



Newsletter

Tours

At the end of July the Bolshoi Ballet and Orchestra will [travel to London](#).

On 29 July – 17 August, 2019, at Covent Garden the following productions will be presented: [Spartacus](#) (7 shows – July 29, 30, 31 and August 1, 9, 10 (14:00 and 19:30)), [Swan Lake](#) (8 shows – August 2, 3 (14:00 and 19:30), 5, 6, 12, 13, 14), [The Bright Stream](#) (2 shows – August 7 and 8) and [Don Quixote](#) (4 shows – August 5, 16, 17 (14:00 and 19:30)). Conductors – Pavel Sorokin, Pavel Klinichev.

[See more about the tour and casts](#)

The Bolshoi has dedicated its London tour to the memory of [Victor Hochhauser](#) (March 27, 1923 – March 2, 2019), who passed away this spring. This tour will be the first in 60 years that the Bolshoi comes to London without the legendary impresario.



Impresarios Lilian and Victor Hochhauser

On June 13 and 14 the Bolshoi Opera soloists Anna Nechaeva (soprano), Yulia Mazurova (mezzo soprano) and guest soloists Fyodor Ataskevich (tenor) and Pavel Yankovsky (baritone) together with Istanbul State Opera and Ballet orchestra under the baton of the Bolshoi conductor Anton Grishanin performed in a [gala concert](#) at Istanbul Performing Arts Centre Zorlu/Zorlu Performans Sanatları Merkezi (Zorlu PSM) as a part of the 10th Istanbul International Opera Festival. The programme included arias, duos and scenes from popular operas.



Anna Nechaeva, Yulia Mazurova, Fyodor Ataskevich, Pavel Yankovsky and conductor Anton Grishanin at the gala concert of Bolshoi Opera soloists, the 10th Istanbul International Opera Festival, July 13.

Photo by Denis Solovykh / TASS

The concert was a part of the bilateral Year of Culture and Tourism between Turkey and Russia.

[The programme](#)

July 23-24, the New Stage – Slovene National Theatre Maribor Ballet production presented [Peer Gynt](#) to music by Edvard Grieg – a contemporary ballet by Edward Clug in two acts.

Libretto by Edward Clug after the eponymous verse drama by Henrik Ibsen. This season at the Bolshoi he staged *Petrushka* to the music by Stravinsky and is going to stage *Master and Margarita* in the 2019/2020 season.

[Edward Clug about the performance](#)

[Synopsis](#)



[Peer Gynt](#) by Maribor Ballet
at the New Stage, July 23 and 24

Events

July 9 and 10, the Historic Stage – the opera [The Tsar's Bride](#) by Nikolai Rimsky-Korsakov (1844–1908) was presented. The music world marks 175th anniversary of Rimsky-Korsakov's birth this year.

The legendary production by [Fyodor Fedorovsky](#) was revived, while saving its 1966 visual form, with basic proportions and colour scheme of the “historically relevant” setting. The revival of the stage setting and creation of the new version (according to the artist's own notes) was completed by [Alyona Pikalova](#).

The premiere took place on February 22, 2014. The revival of one of the composer's most popular operas by music director [Gennady Rozhdestvensky](#) (the last work by the maestro at the Historic Stage) and the Stage Director [Julia Pevzner](#) had the task to recreate the atmosphere of the big Russian opera – with wonderful voices, rich costumes and setting and traditional scenic concepts.

Costume Designer – [Elena Zaitseva](#).

Lighting Designer – [Damir Ismagilov](#).

Conductor – the chief conductor and musical director of the Bolshoi Tugan Sokhiev. [Casts](#)



[Singers and maestro after The Tsar's Bride performance](#)
at the Historic Stage, July 9

The opera's last performance at the Historic Stage took place on November 15, 2018 and was livestreamed by the French specialised music and dance [channel Mezzo](#).

The livestream fragments are available on YouTube: [Lyubasha's Song](#) (Agunda Kulaeva) from the 1st act (7'52")

[A scene from the 2 act \(Agunda Kulaeva as Lyubasha, Roman Muravitsky as Bomelius\) and Lyubasha's Aria](#) (12'20")

[Russia-Kultura](#) TV channel about the premiere of *The Tsar's Bride* during the Bolshoi tour in Shanghai (May 2018).



Olga Smirnova as Raymonda; the ballet to the music by Alexander Glazunov in Yuri Grigorovich's version
at the Historic Stage

July 12 and 13 (12:00 and 19:00) at the Historic Stage – [Raymonda](#) to the music by Alexander Glazunov

with choreography by Yuri Grigorovich (version of 2003). They used fragments from versions by Marius Petipa and Alexander Gorsky.

[See more](#) about the ballet history, Yuri Grigorovich's versions and Simon Virsaladze's stage designs.

[Casts](#)

Conductors — Alexei Bogorad (July 12, 13 at 12:00), Pavel Sorokin (July 13 at 19:00).

July 16 and 17, Historic Stage — opera [Katerina Izmailova](#) by Shostakovich.

Stage Director: Rimas Tuminas

Music Director: Tugan Sokhiev

The premiere was on February 18, 2016.

See more about versions and scenic fate of the opera at the theatre [website](#).

Conductor — Tugan Sokhiev (all days.)

[Casts](#)



Maria Lobanova as Katerina. Oleg Dolgov as Sergei; opera Katerina Izmailova at the Historic Stage. Photo by Damir Yusupov

July 18, 19, 20, 21 — The [Queen of Spades](#) by Pyotr Tchaikovsky, libretto by Modest Tchaikovsky after the novel of the same name by Alexander Pushkin.



