

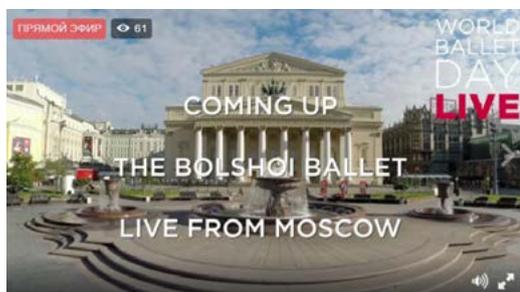


Newsletter

Events

The Bolshoi Theatre guest performances took place at the Royal Opera in London from July 25th till August 13th and were a huge success. These guest performances were a special event, marking the 60th anniversary of the very first Bolshoi Ballet tour abroad; the tour took place in London at the Royal Opera House. The programme of the “diamond jubilee” guest performances included 5 productions. The company presented “Don Quixote”, followed by its trademark production of “Swan Lake” to the music by Pyotr Ilyich Tchaikovsky. The audience was also presented with the already familiar “Le Corsaire” and “The Flames of Paris”. “The Taming of the Shrew”, created by Jean-Christophe Maillot especially for the Bolshoi Ballet, had its London premiere.

On October 4th the Bolshoi Theatre took part in the [World Ballet Day](#) live again.



On this World Ballet Day the Bolshoi Theatre, the Australian Ballet, the Royal Ballet, the National Ballet of Canada and the San Francisco Ballet invited their audiences to take a virtual tour behind the scenes.

This was the first time that the World Ballet Day was hosted by the Facebook LIVE platform.

Thanks to the time difference each company has a chance to broadcast starting from the very first hours of its artists' working day. The relay is passed from one theatre to another.

The Australian Ballet in Melbourne was the first. The Bolshoi Theatre followed; the company invited Les Ballets de Monte-Carlo and the Nederlands Dans Theatre to join in. London took the stage after Moscow, followed by Montreal. The internet-marathon finished in San Francisco.

During this 24-hour broadcast ballet fans had a chance to see previously recorded stories about other ballet companies, including the English National Ballet, Birmingham Royal Ballet, Scottish Ballet, Northern Ballet, Pacific Northwest Ballet, Queensland Ballet, Hong Kong Ballet, Boston Ballet, Miami City Ballet and Houston Ballet.



Boris Akimov is teaching a class. Photo courtesy: Eric Shakhnazaryan

The Bolshoi Ballet started its broadcast at 9 a.m. with a story about the Moscow State Academy of Choreography. The report about the Bolshoi Ballet's broadcasts in cinemas followed; it was recorded by Katerina Novikova in Paris together with François Duplat (Bel Air Media), Vincent Bataillont (director of broadcasts) and Gaspard Nadot (Pathe Live). From 10 a.m. till 11 a.m. the Bolshoi presented its broadcast from the first (Ulanova) hall, where the People's Artist of the USSR Boris Akimov had his class; then the audience had a chance to see rehearsals of such ballets as “Jewels” and “The Golden

Age”. The revival of the ballet “[The Golden Age](#)”, choreographed by Yuri Grigorovich to the music by Dmitri Shostakovich is to be presented at the Bolshoi Theatre’s New Stage on October 13th. The cast stars Nina Kaptsova as Rita, Ruslan Skvortsov as Boris, Mikhail Lobukhin as Yashka, Ekaterina Krysanova as Lyuska and Vyacheslav Lopatin as the Variety show compere.

[Teatro alla Scala](#) had its guest performances at the Bolshoi Theatre from September 10th till September 16th 2016. This La Scala visit was the result of cooperation of two legendary theatres with the Chereshevny Les Open Art Festival and a result of a long-term cooperation agreement, signed by the Bolshoi director Vladimir Urin and La Scala intendant Alexander Pereira. The Italian guests presented three programmes during their tour: Verdi’s opera “Simon Boccanegra” was performed three times, his “Requiem” – two times, and there also was a concert of Italian music. This was the 11th time that the Milan theatre presented guest performances in Moscow. A photo exhibition, featuring long-term liaisons between the Bolshoi and La Scala, was opened at GUM State Department Store, which is the Bolshoi’s partner in carrying out this project. Another exhibition that tells the story of friendship between the two oldest opera houses in Europe, opened in the Bolshoi’s Historic Stage Foyer.

On September 15th the traditional general meeting of the company took place. The officials presented the conclusions drawn from the anniversary 240th season, announced the plans for the coming season and introduced the new soloists of the opera and ballet companies. Several artists and members of the staff received certificates of acknowledgement from the government of the Russian Federation. In the first part of the meeting a film about the previous season was shown.

Vladimir Urin: “I shall not bore you with figures, I am just going to mention two. We put on five hundred and five performances and reached 97 percent of the audience hall occupancy. We tried out live broadcasts of the opera “The Tsar’s Bride” and the ballet “Jewels” and were stunned by the result. An enormous number of people came, they brought along their children and none of them left, in spite of the rain and of the length of the production (“The Tsar’s Bride” runs for three and a half hours!). This past season was quite an interesting one: the opera company closed it with a premiere, the ballet company – with major guest performances in London. The ballet company demonstrated the highest level of professionalism during this London tour, and I express my most sincere gratitude for that”.

Certificates of acknowledgement from the government of the Russian Federation “For outstanding achievements in developing Russian culture and art

and for longstanding fruitful work” were awarded to the ballet-master and repetiteur Boris Akimov, the ballet company premier Alexander Volchkov, the ballerina Nina Kaptsova, the head of the Bolshoi Theatre’s designer’s department Alyona Pikalova, the head of the current repertoire planning department Tatiana Sidorova, the concert master of the first violins Vladimir Sklyarevsky, the choir singer Alexei Chernykh and the head of the electromechanic workshop of the main stage artistic and technical complex Mikhail Shevkoplyas.

The music director Tugan Sokhiev thanked the opera company for the most recent premiere – “La Damnation de Faust”, which is, possibly, the most technically challenging production in the theatre’s history. Speaking of the plans for the coming season, he paid special attention to the celebrations of the anniversaries of two great singers, Galina Vishnevskaya and Makvala Kasrashvili. The latter was present at the meeting, and Sokhiev expressed his personal gratitude to her by saying: “Thank you for everything you have done for this theatre”.

Tugan Sokhiev also announced the names of the opera company’s new soloists: Maria Lobanova (soprano), a graduate of the Young Artists Opera Program-2014 and the former guest soloist of the Bolshoi Theatre, Ekaterina Morozova (soprano), a graduate this year’s Young Artists Opera Program, who also constantly takes part in the Bolshoi’s productions, Anna Bondarevskaya (mezzo-soprano), a graduate of the Galina Vishnevskaya Opera Center, Pavel Valuzhin (tenor) and Arseny Yakovlev (tenor), Young Artists Opera Program graduates-2016, who have already developed quite impressive repertoires at the Bolshoi theatre, Ivan Maksimeiko (tenor), who has previously worked at the Samara opera and ballet theatre and three young baritones – Yuri Syrov, Rauf Timergazin and Alexander Utkin. Moreover, in the near future Igor Tsurkan (tenor), the former soloist of the National Opera and Ballet Theatre of Moldova in Chişinău, and Aluda Todua (baritone) are going to join the opera company as well. The tenor Bogdan Volkov joined the company this January and is now one of those singers that are in the highest demand.

