



Newsletter

Events



Plácido Domingo Invites... gala at the Historic Stage on January 13
Photo by Pavel Rychkov

The 2022 first gala — [Plácido Domingo Invites...](#) — took place on January 13 at the Historic Stage.

Together with maestro [Plácido Domingo](#), some of the most prominent singers of our time took part in the concert:

[René Pape](#), bass

[Hibla Gerzmava](#), soprano

[Eva-Maria Westbroek](#), soprano

[Ekaterina Semenchuk](#), mezzo

[Angela Gheorghiu](#), soprano

[Mario Chang](#), tenor

The Bolshoi Orchestra, conductor

[Marco Armiliato](#)

The two-part programme included works by Giuseppe Verdi, Pyotr Tchaikovsky, Jules Massenet, Giacomo Puccini, Richard Wagner, Pietro Mascagni, Francesco Cilea, Ion Ivanovici, Franz Schubert, Emilio Arrieta, Dénes Buday, Franz Lehár, etc.

[The programme details](#)

The gala was supported by the Foundation for the Development and Support of Social and Cultural Projects and IMG Artists, London.

Plácido Domingo's gala performances at the Bolshoi Theatre have become a tradition. On March 8, 2022, Plácido Do-

mingo's second gala of this season will take place at the Historic Stage, bringing together the best voices of the world opera. A concert by the world famous tenor at the Bolshoi is also scheduled for May 3, 2022.



The Bolshoi holds the [Yuri Grigorovich Festival](#) (photo / Alexander Makarov. "The Bolshoi chief choreographer Yuri Grigorovitch runs a rehearsal." 1964 / RIA Novosti)

The Bolshoi Theatre celebrated [Yuri Grigorovich's birthday with a festival](#) — the National artist of the USSR turned 95 on January 2.

For this date, the Bolshoi has collected in one [poster](#) the original productions of the choreographer and the new versions of the classical heritage ballets he created.

January 10 and 11, the Historic Stage — [Raymonda](#) by Alexander Glazunov, libretto by Yuri Grigorovich after a scenario by Lidia Pashkova, based on medieval knights' legends.

In the version of 2003, they used fragments from versions by Marius Petipa and Alexander Gorsky .

[Performance details](#)

[Casts](#)



Curtain calls after the performance of Raymonda on January 10. Photo by Eugenia Shatko [/FB](#)

January 14, 15, 16, 18 — [Swan Lake](#) by Tchaikovsky, libretto by Yuri Grigorovich after the scenario by Vladimir Begichev and Vasily Geltser, scenes from choreography by Marius Petipa, Lev Ivanov, Alexander Gorsky used (2001 version).

January 23, 24, 25 — [Swan Lake](#) (the performance recorded on January 25, 2015) is shown by the French classical music channel [Mezzo /Mezzo Live HD](#)

March 6, 2022 — [Swan Lake screening](#) (recorded on February 23, 2020) within the Bolshoi In Cinema project in Russia and abroad.

February 5 and 6, the Historic Stage — [A Legend of Love](#) by Arif Melikov, libretto by Nazym Hikmet and Yuri Grigorovich.



The Bolshoi Theatre General Director Vladimir Urin and the Bolshoi company congratulate Yuri Grigorovich on his 95th birthday; the Historic Stage, January 2, 2022

The first performance series of 2022 of [The Nutcracker](#) started at the Historic Stage on the very day of the anniversary of the birth of the great choreographer.