The Queen of Spades by Rimas Tuminas and Tugan Sokhiev at the Historic Stage. Photo by Damir Yusupov

Staged by Rimas Tuminas and with Tugan Sokhiev as music director, the previous season premiere (February 15, 2018) is the 3rd time the Bolshoi turns to Tchaikovsky's masterpiece in the 21st century.

[Performance details](#)

Conductor — Tugan Sokhiev (all days.)

[Casts](#)

July 25-27, Historic Stage — International Chereshevsky Les Open-Art Festival presents the Moscow premiere of the ballet to music by Johann Strauss Jr. The [Pygmalion Effect](#) by the St Petersburg Eifman Ballet.

Set Designer Zinovy Margolin

Eifman offers the audience a ballet interpretation of a myth about an artist falling in love with his own creation.

The world premiere took place on February 6, 2019, at Alexandrinsky Theatre.

A video about the production — on [YouTube](#)

July 11–14, the New Stage — English National Ballet (London) first presented the ballet [Giselle](#) by Akram Khan in Russia within the [Chekhov International Theatre Festival](#). Adaptation of Adolphe Adam's original score by composer Vincenzo Lamagna. Accompanied by the Bolshoi Theatre Orchestra.

Conductors: Gavin Sutherland (July 11, 12, 13, 14; 7 pm), Gerry Cornelius (July 13, 14; 1 pm)



[Giselle](#) by Akram Khan at the Bolshoi New Stage

The British Ambassador Sir Laurie Bristow CMG and his spouse, Alexander Avdeev, Mikhail Shvydkoy, Marina Loshak and other cultural professionals attended the performance.

On July 17-21 a new production by Akram Khan Outwitting the Devil is being presented at the 73rd annual Festival d'Avignon.

See more about Giselle by Akram Khan at the [website of Chekhov International Theatre Festival](#).

July 16, 17 and 18, the New Stage — ballet *Onegin* by John Cranko to music by Tchaikovsky. The premiere was on July 12, 2013, at the Historic Stage. The performance has been presented on the New Stage since January 25, 2018.

See more about the ballet's creation (based on the book by John Percival *Theatre In My Blood: A Biography Of John Cranko*) at the theatre [website](#).

Tatiana and Onegin by:

Olga Smirnova and David Hallberg (July 16 and 18);
Anastasia Goryacheva and Denis Rodkin (July 17).

Conductor — Pavel Sorokin

[Casts](#)

July 19-21 — *Coppelia* by Leo Delibes in choreographic version by Sergei Vikharev.

[Casts](#)

Conductors — Pavel Sorokin, Pavel Klinichev

[The live streaming of Coppelia revival](#) from the New Stage was available to the world audience in June 10, 2018.

The partner company of the Bolshoi [Bel Air Classiques](#) announces the release of the DVD and Blu-Ray of the ballet.



Margarita Shrayner as Swanilda (photo / CoolConnections);
Vyacheslav Lopatin as Frantz (photo by Elena Fetisova).

Coppelia in choreographic version by Sergei Vikharev
at the New Stage, July 19-21

July 12, 13 and 14, Pokrovsky Chamber Stage — opera by Rimsky-Korsakov *Servilia*, the composer's libretto based on the namesake drama by Lev Mey.



Servilia at the Chamber Stage on July 12, 13 and 14

The premiere took place on April 15, 2016.

Music director — Gennady Rozhdestvensky

Stage Director — [Olga Ivanova](#)

[See more](#)

[Synopsis](#)

[Casts](#)

Conductor — [Dmitry Kryukov](#)

July 20 and 21, Chamber Stage — current premiere series of two single act operas by Gian Carlo Menotti (1911–2007) — [The Telephone](#), [The Medium](#).

The premiere took place on March 22, 2019.

Stage Director — [Alexander Molochnikov](#).

[Casts](#)

[See more details of a new interpretation](#)



Gian Carlo Menotti *The Telephone*, *The Medium*
at the Chamber Stage. Photo by Vladimir Mayorov

Soloist and graduates of the Bolshoi Youth Opera Program performed the programme *Night At The Opera*

on July 18 on the round stage in the courtyard of the Bottle House on the New Holland Island in St Petersburg.

Young artist sang parts from pieces by Tchaikovsky, Rimsky-Korsakov, Puccini, Rossini, Donizetti, Mozart, Bizet, Offenbach and other composers.

The programme

Accompanist: Sergei Konstantinov.

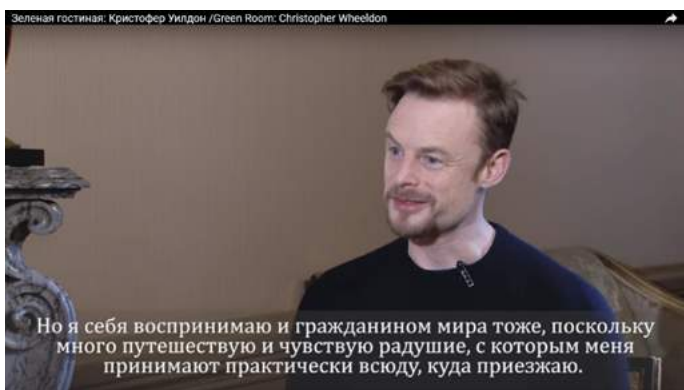
YOP Artistic Director — Dmitry Vdovin.



