



Olga Smirnova as Margarita. Artemy Belyakov as Woland. Denis Savin as the Master. Mikhail Lobukhin as Pontius Pilate. Satan's Ball. Scenes from the performance. [Photo](#) by Damir Yusupov

• On December 1-5 the Bolshoi Theatre presented the world premiere of the two-act ballet [Master and Margarita](#) to music by Alfred Schnittke and Milko Lazar, based on Mikhail Bulgakov's novel of the same name.

The famous European choreographer, head of the ballet company of the Slovene National Theatre in Maribor [Edward Clug](#) staged the production based on his own

libretto. He had already worked with the Bolshoi Theatre in 2018, staging a new version of *Petrushka* to the music by Igor Stravinsky.

Music Director — [Anton Grishanin](#)

Set Designer — [Marko Japelj](#)

Costume Designer — [Leo Kulaš](#)

Lighting Designer — [Tomaž Premzl](#)

Parts at the premiere on December 1 performed by:

Master - Denis Savin Margarita - Olga Smirnova Woland  
- Artemy Belyakov Pontius Pilate - Mikhail Lobukhin Ivan  
Bezdomny - Mikhail Kryuchkov Behemoth - Vyacheslav  
Lopatin Hella - Ana Turazashvili Fagot (Koroviev) - Dmitry  
Dorokhov Azazello - Anton Savichev George Bengalsky -  
Gennadi Yanin Mikhail Alexandrovich Berlioz - Alexei  
Matrakhov Latunsky - Yevgeny Sazonov Two Critics - Anton  
Gaynutdinov, Dmitry Smilevsky Styopa Likhodeyev - Evgeny  
Triposkiadis Maximilian Andreyevich Poplavsky - Anton  
Kondratov Professor Stravinsky - Nikita Elikarov Nikanor  
Ivanovich Bosoy - Dmitry Umnikov Annushka - Olga  
Vdovkina

The same cast performed on December 4.

Vladislav Lantratov appeared as Woland instead of  
Artemy Belyakov.

Other days:

Master - Artem Ovcharenko, Igor Tsvirko Margarita -  
Ekaterina Krysanova, Maria Vinogradova Woland - Vladislav  
Lantratov, Semyon Chudin

Pontius Pilate - Alexander Vodopetov  
and others

"Eighty-five years ago (the exact date of admission to  
the staff is October 10, 1936), Mikhail Bulgakov joined the  
Bolshoi Theatre as a literary consultant and librettist. At that  
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printing his works, performances based on his plays were  
rapidly disappearing from the repertoire of theatres ... « -  
Bulgakov and the Bolshoi Ballet — [see more](#).

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Bulgakov and the Bolshoi Ballet— [see more](#).

"I don't seek to please all expectations," says Edward  
Clug about his production. "Certainly, I have my own vision  
as a reader. But as a choreographer, I need to rethink all this  
- so as to create Bulgakov's situations without Bulgakov's  
text. Some moments of the book can become even deeper  
in meaning through the metaphors of dance. On the other  
hand, many scenes are impossible to do - they are like traps.  
For example, I cannot imagine the dialogue between Pilate  
and Yeshua in choreography. It seems to me that this is not  
only dangerous, but also corny. /... / And we did find our  
own solution. There are two parallel worlds in the novel, the  
world of Jerusalem and the world of modern Moscow.  
Production designer Marco Japelj and I were looking for  
objects that could be common to all eras. And we figured  
out how these two separate worlds can exist simultaneously.  
/... /... Contemplating the general space of the performance,

I realised that it would be wrong to show scenes from real  
Moscow. There has to be a different, surreal dimension, this  
is in line with the atmosphere of the book, and offers a new  
way of retelling the story. I placed the whole action in a  
huge, Empire-style abandoned pool, with a semicircular  
tiled wall, in which there are 17 doors. Doors are both a  
simple exit to another room, and a portal to another  
dimension, another world... There must be something  
wrong in the very scene of the action - the pool provides  
such an atmosphere. /... / I have been working on the  
libretto for a year and a half, but it was only when I heard  
Schnitke's Concerto for Piano and Strings that I could feel  
one of the key moments of Master and Margarita. It was like  
a large door opened, through which I was able to enter the  
novel. /... /... Schnitke is the cornerstone. I divided the four  
parts of the concert into two acts, and the scenes of Moscow  
- all this burlesque and grotesque - were composed by  
Milko Lazar, with whom I did Faustus and many other  
ballets. Lazar's task was to capture and prolong the  
atmosphere Schnitke's music creates, in more realistic,  
perhaps, burlesque scenes. Milko turned out to be a very  
right partner for Schnitke: these two worlds really feel like  
one - both for the viewer and for the listener." (An [interview  
with Tatiana Kuznetsova](#), November 2021.)

A meeting with choreographer Edward Clug took place  
on November 15 at the Bakhrushin State Central Theatre  
Museum. Among the participants, there were also Bolshoi  
Ballet prima Olga Smirnova, principal dancer Denis Savin,  
assistant choreographer Milos Isaylovich; presenter - Anna  
Berkolaiko.



The meeting with Edward Clug on November 15  
Photo by Katerina Novikova

A traditional briefing with the participation of Master  
and Margarita production team and performers of the main  
roles was held in the New Stage foyer before dress rehearsal  
on the evening of November 30. The head of the Bolshoi  
Theatre press office Katerina Novikova conducted a meeting  
with journalists, in conclusion the head of the ballet  
company Makhar Vaziev gave a speech.



Master and Margarita production team and performers before dress rehearsal in the New Stage foyer. November 30.

• December 4, 12:00, the Historic Stage - the Bolshoi Children's Choir and Young Artists Opera Programme concert [On the Way to Christmas](#).

The [concert programme](#)

• December 7 and 9, Beethoven Hall - the [Bolshoi YOP project](#) Cantatas. Myth. Director's Novellas.

Cantatas Beyond Canon - [see more](#)

Author of the project - Head of Perspective Planning and Special Projects Department Irina Chernomurova  
Music Director of the project - Sergei Konstantinov  
Curators of the project - Ilya Kukharenko, Tatiana Belova



La mort d'Ophélie. Elmira Karakhanova as Daughter, Irina Brazgovka as Mother. - Cantatas. Myth. Director's Novellas - December 7 and 9, the Bolshoi Beethoven Hall. Photo by Pavel Rychkov

МИНИСТЕРСТВО КУЛЬТУРЫ РОССИЙСКОЙ ФЕДЕРАЦИИ

246 | Театральный Сезон 2021/2022

Большой театр - 1776

Историческая сцена

4 декабря (12.00)

ИНГОССТРАХ  
ГЕНЕРАЛЬНЫЙ СПОНСОР БОЛЬШОГО ТЕАТРА

# Навстречу Рождеству

КОНЦЕРТ ДЕТСКОГО ХОРА И АРТИСТОВ МОЛОДЕЖНОЙ ОПЕРНОЙ ПРОГРАММЫ БОЛЬШОГО ТЕАТРА

Художественный руководитель, Молодежной оперной программы Большого театра  
ДМИТРИЙ ВДОВИН

Руководитель детского хора Большого театра  
ЮЛИЯ МОЛЧАНОВА

СИМФОНИЧЕСКИЙ ОРКЕСТР БОЛЬШОГО ТЕАТРА  
Дирижер — АНТОН ГРИШАНИН  
Режиссер — МИХАИЛ КИСЛЯРОВ

УЛЬЯНА БИРЮКОВА меццо-сопрано  
ЛИЛИТ ДАВТЯН сопрано  
ЭЛЬМИРА КАРАХАНОВА сопрано  
НИКИТА ВОЛКОВ бас  
НИКОЛАЙ ЗЕМЛЯНСКИХ баритон  
АЛЕКСЕЙ КУЛАГИН бас  
АЛЕКСЕЙ КУРСАНОВ тенор  
ЕЛИЗАВЕТА НАРСИЯ сопрано  
ДМИТРИЙ ЧЕБЛЫКОВ баритон

Музыкальный руководитель - главный дирижер Большого театра — ТУГАН СОХИЕВ

## EVENTS

• The Bolshoi Theatre [toured](#) in Chelyabinsk. On November 23 and 24, the Bolshoi Chamber Stage opera company, chorus and orchestra presented Bizet's opera [Les pêcheurs de perles](#) at Chelyabinsk Opera Ballet.



