



December 2019

Issue No.15

Newsletter



[A gala of the Bolshoi YOP members and graduates](#) 10 Years of the Bolshoi Theatre Youth Opera Program



[December 8](#), the Historic Stage - a gala of the Bolshoi YOP members and graduates 10 Years of the Bolshoi Theatre Youth Opera Program.

The Bolshoi Director General Vladimir Urin opened the evening. He thanked the initiators and creators of the Bolshoi opera project - the YOP artistic director, Merited Art Professional of Russia [Dmitry Vdovin](#), Mikhail Fikhtengolts (music critic and producer, the head of the YOP advanced planning office and executive director of the YOP) and the Merited Culture Professional of Russia, the head of the Bolshoi from 2000 to 2013 Anatoly Iksanov, and wished all participants of the gala further creative and professional success.

The Youth Opera Program is one of the most interesting creative projects of the Bolshoi nowadays. During the 10 years of its existence the YOP has trained a whole range of young singers whose vocal talent is now recognised at many international competitions and world venues.

The jubilee gala gathered graduates of different years, world renowned singers and members of the YOP-2019 as well as guest performers Alexandria Shiner (soprano, the Youth Program of Washington National Opera) and Katerina Piva (mezzo soprano, La Scala Academy.)

The Bolshoi Orchestra and Children's choir under the baton of National Artist of Russia Alexander Sladkovsky.

Famous musicians, actors, theatre producers and heads of international music projects - the assistant of the Metropolitan Opera director general Diane Zola, director general and artistic director of Teatro Regio di Torino Sebastian Schwarz, artistic director of Opéra National de Lyon Robert Körner, world opera star soprano Nadja Michael and many others attended the gala. The guests included heads and members of Knauf Gips KG company, the Bolshoi sponsor especially supporting the YOP.

[A video fragment of the Bolshoi Director General's welcoming remarks.](#)

Events

This year the world marks the 360th anniversary of the birth of Henry Purcell (1659-1695). The Bolshoi premiere of Purcell's opera Dido and Aeneas was timed for the anniversary.

The opera is the third co-production by the Bolshoi and Aix-en-Provence International Opera Festival (France). The premiere was at the festival on July 7, 2018. First performance: Chelsea, London, 1689.

The well-known French writer Maylis de Kerangal wrote a new Prologue especially for the Aix premiere. The story of Dido in the Bolshoi performances is told by [Seseg Khapsasova](#) - singer and actress from Buryatia.

The production at the Bolshoi was staged by one of the most sought-after French opera directors [Vincent Huguet](#).

Costume Designer - [Caroline de Vivaise](#).

Lighting Designer - [Bertrand Couderc](#).

Conductor - [Christopher Moulds](#).

Chief Chorus Master - Valery Borisov.

Cast of the premiere, December 5, and December 7 (12:00) and 8:

Dido - [Anna Goryachova](#).

Aeneas - [Jacques Imbrailo](#).

Sorceress/Spirit - [Gayane Babadzhanyan](#).

Belinda - Anastasia Sorokina

Second Woman - Ekaterina Shcherbachenko

First Witch - Yulia Mazurova

Second Witch - [Alina Chertash](#).

December 6 and 7 (19:00):

Dido - Ekaterina Vorontsova

Aeneas - Alexander Miminoshvili

Sorceress/ Spirit - [Karina Kherunts](#).

Belinda - Guzel Sharipova

Second Woman - [Maria Motolygina](#).

First Witch - Anna Semenyuk

Second Witch - [Daria Telyatnikova](#).

Seseg Khapsasova as the Woman from Cyprus and

Ivan Maximeyko as First Sailor - all days.

“I wanted to show that the opera gains its sense when it lets us feel consolation, - Vincent Huguet says about his production. – “The final, the famous lamento of Dido, I am sure, will be even more beautiful if the voice of all these men and women falls into her mourning. Their fates are hard, like hers, they did good things as well as bad ones. In the end of my production Dido is at their feet - and they all are above. Their last chorus sounds like a prayer, a farewell, and, for the main part, an absolution. The opera shows drastic conflicts, yet in the end it speaks

of consolation. That it is still possible to be together. In the last mise-en-scene the three witches who had plotted all this, stand in the first row of the choir. They see that they have got what they wanted. And at the same time they feel orphaned without Dido.” — [Dido Passion](#) — the interview with the production director Vincent Huguet is available at the theatre website.



Curtain calls after the premiere on December 5.
Photo by Alexander Schwartzstein

[YouTube Dido and Aeneas opera](#) (rehearsals).

[December 11, 12, 13, 14 and 15](#), the Historic Stage - *Manon Lescaut* by Giacomo Puccini.

The premiere took place on October 16, 2016.

Director - [Adolf Shapiro](#).

Music Director - Jader Bignamini

[See more](#) about the opera creation history.

In the December series, for the first time at the Bolshoi, the main role was performed by the Lithuanian soprano, double winner of the opera Oscar - International Opera Awards (London), (Best Young Singer, 2016; Best Singer, 2019) Asmik Grigorian (December 11, 13 and 15) and the Bolshoi Opera soloist (the YOP member of 2012-14), laureate of international competitions Maria Lobanova (December 12 and 14.)

Participant of premiere performances [Riccardo Massi](#). (11, 13 and 15 December) and Turkish tenor (since 2018 the head of the Directorate General of the State Opera and Ballet of Turkey) [Murat Karahan](#) (December 12 and 14) appeared as Chevalier Des Grieux.

[Cast details](#).



Singers after the performance of [Manon Lescaut](#) on December 11, the Historic Stage. Photo by Katerina Novikova

Curtain calls video after the performance of [December 11 on FB](#).

[December 14](#), the Historic Stage - Christmas Concert of the Bolshoi YOP and Children's Choir.

Participants: Elmira Karakhanova, Elizaveta Narsia (sopranos), Maria Barakova, Uliana Biryukova (mezzo sopranos), David Posulikhin (tenor), Nikolai Zemlyanskikh, Dmitry Chblykov (baritones). The Bolshoi Children's Choir (Chorus Master - Yulia Molchanova), the Bolshoi Orchestra. Conductor - Anton Grishanin.

The Youth Opera Program artistic director - Dmitry Vdovin.



The Bolshoi Children's Choir in the Imperial foyer.

[December 17, 18 and 19](#), the Historic Stage - *Boris Godunov* by Modest Mussorgsky staged by Leonid Baratov with sets by Fyodor Fedorovsky (the premiere of 1948, the revival of 2011.)

Conductor — the chief conductor and musical director of the Bolshoi Tugan Sokhiev.

[Casts](#).

[Mezzo TV channel](#) livestreamed the opera Boris Godunov on December 19. The music channel continues screening the Bolshoi productions. Maestro [Tugan Sokhiev](#) presents Russian opera on Mezzo. On December 17 the audience had a chance to see the opera Prince Igor by Borodin.

The full list of screenings is [on the website](#).

[The Bolshoi video channel](#) also livestreamed the opera Boris Godunov on December 19.



