

Ariodante - Paula Murrihy, Ginevra - Albina Latipova,
King of Scotland - Luca Pisaroni, Polinesso - Christophe Dumaux,
Dalinda - Ekaterina Morozova, -
the premiere of Ariodante at the New Stage - July 22-27

Music Director - **Gianluca Capuano**
(the Bolshoi debut of the renowned interpreter of Baroque and classical music - conductor, chorus master, harpsichordist, organist, founder and artistic director of Il canto di Orfeo).

Sets and Costume Designer - **Ian MacNeill**

Choreographer - Michael Keegan-Dolan
Lighting Designer - **Ian Jackson-French**
(Original Lighting Design by Wolfgang Göbbel)

Chief Chorus Master - **Valery Borisov.**

[See more](#) about the opera's history and the Bolshoi's new production.

[Main roles](#) at the premiere, July 22, (also July 24 and 26) performed by:

[Luca Pisaroni](#) - King of Scotland,

[Albina Latipova](#) - Ginevra, his daughter,

[Paula Murrihy](#) - Ariodante, betrothed to Ginevra,

[Bernard Richter](#) - Lurcanio, Ariodante's brother,

[Ekaterina Morozova](#) - Dalinda, attendant on Ginevra, [Christophe Dumaux](#) - Polinesso, Duke of Albany,

[Vasily Gafner](#) - Odoardo, favorite of the king (all days).

Ariodante, together with Orlando, 1733, and Alcina, 1735, - Handel's trilogy after Ariosto - is one of the most popular Baroque operas. Libretto by an unknown author after the libretto by Antonio Salvi Guinevere, Princess of Scots (1708), based on songs four, five and six of Orlando Furioso by Ludovico Ariosto (1516). The world premiere took place on January 8, 1735, at the newly open Royal Opera House of London at Covent Garden.

The Bolshoi turns to this masterpiece for the first time, continuing to introduce the Moscow public to Handel's work. In recent years, two operas by the composer have been shown at the Bolshoi New Stage: [Rodelinda](#) (2013, together with Aix-en-Provence Opera Festival and English National Opera) and [Alcina](#) (2017, together with Aix-en-Provence Opera Festival.)

On July 20, during a press briefing, director David Alden, music director Gianluca Capuano, sets and costume

• The Bolshoi Theatre of Russia has finished its 245 Season with the premiere of the opera [Ariodante](#) by George Frideric Handel (1685-1759). the premiere series ran at the New Stage from July 22 through 27 An English National Opera and Welsh National Opera co-production. The premiere took place in 1993 at English National Opera.

Stage Director - **David Alden** (carried out one of the Bolshoi's most successful projects - staging of the opera Billy Budd by Britten, co-production with the English National Opera and the Deutsche Opera of Berlin; the production got the Golden Mask of 2018 for Best Opera Performance and Best Designer's Work.) David Alden staged the opera Ariodante at the English National Opera in 1993 for the first time, and now the director revives his own staging at the Bolshoi Theatre



David Alden at a rehearsal with Luca Pisaroni.
Photo by Damir Yusupov



Ekaterina Vorontsova as Ariodante and Sarah Tynan as Ginevra.
Photo by Damir Yusupov

designer Ian McNeill, lead singer Paula Murrhly, performer of Ginevra's role Albina Latipova and that of King of Scots Luca Pisaroni spoke to reporters.

Paula Murrhly, for whom the role of Ariodante was her debut at the Bolshoi Theatre, says that for her, it is a great honour and pleasure to take part in such a production.

"And I can say that my being here is a real dream. /... / All the technical difficulties of Handel's music are redeemed by its acuteness: sometimes you stand on stage

and feel literally naked, so honest this music is. /... / I want to say a huge thank you to the Bolshoi Theatre. They took care of us so well here. From the organisational point of view, the Bolshoi was very good. And of course, being at this Historic Theatre, on this Stage (albeit New) is a great pleasure."

Luca Pisaroni:

"This is my first time at the Bolshoi Theatre. And for me as an Italian, the Bolshoi is, of course, a very important name. I remember the La Scala tour in Moscow ... Therefore, for me personally, performing on the stage of the Bolshoi is a great honour and a great pleasure. /... / Of course, I would like to congratulate the Bolshoi Orchestra members who were not used to this music and still worked incredibly and managed to achieve a historical sound with modern instruments. And the last thing I want to say is that I worked on this production with an amazing group of colleagues."

Sets and costume designer Ian McNeill confesses that he likes Baroque theatre very much. Answering the question whether he had any impossible tasks for the Bolshoi Theatre workshops, the artist replies: "They have materialised



Gianluca Capuano rehearses with Paula Murrhly.
Photo by Damir Yusupov



A scene from the performance.
Photo by Katerina Novikova

everything wonderfully. Both our chandeliers and our costumes ... These are the best workshops I have come across myself. /... / I really like it when the beautiful and the terrible are opposed on stage. And I really like it when human figures look beautiful, compared to the entourage next to them."

The Famous [Ariodante](#) Continues the Bolshoi's Handelian.

• July 23 and 24 - the Bolshoi Opera soloists and the Bolshoi Symphonic Orchestra toured with a [gala at Sochi](#) within the [Sochi Sirius Music Festival](#).

Sirius is an educational centre to support talented children in Russia, created in 2015 by the Talent and Success Educational Foundation upon the initiative of the RF President Vladimir Putin and based at the Olympic Park. The artistic director of the Talent and Success Foundation is [Hans-Joachim Frey](#). Among the founders of the Talent and Success Foundation are National Artist of the USSR Yuri Temirkanov, National Artist of Russia, the Bolshoi Ballet prima Svetlana Zakharova and cellist, conductor, music teacher and businessman Sergei Roldugin.

The Bolshoi Tour at the [Sirius Park Concert](#) (Part 1) — on the Bolshoi YouTube channel (08'36")

The Talent and Success Foundation videos from concerts at Sirius (on Yandex Disc):

[the first](#)

[the second](#)

[The Bolshoi Goes to Sochi](#) — the tour details.

Merited Artists of Russia Igor Golovatenko, Agunda Kulaeva, Denis Makarov, as well as the Bolshoi soloists Bekhzod Davronov, Ilya Selivanov, Anastasia Shchegoleva, the opera company trainees Alina Chertash and Svetlana Lachina performed arias and duets from famous operas by Tchaikovsky Borodin, Rimsky-Korsakov, Glinka, Rossini, Bizet, Donizetti, Offenbach, romances and songs by Rachmaninov, Verdi, Arensky, etc, on the stage of the Sirius Science and Art Park.

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Bows after the concert of the Bolshoi Opera soloists and the Bolshoi Symphonic Orchestra.
Sochi Sirius Music Festival

• From July 27 to August 1, at the Bolshoi Historic Stage - choreographer, National Artist of Russia, artistic director of the St Petersburg State Academic Ballet Theatre Boris Eifman, who celebrated his 75th birthday on July 22, held a series of performances of his company as part of the Open Arts Festival Cherry Forest, supported by VTB Bank. On July 26, Boris Eifman's press conference was held at the Bolshoi Theatre press centre.

July 27, 28, 29 — the Moscow premiere of the two-act ballet [Molière Passion, or The Mask of Don Juan](#) to music by Wolfgang Amadeus Mozart, Hector Berlioz, Jean-Baptiste Lully (premiered on April 6, 2021.)

Set Designer - [Vyacheslav Okunev](#) (took part in staging of ballets La Sylphide (1994) and Russian Hamlet (2000,) and the opera Khovanshchina by Mussorgsky (2002) at the Bolshoi.)

Lighting Designers - Gleb Filshinsky, Boris Eifman

July 30 and 31 – ballet [Anna Karenina](#) to music by Tchaikovsky.