Yaroslav Abaimov as Nadir, Azamat Tsaliti as Zurga; Photo by Andrei Golubev. On November 23 and 24 Les pêcheurs de perles performed at Chelyabinsk Opera Ballet.

- The Bolshoi premiere of the previous 245th season was awarded in eight Golden Mask categories, including: Best Performance;

- Best Conductor's Work (Alexei Vereshchagin)

- Best Director's Work (Vladislavs Nastavševs)

- Best Set Designer's Work at a Musical Theatre (Vladislavs Nastavševs)

- Best Lighting Designer's Work at a Musical Theatre (Anton Stikhin).

For the performance of the role of Nadir, the Bolshoi Opera guest soloist, a laureate of international competition Yaroslav Abaimov was nominated for the Best Male Role award - the singer appeared in performances at Chelyabinsk.



- On December 14, 15 and 16, there will be another Chelyabinsk tour - Bolshoi Ballet leading soloists will perform [Giselle](#) to the music by Adam in the choreographic version by Yuri Grigorovich.

The performance will be accompanied by the Chelyabinsk Opera Ballet orchestra.

Conductor - Alexei Bogorad

The Bolshoi Will Perform at Chelyabinsk Twice before the End of the Year — [see more](#).

The tours are held within the federal branch of the Big Tour programme and the Cooperation Agreement between the Bolshoi Theatre and the Chelyabinsk Region.

The Big Tour [programme](#)

- November 17 and 18, the Historic Stage — the ballet by John Neumeier Anna Karenina to music by Tchaikovsky, Schnittke, Cat Stevens (Yusuf Islam) — a co-production with the Hamburg Ballet.

The Bolshoi premiere was on March 23, 2018.

The world premiere at the Hamburg Ballet was on July 2, 2017.

The choreographer, set and costume designer and author of the lighting concept - head of Hamburg Ballet John Neumeier.

The heroine's costumes - Albert Kriemler

Music Director - Anton Grishanin (conductor)

Assistant for the Set - Heinrich Tröger

[Casts](#)

- November 20 and 21, the Historic Stage - the ballet [Raymonda](#) by Alexander Glazunov in choreographic version by Yuri Grigorovich (2003) (scenes in choreography by Marius Petipa and Alexander Gorsky used)



The Bolshoi dedicated the evening performance of [Raymonda](#) on November 20 to ballerina and tutor, the Bolshoi Ballet soloist in 1959-81, Merited Artist of Russia Elena Ryabinkina. Photo by Katerina Novikova

The premiere took place on May 10, 2003.

Designer - [Simon Virsaladze](#) (1908 - 1989)

Assistant Choreographer - [Natalia Bessmertnova](#) (1941 - 2008)

Music Director - [Pavel Sorokin](#) (conductor on November 20)

[Casts](#)

The Bolshoi dedicated the evening performance of [Raymonda](#) on November 20 to ballerina and tutor, Bolshoi Ballet soloist in 1959-81, Merited Artist of Russia Elena Ryabinkina who marked her 80th birthday on August 21.

National Artist of the USSR Boris Akimov congratulated the ballerina from the theatre stage and said:

"The ballet [Raymonda](#) is the performance in which Elena Ryabinkina shone on this stage for many, many years, performing the title role. Elena Ryabinkina belongs to the generation of those remarkable ballet stars of the Bolshoi, who have written a golden page in its history with their brilliant creativity. Lena Ryabinkina, a Moscow Ballet School graduate, was noticed by Leonid Mikhailovich Lavrovsky, the Bolshoi chief choreographer of the time. He highly



A postcard "The ballet [Raymonda](#). Elena Ryabinkina." Photo by Valeri Borisov. M.: IZOGIZ, 1960

appreciated the young ballerina’s beautiful appearance, her charm, artistry, superb dance technique and excellent schooling. And today, on this joyful and festive evening for her and for all of us, I want to congratulate her!”

A [video](#) from the beginning of November 20 evening performance — the audience and Boris Akimov’s cheering for Elena Ryabinkina — in the cloud drive (08’17”)

In Honour of Elena Ryabinkina — [see more](#).

[Raymonda](#) Again at the Historic Stage — a 2016 video (02’19) timed to coincide with the ballet’s revival - on the Bolshoi YouTube channel.

Next time the ballet will be performed at the New Stage on January 10 and 11, 2022.

• November 24-28, the Historic Stage — [La Traviata](#) by Verdi conducted by the Bolshoi Chief Conductor and Music Director [Tugan Sokhiev](#).

Francesca Zambello created her production for the Historic Stage, just opened after the reconstruction in 2012, and since then the performance graces the Bolshoi repertoire.

Associated Director - Julia Pevzner  
Music Director - Laurent Campellone



Nadezhda Pavlova as Violetta and Stanislav Kuflyuk as Giorgio Germont (debut) Placido Domingo as Giorgio Germont, Arturo Chacón-Cruz as Alfredo. Photo by Damir Yusupov — [La Traviata](#) by Verdi at the Historic Stage.



Opera The Idiot by Mieczysław Weinberg at the New Stage.  
Photo / Instagram

Set Designer - Peter John Davison Costume Designer - Tanya McCallin Lighting Designer - Mark McCullough Chorus Master - Valery Borisov Choreographer - Ekaterina Mironova

All leading parts performed by world opera stars - the Bolshoi Opera soloists and guest singers.

On November 28, Placido Domingo appeared as Giorgio Germont again after his May debut at the Bolshoi.

[See more](#) in Traviata Brings Stars Together.  
[Casts](#)

• The opera The Idiot by Mieczysław Weinberg, based on the novel of the same name by Dostoevsky, was presented at the New Stage on November 19, 20 and 21.

The world celebrated the 200 anniversary of the great Russian writer’s birth on November 11.

The Bolshoi’s current production appeared in 2017 at the New Stage – the famous Polish conductor, music director of the Polish Radio Orchestra Michal Klauza (conducted all 2021 [autumn performances](#))

Director [Evgeny Arye](#)  
Set Designer [Simon Pastukh](#)  
Costume Designer [Galina Solovyova](#)  
[Casts](#)

All performances of Mieczysław Weinberg opera were part of the Bolshoi to Youth programme. The tickets were sold for the special price of 400 roubles.

Curtain calls video (Instagram) after the performance of November 19.

- [1](#)
- [2](#)
- after the performance of [November 20](#)
- after the performance of [November 21](#)

During the 246 season opera The Idiot will be also performed at the New Stage on January 19 and 20, 2022.

A [video](#) about the premiere at the Bolshoi on February 12, 2017, on the Bolshoi YouTube channel

• November 28, Beethoven Hall - a concert of the Bolshoi orchestra artists [Chamber Music. Wind Instruments](#).

The programme includes works by Saint-Saëns, Dutilleux, Debussy, Ferroud, Michael Haydn.

November 26, Beethoven Hall - a concert of the Bolshoi Opera soloists and apprentices "Ich liebe dich": [Vocal Love Lyrics of Romanticism Era](#).

The [programme](#)

The concert participants recorded a video invitation on [FB](#)

November 23 and 24 - the Bolshoi Young Artists Opera Programme concert [Anthology of Russian Classical Romances. Pyotr Tchaikovsky. Part IV](#).

