



Newsletter

Events

On July 25th the Bolshoi Ballet guest performances opened in London. It was in this city that the world learned the name “Bolshoi Ballet” 60 years ago, during the Bolshoi’s first guest tour. The performances took place at the Royal Opera House in Covent Garden; the house was full, the audience gave the artists ovations and this was the second time when the surge of interest to the ballet in general and to the Russian ballet in particular started (the first time it happened thanks to the “intervention” of Diaghilev’s enterprise). It was during those guest performances that the company received the name it is now famous under all over the world. Ten years ago Victor and Lilian Hochhauser, permanent impresarios of the company, celebrated the golden anniversary of the famous guest performances of 1956 with the Bolshoi Ballet’s new great tour. This year the Bolshoi Ballet presents its guest performances in London again; it is also this year that the “diamond” anniversary of the union of the company itself, impresario and the Royal Opera is marked. The receiving party on its website named the tour “Bolshoi Ballet Diamond Jubilee”.

As it always happens when it comes to performances at the world’s ballet center, the programme includes both classical productions and the most modern pieces. The Bolshoi [brought](#) to the capital of Great Britain “Swan Lake”, the recently renewed “Don Quixote”, “Le Corsaire” that was reconstructed by A. Ratmansky and Y. Burlaka (2007), the hit of the Soviet era “Flames of Paris” that was recreated by A. Ratmansky (2008) and “The Taming of the Shrew” that was choreographed specially for the company by Jean-Christophe Maillot (2014). Both “Le Corsaire” and “Flames of Paris”



Olga Smirnova as Kitri. Photo by E. Fetisova

have already been performed on the guest tour in the UK; however, “The Taming of the Shrew” so far has been demonstrated only on the screen (apart from the visit to Saint Petersburg and to the Principality of Monaco where the choreographer lives). The audience is particularly looking forward to seeing this production. The guest performances continue till August 13th.

July 22nd – the opera-oratorio [“La Damnation de Faust”](#) by Hector Berlioz, staged by the outstanding German director Peter Stein and conducted by the Bolshoi Theatre’s chief conductor Tugan Sokhiev premiered at the Bolshoi Theatre. Set Designer: Ferdinand Woegerbauer

Costume Designer: Nana Cecchi, Lighting Designer: Joachim Barth, Chief Chorus Master: Valery Borisov. The cast stars Saimir Pirgu, Arturo Chacón-Cruz (Faust), Ksenia Dudnikova, Justina Gringyte (Marguerite), Dmitry Beloselsky, Nikolai Kazansky, Alexander Vinogradov (Méphistophélès).

The first performance of “La Damnation de Faust” at the Opera Comique on December 6th 1848n (Faust – Gustave-Hippolyte Roger) was received rather coldly due to the ambiguous status of the piece – half-opera and half-cantata. Regular performances of “La Damnation de Faust” started later, after the first successful productions: the concert version was presented in Paris in 1877, and the opera version – on February 18th 1893 at the Opera de Monte-Carlo.

The concert version “La Damnation de Faust” was first presented at the Bolshoi Theatre in 1921, and then was performed again only in 2002. More recently, following the initiative of the Bolshoi’s music director Tugan Sokhiev pieces by Berlioz (“Requiem”, the cantata “Death of Cleopatra” and the vocal cycle “Summer nights”) have been regularly performed in concerts. Howev-



Dmitry Beloselsky as Méphistophélès. Saimir Pirgu as Faust.
Photo by Damir Yusupov

er, not a single piece by [Berlioz](#) has been staged at the Bolshoi yet. More information about the history of the opera's production is available on the Bolshoi Theatre's website.

Tugan Sokhiev talks about working on the opera together with Peter Stein: "We have absolutely the same feeling of this piece... This is a person that treats the composer and his score with great piety; he pays attention to both dynamic and rhythmical details. The director works with the sheet music, and this is wonderful! It seems to me, that Stein is like Berlioz to some extent, but he is more German..."



Peter Stein and Tugan Sokhiev. Photo courtesy: Damir Yusupov

«La Damnation de Faust» is the final opera premiere of the 240th jubilee season. The performances take place on the Bolshoi's Historic Stage on July 22nd, 23rd, 24th (at noon and at 7 p.m.) and 25th.

The [casts](#) for the premiere series have already been announced.

Prior to the big festival of performances by Yuri Grigorovich, which is going to take place in the middle of the coming season, the ballet "Romeo and Juliet" has been performed at the Bolshoi after a 3-year break. The production was created in 1979. The set designer – Simon Virsaladze. Performances took place on July 6th and 7th. The Bolshoi Theatre organised a series of "street" transmissions of the performances. The special screen was mounted on the facade of the Historic building, so that everyone would be able to enjoy the show. On July 1st and 2nd the opera "[The Tsar's Bride](#)" by N. Rimsky-Korsakov was broadcast; on July 8th and 9th the transmission of the ballet "[Jewels](#)" by G. Balanchine to the music by G. Faure, I. Stravinsky and P. Tchaikovsky took place.