Set Designer — Zinovy Margolin

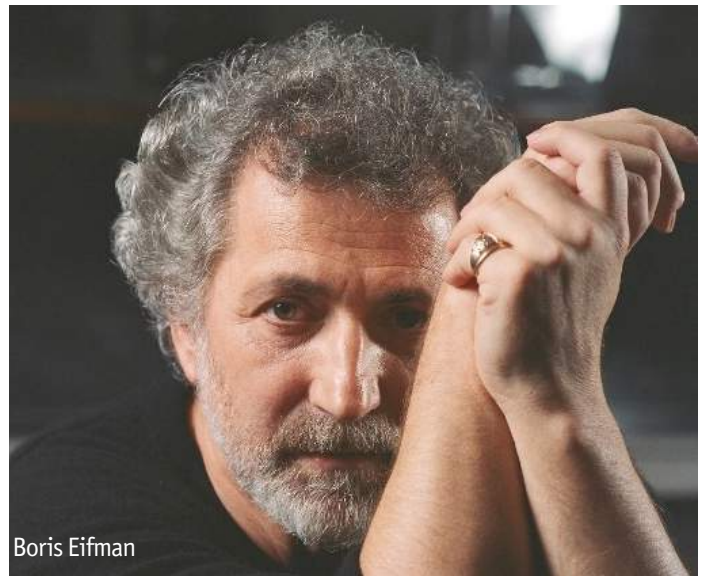
Costume Designer - Vyacheslav Okunev

Lighting Designer - [Gleb Filshinsky](#)

The ballet Anna Karenina [video trailer](#)

August 1 - [Boris Eifman Gala. Jubilee.](#), revealing his long-lasting career of personal and creative development.

On July 13, St Petersburg hosted a presentation of the book-chronicle Boris Eifman's Ballet. Magic Theatre of Dance (in 2 vols., circulation - 1000 copies), author and editor



Boris Eifman



Boris Eifman's press conference dedicated to his company's upcoming season in Moscow and current developments in their creative life; the Bolshoi press centre, July 26. Photo by Mikhail Yarush



Molière Passion, or The Mask of Don Juan (Moscow premiere — July 27, 28, 29) and Anna Karenina (July 30 and 31) — ballets by Boris Eifman Ballet Theatre (photo by E. Matveev and M. Kuri) at the Historic Stage

- Tatiana Boborykina. The book is dedicated to the 40 year history of the St Petersburg State Academic Ballet Theatre of Boris Eifman, one of the leading ballet companies in Russia, founded in 1977 and gaining worldwide recognition.



Scenes from Mazeppa. Denis Makarov as Kochubei. Anna Nechaeva as Maria. Agunda Kulaeva as Lyubov. Photo by Damir Yusupov

• The 100th episode of the Ticket to Bolshoi programme aired on Kultura channel on July 16 with the premiere of the opera Mazeppa. After the TV broadcast, a more complete version of the programme (20 minutes longer) became available on the Bolshoi YouTube channel.

EVENTS

• July 13, 14 and 15, the Historic Stage - opera The Tsar's Bride by Rimsky-Korsakov.

The revival of the opera from the Bolshoi's 'Golden Reserve' was carried out by music director Gennady



Galina Borisova. Lyubasha's Song (The Tsar's Bride) – [YouTube](#) — the Bolshoi dedicated The Tsar's Bride performance of July 15 to the singer's anniversary

Rozhdestvnsky (the maestro's last work at the Historic Stage) and production director Julia Pevzner.

Sets (based on those of 1955 by Fyodor Fedorovsky) - by Alyona Pikalova

Costume Designer — Elena Zaitseva

The premiere took place on February 22, 2014.

The Tsar's Bride Release — details of the Rimsky-Korsakov's opera seventh staging at the Bolshoi.

The Bolshoi dedicated the opera performance of July 15 to the anniversary of the birth of the prominent singer, Bolshoi Opera soloist of 1966-2020, teacher, professor of GITIS Academy, National Artist of Russia Galina Borisova (marked on April 22.)

To Unforgettable Lyubasha — [see more](#) at the Bolshoi website.

A video dedicated to Galina Borisova, was shown before the performance.

Conductor (all days) - Tugan Sokhiev

Casts.



The Mariinsky opera soloist Yulia Mtochkina appeared as Lyubasha at the Bolshoi production for the first time. Photo by Katerina Novikova

• July 16, the Historic Stage - the Bolshoi dedicated a performance to memory of an outstanding romantic ballerina - National Artist of the USSR, laureate of the State Lenin Prize Natalia Bessmertnova (1941-2008) of the ballet Giselle in choreographic version by Yuri Grigorovich. On July 19, the choreographer's irreplaceable muse would have turned 80.



The Bolshoi dedicates a performance of [Giselle](#) in choreographic version by Yuri Grigorovich to [Natalia Bessmertnova](#) (1941-2008)



Evgenia Obraztsova as Giselle (photo by Damir Yusupov,)
Denis Rodkin as Count Albrecht

Bessmertnova had first appeared at the Bolshoi Theatre while still studying at the Moscow Choreographic School, where her teachers were Maria Kozhukhova and Lyudmila Tcherkasova. Her last year at the School she spent in Sofya Golovkina's class. In 1961, after graduating with honours from the School and making her debut in Chopiniana (7th Waltz and Mazurka,) the ballerina joined the Bolshoi Ballet. During her thirty years on this stage, she performed the following parts: Giselle and Raymonda in name-sake ballets, Odette-Odile (Swan Lake,) Aurora (The Sleeping Beauty,) Shirin (The Legend of Love,) Masha (The Nutcracker,) Kitri (Don Quixote,) Phrygia (Spartacus,) Anastasia (Ivan the Terrible,) Valentina (Angara,) Juliet (Romeo and Juliet,) Rita (The Golden Age.) She toured on all continents with the company and was a guest star at many venues around the world. She was awarded the highest awards of the country. At the end of her dancing career in 1994, she became a teacher.

The great Giselle-to-be of the 20th century received her star role at the very beginning of her career, two years after joining the Bolshoi Ballet. Her debut was expected as an important event and then was recognised as completed. /... / Natalia Bessmertnova's talent flourished in the 60s... /... / The Bolshoi Ballet was a magnificent collection of rare individuals, personalities with 'their own theme' in art, capable of embodying an idea. And the romantic dancer Natalia Bessmertnova did not become an ethereal vision, accidentally dreamed of in a completely different century. She was a modern ballerina. She had an inherent charge of passion and a joyful élan of hope, but the stirrings of her soul, manifested in the movements of her fragile

body, were dyed with the sadness of vague disastrous forebodings. /.../

To Natalia Bessmertnova - an Immortal Giselle — [see more.](#)

The Bolshoi Ballet dancer, ballet-master-repetiteur, National Artist of the USSR [Mikhail Lavrovsky](#), was Natalia Bessmertnova's partner on stage for 20 years, - their duo in Giselle has made a legendary page in the world ballet history. He recalls (a fragment from the book The Unforgettable - Natalia Bessmertnova):

"Natasha had naturally brittle movements inspired by a great feeling, she sang music with her hands together with the conductor. And then she demanded this 'singing' from everyone she taught as a tutor. There seem to be no stops - a continuous process that could be disrupted by flashes, insights, tragic despair. The scene of madness, when she did not understand, did not want to understand that she could be deceived, and was a flash, a tragic explosion. And not only for her, but for everyone around, and for Albert, too. And I was ready to kill the Forester, if they had not stopped me. "

A fragment from the book The Unforgettable - Natalia Bessmertnova - [see more.](#)

In 2021, the ballet Giselle by Adolphe Adam turned 180 - the premiere was on June 28, 1841, at the Royal Academy of Music in Paris.