Vera Tariverdieva shares her impressions on: "...I was so glad for their success and artistic quest. And enjoyed the music, too. Bravo, Dmitry Yurievich! Bravo to all who work on this programme. The example is inspiring!"



The [Bolshoi YOP members and teachers](#) at Beethoven Hall, November 23. Photo: Vera Tariverdieva

• The Bolshoi Orchestra artists concert [Chamber Music Evening](#) took place at Beethoven Hall on November 21.

• November 19, 20, 21, the Bolshoi Chamber Stage - The [Fair at Sorochyntsi](#) by Mussorgsky, staged by [Boris](#)



Victoria Preobrazhenskaya as Khivrya (photo from the Chamber Music Theatre archive) Vitaly Rodin as Afanasy Ivanovich (photo by Vladimir Mayorov) — [The Fair at Sorochyntsi](#)

[Pokrovsky](#). Libretto by the composer after the novel of the same name by Nikolai Gogol. The premiere at Pokrovsky Chamber Musical Theatre took place on June 14, 2000. In the season 2018/19 the production revival was created with the first performance on September 22, 2018.

Stage and Costume Designer - [Stanislav Benediktov](#)

Revival Director - [Igor Merkulov](#)

Revival Music Director - [Alexei Vereschagin](#) (conductor)  
[Casts](#)



A scene from the opera. Azamat Tsaliti as Ben/Robot, Olga Deineka-Boston as Madame Flora, Askar Nigamedzyanov as Tobi.  
[Photo](#) by Pavel Rychkov and Vladimir Mayorov

• Bolshoi guest soloist [Maria Motolygina](#) (soprano) (in 2018-21 she was member of the Bolshoi Young Artists Opera Programme - the third prize winner at the 16th International Tchaikovsky Competition, and the first prize winner at the 10th Stanislav Moniuszko International Vocal Competition in Warsaw) - has won the Dronning Sonja Internasjonale Musikkonkurransen in Norway.

The 2021 winners on the Dronning Sonja Musikkonkurransen [website](#)

Maria Motolygina's performance and award [video](#) (08'19") (VKontakte)

Livestream recording of the Dronning Sonja Musikkonkurransen [final gala of 2021](#)



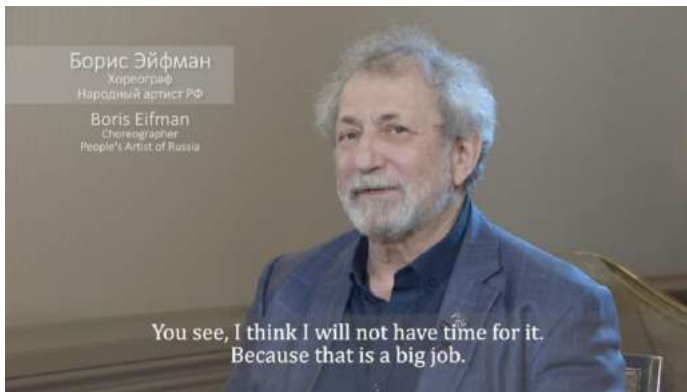
Maria Motolygina - the 1st prize winner at the Dronning Sonja Internasjonale Musikkonkurransen 2021; Grieg Hall, Bergen. November 20. Photo by Helge Skodvin

—National Artist of the USSR Mikhail Lavrovsky was awarded—the Order of Merit for the Fatherland, IV degree.

Photo by Damir Yusupov

- National Artist of the USSR, choreographer and teacher Mikhail Lavrovsky was awarded the Order of Merit for the Fatherland, IV degree. The state awards ceremony hosted by the Minister of Culture of the Russian Federation Olga Lyubimova took place on December 2 in the Atrium of the Bolshoi Theatre.

- Artistic director of the St Petersburg State Academic Ballet Theatre, National Artist of Russia Boris Eifman - the guest of the [Green Salon](#). The outstanding choreographer was interviewed by the head of the Bolshoi press office Katerina Novikova. The interview is available at the Bolshoi official YouTube channel.



The Green Salon with the artistic director of the St Petersburg State Academic Ballet Theatre Boris Eifman – the Bolshoi [YouTube channel](#).



Edward Clug — about the ballet Master and Margarita at the Bolshoi Theatre /[Rossia-K](#)



Kultura channel Edward Clug Staged the ballet [Master and Margarita](#) at the Bolshoi Theatre

These channels reported the premiere:

- [Moscow](#)
- [MIR](#)
- [OTR](#)

## RUSSIAN MEDIA

- TV channels, news agencies, radio stations, print and electronic publications cover the world premiere of the ballet Master and Margarita choreographed by Edward Clug.

“Clug does not retell the novel. He has created a love story that goes beyond usual limits. There is one unsolved mystery in it,” says Elena Voroshilova of [Kultura](#) channel.

Edward Clug: “Personally, I was impressed not by Margarita’s love, but by her desire to support the Master’s art and sacrifice anything - even sell her soul to the devil.”

«Throughout the hopefully long time the performance is on, I will keep searching to discover something for myself, to add,» said Denis Savin, Bolshoi principal dancer, Merited Artist of Russia. The ballet features music by Alfred Schnittke and Milko Lazar, who completed the missing pieces. Olga Smirnova has danced all princesses and romantic heroines, but she has never dreamed of dancing Bulgakov’s Margarita. She could not even imagine Bulgakov’s novel being told in the language of dance. The most difficult scenes for the ballerina were the flight and Satan’s ball.

“The choreographer had lots of different ideas. We tried to fly for real, use special effects. This scene stayed under construction until the last moment, and only at the final run it became clear what it looks like, « said Olga Smirnova, Bolshoi prima ballerina.»



Behind the scenes after the premiere on December 1. Photo by Damir Yusupov

- Announcements published by:

- [TASS](#)
- [RIA Novosti](#)
- [Orpheus](#) (referring to TASS)
- [Teatral](#)
- [Muzykalnoye Obozrenie:](#)
- [Dance.ru](#)

and other media (the full list is available upon request at the theatre press office)



Anton Savichev as Azazello. Ana Turazashvili as Hella.  
Artemy Belyakov as Woland. Vyacheslav Lopatin as Frantz.  
Dmitry Dorokhov as Fagot (Koroviev) Photo by Damir Yusupov



Ekaterina Krysanova and Vladislav Lantratov  
(Margarita and Woland.) Photo by Elena Fetisova

• “Speaking about his production, Edward Clug notes that he does not pretend to reflect Bulgakov’s text literally - this is for cinema and drama theatre, where there is an opportunity of pronouncing the text,” explains [Nezavisimaya Gazeta](#). – His task is to convey the atmosphere, emotions, images, without missing, of course, the multidimensional dramatic aspect of the novel. One of the tasks he set was to come up with a proper space, and the choreographer groped for it in his own past. The main attraction of the small Romanian town which he grew up in was a swimming pool built in the post-war years. The action of his performance takes place in the entourage of an abandoned pool, and the numerous doors the heroes appear from, obviously, should mark a change in worlds. Later, Clug learned about what was once the most famous pool in Moscow, built on the site of the destroyed Cathedral of Christ the Saviour (about the same period when the novel was finished), and this fact, of course, added confidence to his stage decision.”

**Vedomosti:** “When Edward Clug received an offer to stage Master and Margarita, he, by his own admission, started thinking about the selection of music for the ballet, studying Soviet composers who, like Bulgakov’s Master, resisted the system. He outlined two composers - Shostakovich and Schnittke. But Shostakovich’s heirs did not agree to Bulgakov’s project, because the composer did not write music for such a ballet. Due to copyright issues, the music had to be partially replaced. Although Clug’s permanent co-author, composer Milko Lazar, came to the aid of the choreographer, the ballet had to be postponed.

Edward Clug took on the ballet not without trepidation: it is tricky to stage Master and Margarita in Russia - everyone knows the plot. Yet at the same time, this is precisely why the audience will not need any explanations about the author and his book.”