This was the first time such transmissions have been organised, and they have turned out to be a great success – every time there was a crowd on the square.

The project is being carried out with the sup-



A shot from the interview during the transmission. Igor Tsvirko, Kristina Kretova and Katerina Novikova.

port of the Summa Group and the Department of Culture of the city of Moscow. With these transmissions the Bolshoi Theatre and the Summa Group are also marking the 5th anniversary of the completion of the restoration and renovation of the Historic Building.

In the coming season the Bolshoi Theatre, the New York City Ballet and the Paris Opera Ballet are going to mark the 50th anniversary of "Jewels" by G. Balanchine with their joint performance (the premiere of the ballet took place on April 13th 1967 at the State Theatre in New York). The performances are going to take place on July 20th, 21st, 22nd and 23rd 2017 at the David Koch Theatre/Lincoln Center. Each company is going to perform one of the three parts – "Emeralds", "Rubies" or "Diamonds". The Bolshoi Ballet is going to perform "Rubies" and "Diamonds" on different days.

On July 19th the Opera Gala in Honour of Mikael

Tariverdiev [“Extend the Moment, Maestro”](#) took place at the Bolshoi Theatre. The concert opened the festival, devoted to the composer Mikael Tariverdiev and marking the 85th anniversary of the composer. The name of Mikael Tariverdiev is widely known in Russia. His creative career reached its climax in 1960s and 1970s. He wrote music for many famous films of that time. However, his heritage is not limited to film music only. He composed concerts for violin and orchestra, pieces for organ, piano pieces and chamber vocal music. Operas by Mikael Tariverdiev were performed at drama theatres and at concert halls. The gala-concert at the Bolshoi theatre featured the composer’s opera heritage. Fragments from some of the composer’s works were performed. These included abstracts from the operas “Figarienok’s Marriage” (first performance for the general public!), “Who are you?” and “Count Cagliostro”, parts of the film opera “King-deer”, the mono opera “Waiting”, as well as the music from the TV film “Olga Sergeevna”.

Artists and alumni of The Bolshoi Theatre Young Artists Opera Program, as well as famous actors Polina Agureeva, Evgeny Dyatlov and Gosha Kutsenko took part in the concert. Ekaterina Morozova performed the mono opera “Waiting” to the lyrics by Robert Rozhdestvensky. Alexander Polyanichko conducted the Bolshoi Theatre symphony orchestra.

The concert [“Masterpieces of Russian vocal music of the 19th century”](#) took place at the Beethoven Hall in July 21st.

The programme of this chamber concert that closed the concert season was devoted to the Russian music of the 19th century, performed by Svetlana Belokon and Roman Muravitsky. The audience heard romances by Borodin, Mussorgsky, Rimsky-Korsakov and Tchaikovsky, as well as solos and duets from the operas “Prince Igor”, “Boris Godunov”, “Christmas Eve” and “Sadko”.

On July 7th the exhibition “Fairy Heritage” opened at the F. I. Chaliapin Memorial estate. The exhibition features works by [Elena Zaitseva](#), a theatre designer, a member of the Union of Artists of Russia and the chief specialist in the design, production and exploitation of theatre costumes at the Bolshoi Theatre. The exhibition also features sketches of sets and costumes from the funds of the Glinka National [Museum Consortium of Musical Culture](#). Zaitseva has worked for many theatres not only in Russia, but also abroad. More detailed information is available on the website of Glinka National Museum Consortium of Musical Culture. The exhibition is open until August 28th.

The Bolshoi Theatre Museum presents the exhibition “Bolshoi Theatre. Episodes from History” at the museum and exhibition complex “New Jerusalem”.

This is the first exhibition of the Bolshoi Theatre Museum at this biggest exhibition center of the Moscow region. Starting from July 20th the visitors have a chance to see sketches of costumes and sets, designed by outstanding theatre designers – Konstantin Korovin, Fyodor Fedorovsky, Vladimir Dmitriev, Simon Virsaladze, etc. The exhibition also features costumes and personal belongings of people that contributed to the Bolshoi Theatre’s fame: the baton of Pyotr Tchaikovsky, the headpiece of Odile (“Swan Lake”) that belonged to Maya Plisetskaya, the pointe shoes and the costume of Juliet that belonged to Galina Ulanova, as well as costumes of Elena Obraztsova, Ekaterina Maximova, Vladimir Vasiliev, Vladislav Piavko and other great artists.