The Bolshoi Ballet artistic director Makhar Vaziev introduced young dancers to the company. These are mainly young graduates of the Moscow State Academy of Choreography and other educational institutions, including the Vaganova Academy: Alyona Kovaleva, Olga Ladina, Alyona Ledyakh, Anastasia Strakhova, Elizaveta Khokhlova, Ilya Vladimirov, Artem Kalistratov, Andrei Koshkin, Modest Skorodumov and Kamil Yangurazov.

The international competition of the Italian opera singers “Competizione dell’opera” took place at the Bolshoi Theatre from September 27th till October 2nd. The competition was founded in Hamburg in 1996 by the Prof. Hermann Rauhe, the former president of the

University for Music and Theatre, under the direction of Prof. Hans Joachim Frey. The competition is a chance for young vocalists to perform for internationally recognised members of the jury; this year it was headed by Tugan Sokhiev, the Bolshoi Theatre music director.

The repertoire of the competition includes arias from operas by Bellini, Donizetti, Verdi, Mozart and other composers, sung in Italian.

The first prize was awarded to Elena Bezgokova (Russia), who performed the aria of Gioconda from the opera “La Gioconda” by Amilcare Ponchielli. The second prize was given to Daria Terekhova (Russia), who performed the aria of Amina from the opera “La Sonnambula” by V. Bellini. The third prize was awarded to the singer Lee Hee-Yun Jai (South Korea), who performed the aria of Don Ottavio from the opera “Don Giovanni” by W.A.Mozart.

For more details please see the competition [press-release](#).



Participants and jury of the competition at the Bolshoi Theatre's Beethoven Hall. Photo courtesy: Damir Yusupov

The following participants also performed in the final round of the competition: Otar Narashidze (Georgia), Sulkhan Dzhayani (Georgia), Gleb Peryazev (Russia), Oxana Sekerina (Russia), Anastasia Schegoleva (Russia), Olga Tenyakova (Russia), Karina Demurova (Russia), Anne-Fleur Verner (Germany) and Shally Jackson (the USA).

Guest performances of the St. Petersburg state children's musical theater “Zazerkalye” took place on the Bolshoi Theatre's New Stage from September 27th till October 1st. The programme included “Madame Butterfly” by Puccini, “The Impresario, or Casting in the Viennese Manner” by Mozart, “Gianni Schicchi, or Inheritance in the Italian Manner” by Puccini, “La gazetta, ossia Il matrimonio per concorso” by Rossini, “L'elisir d'amore” by Donizetti, “The Tale of the Nightingale, the Emperor and Death” by Stravinsky

and the one-act opera for children “Noye's Fludde” by Britten. The famous opera company from Saint Petersburg visited Moscow during the 1st Festival of Russian Music Theatres “To See the Music”, organised by the Association of Music Theatres of Russia.

The chamber music festival, marking the 110th anniversary of Dmitri Shostakovich, started at the Bolshoi Theatre. The first of the three concerts from the cycle “[Shostakovich. Selection](#)” took place at the Beethoven Hall on October 5th.

The Festival is inspired and organized by [Alexei Goribol](#), a pianist and the artistic director of the Moscow Union of Musicians.

The main objective of the festival is to put together a so-called anthology of Shostakovich's chamber instrumental and vocal compositions and to present it from various unusual points of view.

Vocal pieces by Shostakovich were performed by the opera company's soloists Olga Kulchinskaya, Maxim Paster and the Bolshoi Theatre's permanent guest artist, an Honoured Artist of Russia Pyotr Migunov. The Bolshoi orchestra soloists took part in the concert as well: cellos concert master Pyotr Kondrashin, first violins concert master (sub-principal) Alexander Mayboroda, Alexei Kolbin (violin), Dmitry Usov (viola) as well as Alexei Goribol (piano) and the chamber choir of the Moscow Conservatory (music director – Alexander Soloviev).

The [second concert](#) took place on October 12th.

The third, [final concert](#) is scheduled to take place on October 20th.

More information about the festival is available on the Bolshoi Theatre's web [site](#).



Alexei Goribol. Photo courtesy: Katerina Novikova

Yuri Grigorovich's ballet "The Golden Age" is back at the Bolshoi on October 13th. This premiere-revival marks two important dates – the anniversary of the choreographer (90 years), who is the hero of the Bolshoi's 241st season and who headed Bolshoi ballet for 30 years, and the 125th anniversary of Shostakovich, who composed the music for this ballet that has already become a classical piece. On October 15th the Bolshoi dedicates the performance of the ballet "The Golden Age" to the People's Artist of Russia [Nina Semizorova](#) (60 years). On this day the famous ballerina, who is now the ballet company's pedagogue and a professor, celebrates her jubilee. Nina Semizorova was discovered at the Moscow International Ballet Competition. The young artist of the Kiev theatre conquered the jury that awarded her the first prize and invited her to join the Bolshoi Theatre. Galina Ulanova, one of the most respected judges, was in favor of inviting her to the Bolshoi; later she also took charge of the laureate-newcomer at the theatre. Nina Semizorova turned out to be the last student of the legendary ballerina; she probably inherited her pedagogical talents that she later used herself. Her technique was outstanding: the ballerina demonstrated whirlwind pirouettes, confident leaps and remarkable aplomb. Her temperament and skill allowed her to perform the whole range of parts that differed significantly in terms of both style and emotion: from Princess Aurora and Carlotta Grisi ("Pas de Quatre") to Lady Macbeth ("Macbeth" choreographed by V. Vasiliev) and The Mistress of the Copper Mountain ("The Tale of the Stone Flower" choreographed by Y. Grigorovich). In "Spartacus" she performed the parts of both Phrygia and Aegina with equal success.



Ekaterina Krysanova as Lyska. Photo by Damir Yusupov

GITIS professor Nina L. Semizorova has her own devoted "department" at the Bolshoi, that is made up of leading and aspiring ballet dancers – Maria Alexandrova, Maria Allash, Nina Kaptsova, Kristina Kretova, Maria Vinogradova, Daria Khokhlova, Ange-

lina Karpova, Anna Okuneva, Yanina Parienko and Daria Bochkova.

