogue, a People's Artist of the USSR Galina Ulanova". Users comment on the photo: "She was as thin and as graceful as a blade of grass, as thin as a cane, she did not dance, but she flew around the stage... Happy Birthday!!!" "I saw her in Giselle, she was so tender, so incredibly light, so beautiful and has such wonderful technique!". "Happy birthday! I have always adored your talent and your skills! Wish you to be happy, healthy and wise!".



Архив
Балерина Людмила Семеняка (справа) со своим педагогом
– народной артисткой СССР Галиной Улановой, 1978

Photo courtesy: [RIA Novosti](#)

Debuts

Don Quixote

January 12th. Anna Nikulina as Kitri

January 11th. Elizaveta Kruteleva as Cupid.

January 10th. Maria Mishina as Cupid, Anna Zakaraya in Fandango/soloists.



Egor Gerashchenko as the Evil Genius;
his debut in the ballet Swan Lake to the music
by Pyotr Tchaikovsky, choreographed by Yuri Grigorovich.
Historic Stage, January 13th 2018

Swan Lake

January 13th

Egor Gerashchenko as the Evil Genius

Elizaveta Kruteleva as a Swan/Four Swans

January 14th

Tatiana Tiliguzova as Hungarian Bride, Tamara Mironova as Neapolitan Bride.

January 16th

Antonina Chapkina as a Friend/Friends to the Prince

Stanislava Postnova as a Swan/ Four Swans

Alexander Fadeychev as The Tutor

La Traviata

January 18th

[Igor Tsurkan](#), the State Academic Bolshoi Theatre's soloist since 2016, as Giuseppe.

Don Pasquale

January 10th, 12th and 14th

The Italian bass [Carlo Lepore](#), a laureate of international competitions and the winner of prestigious awards (including Tiberini Gold in 2012) performed the role of Don Pasquale. He studied with Alessandro Gonzaga at Academia di Santa Cecilia, Rome and with Carlo Bergonzi at the Accademia Chigiana in Siena; he is famous for his performance of various roles in Mozart's operas. The singer performs at the most prominent opera theatres, including Covent Gardern, La Scala, The Teatro dell'Opera di Roma, Paris National Opera, etc. In 2016/2017 he had an engagement with this role at Palm Beach Opera and the National Centre for Performing Arts in Beijing.

The Argentinian tenor [Francisco Brito](#) made his debut at the Bolshoi Theatre with the role of Ernesto (earlier he performed this role at Darmstadt's Staatstheatre in 2011-13 and in Trento in 2015-16); the singer studied the art of belcanto with William Matteuzzi at Accademia d'Arte Lirica in Osimo (Italy). In 2017 he made his debut in Moscow as a "Rossini tenor" with the role of Lindoro in L'italiana in Algeri at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre.

January 11th and 13th

[Kenneth Tarver](#) (tenor, the USA) made his debut at the Bolshoi Theatre with the role of Ernesto. His exquisite performance and the particular beauty of his voice have won him the title of Tenore di grazia. He is mostly famous as a belcanto singer and performs at the most prestigious opera theatres and concert venues of the world. The singer made his debut with this roles in 2003 at the Staatsoper Berlin and had a great success.



Kenneth Tarver (in the middle) as Ernesto, Alexander Utkin (Carlotto) and Konstantin Shushakov after the performance of the opera *Don Pasquale*. The Bolshoi Theatre, the New Stage. January 11th.

Photo courtesy: Alexander Shvartsenshtein/ [Facebook](#)

Changes to the playbill

Don Quixote

On January 12th Denis Rodkin performed the role of Basilio. David Motta Soares could not make his debut with this role due to an injury. The honouring of his pedagogue, the People's Artist of the Russian Federation Vladimir Nikonov, is postponed until the dancer recovers. The date and the title of the performance starring Soares and dedicated to Vladimir Nikonov, will be announced later. Yulia Grebenshikova danced the role of the Queen of Dryads instead of Ekaterina Shipulina.

Don Pasquale

January 10th, 12th and 14th
Olga Seliverstova as Norina

January 11th and 13th
Anna Aglatova as Norina

Birthdays

December 27th – a ballerina, a pedagogue, an Honoured Artist of RSFSR Lyudmila Cherkasova (1917 – 1992), in 1936-1959 she danced at the Bolshoi Theatre – 100th anniversary.

December 27th – the Bolshoi Ballet's soloist Olga Kishneva.