Playbills, photographs, props, an armchair from the Imperial box of the Bolshoi Theatre... the exhibits allow the visitors to feel the theatre’s history, to enjoy the works by outstanding artists and to appreciate the sophisticated ways their ideas were brought to life.

The exhibition will run from July 20th 2016 till January 22nd 2017.



Photo courtesy: Pavel Rychkov

The museum and exhibition complex “New Jerusalem” is situated in the Moscow region, Istra, Novo-Ierusalimskaya naberezhnaya, 1. The museum is open from 10 a.m. till 7 p.m. Closed on Mondays.

“Culture News” reports that the 240th season closed with debuts in the ballet [“The Bright Stream”](#). There are eight new dancers that joined the cast. This is the policy of the ballet company’s artistic director Makhar Vaziev, who joined the Bolshoi in March 2016. The artistic director is convinced that young artists need to be provided with opportunities for self-realisation and career development. Makhar Vaziev says in the news report by the TV Channel “Culture”: “I have already said and I can repeat: every creative career that has not been a success is the problem of the management. We want to give everyone a chance”.

Next, the company is going to have three weeks of guest performances in London. The most popular ballets, “Swan Lake” and “Don Quixote”, are going to be presented at the Royal Opera House; these productions star recent debutants as well. As Makhar Vaziev says, this is not a risk, but rather a way to demonstrate that the management trusts the artists. The company has incredible perspectives. Next season new talents continue to be discovered. The audience will have a chance to see a mini-festival, featuring legendary productions by Yuri Grigorovich at the Bolshoi and marking the choreographer’s 90th anniversary, as well as the premiere of the new ballet “Nureyev”.



Anton Getman

The Bolshoi Theatre Deputy General Director Anton Getman has left his position due to the fact that he has been appointed the General Director of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre. On Monday, July 18th, he organised the first meeting with the theatre’s staff.

On July 19th the participants of the Young Artists Opera Program received their diplomas. The programme was opened in 2009; this is a programme that provides its participants with opportunities for professional development. During of period of several years young artists that compete to get into the programme study different subjects, have singing classes, participate in master-classes by fa-



Anton Getman

mous singers and pedagogues-repetiteurs, study foreign languages, stage movement and acting. Besides, each participant of the Young Artists Opera Program performs parts in the Bolshoi’s premieres and regular productions, and works on various concert programmes. Dmitry Vdovin is the artistic director of the Young Artists Opera Program.

Birthdays

July 3rd – the Bolshoi Ballet principal Denis Rodkin

July 5th – the Bolshoi Theatre conductor, a People’s Artist of Russia Alexander Lazarev

July 6th – the opera singer, a People’s Artist of the USSR Tamara Sinyavskaya

July 6th – the Bolshoi Opera soloist, a People’s Artist of Russia Tatiana Erastova

July 7th – the opera singer, a People’s Artist of the USSR Elena Obraztsova (1939-2015)

July 9th – the Bolshoi Ballet principal, a People’s Artist of Russia Dmitry Gudanov

July 13th – a ballet pedagogue and a choreographer Azari Plisetsky

July 19th – a ballerina, a pedagogue and a People’s Artist of the USSR Natalia Bessmertnova (1941-2008) – 75th birthday anniversary

July 19th – the Bolshoi Ballet leading soloist and an Honored Artist of Russia Anastasia Goryacheva

Press analysis:

Russian mass media

Free street [transmissions](#) of the Bolshoi Theatre productions have become the focus of attention for Russian mass-media sources. The opera “The Tsar’s Bride” by Rimsky-Korsakov opened this project; the production was shown on a screen that had been specially mounted on the facade of the Bolshoi Theatre Historic Building. On July 1st the cast starred Vladimir Matorin as Sobakin, Kristina Mkhitaryan as Marfa and Valery Gilmanov as Maljuta Skuratov. On July 2nd the cast starred Vyacheslav Pochapsky, Maria Buinosova and Oleg Tsybulko. The First Channel presented the report by Natalia Lyublinskaya.

«The impression you get in the audience is slightly different from the one you get when you see the production on the screen. Still, it is very important that this is a live transmission. If you watch the performance, say, tomorrow, the cast will star different singers”, – says the Bolshoi Theatre General Director Vladimir Urin. The Bolshoi’s soloist Svetlana Shilova (mezzo-soprano) and the Bolshoi’s guest artists Alexander Kasyanov are getting ready to go on the stage. Alexander Kasyanov says: “It is not like someone is visiting us; it is like we are visiting! We are sort of going outside to meet the audience, because it is considered to be very difficult to get to the Bolshoi Theatre, to buy a ticket”. People in the square are sharing their impressions from the transmission.

[Vesti.RU](#), [TV Center](#), [Moscow 24](#), [Radio “Culture”](#) and other sources announced transmissions of the ballet “Jewels” by Balanchine and stressed that broadcasts on the Theatre Square were free of charge.