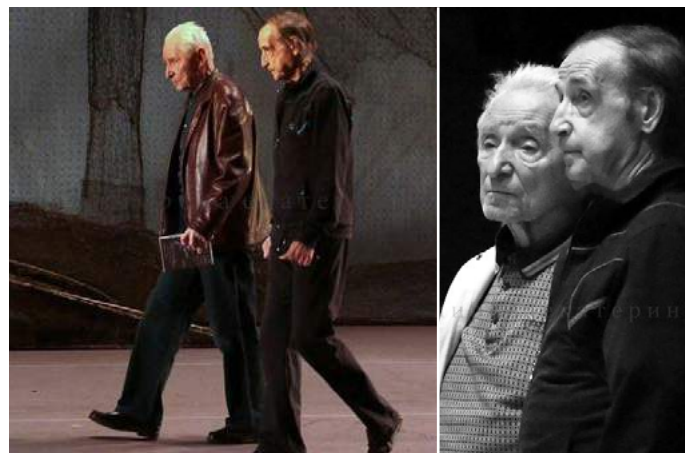
In the 246th season, one of the audience's favourite productions was presented traditionally on New Year's Eve and Christmas holidays — from December 22 to 31, 2021, and from January 2 to 6, 2022.

Set Designer — [Simon Virsaladze](#)

Music Director — [Gennady Rozhdestvnsky](#)

[Spartacus](#) by Aram Khachaturyan was also presented at the Historic Stage within the Yuri Grigorovich Festival — January 9.

Grigorovich-Fest on the Occasion of His Birthday — [details](#).



Numerous congratulatory telegrams and letters were sent to the hero of the day, including those from the President of the Russian Federation Vladimir Putin, the Prime Minister of the Russian Federation Mikhail Mishustin, the Minister of Culture of the Russian Federation Olga Lyubimova) and many other officials and friends of the maestro including world ballet stars.

“Dear Yuri Nikolaevich!

On the day of your 95th birthday, I think of you!

You have experienced more dramatic situations in your long life than anyone before you or after you. You have opened the doors between East and West. And I am grateful to you for this.

May the thought of this bring you joy in the later days of your life.

I kiss you — Jiří Kylián.”

“Our warmest wishes to dear Yuri Nikolayevich!

That time remains in our memory as the happiest days of our lives.

Yurochka, stay healthy!

Kiss you,

Irina Kolpakova and Vlad Semyonov.

Julio Bocca:

“Happy birthday, my dear Yuri Nikolayevich!

I am so glad that I can congratulate you. The moment when in 1995 you presented me with a gold medal is still clear in my memory. I remember how happy you were, how your eyes shone. Over the past years, we crossed paths several times, you gave me the chance to return to my youth. Thank you for meeting at the competition, thank you for Benois. You gave me your friendship, love, respect.

I wish you a wonderful birthday. Thank you from the deep of my heart for everything and hope to see you soon!

Happy birthday! Hugs!"

"Dear Yuri Nikolaevich!

Congratulations on a significant date — Happy Birthday!

I wish that there is always a lot of kindness, warmth and worship around you. How often I remember our meetings in Varna, Moscow in the ballet Jury. And how interesting and entertaining it was. I love your sense of humour.

I wish your ballets live forever, because they are just brilliant. They have the Eternal Mystery in them. Wish you much joy, love and inner peace. Beware of stress.

Yours,
Natalia Makarova."

John Neumeier:

"Dear Yuri Nikolaevich!

On this very special birthday of yours, I would like to thank you and send my best wishes to you. Thank you for the inspiration you gave us through your love and admiration for the traditions of classical ballet. You have raised this art to a new modern level. Which made us all think about our work. I wish this day to be beautiful and many, many more wonderful days to come. Thank you.

This is John from Hamburg."

"Dear Mr. Grigorovich!

My sincere and heartfelt congratulations on your birthday.

What an honour it was to know you and to have the opportunity to be by your side during the resumption of the performance of Ivan the Terrible at the Paris Opera Ballet. Unforgettable memories, thanks to your exceptional artistic power and great talent. This is a great lesson of Art, and I thank you from the bottom of my heart for it, as well as for your so precious friendship!

I allow myself to hug you. With great affection,
Yours Brigitte Lefevre."

A video fragment of the Bolshoi General Director Vladimir Urin's congratulations (01'15") on [cloud.mail.ru](https://www.cloud.mail.ru)

[Hurray to the Hero of the Day!](#)



On January 16, National Artist of the USSR Lyudmila Semenyaka celebrated her birthday

On January 16, National Artist of the USSR [Lyudmila Semenyaka](#) celebrated her birthday in the main hall of the historic building: In honour of the brilliant ballerina's birthday, the Bolshoi showed a ballet that was one of her signature performances — Swan Lake.