The premiere of Yuri Grigorovich's version took place at the Bolshoi on May 2, 1987.

Libretto by Theophile Gautier and Jean-Henry Saint-Georges
Choreography by Jean Coralli, Jules Perrot, Marius Petipa
Production Designer - [Simon Virsaladze.](#)

Conductor - [Pavel Sorokoin.](#)

[Cast](#)

On July 18, [Rossia-Kultura channel](#) showed a documentary Bessmertnova timed to coincide with the 80th anniversary of the ballerina's birth (using photo and film archives, footage of the Bolshoi ballets from different years: Giselle, Leili and Majnun, The Legend of Love, Swan Lake, Spartacus, Romeo and Juliet, etc)

July 18 (14:55) Kultura channel - Natalia Bessmertnova and Mikhail Lavrovsky in the ballet-film Giselle to music by Adolphe Adam; choreography by Coralli, Perrot, Petipa in the version by Leonid Lavrovsky; conductor - Algis Žiūraitis; STRF, 1975.



Don Quixote by Ludwig Minkus finished the ballet season with performances at the Historic Stage on July 17 and 18.
Photo by Katerina Novikova



La Périchole by Jacques Offenbach finished the Chamber Stage season. - Actors after the performance of June 18. Photo/ German Yukavsky's Instagram



Ekaterina Krysanova (Kitri) and Vladislav Lantratov (Basilio) after the performance of July 17 (photo/Instagram)
Eleonora Sevenard (Kitri) with her tutor, National Artist of Russia Maria Allash, artistic director of the ballet company Makhar Vaziev, the performer of the role of Basilio Artemy Belyakov, ballet-master, National Artist of Russia Alexander Vetrov.
Photo by Katerina Novikova

• On July 17 and 18 the Bolshoi Ballet finished its season with Don Quixote by Minkus (choreography by Marius Petipa, Alexander Gorsky, choreographic version of 2016 by Alexei Fadeychev) at the Historic Stage.

The Bolshoi dedicated the 245 Season's last ballet performance to memory of a prominent theatre expert Vadim Gaevsky (November 12, 1928 - July 16, 2021).

It seems symbolic that it was this most «Moscow» of ballets, full of energy, artistry and joie de vivre - Vadim Gaevsky was one of those rare people able to rejoice and love the beauty of life.

Casts

Conductors - Pavel Klinichev (July 17,) Pavel Sorokin (July 18 at 12:00,) Alexei Bogorad (July 18 at 19:00)

Videos from curtain calls after the performance of July 17 (Instagram)

First

Second

• La Périchole by Jacques Offenbach finished the Pokrovsky Chamber Stage season with performances on July 15, 16, 17, 18 (14:00)

This opera-buffa was performed at the Bolshoi for the first time on June 20, 2019.

Music Director – Philipp Tchizhevsky (conducted the performances on July 15 and 18.)

Stage Director and Set Designer - Philipp Grigorian.

Chief consultant of the production - Ilya Kukhareenko.

Costume Designer - Vlada Pomirkovanaya.

And What Will Opinia Publica Be Saying? — [see more](#) about the production of La Périchole at the Chamber Stage.

The [video trailer](#) for the premiere at the Bolshoi YouTube channel.

• August 3, the Historic Stage - opera in three acts Don Quichotte by Jules Massenet, Bashkir State Opera Ballet production.

Libretto by Henri Cain after the play Le Chevalier de la Longue Figure by Jacques Le Lorrain and the novel El ingenioso hidalgo Don Quijote de la Mancha by Miguel de Cervantes.

Director and the Lead Performer - Askar Abdrazakov

Music Director and Conductor - Artem Makarov

Set Designer, Costume Designer, Director - Ivan Skladchikov

Chorus Master - Alexander Alekseev

Choreographer - Irina Filippova

Lighting Designer - Irina Vtornikova

Massenet's opera Don Quichotte, yielding in popularity to Massenet's earlier operas, is seldom performed. It owes its success to Chaliapin, at whose request and for whom it was written.

The world premiere was on February 19, 1910, Monte Carlo.

• The Bolshoi Theatre announces the temporary suspension of the theatre box offices for the 2021 summer period according to the authorised schedule:

Historic Stage box office - from 04.08 to 29.08
New Stage box office - from 28.07 to 29.08
Chamber Stage box office - from 19.07 to 29.08

During this period, the box office in the Theatre Administration Building will work daily from 11:00 to 19:00 (without a lunch break).

For additional information call: +7 (495) 455-55-55

RUSSIAN MEDIA

• Media widely cover the premiere of Handel's opera Ariodante at the Bolshoi New Stage.

[Kultura channel](#) showed a report by Elena Voroshilova (07.21.21, the piece begins from 4:10) from the dress rehearsal.



The report by [Kultura TV channel](#) is dedicated to the premiere of Ariodante at the Bolshoi

[Obshchestvennoe Televidenie Rossii](#) quotes David Alden and Albina Latipova in its report.

Stage Director David Alden:

"We have two amazing casts of performers. I must say that those young singers of the Bolshoi who take part in the production are absolutely stunning and work at the world star level."

The Bolshoi Opera soloist Albina Latipova:

"Initially, the music turned out to be very complicated. There were technical difficulties: minuscule technique, fairly fast pace, everything was all new."

[Classicalmusicnews.ru](#) publishes the printed version of the report by the Kultura channel news writer. "... / Alden didn't play with time. Sets and costumes are in the Baroque style. They emphasise the relevance of a story which is almost three hundred years old."



Albina Latipova as Ginevra. Photo by Damir Yusupov

"There are no jeans or T-shirts here. Great costumes. But under this beautiful surface - passion, sex, cruelty, a lot of troubles that have no temporary expression and are always relevant," admitted the director. « Ariodante finishes this season in the Bolshoi which was incredible in productions strength and power, despite the pandemic."

Albina Latipova, performer of the role of the Scottish princess Ginevra, the beloved of the protagonist, told [Rossiyskaya Gazeta](#) about her work on the role and cooperation with an international team of soloists.

"The production features an international cast of singers: was it easy to work in such an ensemble?"

Albina Latipova:

"All our foreign colleagues are very positive people, we are really comfortable working together. From the very beginning of rehearsals, I longed to learn from them. They are singing baroque music not for the first time. I dreamed to see the French contra tenor Christophe Dumaux working live, I had heard his recordings before - and it turned out to be fantastic. I enjoy my work immensely."

"The Bolshoi covers a colossal gap in the sphere of Handel's operas and does it with exceptional success from project to project. The production's music director has been specially invited from Italy."

Albina Latipova:

"The maestro has a clear vision of what this music should be. There is no dictatorship in his manner, like something shall be this or that with no exception. He is very charismatic, energetic. Generally, Handel's opera sounds very modern. Our conductor likes to repeat: «It's really rock here!», starting to pretend playing electric guitar. This was a discovery for me, too. In his performance, Handel's music gives me the feeling having thrust my fingers into an electric socket."

Alexei Parin's Sunday programme on [Echo Moskvy radio](#) was dedicated to the premiere of Ariodante at the Bolshoi. Bass-baritone Luca Pisaroni was their guest on July 25 on air.



Luca Pisaroni (King of Scotland) before the end of summer Ariodante premiere series, the Bolshoi Theatre, July 26.
Photo /[the bass-baritone's Instagram](#)

Paula Murihiy as Ariodante. Ekaterina Morozova as Dalinda.
Photo by Damir Yusupov

Bass-baritone Luca Pisaroni, the performer of the role of King of Scotland in Handel's opera, was the guest of [Echo Moskvyy](#) live broadcast on Sunday, July 25 (23:00), in Alexei Parin's programme.