Holland Island in St Petersburg

An interview in the [Green Salon](#) with Christopher Wheeldon, director of The Winter’s Tale ballet at the Bolshoi Historic Stage, is available on the Bolshoi YouTube channel (39’57’’)

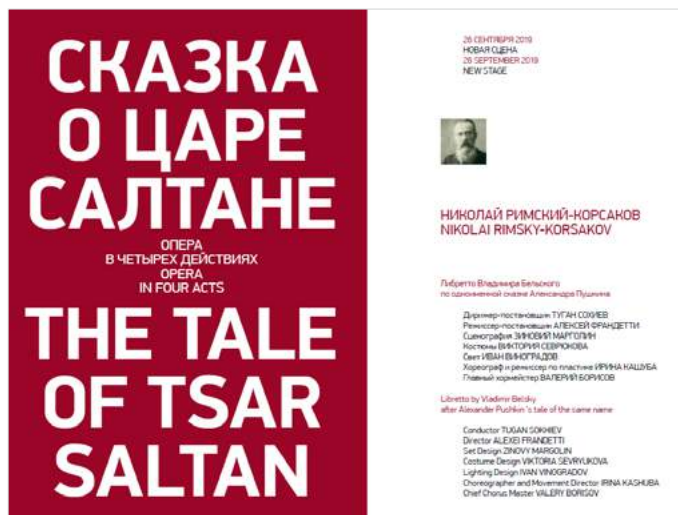
Interviewed by the Bolshoi head of press office Katerina Novikova.



Christopher Wheeldon in the Green Salon of the Bolshoi Theatre / [YouTube](#)

Rehearsals of the opera The Tale of Tsar Saltan by director Alexei Frandetti are under way on the New Stage. Conductor — Tugan Sokhiev. Set designer — Zinovy Margolin.

An exhibition Modern Ballet Classics in honour of the 95th anniversary the birth of Roland Petit and the



115th anniversary of the birth of George Balanchine in the Bolshoi New Stage foyer will run until the end of July.



An exhibition Modern Ballet Classics in honour of the 95th anniversary of Roland Petit and the 115th anniversary of George Balanchine. Photo by Ivan Semenyaka

Choreographer Roland Petit had a special connection with Russia and Russian culture. He first performance at his new Ballet of Marseille was in a ballet dedicated to Mayakovsky titled Light A Star — it was the role of the poet that he first shaved his head for, and then it became his trademark. He staged The Queen of Spades by Pushkin twice in less than 25 years. The

last time was at the Bolshoi in 2001, and maestro was awarded the RF State Prize (he was the first foreigner whose contribution to Russian culture was esteemed so highly). He worked at the Bolshoi upon the invitation by Maya Plisetskaya and Yuri Grigorovich. He cooperated with famous Russian artists of different generations.

The most original part of [George Balanchine's](#) work consists of single act abstract ballets.

The Bolshoi has staged his ballets The Prodigal Son, Mozartiana, Agon, Symphony in C, Concerto Barocco, Pas de deux to music by Tchaikovsky, Tarantella to music by Gottschalk, the Pas de deux Sylvia from the namesake ballet by Delibes, Serenade, Jewels and Apollo. Balanchine's company the New York City Ballet performed in the USSR twice — in 1962 and in 1972.

Two billion roubles assigned to the reconstruction of the Bolshoi art workshops.

On July 16 the RF prime-minister Dmitry Medvedev ordered that 1.9 bln roubles (more than \$30 mln) be assigned to the reconstruction of the Bolshoi art workshops, the corresponding decree is published on the legal information official [website](#).

The information reported by

[Moscow Agency](#)

[VM](#)

[OTR](#)

[Teatral](#)

The Bolshoi Theatre partner VTB Bank has prepared a colourful [video](#) (08'15") and published it on their website featuring one working day of the Bolshoi art workshops with a story about the hidden life of the country's main theatre. The filming took place in the workshops where settings, stage properties and furniture are being made by 214 highly trained professionals with various different areas of expertise.

See also the [VTB website](#): "We are doing our best for Russian operas to be sung by Russian performers - I believe it's important": Vladimir Urin About the Present And Future Of The Bolshoi.

Press analysis:

Russian mass media

The Bolshoi Ballet is preparing for their British tour, [Orpheus Radio](#) reports.

"The Bolshoi Ballet season in July-August at Covent Garden has become sort of triannual if not annual tradition. This year the schedule features trademark productions seen by British audiences more than once. ... Dancers of different generations will take part in the

performances: Svetlana Zakharova, Ekaterina Shipulina, Ekaterina Krysanova, Anna Nikulina, Yulia Stepanova, Olga Smirnova, Daria Khokhlova, Ruslan Skvortsov, Artem Ovcharenko, Semyon Chudin, Denis Rodkin and many others."

"A theatre with no premieres turns into a museum," the head of the Bolshoi Vladimir Urin said in an extensive interview with Elizaveta Shaiger for the newspaper [Argumenty Nedeli](#), № 26(670). The head of the Bolshoi Theatre: on the repertoire theatre system and ticket policy, on the theatre plans for the season 244, the upcoming reconstruction of the Pokrovsky Chamber Stage, the work of the Bolshoi Theatre Museum.



Vladimir Urin Photo ACN MOSKVA

"You have said once that the Bolshoi Ballet will step by step move to contemporary choreography. Is the process underway?"

"Most definitely. Actually, how do we plan our ballet repertoire? First. Preserve classical ballet. That is the heritage of the Bolshoi. Give mature dancers the opportunity to perform leading parts and teach the young ones. Second. Look for today's interpretations of the classics. Thus, we have Romeo and Juliet by Yuri Grigorovich in our repertoire but Alexei Ratmansky comes and creates new choreography of his own. We wanted the ballets created by outstanding masters for other theatres, such as Anna Karenina by Neumeier or The Winter's Tale by Wheeldon which had its premiere this season, to appear on our stage. /./"

"There are two premieres of Rimsky-Korsakov's operas planned at the Historic Stage. It is his anniversary (175th birthday), right?"