**Nashe Vremya** programme on Radio Rossii invited Olga Rusanova to comment. “It’s a totally fantastic sight,” says the



Denis Savin as Master. Photo by Elena Fetisova

music journalist. Fragments of a press briefing that took place shortly before the premiere, on November 30, were aired.

City news agency **Moskva** publishes a large selection of photos from the briefing (30.11.21) with the artists and the production team.

The Main Role on **Kultura** channel features Olga Smirnova, the performer of the role of Margarita. The prima ballerina talks about the work on the performance in general and on the role, in particular. The premiere of the ballet Master and Margarita at the Bolshoi Theatre - December 1-5.



Olga Smirnova in the Main Role programme at **Kultura** channel



- The media continues to cover ticket sales for New Year and Christmas performances of the Nutcracker at the Historic Stage. Special attention is paid to the huge number of applicants and the issuance of priority bracelets.

The Bolshoi general director Vladimir Urin gave a detailed interview to [Rossiyskaya Gazeta](#). The director comments on the situation with The Nutcracker ticket sales, too.

“Why is the same story repeated every year with The Nutcracker - thousands of people queuing at the box office, and the ticket sales website is down, overstretched?”

Vladimir Urin: “I’ll explain right away: we do not open online sales in the first two or three days deliberately, otherwise bots and resellers will immediately buy half of the tickets. We give people an opportunity to purchase tickets at the box office at a real price. And although scalpers operate in the queue, too, their scope is limited here. On the first day, we handed out 500 bracelets in the queue, which is 500 people, each of whom bought two or three or four tickets for a family, if the family has children indicated in their passport. It was the same the next day. And only after that we opened the online sales. Naturally, the site immediately collapsed: the number of people willing to buy tickets to The Nutcracker is incredibly large. A similar situation occurs every year. But people could buy tickets online: I can even name a figure - 2,426 tickets were sold via the Internet. And this is only for December performances. We start selling January performances on Saturday.” /.../

[Izvestia](#) investigates the tickets issue - Our Expensive Nutcracker.

“The audience bought 5,500 tickets for the December performances of The Nutcracker at the Bolshoi Theatre of Russia in the first days of sales,” reports [SNA Moskva](#).

[Trud](#): «Once again, the audience is lining up in giant queues for tickets to the Bolshoi.”

[Kommersant](#), Kultpovestka section: “The Nutcracker is perhaps the main New Year’s show unfailingly taking place at the Bolshoi. There is no need to describe The Nutcracker at all, because advertising it is pointless, and not knowing it is just impossible.”

- TV channels, printed and online media cover the Bolshoi Theatre performance of the opera *Les pêcheurs de perles* at the Chelyabinsk Opera Ballet on November 23 and 24 as part of the Big Tour project. Regional media continue to announce the Bolshoi tour with *Giselle*, which will take place on December 14, 15 and 16.

[Rossia -1](#) (Chelyabinsk) “The Indian Ocean and marine themes are on stage at Chelyabinsk Opera Ballet. This



[Russia-1](#) - Vesti South Ural video fragments

evening is a real holiday for the South Ural audience. After all, the country’s main theatre has come on tour to the region.”

[NA Pervoe Oblastnoye](#)

[NA Pervoe Oblastnoye](#)

[Glas Naroda](#)

[AiF Chelyabinsk](#)

[Orpheus](#) The Bolshoi Theatre comes to Chelyabinsk

[Chelyabinsky Obzor](#): The Bolshoi Theatre Brings *Giselle* to Chelyabinsk

- Bolshoi Ballet prima, National Artist of Russia Svetlana Zakharova gave an interview to AiF (Argument and Fact) newspaper. The ballerina talked about her childhood and early career, about her work in Sirius Educational Center, and answered questions about whether ballet dancers really have no childhood and if men can dance female parts. Printed version of the article is available at the theatre press office upon request.

“Is the world ballet balance of power changing? Asia is really gaining momentum.”

“Yes, it is. Asia has always been striving to comprehend our art, many of our and European excellent teachers have moved there, so now their dancers are of a really high level. As long as I can remember on stage, Asians have always been admired. They are highly-skilled soloists, steady corps de ballet, and I know many wonderful artists from Asia who have become bright world-class stars.” /.../

“But won’t Asia kick us off the classical ballet pedestal?”

“One can still edge us out in modern dance, but not in the classics. We have a very strong traditional classical school. I think we can sleep securely here for a while.” /.../

- [La Personne](#) online magazine presents a new film about Bolshoi Ballet prima Olga Smirnova, dedicated to the 10th anniversary of her creative activity - *Olga Smirnova - SUPERNOVA*.

“/... / From her first big performance, *La Bayadere*, it became clear that, despite her youth, we have before us a unique ballerina with her own attitude and performance style. This film is not about achievements and biography, but about a person who is sincere, courageous and unusually beautiful. In my opinion, it was her attitude to the profession that made Olga a star. In general, the roles created over the years



Shots from the film Olga Smirnova - SUPERNOVA - marks the 10th anniversary of the ballerina's creative activity

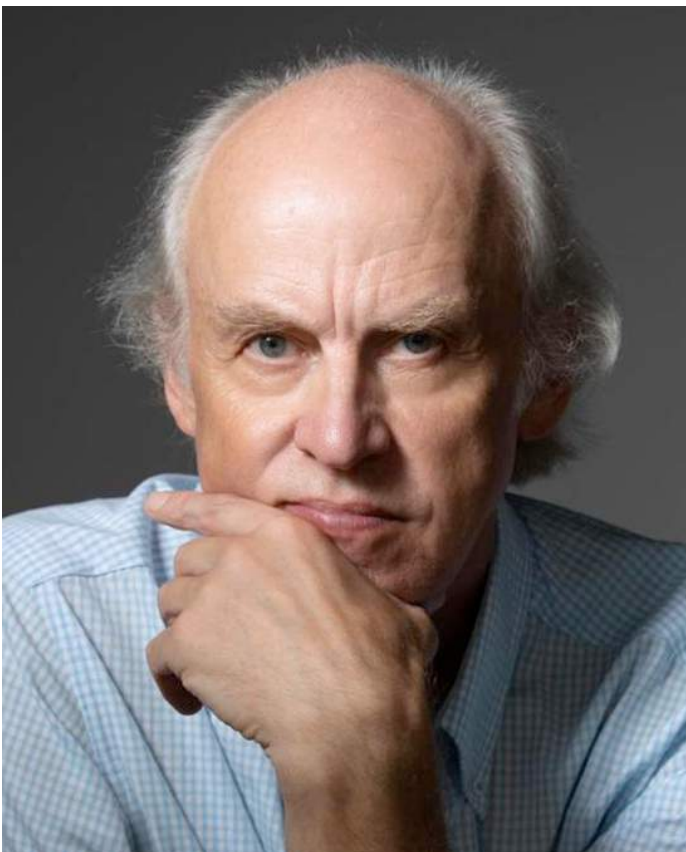
...speak for her - so real, not like others, always infinitely sincere. It is impossible not to admire her ability to serve the ballet, build the performance in layers, bring deep meaning into the dance and convey all this through plastique.

After these 10 years, Olga is still craving for discovery, looking for new ways of development and never losing the ability to value her work.

For me, she is a real Supernova, which at this turn of her career starts shining even brighter! "

- Ballet master and teacher [Boris Borisovich Akimov](#) was a guest of Orpheus radio on November 25, 2021. The programme Tavor in Major reminds us that the Bolshoi Theatre celebrated the famous dancer's birthday with the ballet «Spartacus where Akimov used to shine.

[Novaya Gazeta](#) publishes a review of the ballet Swan Lake by the Ballet Preljocaj, which finished the Dancelnversion international contemporary dance festival at the Bolshoi New Stage on November 16 and 17.



