



Newsletter

The Bolshoi Theatre reached its first milestone on its way to expansion within the digital space having received the YouTube Silver Play Button and become the first theatre to win of this award in Russia. Currently the theatre's official channel has more than 450 thousand of followers – opera, ballet and classic music lovers all over the world. This is tenfold more than in the beginning of 2020.

Vladimir Urin, General Director of the Bolshoi Theatre: “We are very glad to receive the YouTube Silver Play Button. For us, this badge of honour means that the Bolshoi managed to conquer the virtual realm with its art, too. Free streaming on the theatre's YouTube channel became possible due to the efforts of many people. I'd like to thank our partners – BelAir Media, Mezzo and Pathé Live as well as Google. In fact, the Silver Play Button speaks of only one thing – the world audience loves the Bolshoi. And that's the thing.”

During the live streaming of our Gold Reserve from March to May 2020 the Bolshoi entered the trio of the world's most popular theatres on YouTube in terms of both the number of followers and the number of views. Our productions took first places in Russian and foreign video hosting trends including those in Canada and Hong Kong. For example, more than 80 thousand people watched the ballet *The Nutcracker* simultaneously.”

Julia Solovieva, the head of Google Russia: “If there was anything good in this mandatory sitting at home, it was the opportunity to look at usual things anew. Thus the Bolshoi has reconsidered its attitude to its presence on YouTube and has taken the chance to put its best productions on the Web. Users were delighted! This year the Bolshoi channel was one of the world's top-three theatres in the web audience gain. We are already discussing what other technologies can bring even more online visitors so that we could return here with the Gold Play Button.”

In March and April 2020 the Bolshoi showed 14 performances on YouTube. Viewers from more than 130 countries spent almost 2 million hours enjoying performanc-



The Bolshoi General Director Vladimir Urin and the head of Google Russia Julia Solovieva at the YouTube Silver Play Button awards ceremony. The Bolshoi has become the first theatre to win this award in Russia;

es of the best operas and ballets. You can learn more about how it was by watching a video.

The YouTube Silver Button is awarded to channels with more than 100,000 followers. This award has existed since 2012 and marks channels of brilliant reputation and unique content. There are three types of the award: the Silver Button is followed by the Gold Play Button (1 million followers) and the Platinum Play Button (10 million followers).

[The Bolshoi Online in Figures on YouTube](#)

The 11th season of Bolshoi Ballet In Cinema started on October 4. The Bolshoi runs this project together with its partner companies Pathé Live and Bel Air Media.

The world audience can see the ballet [Romeo and Juliet](#) to music by Prokofiev in cinemas (recorded performance of January 21, 2018.) Main roles by Ekaterina Krysanova and Vladislav Lantratov.

From October 6 to 31 you can see the performance in Belarus, Ukraine and Russia.

On November 1, 2020 the ballet [Lady of Camellias](#) by John Neumeier to music by Fryderyk Chopin (recording of December 6, 2015) will be available to the audience in 38 Russian cities.

Viewers in Omsk and Petropavlovsk-Kamchatsky can watch Tchaikovsky's [The Nutcracker](#) by Yuri Grigorovich.

[The screening of the theatre cinema season 2020/21 on the Bolshoi website](#)

[Bolshoi ballet in cinema 2020/21 – trailer](#)

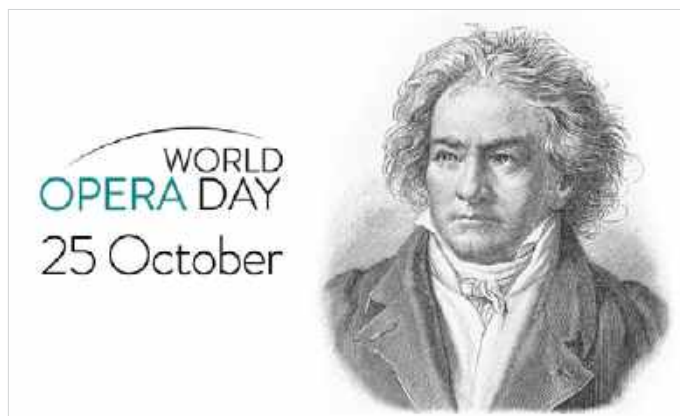
See information about screenings in cinemas of Moscow, Russia and former Soviet republics on [Theatre-HD website](#) (What's On section) and that of their Russian distributor [CoolConnections](#).



The screening of the theatre cinema season 2020/21 on the [Bolshoi website](#)

Bolshoi In Cinema – Romeo and Juliet – an interview with Ekaterina Krysanova and a trailer to the recording screening (together with Pathé) on the [Bolshoi YouTube channel](#).

[World Opera Day 2020](#) – on October 25 on Operavision.



worldoperaday.com



On 29 October the Bolshoi Theatre will take part in a global celebration of the World Ballet Day to unite the dance community as it faces the challenges brought about by the COVID-19 pandemic.

This year's event is the biggest ever with 32 companies from 26 countries on 6 continents around the world taking part.

World Ballet Day was launched in 2014 and returns in 2020 for its seventh year, showcasing the best of global dance and presenting an opportunity for audiences to go behind the scenes of the world's top ballet companies including The Australian Ballet, Bolshoi Ballet and The Royal Ballet.

Each company will be streaming live rehearsals and bespoke insights via their Facebook and YouTube pages as well as via the Tencent platform in China.

2019's World Ballet Day was the most successful year yet, with the event reaching 315 million social media users around the world.

Covid-19 has had a huge impact on the global dance community with dancers unable to rehearsal or perform for many months. As new Covid-19 guidelines come into

place, the dance world is slowly beginning to return to the stage. This year's World Ballet Day will provide an exclusive insight into how dance Companies are responding to these new ways of rehearsing, working and performing.

World Ballet Day 2020 invites audiences to experience morning class; there will be exclusive interviews and access to backstage rehearsals. The Australian Ballet will kick off the livestream (2am GMT) before passing the baton to the Bolshoi Ballet (7am GMT) and on to The Royal Ballet (10am to 2pm GMT).

Further information is available via www.worldballetday.com

The livestream will run on the Bolshoi official pages in Facebook and YouTube. Livestreams by Australian and Royal Ballets will be available on their official pages, too.

This time the Bolshoi Ballet will dedicate the livestream hours to Pyotr Tchaikovsky – the theatre celebrates the composer's 180th birthday anniversary with a festival which started on all the theatre venues right after the self-isolation period. The World Ballet Day audience will see fragments from rehearsals of *The Sleeping Beauty*, *Swan Lake* (choreography by Yuri Grigorovich), *The Nutcracker* (choreography by Yuri Grigorovich), *Onegin* (choreography by John Cranko); morning classes of National Artists of Russia, the theatre tutors Nadezhda Grachyova and Alexander Vetrov. Svetlana Zakharova, Ekaterina Krysanova, Olga Smirnova, Artem Ovcharenko, Egor Geraschenko and the head of the ballet company Makhar Vaziev will be the guests of the programme.

The Bolshoi Ballet principal dancer Vladislav Lantratov and the first soloist Ana Turazashvili will be the World Ballet Day presenters.



World Ballet Day 2020 trailer on the [Bolshoi YouTube channel](#)

Events

The festival dedicated to 180th anniversary of the birth of Pyotr Tchaikovsky continues its run at all the



Tchaikovsky among musicians at a banquet in his honour in Tiflis, May 30, 1889 – the year he composed *The Sleeping Beauty*. Photo by Andronikashvili/[Tchaikovsky Research](#)



Olga Smirnova as Princess Aurora (photo by Damir Yusupov) – [The Sleeping Beauty](#) as part of the festival dedicated to 180th anniversary of the birth of Tchaikovsky at the Historic Stage, September 30 – October 4



Igor Gorelkin (debuted as Prince Fortune),
David Motta Soares (Blue Bird, debut of September 30.)
National Artist of the USSR Svetlana Adyrkhaeva,
tutor of Ekaterina Krysanova, the head of the ballet company
Makhar Vaziev, Denis Zakarov (debuted as Prince Desire)
and his tutor Denis Medvedev – after the performance
of *The Sleeping Beauty* by Tchaikovsky; the Historic Stage,
October 2. Photo / Valery Lagunov's [Facebook](#)

theatre's venues. September 30, October 1, 2, 3 and
4, the Historic Stage – [The Sleeping Beauty](#), choreog-
raphy by Marius Petipa, new choreographic version by
Yuri Grigorovich (2011), within the Tchaikovsky Festival.

Main roles performed by:

September 30 Olga Smirnova as Princess Aurora,
Artemy Belyakov as Prince Desire. October 1 Evgenia
Obraztsova as Princess Aurora, Vyacheslav Lopatin as
Prince Desire

October 2 Ekaterina Krysanova as Princess Aurora,
Denis Zakharov as Prince Desire (debut)

October 3 (12:00) Anastasia Denisova as Princess
Aurora, Egor Geraschenko as Prince Desire (debut)

October 3 (19:00) Anna Nikulina as Princess Aurora,
Jacopo Tissi as Prince Desire

October 4 Olga Smirnova as Aurora, Artem Ovcha-
renko as Prince Desire.

