



# Newsletter

## Events

The opera **“Manon Lescaut”** by Giacomo Puccini premiered on the Historic Stage on October 16th.

This is the first time that Giacomo Puccini’s masterpiece appeared in the Bolshoi’s repertoire, following the initiative of Anna Netrebko, who chose “Manon Lescaut” for her debut at this opera house. Anna Netrebko’s husband, a tenor Yusif Eyvazov became her partner in this production and performed the part of Chevalier Des Grieux. The production was staged and designed by the famous drama director Adolf Shapiro and one of the most famous modern stage designers, the young Maria Tregubova. The orchestra is conducted by the young Italian maestro Jader Bignamini. In the premiere series of performances the production stars Anna Netrebko and her acclaimed Spanish colleague, the soprano Ainhoa Arteta, whose debut at the Bolshoi is of equal interest to the opera fans. The famous Italian tenor Riccardo Massi is her Des Grieux.



Anna Netrebko as Manon Lescaut  
Photo courtesy: Damir Yusupov

“Manon Lescaut” is the third opera production for Adolf Shapiro (he staged first two opera productions at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre; these were “Lucia di Lammermoor” by G. Donizetti in 2008 and “The Merry Widow” by F. Lehár in 2013).

On October 22nd the performance of “Manon Lescaut” was recorded; on October 23rd at 9 p.m. the production was shown on the TV Channel “Culture”.

On October 16th audiences at 1600 cinemas in 60 countries throughout the world saw the live transmission of Yuri Grigorovich’s ballet “The Golden Age” from the Bolshoi Theatre. This capital revival of the 1982 ballet to the music by Shostakovich has become the first event of the large anniversary celebration programme of the 241st season, marking the 90th anniversary of the outstanding ballet master. The performances took place on the New Stage on October 13th – 16th 2016.



“The Golden Age”. Photo courtesy: D. Yusupov

On the day of the transmission the cast starred:

Rita – Nina Kaptsova

Boris – Ruslan Skvortsov

Yashka – Mikhail Lobukhin

Lyuska – Ekaterina Krysanova

Variety show compere – Vyacheslav Lopatin

Two drunk nepmen – Alexei Loparevich and Alexander Petukhov

Billiard marker – Sergei Minakov

During the intermission the composer’s widow Irina A. Shostakovich, who visited the performance, gave a brief interview. She said, that “the decision to bring “The Golden Age” back to the stage demanded great courage from Yuri N. Grigorovich. The article “Ballet Falsehood” had not been revoked, and, as they were writing the new libretto together with Isaak Glikman, they were not sure, if they

would have a chance to stage it or not. The premiere took place in 1982. The performance was a huge success; it was included in the programme of guest performances in many countries around the world. I am very happy that “The Golden Age” is back in the Bolshoi Theatre’s repertoire this season, when the 90th anniversary of Yuri Grigorovich is celebrated”.



Katerina Novikova and Irina A. Shostakovich during the transmission. Photo courtesy: Maria Fomina

On October 15th the Bolshoi marked the 60th anniversary of the People’s Artist of Russia [Nina Semizorova](#) with the performance of the ballet “The Golden Age”. On this day the famous ballerina, who is now the ballet company’s pedagogue and a professor, celebrated her [jubilee](#).



Vladimir Urin, Martine Odillard and François Duplat are signing the agreement. Photo courtesy: D. Yusupov

The Bolshoi Theatre continues its cooperation with the companies Pathé Live and Bel Air Media; it was thanks to these companies that the Bolshoi’s performances appeared on the big screen and became available to audiences in many countries. The agreement for organising further live transmissions for a term of three years has been signed by both sides: Bolshoi

Theatre General Director Vladimir Urin and Martine Odillard, the president of the distribution company Les Cinémas Gaumont Pathé, together with François Duplat, the head of the company Bel Air Media that provides these transmissions.

The chamber music festival, marking the 110th anniversary of Dmitry Shostakovich, closed at the Bolshoi Theatre.

The third and [final concert](#) from the cycle “Shostakovich. Selection” took place at the Beethoven Hall on October 20th. Anna Aglatova (soprano), Svetlana Shilova (mezzo-soprano), Boris Rudak (tenor), Alexander Mayboroda (violin), Alexei Kolbin (violin), Dmitry Usov (viola) and the cello group concertmaster Pyotr Kondrashin took part in the concert. [Alexei Goribol](#), the creator and the organiser of the Festival, the artistic director of the Moscow Union of Musicians and an Honoured Artist of Russia, played the piano.

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

October 15th, the Beethoven hall – artists and alumni of the Bolshoi’s Young Artists Opera Program celebrated one more jubilee – the [200th anniversary of Alexander Dargomyzhsky](#). It is difficult to overestimate his importance for the development of the Russian vocal lyrics; Dargomyzhsky is often called the “Russian Hugo Wolf”. Participants of the Young Artists Opera Program performed more than romances by Dargomyzhsky in the concerts that took place at the Beethoven Hall on October 13th and 15th. Perhaps, for the first time in many years the creative work of this outstanding Russian composer was presented to the Moscow audience in such a full-scale range. It was Semyon Skigin, the Young Artists Opera Program’s long-term partner, concertmaster and pedagogue, a laureate of such awards as “Gramophone” and “Cannes Classical Award”, and a professor of The Hochschule für Musik Hanns Eisler in Berlin that helped the young singers put together the programme for the concerts and to learn it. The concert starred 16 participants of the Young Artists Opera Program and its alumnus, the Bolshoi Opera’s soloist Oleg Tsybulko. Elizaveta Dmitrieva and Alexander Anasenko, the Young Artists Opera Program’s concertmasters and laureates of international competitions, played the piano.