"Not only. In February 2020 Dmitri Tcherniakov will stage Sadko at the Historic Stage. The other premiere by this composer, The Tale of Tsar Saltan is generally thought to be a family performance. That is our social mission. Actually, I am sure that the Bolshoi stage should hold both classics and lesser known repertoire.

That is why we'll have The Pearl Fishers by Bizet, The Shopping Arcade by Pashkevich. The audience needs to be familiarised with the riches of the world. That's an issue of our country's culture. When planning, we always start with Russian opera and Russian ballet — and then turn to the best examples of the world music culture. //”

[TASS](#) reports from Istanbul on the triumphant performance of the Bolshoi soloists at the 10th Istanbul International Opera Festival within Russian-Turkish bilateral year of culture and tourism.

[IA Regnum](#)

[Radio Orpheus](#)

[Kulturomania](#)

Sputnik Türkiye and others.

The July-August issue of Ballet magazine publishes a few articles on Russian ballet.

A big article is devoted to the Bolshoi's spring premiere — the ballet The Winter's Tale choreographed by Christopher Wheeldon — was presented on April 4, 2019, at the Bolshoi Historic Stage. Alexander Firer praises the work of the choreographer, of composer Joby Talbot, metaphoric setting and costumes by set-designer Bob Crowley. “Yet dancers are the main contents of any ballet. Being an Eldorado of talents and wonderful professionals the Bolshoi can monopolise ballets, especially big and monumentally expansive ones.”



Alla Shelest

A renowned theatre critic, art history PhD Arkady Sokolov-Kaminsky writes for Ballet magazine about Alla Shelest, an outstanding classical ballerina of romantic, epic and tragic line. The article is titled Unique Alla Shelest. Roman Volodchenkov also recollects Legend Named Alla.

On March 11, the 201st birthday of Marius Petipa, the 5th annual International Academic Forum Hommage à Petipa took place at Vaganova Academy, the Ballet magazine reports. The founder and permanent academic chairman of the forum, the head of the ballet department of the Academy, art history PhD Boris Illarionov presented his collected articles Petipa. Etudes.

Ekaterina Kretova sums up the theatre and music season in [Moskovsky Komsomolets](#) newspaper:

“The Bolshoi confidently leads the ‘premiere parade’, having released six opera productions on three stages. Including Il Viaggio A Reims by Rossini, a co-production with Dutch and Danish opera houses. ... Another landmark premiere of the Bolshoi is Rusalka by Dvořák staged by director Timofei Kulyabin with conductor Ainārs Rubiķis.”

Russian media cover the other companies' tours on stage of the Bolshoi.

[TASS](#) announces Giselle by Akram Khan performed by English National Ballet at the Bolshoi New Stage.

[The First Channel](#)



The artistic director of English National Ballet Tamara Rojo (Giselle) about the ballet by Akram Khan, the First Channel, July 12

“It is a great pleasure to work with the Bolshoi Orchestra,” the musical director of English National Ballet Gavin Sutherland says in the report by [Rossia-Kultura](#). “It is an honour to myself and my team. They feel the ballet and add character where a symphonic orchestra

usually doesn't. I felt this particular emotionality in music the moment we started our rehearsals."

The English National Ballet tour at the Bolshoi covered by:

[Orpheus](#) (based on materials of TASS)

[REGNUM](#)

[Kulturomania](#)

[Kommersant](#)

[Novaya Gazeta](#)

[Nezavisimaya Gazeta](#)

[Vecherniya Moskva](#)

Press analysis:

international mass media

The international newswire AP Associated Press publishes an article by Kate De Pury together with a photo gallery and a video in a media package titled "Behind the Scenes at the Bolshoi Ballet."



Screen shots from the video "Behind the Scenes at the Bolshoi Ballet." / [AP](#)

Much of the report focuses on the work of the artistic director of the Bolshoi Ballet Makhar Vaziev. "Makhar Vaziev's workday begins before he sets foot inside his office in Moscow's famed Bolshoi Theatre. As he makes his way past the vast columns of the main building, the ballet director pauses to chide a dancer late to

class, and then one of his senior coaches, Pyotr Nardelli, catches up to him.

The two discuss last-minute details for the Bolshoi's production of Maurice Bejart's *Gaieté Parisienne*.

"It's not that I want to control for its own sake,' Vaziev told The Associated Press during an exclusive trip backstage at the Bolshoi. Instead, he says, he needs to do it for the performances. "That's why I do this, why I give my time, my experience and my strength. So that we get results onstage."

"The only criteria we have is to choose outstanding, talented people who can stage interesting shows. Sometimes it works, sometimes not,' he said. 'In the theatre, it's the way it goes.'"

[AP video on YouTube](#)

[Link to the video on Socialnews.xyz](#)

[ABC News](#) (USA Broadcast Network) the report is carried of many of its affiliated local TV stations across USA of the video report

Many important publications republish the information:

[New York Times](#)

[Daily Mail Online with a photo gallery](#)

Republications (live streams/online videos)

[The Washington Post](#)

[Press Herald](#)

[City News Vancouver](#) (Canada)

[La Presse+](#) (Canada, Montreal)

[WTVQ](#)

[WTHR](#)

[Italy Daily Views Online](#)

[The China Post](#)

[New Haven Register](#) (USA)

[Kansas City Star](#) (USA)

[The Columbian](#) (USA)

[Hartford City News Times](#)

[The Times and Democrat](#) (USA)

[NTDTV](#) (China)

[City News Vancouver](#) (Canada)

[Napa Valley Register](#) (USA, California)

and hundreds more all over the world.



