



Newsletter

November 21-24, the Historic Stage — premiere of a new production of *Giselle* music by [Adolphe Adam](#), libretto by Theophile Gautier and Jean-Henry Saint-Georges. One of the most famous choreographers of our time [Alexei Ratmansky](#) presented a new version of the ballet (original choreography by Jean Coralli, Jules Perrot, Marius Petipa.)

One of the most important ballets of the Romantic era was created in 1841 for ballerina Carlotta Grisi and has been performed at the Bolshoi since 1843 in various versions — By Didier, Blasis, Reisinger, Bogdanov, Mendes, Gorsky, Lavrovsky, Vasiliev and Grigorovich.

Music Director — Pavel Klinichev. Set and Costume Design by [Robert Perdziola](#) (with the use of Alexandre Benois' sketches);

Lighting Designer: Mark Stanely

“*Giselle* is one of the main ballets in our repertoire,” Ratmansky says. “And it is relatively well preserved. Yet when the ballet has lived for about two centuries it changes inevitably so some things which were important for its creators were lost. Even concerning the choreography it is hard to say today what belongs to Perrot or Coralli and what was added later by Saint-Léon and Petipa.”



Giselle — Ekaterina Krysanova, Anna Nikulina, and Count Albrecht — Artem Ovcharenko, Jacopo Tissi.
Photo by Natalia Voronova. And Fatima Okhtova (below)



Olga Smirnova as *Giselle*, Artemy Belyakov as Count Albrecht (photo by Damir Yusupov)

The ballet has never left the Bolshoi stage for long and its title role graced the repertoire of virtually all leading ballerinas of the company. During last century it was performed by Marina Semyonova, Galina Ulanova, Marina Kondratieva, Ekaterina Maximova, Natalia Bessmertnova, Lyudmila Semenyaka.

Main roles on the premiere day, November 21, performed by:

Giselle — Olga Smirnova

Count Albrecht — Artemy Belyakov

Berthe — Anna Antropova

Hans — Erick Swolkin

Duke — Alexei Loparevich

Bathilde — Nelli Kobakhidze

Myrtha — Angelina Vlashinets

and others.

Other days: *Giselle* — Ekaterina Krysanova, Anna Nikulina

Count Albrecht — Artem Ovcharenko, Jacopo Tissi

Berthe — Lyudmila Semenyaka, Anastasia Vinokur

Hans — Dmitry Dorokhov, Anton Savichev

Duke — Victor Barykin, Alexander Fadeyev

Bathilde — Anastasia Meskova, Anna Balukova
Myrtha — Ekaterina Shipulina, Alyona Kovalyova.

[Cast details](#)

Conductor — Pavel Klinichev.

Video of curtain calls after the performance on November 21 on [Katerina Novikova FB page](#).

The world audience will be able to see the ballet Giselle in cinemas in a live screening from the Historic Stage on January 26, 2020. See the live screening details on our partners' websites.

[TheatreHD in Russia](#)

[Pathé Live](#) (in Russia and worldwide)

November 21, 2019 — February 10, 2020, the Historic Foyer — an exhibition Faces of Giselle to mark the 175th anniversary of the ballet's first performance at the Bolshoi.

The exhibits include photos of performers of the title roles of the ballet since the middle of the 19th century till now at the Bolshoi as well as the costumes of Mikhail Lavrovsky, Vladimir Vasiliev, Vyacheslav Gordeev as Albrecht and the costume of Ekaterina Maximova as Giselle in the production of 1955.



November 23, Zaryadye Concert Hall — the Bolshoi Choir and Orchestra performed Ivan the Terrible by Prokofiev. The performance was accompanied by fragments of the film by Sergei Eisenstein (1945). Conductor — Tugan Sokhiev Chorus Master — Valery Borisov.

Soloists: Agunda Kulaeva (mezzo soprano), Yuri Syrov (bass baritone), narrator (Tsar) — Pyotr Markin.

[Ivan the Terrible on Stage and on Screen](#), — see more.

[Ivan the Terrible on Zaryadye Concert Hall website](#)

December 5, The New Stage — premiere of one of the greatest masterpieces of Baroque era — the three-act opera by Henry Purcell [Dido and Aeneas](#), libretto by Nahum Tate based on Book IV of Virgil's Aeneid. Prologue by Maylis de Kerangal.



[Russia-Kultura](#) channel video reports

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



Conductor — [Christopher Moulds](#).

Director — [Vincent Huguet](#).

Set Designer — [Aurélie Maestre](#).

Costume Designer — Caroline de Vivaive

Lighting Designer — Bertrand Couderc

Chief Chorus Master — Valery Borisov.

Performance in English with Russian subtitles.
Also on December 6, 7 (12:00 and 19:00), 8 (14:00) .

[Dido and Aeneas on director Vincent Huguet's website](#)



Vincent Huguet and Christopher Moulds, music director, at the opera rehearsal at the Bolshoi.
Photo by Damir Yusupov

Events

National Artist of the USSR, famous Soviet and Russian composer, author of the most popular and beloved songs for several generations of Russians Alexandra Pakhmutova gave a concert to celebrate her 90th birthday at the Bolshoi Historic Stage.



Alexandra Pakhmutova at her jubilee concert at the Bolshoi Historic Stage.
Photo by Mikhail Klimentiev/[RIA Novosti](#)

Russian President Vladimir Putin attended the concert. He came on stage with flowers, congratulated the composer and announced that she was being given the highest Russian award – the order of Andrew the Apostle the First-Called.

The live stream of Alexandra Pakhmutova concert by [Rossia-1 TV channel](#), is available on [YouTube](#) (2:35'32")
Hundreds of media covered the event.



Svetlana Zakharova as Odette/Odile and Denis Rodkin as Prince Siegfried in Swan Lake. Photo from the poster Bolshoi Ballet in Japan Tour-2017/© Japan Arts

November 12 and 13, the Historic Stage – [Swan Lake](#) by Tchaikovsky in the 2001 version choreographed by Yuri Grigorovitch (Scenes in choreography by Marius Petipa, Lev Ivanov, Alexander Gorsky used).

November 12, the Historic Stage – the Bolshoi general sponsor BMW company celebrated their 20 years in Russia. BMW invited their key Moscow clients, Russian regional dealers and all company workers to Swan Lake.

Student tickets to the performance were given by the BMW company to the students of Moscow Ballet Academy.

As a part of their successful 15-year collaboration in summer 2019 BMW company and the Bolshoi held the second international festival [BMW Opera Without Borders](#).

[The video recording](#) of BMW Opera Without Borders-2019 on July 7, 2019.

[Cast](#)

Conductor — Pavel Klinichev.

Next time the ballet will be performed this season will be on January 31, 2020.

On February 23, 2020, the live screening of the ballet from the Historic Stage will be available to global audiences within the project Bolshoi In Cinema-2019/2020.

[See more about Swan Lake and its stage version by Yuri Grigorovitch](#)

November 28, 29, 30, and December 1, the Historic Stage — [The Queen of Spades by Tchaikovsky](#), libretto by Modest Tchaikovsky after the short story of the same name by Alexander Pushkin.

[Performance details](#)

[Casts](#)

Conductor — Tugan Sokhiev (all days).



Eduard Martynyuk, Oleg Dolgov as Hermann, Maria Lobanova, Anna Nechaeva as Liza (photo by Dmitry Yusupov). — [The Queen of Spades](#) at the Historic Stage on November 28 – December 1

In 2019 the world marks the anniversary of the outstanding Soviet composer and pianist, National Artist of the Russian Federation, laureate of the State Prize of the USSR Mieczysław Weinberg.

November 14, 15, 16, 17 (14:00), the New Stage — opera by Mieczysław Weinberg [The Idiot](#) based on the namesake novel by Dostoevsky. The premiere was on February 12, 2017.