Boris Akimov - the guest of the programme Tavor in Major (November 25, 2021)

"Choreographically, Preljocaj is true to himself - the ballet is staged in his signature expressive manner with abundant semaphoring jests, twerking, wide jumps and feet wrapped in the sixth position. Typically for the maitre, there is not only Swan Lake music in the performance; there are fragments of symphonies and violin concertos and, of course, music in modern adaptation - take a rave party, for instance, played on the stage with the famous ballet overture melody as the basis."

- The rector of the Vaganova Academy, the Bolshoi Ballet principal (1992-2013) Nikolai Tsiskaridze gave a detailed interview to [Kommersant-Style](#) publication - the article was titled Success is Talent, Toil and Brains. Nikolai Tsiskaridze on the Role of a Leader.

- Bolshoi Opera soloist [Igor Golovatenko](#) (baritone) made his debut at the San Carlo Theatre, Naples, as Iago in [Otello](#) by Giuseppe Verdi on November 21 together with Jonas Kaufmann (November 24, 28, December 1 and 4) as Otello. Bolshoi Opera soloist [Elchin Azizov](#) will make his debut on December 7 (he will also perform together with Golovatenko on December 10 and 14)

[Naples daily](#) newspaper Il Mattino announced the premiere (Emma Onorato)

Video fragments of Igor Golovatenko's interview with Italian media (VKontakte):

- 1 (01'46")
- 2 (00'27")



Press conference before the premiere of Otello in Naples.

In the photo: Illyas Tzempetonidis (casting director), Michele Mariotti (conductor), Jonas Kaufmann, Maria Agresta, Igor Golovatenko and Teatro San Carlo chief intendant Stefan Lissner; November 19 . Photo / FB

- Igor Golovatenko is the hero of the new episode of the Enigma programme on Rossia-Kultura TV channel — December 2, evening (repeated on December 3 at 15:45):

"The project offers a meeting with Igor Golovatenko, one of the best contemporary Russian baritones with a rapidly developing international career and the amazing fate of a musician who began as a cellist, continued as a



Igor Golovatenko on Rossia-K in the Enigma project —  
December 2, 21:30 (repeated on December 3, 15:45)

conductor, and then - completely unexpected for everyone, including himself - ended up singing and achieved success in this field so confidently that it was as if he had been preparing all his life for this - entering the stage of Metropolitan Opera, Covent Garden or Vienna Staatsoper and performing his roles so that no one has any doubts: we have a natural singer, a rare and really great talent, and everything else was just a long and challenging road to fulfilling his true vocation. However, who knows ... Of all people this artist knows how to break the mould." Hosted by Irina Nikitina.

#### Announcement

- Reviews of the premiere of the two-act opera Don Giovanni by Wolfgang Amadeus Mozart continue to appear - it took place on November 3-7 at the Bolshoi New Stage.

Literaturnaya Gazeta offers its readers an article about the production of the opera Don Giovanni at the Bolshoi - «The Don in the presence of love and death. And he is no demon of lust.»

«The performances of Semyon Spivak are always a space of confidential conversation about our common concerns of today. Don Giovanni (this is the director's first time in the opera genre) was no exception. / ... / Semyon Spivak strongly argues with the tradition of endowing Don Giovanni with a kind of super-infernalness and turning the light-winged Mozart creation into a tragedy of ancient tension. / ... / Spivak makes everything simpler: Don Giovanni is no demon of lust, but just a man unable to stop. This is how he turns out in Ildar Abdrazakov's performance. And the old legend gains a completely modern sound - what a person turns his life into, obeying the spell 'you can do everything and deserve the best'.»

"For Spivak, the great heartthrob and great dissembler is, first of all, a passionate nature. /.../ Each of the characters has their own Don Giovanni. For melancholic charm Leporello (Krzysztof Bonczyk), his obstinate owner is that suitcase without a handle you cannot not part with all your life - it is both hard to carry and impossible to abandon. /.../ Suffering-addicted Donna Anna (Svetlana Lachina) is saved from marrying the too perfect Don Ottavio (Tuomas Katajala) by the very fact of the wily seducer's existence." /.../



Ildar Abdrazakov as Don Giovanni. Krzysztof Bączyk as Leporello. Photo by Damir Yusupov

- This is the first opera production in director Semyon Spivak's creative biography, - Sankt-Peterburgskie Vedomosti. The action is transferred to 1960s, and the style of the costumes is reminiscent of Fellini's films.

The performer of the role of Don Giovanni Ildar Abdrazakov gave an interview to Muzykalnaya Zhizn - "Don Giovanni stands for the freedom of action."

/... "In the Bolshoi Theatre production, decades separate the cemetery scene from the final dinner and the death of Don Juan. Is this director's idea justified?"

"Why not? I haven't come across such an interpretation yet. Traditionally, we are accustomed to watching the events of the last day in the life of Don Juan, that is, the recurrent development of the plot. And Spivak stretches it in time. Don Giovanni turned gray, Leporello suffers from age-related diseases, Donna Elvira went into a convent. This is an interesting solution, in my opinion. /... /"

"At the end of the first act, Don Juan sings a hymn to freedom: «Viva la libertà!»

"What is freedom in Don Juan's understanding?"

"He stands for freedom of action - long live wine, women - entertainment and pleasure available at that time.

In a sense, Mozart could give his own hedonism to Don Giovanni. I do not rule out that this character contains biographical features of the composer himself." /.../

- [Business News Agency](#) reports that the Bolshoi Theatre and the Ingosstrakh company continue to implement the Young Artists Ballet Programme - the article [The First Pas on the Big Stage](#). Two students from the project's first apprentice group got a chance to perform at the Bolshoi Historic Stage.



Members of the Young Artists Ballet Programme, launched by the Bolshoi Theatre and Ingosstrakh, got a chance to perform with the theatre's ballet company. Photo provided by the Ingosstrakh Press Department.

## INTERNATIONAL MEDIA

- International media cover the premiere of Edward Clug's new ballet *Master and Margarita* at the Bolshoi Theatre.

The online eastern European news publication [Tsarizm](#) announces: "Moscow's Bolshoi Theatre will present the world premiere of *Master and Margarita* ballet, based on Mikhail Bulgakov's novel, staged by Romanian choreographer Edward Clug. The music is written by Slovenian composer Milko Lazar, who used some parts written by Alfred Schnittke. The series of premiere shows will take place on December 1-5, declared the head of the Bolshoi's press office Katerina Novikova, reported Russian state news agency TASS. "The world premiere of *Master and Margarita* ballet was supposed to take place last season, but was postponed due to the pandemic. Renowned Romanian choreographer Edward Clug, head of the Maribor ballet troupe, staged the show. This is his second time working with the Bolshoi troupe – in 2018, he staged the *Petrushka* ballet to Igor Stravinsky's music," the spokeswoman said.



Artem Ovcharenko and Ekaterina Krysanova as Master and Margarita. Photo by Elena Fetisova

The English language online Slovenian news publication [Total Slovenia News](#) announces: "A ballet based on the Russian classic *Master and Margarita* by Romanian-born Slovenian choreographer Edward Clug will open at the Bolshoi Theatre in Moscow this evening, with four repetitions scheduled until 5 December."

The Swiss newswire [SDA](#) (Republication NAU.ch: "The choreographer Edward Clug, who is also celebrated at German ballet theatres, staged the literary classic *Master und Margarita* by Mikhail Bulgakov at the Bolshoi Theatre in Moscow." "To the delight of the 48-year-old choreographer, the audience at the Bolshoi New Stage reacted with great joy to the dance implementation of the complex material with a Satan, with a lot of nudity, with echoes of the repression under Soviet dictator Josef Stalin and with many bizarre characters. Clug brought Bulgakov's cult novel with an imaginative dance language, opulent variety of costumes and rich images to the music of Alfred Schnittke and Milko Lazar to the stage. *Master and Margarita* was the biggest and most difficult project of his life so far; and it was an honour to perform it in Moscow, on the stage," said Clug. «In Russia, this book is firmly in the subconscious of everyone,» he said, referring to the work that appeared after Bulgakov's death (1891-1940)."