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December 18, the Imperial Foyer - a concluding press conference dedicated to the results of the longstanding partnership and joint projects of the Bolshoi and French music channels for lovers of classic music, jazz and ballet Mezzo and Mezzo Live HD. Participants of the press conference:

- Director General of the Bolshoi Theatre Vladimir Urin
- Director General of the French media group Les Echos which includes Mezzo Berenice Lajoanie
- The chief conductor and music director of the Bolshoi Tugan Sokhiev

[December 20, 21, 22 \(12:00\)](#), the Historic Stage - The Tsar's Bride by Nikolai Rimsky-Korsakov.

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

The visual image of the production is preserved with basic proportions and colour scheme of "historically authentic" sets by [Fyodor Fedorovsky](#) (1883–1955). The revival of stage setting and creation of the new version (according to the artist's own notes) was completed by Alyona Pikalova.

Costume Designer — [Elena Zaitseva](#).

Lighting Designer - [Damir Ismagilov](#).

Conductor - the chief conductor and music director of the Bolshoi Tugan Sokhiev.

[Casts](#).

[The Tsar's Bride on Mezzo](#) — the recorded production will be screened on December 21 (10:30 UTC+2), 30 (14:30 UTC+2) and January 6 (18:30 UTC+2) (MSC +2).

The Mezzo livestream fragments are available on YouTube:

Lyubasha's Song (Agunda Kulaeva) from the first act ([7'52"](#)).

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



Photo by Damir Yusupov



December 21 (12:30 MSC, 10:30 UTC+02:00) - screening of the opera [The Tsar's Bride](#) by Nikolai Rimsky-Korsakov

[On December 25](#) the Bolshoi Historic Stage starts its traditional series of The Nutcracker performances. Music by Pyotr Tchaikovsky, choreographic version by Yuri Grigorovich.

During Christmas and New Year holidays the Bolshoi will perform The Nutcracker 22 times (December 25-31, 2019, and January 2-8, 2020).

Libretto by Yuri Grigorovich after the namesake fairy-tale by E T A Hoffmann, ideas from the scenario used by Marius Petipa.

Set Designer: Simon Virsaladze The premiere took place on March 12, 1966.

[Performance details.](#)

The Nutcracker was first performed at the “former imperial” Bolshoi Theatre on May 21, 1919, in the Alexander Gorsky version, in setting and costumes by Konstantin Korovin (the whole stage looked like a giant table arranged with a coffee set). After that the Bolshoi staged the ballet twice: in 1932 by choreographer Alexander Monakhov (revived by Alexander Tchekrygin), and in 1939 - choreographer Vasili Vainonen.

Cast details available [at the theatre website.](#)

A gala party celebrating the upcoming New Year 2020 was held at the Bolshoi on December 26.

Members of the Government and the State Council, senators and deputies, governors and heads of state departments, political leaders, officer of the court, CEOs of major enterprises and social communities as well as military, science, art, culture and sport professionals, and representatives of various confessions attended the formal reception.

The President of Russia Vladimir Putin attended the event. He congratulated those present and wished them a successful new year.

The gala programme included single ballets [Carmen Suite](#) by Alberto Alonso to music by Georges

Bizet and Rodion Shchedrin and Diamonds to music by Pyotr Tchaikovsky, the 3rd part of [Jewels](#) by George Balanchine.

Main parts in Carmen Suite performed by Svetlana Zakharova (Carmen), Denis Rodkin (Jose), Mikhail Lobukhin (Torero); the Leading Couple in Diamonds – Olga Smirnova and Artemy Belyakov. Conductor – Pavel Klinichev.



The Nutcracker performance, the Bolshoi Historic Stage.
Photo by Damir Yusupov

A gala [party celebrating](#) the upcoming New Year 2020 at President of Russia website.



The President of Russia Vladimir Putin with participant of the gala celebrating the upcoming New Year 2020 – conductor Pavel Klinichev, principals Artemy Belyakov, Olga Smirnova, Denis Rodkin, Mikhail Lobukhin, Svetlana Zakharova and the head of the Bolshoi Ballet Makhar Vaziev; the historic Stage, December 26.

[December 10, 11, 12](#), the New Stage - ballet Coppelia by Marius Petipa and Enrico Cecchetti.

Staging and new choreographic version by Sergei Vikharev. The ballet premiered on March 12, 2009, and its next revival took place on April 20, 2018. Choreography of Revival -Vladimir Grigoriev

[Casts.](#)

Conductor — Anton Grishanin.

The recorded screening of the revived staging of [Coppelia](#) from the New Stage (screened for the world audience on June 10, 2018) is available on DVD and Blu-ray at the Bolshoi's partner company [Bel Air Classiques](#).



Dmitry Smilevsky first appeared as Frantz. Swanilda - Daria Khokhlova. After the performance of Coppelia on December 11. [Photo / the dancer's Instagram](#)

December 13, 14 ,15, the New Stage – one act ballets [Carmen Suite](#) and [Etudes](#).

On December 13 Vladislav Lantratov returned to the Bolshoi stage as Jose in Carmen Suite after an eight month break due to an injury; Carmen - Ekaterina Shipulina



Dmitry Smilevsky first appeared as Frantz. Swanilda - Daria Khokhlova. After the performance of Coppelia on December 11. [Photo / the dancer's Instagram](#)

December 14 and 15 - Svetlana Zakharova in the title role of the ballet by Alberto Alonso to music by Georges Bizet and Rodion Shchedrin; Denis Rodkin as Jose.

[Cast details.](#)

[About the ballet.](#)



Svetlana Zakharova as Carmen, Denis Rodkin as Jose. The Historic Stage, December 14. Photo by Natalia Voronova./Instagram

In the December performance series of *Etudes* by Harald Lander to music by Carl Czerny the company's young dancers debuted in the leading parts of Principal Dancers. The parts of Ballerina and Principal Dancers (respectively) performed by:

December 13 - Alyona Kovalyova, Jacopo Tissi and Danila Khamzin (debut); December 14 - Ekaterina Krysanova, Denis Zakharov and Ivan Poddubnyak (debut); December 15 - Olga Smirnova, Artemy Belyakov and Artem Ovcharenko.

[Casts.](#)

Ballet Metaphor, - read more about [Etudes](#) by Harald Lander/

Conductors - Pavel Sorokin (Carmen Suite) and Anton Grishanin (Etudes)



Etudes Olga Smirnova as Ballerina, Artem Ovcharenko as Principal Dancer. Photo by Damir Yusupov

December 18 and 19, the New Stage - [Artifact Suite](#) by William Forsythe to music by Eva Crossman-Hecht and Johann Sebastian Bach, and [Petrushka](#) by Igor Stravinsky with choreography of Edward Clug.

The one act ballets programme was presented at the Bolshoi on November 20, 2018.

[Artifact Suite casts.](#)

[Petrushka casts.](#)

Conductor - Pavel Klinichev.



[Artifact Suite](#) (couple - Anastasia Stashkevich and Vyacheslav Lopatin, photo by Dmitry Yusupov) at the New Stage - December 18 and 19.

December 21 (12:00 and 19:00) - the Bolshoi resumed the premiere series of one act ballets - *Symphony in C* and *Gaîté Parisienne*, first presented at the New Stage on June 13-16, 2019.