Mieczysław Weinberg and Alexandra Pakhmutova.

Photo / Muzykalnoe Obozrenie

This production, the Bolshoi's tribute to one of the major composers of the 20th century, was made by an international team: the last of seven completed operas by the composer was staged by the founder and artistic director of Gesher Theatre (Tel-Aviv) [Evgeny Arye](#),

Set Designer — Simon [Pastukh](#),

Costume Designer — [Galina Solovyova](#).

Conductor (all November performances) — Music Director of the opera The Idiot, Music Director of Polska Radio Orchestra Michał Klauza.

[See more about the opera and the history of its productions at the Bolshoi](#)

[Casts](#)

A video about the premiere at the Bolshoi on February 12, 2017, on the [Bolshoi YouTube channel](#).

A press conference timed to the Year of Mieczysław Weinberg announced for the 100th anniversary of the birth of the composer was held in the Winter Garden of the New Stage on November 12.

The Bolshoi director general Vladimir Urin, chief editor of Muzykalnoe Obozrenie newspaper and curator of the Year of Mieczysław Weinberg Andrei Ustinov, director of the National Art Studies Institute Natalia Sipovskaya, the head of the expert group of Adam Mickiewicz Institute in Warsaw Alexander Laskovsky, Music Director of Mieczysław Weinberg's opera The Idiot at the Bolshoi maestro Michał Klauza, head of the Bolshoi press office Katerina Novikova took part in the press conference.

[See more](#)

[Press-release](#) (*.pdf)

An exhibition dedicated to the composer was held in the foyer of the New Stage.

[A chamber music concert in commemoration of the 100th anniversary of the birth of Mieczysław Weinberg](#)

was held on November 24 at Beethoven Hall — Bolshoi soloists played the composer's String Quartet No. 4 and works by Johannes Brahms.

On December 10 there will be a concert by the [Bolshoi Chamber orchestra In Commemoration of Mieczysław Weinberg 100th Anniversary](#)
Conductor - Mikhail Tsinman.

November 19 and 20, the New Stage — The ballet by [Jean-Christophe Maillot Taming of the Shrew](#) to music by Dmitri Shostakovich..

Set Designer: [Ernest Pignon-Ernest](#).

Costume Designer: [Augustin Maillot](#).

Lighting and Video Projection: [Dominique Drillot](#).

Dramatist: [Jean Rouaud](#).

The world premiere of The Taming of the Shrew was on July 4, 2014, at the New Stage and brought the Bolshoi three Golden Masks.

[Performance details](#)

Music Director — Igor Dronov.



Kristina Kretova as Katharina, Denis Savin as Petruchio.
Photo/[Instagram of the ballerina](#)

November 22, 23 (12:00 and 19:00) and 24, 25, 26, the New Stage — [Il Barbiere di Siviglia](#) by Gioachino Rossini, libretto by Cesare Sterbini after the comedy of the same name by Pierre-Augustin de Beaumarchais

The premiere of [Evgeny Pisarev's](#) production was on November 3, 2018.

Conductor — [Pier Giorgio Morandi](#).

Set Designer — [Zinovy Margolin](#).

Costume Designer — [Olga Shaishmelashvili](#).

[Performance details](#)

[Casts](#)

Conductors — Tugan Sokhiev (November 22, matinee performances on November 23-26), [Alexei Vereschagin](#) (evening performance on November 23)

[See more about November debuts](#)

[A video \(2'25''\) of Il Barbiere di Siviglia rehearsals of 2018 on the Bolshoi upper stage](#)



Hulkar Sabirova as Rosina, Il Barbiere di Siviglia by Gioachino Rossini at the New Stage.
Photo by Yuri Bogomaz

November 16 (15:00), Beethoven Hall — a concert of children's music by Prokofiev [Peter and the Wolf](#) and [Other Musical Stories](#). Participants — [Elmira Karakhanova](#) of the Bolshoi YOP, [Anastasia Lerman](#), Narrator — Evgeni Redko. The Bolshoi Chamber orchestra.

[See more](#)

November 17 — [the Bolshoi Orchestra harpists concert Homage to Vera Dulova](#).

The Bolshoi Chamber Orchestra, conductor — Anton Grishanin.



Anatoly Knorre, Vera Dulova, Lev Oborin, Dmitri Shostakovich, Berlin, 1927. Photo / [Our Heritage](#)

November 22, Beethoven Hall — a concert of the [Bolshoi Youth Opera Program Evening of German Vocal Music. Joseph Haydn. Franz Schubert.](#)

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

Conductor — Alexander Sladkovsky.

There will be arias, quartets and scenes from operas by Rimsky-Korsakov, Stravinsky, Tchaikovsky, Bizet, Delibes, Massenet, Mozart, Puccini, Rossini and others.



Head of the Bolshoi YOP Dmitry Vdovin and its members

The Bolshoi YOP member (2017-2019) [Victoria Karkachyova](#) (mezzo soprano) — the winner of the 2nd prize in the [18th Concorso Lirico Internazionale Ottavio Ziino](#).

The vocal contest was held in Rome on November 15-17. The 1st prize of the prestigious contest was given to Italian soprano Francesca Benitez, the 3rd prize — to Georgian Natia Ivanishvili.



Victoria Karkachyova (second on the left) among the winners of the 18th Concorso Lirico Internazionale Ottavio Ziino, Rome Teatro di Villa Torponia, November 17.
Photo/Concorso Lirico Internazionale Ottavio Ziino

The recording of the contest finalists' gala in Teatro Torponia on November 17 is available via the link on [Facebook](#) (3:20'48").

The Bolshoi Youth Opera Program member (2016-2018) countertenor [Vadim Volkov](#) took part in the joint project of the YOP and Cantata Lab.Scenic Studies in 2018 performing cantatas by Vivaldi and Handel, he performs the part of the Countertenor in the Nureyev ballet by Ilya Demutsky; the winner of the first [Baroque Opera Competition Voci Olimpiche](#), held at Teatro Olimpico in Vicenza on November 1-7, 2019. The competition initiator — [Andrea Marcon](#).

The contest winners are given a monetary reward and take part in the whole production process of Alcina by Handel (April 6-21, 2020). Vadim Volkov will appear in the production as Rugero.



Vadim Volkov (on the left) with the winners of [Voci Olimpiche](#)

On November 21, in Kremlin, the Bolshoi Ballet soloist Svetlana Zakharova, among other culture professionals, receives the order For Merit of the Fatherland, IV grade, [TASS](#) reports.



Photo of the ballerina on [Instagram](#)

In her [interview](#) to Izvestia Svetlana Zakharova said that it was a special day for her.

“Of course, every award is unexpected, and at the same time it is a somewhat well-formed decision: I have represented my country worldwide a lot recently, from the opening of Olympic Games in Sochi to foreign tours. To serve Russia, my people, to represent my country at the international level is always a huge responsibility,” she added.

November 26 and 27, the Historic Stage — the programme [Modanse](#) by the Bolshoi prima ballerina Svetlana Zakharova.

The premiere was on June 22 and 23, 2019. The programme consists of two one-act ballets — Come un Respiro to music by Georg Friedrich Händel, choreography by Mauro Bigonzetti, and Gabrielle Chanel to music by Ilya Demutsky, choreography by Yuri Possokhov...

Leading soloists of the Bolshoi Ballet take part in Gabrielle Chanel.

[Casts](#)

The Bolshoi Ballet leading soloist [Jacopo Tissi](#) was given the Russian Rome Award. The ceremony took place in Dante Hall of Palazzo Poli in Rome. The award is given to those helping to promote Russian culture abroad.

Along with bestowing the Russian Rome Award, the namesake festival was held in Italian capital for the third time with culture professionals from 25 countries participating.