Transmission of “The Tsar’s Bride” on July 1st.
Photo courtesy: Metro

“[Novye Izvestia](#)”, the portal of the [Russkiy Mir](#) Foundation and “Moslenta” published information about the transmissions with a reference to Olga Svis-tunova’s article, [published](#) by TASS.

The newspaper “[Metro](#)” uploaded several photographs and a video of the transmission of “The Tsar’s Bride” on its website.

Vladimir Averin, the host of the programme “[Big Premiere](#)” (radio “Vesti FM”) reports that on July 8th and 9th the Bolshoi Theatre organised a free transmission of the ballet “Jewels” by George Balanchine. The production was broadcast on a screen that had been mounted on the facade of the Bolshoi Theatre Historic Building. The Bolshoi Theatre ballerina Ekaterina Krysanova came to the studio right after her performance in “Rubies”. The dancer said what she thought about the fact that not only the audience in the hall, but also people in the square watched the production. She also talked about ballet, theatre and the job of a ballerina, about her pedagogue Svetlana Adyrkhaeva, about being obsessed with her job and thanked the Bolshoi Theatre for the chance to cooperate with such choreographers, as Ratmansky, Samodurov, Possokhov, Lightfoot and Leon, Maillot and others. Full audio version is available.

The magazine [ELLE.ru](#) also [announced](#) the free street transmissions of the ballet “Jewels”. The edition also presents a series of photographs.

Russian mass media continue to publish articles about the premiere of the three-act ballet “[Ondine](#)” to the music by Hans Werner Henze choreographed by Vyacheslav Samodurov. The premiere of the ballet took place on the New Stage on June 24th. The portal “Orpheus” reviews the recent premiere; the article contains a detailed history of the ballet’s creation. The author Lyudmila Guseva watched performances of different casts and considers that the production, which has a 200-year history, turned out to be extremely modern. “The first cast starred Ekaterina Krysanova and Igor Tsvirko, who are among the Bolshoi’s most sought-after dancers today. But the second premiere cast suited the choreographer’s vision better, although Diana Kosyreva is just a corps de ballet artist, while Ekaterina Krysanova is a prima. Kosyreva danced together with a very experienced partner and one of the Bolshoi’s most universal artists – Vyacheslav Lopatin. Diana as Ondine was extremely feminine and attractive and at the same time very dangerous; she is one of those that has this air of innocence about her when she catches a man, while the victim is going for this with all his will and pleasure. Ondine by Ekaterina Krysanova, who is known for her jerky and slightly nervous style, reminded me of the Firebird; the liveliness and sharpness of her dance was more like that of a bird, rather than of some water creature. As for the other Ondines-soloists around the main Ondine, Vic-

toria Litvinova took the centre stage; she was more strong-willed and decisive, than Ondine performed by Kosyreva. Lopatin's ease, mobility and cat-like plastique matched the reflexive domination of The Fugitive surprisingly well; Igor Tsvirko presented a more straightforward image of this character – he seemed strong, but really was weak and dependant”.



Ekaterina Krysanova and Igor Tsvirko.
Photo courtesy: Damir Yusupov

The portal Belcanto.ru publishes an [interview](#) with the Albanian tenor Saimir Pirgu that the singer gave on April 5th, several hours before he appeared on the Bolshoi Theatre's Historic Stage. Pirgu performed the vocal solo in “Requiem” by Berlioz in the joint project of the Orchestre National du Capitole de Toulouse and the Bolshoi Theatre Choir conducted by Tugan Sokhiev. The reporter Igor Koryabin decided to save this interview and not to publish it before July, since in his conversation with the singer he learned that in July Pirgu would take part in “La Damnation de Faust”, the final premiere of the current season at the Bolshoi.

— For us “Requiem” by Berlioz that we are going to hear in a couple of hours is a really important event: I personally cannot remember when it was performed in Moscow in some not very ancient past... What do you feel as you are about to step on the Bolshoi's stage?

— To say that I am extremely excited will be not enough! Moscow, the Bolshoi Theatre, the Red Square! I guess, I took, like, ten thousand photographs in the Red Square alone, because I simply had not thought it was such as it is! Its grandeur and beauty take my breath away! All our pedagogues and conductors studied here, in Moscow, and for us not La Scala, but the Bolshoi has always been the first theatre in the world! So, even though today people think of me more as of an Italian singer, but not an Albanian one, I have always dreamed of singing at the Bolshoi Theatre in Moscow. Of course, the small tenor part in the fundamental “Requiem” by Berlioz is not like a solo orchestra recital, but I am the only soloist. When I come to the stage at the right time,

I am going to sing for myself, to put all my soul into my singing, which means, I am going to open my soul for the Russian audience. If we think about it this way, we can realise that this, perhaps, is the best way to make a debut at the Bolshoi...