[Symphony in C](#) by George Balanchine to music by Georges Bizet was first performed at Paris State Opera on July 28, 1947.

The Bolshoi premiere was on April 21, 1999, Balanchine's masterpiece returned to the Bolshoi stage 10 years later.

[Cast details.](#)

Ballet expert and critic [Vadim Gaevsky](#) tells the story of the ballet's creation in his article on the theatre website (the full text is published in the performance booklet.)

The autobiographical ballet by [Maurice Béjart](#) [Gaîté Parisienne](#), to music by Jacques Offenbach and Manuel Rosenthal, is the first time the Bolshoi turns to works of the legendary choreographer.

The world premiere took place on January 27, 1978, at La Monnaie Royal Theatre in Brussels. One of the ballet's authors, the famous set and costume designer [Thierry Bosquet](#) worked on the Russian premiere of *Gaîté Parisienne* ; One of the choreographer's associates, former soloist of the Ballet of the 20th Century and Béjart Ballet Lausanne [Pyotr Nardelli](#) and ballet mistress, the assistant artistic director [Nasuno Keisuke](#).

Casts.Music Director: Timur Zangiev.

The matinee performance of one act ballets *Gaîté Parisienne* and *Symphony in C* (12:00) was part of the Bolshoi to Youth programme aimed at attracting the new generation of spectators to the theatre.

December 24 and 25, New Stage - *Iolanta* by Pyotr Tchaikovsky. The premiere of Sergey Zhenovach's production was on October 28, 2015.

The performance details.Casts.

Conductor — Alexander Soloviev.

December 28, 29, 30 (all days 12:00 and 19:00) — opera *The Story of Kai and Gerda* by Sergei Banevich.

A romantic Christmas fairy tale (music director - Anton Grishanin, production director Dmitry Belyanushkin, sets and costumes by Valery Levental) — the 5th season on the Bolshoi Christmas timeline.

On October 31 and November 2 the Bolshoi Opera soloists and Orchestra had successfully presented Banevich's most well-known opera in the capital of Oman — at Royal Opera House Muscat.

Performance details.Casts.

Boris Rudak as Kai, Anna Khrapko as Gerda.
Photo by Damir Yusupov

December 8, 2019, was the 100th anniversary of the birth of the outstanding 20th century composer Mieczysław Weinberg (1919-1996).

On December 10 there was a concert by the [Bolshoi Chamber orchestra](#) In Commemoration of Mieczysław Weinberg's 100th Anniversary.

Conductor - Mikhail Tsinman

Marking the Year of Weinberg - [details](#).

The Year of Weinberg in Russia. 2019 - [Press release \(*.pdf\)](#).

December 13, Beethoven Hall - the Bolshoi Theatre Wind Quintet concert.

Music by Tchaikovsky, Briccialdi, Mozart, Popov, Ponchielli, Donizetti, Verdi, Bizet, etc.

See more [on the theatre website](#).

December 14 - Bolshoi Opera soloists and Orchestra artists concert *Bach in the Church* and at Home.

Participants - the Bolshoi Opera soloists and Orchestra artists.

See more about the concert [on the theatre's website](#).

December 15, Beethoven Hall - *Viola in Chamber Music*.

The Bolshoi Orchestra artists performed music by Mozart, Schubert, Dvořák, Debussy.

December 11, Pokrovsky Chamber Stage - *Ariadne auf Naxos* en by Richard Strauss, Libretto by Hugo von Hofmannsthal based on a comedy by Jean-Baptiste Molière *Le Bourgeois gentilhomme*.

Director - Hans-Joachim Frey

Music Director and Conductor - Alexei Vereschagin

[Cast details](#).

December 15 (12:00 and 16:00), Pokrovsky Chamber Stage - *The Adventures of Cipollino* by Tatiana Kamysheva, based on the tale by Gianni Rodari.

Stage Director - Igor Merkulov

Conductor at the premiere- Lev Ossovsky

The title role - Alexander Chernov, Vitaly Rodin.

Conductor — Ayrat Kashaev.

[Casts](#).

[December 19, 20 and 2](#), Pokrovsky Chamber Stage - opera-buffo by Gioachino Rossini *Il Turco In Italia*.

Music Director - Gennadi Rozhdestvensky

Stage Director - Olga Ivanova

[Casts.](#)

Conductor — Alexey Vereshchagin

[The performance details.](#)



[The exhibition Theatre Fairytale](#)



Costume draft by Fyodor Fedorovsky *Polovtsian Women* for the opera *Prince Igor* by Alexander Borodin. 1934.

The Bolshoi Theatre Museum has loaned the project more than 50 items - sketches and costumes of “fairytale” productions of the Bolshoi from various years.

The Bolshoi has for the first time decided to hold a competition among artists and designers to design a poster for the upcoming premiere on February 14 of the Nikolai Rimsky-Korsakov’s opera [Sadko](#) by [Dmitri Tcherniakov](#) - the world renowned director, multiple award winner of the Golden Mask, double winner of the international prize The Opera Awards.

The new production - a contemporary vision of opera *Sadko* - director Dmitry Tchernyakov - tells us about modern people obsessed with ambitions and doubts, fears and craving for success. The production is meant for an adult audience. It uses the sets designed for previous productions of *Sadko* by the most famous Russian artists of the first half of the 20th century - Vasnetsov, Bilibin, Roerich, Korovin, Egorov.

The director has started rehearsals on December 24.



Production director Dmitry Tchernyakov started rehearsals of the opera *Sadko*, the Bolshoi Theatre, December 24.
Photo by Katerina Novikova.

[December 20](#), the exhibition *The Legends of the Bolshoi* opened within the project *The Bolshoi to the Cities of Russia* in Kaliningrad Regional Museum of Visual Arts. Kaliningrad is a special point on the map of Russia, in the end of 2023 a branch of the Bolshoi will open there.

The exhibition shows more than 90 exhibits from the Bolshoi Theatre Museum telling about the theatre architecture and some of its famous productions as well as costumes of the Bolshoi soloists from these productions, pointe shoes with the dancers’ autographs and set models of the productions. The exhibition will run until March 1, 2020.

On February 25, 2020, Jantar Hall, Svetlogorsk - a gala will take place timed for the laying of the foundation stone - a symbolic beginning of the erection of the Bolshoi branch in Kaliningrad. The Bolshoi Orchestra, Choir, opera and ballet soloists will come on there tour.

[The exhibition Theatre Fairytale](#) - a joint project of the Bolshoi Theatre Museum, the State Museum Exhibition Centre ROSISO and the State Memorial Estate Ostafievo - Russian Parnassus will be on display in the halls of the estate Russian Parnassus (till February 16, 2020.)

Merited Artist of Russia, the Bolshoi Ballet soloist (working under contract), senior professor of Moscow Ballet Academy [Denis Medvedev](#), was awarded a gong of the Benois de la Dance with a nomination for the competition category of Teacher, upon the decision of the artistic expert board of the Ballet magazine.

National Artist of the USSR, ballet master-repetiteur of the Bolshoi [Nikolai Fadeyechev](#) is the laureate of the prize For Outstanding Contributions in Development of Theatre Art of the Golden Mask festival.