The Slovenian broadcaster [RTV Slovenia](#) (Slovenia) offers an article, a photo gallery and radio report. "The premiere of the two-act ballet *Master and Margarita*, choreographed by the artistic director of the SNG Maribor Ballet Edward Clug, took place on the new stage of the Bolshoi Theatre in Moscow. There will be four repetitions." "Edward Clug designed the show based on the novel of the same name by Mikhail Bulgakov to the music of Alfred Schnittke and Milko Lazar. He was assisted in this by his now long-standing permanent team; in addition to composer Lazar, it also includes set designer Marko Japelj, costume designer Leo Kulaš and lighting master Tomaž Premzl, as

well as performance assistant, dancer and choreographer Miloš Isailović. There are three casts for the role of the Master and Margarita Denis Savin will play the role of the Master at the premiere, Igor Cvirko and Artem Ovčarenko at the reruns. Margarita will be danced by Olga Smirnova at the premiere, and Ekaterina Krisanova and Maria Vinogradova at the reruns." "Clug's first creative contact with the Bolshoi was in 2018, when he staged the Petruska ballet to the music of Igor Stravinsky. After a successful premiere, the director of the Bolshoi Ballet Makhar Vaziev invited him to a new project in 2020, Clug chose the work Master and Margarita. Due to the covid crisis, the premiere was postponed to this year." Link to the article, photo gallery and radio report

The website of the international broadcaster [Radio Free Europe](#) chooses the most compelling photographs from the 48th week of 2021 from around RFE/RL's region. This includes a photo from Bolshoi's Master and Margarita. Three dancers perform during a dress rehearsal of the ballet Master And Margarita to music by Alfred Schnittke and Milko Lazar at the New Stage of the Bolshoi Theatre in Moscow. The ballet is based on the novel of the same name by Mikhail Bulgakov."



Master and Margarita dress rehearsal at the Bolshoi New Stage.  
Photo by Yuri Kochetkov (EPA-EFE) RFE / RL

• The online specialised entertainment news publication [Broadway World](#) announces upcoming screenings of Bolshoi's Nutcracker in local cinemas. "This production of The Nutcracker first premiered on the Bolshoi's historic stage when celebrated choreographer Yuri Grigorovich staged it 55 years ago with a superstar cast. Since then, there have been thousands of performances of The Nutcracker, making it one of the most widely performed ballets in the history of Bolshoi Theatre."

The [Union](#) (Nevada, USA) /  
[Sedona Biz](#) (Arizona, USA)  
[CT Insider](#) (Connecticut, USA)

• [RiminiNews24.it](#) (Italy) announces the upcoming screening of Bolshoi's Spartacus in local cinemas



The Nutcracker. Puppets. Photo by Andrei Melanyin

[Altarimini](#) (Italy) also announces the upcoming screening of Bolshoi's Spartacus in local cinemas.

• The French online specialised classical music publication [Culture 31](#) publishes an article by Serge Chauzy who reports: "The concert given at the Halle aux Grains on December 4 will finally offer the Toulouse public the rare opportunity to attend the reunion of the two works of the great Berlioz planned for this. The National Capitol Orchestra, under the direction of Tugan Sokhiev, will perform not only the very famous Fantastic Symphony, but also ... the sequel, in other words Léo or the Return to Life."

• The French online specialised classical music news publication [ClassiqueNews.com](#) publishes a review by Lucas Irom of the DVD, of Rimsky-Korsakov's opera Sadko staged by Dmitri Tcherniakov, at the Bolshoi, Feb 2020 - two classic Bel Air DVDs. "This Sadko follows Ruslan and Ludmila nine years ago at the Bolshoi, a production which also leaves a mixed feeling in the end." "This Sadko performed at the Bolshoi in February 2020 respects his legendary nature; the traditional tale behind the scenes celebrates good society (a little arrogant) and the rise of Novgorod (where Rimsky is from)." "We remain more captivated by the magic of the orchestra than captured by the stage production. Because the musicians alone make the whole show. Despite our reservations about the visual unboxing and Tcherniakov's seamlessly plated reading grid, the show edited by Bel Air absolutely deserves this testimony."

• The French online specialised classical music news publication [Resmusica](#) publishes a review by Pierre Degott of the new DVD released by Bel Air Classics of the Bolshoi's production of Rimsky Korsakov's opera Sadko staged by Dmitri Tcherniakov. "Interesting proposal by Dmitri Tcherniakov for a pillar of the Russian repertoire. The Bolshoi between tradition and modernity. Since his scathing staging of Eugene Onegin in 2008, Dmitri Tcherniakov was no longer truly persona grata in Moscow. His great return to the Russian capital, for an emblematic work of the great repertoire, most certainly sought to find a compromise between the upholders of the tradition and the supporters of more avant-garde proposals." "it is with



Nazhmiddin Mavlyanov as Sadko, Sergei Murzaev as the Vision the old mighty warrior, Aida Garifullina as Volkhova, Ekaterina Semenchuk as Lubava Buslaevna (photo by Damir Yusupov.)  
Sadko

pleasure that we hear again the rich and brassy mezzo of Ekaterina Semenchuk as well as the aerial soprano of Aida Garifullina. In the overwhelming role of Sadko, tenor Najmiddin Mavlyanov performs as usual with vocal and stage valour, while remaining relatively rough musically. His extraordinary performance is nonetheless one of the main assets of this great achievement."

- The Australian newspaper [Canberra Times](#) publishes an article by Tony Magnusson. "After a challenging year that saw 70 per cent of its 2021 season postponed or cancelled, the Australian Ballet is returning to the Sydney Opera House for some seriously swanky pre-Christmas elevation. Featuring pas de deux from both classical ballets and edgy contemporary works, Celebration Gala is the company's thank-you present to Sydney - and, next month, Melbourne - for keeping the faith throughout COVID." This includes "Swans, White and Black, from everybody's favourite ballet, Swan Lake, as well as a pas de deux from Anna Karenina, which forms part of the company's 2022 season. Based on Leo Tolstoy's 1878 canonical novel of love and death, the ballet is choreographed by former Bolshoi Ballet dancer Yuri Possokhov and features a score by multi-award-winning composer Ilya Demutsky. Hallberg, who was the first American dancer invited to join the Bolshoi Ballet as a principal artist, first met Possokhov while in Moscow."

- The French online specialised opera news publication [Forum Opera](#) publishes an article by Sylvain Fort. "The pandemic has hit the opera world in an unprecedented way. The singers were particularly exposed to cascading cancellations, economic distress, the complete lack of visibility for the future." "Forum Opéra has chosen to give the floor to several of them every month, in order to help the public and the opera world to measure the extent of this trauma." This included "Vasalisa Berzhanskaya, mezzo-soprano (Russia). «I realised how vulnerable we artists are.»

Russian-born mezzo-soprano, member of the Bolshoi Youth Opera Programme from 2015 to 2017, Vasalisa Berzhanskaya was a sensation in *Moïse et Pharaon* à Pesaro last summer. Since then she sang Rosina in *Il barbiere di Siviglia* at the Vienna Staatsoper alongside Juan-Diego Flórez and Ildar Abdrazakov."

## BRIEFLY



Strauss' *Elektra* staged by Dmitri Tcherniakov – November 28 at Hamburg Staatsoper Photo by Monika Ritterhaus

- On November 28, the Hamburg Opera hosted the premiere of Strauss' opera *Elektra*» directed by Dmitri Tcherniakov. Kent Nagano, Music Director of the Hamburg Opera, conducted the performance. The title role - Lithuanian soprano Aushrine Stundite, costume designer - Elena Zaitseva, lighting designer - Gleb Filshtinsky.