Conductors – Tugan Sokhiev (September 30, Octo-
ber 1,) Anton Grishanin (October 2,) Alexei Bogorad (Oc-
tober 3,) Pavel Sorokin (October 4.)

Curtain calls after the performance of October 2/
[Facebook](#)

On September 25 and 28 the tickets to the Tchaik-
ovsky Festival performances at the Historic Stage - bal-
let *The Sleeping Beauty* (September 30 – October 4) and
opera *Eugene Onegin* (October 7-11) – were sold within
a special youth quota according to the programme
Bolshoi to Youth. [Sales schedule and rules](#) (*.pdf)

[The programme Bolshoi to Youth: A New Turn](#) – see
[more](#)

September 26 and 27, the Historic Stage – [Swan
Lake](#) by Yuri Grigorovich (2001 version; scenes in chore-
ography by Marius Petipa, Lev Ivanov, Alexander Gorsky
used); part of the Tchaikovsky Festival.

Designer – Simon Virsaladze.

Music Director – Pavel Sorokin.

[Performance details](#)

Parts of Odette-Odile and Prince Siegfried, Evil Geni-
us and the Fool performed by (respectively): Olga March-
enkova and Artem Ovcharenko, Mikhail Kryuchkov and
Alexei Putintsev (September 26, 12:00); Ekaterina Kry-
sanova and Artemy Belyakov, Fuad Mamedov and Georgy
Gusev (September 26, 19:00); Alyona Kovalyova and Jacopo
Tissi, Egor Gerashchenko and Alexei Putintsev (Septem-
ber 27).

[Cast details](#)

Conductors – Tugan Sokhiev (evening September
26 and 27), Alexei Bogorad (matinee September 26)



Ekaterina Krysanova (Odette-Odile) at curtain calls
with Artemy Belyakov at the Historic Stage
after the evening performance of September 26.

Photo /Instagram

October 7, 8, 9, 10, 11, the Historic Stage – the Bolshoi
presents a new premiere series of Tchaikovsky's opera
[Eugene Onegin](#) (Libretto by the composer and Konstan-
tin Shilovsky based on the novel in verse of the same
name by Alexander Pushkin)

The Bolshoi Theatre timed the new production to
coincide with the 220th anniversary of the poet's birth

and the 140th anniversary of Tchaikovsky's first presentation of his new composition to the audience.

Premiere performances took place in May 15-19 and September 1-19, last year.

Music Director – the chief conductor and music director of the Bolshoi Theatre [Tugan Sokhiev](#) (all days)

Stage Director – [Yevgeny Arye](#)

Set Designer – [Simon Pastukh](#)

Costume Designer – [Galina Solovyova](#)

Lighting Designer – [Damir Ismagilov](#)

Movement Director – [Igor Kachaev](#)

Video Design – Asya Mukhina.

The opera has been staged at the Bolshoi 11 times and endured through two scenic versions. The first staging took place on January 11, 1881 (conductor Enrico Bevignani). Sergei Rachmaninov conducted the second one, in 1895.

Eugene Onegin returned to the Historic Stage replacing the repertoire [production](#) by Dmitri Tcherniakov at the New Stage (September 1, 2006 - May 17, 2017)

[About the new production](#)



Ekaterina Morozova and Anna Nechaeva as Tatiana (photo by Damir Yusupov.) – the third premiere series of the opera Eugene Onegin staged by Yevgeny Arye and Tugan Sokhiev within the Tchaikovsky Festival at the Historic Stage – October 7-11.

In the third performance series on October 7, 9, 11 roles performed by: Pavel Yankovsky as Onegin (debut), Ekaterina Morozova as Tatiana, Alina Chertash as Olga, Elena Zelenskaya as Mme Larina, Mikhail Kazakov as Gremin, Alexander Chernov as Triquet (debut.)

October 8, 10: Andrei Potaturin as Onegin (debut), Anna Nechaeva as Tatiana, Karina Kherunts as Olga (debut), Irina Rubtsova as Mme Larina, Denis Makarov as Gremin, Ivan Maximeyko as Triquet.

Lensky – Alexei Neklyudov (October 7, 11), Ilya Selivanov (October 8, 10), Konstantin Artemiev (October 9); Filippovna – Svetlana Shilova (October 7, 11, debut), Irina

Dolzhenko (October 8), Evgenia Segenyuk (October 10); Company Commander / Zaretsky – Valery Gilmanov (October 7, 9, 10), Vladimir Komovich (October 8, 10).

[Casts](#)



Svetlana Zakharova as Anna Karenina, Semyon Chudin as Karenin. Photo by Svetlana Postoyenko

October 14 and 15, the Historic Stage – ballet by John Neumeier [Anna Karenina](#) to music by Pyotr Tchaikovsky, Alfred Shnitke, Cat Stevens (Yusuf Islam) – a co-production with Hamburg Ballet.

The choreographer, stage designer, costume designer (the heroine's costumes created by the Swiss company A-K-R-I-S) and the author of the lightning concept is the head of Hamburg Ballet John Neumeier. The Bolshoi premiere was on March 23, 2018. The world premiere at Hamburg Ballet was on July 2, 2017.

On October 14 roles will be performed by: Svetlana Zakharova as Anna, Artemy Belyakov as Vronsky, Semyon Chudin as Karenin, and others.

October 15: Yulia Stepanova as Anna, Artem Ovcharenko as Vronsky, Alexander Volchikov as Karenin, and others.

Conductor – Anton Grishanin.

[Cast details](#)

October 2, 3, 4, the New Stage – opera [Iolanta](#) part of the Tchaikovsky Festival. The premiere of Sergey Zheznovach production was on October 28, 2015.

[Performance details](#)

The leading soloist of the Novosibirsk Opera [Pavel Yankovsky](#) debuted as Robert on October 3 (last September he debuted at the Bolshoi in the title role of Eugene Onegin by Rimas Tuminas and Tugan Sokhiev); the Bolshoi Opera guest soloist [Maxim Aniskin](#) appeared in this part on October 2 and 4.

On October 2 and 4 roles performed by: Anna Nechaeva as Iolanta, Denis Makarov as Rene, Oleg Dolgov

as Vaudemont, Elchin Azizov as Ibn-Hakia, Guzel Sharipova as Brigitta.

October 3: Ekaterina Morozova as Iolanta, Mikhail Kazakov as Rene, Ilya Selivanov as Vaudemont, Maxim Aniskin as Ibn-Hakia, Anastasia Sorokina as Brigitta. [Casts](#)

Conductors – Tugan Sokhiev (October 2 and 3), Anton Grishanin (October 4.)

Video of curtain calls after the performance

[October 3](#)

[October 4](#)



Anna Nechaeva as Iolanta, Oleg Dolgov as Vaudemont (photo by Damir Yusupov) – the opera by Tchaikovsky at the New Stage – October 2-4

October 7 and 8, the New Stage – [Artifact Suite](#) by [William Forsythe](#) to music by Eva Crossman-Hecht and Johann Sebastian Bach, and [Petrushka](#) by Igor Stravinsky in choreography by [Edward Clug](#). Set Designer: Marko Japelj.

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

[Artifact Suite casts](#)

[Petrushka casts](#)



Igor Tsvirko as Philippe, Kristina Kretova as Jeanne, Vyacheslav Lopatin as Jerome – The Flames of Paris. Photo by Damir Yusupov



The couple - Anastasia Stashkevich and Vyacheslav Lopatin in [Artifact Suite](#). Photo by Damir Yusupov. – the ballet by William Forsythe. The New Stage, October 7 and 8



Denis Savin as Petrushka, Ekaterina Krysanova as Ballerina, Georgy Gusev as Charlatan, Anton Savichev as the Moor (photo by Elena Fetisova). [Petrushka](#) music by Stravinsky in choreography by Edward Clug at the New Stage, October 7 and 8

October 10 and 11, the New Stage – Boris Asafiev's ballet [The Flames of Paris](#) in choreographic version by Alexei Ratmansky using the original choreography by Vasily Vainonen. The premiere took place on July 3, 2008.

Music Director – Pavel Sorokin

Music dramaturgy conception – Yuri Burlaka

Conductor – Pavel Sorokin.

[Cast details](#)

October 1, Beethoven Hall – a concert by the Bolshoi Orchestra musicians of [Franz Schubert and Dmitri Shostakovich Chamber Music](#).

Fedor Beznosikov (violin), Igor Tsinman (violin), Dmitry Usov (viola), Arseny Beznosikov (cello) and Altyнай Kulibaeva (piano) performed Franz Schubert's String Quintet in C major and Dmitri Shostakovich's Piano Quintet in G minor.

[See more](#)



Fedor Beznosikov, Igor Tsinman, Dmitry Usov, Arseny Beznosikov. Beethoven Hall, October 1.
Photo by Petya Lundstrom/[FB](#)

October 3, Beethoven Hall – concert [Chamber Music for Clarinet](#). The Bolshoi Orchestra artists performed works by Wolfgang Amadeus Mozart, Paul Juon, Carl Maria von Weber and Sergei Prokofiev.