Dancing Times (November, Margaret Willis) chose Jacopo Tissi as their Dancer of the Month. “In 2018 the charming Jacopo Tissi became the first Italian to join the Bolshoi Ballet and he has been enjoying the publicity from his fellow countrymen as well as the interest and scrutiny from Moscow’s ballet intelligentsia! About Makhar Vaziev he says: “He was very good for me and I’m very grateful for his guidance as a teacher and mentor. My level of dancing went up, so it was a great shock to me when, in 2016, he was leaving La Scala to take over at director of the Bolshoi Ballet.” About living in Moscow he says: “There are so many good things here in my life in Moscow that make me very happy.”

[TASS](#)

[Rossiiskaya Gazeta](#)

[Argumenty i Fakty](#)

[Komsomolskaya Pravda](#)

and other sources.

National Artist of the USSR [Lyudmila Semenyaka](#) — laureate of the Ballet Legend Prize of the 4th Musical Theatres Festival See the Music which ended with a gala night at Beethoven Hall of the Bolshoi on November 11.

[ORT TV channel](#)

[Muzykalnaya Zhizn](#)

[ArtMoskovia](#)



Vadim Volkov (on the left)
with the winners of [Voci Olimpiche](#)

On November 22 the Bolshoi director general Vladimir Urin was the guest of [Skolkovo Business School](#). The topic of the meeting was the role of theatre art in the contemporary world, its role as an educational and economical resource. The head of the Bolshoi answered the questions: What are the most effective ways of team management in a creative community? Why only very committed people should work at a theatre? What are the tasks of the Bolshoi today?

Moderator of the meeting — Mikhail Kusnirovich, chairman of the supervisory committee of the Bosco di Ciliegi group of companies, co-founder and partner of Moscow Management School Skolkovo. From the business school side graduates and students of Moscow Management School Skolkovo were invited as well as company owners and top managers. The event was free upon registration.

Live record of the meeting is available on [Facebook](#)



A meeting with the Bolshoi director general took place at [Skolkovo business school](#) on November 22

The screening of the ballet [Le Corsaire](#) by Adolphe Adam (choreography by Marius Petipa, revival and new choreography by Alexei Ratmansky, Yuri Burlaka) started from November 17. The Bolshoi Theatre of Russia together with Pathé Live and Bel Air Media continues their 10th jubilee season of their project Bolshoi In Cinema.

[Recording of October 22, 2017](#)

The first event of Bolshoi In Cinema – live screening of [Raymonda](#) from the Historic Stage music by Alexander Glazunov with choreography by Yuri Grigorovich (version of 2003) which took place on October 27 this year -will be available in a recording on Russian and world screens from December 1.

The nearest live screening on January 26 is [Giselle](#) music by Adam in the new version by Alexei Ratmansky (choreography by Jean Coralli, Jules Perrot, Marius Petipa; the premiere was at the Historic Stage on November 21, 2019.)

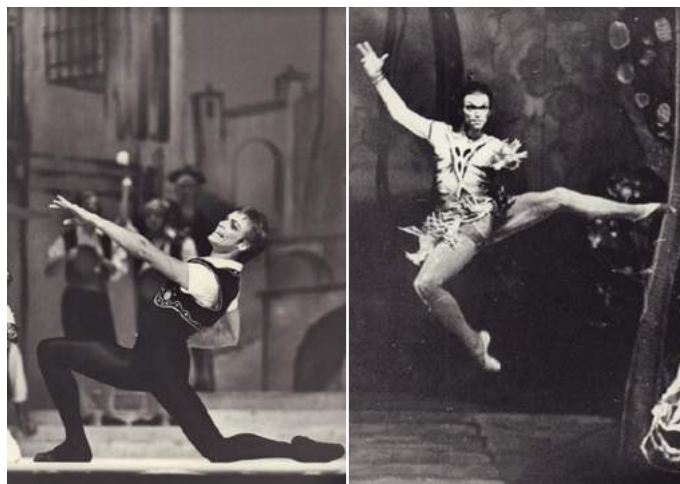
More than 3.5 million spectators in 70 countries of the world have seen Bolshoi productions within this project.

For cinemas and booking

[See TheatreHD website](#)

and [Pathé Live website](#) (Russia and worldwide)

[Livestreams of the theatre cinema season 2019/20](#)



The exhibits include photos of Victor Barykin in various roles performed by him during his work at the Bolshoi

Press analysis: Russian mass media

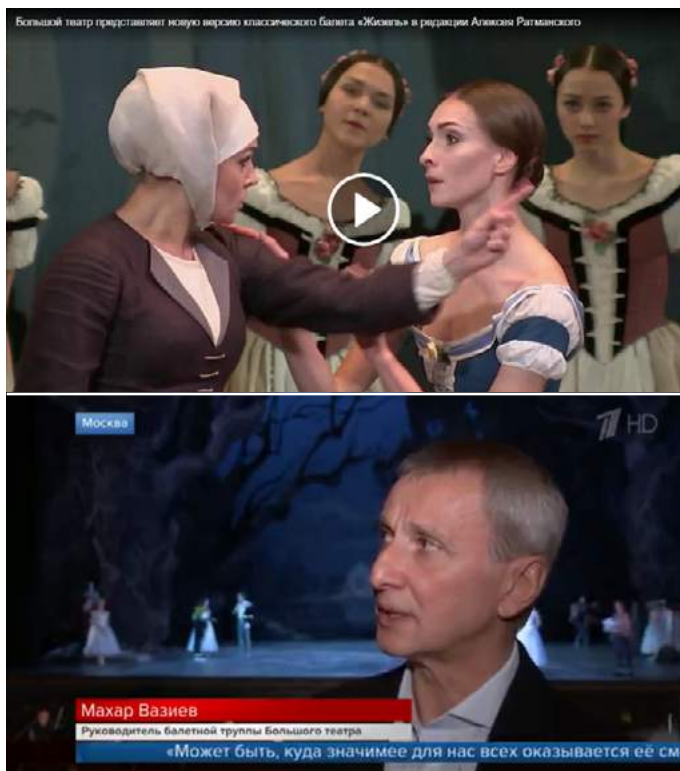
Ballet *Giselle* – the first Bolshoi Ballet premiere of the 244 season – is the focus of federal media, news agencies and online publications.



Ekaterina Krysanova as Medora, Igor Tsvirko as Conrad, Le Corsaire in cinemas from November 17

November 11 – December 25, the foyer of the New Stage – an exhibition to the 65th birthday and 45th career anniversary of Merited Artist of the RSFSR Victor Barykin.

Victor Barykin was born in Moscow. Graduated from Moscow Ballet School in 1973 (class of Leonid Zhdanov). In 1974-1991 he was a Bolshoi Ballet soloist. In 1991-1995 worked in London City Ballet. Ballet master-repetiteur of the Bolshoi since 1995.



The comment by the Bolshoi Ballet director Makhar Vasiev in the [First Channel](#) report:

[TASS](#) quotes the production's director Alexei Ratmansky: "This is an old performance we are re-staging with modern instruments – new performers, bodies, technology. Time flows tenfold faster nowadays than before. We are not trying to restore a museum exhibit. In our rehearsals, we are looking for a natural existence and motivation that is clear for modern performers."

However, Ratmansky did not support the common belief about technique progressing. "My experience shows that it is not so, and many things are very difficult to perform. Meticulousness, quickness, batterie and footwork are gone. For many years the emphasis was on large, impressive, nearly circus-like movements the dancer had to rest from in between, and now it happens that technical ligature where everything is filled with movement has been very much thinned out," the choreographer noted.