[Lyudmila Semenyaka](#) — a graduate of the Leningrad Choreographic School (now Vaganova Russian Ballet Academy). Yuri Grigorovich and Galina Ulanova noticed the talented dancer during her performance at the First International Ballet Competition in 1969 in Moscow.

In 1972, Grigorovich invited Semenyaka to the Bolshoi Theatre. In the same year, the ballerina made a successful debut in the performance of the Bolshoi's Swan Lake. Her mentor was Galina Ulanova, who had significantly influenced the ballerina's work. Besides her constant work with Ulanova, the ballerina worked with Semyonova, Kondratieva, Simachev, and studied in Messerer's class.

In 1976 she won the 1st prize and a gold medal at the 1st International Ballet Competition in Tokyo, and in Paris the legendary Serge Lifar presented the ballerina with the Anna Pavlova Prize of the Paris Academy of Dance. She performed at the Bolshoi from 1972 to 1998.



[The Ticket to Bolshoi programme](#) with Lyudmila Semenyaka

[Swan Lake](#), casts

[Lyudmila Semenyaka \(video fragments of various performances\)](#) in the Bolshoi public cloud

On the first day of the new year, National Artist of the USSR [Yuri Vladimirov](#) celebrated his birthday.

The Theatre Professionals Association of Russia Chairman congratulates [him](#).



The Bolshoi Theatre marked the anniversary of Lyudmila Semenyaka — celebrating the National Artist of the USSR on her birthday at the performance of *The Swan Lake*. In the box with Svetlana Zakharova; backstage — with the Bolshoi General Director Vladimir Urin, artistic director of the ballet company Makhar Vaziev, National Artist of the RSFSR Olga Chenchikova and students of the hero of the day; the Historic Stage, January 16. Photo by Katerina Novikova

National Artist of the USSR Yuri Vladimirov celebrated his birthday on January 1 (photos by his wife and from the archive of the artist and the Bolshoi Theatre Museum / Instagram)



An exhibition dedicated to the anniversary in the foyer of the Historical Stage. Photo by Katerina Novikova



Yuri Vladimirov in *The Nutcracker* (Nina Sorokina as Marie). 1971. Photo by Alexander Makarov / RIA Novosti

The Bolshoi and the French channel Mezzo/Mezzo Live HD continue their cooperation.

Screenings of [Swan Lake](#) by Tchaikovsky, staged by Yuri Grigorovich on MezzoLiveHD — January 12, 13, 14, 23 (17:00), 24 (21:00), 25 (09:30), 26 (02:00), 27 (06:00), 28 (13:00.) [Recording of the performance of January 25, 2015](#)

Lyudmila Semenyaka performed on almost all ballet stages in her country and toured abroad frequently. But, according to her, only at the Bolshoi she was able to fully express herself in art. The influential British critic Clement Crisp wrote about her: “This is classical dance in all its grandeur and purity, combining refined technique with extraordinary expressiveness. Her art has an impeccable pedigree, being part of the living tradition initiated by the famous St Petersburg ballerinas of the 19th century.”

Also in January, the channel shows the ballet by Marius Petipa and Enrico Cecchetti to music by Leo Delibes in the version by Sergei Vikharev (1962-2017) [Coppelia \(livestream recording from the New Stage on June 10, 2018\)](#).

The screenings on Mezzo Live HD (CET) – January 13 (06:00), 14 (13:00), 24 (23:00), 25 (11:30), 26 (04:00), 27 (08:00), 28 (15:00.)



[Swan Lake](#) and [Coppelia](#) on Mezzo Live HD

Also in the January broadcasting schedule of the channel, there are recordings of performances by the Bolshoi music director and chief conductor [Tugan Sokhiev](#) with the Berlin Philharmonic Orchestra and with the [буллит](#)Orchestre National du Capitole de Toulouse.