[Clarinet Leads](#) – see more about the concert.

October 7, Beethoven Hall – [Ludwig van Beethoven and His Great Contemporaries](#) – the Bolshoi Orchestra artists concert in commemoration of 250th anniversary of the composer's birth.

[See more](#)

September 26 and 27, Pokrovsky Chamber Stage – a performance of one-act operas by Gian Carlo Menotti [The Telephone](#). [The Medium](#). The premiere of the production by director Alexander Molochnikov and conductor Alexei Vereschagin took place on March 22, 2019, at the Bolshoi Chamber Stage.

[Casts](#)

September 30 – one-act operas [The Impresario](#) by Wolfgang Amadeus Mozart (Stage Director – Boris Pokrovsky) and [Pimpinone](#) by Georg Telemann (Stage Director – Arne Mikk).

[Parts in The Impresario performed by...](#)
[Parts in Pimpinone performed by...](#)



Roman Bobrov as Pimpinone, Irina Alekseenko as Vespetta (photo from the archive of Pokrovsky Chamber Theatre). – One-act opera by Georg Telemann at the Chamber Stage – September 30

October 2, 3 – [Il mondo della luna](#) by Joseph Haydn.
[Casts](#)

Following the Moscow Mayor's decree of October 1, introducing additional measures to prevent the spread of the coronavirus, the Bolshoi Theatre has cancelled performances at the Chamber Stage until October 28.

The Bolshoi director general Vladimir Urin gave an interview on this issue to [Vesti.Ru](#) channel in their evening programme on October 6.

PROMOTIONS IN THE BOLSHOI BALLE

Merited Artist of Russia [Denis Savin](#) was elevated to the rank of Principal Dancer,
[Olga Marchenkova](#) – to the rank of Leading Soloist,
[Egor Geraschenko](#) – to First Soloist.



Denis Savin – Principal Dancer of the Bolshoi Ballet
Olga Marchenkova – Leading Soloist,
Egor Geraschenko – First Soloist.



International opera star, Bolshoi Opera guest soloist [Hibla Gerzmava](#) has finished her run of performances in Simone Boccanegra at the Wiener Staatsoper and will resume her cooperation with the Bolshoi Young Artists Opera Program. The National Artist of Russia and Abkhazia will prepare two YOP concerts dedicated to Italian opera.
Photo / Dmitry Vdovin's [Facebook](#)



Morihiro Iwata on [Facebook](#), October 5: "Congratulations on Teacher's Day! My tutors: Boris Akimov. Alexander Bondarenko. It's a pity I do not have photos with Vasliy Vorokhobko and Evgeni Valukin."

[Iwata Morihiro](#) a Bolshoi Ballet soloist in 1996-2012, director of Buryat Ballet (since 2012), artistic director of Buryat Ballet in Ulan-Ude in 2012-2019, deputy artistic director of Nizhny Novgorod Ballet, has marked his 50th birthday.

The Bolshoi Theatre sent him a message of congratulations.

"Dear Morihiro Iwata!

We congratulate you wholeheartedly on this glorious anniversary!

All your creative career was inextricably bound up with the Bolshoi Theatre where you performed for more than 20 years. Since your childhood, you had a wonderful gift for classic dance, and it was not by chance that you won many ballet competitions easily. Having devoted your life to classical ballet and cast your lot in with Russia, you preserved in yourself the best features of Japanese culture – steadfastness of purpose, adherence to your cause, incredible efficiency, respect to teachers, commitment to beauty. Japan is rightfully proud of your artistic success. Russia values your talent and experience and trusts you with managing its ballet companies. On your 50th birthday we wish you happiness, success, new artistic achievements, good health to you and those dear and dear to you.

Vladimir Urin, Makhar Vaziev and the Bolshoi Theatre of Russia.

October 5 – 95th anniversary of the birth of Raisa [Struchkova-Lapauri](#) (1925-2005).

The Bolshoi Theatre dedicated the performance of [Don Quixote](#) on October 17 to memory of the brilliant ballerina and tutor, National Artist of the USSR Raisa Struchkova.

[The Brilliant One](#) – an article on the theatre website. Raisa Struchkova. I Lived with the Bolshoi (2005) – a documentary on YouTube: [Part 1](#), [Part 2](#), [Part 3](#), [Part 4](#)

Nina Ananiashvili remembers Raisa Struchkova at the Bolshoi Green Salon (recording of 2016) on the theatre official [YouTube channel](#)

The second performance of Cinderella on October 22 at Komi Ballet, Syktyvkar, will be dedicated to the anniversary of Russian ballerina Raisa Struchkova, one of the first performers of the role of Cinderella at the Bolshoi, – TASS reports.

"Bolshoi Ballet! Great Ballerina Raisa Struchkova..." on Valeri Lagunov's [Facebook](#)

["Raisa Struchkova - 95"](#) – LJ of Nikolai Troitsky



Raisa Struchkova rehearses with Nina Ananiashvili and Alexei Fadeyechev in the film Raisa Struchkova. I Lived with the Bolshoi (2005) / [YouTube](#)

SAD NEWS

On October 6 National Artist of the USSR, prominent singer, the Bolshoi Opera soloist (1965-1989), performer of lead parts in *Carmen*, *Tosca*, *Aida*, *Il trovatore*, *The Queen of Spades*, *Khovanschina*, *Katerina Izmailova* and other productions, Vladislav Piavko has passed away, 79.

The Bolshoi Theatre conveys sincere condolences to the family and friends of the deceased.



Vladislav Piavko (February 4, 1941 – October 6, 2020)

The Bolshoi Theatre General Director Vladimir Urin sent the singer's family a message of condolence.

“Dear colleagues!

The State Academic Bolshoi Theatre of Russia sends you our heartfelt condolences on occasion of death of the world famous opera singer, National Artist of the USSR Vladislav Piavko.

A man of a phenomenal artistic achievements and bright talent has passed away. Having a wonderful vocal gift and high level of performance culture, Vladislav Piavko conquered major national and world venues. Vladislav Piavko's performance of the most difficult title role in the opera *Guglielmo Ratcliff* by Pietro Mascagni in Livorno Opera Theatre, Italy, was a world-shaking

event. This part is considered to be virtually impossible to sing.

Vladislav Piavko worked at the Bolshoi Theatre for almost a quarter of century. Jose, Pinkerton, Andrei Khovansky, Cavaradossi, Radames, Manrico – one can list many roles the audience remembers in his very interpretation. Being a faithful companion and husband of Irina Arkhipova, he put much time and effort into the foundation named after his outstanding spouse.

Vladislav Piavko shared his enormous experience with his pupils and supported young talents.

Vladislav Piavko was a part of the ‘golden age’ of national vocal art. His name will stay in the history of the Bolshoi forever.”

The soloist of Stanislavsky and Nemirovich-Danchenko Musical Theatre and the Bolshoi Opera guest soloist Vyacheslav Voinarovsky (74) passed away on September 24. [TASS](#)



Vyacheslav Voinarovsky
(February 8, 1946 – September 24, 2020)
as Truffaldino in *L'amore delle tre melarance* at the Bolshoi.
Photo by Damir Yusupov

The Bolshoi Theatre Director General Vladimir Urin sent a message of condolence to the Stanislavsky and Nemirovich-Danchenko Musical Theatre.

“We mourn deeply the passing of our colleague and friend Vyacheslav Voinarovsky. A merry, sincere, open person, he celebrated life and generously shared these feelings with his audience. He had a wonderful voice, an exceptional musicality and a rare dramatic talent, recognised both in Russia and abroad. Vyacheslav Voinarovsky was a truly distinctive artist. Commitment to his work that he loved was the foremost trait of his character. It was not by chance that – performing on various venues of the world, cooperating both with Covent Garden and the Bolshoi, appearing at concert halls,

being in the films – he stayed true to Stanislavsky and Nemirovich-Danchenko Musical Theatre where he came to work at in 1971.

Vyacheslav Voinarovsky on stage was brave and always natural, he eagerly sang new roles, working with interesting directors and conductors. His work in the Bolshoi productions *L'amore delle tre melarance*, *The Rake's Progress*, *Turandot* became part of the Bolshoi's history. And behind the scenes he was a merry, charming person, a joy to communicate with. We will miss him both on stage and in life, his memory will live in our hearts forever. We extend our most heartfelt condolences to the near and dear of Vyacheslav Voinarovsky."

Dozens of media report the artist's passing.

[Kultura channel](#) Vladimir Urin remembers National Artist of Russia Vyacheslav Voinarovsky

[RT in Russian](#)

[Lenta.ru](#)

[TASS](#)

[RIA Novosti](#)

[Kommersant](#) etc.

Soprano Anna Aglatova was the guest of the Green Salon. The Bolshoi Opera soloist answered the questions from the head of the Bolshoi Press Office Katerina Novikova. The video interview is available on the theatre [website](#).

Anna Aglatova will appear at the Bolshoi on October 28 as Musetta in *La Bohème* by Giacomo Puccini, production director Jean-Romain Vesperini.



