



Newsletter

The Bolshoi Theatre opened its ballet season with the premiere of the one-act ballet evening [Four Characters In Search Of A Plot](#) September 10, 11 and 13.

The project which was initiated by the artistic director of the Bolshoi Ballet Makhar Vaziev includes four one-act ballets by four foreign modern choreographers

- The Ninth Wave by [Bryan Arias](#) to music by Mikhail Glinka and Nikolai Rimsky-Korsakov,
- Just by [Simone Valastro](#) to music by David Lang,
- Fading by [Dimo Milev](#) to music by Enrique Granados,
- Silentium by [Martin Chaix](#) to music by Arvo Pärt.

Conductor — Pavel Klinichev.

The show on September 13 was part of the programme [Bolshoi for Youth](#).

Main parts in The Ninth Wave performed by:

September 10 and 11

Ekaterina Krysanova, Vladislav Lantratov, Evgenia Obraztsova, Artemy Belyakov, Jacopo Tissi. Soloists — Alyona Kovalyova, Xenia Zhiganshina, Eleonora Sevenard, Margarita Shrayner, Alexandra Trikoz, Ana Turazashvili, Alexander Vodopetov, Anton Gaynutdinov, Georgy Gusev, Klim Efimov, David Motta Soares, Mark Chino and others.

September 13

Margarita Shrayner, David Motta Soares, Eleonora Sevenard, Igor Tsvirko. Jacopo Tissi. Soloists — Xenia Averina, Xenia Zhiganshina, Alyona Kovalyova, Maria Mishina, Ekaterina Smurova, Alexandra Trikoz, Ana Turazashvili, Alexander Vodopetov, Anton Gaynutdinov, Georgy Gusev, Mikhail Kemenov, Mikhail Kryuchkov, Artur Mkrtchyan, Alexei Putintsev and others.

Just:

September 10 and 13

Olga Smirnova, Anastasia Stashkevich, Maria Vinogradova, Vyacheslav Lopatin, Igor Tsvirko

September 11

Xenia Averina, Xenia Zhiganshina, Margarita Shrayner, Dmitry Dorokhov, Nikita Kapustin.



Artemy Belyakov and Evgenia Obraztsova in The Ninth Wave; Olga Smirnova in Just; Ekaterina Krysanova and Vladislav Lantratov in Fading; Svetlana Zakharova and Jacopo Tissi in Silentium.

Photo by Natalia Voronova and Elena Fetisova

Fading:

September 10

Ekaterina Krysanova, Vladislav Lantratov, Anna Balukova, Daria Khokhlova, Maria Vinogradova, Dmitry Efremov, Igor Tsvirko

Piano solo — Nadezhda Demyanova

September 11

Kristina Kretova, Nikita Kapustin, Nina Biryukova, Maria Mishina, Ana Turazashvili, Alexei Gaynutdinov, Denis Savin

Piano solo — Nadezhda Demyanova

September 13

Margarita Shrayner, Semyon Chudin, Anna Balukova, Daria Lovtsova, Maria Vinogradova, Alexander Smoliyaninov, Igor Tsvirko

Piano solo — Anna Grishina

Silentium:

September 10 and 13

Svetlana Zakharova, Jacopo Tissi, Alyona Kovalyova, Eleonora Sevenard, Ana Turazashvili, Marfa Fyodorova, Denis Savin, David Motta Soares, Kirill Sokolovsky, Igor Tsvirko.

September 11

Alyona Kovalyova, Artemy Belyakov, Yulia Grebenshchikova, Daria Khokhlova, Olga Marchenkova, Angelina Vlashinets, Mark Chino, Anton Gaynutdinov, Artur Mkrtchyan, Kirill Sokolovsky.

The premiere of programme of one-act ballets Four Characters In Search Of A Plot is supported by Oleg Deripaska and Ingosstrakh company.

See more about the ballets of the programme in a press release on our website — [The Ninth Wave of Ballet](#) (*.pdf)

On September 8 there was a press briefing timed to coincide with the beginning of the ballet season and the premiere of *Four Characters In Search Of A Plot* with participation of the director of the Bolshoi Ballet Makhar Vaziev, choreographers Bryan Arias, Simone Valastro, Martin Chaix and the Bolshoi Ballet soloists Svetlana Zakharova, Ekaterina Krysanova, Vladislav Lantratov.



The press briefing of September 8 was timed to coincide with the beginning of the ballet season and the premiere of *Four Characters In Search Of A Plot*
Photo by Marina Milverton

Main roles were performed by the Bolshoi Ballet leading soloists — prima Svetlana Zakharova (Kitri) and principal Denis Rodkin (Basilio).

Conductor — Pavel Sorokin.

[Kitri's fouette](#) and [curtain calls](#) (Instagram)

The RF Government Deputy Prime Minister Tatiana Golikova addressed the audience before the performance: “First of all I want to congratulate the Bolshoi Theatre because today here — after a long break caused by the pandemic — world and Russian ballet stars will be dancing for you. We decided to give this first performance for you, dear medical workers. For you who made this show possible.”



The Bolshoi Theatre Gave A Performance For Medical Workers /[Rossia-K](#)

Events

On September 12 the Bolshoi opened its ballet season at the Historic Stage with a charity performance for medical workers fighting the coronavirus — [Don Quixote](#) to music by Ludwig Minkus in choreographic version by Alexei Fadeychev.



Svetlana Zakharova and Denis Rodkin in [Don Quixote](#) to the music by Ludwig Minkus at the Bolshoi Historic Stage.
Photo by Elena Fetisova

“The auditorium was filled with the heroes of our time — doctors who risk their health every day saving people’s lives, fighting the pandemic...” Svetlana Zakharova wrote in her [Instagram](#) after the performance. “Of course, it was very exciting and dutiful to perform for them! Medicine is more than a profession, it is a commitment: the will to help, to save, not to remain indifferent...”

Dear doctors! We all know that many of you have been working to the point of exhaustion for several months in a row. We bow deep to you and thank you infinitely for your difficult and most dangerous toil.”

From September to December all venues of the Bolshoi host the [Festival commemorating the 180th anniversary of the birth of Pyotr Tchaikovsky](#). The programme includes four operas, five ballets and five concert programmes.

The programme opened with the opera by Pyotr Tchaikovsky [The Queen of Spades](#) staged by Rimas Tuminas on September 16, 17, 18, 19, 20 at the Historic Stage. Libretto by Modest Tchaikovsky after the novel of the same name by Alexander Pushkin.

Music Director — Tugan Sokhiev.

[Casts](#)

Then there will be Eugene Onegin, Iolanta, Cherevichki, Swan Lake, The Sleeping Beauty, The Nutcracker. The Bolshoi Orchestra musicians will present the composer's chamber works. The concert by Igor Golovatenko and Alla Demidova Tchaikovsky in Letters and Romances will mark a special event.



The Historic stage, September 16-20.
The Queen of Spades. Photo by Damir Yusupov



Artists backstage after the performance
of The Queen of Spades on September 16.
Photo by Yusif Eyvazov on [Instagram](#)



Alexander Soloviev, Tugan Sokhiev and Rimas Tuminas
working on the staging of The Queen of Spades.
February 2018. Photo by Dmitry Yusupov [BT](#)

The second event of the festival — ballet by John Cranko [Onegin](#) — at the New Stage on September 18, 19 (12:00 and 19:00) and 20 (14:00). [Casts](#)



Evgenia Obraztsova as Tatiana, Alexander Volchkov
as Onegin. [Onegin](#) by John Cranko at the New Stage
on September 18, 19 and 20. Photo by Mikhail Logvinov

September 15 and 16, New Stage — ballet with music by Sergei Prokofiev [Romeo and Juliet](#) in choreographic version by Alexei Ratmansky. The premiere took place on November 22, 2017.

Sets and costume designer — [Richard Hudson](#).

Lighting Designer — [Jennifer Tipton](#).

Main parts performed by:

September 15

Ekaterina Krysanova as Juliet, Vladislav Lantratov as Romeo, Igor Tsvirko as Mercutio, Dmitry Dorokhov as Benvolio, Vitaly Biktimirov as Tybalt, Ivan Alexeyev as Paris.

September 16

Anastasia Stashkevich as Juliet, Artemy Belyakov as Romeo, Anton Savichev as Mercutio, Georgy Gusev as Benvolio, Mikhail Lobukhin as Tybalt, Egor Khromushin as Paris.