The Bolshoi In Cinema season resumed on January 23 with the livestream of George Balanchine’s ballet [Jewels](#) from the Bolshoi Historic Stage – [together with](#)



Diamonds – Svetlana Zakharova. Photo by Elena Fetisova

[partner companies Pathé Live and Bel Air Média.](#)

Approximately one thousand seven hundred cinemas in sixty countries, including Russian cities (over thirty cities and forty cinemas) participate in live and repeat screenings. A complete list of cities and cinemas around the world: bolshoiballetincinema.com

Casts

Choreography by George Balanchine © The George Balanchine Trust. Ballet-masters – Sandra Jennings, Merrill Ashley, Paul Bows.

The Bolshoi Theatre celebrates the 110th anniversary of the birth of [Boris Pokrovsky](#) (January 23, 1912 - June 5, 2009), an outstanding opera director and teacher, theorist and practitioner, the Bolshoi chief director (1952, 1955, 1956-63 , 1970-82) and the founder of the Pokrovsky Chamber Musical Theatre, which four years ago become part of the Bolshoi Theatre of Russia as its Chamber Stage - with a festival.

[Pokrovsky-fest: Celebrating the 110th Anniversary of His Birth](#)

Having started on Christmas Day with [The Rostov Mystery](#) (January 7 and 8), originally created in 1702 by Metropolitan Dimitri of Rostov (1651–1709) and restored with music by Yevgeny Levashov and Boris Pokrovsky –



[Boris Pokrovsky at rehearsals](#) (photo / Kommersant, archive of the Bolshoi Theatre Museum and the Chamber Musical Theatre) – The Bolshoi Theatre is holding a festival timed to coincide with the 110th anniversary of the birth of the National Artist of the USSR

the [festival](#) runs at the Chamber Stage until the end of January.

January 11 – [The Fair at Sorochyntsi](#) by Modest Mussorgsky, staged by Boris Pokrovsky.

January 13 – one-act operas [The Impresario](#) by Mozart (director – Boris Pokrovsky) and [Pimpinone](#) by Georg Telemann (director – [Arne Mikk](#))

January 15 – opera [Giulio Cesare and Cleopatra](#) by Handel, also staged by the founder of the Chamber Musical Theatre.

January 18 – Don Giovanni, ossia [Il dissoluto punito](#) by Mozart, staged by Boris Pokrovsky.

January 22 – An Offering to the Great Maestro: Russian Music Schools Students – at the Chamber Stage

January 23 – [The Nose](#) by Dmitri Shostakovich, staged by Boris Pokrovsky. Music director – Gennady Rozhdestvnsky

January 29 – Actors and Roles, the Pokrovsky Chamber Stage Artists gala.

[The Bolshoi Children's Choir and Young Artists Opera Programme Christmas concert](#) took place at the Historic Stage on January 8, 12:00. The programme included fragments of operas and operettas, songs from cartoons, well-known and beloved Christmas carols. The Children's Choir artistic director – Yulia Molchanova.

[The programme](#)

On January 11, 12 and 13, an evening of modern choreography [Postscript](#) was shown at the New Stage. The MuzArts programme performed by the Bolshoi Ballet

soloists was nominated for the National Theatre Award [Golden Mask 2022](#) in the category Best Production in the Ballet section. Performers: Ekaterina Krysanova, Olga Smirnova (in three numbers), Denis Savin, Anastasia Stashkevich, Anastasia Denisova, Artemy Belyakov, Vyacheslav Lopatin, Denis Savin, Jacopo Tissi, Artur Mkrtchyan.