Anna Aglatova and Katerina Novikova at the Bolshoi's Green Salon – an interview on [YouTube](#)

[Rossia-Kultura](#) TV channel issued a new episode of the Ticket to Bolshoi. The programme is dedicated to the Bolshoi artists' returning to work after the forced break. Announcement: "You will see the first rehearsals, first meeting with choreographers, tutors and colleagues. What are the artists expecting and preparing for in the

new season? What difficulties do they face after such a long break, and what comes easy? Grandiose plans for a year ahead. And a not less grandiose season opening with *Don Carlo* by Verdi!"



Ticket to Bolshoi – We Are Back!: a new episode of the programme shown on Kultura channel on September 25

Press analysis: Russian mass media



Vladislav Piavko as Manrico in *Il trovatore*, 1972. Photo by Alexander Makarov

Dozens of media report the National Artist's passing and publish information of the public viewing.

[Rossia 24](#)

[Novosti Kultura](#)

[Kultura channel](#)

[RenTV](#)
[TASS](#)
[TASS](#)
[RIA Novosti](#)
[Lenta.ru](#)
[RIA FAN](#)
[RBK](#)
[The Times Hub](#)
[OperaClick](#)

The main media report about the Bolshoi official YouTube Channel getting the YouTube Silver Play Button and becoming the first theatre to win this award in Russia. The awards ceremony took place at the Bolshoi on September 19.

“In fact, the Silver Play Button speaks of only one thing – the world audience loves the Bolshoi” – [TASS](#) quotes the Bolshoi Director General Vladimir Urin.

[RIA Novosti](#)
[Tsentralnaya Sluzhba Novostei](#)
[IA Krasnaya Vesna](#)
[News-w.org](#)
[Orfei](#) and other sources.

[Kultura](#) channel prepared another report about the Tchaikovsky Anniversary Festival being held at all four venues of the Bolshoi Theatre.



Novosti Kultura (air of September 29) – about the Tchaikovsky 180th Anniversary Festival at all venues of the Bolshoi /[Rossia-K](#)



Awarding of the YouTube Silver Play Button; the Bolshoi Theatre, September 29



National Artist of Russia Vladimir Matorin will take part in the upcoming episodes of the programme [Parsuna](#) by Spas TV channel. Photo at the programme recording on September 26 /Facebook

[Rossia-Kultura](#) channel prepared and broadcast a range of programmes about the World Ballet Day naturally related to the Bolshoi Theatre.

“This special day is especially important to our country. Russian ballet is considered an icon of grace and beauty, and our ballerinas are loved all over the world. Matilde Kschessinska, Maya Plisetskaya, Galina Ulanova, Agrippina Vaganova – these are only a few of artists who brought world fame to Russian ballet. Diana Vishneva, Svetlana Zakharova, Ulyana Lopatkina and other prominent ballerinas continue their legacy today.

About the World Ballet Day, watch a documentary Sofia Golovkina. Ballet – [My Fate](#) (October 3, 16:50,) new episode of the programme [Big and Small](#) (October 3, 17:30,) and expect the new season of the project [Bolshoi Ballet](#) – very soon on our channel!”

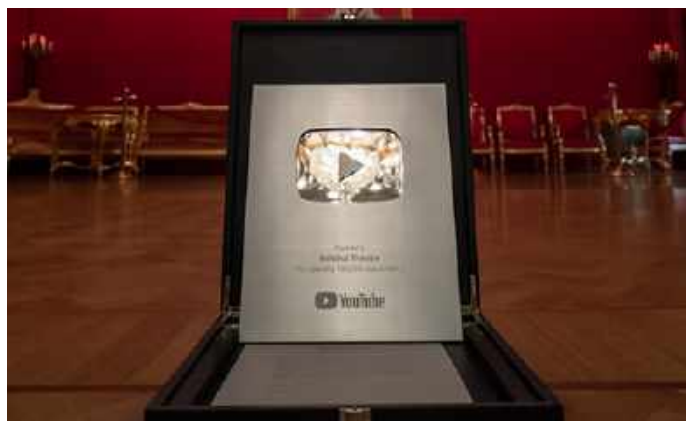


Photo by Batyr Annadurdyev

The screening of a documentary about [Sofia Golovkina](#) (September 30, 2015 – February 17, 2004) on TV was timed to coincide with the 105th anniversary of the birth of the National Artist of the USSR.

“The name of Sofia Golovkina is a special feature of the classical ballet world. For more than 40 years Sofia Golovkina was the irreplaceable director of the Moscow Ballet School, now the Ballet Academy. So many generations of dancers has passed through her caring hands during these long years. And she had a personal connection to every one of them and gave each of them a piece of her heart. Concerns, worries... A routine, unseen work. Who of the famous ones can ‘descend from a postamento’ and shoulder such a burden? Doubtlessly, it can only be a brave, committed, active and ... cheerful person. Decidedly, what the remarkable ballerina, the Bolshoi Ballet soloist, National Artist of the USSR Sofia Golovkina has always been.” ([Rossia-K](#)).



Sofia Golovkina. Ballet – My Fate (2005) – marking the 105th anniversary of the birth of the National Artist of the USSR on [Rossia-K](#)



Olga Lepeshinskaya (in Don Quixote) and Maya Plisetskaya (Swan Lake, spring 1971, with Nina Timofeeva) in photos by Evgeni Umnov (1919–1975) /[Russia Beyond the Headlines](#)

Photos of Maya Plisetskaya and Olga Lepeshinskaya by Evgeni Umnov (1919-1975) in an English-language publication of the international multimedia project of ANO TV-Novosti [Russia Beyond](#) (published in 14 languages) – Nine Iconic Soviet Photographers Who Had Caught The Zeitgeist:

“You might see his images regardless even if you didn’t realise it. Umnov was known for his famous portraits for most Soviet magazines, yet he was most famous for his pictures of classical ballet dancers behind the scenes.

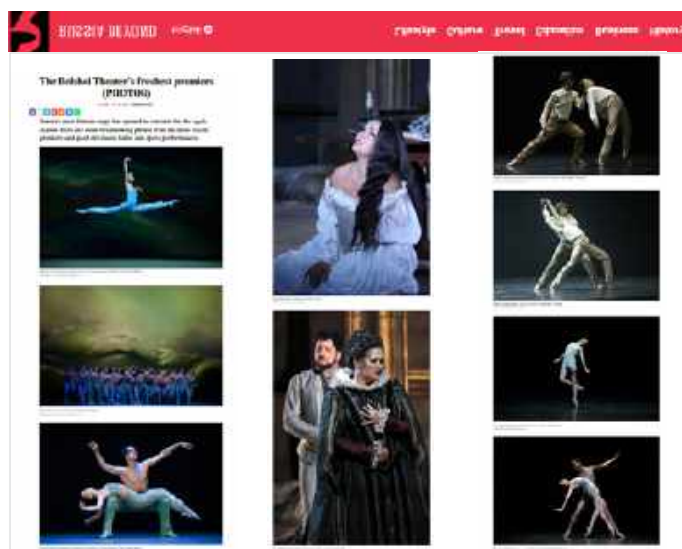
Evgeni worked in the age when the Soviet style of socialist realism dominated all art forms including photography.

His photos of Bolshoi Ballet artists won the praise of Sol Hurok himself, one of the world’s leading impresarios who brought Soviet ballet stars to American audience.

The cultural and intellectual elite welcomed Umnov with open arms. Young Soviet artists were not too superstitious yet there was an unspoken rule that if Umnov had taken his camera and shot you, your career is destined to rocket up in the end.”

“Russia Beyond the Headlines publishes also a photo gallery of the new 245 season at the Bolshoi Theatre

(13 images by Damir Yusupov, Natalia Voronova, Pavel Rychkov.) “Russia’s most famous stage has opened its curtains for the 245th season. Here are some breathtaking photos from the most recent premiers and good old classic ballet and opera performances.”



[Russia Beyond](#)

Vedomosti published an article by Leila Guichmazova about the four premieres of the Bolshoi titled “Grand-Covid-Premieres” (the publication asks its readers to pay if they want to read the full text of the article – the scan copy of it is available at the theatre press office):

“Theatres opened their first post-covid season with brilliant premieres, delighting both audience and artists who had enough time to forget what sold-outs halls and ovations look like. So we feared in vain.

While there is another quarantine ready to take off after the previous one and a third part of autumn has already gone by, the point is that theatres have opened at last and present their premieres. The post-covid season brought new jokes. Saddened theatre punsters say about a two thirds full house: ‘That’s how a sold-out hall looks like now.’ The most prestigious place is now not in the stalls centre but in a chair near the aisle with a significant bare spot next to it. /.../ Not only spectators are not used to it, artists are nervous, too. For them, brought up on real sold-out halls, it is almost physically hard to perform in front of half-empty auditoriums. Especially premieres. And it is the premieres that are so valuable now, we long for renewal as never before. //

The Bolshoi Ballet turned out to be the most daring and premiere-rich. And here suspense emerged right away. ... A new announcement: the ballet season will open with a night of four simultaneous premieres by choreographers unknown in Russia and little known in the world. /.../ The background just added importance to this ballet premiere: the opera season opened sumptuously with a four hour performance of Don Carlo by Verdi with a marvellous cast of Russian stars usually scattered about the world...