[Hamburg Opera website](#)

- A concert in honour of the 90th anniversary of the birth of the famous composer Sofia Gubaidulina was held at the Moscow Philharmonic. [Nezavisimaya Gazeta](#) publishes a review - A Mel(o)dy for Sofia Gubaidulina.

- The Sixth Festival of Russian Musical Theatres Seeing Music ended on November 16 with the Russian premiere of Vladimir Martynov's opera Vita Nuova staged by the Bashkir Opera Ballet. [Rossiiskaya Gazeta](#). The current forum, organised by the Musical Theatres Association with the support of the Ministry of Culture of Russia, the Presidential Grants Fund, was held for the sixth time and presented 45 performances by 27 theatres from 25 cities of Russia, as well as from Donetsk and Uzbekistan.

Vita Nuova is a very symbolic and important event in our opera house, /../ our theatres, with their repertoire lifestyle and performances staying in the playbill for decades, seldom dare to stage a modern opera."

- The online specialised entertainment news publication [Broadway World](#) publishes an article by Stephi Wild who announces, The Story of Kai and Gerda at the Bolshoi Theatre will run through 16 January."

### THE STORY OF KAI AND GERDA is Now Playing at the Bolshoi Theatre

Performances run through 16 January.

by Stephi Wild Nov 26, 2021



The Story of Kai and Gerda is now playing at the Bolshoi Theatre in Russia. Performances run through 16 January. Learn more at

[Broadway World](#)

- St Petersburg composer Sergei Banevich turned 80 on December 2. December 4, Mariinsky Theatre performed their version of his opera The Story of Kai and Gerda in honour of his birthday." [Sankt-Peterburgskie Vedomosti](#): «For many years now, there is no New Year without this opera, as there is none without Tchaikovsky's ballet The Nutcracker."



Composer Sergei Banevich 1987. /Photo by Yuri Belinsky / TASS

- [TrendLife](#) (Baku) reports: "National Artist of Azerbaijan Dinara Aliyeva performed together with the world famous Spanish tenor Placido Domingo (this year the singer celebrated his 80th birthday) in Giuseppe Verdi's opera La Traviata at the Bolshoi Theatre. The opera was staged by the American opera and theatre director, director of the Washington National Opera and the Glimmerglass Festival, Francesca Zambello. Dinara Alieva appeared as Violetta Valeri and Placido Domingo as Giorgio Germont. The renowned Mexican-American tenor Arturo Chacón Cruz appeared as Alfredo. The performances were accompanied by the Bolshoi Orchestra under the direction of the Chief Conductor and Music Director of the company, Merited Artist of Russia Tugan Sokhiev."



Dinara Aliyeva performed together with great Placido Domingo at the Bolshoi Theatre (video, photo) / [TrendLife](#)

- The Novaya Opera Theatre and the MART Foundation announced the opening of the Dance Residence project: every year, one of the contemporary dance companies will be assigned a temporary residence at the theatre stage. The first resident was Provincial Dances from Yekaterinburg, they were in the Hermitage Garden from November 24 to December 5, and their first performance was a Stravinsky evening choreographed by Tatyana Baganova: The Rite of Spring, revived after a long break, and completely renewed also waha Les Noces. [Kommersant](#).



Les Noces. Photo: Kommersant/ Gleb Shchelkunov

• On December 2, the Prokofiev Museum in Kamergersky Lane opened the exhibition [Being a Composer ... Idea. Experiment. Invention](#) dedicated to the most unusual musical ideas of the 20th and 21st centuries.

“The exhibition of the Russian National Museum of Music and the Russian Composers Union presents scores of contemporary composers: Yuri Kasparov, Vladimir Tarnopolsky, Faradzh Karaev, Viktor Yekimovsky, Sergei Zagny, Nikolai Khrust, Yaroslav Sudzilovsky, Olga Bochikhina, Vladimir Gorlinsky, Alexey Syumak, Olesya Rostovskaya, Taras Buevsky, Kirill Sirokova

Ideas of the 20th century are represented with rare exhibits from the Russian National Museum funds, such as the scores of Stockhausen, Penderecki and Donatoni.

[Vecherniyaya Moskva](#)

[Colta.ru](#)

[ClassicalMusicNews.ru](#)

[Russian Composers Union website](#)

[Culture.ru](#)

• The 12th Mstislav Rostropovich International Festival started in Moscow on December 2 (it will run through December 11.) Musicians and ensembles from Argentina,



German cellist Daniel Müller-Schott performed Joseph Haydn's Concerto for Cello and Orchestra at the opening of the Mstislav Rostropovich International Festival.  
Photo by Natalia Vinogradova

Germany and France will perform at its base, Zaryadye Grand Hall, [TASS](#) reports.

The Munich Philharmonic Chamber Orchestra opened the festival. The programme included Ancient Songs and Dances for Lute by Respighi, Death and the Maiden by Schubert and Mahler. German cellist Daniel Müller-Schott performed Joseph Haydn's Cello Concerto. Another German company - the SIGNUM saxophone quartet - presented original arrangements of works by Bach, Dvořák, Barber, Piazzolla and Bernstein on December 3. On December 4, guests of the festival enjoyed the Tango Evening with the famous Argentine bandoneonista Carlos Buono and his ensemble. German baritone Matthias Gerne and French pianist Alexander Kantorov, the latest Tchaikovsky Competition winner, will give a concert on December 7. On December 8, Svetlanov State Academic Symphony Orchestra of Russia will perform works by Shostakovich, Karaev and Gershwin and, together with Frenchman Gaultier Capuçon, Shostakovich's First Cello Concerto.

• “The festival will finish on December 11 at the Galina Vishnevskaya Opera Centre with the programme Unknown Shostakovich, in which two unfinished operas by the great composer will be performed - The Gamblers after Gogol and The Big Lightning. [Muzykalnaya Zhizn](#)

• The 10th [International Opera Singers Competition St Petersburg](#), dedicated to the memory of its initiator,



The 10th [International Opera Singers Competition St Petersburg](#) dedicated to the memory of Irina Bogacheva - from November 25 to December 3, 2021



National Artist of the USSR Irina Bogacheva, took place in St Petersburg from November 25 to December 3.

The competition opened in the Rotunda hall of Mariinsky Palace. The laureates of previous competitions, as well as members of the jury - Sergei Leiferkus, Vladimir Vaneev, Teimuraz Gugushvili, Olesya Petrova and Boris Pinkhasovich took the stage.

- The First International Sergei Rachmaninoff Competition for Pianists, Conductors and Composers will be held in Moscow from June 14 to 27, 2022, at three venues.

This was announced on Friday by Russian pianist Denis Matsuev.

[TASS](#) (republication — [ClassicalMusicNews.ru](#)) reports:



[Sergei Vasilyevich Rachmaninov](#)

- The [Aix-en-Provence Music Festival](#) has announced the upcoming season's programme: seven new productions and three operas in concert versions with the regulars of the festival, including conductors Esa-Pekka Salonen, Leonardo García Alarcón, Raphael Pichon, and director Romeo Castellucci who will present a stage version of Mahler's Second Symphony Resurrection. Other iconic premieres of the season include Strauss' Salome with Elsa Dreisig in the title role, Rossini's Moses and Pharaoh by Tobias Kratzer with Michele Pertusi and Vasilisa Berzhanskaya, Mozart's Idomeneo featuring French star Sabine Devielle and American tenor Michael Spyres.

Baroque music will be presented by Monteverdi's The Coronation of Poppea directed by American Ted Huffman. Two world premieres are also awaiting the festival audience: A Woman at Point Zero by Lebanese Bushra El-Turk and Il viaggio, Dante by Pascal Dusapin.