Russian media

Russian media covered the celebration of the Bolshoi Youth Opera Program 10th anniversary on December 8 at the Bolshoi Historic Stage widely.

A unique gala celebrated the anniversary, - [TASS](#).

The agency publishes an opinion by the YOP head: “There is a certain gap between a higher school and the stage which usually takes years or even decades to overcome,” Vdovin admits. Yet today theatres cannot wait long and are more and more in need of young singers whose look and age would meet the audience’s expectations,” he explains.

Then he reminds us of the “The 10 Years’ Results”. “The Bolshoi Youth Opera Program started on October 19, 2009.. Singers selected after competitive auditions in Russian and CIS cities study vocal, foreign languages, scenic movement and acting art for several seasons, and take part in performances and concerts and prepare their own programmes as well. During its 10 years of existence the YOP had trained 55 graduate-singers. Among them there are leading soloists of the world’s major theatres such as the Bolshoi of Russia, La Scala di Milano, Covent Garden Royal Opera House in London, Metropolitan Opera in New York, state opera houses in Paris, Vienna and Berlin, Teatro Real in Madrid and many others.”

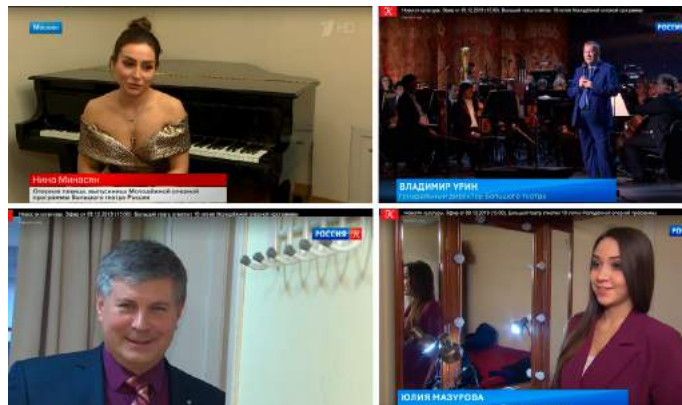
“We at the Bolshoi are doing our best to gather the best teaching and financial resources to prepare the most talented young singers for their theatre career,” the YOP head emphasised.

The Interview with Dmitry Vdovin on [Rossia-K TV channel](#).

The gala video report on the [First Channel](#).

A video (03’35”) on [YouTube](#).

[Rossia-K](#):



Reports about the Bolshoi YOP on the [First Channel](#) и [«России-К»](#)



Vasilisa Berzhanskaya, Atash Garaev, Ruslana Koval, Dmitry Vdovin, Victoria Karkachyova, Elizaveta Narsija.
Photo by Pavel Rychkov

[Rossiiskaya Gazeta](#).

[Muzykalnaya Zhizn magazine](#).

[RIA Novosti](#).

[Radio Kultura](#).

[Kulturomania](#).

and other media.

Media publish reviews by music critics of the premiere of the opera Dido and Aeneas.

[Kommersant](#) marks Anna Goryachova (Dido) and “the most impressive part of the new premiere - the orchestra led by Christopher Moulds ... Colourful interventions are obvious. In the second finale,

there is really apposite hornpipe from The Queen Of Fairies [by Purcell] ...”Further on in the review, the critic, being particularly obsessed with building his own “row of authentist aristocracy”, recommends the theatre orchestra to “try and have a stab at, say, even Monteverdi.”

[Kultura newspaper](#) points out the work of the orchestra and choir of the Bolshoi and the “musical vision of a renowned authentist Christopher Moulds.”

“Exactly like in the Baroque era, images of distant ancient mythology serve as a cover for modern political, social and lofty poetical ideas; and Vincent Huguet has found radical ways in his new production to bring Purcell’s opera to the poignant present.” [Rossiiskaya Gazeta](#).

Izvestia: Dido and About Her: The Bolshoi Sings A Hymn To Feminism: The story of the Hero of Troy and the Queen of Carthage presented in the light of current reality.”

“/.../ the events here are run [by strong women](#), and men just surrender to their will. To keep the concept, the director Vincent Huguet has returned a Prologue to the opera, yet not a loyal but a historical one. /.../ following the concept of set designer Aurélie Maestre, the audience watches the show, as if from the sea. /.../ both heroes and their entourage squint into the void (i.e., to the audience) as if waiting for the solution of their essentially irreconcilable problems to come from there.”

“This show tell us that everybody is an exile in the world. /.../ and that selfish actions may backfire...” [ClassicalMusicNews.ru](#).

“Conductor Moulds managed to extract the necessary wholeness from the conglomerate of the Bolshoi orchestra members. The pit gave a steady, seemingly ‘dispassionate’ English sound with a unified intonation and an emotional shriek hidden inside. It was even more impressive given that the pit was uplifted and the audience saw the musicians. And the descending chromatic scale in Dido’s lamento ‘When I am laid in the Earth’ clenched the heart reminding of ‘descending’ of emotions driving us inevitably downwards, into the ground, to the end.”

“The very appearance of Purcell’s opera at the Bolshoi is sensational. A grateful bow for that.” [Moskivsky Komsomolets](#).

Anna Goryachova as Dido (whose voice has “first seemed... close to contra tenor /.../ yet then this colour proved to be so convincingly expressive

: of course, we do not know what timbres were popular in the 17th century”) and “two other female voices - Anastasia Sorokina (Belinda) and Ekaterina Shcherbachenko (Second woman) - were more traditional, and it had its own charm: they made a beautiful background for the ‘special’ title heroine” /.../ “Jacques Imbrailo as Aeneas, a South-African baritone little known in our country, was, as it suits the only man on stage and, moreover, an Ancient Greek mythological character, charming, musical and very clever.



Curtain calls after the premiere of Purcell’s opera (photo by Alexander Schwartzstein/Facebook): maestro Christopher Moulds, Anna Goryachova (Dido), Anastasia Sorokina (Belinda), Jacques Imbrailo (Aeneas), Ekaterina Shcherbachenko (Second woman).

[Nezavisimaya Gazeta](#) Anna Goryachova, with her European career based primary on baroque repertoire, created an image of a woman suffering, even ugly in her death - the singer and conductor put into her final lamento (against the tradition of a somewhat elevated performance) notes of pain and shriek. And the choir of mourning Corinthians on the balcony sounds angelic, as if the soul of the betrayed queen gains peace in Heaven.”

A concluding forum Russian Theatre - 21st Century. New Look. Was held at the Theatre Centre of the Union of Theater Professionals Na Strastnom, Moscow, December 9-10.

Pursuant to the Decree of the President of Russia, 2019 was announced as a Year of Theatre. Within the Year large-scale international and all-Russia events took place. The programme included 15 key events, the biggest among them were the 8th Theatre Olympics and All-Russia Theatre Marathon.

[Video report](#) by Rossia-K.

“In 2019 seven theatre forums took place in different federal regions. And the final event on the 8th, was held in Moscow, Central federal region.