See also the programme about Ariodante on [Alexei Parin's show](#) and the interview with the production director David Alden (July 18.)

All major publications publish reviews of the premiere - almost all Moscow music critics assess the Bolshoi's new production as successful.

[Muzykalnaya Zhizn](#) publishes a review by Larisa Kirillina, the author of books about Handel /.../ David Alden chose a solution ... that works well in this opera material: references to different epochs from the ancient world (the palace subject) and the Middle Ages (armour, spears, swords) to the Baroque era (wigs, figs, red heeled shoes) the romantic 19th century and the anti-romantic 20th. All elements can be present on stage simultaneously, creating visual counterpoints. Every detail "acts", no line is dropped.

The performance harmony and coherence was also ensured by the art of production designer Ian McNeill, lighting designer Ian Jackson-French, as well as decorators, choreographers and other authors of the production. Conductor Gianluca Capuano is an expert in performing baroque music, treating it as a completely alive and very relevant phenomenon. / ... / Paula Murihiy, having a really strong voice of soprano colour, sang Ariodante at the premiere performance on July 22, ... creating an exceptionally successful boyish image of a young knight, a curly-haired idealist hero ... / ... / The Bolshoi Opera young soloist of Albina Latipova who sang Ginevra at the premiere performance - appeared in such an important role in Handel's opera for the first time and won an impressive victory. The first cast Dalinda, Ekaterina Morozova, coped well with the difficult role of a criminal, tormented by her

deeds and trying to escape from the captivity of past passion. / ... / Luca Pisaroni's powerful bass and stately figure in the King role became one of the pivots of the performance. /... / The contra tenor Christophe Dumaux, who played this role at the premiere evening, turned out to be an absolutely brilliant, aristocratic and cynical Polinesso, irresistible in his poisonous charm. /... / The performance ended after eleven in the evening, but the house was not deserted immediately: the standing ovation stopped only after the curtain was lowered at will and the lights were dimmed."

"David Alden's design emphasises that the elegance of the 18th century hides lust, cruelty and craving for power," notes Maria Babalova in the federal issue of [Rossiiskaya Gazeta](#). — /.../ Gianluca Capuano is the strongest link in the Moscow premiere production team. The Bolshoi sopranos appeared in two female roles. The spectacular Ekaterina Morozova appeared as Dalinda.... Albina Latipova as Ginevra left a very vivid impression, because the endurance and breath will come with time, yet the vocal beauty, musicality and desperate, 'to goosebumps' transfiguration - this is what is remembered and allows us to assume an outstanding operatic future for the young singer, if she handles her talent properly.

/... / The King of Scotland was quite expressive in the interpretation of the famous Italian bass-baritone Luca Pisaroni. /... /... The famous French contra tenor Christophe Dumaux's appearance as the villain-intriguer Polinesso was a real highlight of this performance. The character sharpshooting, interesting voice and transcendent virtuosity make you listen to it breathlessly, approaching the realisation of why true Baroque performance drove its contemporaries crazy, and today its best examples are compared to rock music «/

"In terms of the performance level, Ariodante looks like a new frontier, compared to the rest of the Bolshoi's Handel productions (and Baroque ones in general - there were also

Purcell's Dido and Aeneas,)" notes [Kommersant](#) in the review by Sergei Khodnev.

The critic gives a brief overview of the opera stage versions in the material [Much Ado](#) about Something: Adventures of Ariodante Characters in the Libretto and on Stage in the same publication.

"One can safely assert that the renaissance of Handel's operas, which began in Europe in the 1920s, has reached Russia although almost a century later," Alexander Matusevich writes in [Kultura](#) newspaper.

- [Muzykalnoye Obozrenie](#) talks about the Bolshoi last premieres of the 245th Season - the list includes the latest operatic premiere of the season Ariodante, Tchaikovsky's opera Mazeppa directed by Evgeny Pisarev (June 23-27, the Historic Stage), the world premiere of the ballet The Seagull (July 1-4, the New Stage, libretto by Alexander Molochnikov and Olga Khenkina; director - Alexander Molochnikov; composer - Ilya Demutsky; choreographer - Yuri Possokhov; conductor - Anton Grishanin).

The author of the material also draws the readers' attention to the Bolshoi Young Artists Opera Program project Cantatas. Myth. Director's Novellas performed in Beethoven Hall on June 22 and 24 (Cléopâtre, Herminie, La mort d'Ophélie by Hector Berlioz, Faust et Hélène by Lily Boulanger, L'enfant prodigue by Claude Debussy).



Cantatas. Myth. Director's Novellas. L'enfant prodigue.
Azaël - Alexei Kursanov, Lia - Elizaveta Narsia,
Siméon - Dmitry Cheblykov. Photo by Pavel Rychko

- [VTBRussia.ru](#) reports about the premiere of the opera Mazeppa. The video Behind the Scenes of Mazeppa - about how the production was prepared, who worked on it, and the premiere.

News agency [NEWSmuz](#) publishes review by Vladimir Oyvin of the opera Mazeppa at the Bolshoi. "The Music Director - the theatre's Chief Conductor Tugan Sokhiev. Stage Director - chief director the Pushkin Theatre Evgeny

Pisarev. Set design by Zinovy Margolin. This is the Bolshoi's third staging by this production team, after Mozart's Le Nozze di Figaro and Rossini's Il Barbiere di Siviglia. We congratulate them on their great success. It should be noted that Pisarev is one of the few drama directors who successfully cope's with opera production. Moreover, this is his first Russian opera."

- Many media covered the Bolshoi tour in Sochi on July 23 and 24. Some sources are cited.

[Teatral magazine](#) publishes reviews of the new production - Alexander Molochnikov and Yuri Possokhov's ballet The Seagull: "Molochnikov has brought much in his version to the absolute. This includes Arkadina's (Svetlana Zakharova) relationship with her son (the director considers them the main characters of Chekhov's work), and Treplev's (Artem Ovcharenko) self-immolation, and Trigorin getting aroused at seeing the seagull's blood on Zarechnaya's hands. All this is reflected in Possokhov's choreography. The connection between mother and son, hidden even from themselves, is expressed in synchronised movements and similar reactions, as well as in the scene where Arkadina unwinds Treplev's bandages after the fire, which are also his fetters. The duet of Maria Vinogradova (Zarechnaya) and Artemy Belyakov (Trigorin) looks deliberately sexy and even provocative, which allows the viewer to feel Trigorin's euphoria.»/ ... /

The Bolshoi Goes to Sochi! More than 90 musicians will perform at Sirius stage"- the city online publication [Sochi24](#) announced.

"A great event in the resort cultural life! The Bolshoi Theatre will be on tour for the first time in the Sirius Science and Art Park. For two days in a row, on July 23rd and 24th, opera soloists and the symphony orchestra of the country's leading theatre will take the stage - more than 90 musicians will perform under the baton of Merited Artist of Russia, conductor Pavel Klinichev.

Pavel Klinichev:

"The upcoming concerts will feature the whole range of the Bolshoi Opera Company - the Bolshoi young, but very



Svetlana Zakharova as Arkadina. Artem Ovcharenko as Treplev.
Photo by Elena Fetisova



The Bolshoi Opera soloists and Orchestra concert at Sirius.
Sochi, July 24

well-established singers will appear together with renowned stars, such as Igor Golovatenko and Agunda Kulaeva. We hope to have a good concert with a decent programme - light, elegant and interesting."

[Narodnaya Gazeta Sochi](#)
and other media.