[Ballet Gala](#), starring the Bolshoi’s stars and permanent guest artists, took place on the New Stage on October 22nd and 23rd. Ballet fans had a chance to see

the parade of the Bolshoi Ballet's best dancers. The list of participants included Daria Khokhlova and Vyacheslav Lopatin, Anna Tikhomirova and Artem Ovcharenko, Diana Kosyreva and Igor Tsvirko, Olga Smirnova and Semyon Chudin, Anna Tikhomirova, Anna Nikulina, Ekaterina Krysanova, Marianna Ryzhkina and Denis Savin, Maria Vinogradova and Dmitry Gudanov, Margarita Shrainer and Artemy Belyakov. Natalia Osipova took part in the Gala on October 22nd; she performed pas de deux from "La Sylphide" and Grand Pas from "La fille mal gardee".

October 25th, noon, the Bolshoi Theatre – the press conference about the project "Discover the History of the Bolshoi" [www.openbolshoi.ru](http://www.openbolshoi.ru). On this day the Bolshoi Theatre together with the company ABBYY (with the participation of KAMIS) is going to announce the start of a unique volunteer project. With the help of modern technology and the participation of volunteers the collection of programmes of performances and photographs will be digitalised. This collection will then become a part of the electronic database that is being created by the Bolshoi Theatre; there is going to be a special website, where the 240 years of the Bolshoi's history is going to be reflected.

The following people are going to take part in the press conference:

Vladimir Urin, the Bolshoi Theatre General Director

Lidya Kharina, the director of the Bolshoi Theatre Museum

Evgeny Tsodokov, the head of the "Opera" part of the project "Discover the History of the Bolshoi"

Yuri Koryukin, ABBYY Russia General Director

Yuri Loshak, KAMIS General Director

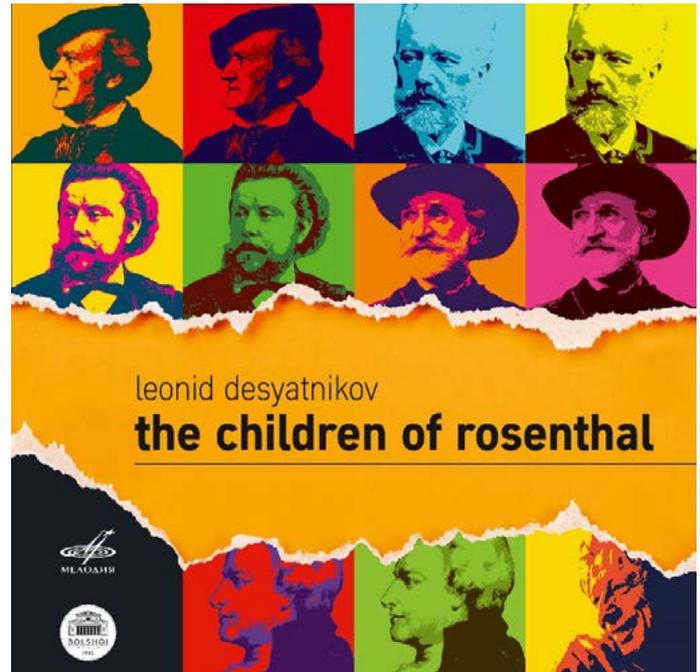
Alexander Shtol, the director of the Photo Information "Russia Today" United Directorate

Fekla Tolstaya, a journalist

On the same day at 1 p.m. the meeting with the press is going to continue and the presentation of the CD with the recording of the opera "The Children of Rosenthal" by Leonid Desyatnikov (libretto by Vladimir Sorokin) is going to take place. This is the first opera in the last 20 years that has been commissioned by the Bolshoi Theatre. The production, staged by Eimuntas Nekrošius, remained in the theatre's repertoire for several years; it was also performed as a part of guest performances' programme. The theatre trusted its long-time partner "Melodiya" to record the CD. The audio recording will also be available via internet-services:

[iTunes](#)

[Apple Music](#)



The following people are going to take part in the presentation:

Vladimir Urin, the Bolshoi Theatre General Director

The composer Leonid Desyatnikov

The author of the libretto Vladimir Sorokin

Maxim Paster (sings the part of Tchaikovsky)

Andrei Krichevsky, the General Director of the company "Melodiya".

The exhibition marking the 90th anniversary of the outstanding singer and a People's Artist of the USSR [Galina Vishnevskaya](#) (October 25th 1926 – December 11th 2012), is going to be opened at the Bolshoi Theatre Exhibition Hall at 2.30 p.m. On November 8th the Bolshoi Theatre together with the Galina Vishnevskaya Opera Centre is going to celebrate this anniversary on its Historic Stage. World opera stars are going to perform in the gala-concert in memory of Galina Vishnevskaya to the accompaniment of the Bolshoi Theatre Orchestra, conducted by Tugan Sokhiev.

October 28th – 5 years ago the Bolshoi's Historic Stage opened after reconstruction. To mark this event, "Summa" Group together with the Bolshoi Theatre is organizing a draw for tickets to the performance of the ballet "La Bayadere" on October 28th. The trivia was available on Summa Group page October 17th to October 21st

The winners will get two invitations (for two persons each); the consolation prize is an excursion in the Historic Stage building for two. More details are available on [Summa Group Facebook page](#).



Galina Vishnevskaya

The concert, marking the opening of the Historic Stage that took place on October 28th 2011 is available on the [YouTube channel](#).

The live transmission of the opera “Katerina Izmailova” by Shostakovich, staged by Rimas Tuminas and Tugan Sokhiev, from the Bolshoi Theatre, is going to take place on November 12th on the [French TV channel Mezzo](#). “Katerina Izmailova” became one of the most talked-about premieres of the previous season; this was the first attempt in many years to perform the second edition of this opera by Shostakovich.