Olga Smirnova in a ballet by Wayne McGregor and Thierry Mugler – [Postscript](#) at the New Stage on January 11-13



The Tale Of Tsar Saltan by Nikolai Rimsky-Korsakov at the New Stage. Photo by Damir Yusupov

[The Tale Of Tsar Saltan](#) by Nikolai Rimsky-Korsakov was performed at the New Stage on January 5, 6, 7, 8, 9. Music Director – the Bolshoi chief conductor and music director [Tugan Sokhiev](#) (all days at the pulpit) Director – Alexei Frandetti Set Designer – [Zinovy Margolin](#) Costume Designer – [Viktoria Sevrjukova](#)

[The Guide to the Orchestra. Le carnaval des animaux](#), — matinee performances on December 25 and 26, January 6 and 9.

Sergei Banevich opera [The Story of Kai and Gerda](#) was traditionally shown at the New Stage during winter holidays — December 29, 30, 31 and January 15 and 16.

Director — [Dmitry Belyanushkin](#), Set Designer — [Valery Leventhal](#).

Music Director — Anton Grishanin

[Cast](#)



The Story of Kai and Gerda at the New Stage — January 15 and 16. Olga Seliverstova as Gerda.
Photo by Damir Yusupov



Lohengrin rehearsals are at the upper stage.
Photo by Katerina Novikova

January 18, Beethoven Hall — [the Bolshoi Theatre Orchestra Artists concert Architectonics of Eternity](#)
Announcer — Irina Bashkiriyova

The Bolshoi rehearses the opera [Lohengrin](#) by Richard Wagner – a co-production with Metropolitan Opera. Libretto by the composer. The opera will be premiered on February 24, 2022 at the Bolshoi Historic Stage.

Director — François Girard

Music Director — Evan Rogister

Dramaturge — Serge Lamothe

Movement Director — Maxim Petrov

Set and Costume Designer — Tim Yip

Lighting Designer — David Finn

Video Projection — Peter Flaherty

Chief Chorus Master — Valery Borisov

Roles rehearsed by: Heinrich der Vogeler — Günther Groissböck, Denis Makarov; Lohengrin — Brenden Gunnell, Oleg Dolgov; Elsa of Brabant — Anastasia Shegoleva, Johanni van Oostrum; Friedrich von Telramund — Elchin Azizov, Martin Gantner; Ortrud — Agunda Kulueva, Maria Lobanova; Royal Herald — Derek Welton, and others.

On January 11, 17:00, in the White Rehearsal Hall of the Chamber Stage, the presentation of [Falstaff, ossia Le tre burle](#) to music by Antonio Salieri and the first meeting of the director Alexander Khukhlin with the performers of the roles took place.
Music Director — Ivan Velikanov

Set and Costume Designer — Anastasia Bugaeva-Ryabushinskaya

Movement Director — Mikhail Kolegov

Chorus Master — Pavel Suchkov

Libretto by Carlo Prospero Defranceschi after William Shakespeare's comedy *The Merry Wives of Windsor*. The premiere will be on March 10, 2022.

The 25th *Competizione dell'opera* international singing competition will be held at the Bolshoi Theatre

25 ANNI

Competizione dell'Opera
INTERNATIONAL SINGING CONTEST OF ITALIAN OPERA

МОСКВА

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31.01.2022
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Competizione dell'opera – one of the largest vocal competitions in the world and the only one where participants perform exclusively Italian and Italian-language opera repertoire in all its diversity: from ancient music to music of the 20th century.

The history of the competition dates back to 1996, when Prof. Hermann Rauhe, then the President of the Hamburg School of Music and Theatre, organised the 1st Cestelli Opera Competition. Hans-Joachim Frey became the director of the competition. Since 2001, the competition has been held in Dresden. And in 2011, it left Germany for the first time. The first country to host it was Russia, the first stage was the New Stage of the Bolshoi Theatre.

This year the Bolshoi hosts the competition for the

third time. On February 2, 3, 4, the second round will be held at Beethoven Hall. On February 6, the final gala concert will take place at the New Stage.



Alexandra Pakhmutova at the Historical Stage/
Photo by Sergey Vinogradov / [Moskovskaya Pravda](#)

On January 17, the Bolshoi Theatre hosted the opening of the *2nd Valery Khalilov International Music Festival* which this year is dedicated to the 350th anniversary of the birth of Peter I and the 70th anniversary of the birth of Valery Khalilov

The concert was attended by National Artist of the USSR Alexandra Pakhmutova, composer, pianist and composer of over 400 songs.