Makhar Vaziev at a photo session with Alexander Zemlyachenko / [Daily Mail](#)

The online specialised dance news publication [Dance Tabs](#) (UK) publishes an article by dance critic Jann Parry titled *The Bolshoi Ballet in London, Summer 2019 – All you need to know (and more!)* “The Bolshoi Ballet are in London this summer with *Spartacus*, *Swan Lake*, *The Bright Stream* and *Don Quixote*. One of the world’s greatest companies”. “There will be up-and-coming Bolshoi dancers we haven’t seen, as well as starry principals and maturing soloists. Whatever has happened backstage at the turbulent Bolshoi, the dancers have always been wonderful, giving of their best in London, where they consider that ballet-going audience members are knowledgeable.” Parry recounts the new talent that will be coming to London and the history of the Bolshoi’s London tours.



Igor Tsvirko in *Spartacus* (photo by Mikhail Logvinov),
Yulia Stepanova and Nikita Elikarov in *Don Quixote*
(photo by Elena Fetisova)

The July edition of the specialised dance magazine *Dance Europe* publishes interviews with Bolshoi Ballet stars Alyona Kovalyova and Jacopo Tissi. Both articles mention that the dancers will be performing with the Bolshoi Ballet during the company’s upcoming London season.

Amanda Jennings interviewed Tissi in London when he was appearing as a guest at the Royal Ballet with Marianela Nunez in *Romeo and Juliet*.

Tissi says, “I was told by my director Makhar Vaziev that Marianela needed a partner and that there was a chance to dance *Romeo and Juliet*. I said, ‘Yes I’ll do anything to make it work.’ Speaking about his move from La Scala to the Bolshoi Tissi says, “I really liked it there when I first went, there’s such a respect for ballet traditions, great coaching, huge repertoire, so many shows. So I said I definitely wanted to stay.”

Catherine Pawlick interviews Alyona Kovalyova who was invited to join the Bolshoi by Makhar Vaziev after graduating from the Vaganova Academy and is already dancing principal roles. Pawlick says, “Kovalyova is well positioned to become the company’s next prima.” Pawlick asked her about her holidays, hobbies, what books and museums and cafes she likes and what places in Moscow she would recommend that tourists visit. About ballet she says Nikiya in *Bayadere* is the character that is closest to her in terms of personality and character.

[The edition contents](#) (*.pdf)

The Italian news agency [Agenzia ANSA](#) (Italy) reports “Ravenna Festival closes the 30th edition with some of the best dancers of the contemporary scene on a single stage. The is the trademark of the gala *Les Etoiles*, Tuesday, July 16, at the Pala De André.” “The gala includes repertoire pearls such as the duet by Jacopo Tissi, the first Italian to enter with all the honours at the Bolshoi, and Alyona Kovalyova, who will open the evening with the neoclassicism of Balanchine in *Diamonds*.”

The French daily newspaper [La Depeche](#) (France) reports, “An exceptional concert, in two ways. Firstly because it is Tugan Sokhiev who will open on Friday (12 July) the Toulouse Festival with a big free concert of the l’Orchestre National du Capitole de Toulouse at La Prairie des Filtres.”

Also “It will be the first time in Toulouse for a concert with unique immersive sound device.”



Tugan Sokhiev in [France 3 video report](#)

The online publication *French Info* publishes an article and a video of the TV broadcast of France 3. “L’or-

chestre du Capitole gave an outdoor concert on Saturday 13 July at the La Prairie des Filtres in Toulouse.” “Under the direction of conductor Tugan Sokhiev, the musicians performed the greatest hits of the classics for almost two hours. A beautiful, popular and festive show.”

[Link to the article and video](#)

[Video report \(2'05"\) by France 3 on YouTube](#)

The specialised online culture news journal [Le Journal Toulousain](#) (France) publishes an article by Nicolas Mathé who reports, “Always with the aim of democratising classical music, the prestigious ensemble will perform some of the most famous pages of the repertoire, with Tugan Sokhiev, its charismatic conductor. On the programme, several pieces of the inevitable Carmen by Georges Bizet, The Damnation of Faust by Hector Berlioz, The Tales Of Hoffman Jacques Offenbach, Tahiti-Trot by Dmitry Shostakovich, or the Pictures at an Exhibition by Modest Mussorgsky.”

The Mexican online news publication [20 minutos.mx](#) (Mexico) publishes a report by Luis Galindo who writes that the Benefactor of Dance Award was awarded to the choreographers Nellie Happee and Carlos López and that the Bolshoi Ballet star dancer Kristina Kretova of the Bolshoi Ballet, danced the leading role in Giselle with the National Dance Company at the closing of Danzatlán 2019 at the Main Hall of the Palace of Fine Arts in Mexico City.

“After the awarding ceremony Giselle choreographed by Anton Dolin was performed ... by the Bolshoi principal soloist Kretova. The eyes of the audience were riveted to the Russian ballerina who got applause the moment she entered the stage...”

danzatlan.com/galeria



Giselle Kristina Kretova at the Bolshoi.
Photo by Elena Fetisova

The online specialised classical music and dance publication [Bachtrack](#) publishes reviews by Chantal Nguyen of the Bolshoi's performances of *Jewels* and *Spartacus* in Brisbane.

[Nguyen reviews Spartacus](#) giving the performance five stars out of five.