— Still, after the concert debut on Russia's main stage wouldn't you like to perform on the same stage in some opera production? Maybe, there are some plans of this kind already?

— You've nailed it! There are such plans; this should happen before the end of this season, in July. I am absolutely happy that the Bolshoi Theatre has invited me to make a debut in the premiere production on the Historic Stage: I am now talking about the main part in “La Damnation de Faust” by Berlioz. This is an absolutely great piece, and I am going to perform this part that I have been dreaming about for a long time at the Bolshoi for the first time. The wonderful maestro Tugan Sokhiev is going to conduct. I am also very enthusiastic about the idea of making my debut with the part of Faust in the production by the famous German director Peter Stein.



Saimir Pirgu

The Bolshoi Theatre's press-secretary Katerina Novikova gave an [interview](#) to the source “Music Seasons”. Irina Shirinyan asked Katerina to talk about herself, her career, the Bolshoi Theatre, its events, projects, productions and directors, and even about ticket costs.

The portal Music Seasons publishes a large [interview](#) with Lyubov Orfenova, who is a vocal coach. This profession is rather new for the Russian opera world, but has been long established in the West. A vocal coach is a specialist in language and stylistics that works with singers. In the long conversation she raises several of the most important issues and explains what this profession is about, mentions names of her outstanding colleagues and also says how important it is to train for similar jobs not only vocalists, but also pianists that work at theatres.

The Bolshoi Ballet dancer Margarita Shrainger appeared in the programme [“Who is there...”](#) on the TV Channel “Culture”. The programme was on air on July 3rd. The host Vadim Vernik said that the Bolshoi Ballet’s artistic director Makhar Vaziev had given Margarita, a member of corps de ballet, the main part of Jeanne in the ballet “Flames of Paris”, and then the part in the ballet “La Sylphide” as well. Margarita says that her dream is coming true and also mentions that she works on all her parts together with her pedagogue-repetiteur Nadezhda Pavlova.

The newspaper [“Moskovsky Komsomolets”](#) reflects on this year’s season at the opera theatre. Speaking of all premieres at the Bolshoi that have taken place during the 240th season, Ekaterina Kretova pays particular attention to the impressive production of “Katerina Izmailova” by Shostakovich, staged by Rimas Tuminas and Tugan Sokhiev.

Radio station “Serebryanyi Dozhd” (“Silver Rain”) and the State Academic Bolshoi Theatre of Russia present an exclusive radio excursion “The Bolshoi Theatre Environment”.

In the first and the second parts of the excursion listeners of the radio station will learn some facts from the history of the Theatre and the gold-embroidered; they will visit the great halls, the offices and the dressing rooms; they will go under the Theatre Square and visit the Beethoven hall-transformer; they will learn about the Bolshoi’s auxiliary building, rehearsal halls and many other things and places. The Bolshoi Theatre’s spokeswoman Katerina Novikova has given the radio tour around the Bolshoi Theatre. The excursion and the photo report are available on “Serebryanyi Dozhd” website. [Part 1](#). [-RadioekskursiyaProstranstvoBolshogoTeatra/ Part 2](#)

Anton Getman has become the new General Director of the Moscow Academic Music Theatre of Stanislavsky and Nemirovich-Danchenko. TASS, [“Rossiiskaya Gazeta”](#), [TV Culture](#) and [“Moskovsky Komsomolets”](#) reported about this on Monday; all sources refer to the press-office of the Moscow Department of Culture. The report, issued by the press-office, states: “On July 15th Ara Karapetyan was relieved of his duties as the General Director of the Moscow Academic Music Theatre of Stanislavsky and Nemirovich-Danchenko “at his own request”. Anton Getman has been appointed as the new General Director. On July 18th he had a meeting with the theatre’s managerial team”.

[TASS](#) provides a short bio: “In 1989 Anton Getman graduated from the Leningrad State Institute of Theatre, Music and Cinema named after N.K.

Cherkasov, where he majored in “Theatre studies – organisation of theatre business”. He has been the Deputy General Director of the State Academic Bolshoi Theatre of Russia since 2002”.

Ivan Semirechensky, the Bolshoi Ballet artist, told “MK” reporter Pavel Yaschenkov: “This person comes from Leningrad; all his life and the life of his parents is connected with the theatre, this is something I know for sure. He graduated from the Leningrad Theatre Institute, he has been the director of different theatre and music institutions. This is a person who knows the job of a producer very well; he understands what he wants and how to achieve it. I think that the Stanislavsky Theatre is going to be in good order; it is also about to experience a serious promotion in terms of integration onto the international cultural arena”.