/.../ The ballet had to shine on this dark pandemic background, by definition already.

Yet it turned out even better. And here its own, purely professional background played its role. /.../ Half a year crossed out by the quarantine is an impressive amount – it is a huge hiatus in a career where each week counts. So the ballet company director Makhar Vaziev took a chance to switch to hands on control and give the troupe a kind of an enthusiastic kick... Moreover, the maestro invited foreign choreographers and did not fear being scolded for spontaneity and a lack of patriotism. The latter, however, is not a concern. Three full-scale premieres, which were nearly ready for stage in spring, by Russian directors are scheduled for the season; and the foreign guests got inspiration not only from the pandemic but from ‘our everything’, too – first, from Tchaikovsky who, by the way, marks an anniversary this year, and second, from The Ninth Wave by Aivazovsky... The experiment by La Scala school alumnus Simone Valastro was the most successful – it seems that Vaziev who was the head of La Scala Ballet for nine years before the Bolshoi has developed a keen scent for Italian talents.

The programme Four Characters In Search Of A Plot will linger in the programme till to the end of the

season. Take a look: if this elixir has shaken the artists up, maybe we all need some.”

“On September 10 the Bolshoi Theatre opened its ballet season with a premiere – a debut of young Western choreographers by the famous Russian ballet company (ballets The Ninth Wave by Bryan Arias, Just by Simone Valastro, Fading by Dimo Milev and Silentium by Martin Chaix)” – article Red Light, Green Light in [Muzykalnaya Zhizn](#).

The reviewer particularly notes the Bolshoi dancers skills in the ballet Fading by Dimo Milev. “The sequence of duos staged by Milev conveys the increasing tension – from sad embrace, foreboding to desperate clinging to each other. An elegy, beginning with sadness is not the Bolshoi artists’ favourite colour. Vivid drama fits them much better. Yet a small group involved in this production (Margarita Shrayner, Semyon Chudin, Maria Vinogradova, Igor Tsvirko, Alexander Smolianinov, Daria Lovtsova, Anna Balukova) seemed to be wholeheartedly imbued with the story and conveyed the essential concept acutely and musically.



Maria Vinogradova and Igor Tsvirko in Fading.
Photo by Elena Fetisova

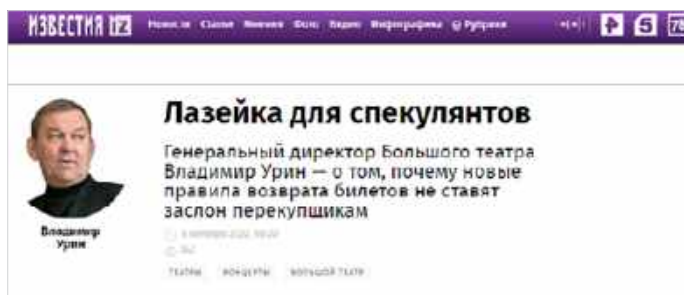
The Bolshoi Theatre opened its season with Don Carlo by Verdi – [Muzykalnaya Zhizn](#) reports. The author of the article thinks that the theatre management succeeded in picking up an “even cast”: “Abdrzakov had just sung the part in a production in Vladivostok and was preparing to sing its French version at Wiener Staatsoper. Thus, the role is well studied, sung in, lived through on stage many times. He invests his King with features of a classic jealous man making him a Spanish Othello of sorts. The characters’ propinquity becomes particularly clear in a scene from the third act: Elisabeth rushes into king’s rooms dressed in white like a bride (that symbolises her innocence), Philip strangles her, although the Spanish queen is luckier than Desdemona – she only faints. This moment of the per-

formance became a juncture for Anna Netrebko: having got rid of hoop skirts, with her hair loose, she gained nature and abandon always so attractive in this singer. In the next scene, when Princess Eboli (Agunda Kulaeva) confesses her treason and slander, Elisabeth gains her royal manner destroying the rebellious lady-in-waiting. Mezzo overtones in Netrebko's voice came in very handy here." //"

The scene of The Grand Inquisitor coming to Philip II is always gruesome: In his scores, Verdi genially conveys both the heavy and stumbling plod of this blind and furious fanatic. Denis Makarov managed to reveal gradually how frightening this cleric can be in anger and appeared as a worthy adversary to the king.

The Bolshoi Opera resident soloist Elchin Azizov succeeded in the role of the noble Marquis de Posa: a singer with vast stage experience, he never faded among his star partners, and his farewell duo with Carlo was deeply touching.

Anton Grishanin led the orchestra with vehemence." //"



[Izvestia](#)

On October 6 [Izvestia](#) published an article by the Bolshoi General Director Vladimir Urin:

"The Russian government introduced new rules for ticket refunds for mass culture and entertainment events. These specify procedures described earlier in the Federal Law of 18.07.2019 (No. 193-FL). The document is generally good except for a loophole which can give touts an opportunity to speculate in and virtually halt the long years of theatres' fighting with the ticket mafia.

When I came to work at the Bolshoi it was impossible to buy tickets at the official website. /.../ We decided to put an end to it. We created a system of purchasing the tickets via the website with a passport. You can purchase only a certain number of tickets per customer and you can get to the performance exclusively on presenting an ID confirming that its owner is the one indicated on the ticket. //"

Yet now all these measures turnout to be absolutely useless. According to the new rules you can buy an individual ticket and then pass it on to any other person any time. It does not matter if it was bought on the site or for cash. This means that touts have got the opportunity to come easily to booking offices and ask to change the

spectator's name, and we must re-register the ticket to anybody else. //"

It is sad that the colossal work and well-functioning system of selling individual tickets can be cancelled today following the new rules. But as soon as it happens you can imagine what a wave of robbery will flood theatres..." (A Loophole for Touts: The Bolshoi General Director Vladimir Urin About Why New Rules For Ticket Sales Do Not Hamper the Activity of Touts.)

Another publication quotes Vladimir Urin, too:

"A whole range of the theatre departments can work remotely and now we switched them to telework yet the artists should appear on stage. So they work as usual if they are well. And if they fall ill or feel unwell we of course suspend them from work," said the Bolshoi Director General..."

[See more in Izvestia](#) articles Not All Ages Are Submissive: Theatres Cannot Work Without Actors Over 65: Heads of Moscow companies plan to follow the Mayor's decree so that elderly actors are not left without income and audience without performances" (Marina Ivanova, Zoya Igumnova, Natalia Vasilieva.)

[Radio Kommersant FM](#) refers to the theatre head, reminding of the Bolshoi's financial losses and the massive cancellation of performances in Moscow theatres — "In September the Bolshoi General Director Vladimir Urin announced that the theatre had lost more than 1 billion roubles during the pandemic" (Yana Pashaeva "Performances Fall Out of Schedule:) What Are The Reasons To Cancel A Performance.)

On October 16 Leonid Desyatnikov – one of the most performed contemporary Russian composers, State Prize winner, Merited Artist Professional of Russia – will celebrate his birthday. [Rossia-K](#) TV channel prepared a programme Life Line to the composer's birthday (broadcast at 19:45)

"They call Leonid Desyatnikov a living classic yet there are no hardened or inflexible forms in his works. He experiments with styles, rhythms and other composer's music continuously. His own works are full of references – to Haydn, Saint-Saëns, Piazzolla, and contemporary academic music. Desyatnikov defines his style as 'minimalism with a human face' and confesses that he composes 'tragically playful things'. His works include operas, ballets, vocal cycles, a symphony for choir and orchestra, music for cinema.

"I don't know how music is born, I still haven't figured it out... The closest music to me is the one I am currently working on. And as soon as this composition ends and appears in the auditorium at the theatre I move it off and think about something that will come in future," Leonid Desyatnikov says.

Madrid reporter of IA [Krasnaya Vesna](#) in his article about an interview with Placido Domingo the Spanish National Television/TVE on September 26 refers to the Bolshoi head:

“Spanish tenor ... Domingo never acknowledged accusations of sexual harassment and never asked pardon for it. /.../ This is the first interview of the legendary singer after his return to Europe.

According to Domingo, American media quoted his words without the context. He pointed out that he had never taken advantage of his position, and if he saw his behaviour as disturbing to someone he would ask pardon immediately. /.../

Please note that the Bolshoi did not renounce its collaboration with Placido Domingo. The Bolshoi General Director Vladimir Urin stated that harassment cases should be proven at court not 30 years after but when they really happened.

“The Bolshoi now has this opportunity to work with this great musician and to afford pleasure both to the audience and to ourselves, and we will never decline it,” he said.”



Vladimir Putin, Placido Domingo and Jose Carreras.
Photo: TASS

The world famous singer congratulated the Russian president on his birthday: “Dear Vladimir Vladimirovich!

I congratulate you wholeheartedly on your birthday. I love Russia very much not only because it is a powerful realm spread over thousands of kilometres, but because it is the birthplace of Tchaikovsky, Mussorgsky, Tolstoy, Dostoevsky, Vladimir Atlantov, Elena Obraztsova, Evgeni Mravinsky and many others. This is a country of great culture. My life is devoted to music. I know from my own experience than music will never fail, deceive or betray you. I wish you that in your tight schedule you might find time to enjoy art and that Russian culture has found a true friend and protector in you. Happy birthday, Mister President.”