[The concert programme](#)

The festival will last till January 30.



Master and Margarita (photo by Damir Yusupov) and *Moscow, Cheryomushki* (photo by Pavel Rychkov) – two of the best productions of the year 2021/[MO](#)

Moscow, Cheryomushki and *Master and Margarita* by the Bolshoi – productions of the year, according to [Muzykalnoye Obozrenie](#).

Among the three best productions of the year 2021 named by the newspaper, two were made at the Bolshoi – the musical comedy *Moscow, Cheryomushki* by Dmitri Shostakovich (music director Pavel Klinichev, director Ivan Popovsky, set designers Sergei Tchoban and Alexandra Scheiner) and the ballet *Master and Margarita* to music by Schnittke and Lazar (choreogra-

pher Edward Clug, set designer – Marko Japelj, music director Anton Grishanin).

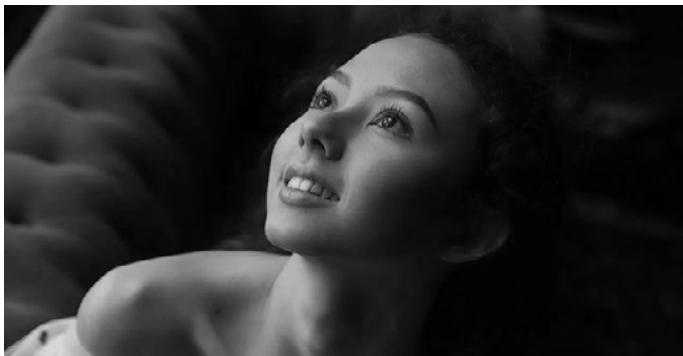
The Bolshoi Ballet Promotions

[Igor Tsvirko](#) and [Jacopo Tissi](#) were promoted to Principal Dancers.

[Elizaveta Kokoreva](#) was promoted to the First Soloist.



Bolshoi Ballet principal dancers Igor Tsvirko (photo /Instagram) and Jacopo Tissi (photo /Instagram)



The Bolshoi Ballet first soloist Elizaveta Kokoreva (photo /Instagram)

Press analysis: Russian mass media

Leading publications write about Lyudmila Semenyaka's birthday and the dedication of a performance of Swan Lake to the National Artist of the USSR.



Lyudmila Semenyaka as Giselle.

Photo by Vladimir Pcholkin/[MZh](#)

Lyudmila Semenyaka. Photo by Vitaly Belousov / RIA Novosti

[Rossia-K video reports](#) on Rossia-Kultura TV channel

[Rossia-K](#) "The Bolshoi celebrated the 70th birthday of Lyudmila Semenyaka."

On the ballerina's birthday, the TV channel repeated the programme [The Line of Life. Lyudmila Semenyaka](#)

The video is available on [YouTube](#) (51'41")

[TVC](#) (video)

[St Petersburg TV Channel](#)

[Radio Rossii](#) broadcast congratulations from Mikhail Lavrovsky; January14

Radio Kultura announce the birthday and broadcast praises to Lyudmila Semenyaka by

- [Julio Bocca](#)
- [Laurent Hilarie](#)

[TASS](#) congratulations from Grigorovich (republication – [Orpheus](#))

RIA Novosti.

Alexei Ratmansky in [Kommersant](#) (Direct Speech)

"I am very glad to have the opportunity to publicly congratulate the extraordinary ballerina, the crown jewel of the Bolshoi Theatre, the legendary Lyudmila Semenyaka, on her birthday. Many remember her triumphs on stage (for me, she is unforgettable in the roles of Aurora and Raymonda), as well as the success of her students. I am proud that two years ago, at my request, Lyudmila Ivanovna appeared again on the Bolshoi stage as Bertha in a reconstruction of the older Giselle. It was unexpected and wonderful! Dear Lyudmila Ivanovna, I embrace you and sincerely wish you health, happiness and continued creativity."