[VGTRK material](#) about the final preparations to the premiere of Giselle

[First Channel](#)

[Rossia-1](#)

[Rossia-Kultura](#)

Makhar Vaziev, head of the Bolshoi Ballet: "Any version of a classical ballet has its time limits. Then the time comes and the wish appears to turn to the production once again, to rethink it and maybe find its artistic value anew."

[Mir 24](#)

[Dozhd TV](#)

[TV Centr](#)

[RIA Novosti](#)

[Teatral](#)

[Rossiiskaya Gazeta](#)

[Izvestia](#)

[Harpers Bazaar](#)

[OK magazine](#)



Ekaterina Shipulina as Myrtha.
Photo of the ballerina in [Instagram](#)

Central media continue to cover the 10th anniversary of the Bolshoi Youth Opera Program

Its founder and artistic director, Merited Artist of the RF Dmitry Vdovin "told us how it all began, what an artist can be taught, and what a professional singer is" in his exclusive interview to [MIR TV channel](#).



Dmitry Vdovin in the programme
Personality Cult on [MIR TV channel](#)

The online publication [Binocular](#) offers its readers the interview with the head of the Bolshoi Youth Opera Program Dmitry Vdovin. Katerina Novikova asks questions to the famous tutor.

The speaker of the programme [Art-Venue](#) Konstantin Korolkov talked to the head of the Bolshoi press of-

fice Katerina Novikova about the importance of screenings of the Bolshoi ballets in cinemas around the world and the 10th anniversary of the Bolshoi cooperation with Pathé.

Apollo magazine publishes a vast and richly illustrated interview by Katerina Novikova with Svetlana Zakharova (photos by Vladimir Fridkes.) Also in the latest edition — an article Zizi I Love You (the love story of the outstanding 20th century choreographer Roland Petit and his irreplaceable muse, wife and comrade-in-arms, étoile of French ballet Zizi Jeanmaire.)

Printed and scanned versions of the magazine are available upon request at the press office of the theatre.



Apollo magazine publishes a number of materials dedicated to ballet

Media report the Bolshoi Ballet leading soloist Jacopo Tissi receiving the Russian Rome Award in Italian capital “for promotion and development of Russian classical ballet.”

[TASS](#)

[Rossiiskaya Gazeta](#)

[Russky Mir Foundation website](#)

and other media.

The list of laureates also includes the renowned Italian theatre and ballet professional Daniele Cipriani, Aleksha Bhattacharya who opened the only Russian ballet school in India, singer Svetlana Kasyan (Bolshoi YOP



The exhibition Teatr.Rus, timed to the 125th anniversary of the foundation of the Bakhrushin Theatre Museum, is open at the New Manège in Moscow till January 8 (free admission.) Photo/[Buro 24/7](#)

member in 2009-12), writer Leonid Yuzefovich, translator Julian Henry Lowenfeld, director of Vatican museums Barbara Yatta, and other culture and art professionals.

The international award Russian Rome, established in memory of the famous Roman salons of Zinaida Volkonskaya, is bestowed for the contribution to promotion of Russian culture abroad; the ceremony takes place in the historic Palazzo Poli, Fontana di Trevi links on to its façade. It was here that in the 19th century writers and artists, composers and philosophers from Russia and Europe gathered at the Russian noble woman’s salon.

The laureates were announced earlier by:

[Argumenty i Fakty](#)

[Komsomolskaya Pravda](#)

and other sources.

[Kommersant-Ogonyok](#) reports about the performance of Ivan the Terrible by Prokofiev at Zaryadye Concert Hall by Bolshoi Opera singers: “Prokofiev was the first composer in the world who wrote music following the exact - by seconds - time-tracking of film shot events. The resulting work (music + film) was magnificent. The authors received Stalin Prize for the first episode (1942).

Yet in the second one (Conspiracy of Boyars) Stalin saw too many parallels to his regime. It was released only in 1958 ... Tugan Sokhiev performed this work in 2013 with the German Symphony Orchestra.

[Rossiiskaya Gazeta](#)

[Moscow Major and Administration official website](#) and other sources.

Media also continue to cover the premiere series of Svetlana Zakharova's new programme [Modanse](#) (two one-act ballets Come Un Respiro and Gabrielle Chanel) at the Historic Stage on November 26 and 27.

[Moskva 24](#)

[Instyle](#)

[Online fashion publication Buro 24/7](#)

Dinara Alieva debuted at Paris National Opera, — a very large amount of material by Igor Koryabin on specialised opera online publication [Belcanto.ru](#), — about Madame Butterfly as well as about the so hotly rejected direction by Bob Wilson. The critic was lucky to see the [performances](#) with the participation of the singer at Opera Bastille on October 26 and 29.

“... Last season a truly sensational concert performance of this opera took place in Moscow within Dinara Alieva's 3rd International Musical Festival Opera Art, and it was the first time the singer touched this role that is so daring for her. That impressive ‘probing action’ has become the precursor of the grand scenic debut of Dinara Alieva at the Opera Bastille. /./”



Dinara Alieva as Cio-Cio San in Madame Butterfly by Robert Wilson at Paris National Opera.

Photo / [Belcanto.ru](#)

November 25 a preview, November 28 a premiere of [Prince Igor](#) by Borodin at Opera Basille. Director — Barrie Kosky, Set Designer — Rufus Didwizsus. Ildar Abdrazakov sings Prince Igor. There was a live screening

of Prince Igor in cinemas, on Mezzo and Culturebox on November 17, and later it will be shown on French TV.

[Gazeta Kultura](#) offers an interview with Vladimir Yaroslavtsev, the Bolshoi prompter, about the ins and outs of his work (Believe the Prompt):

“In Soviet time there was a popular joke behind the stage — the prompter is like a spy: both work quietly, under sub-par conditions, and both should not blow their cover. Today we often hear that the profession of a prompter is dying. ... ‘Academic vocal’ requires serious education from the prompter too, you cannot get to the position of the ‘opera prompter’ from any other theatre shop.

Vladimir Yaroslavtsev: “A prompter in an opera house is maestro's first assistant, we are often called assistant directors. ... I came in 1971 and stayed for 48 years, four generations of soloists have come and gone already.”

Regional media report about a charity concert dedicated to National Artist of Russia, the Bolshoi conductor [Fuat Mansurov](#) (1928 —2010).

The concert In Memory of Fuat Mansurov was held at the Novy Opera theatre in Moscow, the participants included National Artist Vladimir Matorin, the Bolshoi Opera soloist Bekhzod Davronov, the 1st prize winner of Tchaikovsky International Competition Maria Barakova.

[Kazanskie Vedomosti](#)

[Tatar-Inform](#)

[AiF Kazan](#)

[Sut Sobytii](#) (Tatarstan)

Fuat Mansurov conducted operas, ballets and symphonic music for more than 40 years (1969-2010). He staged the operas Semyon Kotko by Prokofiev, Rigoletto and Il Trovatore by Verdi, L'heure espagnole by Ravel, ballets Romeo and Juliet to music by Berlioz, Macbeth by Molchanov and many others.

[Fuat Mansurov — A Unique Person And Conductor](#) on the Bolshoi website.



National Artist of Russia Fuat Mansurov.

Photo / Muzykalnoe Obozrenie

Swiss manufacturer Audemars Piguet issued a new model of watch Audemars Piguet in honour of 10 years of partnering with the Bolshoi Theatre, [Russian Forbes](#) reports.

“According to Audemars Piguet, Moscow has entered the new millennium in 2019. Accompanied by the polonaise prom from Tchaikovsky’s Eugene Onegin in the Imperial Foyer of the Bolshoi Theatre, the chairman of the directorial board of the Swiss company, representative of the factory owners-founders family of the 4th generation Jasmine Audemars and the head of their Russian office Georgy Osorgin presented a limited edition of Code 11.59 by Audemars Piguet with an automatic winding mechanism. The watch in honour of the Bolshoi has a white gold case, a blue enamel dial-plate and an engraved logo of the Bolshoi Theatre. There are only 99 of the model issued – as many as the age difference between the Bolshoi (1776) and Audemars Piguet (1875).