December 28th – Pyotr Pestov (1929-2011), an Honoured Artist of the RSFSR (1973), an Honoured Artist of the Russian Federation (1994), one of the leading Russian pedagogues of male dance, who combined the traditions of Saint Petersburg and Moscow ballet schools

(in 1964-1996 he taught graduate classes at the Moscow Choreographic Institute, from 1996 he taught at the John Cranko Ballet School/Stuttgart Ballet). Here are just some of his students: Alexander Bogatyrev, Vyacheslav Gordeev, Valery Anisimov, Alexander Vetrov, Nikolay Tsiskaridze, Vladimir Malakhov, Yuri Burlaka, Alexei Ratmanskys, Mikhail Kaniskin, Andrei Pisarev and other ballet stars; many of his students later also became pedagogues and ballet masters.



Pyotr Pestov. Photo courtesy: dance-composition.ru

December 29th – an Honoured Artist of the Republic of North Ossetia-Alania, the Bolshoi Theatre soloist Agunda Kulaeva.

Agunda Kulaeva in the New Year [video](#) The Bolshoi Theatre wishes you a happy holiday season.

December 31st – the Bolshoi Ballet principal Artem Ovcharenko

December 31st – the rector of the Vaganova Academy of the Russian Ballet, the People's Artist of Russia Nikolay Tsiskaridze



Agunda Kulaeva



Andris Liepa

January 6th – Rudolph Nureyev memory day (1938-1993). The great artist and a reformer of the 20th century classical dance passed away on January 6th 1993, 25 years ago

January 7th – a composer, a pianist, a critic and the most acclaimed member of the French “Sixers” Francis Poulenc (1899-1963)

January 8th – a People’s Artist of the USSR and a Bolshoi Theatre soloist in 1971-2002 Evgeny Nesterenko (bass) – 80th birthday

January 8th – a People’s Artist of the USSR, a ballerina and a pedagogue Galina Ulanova (1910-1998)

January 7th – a ballet dancer and a ballet master Vladimir Malakhov – 50th birthday



Artem Ovcharenko in the title role in the ballet Nureyev. December 10th, 2017. Photo courtesy: Damir Yusupov



Vladimir Malakhov. Photo courtesy: Dmitry Plenkin

January 1st – a ballet pedagogue and a People’s Artist of the USSR Yuri Vladimirov

January 1st – the Bolshoi Opera soloist and a People’s Artist of Russia Oleg Kulko

January 1st – a French choreographer Maurice Bejart (1927-2007)

January 2nd – the Bolshoi Theatre’s ballet master, a choreographer and a People’s Artist of the USSR Yuri Grigorovich

January 2nd – an opera singer, a pedagogue and a People’s Artist of the USSR Irina Rukhovich (1925 – 2010)

January 6th – a dancer, a pedagogue, a ballet master, a director, a producer and a People’s Artist of Russia Andris Liepa

January 6th – the Bolshoi Theatre soloist Oleg Dolgov (tenor)

January 9th – an opera singer, a Bolshoi Theatre soloist in 1977-2012 and a People's Artist of Russia Nina Terentieva

January 9th – the Bolshoi Ballet guest soloist Ivan Vasiliev

January 10th – a People's Artist of the USSR Vladimir Minin, a choir conductor, a chorus master and a pedagogue, the artistic director of the State Academic Chamber Choir – 89th birthday

January 10th – Misha Maisky, a Soviet and an Israeli cellist – 70th birthday

January 10th – a conductor, a pedagogue and a People's Artist of Russia Fuat Mansurov (1928-2010). For over forty years (1969-2010) he conducted operas, ballets and symphony concerts at the Bolshoi Theatre; his recording of the opera *The Tsar's Bride* by Nikolai Rimsky-Korsakov (1973), starring the Bolshoi Theatre's soloists and orchestra, is very well-known and very well-appreciated by music lovers. 90th anniversary

January 11th (December 30th old style) – a composer, a conductor, a music and public activist, a People's Artist of Russia Reinhold Glière (1875-1956)

January 11th – Alexander Vedernikov (born 1964), the Bolshoi Theatre's chief conductor and music director from June 27th 2001 till July 17th 2009