On the following day, October 16th, "The Golden Age" is to be broadcast from the Bolshoi Theatre live; millions of ballet fans all over the world will be able to watch the transmission at various cinemas across the globe. The cast:

Rita, a young girl, who appears under the name of Mademoiselle Margot, in a variety show at The Golden Age Restaurant – Nina Kaptsova

Boris, a young fisherman, who is also an actor with the agit-prop theatre for working youths – Ruslan Skvortsov

Yashka, Leader of a local gang of bandits; he is also Monsieur Jacques – Rita's partner – Mikhail Lobukhin

Lyuska, friend and accomplice to Jacques – Ekaterina Krysanova

Variety show compere at The Golden Age Restaurant – Vyacheslav Lopatin

Two drunk Nepmen – Alexei Loparevich, Alexander Petukhov

Billiard marker – Sergei Minakov

The recording and the transmission of the performance is carried out by the Bolshoi's permanent partners Bel Air Media, Pathé Live, CoolConnections. For schedule and locations of the screenings please [see](#).

Guest performances of the Boris Eifman Academic Ballet Theatre took place at the Bolshoi from 4th till 6th of October. This year the company presented the new version of the production "Tchaikovsky. PRO et CONTRA" at the Bolshoi New Stage.

Set Designer: Zinovy Margolin. Costume Designer: Olga Shaishmelashvili. Lighting Designers: Alexander Sivaev, Boris Eifman. Eifman says that in this production he tried to "figure out, how the composer's personal dramas "sounded" in his music". The cast starred leading soloists: an Honoured Artist of Russia Oleg Gabyshev, Sergei Volobuev, Lyubov Andreeva and Maria Abashova. The production had its premiere in Saint Petersburg in the end of May prior to Boris Eifman's jubilee (on July 22nd the choreographer celebrated his 70th birthday). The Moscow premiere of the ballet was the first occasion it was presented as a guest performance; it took place during Chereshnevyy Les Open Art Festival.

Final rehearsals for the coming premiere of the opera "[Manon Lescaut](#)" by Puccini have started. The production is scheduled to premiere on October 16th. Not only will this masterpiece by Puccini based on the novel by Abbé Prévost premiere at the Bolshoi, but it will also be Anna Netrebko's debut on this state. Her partner on the stage and in real life, Yusif Eyvazov, has already conquered the Bolshoi's audience (it was also with an opera by Puccini – in 2010 he was invited to

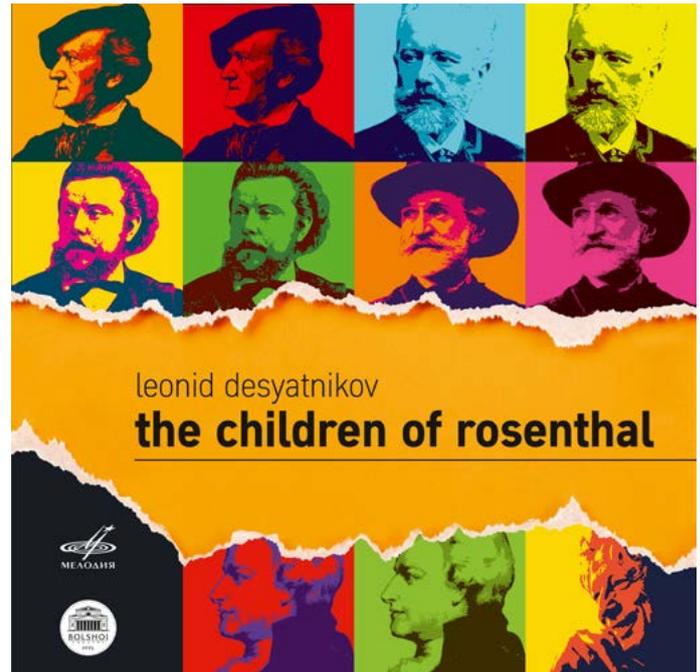
perform the part of Cavaradossi in “Tosca”). The premiere performances also star Ainhoa Arteta, Spanish leading soprano, and the Italian tenor Riccardo Massi. Ainhoa Arteta has a powerful and beautiful voice; coupled with the talent of a dramatic actress with bright temperament, it allows her to shine in leading parts in operas by Verdi and Puccini – as Violetta, Manon, Mimi, Turandot and Alice Ford. Riccardo Massi started his career as a film actor and even a stuntman (for example, he acted in such movies, as “The Passion of the Christ” directed by Mel Gibson and “Gangs of New York” directed by Martin Scorsese; however, he did so in order to have money to pay for his singing lessons!). Today he is a wonderful Cavaradossi and Calaf, a singer with an even, brilliant voice.



These singers will have their debuts at the Bolshoi Theatre.

An acknowledged interpreter of Puccini’s repertoire maestro Jader Bignamini (Italy), the music director of the production, will have his debut at the Bolshoi Theatre as well. For Adolf Shapiro, a master of drama theatre, this is the third opera production. Before “Manon Lescaut” he has staged two successful productions at the Stanislavsky and Nemirovich-Danchenko Music Theatre – “Lucia di Lammermoor” by G. Donizetti and “The Merry Widow” by F. Lehár.

The Bolshoi Theatre and the Melodiya record company present a recording of Leonid Desyatnikov’s opera Rosenthal’s Children.



It wouldn’t be an overstatement to say that the premiere of the opera (2005, staged by Eimuntas Nekrošius) became one of the most significant events of Russian musical culture of the 21st century. It was the first time when the Bolshoi Theatre commissioned a new opera from a contemporary composer. The “experiment”, a result of collaboration between Leonid Desyatnikov and writer Vladimir Sorokin, left a bright footprint in the history of the country’s major music theatre.

The opera was recorded in 2015 by the soloists, choir and orchestra of the Bolshoi Theatre of Russia led by Alexander Vedernikov, a chief conductor of the theatre in 2001 to 2009.

The history of the Bolshoi Theatre is reflected in 170,000 programmes, playbills and more than 100,000 photographs that are stored at the Bolshoi’s Museum. This season the Bolshoi Theatre together with the company ABBYY (with the participation of KAMIS) start a large-scale volunteer project “[Discover the History of the Bolshoi](#)”. All information from the theatre’s archives is going to be digitalized and uploaded to the database; it will then be checked by the Bolshoi Theatre’s Museum’s specialists and made available in the special search section on the Bolshoi’s website. This project will enable everyone to find the first playbill with Maya Plisetskaya, to learn what opera and ballet productions were staged at the theatre more often than others, to see what the Bolshoi’s repertoire was like during the Great Patriotic War and to learn much more.. The press conference will take place on the 25th of October at 12.00.

“Of course, the Bolshoi Theatre is not only about

modern playbills; it really has great history. We are about to start our 241st season. Thousands of photographs, playbills, programmes and unique documents are stored at the Bolshoi Theatre's museum. Our new project that we are going to carry out together with the company ABBYY will allow us not only to digitalize these invaluable materials, but also decode them. I am happy that members of our audience, people that love and appreciate the Bolshoi Theatre, are going to be involved in this project. I consider this generous contribution of the volunteers to be important because it symbolizes the idea of people's involvement in the Bolshoi Theatre's history and their sense of ownership", – says Vladimir Urin, the Bolshoi Theatre General Director.