A new model of watch Code 11.59 by Audemars Piguet Bolshoi in honour of 10 years of partnering with the Bolshoi Theatre. Photo / [Forbes](#)

Press analysis: international mass media

International media cover the premiere of the ballet *Giselle* choreographed by Alexei Ratmansky.

[The New York Times](#) publishes a big review by Roslyn Sulcas (three photos by Damir Yusupov): “Alexei Ratmansky’s enthralling reconstruction pays attention to dramatic detail and to every nuance of choreographic phrasing.” “Mr. Ratmansky’s *Giselle*, would be entirely recognizable to anyone who has seen the ballet. It does not pretend to be an authentic re-creation of the original in its content or aesthetic; extensions are 21st – century high, and notwithstanding small touches,” “there is no exaggerated Romantic style modelled after paintings

and lithographs of the day. But his judicious choices of dramatic detail, his attention to every nuance of choreographic phrasing and his incorporation of original mime passages throughout the work make for an unusually coherent narrative in which the Bolshoi dancers look fully engaged.”

[Amadeus magazine](#) publishes a very large amount of material about the new version of the ballet. Valentina Bonelli reveals important details of the ballet and the staging process to her readers...

The online specialised dance news publication [Dance Tabs](#) publishes a review by Marina Harss of the premiere on 21 November of Alexei Ratmansky’s new version of *Giselle* for the Bolshoi giving the show four stars out of five.

“What has emerged from this process is a *Giselle* that is both familiar and new. Watching it on opening night and on the following evening, with different casts, was like seeing a faded painting regain its colours. The choreography and characters had been re-considered from various angles, honed, sculpted. Unlike his *Sleeping Beauty* and *La Bayadère*, the results didn’t feel radically new. But the characters emerged with engaging clarity, as did the relationships between them.” “The production’s chief characteristic is balance and a lack of indulgence, in the designs as in the choreography and performances, but also in the musical setting. The tempi are brisk, the characterizations clear and legible and touching.” “The sum total of all these changes presents an immense challenge to the dancers. New steps, new tempi, re-imagined characters. Both casts I saw acquitted themselves well, as did the company as a whole. Ekaterina Krysanova, who led the second cast on Nov. 22, was more vivid, with a hungry jump and a naturalness that suited the role of *Giselle* particularly well.”

The Spanish online specialised dance news publication [Danza Ballet](#) (according to TASS) reports: “The Bolshoi Theatre will present a new version of *Giselle* choreographed by Alexei Ratmansky from November 21 to 24 on the historical stage.”

International online publications announce the upcoming screenings of Bolshoi Ballet live performances in cinemas across the world. The live screening of *The Nutcracker* ballet is in the focus of media

[The Phoenix New Times](#) (USA)

[Wisscaset Newspaper](#) (USA)

[Penobscot Bay Pilot](#) (USA)

[Island’s Sounder](#) (USA)

[20minutes.fr](#) (France) announces screenings of the Bolshoi’s *Nutcracker* in local cinemas.

Local newspaper Boothbay Register (USA)

Online news publication [Verde News.com](#) (Arizona, USA) announces screenings of the Bolshoi's *Le Corsaire* in local cinemas.

[Westchester Magazine](#) (NY, USA) announces the upcoming screening of the Bolshoi's *Raymonda* in local cinemas

The English language Chinese news publication [China Daily](#) publishes an article by Chen Nan who reports "The Bolshoi Ballet in Cinema will broadcast its timeless classics and audience favourites, including *Le Corsaire*, *Swan Lake* and *Giselle*." To be screened in cinemas in Chinese cities."

The online specialised opera news publication [Opera Wire](#) publishes a large interview with international opera star Venera Gimadieva about how she balances her career with being a mother. She mentions, "Everything is connected to how we were taught. Russian education is often spartan but it makes us, who survived, stronger. Also, as opera is becoming more and more demanding, singing is expected to be more sophisticated. And it's definitely an advantage to have the stamina."

The UK newspaper [The Guardian](#) asks its readers think about if ballet has a race problem and should such ballets as *La Bayadere* and *Petrushka* leave stage due to these questions. Dance critic Lyndsey Winship in her resonant article with the title *Blackface and Fu Manchu Moustaches* writes: "From the Chinese scene in *Nutcracker* to the Moor in *Petrushka*, are some ballets now offensively outdated? We ask big names in dance if they should be preserved, changed — or binned." The article includes among others a photo of Anton Savichev as the Moor in Edward Clug's production of *Petrushka* for the Bolshoi.



Anton Savichev as the Moor,
[Petrushka](#) by Edward Clug.
Photo by Elena Fetisova

The French online culture news publication [Undivers](#) (France) announces: the Bolshoi Orchestra and Choir will perform Tchaikovsky's *Mazeppa* as part of Les Grands Interpretes at the Halle aux Grains on 10 March 2020. "Large epic fresco on the background of love and tragedy *Mazeppa*, Tchaikovsky's seventh opera is part of the tradition of the great Russian historical opera."

David Motta Soares was given the Brazilian national award — the Tiradentes Medal, Brazilian news publication [Jornal Tijuca](#)s reports. The awards ceremony will be announced later. Tiradentes (1746 – 1792) — the national hero of Brazil, he fought for independence, elimination of classes and privileges, colonial taxes, equality of all before the law.

French online news publication [Actu.ru](#) publishes an article about concerts of the National Orchestra of Capitole de Toulouse under the baton of Tugan Sokhiev — Happy Hour.



[Actu.fr](#)

The French newspaper [Le Depeche](#) publishes an interview by Anne Marie Chouchan with Tugan Sokhiev. He mentions: "The Franco-Russian festival continues, in partnership with Great Performers. We have thus created musical relations between the two countries. Toulouse is rich in musical and cultural interest. In March, the Bolshoi Orchestra and Choir will be heard in a rare operatic work: *Mazeppa* by Tchaikovsky."

The Cyprus English language online news publication [In-Cyprus](#) publishes an article by Praxia Aresti who announces performances in Cyprus of *The Nutcracker* with "Aleksandr Smolianinov — Soloist of Bolshoi Theatre, Prize Winner of Moscow International Competition" on 6 December.

The online specialised entertainment news publication [Broadway World](#) announces on 7 and 8 December a triple bill at the London Coliseum, the UK premiere of Edward Clug's *Radio and Juliet* set to the music of Radiohead and performed by English National Ballet First Soloist Katja Khaniukova and Principal of the Mariinsky Ballet Denis Matvienko. Sidi Larbi Cherkaoui's 'Faun' (2009), a re-make of Nijinsky's classic 'L'après Midi d'un Faune' (1912) has become a true contemporary classic on its own and will be performed by two of the Bolshoi's finest Principals: Anastasia Stashkevich and Vaycheslav Lopatin. And with the world premiere of 'McGregor + Mugler', a contemporary ballet choreographed by Royal Ballet Resident Choreographer Wayne McGregor, art directed and designed by legendary creator Manfred Thierry Mugler and performed by Bolshoi Ballet Prima Ballerina Olga Smirnova and Royal Ballet Principal Edward Watson."

Italian media report the victory of the Russian concertener Vadim Volkov in the Baroque Opera Competition [Voci Olimpiche](#), cover the winners awards ceremony in Teatro Olimpico in Vicenza and mention the head of the Bolshoi YOP Dmitry Vdovin among the jury members of this important competition.