January 11th – the Bolshoi Ballet first soloist Anna Tikhomirova



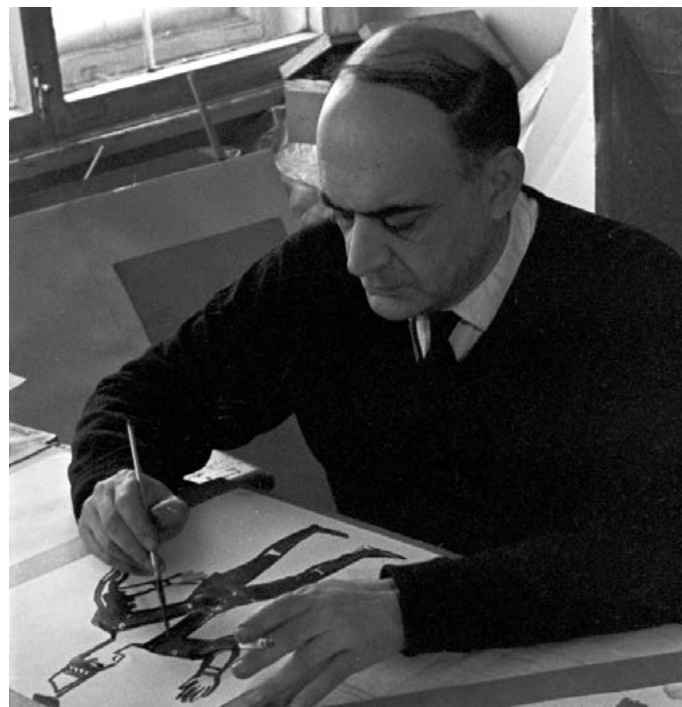
Anna Tikhomirova: «Right, today I turn 30 years old...».

Photo/ [Instagram](#)

January 11th – in 1940 the ballet *Romeo and Juliet* to the music by Sergei Prokofiev premiered in Leningrad

January 13th – a dancer and a choreographer, one of the 20th century ballet classics Roland Petit (1924-2011)

January 13th – a theatre designer, a set designer and a painter Simon Virsaladze (1909-1989). He was the chief designer of the Leningrad Opera and Ballet Theatre named after Kirov in 1940-1962.



Simon Virsaladze is working on sketches of costumes for the ballet *A Legend of Love* © Sputnik/ Leon Dubilt

January 14th – the Bolshoi Opera soloist Nikolai Kazansky (bass-baritone)

January 15th – a ballet dancer, a ballet master and the artistic director of the company Choreographic Miniatures (Ballet Theatre of Leonid Yakobson), an Honoured Artist of the RSFSR Leonid Yakobson (1904 – 1975)

January 15th – a People's Artist of the USSR, a painter, a set designer and the Bolshoi Theatre's chief designer in 1953-1970 Vadi Ryndin (1902-1974)

January 16th – the Bolshoi Theatre pedagogue-repetiteur and a People's Artist of the USSR Lyudmila Semenyaka

January 16th – the Bolshoi Theatre pedagogue-repetiteur and an Honoured Artist of Russia Tatiana Krasina – 70th birthday January

18th – the Bolshoi Theatre prima-ballerina Evgenia Obraztsova

January 20th – a ballet dancer, a pedagogue and a People's Artist of Russia Maria Bylova

January 20th – a stage director, the artistic director of the Vakhtangov State Academic Theatre Rimas Tuminas (in February 2016 he staged the opera *Katerina Izmailova* by Dmitri Shostakovich at the State Academic Bolshoi Theatre; he is currently working on the opera *The Queen of Spades* by Pyotr Tchaikovsky that is due to premiere on February 15th 2018)



Tatiana Krasina with her students

January 21st – a dancer, a ballet master, a choreographer, a pedagogue and a People's Artist of the USSR Igor Moiseyev (1906-2007)

January 21st – a conductor, a pianist, a composer, a chorus master, a pedagogue and a People's Artist of the USSR Nikolai Golovanov (1891-1953)

January 21st – a ballet dancer and a ballet pedagogue, an Honoured Artist of the RSFSR Vladimir Preobrazhensky (1912-1981)

January 22nd – the outstanding choreographer George Balanchine, the pioneer of the American ballet and modern neoclassical dance (1904-1983)

January 23rd – an opera director, a pedagogue, a professor and a People's Artists of the USSR Boris Pokrovsky (1912-2009), who staged 41 productions at the Bolshoi Theatre

January 23rd – Vladimir Bogorad, an outstanding Bolshoi Theatre soloist from 1962 till 1983, the concert master for the bassoon group at the Bolshoi Theatre of the USSR and the Kremlin Palace of Congresses, from 1979 till 1983 he was a trainee conductor and a successful conductor of the Moscow Ballet on Ice and the State Concert Agency.