- [Muzykalnoe Obozrenie](#) reports about the Bolshoi Young Artists Opera Program project Cantatas. Myth. Director's Novellas. /.../ The Bolshoi turned to the cantatas for the second time only three years later - because of the pandemic. This time, the project has a music director - Sergei Konstantinov, the YOP accompanist. He created all the orchestral cantatas transcriptions (there are five of them: three by Hector Berlioz, one by Claude Debussy and another by Lily Boulanger) for two pianos and took part in a four-hand performance of them, in tandem with Anna Denisova, then with Mikhail Korshunov. In Cléopâtre, he even performed several episodes on the open piano strings. /.../

Curators Ilya Kukharenko and Tatyana Belova provided intellectual accompaniment to the evening, talking about the writing of cantatas and the Rome Prize, while they changed sets and rearranged instruments on stage. The red thread was the assigning of acting tasks to the accompanists



Maria Barakova as Cleopatra. Alexei Kulagin, Rauf Timergazin,
Elizaveta Narsia as Guests. Photo by Pavel Rychkov

so that the instrumental theatre was partly woven into the opera; all three pianists worked with great passion. And we could have discussed so thoroughly structured directorial solutions much longer than we could afford in our format. In short, the Bolshoi main stages have a lot to learn from the Chamber house."

"The Bolshoi Young Artists Opera Program is not a trainee group, as someone may still think, but an advanced training institute for a dozen students, where each concert project is an educational high-ground. They took it as a rule to turn it into a both useful and exciting occupation for the 'YOPs', resulting in a show one can proudly introduce the public to. The last programme is no exception," says the magazine [We Play](#) from the Beginning in its review.

The first trainees of the Young Artists Ballet Programme talk about their participation in the project - the video Just Being in Ballet is presented on the [Ingosstrakh Insurance Company YouTube channel](#)."

"An in-person qualifying round for the Young Artists Ballet Programme, organised by the Bolshoi Theatre and Ingosstrakh together, took place on June 24. The artistic director of the Bolshoi Ballet Makhar Vaziev assessed the young applicants' skills. The selection winners became the Programme members and were given the opportunity to study with recognised masters of ballet art and the possibility to subsequently become dancers of the Bolshoi Ballet. Throughout the training, Ingosstrakh will pay the trainees a scholarship, and the Bolshoi Theatre will cover their accommodation in Moscow. "

- The Russian premiere of the ballet-film **Tender Is the Night** will be presented at the Khudozhestvenny cinema in Moscow. The show will take place in the evening July 31.

[Orpheus Radio](#) reports:

Boris Eifman's ballet-film Tender Is the Night - a screen version of the world-famous performance Up & Down - was filmed in St Petersburg in 2016. The production was directed by Boris Eifman. The director of cinematography was Yuri Shaigardanov (Dog Heart, Country of the Deaf.)



Makhar Vaziev and Maria Allash in the video Just Being
in Ballet: the First Young Artists Ballet Programme Trainees -
[Ingosstrakh YouTube channel](#)



Placido Domingo's charm always prevails and conquers the audience. Photo Ekaterina Tchesnokova/ RIA Novosti.

• The outstanding singer Placido Domingo completed his «unprecedentedly large-scale Russian season in the year of his 80th birthday» on June 30 with a gala concert dedicated to zarzuela at the Mariinsky Theatre festival Stars of the White Nights,» reports [Rossiiskaya Gazeta](#).

The author of the article, Maria Babalova, recalls Domingo's work at the Bolshoi Theatre: «/.../ Domingo's appearance at the Bolshoi looked more optimistic. Thanks to his efforts, such modern opera stars as Pretty Yende, Piotr Beczala, Xabier Anduaga, Michael Folle and Erwin Schrott made their debuts at the Bolshoi, albeit in the gala format. And when Domingo stood at the conductor's stand of Puccini's operas Manon Lescaut and La bohème, all the soloists were amazed at his readiness to rehearse painstakingly, at his friendliness, his readiness to be supportive and the fact that before each performance he went to their dressing room with words of encouragement. Of course, was it harder for Domingo to enter the Bolshoi stage as a baritone. These were performances of two Verdi heroes - Rodrigo in Don Carlos and Germont in La Traviata, where Igor Golovatenko even replaced him in the last performance. And sometimes, even a nagging feeling appeared that 'better late than never' is not always true. But still, Domingo's charm prevailed and triumphed. /.../»

Placido Domingo will return to Russia in October. He will conduct the premiere performance of Puccini's Tosca at the Bolshoi New Stage, where Anna Netrebko will perform the title role. And then, also within the walls of the Bolshoi, he will hold its world-famous Operalia competition for young singers, which has given a start to a happy operatic life for a huge number of performers.»

• Reports and materials about the exhibition Theatrocracy. Catherine II and Opera continue to appear, this includes a VR opera performance directed by Mikhail Patlasov and playwright Ilya Kukharenskiy with the participation of conductor Philip Chizhevsky and his ensemble Questa Musica." This is a co-production of the

Tsaritsyno Museum-Reserve with the Bolshoi Young Artists Opera Program and the Chamber Stage company. The Bolshoi Theatre of Russia is a partner of the exhibition-festival on the formation of Russian musical theatre in the 18th century.

The exhibition will be held at the Tsaritsyno Museum-Reserve from September 19, 2021 to January 9, 2022.

[Kultura channel](#)

SAD NEWS

• The management and staff of the Bolshoi Theatre of Russia is deeply saddened to inform you that the Merited Art Professional of the Russian Federation, the outstanding ballet expert Vadim Gaevsky (12.11.1928 - 16.07.2021) died on July 16, at the age of 93, and express deep condolences to family and friends.

We sincerely mourn the death of Vadim Moiseevich Gaevsky.

His passing is a loss for all of us, for the world art history, for cultural Russia, for Moscow, for his colleagues, for ballet researchers, for students. Vadim Moiseevich was a unique theatre spectator. It seems that in his lifetime, he managed to see the most talented theatrical performers from the 1930s to the present day. Vadim Moiseevich wrote many books and articles on ballet and theatre art. And he wrote with inspiration. His texts - deep, unexpected, light - became art objects themselves. He has trained generations of critics. He taught to think, reflect, fall in love with the subject of research. He did not believe in clichés, established opinions and schemes. Didacticism was alien



Vadim Gaevsky (12.11.1928 – 16.07.2021)

to him. He was characterised by irony, extreme benevolence and genuine courage. Life circumstances could never prevent him from being himself and defending his values. Vadim Moiseevich preserved his mental alertness and passion until his last days. He was a man of exceptional talent, equal to the heroes of his research. Vadim Moiseevich has a very special place in Russian ballet criticism and history. He lived a long, bright, interesting life. No one can replace him. May he rest in peace. The memory of him is in our hearts.

The Bolshoi Theatre of Russia

Vadim Moiseevich Gaevsky is a well-known theatre historian, theatre and literary critic, professor of the Theatre Studies Department at the Russian State University for Humanities (now - Theatre and Cinema History), author of studies and articles on ballet masters of the 19th and 20th centuries (Jules Perrot, Marius Petipa, George Balanchine and Maurice Bejart), as well as works about famous ballerinas such as Olga Spesivtseva, Galina Ulanova and Marina Semyonova. Gaevsky's books on the world ballet history - *Divertissement. The Fates of Classical Ballet*, *Hamlet's Flute*, *The House of Petipa*, *Conversations about Russian Ballet*.

Vadim Gaevsky graduated from the Theatre Studies Department of GITIS. From 1959 to 1966 he worked as a researcher at the Art History Institute, from 1970 to 1972, as a researcher at the Institute of Philosophy at the Academy of Sciences of the USSR. From 1990 to 1998 he was an editorial board member at the theatrical magazine *Moskovsky Nablyudatel*. Since 1992, he headed the Theatre and Cinema History Unit at the Historical and Philological Department of the Russian University for Humanities, since 1993 - Head of the Theatre Studies Department at the Russian State University for Humanities.