[Il giornale della musica/GDM Connessi all'Opera](#)

[Broadway World](#) publishes an interview by Gil Kaan with the Russian tenor Bogdan Volkov (YOP member in 2013-15, the Bolshoi Opera soloist in 2016-18) who debuted on November 16 as Tamino in *The Magic Flute* by Barrie Kosky in [LA Opera](#).

He says, "In the summer of 2017, I sang Lensky in Eugene Onegin on a tour of the Bolshoi Theatre at the Aix-en-Provence festival, and Maestro Conlon attended that evening" "The most interesting work was in Eugene Onegin by Dmitri Tcherniakov at the Bolshoi. But the biggest challenge I have ever had was recently, it was also the staging of Dmitri Tcherniakov's *The Tale Of Tsar Saltan* by Rimsky-Korsakov in *La Monnaie De Munt* on July 2019. I needed to work at 100% of my strength, and even open up new reserves of my capabilities."

[Bogdan Volkov on LA Opera website](#)

[Broadway World](#) also publishes a review by Maria Nockin on [The Magic Flute](#): "The unusual production, which involved the appearance of screens reminiscent of 1920s silent films, was originally devised by Barrie Kosky, Suzanne Andrade, and Paul Barritt for Berlin's Komische Oper." The review mentions: "A principal soloist at the Bolshoi Opera, Bogdan Volkov is a lyric tenor with a warm, inviting sound. His Tamino oozed with everything that Papageno lacked: spiritual strength, the ability to overcome temptation, and an appreciation of the finer things in life."



Bogdan Volkov as Tamino in *The Magic Flute* in LA Opera.
Photo /the singer's [Instagram](#)

November edition of the Japanese dance publication *Dance Shinshokan* publishes an interview by Anna Gordeeva with Svetlana Zakharova about the ballerina's new programme *Modanse*.

The programme will be presented at [London Coliseum](#) on December 3, 4 and 5.

The heroes of the magazine's [December](#) edition include Johan Kobborg, Alina Cojocaru and Sergei Polunin.



Svetlana Zakharova's programme in the November edition of *Dance Shinshokan*, pp. 85-88

Scanned copies of Dance Shinshokan and Dancing Times can be consulted at the Bolshoi press office.

[Contents](#)

Dutch online opera news publication [Opera Gazet](#) reviews the Bolshoi's production of Mieczyslaw Weinberg's [Idiot](#), based on Fyodor Dostojevsky's novel at a performance of the Bolshoi Opera (New Stage) on November 14, 2019 calling it a show of "rare intelligence." "Great works are recognised by their dramatic tension. Served by a remarkable vocal platform and an elegantly effective staging, the representation of Mieczyslaw Weinberg's [Idiot](#) at the Bolshoi is inescapable."

The critic gives special credit to Maria Bayankina (Nastassya Filippovna) and Yulia Mazurova (Aglaya). Seven photos by Damir Yusupov from the Bolshoi website.

Briefly

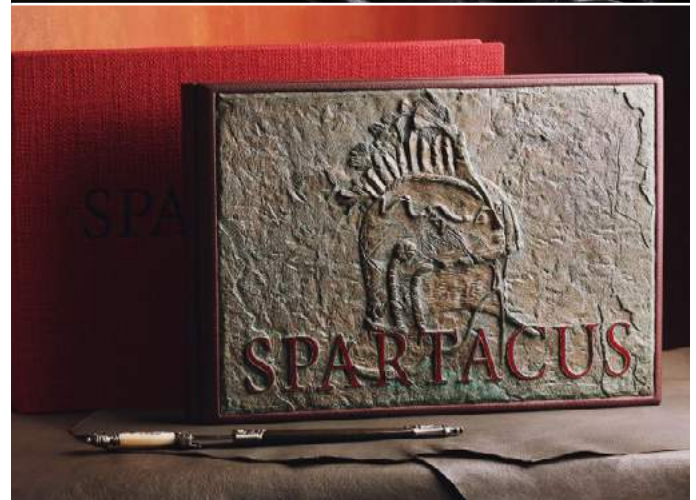
[Digital Opera 2.0](#), — a festival dedicated to popularising opera through the use of modern, digital technology, has just finished its run in St. Petersburg.

"The festival's main focus was on the productions of Dmitri Tcherniakov, who is one of the most interesting (and widely known) opera directors of our time. Perhaps, of all the people who have worked on returning Russian classics to Europe, he has done the most. Most of his productions happen overseas, and the cinematic versions are all made in traditions of the genre, which adds to the dramatic effect, which makes seeing one of his productions truly a unique experience." [sobaka.ru](#)

All films were presented for free by a long time partner of Bolshoi Theatre — Bel Air Media. [Francois Duplat](#), — Bel Air's chairman, producer and director, was present at the screenings and meetings with visitors...



Meetings with visitors at [Digital Opera 2.0](#).
Photo /Facebook



[Bolshoi Ballet in the Book of a Painter](#)

The exhibition Bolshoi Ballet in the [Book of a Painter](#), officially opened on November 22, 2019, where a series of four new books were presented as a common project with the Bolshoi Theatre. The exhibition is dedicated to classical Russian ballet.

The project included Tchaikovsky's ballets Swan Lake with 23 lithographs of the world famous artist Yuri Kuper, The Sleeping Beauty with 19 illustrations made by the esteemed artist, stage designer and graphic artist Marina Azizyan, as well as two editions of Aram Khachaturian's Spartacus ballet, with 18 pictures by Georgia's national artist Mania Malazonia and 15 heliogravures by Yuri Kuper. Calligraphic scores were made by the calligraphy artist Denis Lotarev.

Editions were released in runs of 20-25 units, including personalised and numbered versions.

On November 22, to commemorate the day of the Hermitage's founding and the opening of this exhibition a concert evening was held, with performances by Bolshoi Ballet soloists Maria Vinogradova, Denis Rodkin, Eleonora Sevenard and Klim Efimov, along with the Symphony Orchestra of St Petersburg conducted by National Artist of Russia Sergei Stadler.

November 16 and 21, Mariinsky Concert hall — Vladimir Varnava's new ballet Daphnis and Chloe to music by Maurice Ravel.

The premiere covered by:

[TASS](#)

[Vecherny Peterburg](#)

[Teatral](#)

[Fontanka.Ru](#)

[The 10th International Art Festival Diaghilev P.S. was held in St. Petersburg](#)

[International Art Festival Diaghilev P.S. Anniversary. Guide in online ballet magazine La Personne](#)



[La Personne](#)

On September 21 soprano [Xenia Dezhneva](#) (in 2016, she debuted at the Bolshoi as Barbarina in Mozart's The Marriage of Figaro), Bolshoi Opera soloist, mezzo-soprano [Yulia Mazurova](#) (the YOP member in 2012-14) and the YOP member (from September 2108) [David Posulikhin](#) performed in the concert programme [Russia — Italy](#), at the Diplomatic Hall of the Kremlin Palace, opening of a whole cycle of evenings called Opera And The Like.

[Profile](#)

[Metro](#)

[Moskovsky Komsomolets](#) offers an interview with the trainer of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre ballet company — “Nureyev’s Heir” Laurent Hilaire: “I was given warmth and comfort in Moscow”:

— Tell us, Laurent, how do you find it here? /.../

— /.../ My life is very comfortable though, admittedly, I spend most of my time in the theatre. /.../

— Since you’ve began talking about Don Quixote, which you staged in the theatre with Nureyev’s choreography, it would be interesting to hear from you what kind of person he was. He was your teacher.

— /.../ I immediately knew that he was an outstanding person. Of course, he had his shortcomings, and at times he’d make mistakes. I make sure not to idolize him. I learned much thanks to him. For example: how to manage a troupe... but it’s impossible for us today to do what he did back then; much has changed, and society has changed too. All in all, despite my reverence for him, I don’t see him as the ideal in my daily life. /.../

During the conversation, amongst other things, Laurent Hilaire talks about his perspectives concerning further cooperation with MAMT, tells about his view of the Bolshoi’s ballet Nureyev (“it’s an homage to him, made very cleverly and well”), and touches upon his view of art and his chosen profession.