Since 2019 artists can be trained only in specialised theatre academies of the country. And those are scarce. It is a painful problem. Believe me, in a short time, very short, we’ll face a critical shortage of young actors,” the head of the UTP Alexander Kalyagin said. /.../



“When I suddenly heard my colleagues saying that nowadays local promoters do not fund theatre productions yet keep being given state tasks, I have got a question: how should a theatre exist? No new premieres? No new productions?” The Bolshoi Director General Vladimir Urin asked.

Experts explain: in theatre, economic and legal issues are inextricably linked. /.../ suggestions from all the country, expressed on theatre forums, were included into the concept of longitudinal development of theatre business. It is planned to 2030.” (The Year of Theatre Summing Up, Novosti Kultury, aired on December 9, 19:00.)

The forum livestream [on the UTP website](#).

Recorded livestream of December 8 on [YouTube](#) (07:16’29”).

The words of Vladimir Urin at the Press conference of December 18 dedicated to cooperation of the Bolshoi and Mezzo Channel - about the theatre’s plans to hold a festival to mark the 180th anniversary of the birth of Pyotr Tchaikovsky next season - were used by some media to make a special report.

[Russia Today channel](#): “The new project will include such ballets and operas as Eugene Onegin, Mazeppa, The Queen of Spades, Iolanta, Cherevichki, Swan Lake, The Sleeping Beauty and The Nutcracker.

[RIA Novosti](#).

[Interfax](#).

[Zond](#).

[On Friday, December 20](#), Rossia-Kultura channel showed a new edition of the programme Ticket to Bolshoi dedicated to the premiere of Giselle (November 21, 2019) by Alexei Ratmansky.

Ticket to Bolshoi announcement: “The premiere of the ballet Giselle in the version by Alexei Ratmansky took place at the Bolshoi Historic Stage. Why did the Bolshoi decide to create a new version of the famous ballet? What will be different from the production the theatre has already performed for many years? Why did the choreographer need to study archive materials? What should a ballet dancer change in themselves to dance the part they have already been dancing for many years anew? Choreographer Alexei Ratmansky will tell us about the first and most well-known versions of Giselle. Theatre designer Robert Perdizola will tell us how he used some sketches by Alexander Benois in the production design. And the dancers will share their reinterpretation of their well-known roles.”

In the end of January the ballet Giselle is to be livestreamed in cinemas all over the world within the Bolshoi In Cinema project.

[Kommersant](#) Style announces the productions to be shown on stage of the first Middle East opera house - Muscat Royal Theatre. The author of the article Lyubov Neverovskaya announces the Bolshoi Ballet’s performance of Onegin by John Cranko - January 23-25, 2020.

The Bolshoi first toured in Oman in November, 2019. The Story Of Kai And Gerda by Sergei Banevich for young audience was performed at Royal Opera house.

In memory of prominent Russian bass singer [Alexander Vedernikov](#) a concert was held at the Conservatory Grand Hall on December 23.

Participants: Russian State Academic Symphony Orchestra Evgeny Svetlanov, State Academic Moscow Region Choir Andrei Kozhevnikov and the Bolshoi Children’s Choir. Conductor - Alexander Vedernikov Piano - Nikolai Lugansky The programme includes: Concert No 3 for piano and orchestra by Rakhmaninov, Little Triptych and Snowing by Sviridov, Polovtsian Dances from Prince Igor by Borodin.

Asmik Grigorian was the guest of the programme Enigma on Rossia-K channel (December 12, 21:00; repeated December 13, 15:40.) Hosted by Irina Nikitina. [Link to the video](#).

December 5 is the International Volunteers’ Day when the country’s best volunteers are named. The awards ceremony was held in Sochi within the International Forum.

A piece about volunteers’ work in the project Open the Bolshoi History was included in a special report by [Rossia 24](#).

On June 21, 2017, the Bolshoi Theatre and ABBYY company (with participation of KAMIS) announced launch of the second stage of a unique volunteer project [Open the Bolshoi History](http://openbolshoi.ru) (openbolshoi.ru). Its participants helped extract and systematise data from the already digitised collection of programmes and posters of the theatre. The information was successfully handed to the museum workers for scientific analysis and further uploading to the KAMIS electronic database being created by the Bolshoi.

The project [Open the Bolshoi History](#) in Russia-24 [report](#) about the International Volunteers' Day.



Members of the project [Open the Bolshoi History](#) on the world map

International media

The Italian newswire [AISE](#) Agenzia Internazionale Stampa Estero reports: "Sunday 8 December, the tenth anniversary of the Young Artists Opera Program, a training program for young Russian opera singers directed by the Knight of the Order of Merit of the Italian Republic, Dmitry Vdovin, was celebrated on the historic stage of the Bolshoi Theatre in Moscow with a concert."

The specialised dance magazine [Pointe Magazine](#) (USA) publishes a short article by Julia Guiheen who writes about an archive video clip and a link to the video: "Soviet ballerina Ekaterina Maximova. In this 1957 clip, the 18-year-old aspirant performed the Sugar Plum variation at a ballet competition, where she represented the Bolshoi Ballet Academy."

[Video](#) (01'49") on.

International online publications announce the upcoming screenings of Bolshoi Ballet live performances in cinemas across the world. Most articles include photos of the Bolshoi productions.

The English language Cyprus newspaper [Cyprus Mail](#) publishes an article by Eleni Philippou



#TBT: Ekaterina Maximova as the Sugar Plum Fairy (1957)

[Pointe Magazine](#)

who announces the upcoming screening of Bolshoi's *Nutcracker* in local cinemas. "The Bolshoi stage will share its majestic vision of Hoffman's tale, taking audiences of all ages on a magical journey through a world of enchantment."

The on-line specialised entertainment news publication *Broadway World* reports: "The Bolshoi Ballet's magical *Nutcracker* production captivates audiences of all ages and brings them on a whirlwind journey of enchantment with rising star soloist Margarita Shrayner perfectly embodying Marie's innocence and joy along with the supremely elegant principal dancer Semyon Chudin as her [Nutcracker Prince](#)."



Semyon Chudin in ballet *Nutcracker* - there was a screening of the ballet in local cinemas on December 15, 2019.

[Las Vegas Review](#) (USA).

[The Commons Community New](#) (Vermont, USA).

[Colorado Springs Gazette](#) (USA).

[Leinster Express](#) (Ireland).

and many other sources.

Associated Press publishes an article by Mike Silverman about the guest soloist of the Bolshoi Yusif Eivazov. The tenor has performed the main role in *The Queen of Spades* at the Metropolitan Opera. The article mentions that he had sung this part previously at the Bolshoi Theatre in Moscow.

[Republication Star Tribune](#) (USA).

Briefly

The project I, Maya Plisetskaya, which coincides with the 95th anniversary of the birth of the internationally recognised ballerina, was presented on the 18th of December by Les Saisons Russes / The Russian Seasons of the 21st Century and gallery-workshop GROUND Solyanka.

[TASS](#).

[RIA Novosti](#).

[Teatral](#).

[News.ru](#).

[REGNUM](#):

Its author, Maria Tregubova, divided the space into six rooms. The visitor delves into the live and creative career of Maya Plisetskaya. The interdisciplinary project combines performing art, sound accompaniment, video art and theatre design.