[Interview with Placido Domingo](#)

Press analysis:

international mass media

The Spanish online specialised dance news publication [Danza Ballet](#) announces the Bolshoi 2020-2021 season in cinemas including presenting a photo gallery, Bolshoi trailer and synopsis of the ballet Romeo and Juliet by Alexei Ratmansky. “Starting on October 4, 2020, the ballet Romeo and Juliet, filmed live at the Bolshoi Theatre in Moscow, will be screened in cinemas. Choreographer Alexei Ratmansky takes up Shakespeare’s timeless classic with a choreography of dramatic intensity to the rhythm of Prokofiev’s marvellous score, and stars Ekaterina Krysanova and Vladislav Lantratov perform with impetus and conviction the tragic romance of Romeo and Juliet with a staging that is both theatrical and authentic.”

The online specialised dance news publication [Seeing Dance](#) (USA/UK) publishes an article by Charlotte Kasner about the upcoming screening of Bolshoi’s Romeo and Juliet in cinemas. “Alexei Ratmansky’s version of Romeo and Juliet. Originally staged for the National Ballet of Canada in 2011, cinemagoers will here see it danced by the first Moscow cast on the new stage at the Bolshoi. It has much to recommend it with strong, dramatic performances from Vladislav Lantratov as Romeo, Ekaterina Krysanova as Juliet and Igor Tsvirko as Mercutio.”

Ratmansky gives the pair a lot of steps. Intricacy abounds. He also uses languorous ports de bras in the pas de deux as if the lovers were trying to extend and hold onto the moment, almost slowing down the tempo and drawing the eye to the extremities of the movement.

The fight between Romeo and Tybalt is dizzying and the device of carrying off Mercutio and Tybalt by each contingent serves as another reminder of the division that follows every opportunity of reconciliation.

Unlike many productions, Ratmansky neither over-hints at the impending tragedy nor over-eggs the passion. Indeed, the pas de deux at the top of Act III sees Romeo and Juliet almost sleepwalk through the first sections. They dance with all the stops in. After all, they are expecting to be spending the rest of their lives together. That’s not to say Lantratov and Krysanova play it without intensity, however. /.../”

The French news publication [20minutes.fr](#) announces the upcoming screening in local cinemas of

La Dame aux Camélias (Bolshoi Ballet) on October 28, 2020.” “Adapted to theatre, opera and cinema, La Dame aux Camélias also has its ballet! The American choreographer John Neumeier has infused Dumas fils’ drama with all the intensity of the moving body to translate the passion and the deep feelings of the protagonists, supported by the musical genius of Chopin. Filmed live from the Bolshoi Theatre in Moscow on December 6, 2015.”

The UK newspaper [The Sunday Times](#) publishes an article by Francesca Angelini who selects “Our pick of the best events and podcasts for culture buffs” “Booking is open for a pre-recorded cinema stream of the Bolshoi Ballet’s Romeo and Juliet. Later in the season the company’s The Nutcracker and The Lady of the Camellias get the cinema treatment. Cinemas nationwide (bolshoiballetcinema.co.uk), Oct 11.”

The French online regional news publication [Ouest-France](#) announces the upcoming screening of Bolshoi’s Romeo and Juliet in local cinemas.

The Italian online specialised dance news publication [Danza and Danza](#) publishes an article by Sergio Trombetta who reports “Bolshoi dancer Denis Savin, known for his technical and acting skills, has been named étoile.” (Principal Dancer) “Savin is a versatile artist and for example in 2012 he received the Golden Mask as best male performer in William Forsythe’s Herman Schmerman.”

International media continue to cover the opening of the 245 season with a premiere of debuts by young Western choreographers at the famous Russian ballet company (ballets The Ninth Wave by Bryan Arias, Just by Simone Valastro, Fading by Dimo Milev and Silentium by Martin Chaix.)

The specialised dance magazine [Pointe Magazine](#) (USA) by Oksana Khadrina: “Choreographer [Bryan Arias](#) found himself in Moscow creating a brand-new work for the Bolshoi Ballet. Arias, who was born in Puerto Rico, grew up in New York City’s Spanish Harlem, and danced with Complexions Contemporary Ballet, Netherlands Dans Theater 2 and Kidd Pivot, had been invited by Bolshoi artistic director Makhar Vaziev to be part of an impromptu programme of contemporary choreography titled Four Characters in Search of a Plot. Three other international choreographers – Martin Chaix (France), Dimo Milev (Bulgaria) and Simone Valastro (Italy) – had also been asked to participate.” Khadrina interviews Arias by telephone in Moscow. He says ““The experience at the Bolshoi has humbled me. It made me feel free and valuable and ready to go wherever the water takes me.

It brought newness to my life and my career. Hearing words of appreciation from the dancers for my work and feeling their gratitude meant a lot to me. And just to be able to work and to be in the present, to realise that we want to be in the now... It’s a bit unfortunate to think that we had to have a pandemic to realise the importance of feeling that way.”

The online publication also offers the link to a video fragment of a rehearsal of Arias with Ekaterina Krysnova (August 23, 2020) on [Instagram](#).

[See also](#) Oksana Khadrina’s article about the premiere in the international art news publication Fjord Review



“Male jumps” in The Ninth Wave by Bryan Arias, shot by Dmitry Dorokhov: Vladislav Lantratov, Artemy Belyakov, Jacopo Tissi and Mark Chino / [Instagram](#)

[The Wall Street Journal](#) newspaper publishes a review by Joel Lobenthal of a new book. “Anne Searcy’s Ballet in the Cold War, a new study of four major cultural-exchange ballet tours at the height of the Cold War. Moscow’s Bolshoi Ballet made its U.S. debut in 1959 and returned in 1962; American Ballet Theatre’s tour of the Soviet Union in 1960 was followed by New York City Ballet’s Russian debut two years later.” “Ms. Searcy tells us that American audiences were dazzled by the flamboyance of the Bolshoi ballets while the Soviets were fascinated by City Ballet’s alternation between romantic evocation and machine-tooled modernity.” “Audiences in both nations flocked to the performances and were almost always vociferously enthusiastic. Each empire entertained the other, asserting its place in the international cultural pantheon without scoring a knock-out victory. And that was as it should be.”

Tugan Sokhiev will conduct the Orchester de Paris alongside pianist Jean Frédéric Neuburger at the Philharmonie de Paris, Pierre Boulez Hall, on October 18 and 19. On the programme: Schumann’s Piano Concerto

and Tchaikovsky's Swan Lake (suite, Tugan Sokhiev version)."

A maestro of the Bolshoi Orchestra, Tugan Sokhiev is most in his element in the music of Tchaikovsky, and in particular in his ballets. Here he offers us his own anthology of the most famous ballet, Swan Lake; Tchaikovsky's always clear orchestration, his melodic gift and the tasty combination of timbres make each of his visions a source of enchantment."

Orpheus reports based on materials by Paris Philharmonic – [Tugan Sokhiev Will Perform In Paris](#).



Paris Philharmonic website

[Tugan Sokhiev Will Perform With Paris Orchestra On October 18 and 19 /Philharmonie de Paris](#)

Music press commend [Igor Golovatenko's](#) debut at Wiener Staatsoper on September 27 as Rodrigo, Marquis de Posa in [Don Carlo](#) by Verdi (Production – Peter Konwitschny, Music Direction – Bertrand de Billy.)

"Igor Golovatenko ... Won the whole audience in the key role of Marquis de Posa," Österreichischer Rundfunk [ORF](#) reports.

"Igor Golovatenko, already a major international performer, can be seen for the first time at the State Opera." – [Online Merker](#) reports. "As Rodrigue, who sings splendidly and performs excellently, he dominates the stage and is an equal partner of Jonas Kaufmann (Don Carlo.) Golovatenko has a powerful, elegant voice with a colourful, dark timbre that he knows how to use. A fine-sounding cavalier baritone, safe in all registers."

Igor Golovatenko ... became the star of the evening. The force and expressiveness with which the native Russian dominated the stage of the Vienna State Opera on his house debut, with almost vocal elemental force, is really impressive." – [Klassik](#) begeistert.

Performances took place on October 1, 4, 7 and 11.

The international web news platform and broadcaster [CNA](#) (Singapore) broadcasts a 3:32 video report

by Julia Chapman about Russian ballet returning to the stage after COVID lockdown. The report is mainly about the reopening of the Stanislavsky Theatre but also mentions the Mariinsky and Bolshoi Theatre reopening.



[CNA](#)

Briefly



Galina Ulanova and Elena Janson-Manizer (1890-1971) working on the Odette sculpture (Leningrad, 1940) – photographs from the book [Just a Goddess...](#) Galina Ulanova.

A presentation about the book [Just a Goddess... Galina Ulanova](#) was held on October 5 in the Russian Cultural Foundation. The edition was dedicated to the 110th anniversary since the birth of the ballerina and teacher.