Conductor — Pavel Klinichev.

[Cast details](#)

On October 4 the ballet *Romeo and Juliet* (recorded performance of January 21, 2018) will open the season 2020/21 of the project *Bolshoi In Cinema* — continued by the Bolshoi of Russia together with its partners Pathé Live and Bel Air Media — in cinemas all over the world.

Before the end of the year you can see also:

November 1 — *Lady of the Camellias* (recorded performance of December 6, 2015)

December 20 — *The Nutcracker* (recorded performance of December 23, 2018)



Ekaterina Krysanova as Juliet, Vladislav Lantratov as Romeo, in the ballet *Romeo and Juliet*, music by Sergei Prokofiev, choreographed by Alexei Ratmansky at the New Stage on September 15 and 16, in cinemas all over the world — on October 4 Photo /TheatreHD

September 20, Beethoven Hall — concert of the Bolshoi Orchestra artists performing [Pyotr Tchiakovsky's Chamber Music](#) as part of the festival devoted to 180th anniversary of the birth of the great composer.

September 15 and 16, the Bolshoi Chamber Stage began its season with opera [Don Giovanni, ossia Il dis-soluto punito](#) by Wolfgang Amadeus Mozart, Stage Director — Boris Pokrovsky. (The premiere at Pokrovsky Chamber Theatre was on October 29, 1987.)

Conductor at the premiere — Lev Ossovsky

Conductor — Alexei Vereshchagin

[Casts](#)

September 19 and 20 — opera by George Frideric Händel [Giulio Cesare and Cleopatra](#), also staged by the



Tatiana Koninskaya as Donna Anna, Alexander Polkovnikov as Don Giovanni,

Zakhar Kovalyov as Don Ottavio.

Photo by Vladimir Mayorov

founder of the Chamber Musical Theatre (the premiere took place on November 3, 2002.)

Revival Director — [Igor Merkulov](#)

Conductor of the premiere — Lev Ossovsky.

Conductor — [Dmitry Kryukov](#)

[Casts](#)

The Bolshoi Ballet leading soloist [Alyona Kovalyova](#) and principal dancer [Artemy Belyakov](#) were awarded as The Best Dancers of the Year Emerging on the World Stage with the Leonide Massine Prize awarded annually in Positano, Italy, in memory of the Russian choreographer who became famous in the West and who started his brilliant career at the Bolshoi Theatre at the dawn of the 20th century. [See more](#)



Alyona Kovalyova and Artemy Belyakov were awarded with Leonide Massine Prize as The Best Dancers of the Year Emerging on the World Stage

On September 16 the Young Artists Opera Program of the Bolshoi Theatre soloists Maria Motolygina (soprano), David Posulikhin (tenor) and Alexei Kulagin (bass) performed together with [Russian National Orchestra](#) under the baton of Dmitri Korchak. The programme included the 7th Symphony by Ludwig van Beethoven, the 2nd Mass for soloists, choir and orchestra by Franz Schubert.



Maria Motolygina on stage of Tchaikovsky Concert Hall.
Photo by Dmitry Vdovin on [Facebook](#)

The traditional awards ceremony of the Bolshoi Board of Trustees took place on September 18 at the New Stage foyer.



The head of the Bolshoi Fiduciary Board Andrei Kostin and the Bolshoi General Director Vladimir Urin at the awarding ceremony. Photo by Ivan Semenyaka

Three workers were awarded “For excellence in the field of production exterior creation and personal contribution to the realisation of the Bolshoi Theatre’s creative plans.”

Three were awarded “For personal contribution and expert performance to the benefit of the theatre.”

Engineer Gennady Tikhov, working at the theatre for 50 years, was awarded “For long service and commitment to the Bolshoi Theatre”

Artists of the Bolshoi Theatre of Russia awarded “For outstanding creative achievements in the 244 theatre season”:

- Daria Lyakisheva – Bolshoi Extras Ensemble
- Artemy Belyakov – Bolshoi Ballet
- Olga Marchenkova – Bolshoi Ballet
- Egor Geraschenko – Bolshoi Ballet
- Denis Makarov – Bolshoi Opera
- Larisa Skvortsova-Gevorgizova – Bolshoi Opera concert master
- Kirill Filatov – Bolshoi Orchestra concert master
- Margarita Lobyreva – Chamber Stage Children’s Group chorus master
- Ivan Lopatkin – Bolshoi Choir

The latest issue of The Bolshoi Theatre magazine (#2, September) is the first of the 245 season.

You can read about details of the Bolshoi’s life during the involuntary break as well as about premieres, projects and events awaiting our audience in the near future.



[Ildar Abdrazakov](#) on September 8, waiting for the second performance of Don Carlo at the Historic Stage with the latest issue of [The Bolshoi Theatre magazine](#)

The online version of The Bolshoi Theatre magazine is available on the [theatre website](#).

On September 10, the second episode of the joint video project by the Bolshoi Theatre and Credit Suisse bank – Steps Towards Success – took place (available at the Bolshoi official YouTube channel). Fear and Courage – the dialogue between the Bolshoi Opera soloist, Merited Artist of Russia Igor Golovatenko and the Young Artists Opera Program members Maria Barakova, Sergei Konstantinov and Nikolai Zemlyanskikh.

On September 17 – the third episode of the new project – Humour and Serious Approach took place. The Bolshoi Opera soloist, National Artist of Azerbaijan Elchin Azizov met the Bolshoi Opera trainees Alina Chertash and Konstantin Artemiev. The programme was on air at 19:00 MSK

In the first episode [Talent and Hard Work](#) of September 3 the Bolshoi Opera soloist, National Artist of Azerbaijan Dinara Alieva talked to the Young Artists Opera Program members Maria Motolygina and Elmira Karakhanova.

In the project Steps to Success created by the Bolshoi Theatre and Credit Suisse bank, the Bolshoi Opera stars share their ideas and experience with young singers making their first steps in the profession. In each episode, the heroes discuss the qualities necessary for personal development and achieving results in both the cultural and the business field.

English subtitles available. Presenter – the Head of the Bolshoi Press Office Katerina Novikova.



Igor Golovatenko, the Young Artists Opera Program members Maria Barakova, Sergei Konstantinov and Nikolai Zemlyanskikh and the Head of the Bolshoi Press Office Katerina Novikova – in the [Steps to Success](#) video project

An exhibition from the Bolshoi Theatre Museum [The Fairytale Bolshoi](#) opened at the Vasnetsovs Vyatskiy Art Museum on September 11. The exposition presents drafts of designs for costumes and sets, stage-props from large-scale productions, costumes and painted portraits of prominent theatre professionals, photos and posters of the most famous productions of the Bolshoi Theatre based on fairytale plots. These are Ruslan and Lyudmila by Glinka, Snowmaiden, The Golden Cockerel, The Invisible City of Kitezh by Rimsky-Korsakov, The Nutcracker by Tchaikovsky, The Little Humpbacked Horse by Shchedrin, The Story of Kai and Gerda by Banevich and others.

The exhibition will run till November 15, 2020. The Vasnetsovs Vyatskiy Art Museum in Vyatka, a state art museum of the Kirov region, the first art and history museum in the Russian North and North-West, will celebrate its 110th anniversary in December.

Press analysis:

Russian mass media

On September 12 the Bolshoi Theatre gave a charity performance for doctors – Don Quixote.

The Bolshoi General Director Vladimir Urin said that the theatre knew for sure than the season would start with a performance thanking medical workers.

[TASS](#) quotes the Bolshoi General Director's and the RF Government Deputy Prime Minister Tatiana Golikova's speeches:

“/.../ Almost 460 thousand medical workers, more than 37 thousand ambulance drivers, more than 12 thousand volunteers, more than 25.5 thousand medical students with additional training – all this giant company and the whole country worked to win,” she pointed out and congratulated the Bolshoi Theatre on the beginning of the season.

The Bolshoi General Director Vladimir Urin spoke after the Deputy Prime Minister. “We are a theatre, and most often we express our feelings not in words but in how we act, how we sing and dance. And when we faced the theatre season opening /.../ there was no question of what to start the season with for us,” he said and added that the theatre knew for sure than the season would start with a performance thanking medical workers. “Thanking you we thank all those who helped us to survive these hardest of times – and the times we still have to survive,” he pointed out. /./

“Medical workers, health officers, scientists who have been working for more than six months in the Red Zone helping our people to resolve the situation properly and first of all to save as many lives as possible – these are the first spectators of the Bolshoi Ballet

season,” says RF Government Deputy Prime Minister Tatiana Golikova in the video report by [Rossia-Kultura](#) channel “/.../ Regional medical workers, including medical professionals from Tula and Nizhny Novgorod, attended this gala ballet night.” (The Bolshoi Theatre Gave A Performance For Medical Workers.)