Nureyev’s Heir Laurent Hilaire.
Photo by Batyr Annadurdyev/ [MK](#)

November 22 — the gala concert of the 15th musical festival [Crescendo](#) took place in Zaryadye Hall.

This year the festival is celebrating its anniversary. The concert will be accompanied by the State Academic Symphony Orchestra of the Russian Federation, conducted by Alexander Sladkovsky.

[Festival programme](#)



[Gala concert of the 15th musical festival Crescendo](#)

The premiere of the play [The White Helicopter](#) took place on November 21 in Riga, with Mikhail Baryshnikov in the main role.

Author and director — Alvis Hermanis. The play is based on real life events and tells of the mystery of the resignation of Pope Benedict XVI (2005 - 2013), also known as Joseph Ratzinger.

[Teatr](#)
[RBK](#)

Mikhail Baryshnikov plays Pope Benedict XVI in Alvis Hermanis' new production The White Helicopter.



Photo /Facebook

[The Pushkin State Museum of Fine Arts](#) presents the exhibition Daguerreotype, Autochrome, Polaroid. 1/1, dedicated to 180 years since photography was invented. Unique examples of three rare technologies in the history of art are demonstrated, which not only allowed finer printing, but more importantly were the first of its kind: the first photographic image, the first coloured photograph, the first instant print.



[Daguerreotype, Autochrome, Polaroid. 1/1](#)

The exhibition is made up of 115 unique works, which are taken from museums in France, Austria and Russia. Amongst the authors are: Louis Daguerre, Sergei Levitski, Léon Gimpel, Antonen Personna, Stephen Shore and Helmut Newton.

The exhibition will run until the 26th of January 2020.

A children's dance centre was opened in St Petersburg with an international gala concert. The school is a part of the same system that includes [Eifman's Children's Dance Academy](#) and the general education school that's available to its students, Izvestiya reports.

"This ballet cluster almost takes up an entire block of the Petrogradskaya district. The Children's Theatre of Dance was built specifically for our students, so that children could perform on a well equipped stage in front of a crowd of 500 people. We plan on introducing festivals, competitions and show ballet performances. There will be a strong artistic lifestyle." — says Boris Eifman.

The institution opening covered by:

[RT](#)

[Rossia-K](#)

[Teatral](#)

and other media.

[The Children's Theatre of Dance in VK](#)

Sad news

Sad news came from St Petersburg.



Mariss Jansons

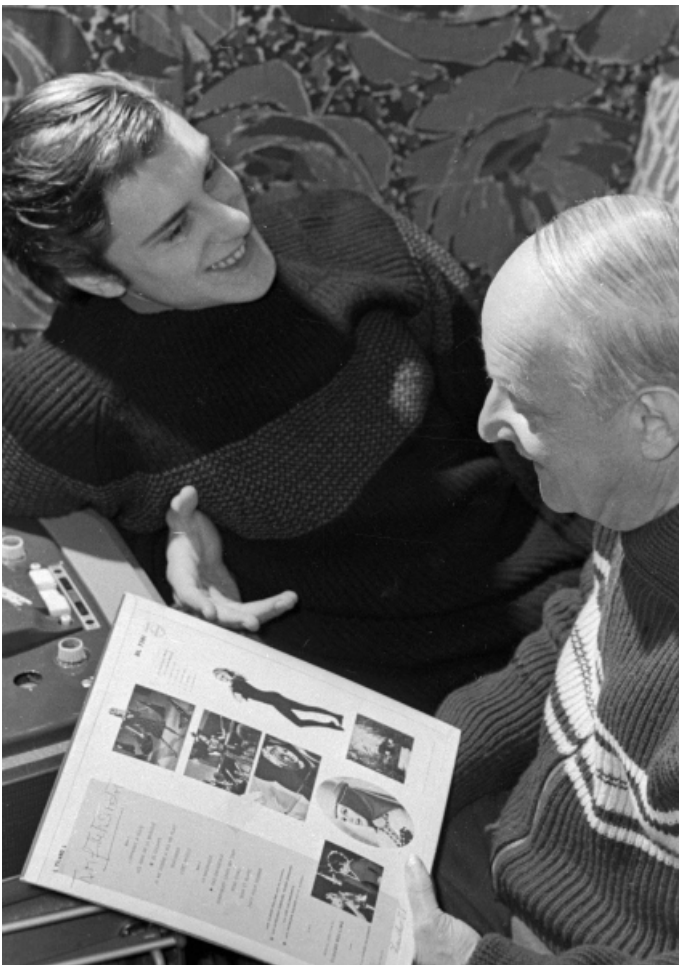
The Bolshoi Theater, along with the whole musical world, deeply mourns the demise Mariss Jansons — an outstanding conductor, one of the best musicians of our time.

We are deeply shocked by the news of the great Maestro's death. An immense talent, capable of creating own unique sound, a Musician with a capital M, he carried the Leningrad school of conductors' tradition through time and geography. He remained no-

ble and dignified both on stage and in his life. Mariss Jansons was a uniquely gifted conductor and an exceptional man. His departure is truly an irredeemable loss for the whole world of music. Our heartfelt condolences go out to Irina, Ilona, to all his family and friends. We are mourning with you.

Vladimir Urin
Tugan Sokhiev
Team of the Bolshoi Theater of Russia

The Mariinsky Theatre sends its condolences to the friends and family of the oldest soloist of the ballet company – Vladimir Lopukhov, who passed away on November 17 after a long and painful illness.



The oldest Soviet ballet-master
Fyodor Lopukhov (right)
with his son Vladimir (left), dancer
of Leningrad State Kirov Ballet. 1967.
Photo by Pyotr Manushin / RIA Novosti

Vladimir Lopukhov belongs to the oldest dynasty of ballet performers in St Petersburg. He was born on November 23, 1943, in Orenburg, in the family of Fyodor Lopukhov – a Russian and Soviet ballet dancer, who

was also a choreographer, teacher and a National Artist of the RSFSR.

Vladimir began working in the Kirov Ballet company in 1964 after graduating from the Vaganova Leningrad Ballet School. He performed roles in the works of Russian, Soviet and foreign composers, as well as taking dance parts in opera performances. He is familiar to those that watched The Oresteian Trilogy, Soul Flight and Spanish Miniatures.

Vladimir Lopukhov's passing was reported by:

[RIA Novosti](#)

[Izvestia](#)

[Rossiiskaya Gazeta](#)

[MK](#)

[Peterburgsky Dnevnik](#)

and more than 50 sources.

Debuts

The Idiot

November 14 and 16

Mariinsky Opera soloist (since 2019/20 season) [Maria Bayankina](#), the first performer of the role of Nastasya Philippovna, the winner of international competitions debuted in the role at the Bolshoi

[Anastasia Lerman](#) (Bolshoi Opera trainee since April 2019) – as Alexandra Epanchina.

[Konstantin Artemiev](#) (Bolshoi Opera trainee since July 2019) – a Grinder /Grinders.

November 15

Mariinsky Opera soloist (since 2016) bass [Andrei Serov](#) – debuted at the Bolshoi as Rogozhin (also November 17)

The Taming of the Shrew

November 19

Daria Bochkova as the Housekeeper

November 20

Natalia Filina as the Housekeeper

The Queen of Spades

November 28

[Konstantin Artemiev](#) (Bolshoi Opera trainee since July 2019) – as the Master of Ceremonies

November 29

[Andrei Potaturin](#) (Bolshoi Opera soloist since April 2019) – as Prince Yeletsky

[Anna Khrapko](#) (soloist of the Bolshoi opera company since September 2018) as Prilepa.