The Vaganova Academy of Russian Ballet published the gift book with the aid of the Russian Cultural Foundation.

The event was held by deputy rector of Vaganova Ballet Academy, National Artist of Russia Nikolai Tsis-karidze.

Dmitry Rodionov (the director general of Bakhrush-in Theatre Museum), Merited Artists of the RSFSR Irina

Prokofieva, Elena Ryabinkina, Natalia Burmeister-Tchaikovskaya and other representatives of the ballet world, who worked with Ulanova and knew her, attended the presentation. Nina Pulyakhina-Manizer (the bride of the famous sculptor) reported, that Elena Janson-Manizer had 35 sculptural portraits of Ulanova made for her.

The video-recording of the presentation (01:14'25") is available on the [YouTube channel](#) of the Russian cultural foundation

[Rossia-K](#) covers the event (a video report,) [Rossiiskaya Gazeta](#) and other sources.

The compilers included rare photographs in the book which practically no one has seen before. The edition was completed with over 600 photographs. Galina Ulanova as a child, her parents. One of the chapters is dedicated to work at the Mariinsky Theatre, Ulanova's entry from her diary is also included, where she says that she did not know that "a soloist's certification dooms them to life-long, hard work". Another chapter is about Galina Ulanova moving over to Moscow and her roles at the Bolshoi Theatre.



The book [Just a Goddess..Galina Ulanova](#) was presented in Moscow

In 2020 Russia celebrates 90 years since the birth of the national artist of the USSR, laureate of State Prizes of the USSR and the RF, Honourary Citizen of Saint Petersburg, composer Andrey Petrov (September, 1930 – February 15, 2006.)

The anniversary celebrations begin on October 10, they are covered by [Muzikalnoye Obozrenie](#).

At the famous Wiener Staatsoper, the premiere of Tchaikovsky's [Eugene Onegin](#), staged by Dmitri Tcherniakov (2006, the Bolshoi Theatre) will be held on October 25. Starring: graduates of the Bolshoi Young Artists Opera Program Tamuna Gochashvili (Tatiana), Anna Goryachova (Olga), Bogdan Volkov (Lensky) as well as Andre Shun (Eugene Onegin), Dimitry Ivaschenko (Prince Gremin). A livestream of the opera will be held on the day of the premiere.



Andrei Petrov the 90th Anniversary of His Birth – An Interactive Exhibition, Concerts In Moscow And St Petersburg /[MO](#)



Dmitri Tcherniakov



Dmitri Tcherniakov continues rehearsals of Eugene Onegin at Wiener Staatsoper. Photo by Bogdan Volkov / FB

October 25 – as part of [World Opera Day 2020](#) – the programme [Opera for Peace – Leading Young Voices](#) of

the World will be performed, the recording of which will be joined by mezzo-soprano [Victoria Karkacheva](#) (an artist of the Young Artists Opera Program 2017-2019) and the opera singer (tenor) Dmitry Korchak, along with artists from the six continents.

The ballet premiere of Alexei Ratmansky's [Seven Sonnets](#) with music by Domenico Scarlatti was held on September 24, on the historic stage of the Mariinsky Theatre. The evening's programme was supplemented by other performances of the choreographer from the past season: Pierrot Lunaire with music by Arnold Schoenberg and Concerto DSCH with music from the Shostakovich's second fortepiano concerto.

The premiere of the Alexei Ratmansky's Seven Sonnets at the Mariinsky Theatre was covered extensively by the press. Video reports were made [Rossiya-K](#) and other channels.

[Rossiiskaya Gazeta](#)



“Alexei Ratmansky’s premiere took place in Saint Petersburg...”/ [Rossiya-K](#)

“The duet was produced by a choreographer with a world-wide recognition – Christopher Wheeldon, for the American star and the guest principal dancer of the Bolshoi Theatre David Hallberg and soloist of the New York City Ballet Sara Mearns. The premier will be a part of the 17th yearly festival Fall for Dance. This duet is a rare occurrence, when Mearns and Hallberg will be dancing together, as Hallberg intends to lead the Australian ballet in 2021.”

This year, 20 star artists from companies such as the Alvin Ailey American Dance Theater, the Martha Graham American Ballet Theatre and Dance Company will join the festival that was organized by Alicia Graf Mack and Hallberg. The event will also include four world premieres which were made exclusively for the festival.



Sara Mearns and David Hallberg during the ballet’s rehearsal

The [Agraph Publishers](#) released a book of the drama theorist and music critic Alexei Parin Everything About Opera – for the Youth which summarises what opera is about, how and who makes it. The book is divided into sections. “There is history of opera that starts from the first court operas of the beginning of the 17th century and until the works of the beginning of the 21st century, there are short stories of librettos and composers. The process of the birth of opera is looked at as a theatrical event – the duties of a director, conductor and the artist. There are examples of the brightest representatives of these professions,” – annotations say.

In the season 2020/21, the chief ballet-master of [Komi Opera Ballet](#) will be Andrei Merkuriev, Merited Artist of Russia as well as of the Republic of North Osetia-Alania, the Bolshoi Ballet leading soloist (2006-2016), soloist of the Mariinsky Ballet (2001-2006), laureate of the national theatre award The Golden Mask, teacher, ballet-master. Andrei Merkuriev will replace the Merited Artist of Russia, ballerina of the Bolshoi Theatre Marianna Ryzhkina,



The world premiere of Sara Mearns and David Hallberg at the New York City Center during the festival Fall for Dance

[The premiere](#) will be held on October 21 at 7.30 PM (New York, Eastern Standard Time).

who joined Komi Opera Ballet as the head ballet-master in 2018.



Andrei Merkuriev will become chief ballet-master of the Komi Opera Ballet in the season 2020/21.

Photo by Egor Vasiliev

Merited Artist of Azerbaijan, laureate of prestigious international contests, prima-ballerina of the Warsaw Opera Ballet Chinara Alizade has been deemed worthy of the musical-theatrical award The Best Polish Classical Dancer 2020, reports [Yenicag.Ru](#) – New Era. 2005-2014 – Chinara Alizade, the Bolshoi Ballet soloist.

The 8th International Festival Of Contemporary Choreography Context. Diana Vishneva will be held from October 14 and until November 29 2020 in Moscow and St Petersburg. [TASS](#) reports details of the programme. “The Young Choreographer’s Night will traditionally group the works of the finalists of the competition: The Air (18+) – an immersive performance staged by Olga Labovkina, and an evening of ballets of Perm Opera Ballet – The Jester, Shakherezada (12+) – with choreography by Aleksei Miroshnichenko. A parallel programme (16+) consists of



Chinara Alizade – [The Best Polish Classical Dancer 2020](#)



Vasilisa Berzhanskaya has been nominated by Opernwelt-Jahrbuch 2020 for the title Sängerin des Jahres (singer of the year) and Nachwuchskünstler des Jahres (young singer of the year). “Both nominations are for one of my favourite roles – the role of Rosina in Basel Theatre!” – the singer writes on [Facebook](#)

a series of meetings and public talks, master classes and lectures, as well as cinema programmes (16+). Most of the events and livestreams of the performances will be available on the specially made online platform of the festival [live.contextfest.com](#).”

On October 16 a public talk will be held by the producers of the theatre festivals and institutions [In the Context of a New Reality](#).

Context. Diana Vishneva announcements:

[Kultura channel](#)

[Colta](#) etc.

The [La Personne](#) magazine prepared an article – Svetlana Zakharova, Angelin Preljocaj and Sergei Pavlovich – What The Arts Festival Diaghilev P.S. in St Peters-

burg Will Show in 2020. The programme of the Festival Diagilev PS. includes such ballets as *Comme Un Respiro* and *Gabriel Chanel*, which are part of the Bolshoi Theatre prima ballerina Svetlana Zakharova's programme. They will be performed at the Alexandrinsky Theatre on October 20 and 21.

Merited Artist of the Russian Federation, guest soloist of the Bolshoi Theatre Albina Shagimuratova is a guest on the programme [The Main Role](#) on Kultura channel. The singer spoke about the new season of the Glinka International Vocal Competition and the roles that she managed to learn during the quarantine. The programme was aired on October 1, 19:45.

Bolshoi Opera guest soloist [Nazhmiddin Mavlyanov](#) made his debut as Cavaradossi in the Puccini's opera [Tosca](#) on October 3 at Dresden Staatsoper.

There will be performances on October 10, 17 and November 8 as well.

On November 26 and 28, at the Bolshoi Historic Stage, Nazhmiddin Mavlyanov makes his debut as Richard in Giuseppe Verdi's [Un ballo in maschera](#).

The Mariinsky Theatre will host an exhibition dedicated to Pyotr Tchaikovsky on the Historic Stage, and will also present *Swan Lake*, – [TASS](#) reports. To honour the anniversary, *Swan Lake* will be performed on October 14, with the company stars Victoria Tereshkina and Kimin Kim.