An interview with Maria Tregubova in a video report [by Kultura](#). Host – Mikhail Zelensky.



[Maria Tregubova at the TV studio](#)

[Ed. note: Maria Tregubova was the set designer of *Manon Lescaut* at the Bolshoi Historic Stage.]

The exhibition is runs until the 19th of January 2020.

The art director of the project is the National Artist Andris Liepa.



The all-out installation I, Maya Plisetskaya opened to the public on December 18 in the gallery-workshop [GROUND Solyanka](#)

Tatyana Parfenova, a designer and manager of a fashion house, talks about her acquaintance with Maya Plisetskaya in the interview with [Kommersant Style](#).

“Maya Plisetskaya was our prima ballerina. Anatoly Sobachak ordered her the equivalent of a wardrobe clothes as a present. We made a couple dresses, a skirt, trousers, a white, lush blouse of sorts. I’m a fan of Gianfranco Ferré, you see. A fan of his lining, of his vision of beauty, of the way he envisions women - so strong, and yet so romantic and pure. Therefore, I made her a white blouse in Ferré’s style, along with a narrow, high-waisted skirt.. Maya always ordered about two or three pairs of trousers. She considered our trousers to be the best.”

[Kommersant](#) newspaper application Stil Rozhdestvo tells about those who work on December 31 and are in charge of holiday spirits: “Principal dancer Artem Ovcharenko and ballerina Anna Nikulina dancing the roles of Masha and the Nutcracker-Prince shared their New-Year stories.” The article Celebrating Work.

The Bolshoi Opera soloist Igor Golovatenko speaks about the premiere of *The Queen of Spades* by Tchaikovsky at the Metropolitan Opera – [News-muz.com](#).

Opera singer contra tenor [Yuri Minenko told RG](#) about current ins and outs of opera business, about his relations with the Bolshoi, and about preparation for the premiere of *Sadko*. Maria Babalova made this interview just before the Russian premiere of

the opera *Venus and Adonis* by John Blow, where Yuri Minenko sings one of the main roles (within the 39 International Music Festival Sviatoslav Richter's Christmas Evenings on December 20.)

Mass protests against the French government's pension reform plans continue in France. Culture workers are actively participating in the strike.

Stéphane Lissner, director of the Parisian opera has addressed the movement, stating that he deems it vital that a special pension fund is kept for the workers. As part of the protests against the changes there have been no performances at the Paris Opera since December 5.

[IA REGNUM.](#)

The online specialised entertainment news publication [Broadway World](#) publishes a review by Vikki Jane Vile of the Bolshoi prima's show *Modanse* which was recently presented in London "...a chic double bill of UK premieres with high-calibre support from a range of Bolshoi Principals and Soloists... Stylish it may be, with opulent costumes and some original choreography...".

The online specialised dance and [reviews publication](#) Seen and Heard publishes a review by J O'Dwyer of *Modanse* "Zakharova is partnered by Lopatin, Mikhail Lobukhin and Denis Savin. Lobukhin was a memorable 'Giovanni' in *Francesca da Rimini* two years ago. But it is in the pas de deux with the broad-shouldered, bright-eyed Savin (who also performed in *Amore*) that the dancers seem to allow each other the greatest intensity of expression."

[Bachtracks /Mark Pullinger.](#)

[British Theatre Guide /Vera Liber.](#)

The online specialised entertainment news publication [Broadway World](#) publishes an article by Roy Tan who announces the MuzArts triple bill and a gallery of photos. "Sidi Larbi Cherkaoui's *Faun* (2009), a re-make of Nijinsky's classic *L'après midi d'un Faune* (1912) has become a true contemporary classic on its own and will be performed by two of the Bolshoi's finest Principal Dancers : Anastasia Stashkevich and Vyacheslav Lopatin. The triple bill is crowned with the world premiere of *McGregor + Mugler*, a contemporary ballet choreographed by Royal Ballet Resident Choreographer Wayne McGregor, art directed and designed by legendary creator Manfred Thierry Mugler and performed by Bolshoi Ballet Prima Ballerina Olga Smirnova and Royal Ballet Principal Edward Watson."

[London Theatre1.com](#) publishes a review by Marian Kennedy. About *Faun* she writes: "Vyacheslav Lopatin, a principal dancer of the Bolshoi Ballet performs in the duet with the athleticism demanded of the role while Anastasia Stashkevich is appealingly fey in this production as a contrast." About *McGregor + Mugler*: "Many gorgeous ballet lifts are executed, Royal Ballet Principal, Edward Watson and Bolshoi Prima Ballerina, Olga Smirnova, beautifully describing this coming together."

The Guardian (Lyndsey Winship):

On Sidi Larbi Cherkaoui's *Faun*: "Vyacheslav Lopatin, from the Bolshoi Ballet, nails the faun's melting-musled movement."

[On McGregor + Mugler](#), the finale: "With Olga Smirnova and Edward Watson (from the Bolshoi and Royal Ballet, respectively) appear in shimmering bodysuits with metallic thongs and chest plates, topped with gold and silver headdresses. They have metallic crosses in their belly buttons, masks and wild fountains of hair like exotic birds. It's so dazzlingly OTT."

Also reviews from:

[The Times.](#)

[The Independent.](#)

[British Theatre Guide.](#)

[Evening Standard.](#)

and other media.

The Journal Das Magazine der Hamburgischen Staatsoper 2019-2020 during November, December and January has been publishing extensive material on the premiere of John Neumeier's *Die Glasmenerie*, based on the Tennessee Williams's theatre play *The Glass Menagerie* (December 1, 2019). Music by Philip Glass and Charles Ives. The conductor is Simon Hewitt. Alina Cojocaru is featured on the cover art. A scanned and printed version of the report can only be acquired through contacting the press office.

The premier run of *Die Glasmenerie* finishes today on [December 13](#), performed by Hamburg's ballet troupe. The next chance to see the ballet will be on January 26, 30 and 31, 2020.

[On December 28](#), for the first time in Moscow Svetlana Zakharova's and Vadim Repin's *Pas de Deux* for *Fingers and Toes* will premiere in Tchaikovsky Concert Hall, reports the newspaper *Muzykalnoye Obozrenie*: "This project is one of a kind in the ballet and musical worlds: two world stars in one place: she has no equals in the world of

dance while he has no equals in the world of violin playing. Two artists who perfectly complement each other not only in life, but also on stage. It is love which has been brought to life with the magic of art and collective work.”

[On December 17](#) the stars of world ballet - soloists of the Bolshoi Theatre, La Scala, the Bavarian and Berlin operas, the Dutch National Ballet, the Moscow Musical Academic Theatre and Mikhailovsky Theatre paid their respects to the memory of Ekaterina Maximova in the Christmas concert Christmas Ballet Gala, dedicated to the prominent Russian ballerina.

“The Bolshoi Theatre was presented by Ekaterina Krysanova, Evgenia Obraztsova, Kristina Kretova, Vladislav Lantratov, Denis Rodkin, Igor Tsvirko and Artemy Belyakov,” reports [Kommersant](#).

Roberto Bolle, Lucia Lacarra and Polina Semionova also performed alongside other stars.