[A video \(01’25”\) on YouTube](#)



City doctors fighting the coronavirus went to the Bolshoi Theatre” / [NTA-Privolzhie](#)

Video reports by:

[Moscow 24](#) [GTRC Vesti-Tula](#)

“Forty medical workers from Tula saw the ballet Don Quixote at the Bolshoi Theatre.

It was the Bolshoi’s initiative to express gratitude to medical workers for their selfless toil in fighting the coronavirus by inviting those working in isolation hospitals in Russian regions to a ballet performance.

‘We attended the season opening at the Bolshoi Theatre. Don Quixote is a very spectacular production. We were very excited. The trip is a lifelong memory,’ says a physician from Tula City Emergency Hospital...” (Forty Medical Workers From Tula Got An Invitation To A Ballet Performance At The Bolshoi Theatre.)

[NNTV](#) (Nizhegorodskaya Regional Broadcasting Company)

[NIA Nizhny Novgorod](#)

Central and regional media cover the event:

[IA Krasnaya Vesna](#)

[KP](#) – Nizhny Novgorod: “City doctors fighting the coronavirus went to a ballet performance at the Bolshoi Theatre”

[NTA-Privolzhie](#) (Nizhny Novgorod) – “City doctors fighting the coronavirus went to the Bolshoi Theatre” (photo report)

[Kommersant Yaroslavl](#) ”Last weekend medical workers of Yaroslavl Region visited the Bolshoi Theatre which opened its new season with a charity ballet performance..”

[Vsyta Tver](#)

[Molodoy Kommunar](#) (Tula) “The Bolshoi Theatre invited Tula physicians to a ballet” and other sources.

Russian media widely cover the opening of the ballet season – the premiere of Four Characters In Search Of A Plot at the Bolshoi New Stage.

A report prepared by [Kultura TV](#) channel: – “choreographers from Italy, Bulgaria, America, France came to work in Moscow as soon as the capital was no longer in quarantine. And dancers returned to the theatre after self isolation. “I was not sure at all that we would manage to bring them here, that we would start to work gradually, and everything would grow into this project,” the head of the Bolshoi Ballet Makhar Vaziev confessed. “It was an awkward moment for all. Both for artists and choreographers who came to the Bolshoi. Stars are training in front of them and they have to select who they want to work with,” said Bolshoi Ballet prima Svetlana Zakharova. Martin Chaix staged his Silentium to music by Arvo Pärt for Svetlana Zakharova. “This is what the story is about, a little, about what happened to all of us, we were walking-walking-walking and suddenly everything froze, stopped, and we all have switched,” Zakharova said.



Shots from report about the evening of one-act ballets on [Kultura channel](#)

[Rossia-Vesti](#): “The Audience will see Four Characters In Search Of A Plot – it’s the common title of one-act ballets staged by foreign choreographers. For them, working on the legendary stage is a dream come true in spite of the pandemic. For the audience, this is an opportunity to see unique images performed by the Bolshoi stars.”

[Komsomolskaya Pravda](#) (a report by Reuters): The Bolshoi Theatre Has Opened After The Quarantine.

[TVC](#)
[MIR24](#)
[Fan-TV](#)
[Kanal 360](#)

[Ruptly](#): “On Thursday, September 10, there was a premiere at the theatre’s New Stage — the ballet programme *Four Characters In Search Of A Plot*.” “As for me, it was a really marvellous season opening, an off-beat new programme involving virtually the whole company. We thought it would be some light mode — but it is a full-scale production that will hopefully enter the theatre’s repertoire. Just unbeatable!” said a spectator named Olga after the performance.”

[Ruptly](#)

[Mundo Sputnik News.com](#), the Spanish language service of Russian official newswire: “This year the theatre decided to open its 245th season with a programme that brought together four young foreign choreographers. It premiered on September 10 and 11 at the New Stage which welcomes a smaller number of visitors than the great Historical Stage, which on the same days opened its doors to opera lovers.” Makhar Vaziev “wanted to cheer the artists up and give them hope.”

“I had to find some way to support artists who were greatly affected by the circumstances. I often spoke with our friends and partners who support us. One of them, Oleg Deripaska, expressed his willingness to support us financially”, said the director during a press conference. The four choreographers — the Puerto Rican Bryan Arias, the Italian Simone Valastro, the Bulgarian Dimo Milev and the Frenchman Martin Chaix — whom Majar Váziev personally chose from the long list of candidates, came to Moscow at the end of July.” “It’s no wonder audiences went crazy seeing their favourite artists. This programme of four short ballets became a good starting point for the next great ballet performances. It seems that the artists were able to stay in good shape and are ready to work at full capacity.”



Maria Vinogradova and Igor Tsvirko in *Just* by Simone Valastro. [Sputnik Mundo](#)

The Bolshoi Theatre theatres invites spectators to its ballet season, — [FAN-NV](#) video report quotes the spec-

tators’ reactions: “...It was a really marvellous season opening, an offbeat new programme involving virtually the whole company We thought it would be some light mode — but it is a full-scale production that will hopefully enter the theatre’s repertoire. Just unbeatable!”

“I wanted to get to the Bolshoi so much, I lacked art in my life regardless of the online-screenings, they weren’t enough. Especially — the atmosphere. Still, it is such a temple of art that you always long to enter.”

[Nofixedpoints](#) offers its readers an extensive illustrated story about the night at the Bolshoi.



The Bolshoi Theatre invites spectators to its ballet season, — [FAN-NV video report](#)

[RIA Novosti](#) publishes an article *Stars Opened The Ballet Season At The Bolshoi*.

“*Silentium* by Martin Chaix to music by Arvo Pärt is built around the heroine played by Svetlana Zakharova. The second part of Pärt’s concert *Tabula Rasa* was taken as a base. A ‘Russian trail’ has come into the picture, too. Chaix confessed that having already started working on the ballet he found a poem of the same name by Fyodor Tyutchev.

Costumes were also minimalistic, in light colours so not to overload the stage. The only decoration — a symbolic round lampshade. All attention — to the soloist. And her touchingly smooth movements.”

“Nobody has ever found themselves in a such situation” — the head of the Bolshoi Ballet speaks about the first premiere of the Bolshoi in his interview with [Kommersant](#) newspaper Tatiana Kuznetsova asked the initiator of the world premieres Makhar Vaziev about why he liked these authors, how the Bolshoi principals and leading soloists met them and what was special about the post-isolation rehearsals. “They sent me works by three choreographers, than by six more. I chose four of them so that they were not much like each other. And started talking to them — naturally, they were astonished. Obviously, everybody was happy in the end — a staging at the Bolshoi! Yet you know the situation... Negotiations started somewhere in the middle

of May, all was still unclear, and it was only on June 8, when Sobyenin suddenly said that rehearsal rooms are open from June 9, that we had hope at last. And then, I won't hide it, I turned to our friends. Both the Ingosstrakh General Director and personally Oleg Deripaska gave the project huge support — both financial and organisational support. There were so many problems!" the head of the Bolshoi Ballet said in his interview.



Makhar Vaziev answered questions from [Kommersant](#) newspaper. Photo by Dmitry Dukhanin

“But it is not a one-off project, is it? Will it be shown during the season?”

“I will surely put the programme in this season several times. The more so as today we have to sell only half of our tickets. I ordered several casts to prepare. You see, I control everything (points at the monitor showing rehearsals from all rooms) and I think dancers are well and fit enough. And as for these contemporary works — they are absolutely fit. √√”

In his interview with the [Moskvich](#) magazine Makhar Vaziev speaks about the new one-act ballet programme *Four Characters In Search Of A Plot*, the check-board seating order in auditorium and his life in Moscow — *This Is My City: The Head Of The Bolshoi Ballet Makhar Vaziev*.