Yaroslav Sedov in [Muzykalnaya Zhizn](#):

"... She began her creative biography at the Bolshoi with a triumphant performance as Odette/Odile in 1972. The image of the Swan became one of her signature ones, in which the whole world recognised Semenyaka as a symbol of Russian ballet, a successor to its main traditions. And, besides, it brightly highlights the main

theme of her work and worldview: the search for and upholding of the Truth in a collision with circumstances and forces that immeasurably exceed the ability of a person to comprehend them ...”



Lyudmila Semenyaka - with Yuri Grigorovich, Mikhail Lavrovsky, Galina Ulanova (photo from different years by Alexander Makarov / RIA Novosti, Yuri Rost, Larisa Pedenchuk) ... - National Artist of the USSR celebrated her birthday on January 16

Radio Rossia, the Sport and Culture programme covers the upcoming anniversary of the birth of Lyudmila Semenyaka. At the 18th minute of the programme, the music columnist for Radio Rossia Olga Rusanova congratulates Lyudmila Ivanovna and gives the floor to National Artist of the USSR Mikhail Lavrovsky who speaks about the ballerina and colleague Lyudmila Semenyaka with great warmth and respect.

Alexei Ratmansky stages *The Art of Fugue* at the Bolshoi.

At the end of December, **Kommersant** made a lengthy interview with the choreographer: “It is a personal choice to be offended” in the second part of which he gave detailed and unambiguous answers to the “so fashionable lately” acute topics of gender and racial inequality in classical ballets. He spoke about his new ballet in the first part.

“You are staging Bach’s *The Art of Fugue*. Two acts of non-subject ballet, 80 minutes of pure dance. Do you think the audience can endure it?”

AR: “Some will certainly endure. I hope that some of the spectators are experienced enough. They listen to many hours of Wagner’s operas... After all, as Bal-



Alexei Ratmansky. Photo: Igor Ivanko, Kommersant

anchine used to say, you can always close your eyes and listen to good music.”

“How did you even come up with this idea? After all, no one has staged *The Art of Fugue* in its entirety before.”

AR: “I don’t know, maybe someone did, it needs to be googled. And it was Baryshnikov who advised me to turn to Bach. Some years ago.

To tell the truth, he meant the *Goldberg Variations*. They have already been danced, and this amount of music is no less significant. My first spontaneous reaction was: “How do you approach this?” But he said: “You will succeed”... Of course, staging it at the Bolshoi is a challenge for me in the first place. After all, you can’t hide behind *mise-en-scenes* here, there shouldn’t be any “water”. All you have to do is dance.”

“Yes, there will be no acting roles, go big on costumes. Will you dress the artists in swimsuits a la Balanchine?”

AR: “I will not talk about design now. I work with the wonderful Georgy Tsyplin, we did the Shostakovich trilogy together. The costumes are made by Moritz Junge, I also worked with him twice. Lights - Brandon Baker. We have such a team.”

“And who is the music director of the production? The conductor?”

AR: “We have none, because the musicians will be on stage. After all, Bach did not designate the instruments in *The Art of Fugue*, so there are many different arrangements ...”

“How many people are involved in your ballet?”

AR: “More than fifty. The stars, soloists and corps de ballet. A small ensemble, large ensembles, opposition of a group and soloists, and so on..”

“Do you apply Balanchine’s principle of ‘seeing the music’? That is, will your Bach polyphony correspond to the polyphony of choreography?”

AR: “It will, but not it will not be straight forward. I’m not sure it is appropriate to apply a fugue development to choreography. We cannot return to the same theme so many times and we cannot build a two-act per-

formance on eight measures — eight movements. I am trying to create my own structure which is sometimes superimposed on Bach's structure, sometimes goes along it, somewhere, maybe across."

"In Balanchine's *Nutcracker* danced by the New York City Ballet the jutting index fingers were removed from the Chinese Dance."