Dozens of media reported Vadim Gaevsky's death:

[RBK](#)

[Kultura](#)

[Moskovski Komsomolets](#)

[Izvestia](#)

[Kulturomania](#)

[Gazeta.ru](#)

• Janet O'Keeffe reports the death Barbara Schlain on her [FB page](#):

Barbara Schlain received her law degree from Yale University Law School in 1973. She was a vice president and associate general counsel at the publishing firm of McGraw-Hill for many years before retiring. She first saw the Bolshoi Ballet on one of its US tours in the early 1970s. Over the following 45+ years she was devoted to Russian ballet—both the Bolshoi and the Mariinsky- traveling all over the world to see the companies on tour and in Moscow.



Barbara Schlain. [R.I.P.](#)

INTERNATIONAL MEDIA

• The online specialised entertainment news publication [Broadway World](#) publishes an article by Alan Henry who announces: "Ariodante begins performances today (22 July) at Moscow's Bolshoi Theatre. The production is a continuation of the Bolshoi Theatre's series of Handel premieres. The premiere of the production took place at the English National Opera in 1993. The staging is a co-production with the Welsh National Opera. The performance is presented with two intervals and sung in Italian."



LATEST
ARIODANTE Begins Performances At Bolshoi Theatre

[Broadway World](#)



Svetlana Zakharova and Jacopo Tissi in the show Pas de deux for Toes and Fingers

• The Italian international newswire [ANSA.it](https://www.ansa.it) reports "The Russian dance étoile Svetlana Zakharova returns to the Macerata Opera Festival on July 24 after ten years, to perform with her husband Vadim Repin, great violin virtuoso, in the show Pas-de-deux for Toes and Fingers. The show is the result of a long gestation to adapt choreographic pieces to musical scores for violin able to enhance the great talent of both, and is enriched by the presence of dancers from the Bolshoi of Moscow including the Italian Jacopo Tissi, considered the heir of Roberto Bolle."

The Italian regional news online publication [Il Resto Di Carlino](https://www.resto.it) also announces the show Pas-de-deux for Toes and Fingers' with a cast that includes group of principal dancers from the Moscow Bolshoi, such as the Italian Jacopo Tissi, Mikhail Lobukhin, Denis Savin and Vyacheslav Lopatin" as well as Svetlana Zakharova.

The Italian newspaper [Corriere della Sera](https://www.corriere.it) publishes an article by Valeria Crippa who interviews Svetlana Zakharova. "Sharp beauty, dazzling technique, ethereal class, Svetlana Zakharova is finally back in Italy after the Ravenna Festival autumn forfeit caused by the pandemic, collecting thunderous applause, Saturday evening at the Sferisterio in Macerata, on the vast stage that had hosted the sandy dunes of the Aida inaugural and, before that, at the Nervi Festival, on 20 July." "I love Italy and Russia with the same love." She says. She also says that she is 42 and has no plans to retire yet.

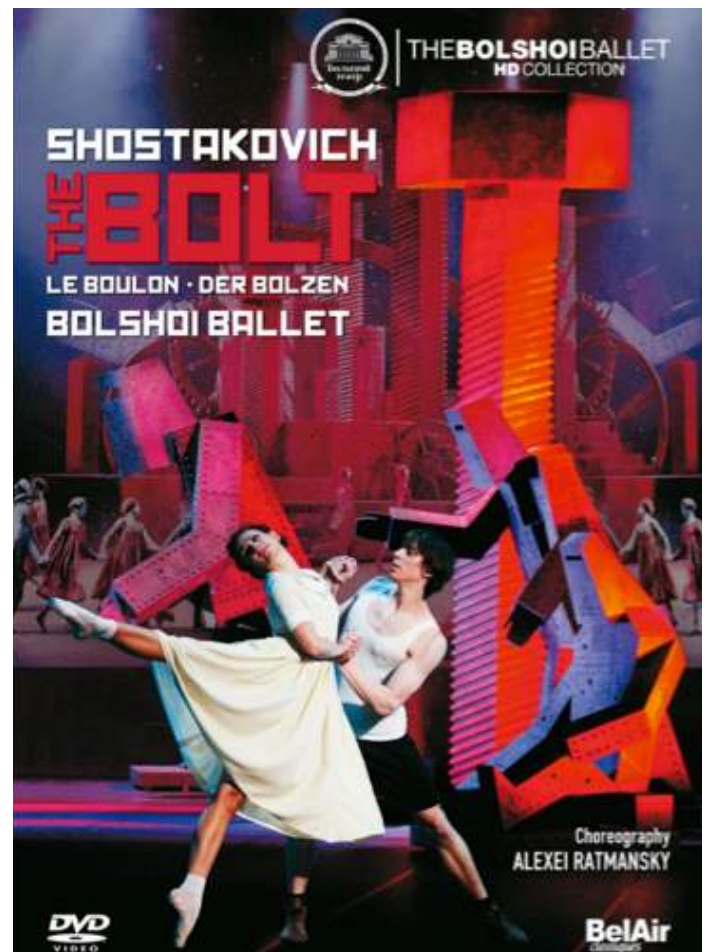
Saturday 24 July "At 21:00 at the [Sferisterio](https://www.sferisterio.it) the long-awaited dance show with the Russian étoile Svetlana Zakharova entitled Pas-de-deux for Toes and Fingers will be staged with the participation of the violin star Vadim Repin and a group of first dancers from the Bolshoi Moscow, including the Italian Jacopo Tissi, Mikhail Lobukhin, Denis Savin and Vyacheslav Lopatin who will be the partners of Zakharova in a series of choreographies with live music by Niccolò Paganini, Alexander Glazunov, Camille Saint-Saëns, George Friedrich Handel, Igor Frolov, Bruno Moretti, Pablo de Sarasate, Jules Massenet and Antonio Bazzini."

The Italian online publication [Il Secolo XIX](https://www.elsecolo.it) publishes a brief article by Guglielmina Aureo about Svetlana Zakharova. "Ethereal beauty, lithe, hair gathered in a bun, Svetlana Zakharova, étoile of the Bolshoi tonight at 21.15 pm she will dance as part of the Nervi Music Ballet Festival. At the parks of Villa Grimaldi she will stage Pas de deux for Toes and Fingers and Vadim Repin, conductor and solo violinist as well as her husband."

The Italian newswire [ANSA.it](https://www.ansa.it) [Teatro.it](https://www.teatro.it).

• The Italian regional online news publication [Gramilano](https://www.gramilano.it) publishes an article and photos by Graham Spicer. "A programme of dance dedicated to Igor Stravinsky on the 50th anniversary of his death launched the dance season at this year's Nervi Music Ballet Festival."

• The online specialised classical music publication [Slipped Disc](https://www.slippeddisc.com) publishes an article by Norman Lebrecht who presents "Ruth Leon recommends... A Bolt from the Bolshoi." "I'd almost guarantee you haven't seen this, even though it's an Alexei Ratmansky ballet for the Bolshoi with music by Shostakovich. I hadn't, until it turned up on Marquee TV. And, for a ballet freak, it's fascinating, and really funny in places, even if you don't know Russian."



[Bel Air Classiques](https://www.belairclassiques.com)

"This version of The Bolt is very Ratmansky, full of neat footwork and clear gestures and his trademark sense of humour. The soloists are Anastasia Yatsenko, Andrei Merkuriev and Denis Savin but it's really an ensemble piece and I admire how Ratmansky marshals his huge forces of the entire Bolshoi corps de ballet."