[Lenta.ru](#) writes in detail about the idea and the embodiment of the ballets, specially mentioning those who made the project possible. “The Bolshoi faced a problem of a renaissance of sorts or, if you like, of giving the company’s creative life some new momentum. In these circumstances, Makhar Vaziev has made the only right decision, in our opinion, — to stage a new full-scale production in a short time and in tough conditions of sanitary limitations he decided to invite four foreign choreographers and national ballet stars. And it could not be done without sponsors’ help.” The publication includes

quotations and links to the interview of the theatre’s General Director Vladimir Urin with Deutsche Welle and Makhar Vaziev’s interviews.

The head of the Bolshoi Ballet Makhar Vaziev in the programme *Means and Purposes* on [Kommersant FM](#) spoke about the project he initiated — the premiere of the programme of one-act ballets *Four Characters In Search Of A Plot* which took place on September 10, 11 and 13. The talk was hosted by Ramaz Chiaureli. Audio and text versions of the interview — on [Kommersant](#) website.

“Makhar Khasanovich, the first question is: why an off-schedule premiere?”

“It was an off-schedule one because we had never planned this evening, and it emerged on the rebound of the pandemic situation, at the very moment of our self isolation. Of course, we worried about each other, about health first of all. For us, for people dealing in the art of dance and ballet these two, three, four months are, of course, just a period of losses we are unable to compensate for later. And of course we were worried and troubled all the time. Yet I want to say that we stayed in contact with our friends, our partners, trying to find some solutions, opportunities to help our artists somehow. The task was to give our artists some momentum, hope, a source of strength and faith, because everybody had their plans ruined and nobody knew what would be and how we would be able to live further. √√”

[Business FM](#) also broadcast the interview with Makhar Vaziev on September 18. The text was published on the channel website with the title *Makhar Vaziev: “I don’t think there are many companies in the world now capable of delivering such an eventful season as that of the Bolshoi.”* Replay in a week on September 26, 15:45.

“Returning to staging *Four Characters In Search Of A Plot* — how did you select dancers for the production?”

Makhar Vaziev: The choreographers themselves selected the dancers, with no pressure from my side. When we speak about a new work, a contemporary work in particular, I am always reserved enough understanding the general task and allowing the choreographer to find a small group of artists he shares his artistic vision with. We began the preparation before the season had started. It is far more difficult to do in the middle of a season since it’s hard work when we are providing repertoire on two venues. In that sense, the preparation period of these four new works was a happy time both for choreographers and for dancers since they were engaged in nothing else.”

“And what was innovative about this unusual production?”

Makhar Vaziev: “I’d use the word ‘innovative’ for the organisation of work itself in such a period. Looking back, I just cannot imagine how we managed to do

all this. As for the night itself, let's be frank: somehow I cannot remember a contemporary choreography night with four new works at once, by four choreographers. At least not in Russia. And I do not know any contemporary choreography night of such a format with foreign choreographers at the Bolshoi in past 30-40 years.

Rossiiskaya Gazeta:

"A new ballet season theatregoers hoped for so much to be inevitable has opened at last" //"

Bryan Arias [in his Ninth Wave] showed a rare ability to communicate with a mass of people on stage. "Not only splitting this mass into duos, trios, quintets, while it was good, too, but with the crowd en masse - so that it was not boring to look at."

Just by Simone Valastro was the most successful of the three miniatures... His chamber opus to music by David Lang fit the Bolshoi dancers perfectly. Five humans investigate the subtleties of love against the background of buzzing propellers symbolising an industrial disaster. It is clear that Tinder and quarantine makes it especially fragile yet the vulnerability of the best of feelings does not lead to its extinction. That's what the artists spoke about in those tender trios splitting into solos and duos. Simone Valastro seemingly invented nothing spectacular yet his concept, harmony and way of implementation with all art's revolt against constraints made him the leader of the night. //"

... A premiere seldom can be judged in both choreographic and psychological terms but the debutants with their complete immersion in the game's rules achieved it.

Well, the Bolshoi Ballet managed to solve the crisis heroically. It is no secret that a dancing career is at least two times shorter than a regular one, their time is more transient, and a half-year break is equal to five years of usual life, so Vaziev's risk turned out to be a victory. Svetlana Zakharova, Ekaterina Krysanova, Olga Smirnova, Vladislav Lantratov, Artemy Belyakov, Jacopo Tissi shone like they could never do in any Don Quixote with all its solos. The company has come alive again, now we have only to rejoice and not to fall ill." (How To Dance A Quarantine?)

Kultura newspaper:

"The pandemic dictated not only the preparation mode, it has become the common rhyme to all productions [of the Bolshoi Ballet premiere.] Worn out by a lengthy creative pause, choreographers — sometimes subconsciously — followed the theme of survival in catastrophes, both natural and spiritual, when darkness overcomes the bitter-sweet flow of normal life. The ballets composed seem to investigate the social and psychological consequences for the world gone crazy from standing still. The artists are still young and haven't used up their natural optimism, and so in the end of

they do not drown in the dark but bring hope — a timid and ghostly one — for a light at the end of the tunnel, for overcoming of all obstacles. "We will rest! We will hear angels, we will see the sky jewelled with stars!" //"

"The best duo of the performance, Ekaterina Krysanova and Vladislav Lantratov conveyed its original plastique lexicon with its broken hand gestures and evanescent vertical axis of bodies precisely, Jacopo Tissi and Artemy Belyakov were incredibly good, too. //"

Worldly love, so different — idyllic and unrequited, simple and all-consuming — was presented by five soloists of the Bolshoi [in the ballet by Simone Valastro Just.] Exquisite and sensitive duos (Anastasia Stashkevich and Vyacheslav Lopatin, Maria Vinogradova and Igor Tsvirko) are preceded by the painfully bitter solo of a lonely heroine by Olga Smirnova. //"

Anticipation of peril, anxiety, fear — that's the abstract content of the ballet [Fading to music by Enrique Granados], its spirits. For Bulgarian Dimo Milev ... conveying of the atmosphere becomes the main task. /.../ The Bolshoi dancers have once again turned out to be plasiue polyglots conveying the choreographer's nervous language. The prowess of the main pair: Ekaterina Krysanova and Vladislav Lantratov and the duo of Maria Vinogradova and Igor Tsvirko concentrate plastique ideas creating an image of compressed, maddened times."

Martin Chaix... In his ballet *Silentium* conveyed the torturous pain of imprisonment in a limited space confined by a giant hi-tech ring above the stage. /.../ Svetlana Zakharova was brilliant and unexpected in this ballet... Waves roll over the ballerina's body responding to subtle fractures of music. Around Svetlana Zakharova and wonderful Jacopo Tissi — an ensemble of dancers in tight maillot with wings drawn on them. Angels who have their heaven find it is closed. Yet, exhausted but not broken, they will inevitable fly up."

Tatiana Kuznetsova for Kommersant:

"An off-schedule premiere at the Bolshoi is an extreme case. Like, well, the pandemic which provoked it. /.../ The choreographers (if they are what is meant by 'characters') didn't, of course, search for plots. At the maximum — for an 'idea', a 'feeling', an 'association' that is natural for contemporary ballet... /.../ The result of the four off-schedule premieres with multiple unknowns turned out to be equal — 2:2 which can be considered the theatre's victory: buying a cat in the sack is very risky yet in case of success — far more prestigious and useful for a company than transferring a ready, well-trying ballet running on many stages of the world. Besides, minor forms are practical — one can complete any programme of well-made productions. That's what great Sergei Diaghilev did more than a hundred years ago successfully avoiding 'the ninth wave' of mediocrity." (Sturm Without Drang)

Moskovsky Komsomolets:

"The idea... came to the head of the Bolshoi Ballet

Makhar Vaziev in the most pervasive days of the quarantine... /.../ In fact, we see an experimental work, a creative laboratory, similar to those the Bolshoi did in the time of Alexei Ratmanský. The only difference is that the all choreographers are foreigners and had some name as such in the ballet world at the time of working at the Bolshoi. And it needs to be said that the experiment was generally successful: each of four ballets presented that evening had its own zest.” (The Bolshoi Theatre Opened Its Ballet Season With Four Premieres At Once: Under Tough Quarantine Measures)

[Vechernyaya Moskva](#)
[ClassicalMusicNews.ru](#)
 RG

The Italian language edition of the international online Russian news publication [Russia Beyond the Headlines](#) publishes an article by Anna Galajda and her interview with Italian choreographer Simone Valastro. “Simone Valastro, The Italian Dancer Turned Choreographer, Makes His Debut At The Bolshoi Theatre”:

“... Did you accept the proposal of the Bolshoi Theatre gladly?”