One can already register on the website www.openbolshoi.ru to become a participant. Volunteers will need to download already digitalized unique programmes and playbills and proofread them. The project is to start in the end of October.

This autumn the Bolshoi Theatre celebrates the 100th anniversary of the outstanding ballerina and a People's Artist of the USSR [Olga V. Lepeshinskaya](#). Olga Lepeshinskaya, a representative of the Moscow ballet school, was the brightest symbol of what is considered to be the spirit and the letter of the Moscow ballet. The part of Kitri was her trademark role. The evening performance of the ballet "Don Quixote" that took place on September 24th marked her memory. Her birthday is on September 28th (September 15th according to the old style). An [exhibition](#), devoted to the great ballerina, marks this date as well. The exhibits include Lepeshinskaya's costumes from such ballets as "The Flames of Paris" and "The Red Poppy".

According to the President of the Russian Federation Order No. 481, issued on September 20th, the following ballet artists of the Bolshoi Theatre were awarded the honorary title "[Honourary Artist of the Russian Federation](#)": the prima-ballerina Evgenia Obraztsova and the leading soloist Denis Savin.

[Nina Terentieva](#) (mezzo-soprano), a People's Artist of Russia and the Bolshoi Theatre's soloist (1977-2012) became a guest of the "[Green Living Room](#)". The head of the Bolshoi Theatre's press-office Katerina Novikova interviewed the singer.

The Bolshoi Theatre and Bel Air Company have released a DVD of "Ruslan and Lyudmila". A fable by Mikhail Glinka (from a poem by Pushkin), and a symbolic Russian opera in itself, it was an appropriate choice to open the 2011-2012 season of the majestic Moscow theatre, after its long renovation.



Nina Terentieva at the Green Living Room

Director Dmitri Tcherniakov transposes Glinka's opera into the 21st century, exposing the protagonists to contemporary forms of temptations: a 'harem for Ruslan, and a Thai massage for Lyudmila.

Vladimir Jurowski conducts the Bolshoi Theatre Orchestra and magnificent soloists Albina Shagimuratova, Mikhail Petrenko, Alexandrina Pendatchanska, Charles Workman and Elena Zarembo, appear in this production that is acclaimed for its musical quality and its staging.

The first transmission of the ballet "Jewels" by George Balanchine took place on the TV channel "[Culture](#)" on October 9th.

On October 23rd the TV channel "Culture" will broadcast the opera "Manon Lescaut" starring Anna Netrebko. This will be the recording of the performance from October 22nd.

The exhibition marking the jubilee of the outstanding singer Galina Vishnevskaya and dedicated to this opera diva opens at the Historic Stage Foyer on October 25th.

On October 12th the Honoured Artist of Russia Irina Udalova, who was a Bolshoi Opera soloist from 1985 to 2016, passed away after a serious illness at the age of 66. The Bolshoi Theatre expresses its condolences to Yuri Udalov, the husband of the late singer, to her nearest and dearest.

Press analysis:

Russian mass media

“[Argymenty Nedeli](#)” published a large interview with the Bolshoi Theatre General Director Vladimir Urin that in a way marks the start of the 241st season. A lot of topics are covered in this interview, including the difference between the project and the repertoire systems, his attitude to “scandals” and the balance between the classical repertoire and the new music on the Bolshoi’s playbills:

– Two out of four opera premieres of this season (“Manon Lescaut” and “Snow Maiden”, the music for which the author of the fairy tale Alexander Ostrovsky himself described as “wonderful”), without any doubt, will be in high demand by the audience. But when it comes to two other premieres, “Billy Budd” and “Idiot”, we are talking about the 20th century music that is not easy for everyone to perceive.

– This is true. We have thought about it. Look at our playbill. There is always room for “La Traviata” and “Boris Godunov”. Classical and popular repertoire make up the major part of the Bolshoi Theatre’s playbill. “Unpopular” operas are always much fewer in number. This is the balance that we always maintain. Still, we cannot possibly allow ourselves to lack the skill and the desire to discover new music. This is precisely why we are carrying out a joint production with the English National Opera. We also hope that the attempt of Yevgeny Arye to make a discovery in the music of “Idiot” will be successful. By the way, last season “Katerina Izmailova” by Dmitri Shostakovich, which is complicated both in terms of music and drama, did not present any particular challenge to the audience. The thing is, that we set not only artistic, but also educational goals for ourselves.

Elena Fedorenko (newspaper “[Culture](#)”) gave a detailed report about the company’s meeting and plans for the coming season. “The music director and the Bolshoi’s chief conductor Tugan Sokhiev presented several new opera productions. They are impressive. “Manon Lescaut” by Puccini is to be staged by Adolf Shapiro and premiere on October 16th; the orchestra will be conducted by an Italian maestro Jader Bignamini. The title role will be performed by the opera diva Anna Netrebko. The New Stage is about to host a complicated and not very well-known piece by Britten – the opera “Billy Budd”. The production that stars men only is a joint production with the English National Opera: stage

director – David Alden, music director – William Lacey. In the end of January the concert version of “Il Viaggio a Reims” by Rossini will be presented on the Historic Stage. Opera fans are looking forward to seeing the new project by Sokhiev that has conquered the audience with his most sophisticated interpretations. Maestro Sokhiev will also present a summer premiere – “Snow Maiden” by Rimsky-Korsakov, staged on the Historic Stage by a guest from the Stanislavsky Music Theatre Alexander Titel. In February the Bolshoi together with the Yekaterinburg Opera are going to present yet another event on the New Stage: the opera “Idiot” by Mieczysław Weinberg. The guest company will present “The Passenger” by the same composer. These productions will become a good reason to organise a scientific conference about the creative work of this talented composer. In December Dmitri Hvorostovsky, another very cool singer and another Bolshoi debutant will take part in the performances of the opera “Don Carlo” by Verdi. The list of other stars that are to perform at the Bolshoi this season includes Hibla Gerzmava, Ildar Abdrazakov, Ekaterina Gubanova and Olga Peretyatko”.

This week the Bolshoi Theatre remains the major cultural newsmaker of the Russian media. Publications about La Scala guest performances continue to come out; however, the company’s start of season meeting and the news that has been announced there were of the equal interest to the Russian mass media sources.

The online-transmission of the final performance of “Simon Boccanegra” that took place at the square in front of the Bolshoi Theatre on September 16th was announced by several sources.

[TASS](#)

[Interfax](#)

[Afisha Daily](#)

[RIA](#)

[M24](#)

[Moslenta](#)

Vladimir Urin was the guest of the programme “V glavnoi roli”/ “Starring” on the TV Channel “Russia-Culture”. The main topics of the interview were La Scala guest performances, triumphs of the Bolshoi Ballet in London, coming premieres, including “Manon Lescaut” by Puccini, starring Anna Netrebko, staged by Adolf Shapiro. The full version of the programme is available on the TV Channel [website](#).