“The moves are big, bold, and explosive. The story is heroic, blockbuster drama. Exactly the kind of ballet the Bolshoi is famous for, and why *Spartacus* has so long been central to Bolshoi identity. And then there are the jumps. Russian dance tradition is famous for the force, power, and energy of its men.” “*Spartacus* is not just about what male soloists can achieve (often the typical focus in other companies), but the thrilling accessibility of an entire male corps schooled in a tradition where male dancing is about unashamedly masculine virility and power.

[Nguyen reviews Jewels](#) giving the performance three stars out of five. “Presumably the piece was intended to showcase Bolshoi diversity and technical talent. And it is true they did a good job. *Jewels* is difficult and they looked beautiful.”

[The Times](#) (UK) in its News in Pictures publishes a photo of Eireen Evrard of English National Ballet at the Bolshoi Theatre in Moscow, where the company performed for the first time in its history last night.

Briefly

The [14th International Festival Music Collection](#) has finished at the Grand Hall of [St Petersburg Philharmonic](#) with a concert by Yuri Temirkanov. The Academic Philharmonic Orchestra under the baton of the maestro performed Russian classics of the 20th century. The programme included the 2nd Symphony by Sergei Rakhmaninov and the 2nd Piano Concerto by Sergei Prokofiev. The soloist — one of the brightest names in European music, Igor Levit.



St Petersburg Philharmonic has finished its concert season.

Photo by Daria Kovalyonok / [Nevskie Novosti](#)

[TASS](#)
[Rossia-K](#)
[STRC St Peterburg](#)
[St Peterburg TV Channel](#)
[Orpheus](#)
[Interfax](#)

The Russian premiere of *Lessons in Love and Violence* by [George Benjamin](#) took place on July 9 within the 17th White Nights Festival at Mariinsky-2. [Kommer-sant](#). The London Chamber Orchestra under the baton of Oliver Zeffman performed the concert version of the opera. The world premiere of *Lessons in Love and Violence* staged by Katie Mitchell took place in Covent Garden on May 10, 2018. It is a co-production of the Royal Opera House Covent Garden, Staatsoper Hamburg, Lyric Opera of Chicago, Gran Teatrol del Liceu in Barcelona and Teatro Real in Madrid.



Lessons in Love and Violence by George Benjamin first performed in Russia. Photo by Katerina Novikova

[Colta.ru](#) publishes a review on *The Tale of Tsar Saltan* staged by Dmitri Tcherniakov. “The actors’ involvement is beyond any comments since it is always essential for the works of Tcherniakov. ... Autism of Gvidon (Bogdan Volkov) as well as self-sacrifice and infatuation of Princess Swan-Bird (Olga Kulchinskaya) require a bit more of the audience’s engagement into play: these characters “from reality” are rather rhyming with cartoon figures from Gvidon’s dreams. Yet, Tcherniakov’s skill in staging the ‘poor’ play of actors makes us suspect a directing element in it (remember the home theatre with ‘poorly’ playing Sonya Yoncheva in *Iolanta*.)”

The Brazilian online news publication [Viva Manaus](#) (Brazil) reports, “the show “*Joiás do Ballet Russo*” arrives at the stage of the Studio 5 Convention Centre, on 9/8 at 10pm, bringing together the best dancers of the

main theatres of the Old World. Alexander Volchkov, one of the most important active dancers, a member of the Bolshoi’s main team and 20 years of the most famous company on the planet.”

Ural Opera Ballet presented its last premiere of the season — [Don Quixote](#) staged by Yuri Burlaka. As a landmark Burlaka took the ballet *Don Quixote de la Mancha* created by choreographer Alexander Gorsky, artists Konstantin Korovin and Alexander Golovin in 1900 in Moscow, [Nezavisimaya Gazeta](#) reports.

[Kommersant](#)
[Rossiiskaya Gazeta](#)



Ural Opera Ballet presented a new version of *Don Quixote*. Photo by Tatiana Andreeva /[RG](#)

Moscow Ballet celebrated its 30th anniversary with the premiere of a performance about the dance element [Dancefloor](#). Choreographer and director — Jeroen Verbruggen (Belgium).

A new work by contemporary classic William Forsythe *A Quiet Evening of Dance* was presented at [Chekhov Festival](#) in Moscow on stage of Mossovet Theatre (July 9-11).

[Kommersant](#) publishes a review by Tatiana Kuznetsova about the production “born last autumn with the help of Sadler’s Wells theatre in London”.

In this programme the outstanding choreographer combined several previous, well-known works and some brand new ones. [muzcentrum.ru](#)

On July 14 and 15 an evening of William Forsythe’s ballets took place at Mikhailovsky Theatre in St Petersburg. The 14th [Chekhov International Theatre Festival](#) ran until July 21 and ended with the world premiere of *The Seven Streams of the River Ota* — staged by the prominent Canadian director Robert Lepage.

On July 16, 17, 19-23 a production by Kirill Serebrennikov *Outside* is being performed at [Festival d’Avignon](#).

On July 17 at Festival d'Avignon after the premiere of production by Kirill Serebrennikov [Outside](#) it was announced that the director was granted the title Doctor h.c. of Paris West University Nanterre La Défense. The performance of *Outside* is dedicated to Chinese photographer Ren Khang and runs until July 23.

[The director's profile at the festival](#)

VOGUE: “Kirill Serebrennikov worked *Outside* together with composer Ilya Demutsky who has written music for many of his films and ballets including those staged at the Bolshoi, Nureyev and *The Hero of Our Time*.

Marina Raikina of [Moskovsky Komsomolets](#) gives details from French Provence.

The director answered questions from Le Point (France). Online publication [InoSMI](#) publishes translated material *Russian People Know The Price Of Freedom And Its Absence*. A talk between Brigitte Hernandez and Katia Swarovskaya.