[Profile](#).

and other media.



Alexander Makarov. Laureates of the State prize of the USSR, people's artists of the USSR Ekaterina Maximova and Vladimir Vasiliev in Adolphe Adam's ballet Giselle. The Bolshoi Theatre, USSR, 1989

From [December 14th to 24](#) in St Petersburg the 20th international winter festival Arts Square took place – reports [Kultura channel](#). The Academic symphonic orchestra of the St Petersburg Philharmonic participated in the opening concert at the Grand Hall on December 14.

A graduate of the Bolshoi Youth Opera Program Andrei Kimach took part in the premiere of George Bizet's Carmen on the stage of Teatro Regio in Turin. The singer performed the role of Escamillo on December 11, 13, 17, 19 and 21). Varduhi Abrahamyan and Martina Belli appeared as Carmen. Peter Berger and Andrea Kare performed as Don Jose.

[Carmen at the Teatro Regio](#) - December 10 – 22.

[Katie Mitchell's](#) Zauberland was shown by Bouffes du Nord's troupe in Moscow and St Petersburg, thanks to the support of the French Embassy's French Institute, within the International Theatre Olympics and the NET Festival.

The performance is built around Robert Schumann's and Heinrich Heine's Poet's Love cycle. The premiere was in Paris in April.

The main role is performed by the American opera singer, Grammy Award nominee and holder of many other musical prizes Julia Bullock.

Kira Nemirovskaya ponders on how classical German romanticism is joined with socially aware [new texts](#):

“The authors of the performance - director Katie Mitchell, poet Martin Crimp and Bernard Fokkrul all know each other. Fokkrul was the intendant of the Festival at Aix-En-Provence, where George Benjamin's Written on Skin opera, staged by Mitchell and with the libretto by Crimp made some waves in 2012. Since then Benjamin, Crimp and Mitchell have created another opera - Lessons in Love and Violence. Both of these pieces, though they tell of the endless strife of the human soul, are created with medieval plots. Zauberland is incredibly relevant. It is essentially a mono opera for voice and concert piano, where there is no one author-composer, and the libretto is in two languages. /.../ The authors of Zauberland, while looking out of their 'magical world', try their best to say important and much needed words, but do it in the language of European culture, which is comfortable for them. It looks glum and it sounds false.”

The premiere series of Le Corsaire was shown in the Pushkin's [Nizhny Novgorod State Academic Theatre of Opera and Ballet](#) (December 14-15). Morihiro Iwata – the famous Japanese dancer, former soloist of the Bolshoi (and then the director of the ballet company of the Buryat Opera and Ballet) was the director of the ballet. He gave an interview to a correspondent of Rossiiskaya Gazeta:

“The first time I staged [Le Corsaire](#) was in 2018, exactly 200 years after the birth of Marius Petipa. The premiere was held at the Buryat Opera and Ballet. I took one of Petipa's ballets where the choreography was preserved so that the modern viewer could get acquainted to such masterpieces lie ‘The Pirate's Dance’, Pas de deux of Medora and Conrad, Pas d'esclaves, Odalisque trio and the ‘Revived Garden’ scene. /.../After I read Byron's poem, I was enchanted by it, and I couldn't understand why the old libretto didn't match up to the plot. I had the idea

to stage my own performance, staying as close to the original idea of the author as I could. To achieve that, I not only had to rewrite the libretto, but also edit the music.”.

The next chance to see the performance in Nizhny Novgorod will be on January 24, 2020.

More about the event:

[Nizhegorodskie Novosti:](#)

[NIA Nizhny Novgorod.](#)

[Moskovskiy Komsomolets. Ulan Ude.](#)



The premiere run of the ballet *Le Corsaire* was shown in the Pushkin's Nizhny Novgorod State Academic Theatre of Opera and Ballet. Photo /VK

In January 2020 in Moscow begins the [26th Festival Golden Mask](#). Journal Company:

On December 13 at the Conservatory Grand Hall the Grand Symphonic Orchestra under the baton of Vladimir Fedoseyev played a [big concert](#) in honour 100th anniversary of the birth of Mieczysław Weinberg, who remains known to the public largely as the author of the music to the cartoon *Winnie the Pooh*. - Vadim Ponomarev's material on [NEWSmuz.com](#):

“It's terribly unfair.”/.../ Weinberg's return to music started in 1994, when London's “Olympia” released 17 CDs with his music on it. He began to be known throughout the world. In 2017 the Bolshoi held a forum commemorating the memory of Weinberg, and the whole year of 2019 is dedicated to performing his pieces on all types of concert platforms. We have to fully honour his heritage.”

On December 19 in the Zaryadye Hall - [Sinfonia Varsovia](#) (Polish Orchestra) took part the concert 100 Years Since The Birth Of Mieczysław Weinberg. The orchestra performed the 4th Symphony for A minor 61 of the composer (1957). Conductor - Gabriel Khumra. The programme also included the Sym-

phonic overture *Fairy Tale* by Stanisław Moniuszko and *Concerto for the piano with orchestra No.1 E minor 11* by Frederic Chopin. Juliana Adveyeva was the soloist (concert piano).

Weinberg 100 on the [Muzykalnoye Obozrenie](#).



Boris Andrianov and Vladimir Fedoseyev at the concert 100 years to Mieczysław Weinberg, December 13. [Photo by Svetlana Maltseva / NEWSmuz.com](#)

American ballet critic [Wendy Perron](#) in her blog chooses the most notable books about ballet of 2019, including *Marius Petipa: The Emperor's Ballet Master* by Nadine Meisner.

[Severstal has won](#) in the competition *Leaders of Corporate Charity in Paradigm of Stable Development* - reports the company website.

Severstal has also entered the rankings of *Leaders of Corporate Charity*, having taken the 6th place amongst a total of 40 companies, and has been awarded a special diploma for their investment in the development of infrastructure for activity of non-profit organisations, charity and volunteering in the company's region.

The ceremony took place on December 12 in the State Historical Museum.

One of Severstal's longest lasting charity projects is its partnership with the Bolshoi Theatre. For more than 17 years each season the company has supported the Bolshoi for the premiere of one of its shows. With the help of Severstal the Bolshoi has held shows that not only became monumental for the cultural life of our country, but for the whole theatrical world: operas such as *The Fiery Angel* and *Lady Macbeth of Mtsensk*, ballets such as *The Golden Age*, *Bolt*, *Le Corsaire*, *The Flames of Paris*, *Esmeralda*, *The Nutcracker*, *Taming of the Shrew*, *Hamlet*, *Anna Karenina*. In 2017, with the support of the company the theatre held a festival dedicated

to Yuri Grigorovich, in the spring of 2019, with help from Severstal, the premiere of *The Winter's Tale* was held at the Bolshoi Historic Stage. [See more on.](#)



Close to the Russian soul

Close to Russian Soul - an interview with Philipp Jordan about Prince Igor and the music of Borodin on the website of the [Paris National Opera](#)

Sad news

One of the most prominent conductors of contemporary times, Mariss Jansons, died on December 1 in St Petersburg, being 77 years of age.