The director of La Scala Alexander Pereira and the legendary baritone Leo Nucci, who performed the main role in the opera “Simon Boccanegra” by Verdi, joined Fekla Tolstaya in the programme “Nabludatel”/ “Observer” on the TV Channel “[Russia-Culture](#)”. The conversation focused on the history of creation of Verdi’s opera and the history of its productions,

presented by the company from Milan during their tour of 1974. Reactions of the Italian audience to traditional and modern interpretations that various directors present were discussed as well.

The director of La Scala Alexander Pereira also appeared on the programme by Grigory Zaslavsky “Cult Lichnosti”/ “Personality Cult” on the TV Channel [M24](#). Pereira said that the director of such a company needed to possess a certain balance and calm in order to be able to cool down this boiling pot a bit; he also stressed that Russian singers that took part in the guest performances had been chosen only because of their artistic skills and not in an attempt to please the Russian audience.

Alexander Pereira gave another big interview to the agency [RIA-Novosti](#): “First of all, I would like to express my gratitude to the management of the Bolshoi Theatre that is hosting us, and the Chereshnev Les Open Art Festival and GUM Department Store that gave La Scala a chance to perform in Russia again. Of course, we are going to continue our cooperation. The first thing that we have already agreed upon is the future visit of the Bolshoi Ballet to Milan in the middle of September 2018, when the Moscow company is going to perform at La Scala. This is happening very soon. In the near future we are going to meet with Mr. Urin and talk about cooperation between the Bolshoi and La Scala in the coming season. We are going to talk about possible co-productions of our two theatres, joint projects that would be performed at the Bolshoi and La Scala. We are also going to discuss chances to organise an exchange programme for young singers, participants of the Milan academy of young singers and the similar structure that exists at the Bolshoi, the Opera programme that focuses on teaching the young and providing them with the opportunities to perform. However, the first step is the guest performances of the Bolshoi Ballet”. Pereira also mentioned that La Scala had serious plans for the Russian repertoire.

Reviews for productions and concerts the Italian company presented in Moscow continue to come out. Marina Gaikovich ([“Nezavisimaya Gazeta”](#)) is rather critical in discussing how representative the programmes were. Although she is rather negative about the direction and set design of “Simon Boccanegra” and is not particularly happy with the performance of certain singers, she gives credit to the highest level of the orchestra and the choir, conducted by Myung-whun Chung: “The orchestra in this production really captivated me. Maestro Myung-whun Chung presented unusual Verdi, which was almost like Mozart, very transparent, with no storm or rush

that one would expect to hear in this aggressive drama and that, I have to admit, are missed at certain climax points. But this is Chung’s interpretation; one can agree or disagree with it, but, without any doubt, it is absolutely worth attention. I guess, it was the orchestra that allowed me to feel from the very first minutes the caress of sea waves, the tenderness of the dawn and the trembling of Paolo (Simone Piazzola), who realizes to his horror that he has damned himself”.

Alexander Matusevich (the newspaper [“Culture”](#)), on the contrary, considers the interpretation by Myung-whun Chung to be “too delicate”, but praises the vocalists. “The veteran Leo Nucci, who performs the title baritone role, surprises with his longevity. He demonstrates an impressive ability to build musical phrases and distribute phrase marking that great artists possessed in those blessed times when the operatic art flourished. ././ “The lyrical couple is bright: the voice of Carmen Giannattasio (Amelia/Maria) is rich in timbre and exciting, although it is too harsh at times; Fabio Sartori (Gabriele) was a model Italian tenor – round like a ball, not handsome and not young, but possessing a powerful voice and victorious top keys”.

Julia Bederova ([“Kommersant”](#)) considered the guest performances to be “model ones”; she mentioned the work of the conductor and good set design for “Simon Boccanegra”: “Set design and the dramatic component of this production that is currently a part of La Scala repertoire include a range of aesthetic associations (Tiezzi together with the set designer Pier Paolo Bisleri sends Verdi’s characters to the picturesque 19th century, to the part of this century that romanticizes and makes use of the Middle Ages and Renaissance). Still, this production is not an analytical director’s production in the modern meaning, which gives classical music scores a lively air of unexpectedness. This is rather a big, classical production that becomes a frame for the vocal. This frame does not copy the ones that come from a museum, but is made from carefully chosen materials: romantic painting becomes a comfortable and correct background for Verdi’s music, the pre-Raphael image of the main heroine adds a bit of tenderness to this production’s aesthetics, the important copy of “The Wreck of Hope” by Caspar David Friedrich gives some elevated roughness to whatever is happening on the stage. ././ Myung-whun Chung, who conducts the orchestra, has a clear idea of where this production is going to. He turns Verdi’s expressive instrumentation and sophisticated composition into some transparent substance with smooth lines, calm movement and accurate culminations. The balance of the orchestra, the choir and the voices, the arias and the ensembles

is built in a very elegant and smooth way. Chung is gliding on the top of the score and smoothing over the timbre palette, so that in the first place there is its integrity, rather than details, although all the details are there as well. Choir episodes become bright spots and accents on this generally quiet background”.

Ekaterina Kretova ([“Moskovsky Komsomolets”](#)) was much more critical about the Italians’ guest performances; she reproached Leo Nucci for his age, the director – for being boring and the rest of the singers – for non-compliance with the standards of the famous company. She was very critical about the prices for tickets and expensive gowns and jewels she saw in the stalls.

“Requiem” by Giuseppe Verdi was performed at the Bolshoi Theatre’s Historic Stage on September 11th and 14th as a part of La Scala tour. The cast starred María José Siri (soprano), Daniela Barcellona (mezzo-soprano), Francesco Meli (tenor), Dmitry Beloselsky (bass), chorus and orchestra of Teatro alla Scala, conductor – Riccardo Chailly, chorus master – Bruno Casoni.

[Opera.News](#) presents the review by the portal’s special reporter Maria Zhilkina. She particularly liked the performance of Francesco Meli and Dmitry Beloselsky. “I considered Francesco Meli to be the real vocal leader. He is a real Verdi tenor – impressive, bright, forceful, filling all the space up to the furthest corner with the sound. At the same time he is not bulky and is able to have a firm distinct “piano” where the author deems it necessary. The only thing I can reproach him for is that this tenor sometimes shoves himself forward in ensembles. But, on the other hand, is it his fault? For our fellow countryman, who is sought after on the international level, Dmitry Beloselsky, the performance was twice as important, since quite recently he has been a Bolshoi soloist. He did not bring shame to his “native” stage; he coped with almost everything and did particularly well with the subtle, scary and tragic “reminder of death”.