The Mariinsky Theatre in St Petersburg was opened on October 2, 1860. The theatre was built in place of a theatre-circus that was destroyed by a fire, in record time – 15 months. The grand opening of the reborn theatre, which occurred on October 2 1860, saw the theatre named the Mariinsky in honour of the Empress Maria Alexandrovna, the wife of Alexander II. The first performance of the season was Glinka's *A Life for the Tsar*.

Debuts

THE SLEEPING BEAUTY

September 30

Mikhail Lobukhin as Evil Fairy Carabosse
David Motta Soares as the Blue Bird.

October 1

Mikhail Kryuchkov as Evil Fairy Carabosse
Alexei Putintsev as the Blue Bird.

October 2

Denis Zakharov as Prince Desire

October 3 (12:00)

Egor Geraschenko as Prince Desire
Ivan Poddubnyak as the Blue Bird.

October 3 (19:00)

Margarita Shrayner as Princess Florina
Danila Khamzin as the Blue Bird.

October 4

Dmitry Smilevsky as the Blue Bird.

EUGENE ONEGIN

October 7

International competitions winner, Bolshoi Opera trainee (since July 2019) [Konstantin Artemiev](#) debuted as Lensky

Merited Artist of Russia [Svetlana Shilova](#) – as Filippievna, the nurse

The Chamber Stage soloist [Alexander Chernov](#) – as Triquet

October 8

[Andrei Piotaturin](#) (joined the opera company in April 2019) debuted in the title role.

[Karina Kherunts](#) (debuted at the Bolshoi in March 2020 as Sorceress in *Dido and Aeneas*) debuted as Olga.

ARTIFACT SUITE

October 7

Victoria Yakusheva, Polina Gasimova, Elizaveta Korkoreva, Sofia Shatokhina debuted in the ballet by William Forsythe.

Cast alterations

THE SLEEPING BEAUTY

October 2

Yulia Stepanova replaced Ekaterina Shipulina as Lilac Fairy.

October 4

Olga Smirnova appeared as Princess Aurora. Previously announced debut of Eleonora Sevenard postponed.

IOLANTA

Maxim Aniskin (October 2 and 4) and Pavel Yankovsky (debut, October 3) appeared as Robert. Previously announced performance of Vasily Ladyuk cancelled.

EUGENE ONEGIN

Anna Nechaeva replaced Anastasia Shchegoleva as Tatiana on October 7.

Ekaterina Morozova appeared as Tatiana on October 8, Anna Nechaeva – on October 9.

THE FLAMES OF PARIS

October 10 (12:00)

Vyacheslav Lopatin replaced Ivan Vasiliev as Philippe.

ANNA KARENINA

October 14

Artemy Belyakov replaces Denis Rodkin as Vronsky
October 15 Artem Ovcharenko appears as Vronsky

Schedule alterations

October 17 and 18, the Historic Stage – instead of the ballet Ivan the Terrible there will be three performances of Don Quixote. Instead of previously announced performances of Don Quixote on October 27 and 28 there will be two performances of Ivan the Terrible.

Performances cancelled at the Chamber stage

On October 5-28, following the Moscow Mayor's decree of October 1 introducing additional measures for prevention of coronavirus transmission, the Bolshoi Theatre cancels performances scheduled at Pokrovsky Chamber Stage.

Birthdays

September 28 – Bolshoi prima ballerina, ballet-mistress, tutor, National Artist of the USSR Olga Lepeshinskaya (1916-2008)

September 28 – the Bolshoi Chorus office manager Elena Uzkaya

September 28 – ballet soloist, Bolshoi Principal Dancer, since 2011 – ballet-master of Stanislavsky and Nemirovich-Danchenko Musical Theatre, National Artist of Russia Andrei Uvarov.



Olga Lepeshinskaya

September 30 – composer, pianist, National Artist of Russia Yuri Lyubimov (1917-2014); he staged more than 20 productions at major theatres including La Scala, Paris Opera, Royal Opera Covent Garden, Bayerische Staatsoper, Teatro di San Carlo in Naples, Lyric Opera in Chicago. One of his last works was the opera Prince Igor by Borodin at the Bolshoi Theatre (2013.)

September 30 – opera singer (mezzo soprano) and tutor, National Artist of the RSFSR Vera Davydova (1906-1993) Bolshoi Opera soloist in 1932-1956. Laureate of three First Class Stalin Prizes (1946, 1950, 1951.) Among Vera Davydova's pupils is Bolshoi Opera soloist, National Artist of the USSR Makvala Kasrashvili



Vera Davydova and Makvala Kasrashvili

September 30 — ballerina, National Artist of the USSR Nadezhda Kapustina (1907-1987,) Bolshoi Ballet soloist in 1927-1959.

September 30 — Bolshoi Opera guest soloist, Merited Artist of Russia Aida Garifullina

October 1 — the International Day of Music

October 1 — ballet dancer, Bolshoi Ballet soloist (1951-1974), RUTA professor, Merited Artist of Russia Yaroslav Sekh — 90th birthday



Yaroslav Sekh

October 2 — set and lighting designer Gleb Filshinsky — 50th birthday



Gleb Filshinsky Photo by Dmitry Kolesov

He has taken part in creation of more than 300 drama and music productions, worked as a director, set designer, lighting designer in dozens of massive multimedia events, was an art director and designer of many museum projects. At the Bolshoi Theatre, he has worked together with Dmitri Tcherniakov on productions: The Rake's Progress by Stravinsky, Eugene Onegin by Tchaikovsky, Wozzeck by Berg, Ruslan and Lyudmila by Glinka, Sadko by Rimsky-Korsakov, Don Giovanni by Mozart (co-production by the Bolshoi Theatre, Aix-en-Provence Opera Festival, Teatro Real di Madrid, Canada Opera Company in Toronto) and others.

October 2 — Bolshoi conductor-in-training Alexander Soloviev — 45th birthday

Teaches at Gnessin Russian Academy of Music, Department of Opera and Symphonic Conducting (since 2008 — assistant professor) and leads the Academy orchestra.



Alexander Soloviev Photo by Deda Sasha

October 3 — Bolshoi Ballet soloist (working under contract), Merited Artist of Russia Andrei Merkuriev.

October 3 — the Bolshoi supernumerary manager, Merited Culture Professional of Russia Ekaterina Mironova

October 3 — businessman, head of Bosco di Ciliegi — Moscow CUS, the Bolshoi Theatre privileged partner — Mikhail Kusnerovich

October 5 — Bolshoi opera soloist Bekhzod Davronov

October 5 — ballerina, ballet-master, National Artist of the USSR Raisa Struchkova (1925-2005) — 95th anniversary of her birth



Raisa Struchkova — Giselle and Cinderella, on her pupil Nina Ananiashvili's [Instagram](#) on Teacher's Day, October 5

October 5 — Bolshoi opera soloist Bekhzod Davronov
October 6 — ballet dancer Morihiro Iwata — 50th birthday

The Bolshoi Ballet soloist (1995-2012) — rehearsed under Boris Akimov, Valeri Lagunov, Vasili Vorokhobko. In 2012 he finished his career as a dancer and soon was appointed as artistic director to Buryat State Opera Ballet Theatre (2012-2019). Since 2019 he holds the position of deputy artistic director of the ballet company of Nizhny Novgorod State Opera Ballet Theatre n.a. Pushkin.

October 8 — Bolshoi Ballet principal dancer, Merited Artist of Russia Vladislav Lantratov

October 8 — Bolshoi Ballet prima (1993-2017), National Artist of Russia Anna Antonicheva

10 October — theatre director Timofei Kulyabin. He staged Don Pasquale by Donizetti at the Bolshoi in 2016 and Rusalka by Dvořák in 2019.

11 October — American choreographer and director Jerome Robbins (1918-1998). One of his most well-known works, the ballet The Cage, was staged at the Bolshoi in 2017.

October 12 — one of the most prominent opera singers of the second half of the 20th century Luciano Pavarotti (1935-2007) — 85th anniversary of his birth

October 13 — ballerina, ballet-master, National Artist of the USSR Sofia Golovkina (1915-2004) — 105th anniversary of her birth. The principal of the Moscow Ballet School (since 1987 — the Moscow Choreography Institute, since 1995 — the Moscow Academy of Choreography) 1960-2001.

October 14 — ballerina (1965-1988) and ballet mistress of the Bolshoi (since 1995), National Artist of Russia Tatiana Golikova (1945-2012) — 75th anniversary of her birth



Luciano Pavarotti 6 years old, 1941



Sofia Golovkina in the title role in Mirandoline by Sergei Vasilenko (1949)
 Photo by Semyon Mishin-Morgenstern



Tatiana Golikova

October 15 – Bolshoi ballet company ballet-mistress, National Artist of Russia Nina Semizorova

October 16 – Bolshoi Ballet prima (working under contract), Merited Artist of Russia Nina Kaptsova

October 16 – composer, Merited Art Professional of Russia Leonid Desyatnikov – 65th birthday 2009-2010 - music director of the Bolshoi Theatre. He wrote the opera Rosenthal's Children (2005) and the music for the ballet Les Illusions Perdues (2011) commissioned by the Bolshoi.

16 October – singer (baritone), National Artist of Russia Dmitry Khvorostovsky (1962-2017)