RIAMO article [says](#) that Getman has produced more than 150 opera and ballet productions. He has worked with international and Russian creative and production teams, as well as with such directors, as Yuri Lyubimov, Valery Fokine, Alexander Sokurov, Kirill Serebrennikov, Eimuntas Nekrosius, Vasily Barkhatov and many others. He was awarded the medal of the Order “For Merit to the Fatherland” of the second degree for his great contribution to the development of the Russian culture and art. He also received the Acknowledgement from the President of the Russian Federation for his contribution to the reconstruction and opening of the Historic Stage of the Bolshoi Theatre. He is also an Officer of The Order des Arts et des Lettres (France) and has the honorary title of an “Honoured worker of culture of the Russian Federation”.

Since the story in the press about the appointment of John Berry, who was the artistic director of the English National Opera for 10 years, to one of the managerial positions at the Bolshoi Theatre has caused a lot of discussion, the Bolshoi Theatre General Director Vladimir Urin [provided](#) his commentary to TASS: “We are not talking about appointing John Berry to some permanent managerial position at the Bolshoi Theatre. The Bolshoi is having negotiations with John Berry, but we are talking about one project only. He is now arriving to the premiere productions of “La Damnation de Faust” that take place from July 22nd till July 25th. Only after we have had negotiations with John Berry, we will talk about our further cooperation in more detail”.

Press analysis:

international mass media
(June 28th – July 1st 2016)

The French newswire Agence France Presse (AFP) publishes an article and interview with Makhar Vaziev by Anaïs Llobet titled “New Bolshoi ballet chief aims to focus on dance not drama.” “«The Bolshoi Ballet is classical dance before all else,» Vaziev told journalists recently at his first press conference. Vaziev, 54, is currently gearing up for his first season in charge of the scandal-hit company after leaving his post as ballet chief at Milan’s La Scala last year to return to his homeland.” “«We share the same vision of dance,» Vaziev said, sitting next to Urin. «We think we are not just any dance company but a state institution that represents Russia.» Urin said «We often refuse offers to go and dance abroad. We want to dance in Russia, that is our objective, that is what the Russian state pays us to do,» he said.

The article is republished in many other international newspapers and online publications including [Yahoo News](#), [TV5Monde](#), [Le Parisien](#), [The Citizen](#) (South Africa), [Hurriyet Daily News](#) (Turkey), [The Korea Herald](#) (South Korea).



AFP Photo/Alexander Nemenov

The online publication Yahoo Finance [publishes](#) a press release of the Business Newswire with detailed information of the upcoming Bolshoi Ballet in cinemas 2016-2017 season in the USA. “The Bolshoi Ballet is back on the big screen in full splendor with the 2016-17 Bolshoi Ballet Cinema Series in U.S. cinemas nationwide. With seven breathtaking shows between October 2016 and April 2017, audiences will experience timeless classics, productions signature to the Bolshoi and an evening dedicated to modern

choreography. With an impressive new season, the Bolshoi continues to prove that it is one of the world’s foremost ballet companies.” The article lists all details of each performance throughout the season.” “«It is absolutely wonderful that Bolshoi Ballet lovers in North America have the unique chance to see our productions through direct transmissions to cinemas,» said Makhar Vaziev, Artistic Director of Bolshoi Ballet.”

The article is [republished](#) on the website of the local Texas TV station KDFX and other local publications in the USA. KDFX (Texas)

Russia Beyond the Headlines the global media project of Rossiskaya Gazeta publishes an article by Alexandra Guzeva announcing the programme of the upcoming [London tour](#) of the Bolshoi Ballet and a series of video clips from the ballets. The London tour takes place at the Royal Opera House from 25 July to 13 August.

The local online news publication Mentelocale.it (Genoa, Italy) [reports](#) on the performance of Svetlana Zakharova’s show Amore and receiving the Pavlova Prize at the Carlo Felice Theatre in Naples on 3 July writing “three ballets by contemporary choreographers: the first, Francesca da Rimini, on the music of Pyotr Ilyich Tchaikovsky, created in 2012 for the San Francisco Ballet by Yuri Possokhov, a choreographer prone to dramatic stories and the romantic. She is on the stage, with the dancer, Mikhail Lobukhin and Denis Rodkin, both soloists of the Bolshoi Ballet in Moscow.” Also “Svetlana Zakharova was awarded the Tatiana Pavlova Prize. Sponsored by the Associazione Culturale Tatiana Pavlova and chaired by Vinicio Cekarini, the recognition was considered the best reception for the Russian ballerina, an icon of the international classical ballet. Svetlana Zakharova is now considered one of the greatest living dancers, former pupil of the great masters at the Vaganova Ballet Academy in St. Petersburg, prima ballerina at the Mariinsky Theatre and the Bolshoi Theatre, Emeritus Artist of Russia and awarded the State Prize of Russia.”