Tatiana Elagina writes about La Scala guest performances for [Opera.News](#): “The level of the first-class opera theatre today is in the first place determined by its permanent company, which consists of the choir and the orchestra. These were the choir and the orchestra that ensured the necessary degree this time and did not bring to shame the “La Scala” trademark. The abundance of male choir numbers in “Simon” excited with its harmony and power. Only a couple of times a capella behind the scenes slightly did not match the key of the orchestra. The sound of the orchestra was some kind of magic! It made no



María José Siri, maestro Riccardo Chailly and Francesco Meli
Photo courtesy: Mikhail Logvinov

difference that it was conducted not by an Italian, but by a Korean maestro Myung-whun Chung. There was the combination of the well thought-through softness of the tempos and accurate dynamics that did not disturb the vocalists. Background melodies were presented in quite an interesting way. The strings were strict, but with no strain. The clarinet, the leit-timbre of Amelia, played a sophisticated solo; the bass clarinet represented the alter ego of the evil Paolo. The brass winds had an honourable roll-call from behind the scenes. Unfortunately, my opinion of the singers is not so positive”.

The portal of the radio [“Orpheus”](#) offers its own point of view about the guest performances of La Scala at the Bolshoi. Lyudmila Krasnova shares her impressions about the opera “Simon Boccanegra”, presented on the Historic Stage: “It was very bright, and the lyrical storyline in the opera, starring the soprano Carmen Giannattasio (Amelia/Maria) and the tenor Fabio Sartori (Gabriele) was presented in all its glory. Giannattasio’s exciting timbre matched the bright colors of Fabio Sartori’s powerful, dimensional and smooth timbre. His Gabriele was exactly the same as he appeared on the stage in front of the audience, in the same bulky clothes, singing his song of victory, taking the highest keys in his vocal part. The audience believed the singer at once, because opera is about voice and singing. Finally we heard a voice from the Bolshoi’s Historic Stage that filled all the space in the hall and all its corners; a voice that is truly worthy the great names of both theatres”.

The special edition of the programme “Glavnaya Rol”/ Starring with Anna Netrebko and Yusif Eyvazov, was on air of the TV Channel [“Culture”](#) on September 17th. The guests in the studio talked about their most recent performances and about working on “Manon

Lescaut” at the Bolshoi Theatre. “We are so excited and are so much looking forward to singing at the Bolshoi Theatre for the first time. This is a huge responsibility, but this is wonderful! The orchestra and the conductor are amazing, everything should be great”, – said Anna Netrebko.

The portal [Snob.ru](#) announces the upcoming transmission of the ballet “[The Golden Age](#)” by Yuri Grigorovich that is going to take place at various cinemas around the world as a part of the project Bolshoi in HD. The portal reprints a detailed announcement that includes the history of creation of both the score and all versions of the ballet on the portal Music-Seasons. “The Golden Age” has been forgotten for a long time; it was only several decades later that the ballet master Y. Grigorovich gave it a second life. This happened in 1982. At that time the plot already was a bit of a stretch, so the choreographer changed it together with the librettist I. Glikman. Now the action was set in 1923 and took place within the borders of the Soviet Union. “The Golden Age” was now the name of the restaurant in the town by the sea where the dancer Rita works. The fisherman Boris, who performs at agit-prop theatre for working youths, and the young bandit Yashka compete for her love. “The Golden Age” was not Y. Grigorovich’s most popular production, and not because the audience did not like the music by Dmitri Shostakovich, but rather because even such a version of the plot looked too ideology-driven. But the choreography of this dynamic ballet had many interesting discoveries, especially when it came to the corps de ballet. “The Golden Age”, choreographed by Yuri Grigorovich, remained in the Bolshoi Theatre’s repertoire until 1989; it was then revived in 1994.

«Samodurov, Ratmansky, Posokhov – this triumvirate is considered to symbolize the future of the Bolshoi. They all used to be principal dancers with the best companies, worked in the West and focus on modern choreography», – says the headline of the big article by Anna Galaida, published in the magazine Vogue Russia. This is an article about Vyacheslav Samodurov’s creative career and his debut at the Bolshoi with the ballet «Ondine». The full text of the article is available upon request from the Bolshoi Theatre’s PR office.

Press analysis:

international mass media

The Italian daily newspaper [Corriere della Sera](#) publishes an article by Pierluigi Panza about the debut success of Chaïly in Russia. “La Scala wows Moscow at the Bolshoi stage with bringing to Moscow eleven trucks and 330 people, Chaïly conducts the «Requiem» by Giuseppe Verdi. Applause for «Simon Boccanegra» by Myung-whun Chung.” “And the audience? Well educated and enthusiastic, though belated. In the hall we recognise the director Dmitri Tcherniakov and the daughter of the great Rostropovich, Olga. The public is very polite not saying a word during the minute of silence requested by the superintendent of the Bolshoi, Vladimir Urin, to remember the victims of the recent earthquake in Italy.” “Superintendent Alexander Pereira and the Italian ambassador took the view that this tour will also leave a more operational imprint: «We are promoting the creation of the foundation Friends of the Scala here in Moscow».

The global media project sponsored by [Rossiskaya Gazeta](#) Russia Beyond the Headlines publishes a report by Olga Svistunova who reports “The Bolshoi’s new season will see Anna Netrebko and Dmitri Hvorostovsky perform in the theatre’s own productions for the first time, while the opera premieres include David Alden’s staging of Benjamin Britten’s “Billy Budd” with the English National Opera.” “The parade of opera premieres at the Bolshoi Theater will open on Oct. 16 with Manon Lescaut on the Historic Stage. The Puccini opera will be staged by director Adolf Shapiro. The conductor’s stand will be taken by Italian maestro Jader Bignamini, while the title part will be performed by Anna Netrebko.”

The online Italian specialised dance publication [Giornale della Danza](#) publishes an article by Leonilde Zuccari about upcoming transmissions of Bolshoi Ballet performances in the local cinemas. “The Bolshoi Ballet, the ballet company par excellence, opens its doors to the public around the world by offering timeless classics and productions exclusively. Inaugurating the 2016/2017 season will be Le Clair Ruisseau (The Bright Stream) (10/04/16) a funny comedy that will shine with the star of the dance Svetlana Lunkina, it continues with The Golden Age (11.08.16), with its stunning choreography and music with a jazz flavour by Dmitri Shostakovich. With the Christmas classic Nutcracker

(20.12.16) in a sumptuous version by the famous dance company in Moscow we will go on a journey through one of the most popular fairy tales, Sleeping Beauty (02/21/17), made memorable by beautiful costumes and luxurious sets. And then, Swan Lake (21/03/17) back on stage and born in 1877, with feature the superb interpretation of Svetlana Zakharova in the dual role of the white and the black swan. The programme also includes two new productions: A contemporary evening (04.04.17), which combines some of the most famous dancers of today with the masters of contemporary choreography and A Hero of Our Time (9.5.17), which tells the dramatic and poetic story of a young officer.”

International media reports on World Ballet Day. [Dance Magazine](#) publishes a report by Courtney Escocoyne who writes. “World Ballet Day LIVE is back for its third year tomorrow, with day-in-the-life footage from The Australian Ballet, Bolshoi Ballet, The Royal Ballet, The National Ballet of Canada and San Francisco Ballet, plus a whole host of pre-filmed material from other companies around the world. It’s no secret that we love this event.”