## Press analysis:

Russian mass media

The opera “Manon Lescaut” by Giacomo Puccini, starring Anna Netrebko and Yusif Eyvazov, premiered at the Bolshoi Theatre Historic Stage on October 16th. The stage director – Adolf Shapiro. The music director – Jader Bignamini. First reviews, announcements of

the performances and information about the press conference about the “Manon Lescaut” premiere were published by news agencies, TV and radio channels, as well as in dozens of printed and digital news sources. The news story about “Manon Lescaut” premiere by Natalia Lyublinskaya was presented by the [First Channel](#): “The grand premiere at the Bolshoi Theatre: the opera “Manon Lescaut” by Puccini is now performed on the country’s main stage. Everything is unusual here. There is the family duet – the unique Anna Netrebko and Yusif Eyvazov, the production that is called “yobbish”, the costumes and the sets that may shock the audience”.

It looks like there are going to be lots of premieres in the Bolshoi Theatre’s 241st season. Giacomo Puccini’s legendary opera “Manon Lescaut” is one of the most talked-about. The Bolshoi’s music director Tugan Sokhiev says that this is a real celebration for both the Bolshoi’s staff and its fans. Sokhiev told [Vesti.ru](#): “The return of Puccini is always a major event for us. Especially since the great Anna Netrebko is making her debut here with this performance”.

[TASS](#) quotes Anna Netrebko: “I would like to extend my deepest gratitude to our wonderful director, who has been so patient and has created such a wonderful production, as well as to our conductor, who has been working in such challenging conditions, since the orchestra saw the score for the first time, and to the choir. And, naturally, I am very happy that such a wonderful tenor is performing together with me”.

The singer says it is a great honor for her to perform at the Bolshoi Theatre. On Friday Netrebko told the journalists: “This is a great theatre; I have never been here, and I am so thrilled and so much looking forward to performing here. It has been wonderful to work on this production; all members of the theatre staff have been so helpful, and, of course, I do love the production, it is an interesting one”.

[tvkultura.ru](#)

[TASS](#) reports that the final performance starring Netrebko and Eyvazov took place on October 22nd. On the following day the recording was screened by the TV channel “Culture”.

[RIA Novosti](#) reported that the recording of the opera “Manon Lescaut” would be transmitted on TV. The Bolshoi Theatre General Director Vladimir Urin mentioned at the press conference on Friday that the recording of the production would be screened by the TV channel “Culture” on October 23rd. Mr. Urin said:

“As soon as opera fans learned that Anna and Yusif (Eyvazov) would perform in this production, my phone went crazy. We had three performances, but all tickets were sold out quickly, so not all of those who wanted to see them, actually had such a chance. Yusif suggested having a transmission on the TV channel “Culture”. We decided the production would be recorded on October 22nd and screened on October 23rd”.

“[Interfax](#)” and “[Rossiiskaya Gazeta](#)” also announce the TV screenings.

[RIA Novosti](#) published an article on the press conference about the premiere of “Manon Lescaut” that was organized at the Bolshoi on October 14th.

“[Rossiiskaya Gazeta](#)” with a reference to RIA Novosti reports that the head of the Bolshoi Theatre Vladimir Urin talked about possibilities for future cooperation with Anna Netrebko and Yusif Eyvazov.

Such sources as “[Izvestia](#)” and “[Moskovsky Komsomolets](#)” publish numerous quotes of the press conference participants. “Moskovsky Komsomolets” reporter Ian Smirnitsky writes that besides performing in “Manon Lescaut” Anna Netrebko plans to have a solo concert on February 7th 2018; conductor – Vladimir Spivakov.

“[M24](#)” presents not only an article about the press conference, but also the photo report.



Vladimir Urin and Anna Netrebko  
Photo courtesy: M24/ Igor Ivanko

First reviews have started coming out.  
Ekaterina Biryukova reports for the portal [Colta.ru](#):

“The event that we were long looking forward to has finally taken place: the most famous Russian singer has sung at the most famous Russian theatre. She has not just sung, but actually performed in a full-scale performance. Especially for Anna Netrebko the Bolshoi has staged the opera of her choice – “Manon Lescaut” by Puccini”. The journalist also explains how important it is to bring together a good production team. She considers that the Italian maestro Jader Bignamini cared for the soloists’ voices, which had to adjust to the huge space at the Historic Stage for the first time. “The Bolshoi Theatre invited the famous drama director Adolf Shapiro to stage this opera; he has lately started to work on opera productions and has already had some experience in communicating with opera divas: “Lucia di Lammermoor”, the first production that he staged and that received “The Golden Mask” award, starred Hibla Gerzmava”.

Marina Raikina (“[Moskovsky Komsomolets](#)”) writes that the production of the theatre director Adolf Shapiro has contributed a lot to the rehabilitation of this Bolshoi administration’s risky project of inviting professionals in the field of drama to stage productions during the previous two seasons. The author of the article is amazed with the style, demonstrated by the director and the designer, who “managed to create dynamic suspense in this opera”. Raikina writes that almost every aria or duet at the premiere was accompanied by numerous “bravi!”. She considers: “No wonder: the orchestra sounds powerful, the singers are divine, and not only Netrebko and Eyvazov, but also Alexander Naumenko, Elchin Azizov, Yulia Mazurova.. People give their applause to the set, especially in the second act, where we see Manon’s house in Paris – this is a masterpiece of set design and director’s idea. I sense that very unique union of the director and the set designer, when it is hard to imagine who gives orders to who, everything is so natural”. ././