The German newspaper Frankfurter Neue Presse [announces](#) the screening of the film Bolshoi Babylon writing “The Bolshoi Theatre is considered the best ballet institution in the world and has been seen by many leaders who have given themselves the honour of a visit. But even such a traditional house is subject eventually to the changing times. Therefore this documentary film is based on the acid attack on the former artistic director Sergei Filin the current state of the theatre”.

In brief

On July 6th and 7th the Bolshoi Theatre prima-ballerina Svetlana Zakharova presented her programme [“Amore”](#) at the Grimaldi Forum Monaco. The programme included “Francesca da Rimini” to the music by Tchaikovsky, choreographed by Yuri Possokhov, “Rain Before It Falls” to the music by J.S. Bach, O. Respighi and Carlos Pino Quintana, choreographed by Patrick de Bana, and “Strokes Through the Tail” to the music by W.A.Mozart, choreographed by Marguerite Donlon. The cast starred Svetlana Zakharova, Mikhail Lobukhin, Denis Rodkin, Patrick de Bana and the Bolshoi Ballet soloists. Costumes for the ballets “Strokes Through the Tail” and “Francesca da Rimini” were created by the famous Russian designer Igor Chapurin. “Amore” premiered at the Bolshoi Theatre as a part of the prima-ballerina’s gala that took place on the Historic Stage on May 24th and 25th. Maebashi.

The Bolshoi Theatre leading soloists Kristina Kretova and Andrei Merkuriev performed in Paris at the Natalia Vodianova charity ball The Art of Giving Love Ball. The dancers presented the multimedia ballet “Forest”. Such sources, as the newspaper [“Izvestia”](#), the magazine [Hello! Russia](#), the portal [Woman.ru](#), [The Art Newspaper Russia](#), [Glamour.ru](#) reported about the participation of the Bolshoi Theatre’s artists in the event.



Svetlana Zakharova and Patrick de Bana. “Rain Before It Falls”

The Agency of Social Information mentions that the costumes were designed by the Russian designer Ulyana Sergeenko. The production to the music by Petr Aidy was choreographed by Oleg Glushkov and also featured the video installation Radugadesign. [Other news.](#)



Around 3.9 mln euro was collected at the event; all the money will be spent to develop free support services for families that have children with special characteristics, and the building of inclusive parks and playgrounds.

Kristina Kretova and Andrei Merkuriev in the ballet “Forest”

Forumopera.fr [reports](#) that the concert version of “Eugene Onegin” by the Bolshoi Theatre, conducted by Tugan Sokhiev, and Bizet’s opera [“Carmen”](#), staged by Dmitry Chernyakov, have been included in the programme of the Opera Festival in Aix-en-Provence-2017. The portal Colta.ru presents the translation of the article. In 2010 Chernyakov staged “Don Giovanni” in Aix-en-Provence; the production was then brought to the Bolshoi Theatre. On July 3rd the Opera Festival in Aix-en-Provence-2017 will be opened with the world premiere of the opera “Pinocchio” by the Belgium composer Philippe Boesmans and the French playwright and director Joel Pomra. The new production of “Don Giovanni” staged by the director Jean-François Sivadier and the specialist in Mozart operas, conductor Jérémie Rhorer will also be presented in Aix-en-Provence; the Argentinian harpsicordist and organist Leonardo García Alarcón will present “Erismena” by Cavalli, starring Francesca Aspromonte.

The publishing house “Kuchkovo pole” presents two books about the director of Imperial theatres I.A. Volozhskoi. One of them is entitled “Silhouettes of the theatre past: I.A. Vsevolozhskoi and his time”. It is devoted to the special period in the history of the Russian theatre (1880–1890) that has been called the golden age of Imperial theatres. The memoirs of V.P. Pogozhev, the assistant of Vsevolozhskoi, who held the post of the manager of a theatre office in St. Petersburg, have been published for the first time. Pogozhev describes theatre life from different points of view, paying particular

attention to many important people of the end of the 19th century. The second book is entitled “Aces, queens and jacks. The court and the theatre in caricatures by I.A. Volozhskoi from the collection of V.P. Pogozhev”. It features the collections of caricatures by the director of Imperial theatres I.A. Volozhskoi that have never been published before; the caricatures show Russian society in the times of Alexander III. The pictures were created in 1880s –1890s.

The Bolshoi Theatre press-office informed [RIA Novosti](#), that the mono performance “Letter to a Man”, based on the diaries of Vaslav Nijinsky especially for the outstanding dancer Mikhail Baryshnikov by the avant-garde classic Robert Wilson would be performed in Riga at the Latvian National Opera from August 3rd till August 7th. Mikhail Baryshnikov, an outstanding dancer, actor, ballet master and luminary of culture first presented the production “Letter to a Man” in Spoleto, Italy, last year.