“Makhar Vaziev called me and proposed a specific format: a 15-minute ballet for several dancers. For a long time, the idea of staging a show on David Lang’s music Just [composed for the soundtrack of the film Youth by Paolo Sorrentino, ed] had been running around in my head. It is inspired by Song of Songs and I, in turn, was inspired and fascinated by this music. And I thought this was the best time to realise the idea.”

“In Just you are not only the choreographer, but also the set designer. Is this related to the quarantine restrictions?”

“The only limitations we had were on the duration of the ballet and the number of people. For the rest they gave us carte blanche. The artists are entirely my choice. /.../ And also for the sets we had no limitations. I almost always do the sets, as in my ballets it is directly related to the choreography, and it is very important that the ballet embodies my idea in every aspect, so that everything intertwines. /.../”

“What impact would you like to have on viewers?”

“For me, the greatest satisfaction is when the audience is touched. Sometimes we watch a ballet and it looks good to us, but after three days we have already forgotten about it. But there are other ballets: you don’t know why, but even after ten years their images emerge vividly in your mind. My wish is for the audience to remember my choreography. This is like eternal life”.

“‘I Travelled By Post Chaise’: French Choreographer Spoke About Preparations For The Opening of the Season At The Bolshoi Theatre” — [Kultura](#) newspaper quotes Martin Chaix in the title of their article about the premiere at the Bolshoi.



Simone Valastro at a rehearsal at the Bolshoi Theatre with Maria Vinogradova and Olga Smirnova.
 Photo by Dmitry Yusupov / [RussiaBeyond](#)

“Martin Chaix’s arrival to Russia nearly failed because of the pandemic...”

Alexander Matusievich remembers stagings of The Stone Guest by Dargomyzhsky at the Bolshoi in [Kultura](#) newspaper:

“... For a long quarter-century the remarkable production by Oleg Moralev and Mark Ermler (1976) was running at the Bolshoi, and many still remember marvellous vocal images created in it by such prominent singers as Vladimir Atlantov and Alexei Maslennikov (Don Juan), Tamara Milashkina, Makvala Kasrashvili and Galina Kalinina (Donna Anna), Tamara Sinyavskaya and Galina Borisova (Laura), Artur Eizen and Alexander Vedernikov (Leporello) and others. There is The Stone Guest (now in the version by Dmitry Belyanushkin of 2016) in the Bolshoi repertoire today, too, — it may not be as glorious, yet when, for example, Anna Nechaeva (Donna Anna), Agunda Kulaeva (Laura) and Stanislav Trofimov (Leporello) are singing we can doubtlessly speak about a high-level vocal theatre today, too.”

[Vechernyaya Moskva](#) remembers Franz Liszt’s performance at the Bolshoi Theatre, identifying a “Hungarian trail in Moscow streets”

“We go down from Lubyanka to the Bolshoi Theatre. Another famous Hungarian liked to give concerts there — Franz Liszt.



Roger Daltrey as Franz Liszt in Lisztomania by Ken Russel, 1975

In 1820s Liszt was so popular that his well-wishers could be compared to The Beatles' groupies by their craziness... In those times it was fashionable with the girls to wear a charm with their idol's lock. And damsels made queues to get Liszt's hair.

It threatened him with balding so the smart musician adopted a dog. It was its silky fur that Franz Liszt handled out to his fans after concerts." (Victoria Orlova, From Franz Liszt to Ernő Rubik)

[Rossiiskaya Gazeta](#) chose the three most memorable events of the beginning of September. These include the opening of the Bolshoi Theatre's 245 season with the opera Don Carlo with the participation of Anna Netrebko, Ildar Abdrazakov, Yusif Eyvazov, Agunda Kulaeva, Elchin Azizov.

The premiere of the vocal-choreographic performance Lux Aeterna by Vladimir Vasiliev to Mozart's Requiem took place in Tatar Opera Ballet Theatre named after Musa Jalil. The performance opened the theatre's new season. Vladimir Dudin for [Rossiiskaya Gazeta](#).

"The premiere of the new synthetic production combining word, music and dance involved all creative teams: choir, opera soloists, symphonic orchestra and ballet – and to show that everybody is ready to resume full-blooded life. The production was a long-time in preparation: it was planned to be presented back in April, timed to coincide with Vladimir Vasiliev's 80th birthday. The creative career of the world famous dancer and choreographer who headed the Bolshoi Ballet for five years has had a long relationship with the Kazan stage. Earlier he presented here the ballet Anyuta to music by Valery Gavrilin with the great Ekaterina Maximova in the title role. Five years ago the world premiere of the production Dona nobis pacem to music by Bach took place in the Kazan Theatre. Now a production to music by Mozart has appeared. Vladimir Vasiliev explained before the premiere: "I had just to mention to the director of Tatar Opera Ballet that I would like to try and stage Mozart's Requiem, too, and he immediately gave me a green light. Thank God, in Kazan people live who understand what this music means to me."

[Kultura](#) newspaper reveals details of the project the National Artist of the USSR Vladimir Vasiliev designed and realised for his own 80th birthday. "The philosophical parable delivered lyrically, with romantic aloofness is essentially autobiographical and that is more than appropriate to the anniversary. We all see that the maestro says about himself yet it does not look like self-admiration because at the same time it is a story about a human in general, a call to each person to be aware of their destiny on Earth and hurry up to do good deeds. Vasiliev is very acutely tuned to music by Mozart – the dance designed by him naturally derives from the musical cosmos of the Austrian genius – every

movement, every line, every scene is musical, they develop ideas we hear from the pit or in vocal lamentations by soloists or chorus."



Vladimir Vasiliev

On September 11, Thursday, 00:15, [NTV](#) Channel showed the recording of the concert Bolshoi. A Seaside Suite. The International Opera Ballet Festival Chersonessos. Quoting the announcement: "The 4th International Opera Ballet Festival Chersonessos can be called a truly special event because the Bolshoi artists take part in it for the first time. The audience will see an impressive programme in two parts. Maestro Pavel Klinichev will conduct the Bolshoi Orchestra. In the opera part, the Bolshoi Opera soloists, world stars, will enter the stage which has become more spacious. You will hear Igor Golovatenko, Dinara Alieva, Anna Aglatova, Oleg Dolgov, Anna Nechaeva and others They will perform arias and duets from great works by Pyotr Tchaikovsky, Nikolai Rimsky-Korsakov, Jacques Offenbach, Giuseppe Verdi, Sergei Rakhmaninov, Franz Lehár, Francesco Cilea and other iconic composers. In the ballet part, the spectators will see the production by Cuban choreographer Alberto Alonso Carmen Suite based on the story by Prosper Mérimée, staged with reference to the opera by Georges Bizet orchestrated by composer Rodion Shchedrin. National Artist of Russia, the Bolshoi Ballet prima Svetlana Zakharova will appear as the gypsy Carmen, and the Bolshoi Ballet principal Denis Rodkin will appear as Jose."

Sevastopol acting governor Mikhail Razvozhaev remembers the Bolshoi tour in Chersonessos (July 29 – August 2) in his interview with the [Vzglyad](#) newspaper. It was in Chersonessos where the Bolshoi artists first entered the stage after the long period of restrictions – "Well, checkerboard seating and masks – in all other respects Bolshoi as Bolshoi, as if there is no coronavirus at all. Brilliant young singers, Svetlana Zakharova – beyond all praise – in Bizet-Shchedrin's Carmen Suite, the audience was in complete delight."

Many media cover the news about the Bolshoi Opera guest soloist Anna Netrebko falling ill. Consequently, the Bolshoi Theatre issued a comment saying that people's health is a top priority in the current situation, and the decision on what employees of the theatre can be allowed to work is made by the theatre administration in accordance with requirements and guidelines of the Russian government agency Rospotrebnadzor.



Shots from the programme of [Rossia 1 TV channel](#)

Komments for [Rossia 1 TV channel](#) for the programme Vesti (aired September 17, 20:00), channels Moskva24 and MIR24 by the head of the Bolshoi Press Office Katerina Novikova.

[Moskva24](#)

[Mir 24](#)

More than a hundred publications report the news about opera diva Anna Netrebko being hospitalised with coronavirus. Here are some of them:

[Rossia-24](#)

[Moskva24](#)

[TASS](#)

[RIA Novosti](#)

[Interfax](#)

[RBK](#)

[Muzykalnaya Zhizn](#)

[Sputnik](#)

and many others.