[Huffington Post](#) publishes an article by Priscilla Frank who writes “World Ballet Day is an international celebration of the dance form that’s literally graced our world since the 15th century. Now in its third year, “World Ballet Day Live” is a live broadcast celebration of the holiest of dance days.”

The online entertainment news publication [Broadway World](#) reports “World Ballet Day Live 2015 saw an 349,000 views on the day itself and has subsequently reached an audience of over 2 million throughout the course of the year.”

The website of Canadian broadcaster [CTV News](#) also announces World Ballet Day. “A 20-hour Facebook Live event to mark World Ballet Day”

Local newspapers and online community news publications continue to announce the Bolshoi Ballet’s upcoming live transmission of The Golden Age in local cinemas. The USA local newspaper [The Courier Gazette](#) and Camden Herald announces “The story of “The Golden Age” is set in a seaside town where business and mafia are flourishing. The Golden Age cabaret is the favourite nightly haunt of dancers, bandits and young revelers; and it is there that the young fisherman Boris falls in love with Rita – a beautiful dancer, but also the friend of a local gangster. A satire of Europe during the Roaring ‘20s, “The Golden Age” is an original, colourful

and dazzling show with a jazzy score and music-hall atmosphere. The performance features dynamic chase scenes, decadent cabaret numbers and a passionate love story with beautiful duets between Boris and Rita. “The Golden Age” features music by Dmitri Shostakovich, choreography by Yuri Grigorovich and libretto by Grigorovich and Glikman. It runs about two hours and 20 minutes.”

The local UK community news [website](#) also announces the upcoming Golden Age screening in an article by Rob Larcombe. “The Golden Age makes for an original, colorful, and dazzling show with its jazzy score and music-hall atmosphere. This ballet that can only be seen at the Bolshoi has everything to it: mad rhythms, vigorous chase scenes, and decadent cabaret numbers. With its passionate love story featuring beautiful duets between Boris and Rita, the Bolshoi dancers plunge into every stylized step and gesture magnificently.”

The online specialised French language publication [Danses avec la Plume](#) publishes an article and a very long interview by Jade Larine about the Bolshoi Ballet dancer Yulia Stepanova. “Classic lines that recall the canons of the Vaganova Academy, feline eyes that stretch to infinity, an emerald gaze unfathomable... The Bolshoi Ballet has in found Yulia Stepanova a new noble dancer, suitable for major roles in the repertoire. If she was engaged as a soloist by Sergei Filin in September 2015, it is Makhar Vaziev who bestowed on her Danseuse Etoile in September 2016, after one testing season, crowned by a triumphant tour in London.”



Yulia Stepanova

The Italian specialised online and print magazine [Danza e Danza](#) publishes two articles about the Bolshoi. The first is about Yulia Stepanova which it acclaims as a new star of the Bolshoi Ballet. “The Bolshoi Ballet has a new star. Yulia Stepanova entered the company as a soloist under the direction of Sergei Filin in September 2015, and was promoted by the current director Makhar Vaziev. She has beautiful lines, emerald eyes, impeccable style trained at the Vaganova Academy where she graduated in 2009”.

The director Timofei Kulyabin staged the production based on Franz Kafka’s novel “The Trial” at the Novosibirsk State Academic Theatre “Krasny Fakel”. The most anticipated premiere of the theatre season in Novosibirsk took place on September 24th and 25th. Some reviews have already come out; the reporters mention that “Kulyabin did not have enough suspense, but was too heavy on pathos”. Margarita Loginova ([Taiga.info](#)) reports: “The premiere of “The Trial”, based on Kafka’s novel, at “Krasny Fakel” made the audience wonder how much of the director’s personal pain and how much speculation there is to this production. The new play, directed by Timofei Kulyabin, is called a naïve yet keen utterance; the method of “depersonalizing” all characters except for the main one is considered to be “magnificent”.



Photo courtesy: Frol Podlesny
(photographs are provided by the theatre “Krasny Fakel”)

In brief

«[Culture News](#)» report: on October 8th the ballet artist, choreographer, composer, pedagogue, and People’s Artist Boris Akimov, who celebrated his 70th anniversary and the 50th anniversary of his creative career this year and State Russian Broadcasting

Company Orchestra presented a literary and music recital to the lyrics by Yesenin «I remember, darling, I remember».

«In 1989 Boris Akimov decided to launch an experiment: being inspired by the lyrics of Yesenin, he decided to put his poems to music. Nikolai Nekrasov, the artistic director and chief conductor of the Russian Folk Instruments Orchestra supported this idea; he, in turn, involved in this project all members of his orchestra – balalaikas, domras, chromatic accordions... The unique composition has been performed for more than 20 years. Boris Akimov, who is 70 years old, does not just sit back and relax - he teaches at the Bolshoi Theatre and works at the Royal Opera House in London. He is also working on a new literary and music recital to present to his audience». The concert starred the Bolshoi Theatre soloists Yulia Mazurova (mezzo-soprano) and Maxim Paster (tenor). Yulia Mazurova says: «I am performing these songs not in the same manner I perform opera arias; rather, I am singing them like Russian folk songs, like folklore. There is a lot of talented and genius simplicity in them».

[Diana Vishneva](#) is to leave the American Ballet Theatre in June 2017. The famous Russian dancer Diana Vishneva will finish her career with the American Ballet Theatre in June 2017, says the information note, issued by the New York based company on Thursday. “Diana Vishneva, who has been a prima ballerina of the American Ballet Theatre since 2005, will have her final performances with the company during the spring season of 2017 at the Metropolitan Opera”, – the message says. The theatre announced that the ballerina would perform the part of Tatiana in the ballet “Onegin” on June 19th and 23rd.

Reviews for the premiere of “The Passenger” by Mieczysław Weinberg, performed in Yekaterinburg, have started to come out. Gyulyara Sadykh-zade (“[Vedomosti](#)”) describes the strong impression she got at the premiere. “The heartbreaking story about love, life and death in the concentration camp, based on the novel by a Polish writer Zofia Posmysz “Passenger from Cabin Number 45” is told (and shown) in pointedly documentary and temperate language. There are ample accurate visual details: Thaddeus Strassberger, the director, the set designer and the lighting designer, went to Auschwitz and took lots of photographs – those of furnaces, walls and destroyed barracks. The more touching and delirious is the music that appeals to the deep, basic humanistic values”. During the festival, devoted to the creative career of the composer, the Bolshoi will present the premiere of Weinberg’s opera “The Idiot” that will take place on February 13th 2017; a scientific conference about the composer’s creative works will be organised at the same time by the joint

efforts of the Bolshoi Theatre, the State Institute of Art Studies and the newspaper “Muzykalnoe Obozrenie”.