The [video](#) is available on BelAirClassiques

The choreographer will prepare a world premiere especially for the Bolshoi in the next 246 season. This is a new ballet Alexei Ratmansky created for Bolshoi Theatre - The Art of the Fugue to the music by Johann Sebastian Bach. The premiere is scheduled for April 2022.

- Local news publications announce the upcoming encore screening of the Bolshoi's Sleeping Beauty in local cinemas

[Cleveland Scene \(Ohio\)](#)

Η Όπερα Bolshoi της Μόσχας για πρώτη φορά στην Ελλάδα

Με έργα Puccini, Verdi, Gounod και Tchaikovsky, η Όπερα Bolshoi της Μόσχας έρχεται στις 29 Αυγούστου για πρώτη φορά στο Ηρώδειο.



[in2life](#)

- Greek online news publications continue to announce the upcoming concert with the Bolshoi Opera soloists Elena Zelenskaya, Svetlana Shilova, Roman Muravitsky, Liya Selivanov, Andrei Grigoriev.

[In2life informs](#): "... the Athenian public will have the unique opportunity to enjoy some of the most famous works of Puccini, Wagner, Verdi, Tchaikovsky, Bizet as well as other great composers and to be captivated by the most important female and male performances in the history of opera."

[in2life](#)

[Orpheus](#)

[Nezavisimaya Gazeta](#)

[Rossiiskaya Gazeta](#)

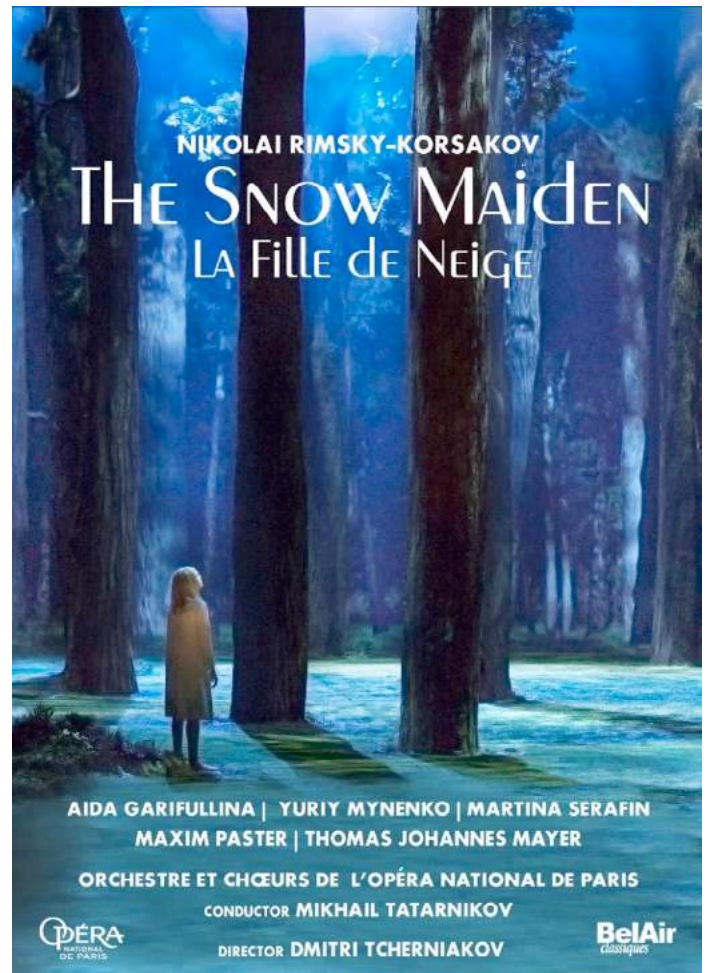
- Rossiiskaya Gazeta publishes the announcement of the First Channel - Liepa Routes. "For the 85th anniversary of the birth of Maris Liepa - the film The Unbearable Lightness of Being on the First Channel." The great dancer

who was applauded in London by Covent Garden audiences, in Paris at the Paris Opera, in New York at Lincoln Center ...
Link unavailable - print or scanned version of the newspaper upon request to the press service

- The online specialised opera news publication [Opera Wire](#) publishes a series by Diana Burgwyn, which focuses on the relationship between opera's most iconic stars and their beloved canines." The first article is about: Galina Vishnevskaya the Soprano, Rostropovich the Cellist and Pooks the Pianist. The article is titled The Wonderful World of Opera Dogs.

- The Italian online news publication [Il Fatto Quotidiano](#) mentions the opera competition Operalia-2021 to be held at the Bolshoi in autumn. This includes "Claudia Urru is the only Italian at Operalia - The Word Opera Competition 2021, a travelling festival of opera music, founded by the tenor Placido Domingo - this year the appointment is in October at the historic Bolshoi Theatre in Moscow"

The online specialised opera news publication [Opera Wire](#) publishes an article by Francisco Salazar who announces the participants of Operalia-2021. "The competition will be held at the Bolshoi Theatre from Oct. 18 through Oct. 24."



• The French online classical music publication [ResMusica](#) publishes an article by Jean-Luc Clairet who reviews a DVD from Belair Classics. "Nikolai Rimsky-Korsakov: The Snow Maiden, opera in a prologue and four acts on a libretto written by the composer after the eponymous piece by Alexander Ostrovsky. Staging and set design by Dmitri Tcherniakov. "Rimsky-Korsakov's third opera had yet to receive the honours of modern capture. It is done with this show set in 2017 at the Paris Opera by an almost wise Dmitri Tcherniakov."

BRIEFLY

• The Bayreuth Festival 2021 opens on 25 July with the premiere of The Flying Dutchman by Richard Wagner, directed by Dmitri Tcherniakov. This performance will be the Russian director's debut at Bayreuth and will be shown seven times in total: July 25 and 31, August 4, 7, 11, 14, 20. Conductor - Oksana Lyniv (born 1978), in the 2013/2014 season - assistant to Kirill Petrenko at the Bavarian State Opera, from September 2017 to August 2020 - chief conductor of the Graz Opera and the Graz Philharmonic Orchestra. Media highlights her status as "the first female conductor in the history of the Wagner Opera Festival in Bayreuth". The main roles will be performed by Georg Zeppenfeld (Daland), Asmik Grigorian (Senta), Eric Cutler (Eric), Marina Prudenskaya (Maria), Attilio Glazer (Helmsman) and John Lundgren (Dutchman).

For soprano Asmik Grigorian, the performance at Bayreuth festival stage is also a debut.



You can find the full text of Asmik Grigorian's interview in the magazine PDF version - [via the link](#)

Aeroflot magazine (July 2021) publishes a detailed interview with the singer:

"Each premiere by soprano Asmik Grigorian becomes an event. /... / She made her debut at the Mariinsky Theatre in 2012, and in Salzburg in 2017; won international awards in London for Best Young Singer and Singer of the Year; she was awarded the Austrian main music prize in for the role of Salome in Romeo Castellucci's production. Now her repertoire includes Iolanta and Manon Lescaut, Mermaid and Cio-Cio-San. The singer's rehearsal schedule is planned for five years in advance. She collaborates with many outstanding conductors and chooses the roles herself. In August, Asmik will debut at the Bayreuth Festival, then in Salzburg with Electra, in London with Eufonia and at the Bolshoi with Salome in the nearest future.

"The opera The Flying Dutchman, which you perform in Bayreuth, is based on an old legend. Do you have your favourite story or fairy tale?

"My whole life is a continuous legend and fairy tale, and my favourite one. Every day is a separate story. All the fabulousness in our life is a personal choice and work, nothing more. There is little magic in this, we create it ourselves. The word 'luck' is used by very lazy people who refuse to take responsibility."