Yulia Bederova (“[Kommersant](#)”) considers: “Even if this new production does not become one of the theatre’s sensations, the mere fact that the star couple appeared there has already made “Manon” more than the event of the season and one of the Bolshoi Theatre’s new management’s major achievements”. The performance of Netrebko and Eyvazov is highly praised by the journalist. “Probably, the minimal task for the production team was to create such a theatre frame that would not bother the world star, but, on the contrary, make her debut even more impressive. It looks like the only thing that was a bit difficult for Netrebko to cope with was the challenging acoustics; most likely, this happened due to the way the opera was staged, when the depth of the stage box started to take in the sound. This (and additional instructions from the conductor)

can explain why the Bolshoi Theatre's wonderful choir sounded so surprisingly lacking in confidence. But the two main soloists almost always remained very close to the proscenium, or at the proscenium itself, and coped with this challenge rather well".

Svetlana Naborschikova ("[Izvestia](#)") writes about the advantages of the singers' vocal skills. "Yusif Eyvazov, the singer's current partner and husband, has become a setting for the diamond called "Netrebko". When he is next to his brilliant partner, the singer steps aside and muffles the egocentrism that tenors of his level usually demonstrate. The only thing one can reproach Eyvazov for is his very strong love for forte – the singer's temperament is sometimes stronger than his sense of harmony. However, he shows so much feeling as he whispers "Mio Dio"... This groan of his soul fills the audience hall just as well as juicy decibels".

Anna Vladimirova ("[Vesti FM](#)") reports about the production as well. She quotes the members of the production team and the singers. "The grotesque motion with the doll, Manon's flight in the hot-air balloon, the flock of flatterers and envious, wearing animal masks – these findings are the result of the joint efforts of all members of the production team. The director Adolf Shapiro says: "When the job is done, it is very difficult to remember what was suggested by you, and what was suggested by the designer, and there is no coquetry in this. The set designer is always the one that guesses your dreams. We talk, and then she says: "You saw it in your dream, didn't you?" – "No, I do not think this was it". – "Then maybe this?". And then I say: "No, no..but this might be a part of my dream". And sometimes the set designer comes and tells his or her wonderful dream. And you understand that you are so much into the dream of a different person".

The performances were announced by numerous sources, including [NTV](#), [M24](#), "[Vechernaya Moskva](#)", "[Komsomolskaya Pravda](#)", [Gazeta.ru](#), [The radio "Orpheus"](#), "[Culture Radio](#)", [RuNews24.ru](#), [TREND](#), [Dni24](#) and many other sources.

Announcements of and news stories about premiere performances of "The Golden Age", choreographed by Yuri Grigorovich, were one of the main topics in culture news this past week.

RIA Novosti published a large article, where the history of the ballet's creation is described; the article also quotes members of the production team and dancers that take part in this new version.

The Bolshoi Ballet's soloist Andrei Melanin, who worked on the ballet's revival together with Grigorovich, says: "A lot has been changed and about 20 cuts have been made. The production has become shorter, but those cuts were made to the connective pieces, while the line of the main characters has been kept. The main concept has been preserved. The ballet has become more dynamic, as well as more physically challenging, especially for the leading artists, who hardly have any chance to catch their breath".

Nina Kaptsova said prior to the premiere: "It was with the part of Rita in the ballet "The Golden Age" that I got acquainted with Yuri Grigorovich and his work. At that time it was the second revival of the ballet, and I was lucky to have worked on this part together with Natalia Bessmertnova; I basically learned everything first hand. Today, when some time has passed, I have become more mature and now I see this part from a different perspective".

[ria.ru](#)

The TV channel "[Russia – Culture](#)" quotes the Bolshoi Theatre General Director Vladimir Urin: "I would say, some wonderful parts have been created; this is a marvelous chance for the modern generation of dancers to perform, because Yuri Grigorovich's choreography is very interesting. I think that today's generation is going to dance it in a completely different way, although the choreography itself remains intact".

Vladimir Urin, Nina Kaptsova and Andrei Melanin were also quoted in the news story in the programme "[Vesti](#)"; they commented on the historical aspects of the plot and explained how unique Grigorovich's choreography is in terms of its musicality.

The portal "[Culture Radio](#)" also published a short announcement.

A lot of Russian mass media sources discussed the information that the Bolshoi General Director Vladimir Urin shared at the press conference with [TASS](#).

He said: "We sat at the negotiating table and decided that, first of all, La Scala invites the Bolshoi Theatre to come with guest performances, so in 2018 the Bolshoi Ballet will perform in La Scala. Today we are negotiating a co-production with Mr. (Alexander) Pereira, the director of La Scala; here we are talking about some production that we will stage together with them". Mr. Urin also added, that in April the Bolshoi Theatre would host a French opera festival; the programme of the festival will include a modern opera, staged by "Katie Mitchell, one of the most interesting opera directors". In June the Bolshoi Theatre is going

to present the concert version of “Eugene Onegin” at the Festival in Aix-en-Provence. According to Vladimir Urin, the Bolshoi Opera is going to perform at a festival in Finland; the concert version of “The Maid of Orleans” will be presented in Paris and Toulouse.

“The Bolshoi Theatre General Director Vladimir Urin talked about the Bolshoi’s international projects at the press conference that took place in [TASS](#) on Tuesday. The head of the country’s major theatre mentioned that the number of such projects has skyrocketed. He said: “The guest performances of La Scala at the Bolshoi were a huge success. We are invited to perform in Milan in 2018. Moreover, today we are negotiating a co-production with the director of La Scala”. According to Mr. Urin the number of the Bolshoi’s international projects has skyrocketed this year. “The premiere of Benjamin Britten’s two-act opera “Billy Budd” is going to take place on the New Stage on November 25th. This is a co-production with the English National Opera. It has already had its premiere in England, where it has been a great success”, – said Urin.