The State Academic Bolshoi Theatre sent its condolences:

“We are shocked by the tragic news of the demise of a great Maestro. Incredible talent, capable of creating a special sound, a true musician, he carried within himself the time and tradition of the Leningrad Conductors’ School. Honour and nobility defined him both in life and on the stage.”

Mariss Jansons was an incredibly talented conductor and a unique person. Truly, his passing has left an unfillable void in the world of music.

This is very painful for all of us. We send our condolences to Irina, Ilona and all near and dear ones. We commiserate with you.

Vladimir Urin
Tugan Sokhiev
The Bolshoi Theatre of Russia”

The passing of Maestro reported by:

TASS
RIA Novosti
Ren-TV
St-Peterburg TV Channel
Peterburgsky Dnevnik
Nevskie Novosti
Izvestia.
ClassicalMusicNews.Ru
and other media (more than 60 sources.)

Debuts

La Bayadere

December 7 (12:00)

Stanislava Postnova as Manu.

Manon Lescaut

December 11

[Asmik Grigorian](#) first appeared at the Bolshoi as Manon. She will sing also on December 13 and 15.

December 12

[Maria Lobanova](#) as Manon Lescaut, Ilya Selivanov as Edmont.



Asmik Grigorian with her stage partners Riccardo Massi and Elchin Azizov at curtain calls after the performance on December 11 ([photo by Elena Timokhina](#)); Maria Lobanova debuted as Manon on December 12

Coppelia

December 11

[Dmitry Smilevsky](#) (graduated from RBA in 2019 and joined the Bolshoi Ballet) — Frantz.

Etudes

December 13

[Danila Khamzin](#) Perm Ballet Academy in 2019 and joined the Bolshoi Ballet) - Principal Dancer / Principal Dancers.

December 14

[Ivan Poddubnyak](#) (graduated from Vaganova Ballet Academy and joined the Bolshoi Ballet) - Principal Dancer / Principal Dancers

Carmen Suite

December 14

[Antonina Chapkina](#) (rehearses under Marina Kondreatieva) – Fate.

Boris Godunov

December 17

Agunda Kulaeva as Marina Mnishek, Timofei Dubovitsky as Pretender, Denis Makarov as Pimen, Andrei Potaturin as Shchelkalov, Elena Manistina as Innkeeper.

December 18

Stanislav Trofimov as Boris Godunov Anastasia Lerman as Xenia Konstantin Artemiev (trainee) as Simpleton.

Gaîté Parisienne

December 21 (19:00)

[Alexander Smoliyaninov](#) (rehearses under Victor Barykin) - Offenbach

Symphony in C.

December 21 (12:00)

[Alexei Putintsev](#) (rehearses under Boris Aki-mov) - Leading Couple in part 3.

December 21 (19:00)

[Dmitry Smilevsky](#) graduated from RBA in 2019 and joined the Bolshoi Ballet) — Leading Couple in part 3.

Iolanta

December 24

Anastasia Shehegoleva has first appeared in the title role. Alina Chertash as Laura

Cast alterations

La Bayadere

December 6

Kristina Kretova appeared as Gamzatti (previously announced performance of Eleonora Sevenard cancelled).

December 7 (12:00)

Denis Rodkin replaced Igor Tsvirko as Solor.

Manon Lescaut

December 11, 13 and 15

Asmik Grigorian sang the title role. Previously announced performance of Anna Nechaeva cancelled.

Coppelia

December 11

Daria Khokhlova appeared as Swanilda.

December 12

Klim Efimov replaced Vyacheslav Lopatin as Frantz.

Etudes

December 14

Ekaterina Krysanova replaced Eleonora Sevenard.

Birthdays

December 4 — the Bolshoi Opera soloist Maxim Paster.

December 6 — the outstanding ballerina, choreographer, tutor Tatiana Leskova (born 1922, Paris.) She was one of the originators of the ballet school in Brazil along with Nina Vershinina and Igor Shvetsov, and contributed greatly to the formation and development of South American ballet.



Tatiana Leskova

December 7 — Bogdan Volkov, tenore leggero, member of the Bolshoi YOP 2013-2016, Bolshoi opera soloist 2016-2018 - 30th birthday.

December 8 — outstanding composer, pianist, National Artist of the RSFSR Mieczyslaw Weinberg (1919, Warsaw - 1996, Moscow) - 100th anniversary of his birth.



Mieczyslaw Weinberg

December 10 — artistic director and chief conductor of Academic Symphony Orchestra of St Petersburg State Philharmonic Orchestra, National Artist of the USSR Yuri Temirkanov.



Yuri Temirkanov

December 10 — writer, Nobel Prize winner (1970) Alexander Solzhenitsyn.

Alexander Solzhenitsyn (1918-2008) with his sons in Vermont.
Photo from Natalia Solzhenitsyn's private archive

December 11 — Tamara Starzhenetskaya (1912-2002), theatre designer, Bolshoi stage designer 1949-1956.

December 13 — theatre critic, historian, Merited Art Professional of Russia Dmitry Smelyansky.

December 13 — Timofei Dokshitser (1921-2005), trumpet player, Bolshoi orchestra soloist since 1945, tutor and conductor, National Artist of Russia.

December 13 — opera singer (mezzo soprano) Vasilisa Berzhanskaya. 2015-2017 - a member of the Bolshoi Youth Opera Program.

December 14 — baritone, Bolshoi Opera guest soloist Vasily Ladyuk.

December 14 — Bolshoi Ballet soloist, working under contract, Merited Artist of Russia Andrei Sitenikov.

December 15 — ballet tutor, one of the leading character dancers of his generation, National Artist of Russia, Nikolai Simachev (1927-1996).

December 15 — Alexander Vodopetov, first soloist of the Bolshoi Ballet.

December 16 — composer, pianist, National Artist of the USSR Rodion Schedrin, 87.

December 17 — Dinaea Alieva, Bolshoi Opera soloist, National Artist of Azerbaijan.

December 17 — Nelli Kobakhidze, Bolshoi Ballet soloist.



Rodion Schedrin and Yehudi Menuhin, 1979.

December 21 — Bolshoi ballet master, Bolshoi ballet dancer 1988-2011, National Artist of Russia, Nadezhda Gracheva - anniversary.



Nadezhda Gracheva © RIA Novosti / Mikhail Fomichov

December 23 — opera bass, mentor, National Artist of the USSR Alexander Vedernikov (1927–2018), Bolshoi Opera soloist 1958-1990.



Alexander Vedernikov as Varlaam in Boris Godunov.
Photo by Larisa Pedentchuk

December 27 — Olga Kishnyova, Bolshoi Ballet soloist.

December 27 — ballerina, mentor, Merited Artist of RSFSR, Lyudmila Tcherkasova (1917–1992), danced at the Bolshoi 1936-1959.



Lyudmila Tcherkasova at the barre with her tutor Elizaveta Gerdt, 1947. Photo by Anatoly Garanin

December 27 — Olga Kishnyova, Bolshoi Ballet soloist.

December 27 — National Artist of the USSR, ballerina, ballet-master, tutor Gabriela Komlev.

Dear readers!

We wish you Merry Christmas and Happy New Year!