The Italian online specialised dance news magazine [Giornale della Danza](#) announces the dates and casts for the performances of Rudolf Nueryev's La bayadère at the Teatro alla Scala "In the performances of January 5 and 8, alongside Svetlana Zakharova already announced in the role of Nikiya, it will be Timofej Andrijashenko in the role of Solor and Maria Celeste Losa interpreter of Gamzatti."

The UK newspaper [The Guardian](#) (UK) publishes an article by Elissa Blake "Have the iconic tutus been pensioned off? Artistic director David Hallberg, whose tenure at the helm of Australian Ballet began mid-pandemic with a much-disrupted 2021 season, is quick to reassure." "The tutus are here to stay. Tutu ballets were my bread and butter throughout my dancing career, and come 2023, they will be back." "The scarcity of tutu ballets in the 2022 programme reflects the realities of programming in unprecedented times, Hallberg explains. The AB's productions of Anna Karenina and Romeo and Juliet, both dramatic story ballets without tutus, have been rolled over from the company's pandemic affected 2020 and 2021 seasons, respectively." "The AB's dancers ... are not bogged down in tradition or by the patina of companies like the Bolshoi or Royal Ballet," Hallberg says."

Estonian composer Arvo Pärt was awarded the Grand Cross of the Order of Merit for the Federal Republic of Germany in recognition and gratitude for his contribution to contemporary academic music, — [Orpheus](#) reports:

"It is noted that the maestro is one of the most performed and renowned composers in the world.

Arvo Pärt, 86, received his award at the Centre named after him in Laulasmaa, near Tallinn. The order was presented to the new holder by the German Ambassador in Estonia Christiana Hohmann. Having emigrated in 1980, Pärt lived in Berlin for about 30 years. Most of his major works were born during that period, including the Berliner Messe."

Republication — [ClassicalMusicNews.ru](#)  
[Magazin.klassik](#)  
[Press](#)

[Paris Seasons](#)— a TheatreHD dedicated to France, its theatre, music, history and art.

The nearest performances in Russian cities — within Paris Seasons — [Le Rouge et le Noir](#) by Pierre Lacotte and the [Swan Lake](#) by Angelin Preljokaj.



[Paris Seasons TheatreHD](#): ballets [Le Rouge et le Noir](#) by Pierre Lacotte and the [Swan Lake](#) by Angelin Preljokaj - in Russian cinemas.

## DEBUTS

- **The Idiot**

**November 19**

Alexander Miminoshvili debuted as Lebedev (also on November 2.)

Pokrovsky Chamber Stage soloist Ekaterina Semenova - as Varya.

**November 20**

Vladimir Baikov (soloist of the Hamburg Staatsoper, debuted at the Bolshoi in 2021 as Angelotti in premiere performances of Tosca by Puccini) - makes his debut in the Bolshoi performance as Rogozhin.

Dmitry Cheblykov (the 1st prize winner at the 13th International Elena Obraztsova Young Opera Singers Competition and the 3rd prize winner at the Placido Domingo International Opera Singers Competition Operalia 2021, the Bolshoi YOP member in 2017-21) - makes his debut as Lebedev.



Alexander Miminoshvili and Dmitry Cheblykov will make their debuts as Lebedev in the Bolshoi's opera The Idiot.

- **La Traviata**

**November 25**

Guest soloist Stanislav Kuflyuk made his debut at the Bolshoi as Giorgio Germont (also sang on November 27)



Stanislav Kuflyuk (photo / FB) made his debut at the Bolshoi as Giorgio Germont



Prince Charming costume, 1921. A sketch for The Sleeping Beauty by Dyaghilev's Ballets Russes - an exhibition dedicated to Roman Tyrstov (Erta) opened at Zaryadye.

- On November 23, an exhibition dedicated to [Roman Tyrstov \(Erta\)](#), a Russian designer, artist, sculptor, one of the world's most famous representatives of Art Deco style, who lived for almost 100 years (1892-1990), opened in the Old English Courtyard of Zaryadye Park. Erte. A Century-Long Fantasy will continue the cycle of single exhibitions by the Podklet project, which are held in a white-stone podklet (ground floor) where the masonry of the 16th century is preserved. Roman Tyrstov was lucky to work with Paul Poiret, Sergei Diaghilev, Anna Pavlova and Mata Hari, he designed costumes for Fred Niblo's and Toda Browning's films in Hollywood, created covers for Harper's Bazaar and Vogue in 1920s and 1930s. The central object of the exhibition is the sculpture Byzantium, created by Erte in 1988. Next to it is a digitised version of the 1985 painting of the same name, its elements have been «brought to life» with the help of motion design. All the main aspects of Erte's work are most fully expressed in the sculpture and the painting: love for ancient civilisations, Russian Seasons and Art Deco.

The exhibition will run until December 23.

[Vecherniyaya Moskva](#): Nostalgia. The Artist-Emigrant Inspired by Russian Culture

● **Raymonda**

**February 20 (12:00)**

Alexandra Trikoz as Henriette

● **Katerina Izmailova**

**December 1**

The Bolshoi guest soloist Oksana Dyka made her debut in the title role (also December 3 and 5)

Ilya Selivanov debuted as Zinoviy Borisovich Izmailov (also December 3 and 5)



Artists after the performance of Katerina Izmailova, December 1. Photo by Ilya Selivanov /[FB](#)

**December 2**

Bolshoi guest soloist Ivan Gyngazov made his debut as Sergei, a labourer at the Izmailovs (also December 4)

Pokrovsky Chamber Stage soloist Alexander Chernov - as Zinoviy Borisovich Izmailov (also December 4)

Anna Bauman - as Aksinya

## Cast alterations

● **La Traviata**

Feeling unwell, Placido Domingo did not take part in the performance on November 25 (the role of Georges Germont was performed by Stanislav Kuflyuk). Elchin Azizov sang on November 26.

Nadezhda Pavlova appeared as Violeta on November 25 and 27. Irina Lungu's performances were cancelled.

● **Master and Margarita**

**December 4**

Vladislav Lantratov replaced Artemy Belyakov as Woland.

● **Katerina Izmailova**

Dmitry Ulianov appeared as Boris Timofeyevich (December 1, 3 and 5) Alexander Teliga's debut was cancelled.

## The Historic Stage Playbill Alterations

● Two more performances of The Nutcracker added. December 22 (19:00) and 24 (12:00). The performance on December 27 cancelled.

## SOCIAL MEDIA



Lyubov Orfyonova, accompanist-tutor, teacher of the Bolshoi Young Artists Opera Programme — on November 24 in congratulations on the her birthday from [Ekaterina Vasheruk](#), Irina Dolzhenko, [Alexandra Durseneva](#), [Ivan Gyngazov](#), Nazhmiddin Mavlyanov, Dmitry Korchak, Olga Kulchinskaya, Maria Barakova, Natalia Ignatenko, [Elena Obratsova Foundation](#), — all her colleagues, friends and grateful pupils...



Tatiana Leskova in different years' performances of (Coppelia, The Phantom of the Rose, Gaîté Parisienne , Les Présages) in congratulations on the her birthday from — [Instituto Escola do Teatro Bolshoi no Brasil, Mestres da Dança, . Eliana Caminada, Katerina Novikova](#)



Valery Lagunov [FB](#): «The Bolshoi Ballet! Golovkina, Kondratov and Sergeev rehearsing the ballet The Path of Thunder, 1960!»



Photos with Woland — Elena Ryabinkina, Valery Lagunov, Maria Alexandrova, Alexandra Durseneva congratulate Vladislav Lantratov after the premiere of the ballet Master and Margarita on December 2. Photo [/FB](#)



[State Ballet of Georgia](#), November 21: “Mikhail Baryshnikov visited our theatre today and attended our George Balanchine evening. Before the performance, Baryshnikov met with the ballet company and wished us a successful performance.”



[Ildar Abdrazakov](#): “While I was singing...” and “When Anna sings next to me ...” — rehearses [MacBeth](#) and [Banko](#) at La Scala...