Many publications note that the singer will spend her birthday in hospital.

[The First Channel](#) prepared a report timed to coincide with the singer's birthday "Anna Netrebko: "They won't take me that easy!"

[5 Channel](#) " 'I feel your love': Anna Netrebko celebrated her birthday in hospital"

[Kultura channel](#)

[Trud](#): "The king is sick, Tatiana does not write to Onegin..." and many others.

[GTRC Vyatka](#) broadcasts a report about the opening of the exhibition Fairytale Bolshoi in Kirov. The exhibition from the Bolshoi Theatre Museum funds opened on September 11 in Vasnetsovs Vyatskiy Art Museum in Vyatka.

[GTRC Vyatka](#) presented another report about the exhibition Fairytale Bolshoi in Kirov. The exhibition from the Bolshoi Theatre Museum funds opened on September 11 in Vasnetsovs Vyatskiy Art Museum in Vyatka.



Shots from the TV programme about the exhibition Fairytale Bolshoi from the Bolshoi Theatre Museum funds.

Director of the Bolshoi Theatre Museum Lidia Kharina [speaks](#) about works by Konstantin Korovin.

[Kirovskaya Pravda](#)

[Orpheus Radio](#)

Press analysis:

international mass media

The Euronews report about the reopening of the Bolshoi Theatre for its 245 season continues to be transmitted in different languages around the world.

[Euronews](#) report in Arabic.



[Euronews](#) broadcasts the report in Arabic

The Argentinian news publication [Diario El Argentino](#) announces the reopening of the Bolshoi Theatre "After being closed for six months due to the coronavirus pandemic, the legendary Bolshoi Theatre in Moscow reopened its doors yesterday, with all 50% of the enabled seats occupied. Season 245 started with the opera Don Carlos by Giuseppe Verdi, performed by Anna Netrebko and Ildar Abdrazakov, for which the seats had been

sold out several weeks in advance, according to Spanish newspapers.”

The English language Chinese international news outlet and online TV broadcaster CGTN (China) presents a report by Charlotte Parsons: “The iconic Bolshoi theatre is reopening its doors for the first time since the COVID-19 pandemic forced it to shut down in March. The closure has cost the Russian venue more than \$13 million, while thousands of other theatre’s across Europe have required financial help from governments to stay afloat. But instead of putting COVID-19 behind them, the Bolshoi is placing it centre stage, with the ballet season kicking off with a performance inspired by the lockdown.” “The show, which is called Four Characters In Search of a Plot has limited scenery and a small number of people on stage. The audience will also be half its usual size and they will all have to wear masks. The three-night performance will be closely watched, not just by the Moscow audience, but by theatres around the world as similar venues look ahead to their own reopenings.” [Link to the video \(1:54\) and the article](#)

[CGTN Français](#) (September 14) – in French
[CGTNEurope](#) (September 15) – in English



“The Bolshoi Theatre’s first performance since reopening its doors will see dancers perform a COVID-19 inspired routine.” / [CGTN](#)



[CGTN Français](#)
[CGTN Europe](#)

Video report by international broadcasting company Deutsche Welle, September 14: The Bolshoi Theatre: Ballet During Quarantine Video (03’04”) on [YouTube](#)

[The Bolshoi Theatre Resumes Its Work Regardless The Pandemic](#) – a video report by a Latin American TV channel Telesur/LaNuevaTelevisoradelSur with headquarters in Caracas (Venezuela) funded by governments of Venezuela, Cuba, Argentina, Brazil, Bolivia, Ecuador, Nicaragua, Uruguay, Antigua and Barbuda, Dominica – from 09’40”.

[The Bolshoi Theatre Resumes Its Work Regardless The Pandemic /Telesur](#)

International TV channel Al-Jazeera (Qatar) prepared a big TV spot (07’58”) about the Bolshoi of Russia reopening and the performance of Don Carlo at the Historic Stage. The head of the theatre press office Katerina Novikova spoke from Moscow and answered questions from the presenters. The video available via the [link](#).



A pan-Arabian SAT TV channel Al Mayadeen (Beirut) prepared a report in Arabic about the opening of the Bolshoi of Russia 245 season prefacing the conversation with experts from Paris, Moscow and Lebanon about the importance of culture in the modern world and the role of the Bolshoi Theatre both in Russia and in the world. In the end the participants come to the conclusion that Russia – thanks namely to the Bolshoi - holds the leading place in the world culture. [Link to the video](#) (from 29th minute).

The Latin American newswire Prensa Latina publishes an article and a photo gallery by its Moscow correspondent Antonio Rondón García from the performance of September 12 – Russia Reopens Bolshoi Theatre With Tribute For Doctors.

“The Bolshoi Ballet offered one of its most precious jewels, Don Quixote, with its stars Svetlana Zakharova, in the role of Kitri, and Denis Rodkin, as Basilio, in a thank you, to which was added the thanks of the Deputy Prime Minister Tatiana Golikova. ./.”

For many of the guests, as Prensa Latina found, attending one of the most attractive shows at the Bolshoi was perhaps their first opportunity, either because of their profession that does not have time for it, because

of the remoteness of this city or because it is difficult to obtain a ticket. /.../ However, the honour of reopening the Historic Stage, as the original theatre is called, after its general reconstruction, with something dedicated to doctors was an idea that always prevailed at the headquarters of the Bolshoi, confessed its General Director Vladimir Urin. “We are theatre, and most often we express our feelings not in words but in how we act, how we sing and dance.”



“Russia Reopens Bolshoi Theatre With Tribute For Doctors.” / [Prensa Latina](#) (Santiago de Cuba)

Yahoo Movies offers its readers the Bolshoi’s new Romeo and Juliet trailer. [Link to the trailer](#)

The online specialised opera news publication [Opera Wire](#) publishes an article by Francisco Salazar who reports: “The Bolshoi Theatre in Moscow has cancelled the final performance of Verdi’s “Don Carlo.” The theatre was forced to cancel the production slated for Sept. 10 as Ildar Abdrazakov is ill. The company stated, “According to the primary analysis, he tested positive for coronavirus. Although further research is needed to determine an accurate diagnosis, the leadership of the Bolshoi Theatre decided to cancel the performance. In the current situation, it is impossible to risk people’s health.”

[Opera Wire](#) also reports: “Ildar Abdrazakov said on social media ‘We held two amazing performances on Sept. 6 and 8. The opening of the 245th anniversary season at the Bolshoi Theatre turned out to be grandiose without exaggeration! I was very happy to work with my dear friends Anna Netrebko, Yusif Eyvazov, Elchin Azizov, Agunda Kulaeva, Denis Makarov, Nikolai Kazansky, the excellent conductor Anton Grishanin, and all other colleagues! Bravo, friends !!!”

The Spanish language specialised classical music news publication [Platea Magazine](#) also reports the cancellation of the performance of September 10.

The French newspaper [Le Depeche](#) (France) publishes an article by Jean-Marc Le Scouarnec who reports about the 2020-2021 season at the Théâtre du Capitole in Toulouse. Included in the season programme “another huge classic, The Wedding of Figaro, directed by Marco Arturo Marelli and conducted by Maxim Emelyanychev,” “which works wonders with the Orchester du Capitole, underlines Christophe Ghristi and will be there entirely in its register, that of youth and freshness”. “Before, perhaps, to succeed Tugan Sokhiev in a year or two.”

Briefly

On September 13, soloists of the Young Artists Opera Program of the Bolshoi Theatre performed in the festival Sochi Sirius. See details in the city online publication [Sochi.com](#). The participants: Dmitry Cheblykov, Uliana Biryukova, Rauf Timergazin, Elizveta Narsia and Nikolai Zemlyanski.

Artists of the Bolshoi YOP performed in the festival Sochi. [Sirius](#) on September 13

Director of the Bolshoi Young Artists Opera Program Dmitry Vdovin gave (online) courses to the participants of the Young Opera Programme of the Wexford Festival (Ireland). The [video](#) plot on the channel Wexford

Factory Diaries includes Dimtry Vdovin's master class with soprano Jade Phoenix. Also vocal lessons for the participants of the Wexford Festival are given by teachers Rosetta Cucchi, Ernesto Palacio, Juan Diego Flórez, Carmen Santoro.



Dmitry Vdovin works with Anna Brady via Internet connection. Photo on [Facebook](#) – Wexford Festival Opera.