On July 25 Kirill Serebrennikov will meet his audience in the yard of the [Design Institute Strelka](#). The open discussion will touch on the issues of how the creative process of an artist looks like today and if art has to meet the temper of the times. Free admission, [registration](#) required.

An exhibition *Drawings of David Borovsky* has opened in an affiliated branch of [Bakhrushin Theatre Museum](#). In the white hall of the Creative Workshop of theatre designer David Borovsky an exposition is presented timed to the release of an album of drawings of the famous set designer. Tablets with pinned-up drawings illustrate the process of the book's compilation. Chief set designer of Tovstonogov Bolshoi Drama Theatre, Eduard Kochergin, friend of David Borovsky, wrote the preface to the third album.

Alexei Aigi, Anton Batagov, Sofia Gubaydullina, Ilya Demutsky, Leonid Desyatnikov, Gia Kanchel, Pavel Karmenov, Alexander Knaifel, Dmitry Kurlyandsky, Alexander Manotskov, Tigran Mansuryan, Vladimir Martynov, Sergei Nevsky, Georg Peletsis, Vladimir Rannev, Alexander Rabinovich-Barakovsky, Valentin Silvestrov, Alexei Sysoev, Boris Filanovsky, Alexei Shmurak — are heroes of an anthology of dialogues [Fermata: Conversations With Composers](#), a new book by critic Alexei Munipov. Within *Fermata* 20 composers of different generations discuss the present and the future of classical music, their art and its limits, and argue the meaning of “being contemporary”.

[Video presentation on YouTube](#) (1'01")

[colta.ru](#)

[classicalmusicnews.ru](#)



Alexei Munipov. *Fermata: Conversations With Composers*. Moscow: Novoe Izdatelstvo, 2019. — 446 p. — ISBN 9785983792395

Director and set designer Robert Wilson told [Izvestia](#) about a doorless theatre, Texas landscapes and the jumps of Mikhail Baryshnikov. The interview was done in St Petersburg where Wilson's production *Oedipus* was performed within International Theatre Olympics.



Robert Wilson Photo by Izvestia / Yuri Meleshko

“You worked with Russian actors. Not only with drama ones, like in the Theatre of Nations, yet with opera singers, too. What makes our performers different?”

“Russia has a very long theatre tradition and you can feel it in your actors. I don't have much experience of working with Russian actors yet I remember one situation. I was staging *Madame Butterfly* at the Bolshoi and the choir asked me if they could bring their relatives to a rehearsal. And then other participants of the

show wondered if they could bring their families, too. I mean, these people love theatre, opera passionately, it is a fundamental part of their life. I cannot imagine anyone asking this of me in Europe.”

“Our main building, the Academia, has no doors, just an open passage. Anyone can enter - be it Donald Trump or a random person in the street, regardless their nation or religion. That is the difference between art and religion or politics — it unites people. This open doors principle is essential to preserve.”

[Muzykalnaya Zhizn](#) summed up the results of Istra Festival Summer. Music. Museum (June 30 — July 13). The classical music festival appeared in a Moscow satellite a year ago upon the initiative of the artistic director of Moscow Regional Philharmonic Maxim Dunaevsky.

[The Rossini Opera Festival](#) in Pesaro announced the programme for the next season. There are three premieres scheduled. Russian conductor Dmitry Korchak will present one of them. The graduate of the Popov Chorus Academy will debut at the prestigious event conducting one of early operas of the composer — Il Matrimonio Per Lettera De Cambio. The Rossini Opera Festival has been held in the composers homeland since 1980.

Social networks



After the Australian tour koalas and kangaroos appeared on Olga Smirnova [FB-page](#)



Natalia Goncharova, Mark Shagal on [Facebook](#) Max Grover



David Borovsky (July 2, 1934, Odessa — April 2006, Bogota) on MDT [Facebook](#)



Agunda Kulaeva on [Instagram](#):
“Together at last! Vacation is a miracle!” —
With Alexei Tatarintsev and children



David Hallberg's [Instagram](#)



Olga Marchenkova, Egor Gerashchenko and Mikhail Kryuchkov. *Raymonda*. July 13
Photo by Damir Yusupov

Debuts

The Tsar's Bride

July 10

[Andrei Potaturin](#) (joined the Bolshoi Opera in April 2019) – Gryaznoy. [Bekhzod Davronov](#) (Bolshoi Opera soloist since April 2018) – Lykov. [Denis Makarov](#) (Bolshoi Opera soloist since November 2018) – Sobakin. National Artist of Russia [Elena Zelenskaya](#) – Saburova. [Alina Chertash](#) (joined the Bolshoi Opera in May 2019) – Dunyasha.

Raymonda

July 13 (12:00)

[Olga Marchenkova](#) (rehearses under the guidance of Svetlana Adyrhaeva) – Raymonda. [Egor Gerashchenko](#) (repetiteur Vladimir Nikonov) – Jean de Brienne. [Mikhail Kryuchkov](#) – Abderakhman.

Katerina Izmailova

July 16

[Stanislav Mostovoy](#) – Zinoviyy Borisovich. [Denis Makarov](#) (Bolshoi Opera soloist since November 2018) – Old convict. [Alexander Borodin](#) (Bolshoi Opera soloist since November 2018) – Mill-hand/Officer. Marat Gali –

First labourer/Drunken guest. [Igor Podoplelov](#) (joined the Bolshoi Opera in May 2019) – Porter/Sentry. [Alexei Makshantsev](#) (Popov Chorus Academy, class of Nesterenko) – Local nihilist.

July 17

[Dmirty Golovin](#) (Mikhailovsky Theatre) – Sergei. National Artist of Russia [Maria Gavrilova](#) – Woman convict.