National Artist of Russia [Irina Dolzhenko](#) – as Gouerness.

Cast alterations

The Idiot

November 14 and 16 – Nikolai Kazansky sang Rogozhin

November 15 and 17 – Andrei Serov

Il Barbiere di Siviglia

Hulkar Sabirova appeared as Rosina on November 22, 23 and 25, and Svetlana Moskalenko - on 23 (12:00), 24 and 26. Anna Aglatova's debut was postponed.

The Queen of Spades

November 28 and 30 – Eduard Martynyuk replaced Yusif Eivazov as Hermann. Maria Lobanova appeared as Liza.

November 29 and December 1 – Andrei Potaturin debuted as Prince Yeletsky, Stanislav Kuflyuk's performance was canceled. Anna Nechaeva appeared as Liza.

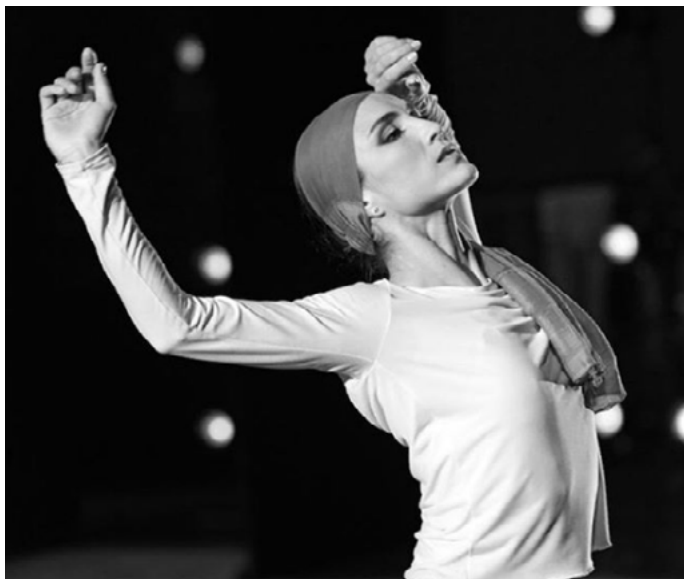
Birthdays

November 12 – Maria Gavrilova, Bolshoi Opera soloist, National Artist of Russia

November 13 – Yuri Baranov, first soloist of the Bolshoi Ballet, general producer of MuzArts company

November 13 – Olga Selivyorstova, the Bolshoi Opera soloist (soprano.)

November 14 – Ekaterina Shipulina, Bolshoi Ballet prima ballerina, National Artist of Russia



Ekaterina Shipulina. Photo by Sasha Gusov

November 14 – Ekaterina Geltser (1876-1962), ballerina, National Artist of the Republic (1925). Having graduated from the Moscow Ballet School, Ekaterina Geltser was inseparably tied to the Bolshoi throughout her creative career. She served there for about forty years (1894-1896 and 1898-1935).

November 14 – Leonid Kogan (1924-1982), violinist, National Artist of the USSR – 95th anniversary of his birth.

November 15 – Brigitte Lefevre, ballerina, choreographer and tutor for nearly 20 years (1995-2014), director of Paris National Opera

November 15 – Daniel Barenboim, conductor and pianist



Brigitte Lefevre

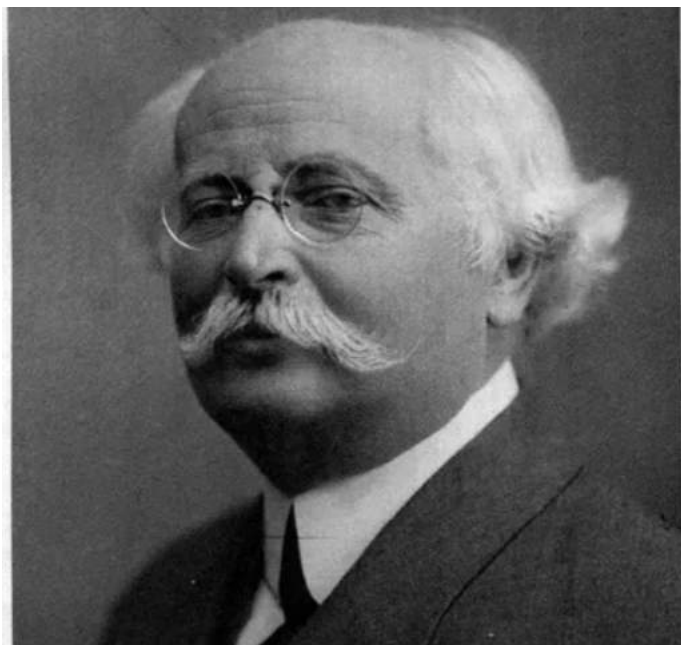
November 15 – Lilian Hochhauser, British impresario (b. 1926). The legendary tour organiser (together with her husband Victor Hochhauser (1923-2019)) she has worked with the Bolshoi since 1963. The collaboration continues – in summer 2019, upon Lilian Hochhauser's invitation, the Bolshoi performed on tour in London.



Dmitry Shostakovich, Lilian Hochhauser, David Oistrach at the recording of Shostakovich's Concert No.1 at EMI Studio. Photo from the personal archive of Lilian and Victor Hochhauser

November 16 — Elena Manistina, Bolshoi Opera soloist, Merited Artist of Russia

November 16 — Vyacheslav Suk (1861-1933), conductor and composer, National Artist of the RSFSR. Vyacheslav Suk became the head of the Bolshoi Orchestra in 1906 and remained its chief conductor till the end of his days. One of the foyers in the Bolshoi is named after him.



Vyacheslav Suk

November 19 — Asaf Messerer (1903-1992) — an outstanding Russian ballet master and ballet dancer, tutor, National Artist of the USSR (1976), Bolshoi Ballet soloist in 1921-1954, one of the artistic dynasty of Plisetsky-Messerer

November 19 — Mikhail Ippolitov-Ivanov (1859-1935), composer, conductor, National Artist of the Republic (1922) — the 160th anniversary of his birth

November 20 — the great ballerina Maya Plisetskaya (1925-2015)



Maya Plisetskaya (November 20, 1925 - May 2, 2015) and Asaf Messerer (November 19, 1903 – March 7, 1992)

November 20 — Anastasiya Stashkevich, prima ballerina of the Bolshoi

November 21 — Natalia Makarova, Merited Artist of the RSFSR (1969), Kirov Ballet soloist (1959-1970), prima ballerina of the American Ballet Theatre (New York) and the Royal Ballet (London).

November 22 — Ilze Liepa, National Artist of Russia, ballerina.

November 22 — Maria Lobanova, Bolshoi Opera soloist



Maria Lobanova in the title role in Katerina Izmailova.
Photo by Damir Yusupov

November 26 — Anton Savichev, Bolshoi Ballet soloist

November 28 — Vladimir Nikonov, ballet master of the Bolshoi Ballet, National Artist of Russia.



In Giselle. Pas de deux interlude.
Photo from the Bolshoi Theatre Museum



Victor Barykin as Count Albrecht, Giselle.
Photo by Larisa Pedentchuk

November 28 – Victor Barykin, ballet master of the Bolshoi, Merited Artist of Russia – the 65th birthday

November 28 – Alexander Godunov (1949-1995), ballet dancer and film actor, Merited Artist of the RSFSR, Bolshoi Ballet soloist (1971-1979), the first performer of the role of Tybalt in Romeo and Juliet by Yuri Grigorovich (1979) – the 70th anniversary of his birth

November 29, 2002 – The New Stage of the Bolshoi Theater opened with the premiere of Rimsky-Korsakov's opera The Snow Maiden