"In The Flying Dutchman, your heroine commits suicide for love ..."

"There is more female stubbornness than love in this story. One can view the situation from different angles. So far I had the only Dutchman with Vasily Barkhatov. And then I thought that my heroine committed suicide on the principle - 'I am true to my love in spite of everything.' This is even more important and valuable for her than life. Of course, I do not play such an unflinching heroine as is, it would be boring - there are all colours there." And I can't tell you about the new interpretation in Mitya Tcherniakov's production: I'm going to work with the director, and everything can change dramatically during the rehearsals. I do not know what the performance will be, but I am ready to justify my heroine, although I would hardly have acted like this myself."

The [New York Times](#) publishes an article by J S Marcus "After 145 Years, Bayreuth Festival Has Its First Female Conductor." Oksana Lyniv will open the festival, founded by Wagner to present his own operas, conducting Der Fliegende Holländer. "I got to know him (editors NOTE Tcherniakov) when I was Kirill Petrenko's assistant in Munich, and he staged Lulu." Tcherniakov likes to explore the psychological background of the characters. I can't give too many specifics now, but I can say the production is not set in any particular period. And the focus is on the Dutchman. Tcherniakov likes to point out that other productions are focused on Senta: Why does she dream about the Dutchman? Why does she want to save him? Here, Tcherniakov is asking: Why is the Dutchman the way he is? Why was he driven out, and why can't he go back? What is he looking for?"

[Stuttgarter Nachrichten](#) also reports about Bayreuth and The Flying Dutchman



The Mariinsky Theatre presented the performance A Tale. Mavra. The Fairy Kiss compiled from Igor Stravinsky's works of the 1920s.

• The Mariinsky Theatre presented a Stravinsky Evening composed of three premieres: "a fun performance with singing and music" A Tale about a Fox, a Rooster, a Cat and a Ram, the opera Mavra and the ballet The Fairy Kiss. All of them were staged by choreographer Maxim Petrov with noticeable effort, but the first two puzzled Tatyana Kuznetsova especially - [Kommersant newspaper](#) (№124 / P of 07.19.2021)

"The triple premiere was conceived as a homage to Igor Stravinsky. But also as a performance dedicated to Petersburg grand style, in which Europeanism and Russianness interwine forming a harmonious fusion of grace, restraint, strict laconic lines and cool colour." A Triple Bow Towards Stravinsky - [Colta.Ru](#)

The magazine [Igraem Snachala](#) offers its readers an article by Alexander Matusevich, Stravinsky Can't Be Enough, and a large selection of the performance photographs of (photos by Natasha Razina, Alexander Neff © Mariinsky Theatre).

Mavra, Janna and Others: Mariinsky Theatre - [ClassicalMusicNews.ru](#) publishes a review by Maya Krylova



Photo Natasha Razina, Alexander Neff © Mariinsky Theatre

• The Swiss Verbier Festival opened on July 16 with two performances by Valery Gergiev as the conductor of the Festival Orchestra, and soloist Denis Matsuev. The first programme included a concert by Rodion Shchedrin Mischievous Ditties and the First Concerto for Piano and Orchestra by Pyotr Tchaikovsky. The Verbier.

Music Festival is held annually at the eponymous mountain resort in Switzerland. This year Nikolai Lugansky, Mikhail Pletnyov, Evgeny Kisin, Valery Gergiev's son Abisal, soprano Olga Peretyatko and other artists will take part. The festival will last till August 1.

[Medici.tv](#) presents the Virtual Verbier Festival. Audiences can access the festival, view programme listings and subscribe to updates through the VF at Home platform at [verbierfestival.com](#). Content is free throughout the festival and some content is available for playback until October 31



July 26 - the premiere of [Don Giovanni](#) by Mozart, staged by Romeo Castellucci opened the Salzburg Festival opera programme of 2021 <https://www.salzburgerfestspiele.at/p/fest-zur-festspieleroeffnung> (running from July 18.) The production music director was Teodor Currentzis, together with his choir and orchestra MusicAeterna.

The Bolshoi guest soloist soprano [Nadezhda Pavlova](#) made her debut at the festival as Donna Anna (she sang the role of Kunigunda at the premiere of Leonard Bernstein's theatrical performance of the operetta Candide at the Bolshoi in September 2018, conductor - Tugan Sokhiev; in 2020 she sang Volkhova in the premiere series of Dmitri Tcherniakov's production Sadko by Rimsky-Korsakov, conductor Timur Zangiev).

There will be performances on July 29, August 4, 7, 10 and 20 as well.

«The best Salzburg Festival performances will be screened in Russian cinemas,» [TASS](#) reports: "11 opera performances will be available in 40 Russian cities within the project."

[Orpheus](#): "the 100 Years of Salzburg Festival project launches TheatreHD from July 26."

[RIA Novosti](#): "The V-A-C Foundation and the Salzburg Festival announce the launch of a strategic partnership programme aimed at promoting new music culture in Russia and facilitating the Russian orchestras and composers participation at the world's premier music venue."

BIRTHDAYS

July 13 — ballet tutor, choreographer Azari Plistesky

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

July 18 — opera singer (baritone), the Bolshoi Opera soloist in 1963-2001, National Artist of the USSR Yuri Mazurok (1931-2006) - 90th anniversary of his birth



Yuri Mazurok as Griaznoy. A [fragment of the concert-film](#) The Bolshoi Theatre of the USSR Soloist Yuri Mazurok Sings Arias from Operas.

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

July 19 — ballerina, mentor, National Artist of the USSR Natalia Bessmertnova (1941-2008) - 80th anniversary of her birth



Natalia Bessmertnova and Yuri Grigorovich



Maria Alexandrova

July 20 — Bolshoi Ballet prima (working under contract), National Artist of Russia Maria Alexandrova

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

July 20 — Bolshoi Young Artists Opera Program member (baritone) Rauf Timergazin

July 20 — choreographer, Bolshoi Ballet former principal dancer Yuri Possokhov. The world premiere of his ballet The Seagull took place at the Bolshoi on June 2021.



Yuri Possokhov with Benois de la Dance prize, the Bolshoi Historic Stage, May 2021.



Yuri Burlaka



Maris Liepa as Crassus in Spartacus

July 20 — ballet dancer, tutor, ballet master director, Merited Artist of Russia Yuri Burlaka, the Bolshoi Ballet artistic director in 2009-2011; since 2017 - chief ballet master of Samara Ballet. Yuri Burlaka on Russian Classical [Ballet FB page](#)

July 20 — Bolshoi 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 - 75th birthday

July 23 — Bolshoi Ballet firsts soloist Anastasia Meskova

July 27 — Bolshoi conductor (since 1960) National Artist of the RSFSR Algis Zuraitis (1928-1998)

July 27 — ballet dancer, mentor, National Artist of the USSR Maris Liepa (1936-1989) - 85th anniversary of his birth

July 27 — ballerina, tutor, silent-film actress Vera Karalli (1889-1972)

July 27 — outstanding dancer and choreographer Pina Bausch (1940-2009)

July 29 — ballerina, Merited Artist of Russia Svetlana Lunkina, Bolshoi Ballet prima in 1997-2013, since 2013 dances with Canadian National Ballet.



Irina Rubtsova as Abigail in Nabucco. Photo by Damir Yusupov



Pina Bausch



Assemble the Bolshoi Theatre — an Interactive Puzzle by [Sobesednik](#)

- Assemble the Bolshoi Theatre — [Sobesednik](#) magazine offers the reader an Interactive Puzzle “Having assembled the puzzle, look at the timer. It will show the time you spent on assembling the puzzle. Post it in the comments and compare it with other users’ results.”