The Queen of Spades

Bekhzod Davronov as Chaplitsky. Denis Makarov as Surin.

Cast alterations

Katerina Izmailova

July 17 – Taras Shtonda appeared as Boris Timofeyevich instead of previously announced Vyacheslav Pochapsky who was to make his debut in this role. Stanislav Mostovoy replaced Maxim Paster as Zinoviyy Borisovich

Birthdays

July 9 – ballet dancer, National Artist of Russia Dmitry Gudanov 1998-2004 – Bolshoi Ballet soloist, 2004-2017 – Bolshoi Ballet principal)

June 10 – singer (tenore leggero), tutor, National Artist of the USSR Sergei Lemeshev (1902-1977); in 1931-1957 – Bolshoi Opera soloist



Sergei Lemeshev as Prince di Mantua
in Rigoletto by Verdi

July 12 – American pianist, the first winner of Tchaikovsky International Competition (1958) John Van Cliburn (1934-2013), First platinum album in classical music – 85th anniversary of his birth.

July 12 – opera singer Olga Kulchinskaya (2013-2014 – the Bolshoi YOP student, in 2014-2017 – Bolshoi Opera soloist)

July 13 – ballet tutor, choreographer Azari Plistesky

July 13 – ballerina Diana Vishneva, prima ballerina of Mariinsky Theatre (since 1996) and American Ballet Theatre (2005-2017).



Olga Kulchinskaya as Princess Swan-Bird.
The Tale Of Tsar Saltan, at La Monnaie, Brussels. Staging
and set design by Dmitri Tcherniakov



Azari Plistesky in Giselle. Moscow, 1970s

July 18 – opera singer (baritone), the Bolshoi Opera soloist in 1963-2001, National Artist of the USSR Yuri Mazurok (1931-2006)

July 19 – leading soloist of the Bolshoi Ballet, Merited Artist of Russia Anastasia Goryacheva

July 19 – ballerina, mentor, National Artist of the USSR Natalia Bessmertnova (1941-2008)

July 20 – the Bolshoi ballet prima (working under contract), National Artist of Russia Maria Alexandrova



Natalia Bessmertnova and Yuri Grigorovich

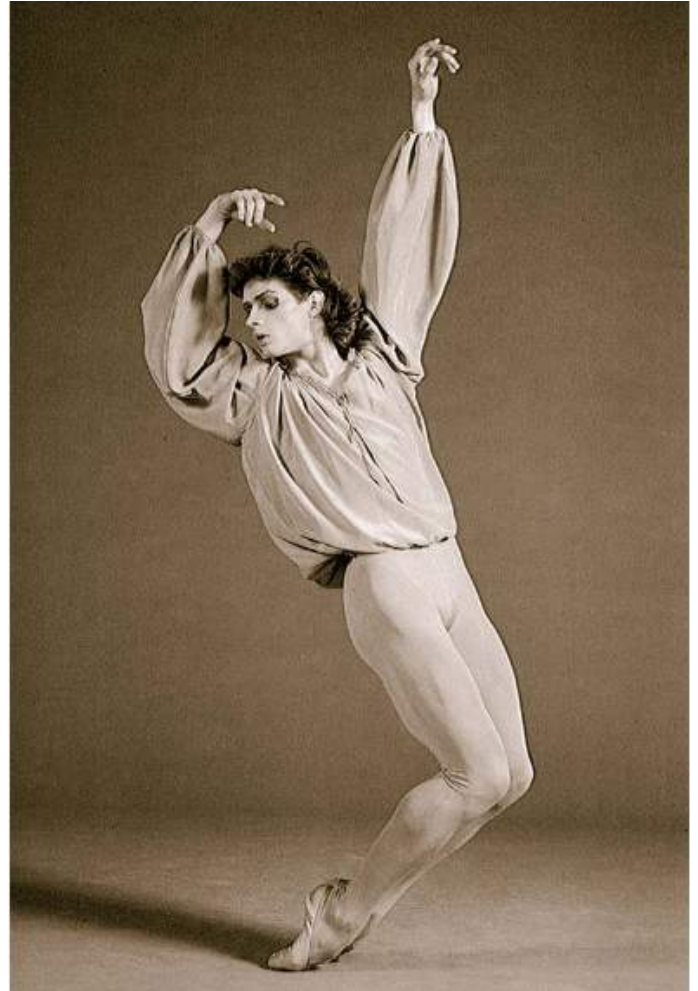


[Maria Alexandrova](#)

July 20 — Bolshoi principal dancer, Merited Artist of Russia Alexander Volchkov

July 20 — member of the Bolshoi Youth Opera Program (baritone) Rauf Timergazin

July 20 — choreographer, the Bolshoi Ballet ex-principal Yuri Possokhov; winner of Benois de la Dance for choreograph of Nureyev (2018), Golden Mask for the Best Choreographer's Work (2019) — 55th anniversary of his birth.



Yuri Possokhov

July 20 — ballet dancer, tutor, ballet master director, Merited Artist of Russia Yuri Burlaka, Bolshoi Ballet artistic director in 2009-2011; since 2017 - chief ballet master of Samara Ballet.

July 20 — Bolshoi Theatre vice-director general Dmitry Kiyanenko

July 21 — Bolshoi Opera soloist Elena Novak

July 22 — Bolshoi Opera soloist, Merited Artist of Russia Irina Rubtsova.

July 22 — choreographer, ballet-master, National Artist of Russia, artistic director of the St Petersburg State Ballet Theatre Boris Eifman

July 23 — Bolshoi Ballet first soloist Anastasia Meskova

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

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