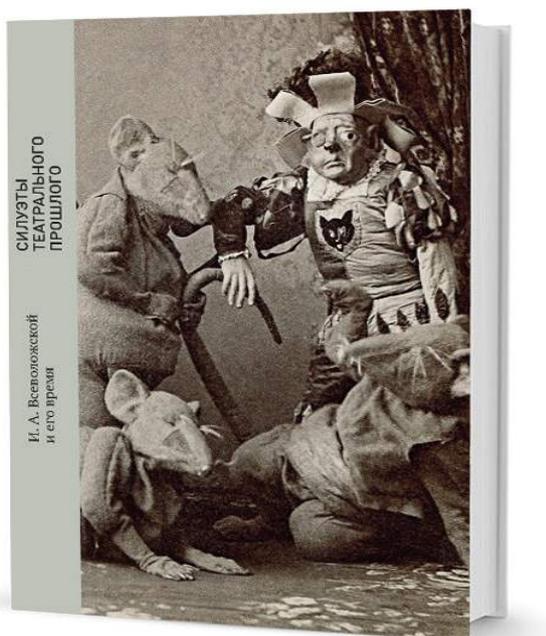
Then the production was taken on a world tour; it is now going to be performed in Riga, Baryshnikov’s home town. This mono performance was staged by the iconic British director, an avant-garde classic Robert Wilson. The text from diaries of Vaslav Nijinsky that the play is based on was adapted by the playwright, novelist and literary critic Darryl Pinckney.

In his interview with “The Guardian” Baryshnikov said: «This is not a biographical performance. This is a production about a person’s relationship with art, God, family and depths of his soul. We tried to avoid being exact in any way, shape or form. It is rather some kind of a parallel story; we are mostly interested in a person’s inner world, but not in his physical entity».

The Russian premiere of the two-act ballet “[Anna Karenina](#)”, staged by the artistic director of the Zurich ballet Christian Spuck to the music by S. Rachmaninoff, W. Lutoslawski, S. Tsintsadze and I. Bardanashvili took place at the Music Theatre of Stanislavsky and Nemirovich-Danchenko. Tatiana Kuznetsova watched two premiere casts perform. “I would say that the first cast lost to the second one. The young and passionate aristocrat Vronsky, performed by Denis Dmitriev, is much more convincing than the smug young lad Vronsky, performed by Dmitry Sobolevsky. The nervous and fragile Anna by Oksana Kardash with her sophisticated footwork and the impeccable arabesque of a Countess was more versatile and interesting in terms of her reactions than Anna by the young and self-assured Xenia Ryzhkova, who divided emotions and, consequently, her facial expressions, into just happiness and sorrow. The jerky but sincere bearded man Alexei Lyubimov as Levin turned out to be more natural and convincing, than as bon vivant Stiva.

Karenin by the handsome Georgi Smilevski was a bit too monotonous in his cruel irreconcilability; however, the air of immaturity that Ivan Mikhalev surprisingly added to his character hardly is any better».

The Huffington Post [publishes](#) an article remembering the life of cellist Mstislav Rostropovich who was married to Galina Vishnevskaya a soprano at the Bolshoi Theatre. “Though he was immensely popular as a musician, Rostropovich’s outspoken political views and support of Alexander Solzhenitsyn and other dissidents prompted the Soviet government to restrict his foreign travel and performances within the Soviet Union.”



Social networks

Vladislav Lantratov published a [back-stage photo](#) with Yuri Grigorovich after his debut in the ballet “Romeo and Juliet”.



Vladislav Lantratov, Yuri Grigorovich and Maria Alexandrova
Vladislav Lantratov and Yuri Grigorovich

The Bolshoi Opera soloist Agunda Kulaeva [writes](#) about her performance at Deutsche Oper Berlin: «My guest performances in Berlin are over! Thank you, Deutsche Oper Berlin, for “Carmen”! This has been the fifth production of my favourite opera! I am grateful to the theatre’s wonderful staff for their professional work! For the creative atmosphere and their exceptional kindness! Already miss you”.

Venera Gimadieva uploaded a [photo](#) with Placido Domingo, who came to congratulate the ensemble of singers that performed “I Puritani” by Bellini at Madrid Opera.

The ballet company soloist Andrei Merkuriev [writes](#) about celebrating the birthday of Diana Vishneva: “It is like I have been in some fairy-tale! I was overwhelmed by emotions! I was together with my nearest and dearest. I was at home. I was filled with energy. I watched the production of “Giselle” (the Mariinsky Theatre Historic Stage). Everything became possible thanks to Diana Vishneva, who performed the part of Giselle that evening. On her birthday!...”

Digest has been compiled by The Bolshoi Theatre Press Office | Photos: Damir Yusupov and Mikhail Logvinov | Design layout: Ekaterina Volkova