Rossiiskaya Gazeta Nedelya has announced a new season of the project Big and Small, which is dedicated to children and teenage dancing on the Rossia K TV channel. The project is led by prima ballerina Svetlana Zakharova. The first episode was aired live on September 19.



Project Big and Small – kicked off on September 19 on [Kultura TV channel](#)

Svetlana Zakharova's ballet evening is included in the programme for the XI International Arts Festival Di-

aghilev P.S. which will take place in St Petersburg during the autumn of 2020. [Colta](#): The Diaghilev P.S. Festival Programme Has Been Announced.

On October 20 and 21 Diaghilev P.S. will present Bolshoi prima ballerina and étoile of the Teatro alla Scala Svetlana Zakharova's programme MODANSE on the stage of the Alexandrinsky Theatre. The evening will open with the ballet *Comme un Respiro* by the Italian choreographer Mauro Bigonzetti to music by Handel. The second part will feature the ballet *Gabrielle Chanel* by the choreographer Yuri Possokhov and the composer Ilya Demutsky. The author of the libretto and the producer is Alexei Frandetti. The programme, which premiered at the Bolshoi Historic Stage in June 2019, featured Mikhail Lobukhin, Jacopo Tissi, Denis Savin, Vyacheslav Lopatin, Ana Turazshvili and other artists of the Bolshoi Theatre.

The composer Arvo Pärt celebrated his anniversary on September 11, having turned 85 years old.

"In musical history he is known as the creator of the style tintinnabuli, which is fusion of minimalism and liturgical music of the Renaissance period," explains [Rossia-K](#). "His pieces are considered to be amongst the most frequently performed in the world."

"Arvo Pärt is one of the few contemporary composers who is capable of using his music to show the delicacy and fluctuating nature of the human soul," writes Svetlana Zakharova on [Instagram](#). — "In a time when we all seem to be rushing somewhere, Pärt's pieces resonate on a different level, which is different from the commotion of reality. It is because of this, not by accident, I feel that Martin Chaix created his ballet *Silentium* on his art..after the pandemic, after a forced stop and a chance to re-evaluate one's values, the music by Arvo Pärt becomes especially clear and close to us. It is a very honest discussion about time, about soul, about God..

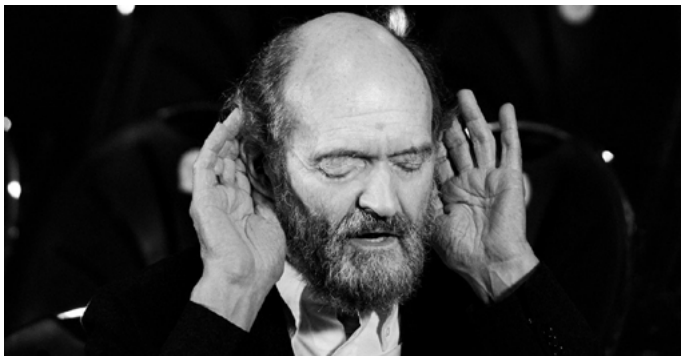
I wholeheartedly congratulate the genius maestro on his anniversary and I wish, first and foremost, for him to fulfil all that he plans, creative strength, energy and, last but not least, health."

In Novosibirsk, where the [Transsiberian Art Festival 2020](#) has resumed its work, the premier performance of Arvo Pärt's composition for violin with orchestra was held. The performers — Vadim Repin and conductor Valentin Uryupin — shared their thoughts and feelings during a pre-performance press conference, reports [ClassicalMusicNews.ru](#) referring to the press service of the art-festival.

The author wrote the piece for the violin and orchestra in 2019 – the three parts of *The Plaschanitsa* are symbolically linked to the final events of the life of Christ. Pärt dedicated the piece to Vadim Repin, Andres Mustonen, Enzo Restanio. "Partnership between Vadim

Repin and Andres Mustonen gave me the push I needed for a fresh look at this piece, which I attempted to embody in this new version,” says the composer. “I highly value the subtle way Repin performs and the extraordinary diligence of the conductor Andres Mustonen, which I have observed during the long years of our partnership. I am happy to trust them with this premiere.”

orpheusradio.ru



Orpheus publishes the article Estonian Sacral Minimalist as the composer turns 85. “He is the most performed of the currently living composers, the creator of his own musical language, which joins the tenets of high classical art, the achievements of contemporary avant-garde and the foundation of old spiritual music. On September 11 the Estonian composer Arvo Pärt turns 85. He managed to overcome all the temptations of fashionable movements and directions of music of the 20th century – from social realism and neoclassicism to serialisation and dodecaphony – and create his own individual method of composition with them as foundation.”

Edita Gruberová is concluding her career, international media report.

The outstanding opera singer, who earned the title L'Unica (the only one), who is notable for her phenomenal, virtuous and lyrical performances, cancelled her performance on the Maggio Musicale Fiorentino, which has been rescheduled numerous times due to the unforeseen situation, and then later declared at the complete end of the tour, reports **Orpheus**.

“As the art director Alexander Pereyra says, the singer was exhausted by the constant need to adapt to changing conditions: ‘For Madam Gruberová it is important to maintain her voice in perfect condition and perform regularly. The situation with the virus made this impossible.’”

OperaWire

Br-Klassik.de and other media.

Edita Gruberová: Singing Is The Display Of My Soul. interview by Maria Babalova on 16th International Tchaikovsky Competition (to which she was invited as

a member of the jury of the competition in the specialisation “solo-singing”) in Muzikalnaya Zhizn (August 2019)



Edita Gruberová Ends Career / OperaWire



A new project called Eight Songs From Isolation is launched. The composer Ilya Demutsky, a constant composer for the Bolshoi Theatre, will join the project in Russia. He had already written the scores for the ballet The Hero of Our Time and the ballet Nureyev, when the project was commissioned. During the 245 season, the Bolshoi Theatre is planning to release another premiere – the ballet The Seagull, staged by Yuri Possokhov and directed by Alexander Molochnikov, to music by Ilya Demutsky. His song is recorded by a graduate of the Bolshoi Young Artists Opera Program, the winner of the competition in Cardiff, Andrei Kymach.

Eight Songs From Isolation – the first opera written for a socially distanced world will show if a new form of art emerges. The idea belongs to conductor Oliver Zeffman who managed to involve leading composers and remarkable singers in the project. It is the first opera shot on an iPhone. The Opera-Film Premieres 25 September exclusively on Apple Music, the audio only album will be available on Apple Music

The opera has been written by eight leading composers, specifically for streaming – rather than live performance – and is the first opera written for a time when the performers were unable to meet in person.

Eight texts on isolation were chosen by the composers, each drawing on what they had experienced during

the last five months. The opera, shot on iPhone, directed by Billy Boyd Cape, weaves these eight songs into a unified viewing experience that takes the audience on a visual journey through evolving representations of isolation. The full opera will be available to watch exclusively on Apple Music.

Eight Songs From Isolation consists of:

Thomas Adès: Gyökér by Miklós Radnóti, sung in Hungarian by Katalin Károlyi

Nico Muhly: New-Made Tongue by Thomas Traherne, sung in English by Iestyn Davies

Helen Grime: Prayer by Carol Ann Duffy, sung in English by Sarah Connolly

Huw Watkins: How by Philip Larkin, sung in English by Toby Spence

Du Yun: her own text, sung in Mandarin by Shenyang

Freya Waley-Cohen: Spell for Reality by Rebecca Tamás, sung in English by Julia Bullock

Ilya Demutsky: the words of Alexey Barishnikov as he held up a Russian bank at the height of lockdown, sung in Russian by Andrei Kymach

Julian Anderson: a letter he received during lockdown from composer Ahmed Essyad, sung in French by Sophie Bevan

Zeffman conducted the orchestra in a studio, with the composers and singers virtually ‘in the room’ to ensure that the orchestral accompaniment was a collaborative process. The singers were then filmed in their own homes, recording to these backing tracks using iPhone 11 Pro. Eight Songs From Isolation is the first opera recorded using an iPhone.

The English language Korean news publication [Korea Herald](#) publishes an article by Park Yuna who reports: “The Korean modern ballet Into the Pulse choreographed by Kang Hyo-hyung – a soloist at the Korean National Ballet – was selected to be included in the lineup of an online project by Benois de la Danse.”