[rns.online](#)

“The Bolshoi Theatre General Director Vladimir Urin considers it is necessary to improve the Russian state policy aimed at supporting and popularizing Russian culture abroad. “There is a special organisation in France that is in charge of popularizing the French culture all over the world; there is such an organisation as the British Council in the UK, there is also the Goethe Institute in Germany. But there is no organization that would be in charge of this very important thing – the state policy of popularising the Russian culture in the world”, – Urin said during the press conference. He stated: “This is a very well thought-through cultural intervention of a certain culture in the world”. Urin believes that not only a particular organisation or institute, but also one of the departments of the Ministry of Culture can be in charge of popularizing the Russian culture in the world.

The portal [Colta.ru](#) announced the festival “Shostakovich. Selection” that was organised at the Bolshoi Theatre by Alexei Goribol and marked the composer’s jubilee. The performance of “Little Antiformalistic Paradise” received special mention. “Little Antiformalistic Paradise” was performed at the first concert on October 5th and became one of the main events of the festival. The full schedule of the festival “Shostakovich. Selection” is available on the Bolshoi Theatre’s website. The leading soloists take part in the project: Anna Aglatova, Elena Zelenskaya, Svetlana Shilova, Olga Kulchinskaya, Maxim Paster,

Pyotr Migonov, Boris Rudak, the orchestra soloists Petr Kondrashin, Alexander Mayboroda, Dmitry Usov and Alexei Kolbin. The Bolshoi Theatre invited the chamber choir of the Moscow Conservatory (music director – Alexander Soloviev) to perform “Little Antiformalistic Paradise”.

The TV channel “[Russia-Culture](#)” reports about the final concert of the festival “Shostakovich Selection” that took place at the Bolshoi Theatre’s Beethoven Hall. “The project of Alexei Goribol brought together singers and musicians of the Bolshoi Theatre. The project closed with the String Quartet No.1 and the famous Piano Quintet. This is the same programme that Dmitry Shostakovich himself put together for his first chamber festival in Nizhny Novgorod in 1962. Once the composer stressed how important it was to perform these pieces together in one of his conversations with Mstislav Rostropovich. The jolly and bright quartet has some spring mood to it and creates a contrast with the powerful piano quintet. The organiser and the artistic director of the festival Alexei Goribol said: “Shostakovich is like Michelangelo in terms of the power of his message, the conflicting nature of his narrative, the tragic tone and the way that people are talking about themselves. He told the world what good is and what evil is, how they exist and how one is fighting with the other”.

At the beginning of the past week the World Ballet Day remained one of the main ballet topics for Russian mass-media; on this day another 20-hour online-transmission from behind the scenes at the world’s major ballet theatres took place. In 2015 there were 349 000 views on the World Ballet Day itself; in the year that followed another 2 million people watched the transmissions. This year the number of those, who watched online-transmissions on all platforms has doubled: there were 727 151 views. The Bolshoi’s prima ballerina Svetlana Zakharova said how important such events were: “It attracts the audience and gives a chance to other people that cannot buy a ticket to the Bolshoi for a number of reasons and/or live in different cities or countries to see a production. It is very interesting for them to learn how things happen here. In the future they might even engage their children in this kind of art”. The report was re-published on the portal [Gazeta.ru](#).

The TV channel “[Culture](#)” reported about the Ballet Day as well.

The portal [Snob.ru](#) announced the transmission of Yuri Grigorovich’s ballet “The Golden Age” at cinemas in Russia and abroad as a part of the project Bolshoi in HD. The portal also reprinted 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” had 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 an 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 Dmitry 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.

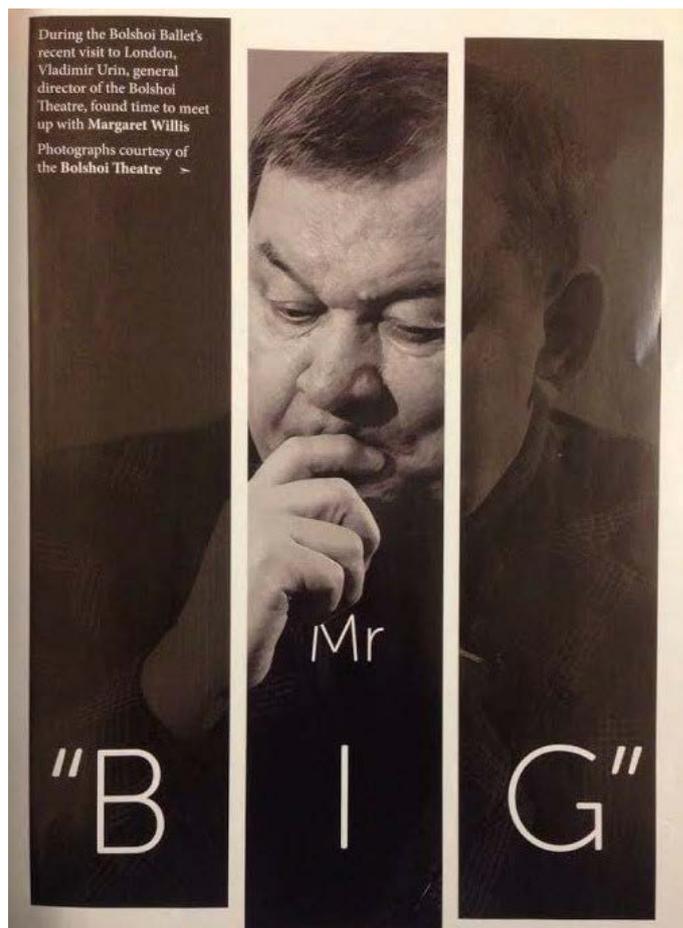
## Press analysis:

international mass media

The October edition of the UK specialised dance magazine *The Dancing Times* publishes a major two page interview by Margaret Willis with the general director of the Bolshoi Theatre Vladimir Urin made during the Bolshoi Ballet London tour last summer. “Vladimir Urin has spent his entire career in the theatre. He was in charge of the Stanislavsky and Nemirovich-Danchenko Music Theatre from 1995 until 2013, then took over the reins of general director of the Bolshoi Theatre, overseeing both the ballet and the opera companies. His appointment came at a time when the Bolshoi Theatre was in disarray, global attention caught by a number of scandals and the infamous acid attack on the Bolshoi Ballet’s artistic director, Sergei Filin. In *Bolshoi Babylon*, the 2015 fly on the wall documentary film about this troubled period, Urin is shown as being in charge of the situation.”

Print copy of the magazine is available upon request from the Press office.

There also are interviews with Ana Turazashvili and Margarita Shrainer, whose performances in London during the Bolshoi Theatre’s tour aroused major interest. The ballerinas talk about their studies at the Moscow State Academy of Choreography and about their work at the Bolshoi.



Many local newspapers and online editions in many different countries announced the transmissions of Bolshoi Ballet’s *The Golden Age* in local cinemas. Many include the Bolshoi Ballet video trailer in their online editions.

For example, the local newspaper [The Press of Atlantic City \(USA\)](#) publishes an article by Kevin Post who writes “The world’s largest and some say greatest ballet company will perform the ballet live Sunday in Moscow with a full symphony orchestra. It will be simulcast digitally on the big screen at the Regal 14 at the Hamilton Commons in Mays Landing, where tickets are a tiny fraction of the cost of seeing it in person.”

German language newswires DPA, APA, SDA and ATS report the news that Anna Netrebko is appearing in Puccini’s «Manon Lescaut» for the first time in Moscow at the Bolshoi Theatre.» For me it is a great honour to perform at the Bolshoi, a world-famous theatre, I have never been on this stage, I am so enthusiastic and full of anticipation.» says Netrebko. ./ “The tickets for the three shows with Anna Netrebko were immediately sold out, the cheapest places alone cost 120 EUR when converted from rubles. Whoever wanted tickets – mainly the Moscow elite – knew that the opera diva is coming. There were no posters with Netrebko’s name, nor any other advertising. This is, however, not unusual in Moscow”.

Many newspapers and online editions republish the newswire reports. Some of the more important are:

The German online specialised classic music news [website](#).

The German daily newspaper [Hamburger Abendblatt \(DPA\)](#) reports “Moscow. Russia’s star soprano Anna Netrebko (45) has made her debut with Giacomo Puccini’s «Manon Lescaut» at the Moscow Bolshoi Theatre. The performance together with her husband, the tenor Yusif Eyvazov (39), was greeted with applause on Sunday evening in the Russian capital. The theatre critic Natasha Dawydova wrote of a «magnificent performance». Netrebko and Eyvazov had shown an impressive performance, she reported on Monday in their Internetblog. In recent years, Netrebko has sung on many stages of Russia and even on the Red Square in front of the Kremlin. Only with the Bolshoi Theatre had she never worked so far. «It’s a great honour for me, I’m very excited, everyone in the theatre helped me,» the opera diva said before the guests arrived”.

REPUBLICATIONS:

[Bild](#)

[Focus](#)

[Liechtensteiner Vaterland](#)

[Liechtensteiner Volksblatt](#)

[Luzener Zeitung](#)

[Sudtirol News](#)

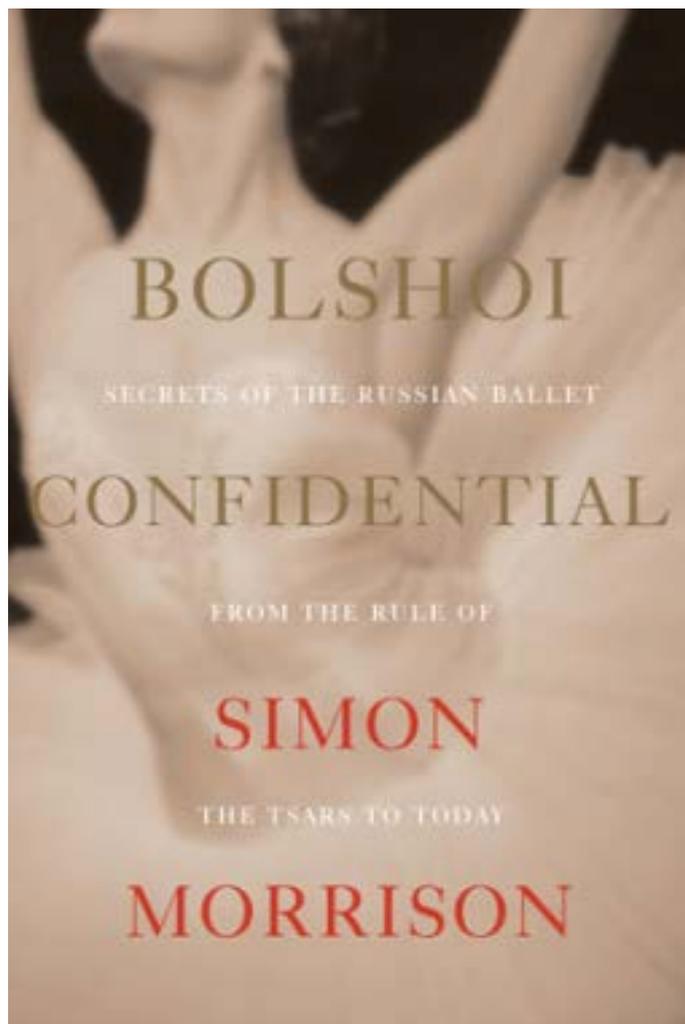
[Salzburg24](#)

There have also been many articles published about the book ‘Bolshoi Confidential’ by the Princeton University professor Simon Morrison.