Russian mass media reports that following the strict recommendation of his doctor Dmitri Hvorostovsky has to undergo one more course of treatment in order to tackle a brain tumor. Because the therapy is scheduled for the same period of time when the singer has concerts, Hvorostovsky had to cancel his performances at the Vienna Opera on September 30th, October 3rd and 6th 2016. The singer’s manager Anna Ilyina made an [official statement](#) and announced that the singer is not planning to cancel participation in other productions and concerts and is going to return to the stage right after the course of treatment. On December 7th and 10th 2016 Dmitri Hvorostovsky is supposed to perform at the Bolshoi Theatre. He is also scheduled to perform in “La Traviata” at the Vienna Opera starting from November 19th 2016; on December 14th 2016 he plans to take part in the concert “Dmitri Hvorostovsky and friends” at the Kremlin Palace.

The concerts of Anna Netrebko and Jose Carreras took place in Moscow. Maria Babalova (“[Rossiiskaya Gazeta](#)”) reports: “Anna Netrebko presented a brilliant performance of Margarita’s aria from Boito’s opera “Mefistofele”, a scene and aria of Nedda from “Pagliacci” by Leoncavallo and romance of Wally from the same-name opera by Catalani. Anna’s singing is enchanting”. // “For Anna Netrebko, who is in the prime of life and talent, and her spouse, the Azerbaijan tenor Yusif Eivazov, the concert turned out to be a sort of prelude to their eagerly awaited appearance on the Bolshoi Theatre’s Historic Stage in the premiere performances of the opera “Manon Lescaut” by Puccini in the middle of October”. (The opera “Manon Lescaut” by G. Puccini premieres at the Bolshoi Theatre on October 16th, 18th, 19th, 22nd and 23rd. The cast stars Anna Netrebko in the title role on October 16th, 19th and 22nd. This is the singer’s debut at the Bolshoi; she chose the part of Manon for her first appearance on this stage herself. On other nights the title role will be performed by Ainhoa Arteta – editor’s note).

The filming of the fourth season for the large-scale project of the TV Channel “Culture” “[Big Opera](#)” has started in Moscow. The main objective of the TV competition for young opera singers is to discover new names of talented artists and help them gain popularity. There are 12 vocalists and there are 12 programmes. Starting from the second round, one participant leaves the competition. The hosts: Andrejs Žagars and Sati Spivakova. The contestants will be evaluated by a very professional jury:

Dmitry Bertman – the director and the artistic



Anna Netrebko and Yusif Eivazov at Barvikha Luxury Village.
October 1st

director of the Moscow music theatre “Helikon-Opera”; Nelly Miricioiu – a Romanian opera singer, coloratura soprano; Axel Everaert – a Belgian opera singer, tenor; Marina Mescheriakova – a People’s Artist of Russia, soprano. The conductor of the project-2016 – Denis Vlasenko, the conductor of the State Symphony Orchestra “Novaya Rossiya” headed by Yury Bashmet.

Social networks

[Artem Ovcharenko](#) and Anna Tikhomirova share beautiful wedding day photographs on their Facebook pages; friends and colleagues congratulate the newlyweds.

Unique records of the triumph in La Scala during exchange guest tours in September 1965 were uploaded to the [Facebook](#) page of The A. V. Sveshnikov State Academic Russian Choir. There are playbills of performances and typed translations of articles from Italian newspapers.

[Bogdan Volkov](#) posted curtain calls and backstage pictures from the performances of “Boris Godunov” that opened the 241st season on his Facebook page.

Fans and friends congratulate Evgenia Obraztsova, who has been awarded the title of an “Honoured Artist of the Russian Federation”, on her [Facebook page](#).

[Venera Gimadieva](#) uploaded a photo of herself together with the legendary Jose Carreras on the stage.



Venera Gimadieva and Jose Carreras

Following the concept of the curator and artistic director of the festival “Shostakovich. Selection” Alexei Goribol, the rarely performed “Little Antiformalistic Paradise” was presented at the first concert of the festival. Lots of posts and likes on Facebook.

The famous film distributor and music producer Raisa Fomina published a photo report on her [Facebook page](#).

New photo reports from the rehearsals of “Manon Lescaut” at the Bolshoi Theatre, as well as photos from strolls of the opera dream couple around Moscow appear on [Anna Netrebko’s Facebook page](#).

A funny photograph of the participants of the premiere in costume appeared on the page of the tenor [Bogdan Volkov](#).

In the [mini-video](#) Bogdan and Arseny Yakovlev present a parody of the Soviet cartoon “Two from the chest”.

Birthdays

September 25th – composer Dmitri Shostakovich – 110th anniversary (1906-1975)

September 28th – the Bolshoi Theatre’s prima ballerina, a ballet pedagogue and a People’s Artist of the USSR Olga Lepeshinskaya – 100th anniversary (1916-2008)

September 28th – the Bolshoi Theatre’s premier and ballet company soloist, from 2011 – a pedagogue-repetiteur of the The Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre, and a People’s Artist of Russia Andrei Uvarov

September 30th – an opera singer (mezzo-soprano) and pedagogue, a People’s Artist of RSFSR Vera Davydova – 110th anniversary (1906-1993)

October 2nd – a theatre designer and a lighting designer Gleb Filshinsky

October 3rd – the Bolshoi Ballet soloist and an Honored Artist of Russia Andrei Merkuriev

October 2nd – the Bolshoi Theatre’s conductor Alexander Soloviev

October 3rd – the Bolshoi Theatre’s Actors and Extras Ensemble Manager Ekaterina Mironova

October 5th – a ballerina, a ballet pedagogue and a People’s Artist of the USSR Raisa Struchkova (1925-2005)

October 8th – the Bolshoi Ballet prima Anna Antonicheva

October 8th – the Bolshoi Ballet principal Vladislav Lantratov

Debuts

«La Damnation de Faust»

September 29th Agunda Kulaeva as Marguerite.
Marc Laho as Faust.

«Jewels»

Main parts (two leading couples) in “Emeralds” – Xenia Zhiganshina (October 5th), Ana Turazashvili (October 6th).

Main parts (a leading couple) in “Rubies” – Yarina Parienko, Vladislav Lantratov (October 6th).

“Emeralds”. Mikhail Kemenov (October 4th), Victoria Yakusheva, Margarita Shrainer, Anton Gaynutdinov (October 5th) – Pas de trois; Daria Lovtsova, Olga Ladina, Anastasia Strakhova (October 4th).

“Rubies”. Margarita Shrainer (October 4th); Mikhail Kemenov, Modest Skorodumov (October 6th).

“Diamonds”. Vladislav Kozlov – soloist/soloists.
Alyona Kovalyova (October 6th).

“La Boheme”

Igor Tsurcan as Rodolfo. Anna Nechaeva as Mimi
(October 28th). Aluda Todua as Marcello (October 29th).

“La Bayadere”

Igor Tsvirko as Solor. Xenia Zhiganshina as Gam-
zatti (October 29th).

Attention audience



The ballet gala marking the 75th anniversary of
the People’s Artist of the USSR Mikhail L. Lavrovsky
has been rescheduled for spring of the coming year.
The date is to be announced later.