On September 18 Kristina Kretova and Igor Tsvirko took part in the premiere of the performance (“immersive show-promenade”) [Letters](#) “on the diaries and life stories of famous people of past centuries” (Fyodor Dostoevsky, Mata Hari, Franz Kafka, Arthur Rimbaud, Paul Verlaine, Frida Kahlo and Judy Garland). The event was held in St Petersburg (in the mansion on the Palace Embankment, 20). The director and choreographer – Balázs Baranyai, is a graduate of the Hungarian Dance Academy (HDAA). [spbdnevnik.ru](#)

MusicAeterna began its second season on September 17 in the [House of Radio](#). The programme includes chamber concerts performed by the orchestra and chorus of MusicAeterna, educational projects, experimental

projects of Russian and European directors, composers and artists. The new season opened with a cultural-education project, which is dedicated to Byzantine culture. A course of lectures and debates will explain the variety of inheritance we have from Byzantine culture: from religion to music and architecture. The meetings will be held two times a month from September to May. The cycle was started off with a round-table discussion ‘Hagia Sophia of Constantinople. The World Before and After’ about the Hagia Sophia mosque and the importance of this temple to world culture, and its recent change in status.

Ludwig van Beethoven’s pieces have been played in the first programme of the festival-homage to the 250th anniversary of the birth of the composer, the celebration of which is taking place in musical halls across the world, reports [Rossiiskaya Gazeta](#). — The Fight Over Beethoven. “Mikhail Pletnyov, who is considered to be an exceptional interpreter of the piano heritage of Beethoven, performed in the Tchaikovsky Hall as a soloist, having played the third piano concerto of Beethoven. The orchestra was conducted by Vasily Petrenko, who opened the programme of the XII Bolshoi Festival with the Beethoven overture Egmont. During the second part of the concert, Johannes Brahms’s Fourth Symphony was played.”



Mikhail Pletnyov Photo / RNO

On September 12, after a long break, music returned to the Teatro Alla Scala. The Ninth Symphony of Beethoven was played as a show of thanks to those who fought the pandemic: doctors, nurses, medical scientists. During the following days, musicians, led by Riccardo Chailly, performed the masterpiece three more times. The performances featured soprano Krassimira Stoyanova, mezzo soprano Ekaterina Gubanova, tenor Michael König and bass Tomasz Konieczny. In the year of Beethoven’s 250th anniversary, the theatre will perform the full cycle of the composer’s symphonies.

The Australian specialised dance news magazine [Dance Australia](#) publishes an article asking if the “culturally insensitive” *La Bayadère* should be performed? “Hindus are urging Houston Ballet to withdraw *La Bayadère* from its 2020-2021 season because they say it seriously trivialises Eastern religious and other traditions.” The article mentions that *La Bayadère* was first staged in 1877 by French choreographer, Marius Petipa, to the music of Ludwig Minkus at the Bolshoi Theatre in St Petersburg.” “*La Bayadère* is scheduled to be performed by Houston Ballet in its 2021 season, 25 February – 7 March.”



A scene from *La Bayadère*. A gem of the world ballet repertoire, a masterpiece created by Marius Petipa in 1877 in St Petersburg on the Historic Stage of the Bolshoi Theatre.
Photo by Damir Yusupov



Mikhail Lobukhin makes his debut as Tybalt (in the photo he dances the part of Gaston Rieux in *Lady of the Camellias* by John Neumeier)

Debuts

Romeo and Juliet

(Choreography by Alexei Ratmansky)
September 16

Mikhail Lobukhin for the first time appeared as Tybalt (the dancer’s first performance after a long break due to an injury was on July 30 at the 4th International Festival Chersonessos — as Torero in *Carmen Suite*.)

The Queen of Spades

September 16

Opera guest soloist [Elena Maximova](#) (debuted at the Bolshoi in 2018 as *La Marchesa Melibea* in the premiere of the opera *Il Viaggio A Reims* by Rossini, Director — Damiano Michieletto, Conductor — Tugan Sokhiev) — Poulina/Milovzor (appeared in this role in productions of Stanislavsky Musical Theatre, Opera di Roma, etc)

September 17

[Sergey Polyakov](#), Novaya Opera soloist, makes his debut at the Bolshoi as Herman (he had debuted in this part with great success at Covent Garden in January

2019 and performed it later at Mariinsky, Deutsche Oper am Rhein, Philharmonie

The Bolshoi Opera trainee (since May 2019) [Alina Chertash](#) (debuted as Olga in the premiere of *Eugene Onegin*) — Poulina/Milovzor.

[Maxim Paster](#) — Chekalinsky

[Alexander Markeev](#) — Surin.

September 18

National Artist of Russia [Irina Dolzhenko](#) appeared for the first time as the Countess in the production *The Queen of Spades* by Rimas Tuminas.



Irina Dolzhenko debuts as the Countess in the production of *The Queen of Spades* by Rimas Tuminas — September 18

Cast alterations

The Queen of Spades

September 18 — Oleg Dolgov replaced Yusif Eivazov as Herman

Alexei Markov (September 16 and 20) and Anton Zaraev (September 18, debut) replaced Elchin Azizov as Tomsky/Zlatogor

Social networks



Maria Alexandrova on [Instagram](#): “And still, it is an immense happiness to enter the stage! For a creative person who had chosen this profession as a commitment, it gives strength, nurtures their soul, gives sense and expands their own abilities. Step by step, from performance to performance, from role to role, you change; you learn the world and yourself always inevitably facing new situations, people, feelings, tasks and challenges. I congratulate every artist who was happy to enter the Stage and break this forced ‘trial of silence’.”



Alexei Ratmansky on [Facebook](#), September 15:
 “My favourite moment is when the curtain falls and Romeo and Juliet just stay there, motionless, and then slowly begin to come back to life.

It takes time, and you feel that the transformation was real!!

R&J returns to the Bolshoi stage today and tomorrow. /.../

I am envious and send all participants much love and wishes of success.

Take care, please! /.../ An please, stay safe and sound!”



Sofia Apfelbaum keeps studying the Theatre Square by old photos (photo “[A Taxi in the Sverdlov Square.](#)” 1935, — by Emmanuil Yevzerikhin) / [Instagram](#)



Olga Smirnova, Ruslan Skvortsov, Vladislav Lantratov, Artemy Belyakov, Daria Khokhlova, Anastsia Stashkevich, Artem Ovcharenko, Anna Tikhomirova with Márcia Haydée, the first performer of the roles of Tatiana (during a tour in Stuttgart) – in photos by Ekaterina Alexandrova, Dmitry Starshinov, Alla Pepelova and other photographers /Instagram

Tchaikovsky Festival at the Bolshoi stages left all participants of the performances members with a storm of different feelings – both spectators and those beyond the limelight.

- [Olga Smirnova](#)
- [Vladislav Lantratov](#)
- [Evgenia Obraztsov](#)
- [Artemy Belyakov](#)
- [Anna Tikhomirova](#)



Maxim Paster on [Facebook](#)

Birthdays

September 10 – composer, pianist, National Artist of the USSR Boris Tchaikovsky (1925-1996) – 95th anniversary of his birth

September 11 – composer Arvo Pärt – 85th birthday
Choreographer Martin Chaix staged his ballet *Silentium* – premiered on September 10, 11 and 13 at the Bolshoi New Stage within the one-act ballet programme *Four Characters In Search Of Plot* – to music by Arvo Pärt.

September 12 – violinist, conductor, National Artist of the of the USSR Valdimir Spivakov

September 13 – Novaya Opera soloist, Bolshoi Opera soloist in 2012-2019 Stanislav Mostovoy

September 13 – opera singer (lyrico-dramatic soprano), National Artist of the USSR, the Bolshoi Opera soloist in 1958-1988 Tamara Milashkina



Boris Tchaikovsky, 1974. Photo by Lev Ivanov



Tamara Milashkina as Elizabeth of Valois, Don Carlo



Anna Netrebko as Elizabeth of Valois in Don Carlo
(debut of September 6 and 8, 2020.)
Photo by Damir Yusupov



Alyona Kovalyova in focus of Sasha Gusov

September 15 — Bolshoi Opera soloist, Merited Artist of Russia Mikhail Kazakov

September 16 — Bolshoi Opera soloist Anastasia Sorokina

September 18 — Bolshoi Opera guest soloist, National Artist of Russia, soprano Anna Netrebko

September 21 — the head of the Bolshoi Fiduciary Board, president-chairman of board of VTB Bank Andrei Kostin

September 25 — the Bolshoi Ballet firsts soloist Alyona Kovalyova