[wsj.com](#)

[thetimes.co.uk](#)

[newrepublic.com](#)



the Bolshoi’s prima Olga Smirnova who performed “The Swan” to the music by Saint-Saëns.

## In brief

The seventh international Kremlin Gala “Ballet Stars of the 21st Century” took place at the Kremlin Palace. The ballet critic Tatiana Kuznetsova considers that the gala “suddenly turned out to be a big party”. The author of the article pays special attention to the performance of the Bolshoi’s principal Semyon Chudin in “Variations for Four” by Anton Dolin. Chudin appeared on the stage together with Vadim Muntagirov (the Royal Ballet), Marian Walter (Staatsballett Berlin) and Timur Askerov (the Mariinsky Theatre). The article was published in the newspaper [“Kommersant”](#).

Leila Guchmazova ([“Rossiiskaya Gazeta”](#)) also reports about the Kremlin Gala (artistic director – the director of the Bolshoi Theatre Young Artists Ballet Program Sergei Filin). The journalist praises

The reporter of [“Vechernaya Moskva”](#) Valery Modestov agrees with the reporters of [“Rossiiskaya Gazeta”](#) and [“Kommersant”](#). He writes: “The programme of this Kremlin Gala was rather plain – it was a time proven mix of classical and modern choreography performed to recorded music. There were only two nice exceptions – “The Swan” to the music by Saint-Saëns, brilliantly performed by the Bolshoi Theatre’s prima Olga Smirnova to the accompaniment of the cello (Boris Andrianov) and piano (Pyotr Chukhnov) and the famous “Variations for Four” by Anton Dolin (1957), which was revived especially for the Kremlin Gala. Four outstanding principals – Semyon Chudin (the Bolshoi Theatre), Timur Askerov (the Mariinsky Theatre), Vadim Muntagirov (the Royal Ballet) and Marian Walter (Staatsballett Berlin) – presented the virtuoso performance to the accompaniment of the piano (Alexei Melentiev and Pyotr Chukhnov)”. // “Olga Smirnova and the Bolshoi Theatre’s principal Artem Ovcharenko gave an inspired performance of the

adagio from Jean-Christophe Maillot's modern ballet "Nutcracker Company"; the prima and the principal of the Royal Ballet Marianela Núñez and Thiago Soares presented the adagio from the ballet "Winter Dreams" by MacMillan".



Olga Smirnova and Artem Ovcharenko

Photo courtesy: "Kommersant"/Pyotr Kassin

Vasilisa Berzhanskaya, a participant of the Bolshoi's Young Artists Opera Program, has been awarded the Grand Prix at the IV Muslim Magomaev International Vocalists Contest. The final round of the contest took place on October 23rd at the Crocus City Hall. Ilham Nazarov, a singer from Azerbaijan, has become a laureate of the Contest and was awarded a monetary prize. Nineteen singers from 12 countries (Azerbaijan, Argentina, Georgia, Egypt, Israel, Italy, Kazakhstan, China, Russia, Mongolia, Ukraine and Croatia) took part in the Contest. The participants performed to the accompaniment of Moscow City Symphony – Russian Philharmonic, conducted by Dmitri Jurowski. Tamara Sinyavskaya who is a People's Artist of the USSR was the head of the jury.

The opera singer [Dmitri Hvorostovsky](#) feels fine after a course of treatment. On October 16th he celebrated his birthday at the Alte Oper in Frankfurt, Germany. The Maestro himself informed TASS about it. The singer's manager Anna Ilyina made an official statement and announced that the singer is not planning to cancel participation in other productions



Vasilisa Berzhanskaya

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 singer's manager Anna Ilyina made an official statement and announced that the Maestro's plans for the near future include two programmes he is going to present in Russia. On December 7th and 10th he is going to have his debut at the Bolshoi Theatre in the opera "Don Carlos"; he also plans to take part in the concerts "Dmitri Hvorostovsky and Friends" at the Kremlin Palace on December 14th and at the concert hall "Oktyabrsky" in Saint Petersburg on December 18th. Hvorostovsky said: "Life is wonderful. I take every day as a joy and a victory. The voice sounds great". The singer also mentioned that during his course of treatment he practiced every day. He added: "I am working until it is the time for the next treatment; most likely, I am going to continue working after it as well".

The portal "[Russkiy mir](#)" reports that the gala-concert "Treasures of the Russian Ballet" took place in Buenos-Aires. The audience had a chance to see performances of artists from several major theatres of Russia; for example, the Bolshoi Theatre's principal Alexander Volchko took part in the concert. The audience of the theatre "Coliseum" was presented with fragments of such world-famous ballets, as "Swan Lake" and "The Nutcracker" to the music by Tchaikovsky and "Raymonda" to the music by Glazunov, as well as several other productions. Dancers from the Mariinsky Theatre, the Mikhailovsky Theater and the Stanislavsky and Nemirovich-Danchenko Music Theatre took part in the concert.

The 20th anniversary of the Yuri Grigorovich Ballet Theatre was celebrated in [Krasnodar](#). The programme of celebrations included the gala-concert in three parts and the honouring of the theatre staff. The audience

saw three suites from such ballets, as “Romeo and Juliet” to the music by Prokofiev, “The Nutcracker” to the music by Tchaikovsky and “Spartacus” to the music by Khachaturian. As envisioned by Yuri Grigorovich himself, each of the three parts is perceived as a separate piece, but together, “in one breath”, so to speak, they reflect the skill of the dancers most vividly and brightly, depicting the power of their art and their potential. Yuri Grigorovich himself was not present at the anniversary gala in Krasnodar.

The third festival “[OPERA Live](#)”, directed by the famous baritone Vassily Ladyuk, has started in Moscow. “OPERA Live” is a series of classical music concerts at the capital’s best venues, such as the Great Hall of the Moscow conservatory, the Tchaikovsky Concert Hall, the Moscow International House of Music and the Kolobov Novaya Opera Theatre of Moscow. The programme includes dozens of concerts, starring the best Russian and foreign musicians, including such world opera stars, as Hibla Gerzmava, Ildar Abdrazakov, Ekaterina Siurina, Charles Castronovo, Irina Lungu, Vitaliy Bilyy and Alexander Tsymbalyuk, such conductors, as Vladimir Fedoseyev, Vladimir Spivakov, Alexander Sladkovsky, Laurent Campellone and Mikhail Tatarnikov, as well as Russia’s best choirs and orchestras. The festival opened on October 14th at the Novaya Opera with Verdi’s “Il Trovatore”, starring Vassily Ladyuk, Anna Nechaeva and Olesya Petrova; it is going to continue on October 26th with the concert of the Bolshoi Theatre’s soloist Agunda Kulaeva and her husband, the Novaya Opera soloist and the Bolshoi Theatre’s guest soloist Alexey Tatarintsev.

The International festival-school Territory closed in Moscow. This year the festival was of a remarkable scale and included a variety of events. The production based on Franz Kafka’s novel “The Trial” at the Novosibirsk State Academic Theatre “Krasny Fakel”, staged by Timofei Kulyabin, became one of the festival’s highlights. Even though it was difficult not to draw parallels with the trial of “Tannhäuser”, most critics appreciated not just some personal rhymes, but the convincing job the production team and the actors did while working with Kafka’s text that is one of the most difficult texts to be adapted for the theatre.

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

“Le Château de Barbe-Bleue/Senza Sanque” by Bartók/Eötvös, staged by Dmitry Chernyakov, is going to premiere at the [Hamburg State Opera](#) on November 6th.

On the same evening the audience will be presented with the expressionist opera by Bela Bartók

that has already become a 20th century classic (it was composed for a duet of mezzo and bass) and the world premiere of the opera by the famous composer and conductor Péter Eötvös “Senza Sangue” based on a famous novel by Baricco. The concert version of the opera was performed in 2015; the recording is available on [YouTube](#).

## Social networks

[Kristina Mkhitarian](#) announced her coming debut in the opera “La Traviata” at the famous Glyndebourne Festival on her Facebook page.

[Venera Gimadieva](#) uploaded photos from the concert at the Berliner Philharmoniker, where she performed together with the legendary Jose Carreras, to her Facebook page.

[Vera Tariverdieva](#), the widow of Mikael Tariverdiev and the director of his Foundation, uploaded a video-abstract and photos from the concert of the cycle “Shostakovich. Selection”, saying how amazed and grateful to Alexei Goribol and all participants of the concert she is. She pays particular attention to the performance of the cycle “From Jewish Folk Poetry”.

[Hugues Gall](#), the famous former intendant of Paris Opera, expressed his gratitude and said his final farewell to the legendary ballerina Yvette Chauviré, who died in Paris at the age of 99, on his Facebook page. He also uploaded the video of “The Swan”, performed by Chauviré; the choreography and the manner is different from all interpretations of this masterpiece by Fokine that we are familiar with.

## Birthdays

**October 2nd** – the theatre designer and lighting designer Gleb Filshtinsky

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

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

**October 8th** – the Bolshoi Ballet prima Anna Antonicheva

**October 8th** – the Bolshoi Ballet principal Vladislav Lantratov

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

**October 10th** – the composer Giuseppe Verdi (1813-1901)

**October 10th** – the theatre director Timogei Kulyabin

**October 13th** – the ballerina, ballet master, pedagogue and a People’s Artist of the USSR Sofia Golovkina (1915-2004)

**October 15th** – the Bolshoi Ballet ballet master-repetiteur, a People’s Artist of Russia Nina Semizorova – 60 years old

**October 16th** – the composer and an Honoured Artist of the Russian Federation Leonid Desyatnikov

**October 16th** – the Bolshoi Theatre’s prima ballerina and an Honoured Artist of Russia Nina Kaptsova

**October 21st** – the Bolshoi Theatre chief conductor and music director Tugan Sokhiev

**October 23rd** – the conductor, composer, pianist and a People’s Artist of the USSR Alexander Sh. Melik-Pashayev (1905-1964), the Bolshoi Theatre chief conductor in 1953–1962.

## Debuts

### “La Boheme” New cast

October 28th

Igor Tsurcan as Rodolfo

Anna Nechaeva as Mimi

Vadim Babichuk as Parpignol

October 29th

Aluda Todua as Marcello

## 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.

The ballet “La Sylphide” will be performed on the Bolshoi Theatre’s New Stage on November 1st at 7 p.m.

## In Sympathy

On October 12th an Honoured Artist of Russia [Irina Udalova](#), who was a Bolshoi Opera soloist in 1985-2016, passed away after a long 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.

The last respects were paid to the singer in the Atrium of the Bolshoi Theatre’s auxiliary building on October 14th.