AR: "One Asian American rebelled against the fingers, he even published a book, he spoke with all the directors of the companies, he attracted many people to his side. And some Chinese people shrug their shoulders, it doesn't bother them at all. You see, it is a personal choice to be offended. If you choose the offended pose, you can take offence in everything you see. The Art of the Fugue included."

"You are engaged in the reconstruction and restoration of antiquities. Will you now have to choose for deciphering and staging those of the recorded ballets where there are no harems and exotic dances?"

AR: "I don't recall which of the recorded ballets can present a real problem in the light of the 'new ethics'. But what really worries me is this attack on the old classical ballets. There are so few of them, they are extremely difficult to perform, few companies can handle them. And I am not happy that they are shredded, declaring that the original is politically incorrect. If the situation does not change, then, in the worst case, these ballets will remain only in Russia, as it used to be before the revolution."



Eva Sergeyenkova (debut at the role) in *Swan Lake* as Odette/Odile, with Artemy Belyakov (Prince Siegfried) at curtain calls after the performance; the Historic Stage, 14 January. Photo by Anna Zamoskovnaya / Instagram

Eva Sergeyenkova (18) makes her debut at the Bolshoi in *Swan Lake* as Odette/Odile, — a video report by [Rossia-K TV channel](#) January 14, evening.

"Even before graduating from the Ballet Academy, the young ballerina danced in several performances at the Bolshoi. And here is her first main role. "It is an

amazing feeling, of course, I still fail to believe it," she said. Such debuts are rare, according to the artistic director of the Bolshoi Ballet Makhar Vaziev. It was not just that the stars aligned, but the possibilities and abilities, physical and mental. "This determination of hers, this focus on the profession, she wants to find herself in this image, and she does this not to show off - she really needs it," he explained. While studying at the academy, a student of Marina Leonova already danced in the Bolshoi Ballet productions. The Queen of the Dryads in *Don Quixote*, a girlfriend in *Raymonda*. At the beginning of the season, she even tried on *Diamonds* in Balanchine's *Jewels*. Such an obsession with dance amazes the Bolshoi ballet-masters. "She is a very hard-working student and ballerina. I don't know when she gets tired and if she gets tired at all. She never shows it or says it," said teacher-repetiteur, National Artist of Russia Maria Allash. Fragile, but strong, that's what they say about Eva in the Bolshoi. *Swan Lake* for her is not only a transfiguration in search of her image, a state of mind ... Perhaps this evening, the audience will see a new star of the Bolshoi."

The English-language Moscow online newspaper [The Moscow Times](#) publishes an article by Yulia Savikovskaia, which writes about the main opera events in Russia for the coming year. Including "In February 2022 Richard Wagner's *Lohengrin* will premiere as part of the Bolshoi Theatre's collaboration with the Metropolitan Opera." "In 2022 the Bolshoi will also collaborate with the famous British theatre director Simon McBurney, who will stage Mussorgsky's *Khovanshchina* in June, conducted by Bolshoi's music director Tugan Sokhiev."

[The Moscow Times](#) publishes another article by the author, which considers the main events in the world of dance for the coming year in Russia. This includes several performances and premieres by the Bolshoi. "Definitely not to be missed is the new ballet of *Master and Margarita* that premiered on Bolshoi Theatre's New Stage at the end of 2021 and will performed soon in 2022. The ballet was choreographed by Edward Clug and set to the music of Alfred Schnittke." "Russia's two biggest opera and ballet houses are preparing new works by the world-renowned choreographer Alexei Ratmansky. April will see the premiere of [The Art of Fugue](#), a ballet in two acts, created especially for Bolshoi Theatre dancers and set to the music of Johann Sebastian Bach, with set and costume designer George Tsyypin and lighting designer Brandon Baker working with Ratmansky.

In May 2022 it will be Mariinsky Theatre's turn to impress the public with *La Fille du Pharaon* set to the music of Cesare Pugni." "In July 2022 three contemporary choreography works set to the music of Russian composers will debut at the Bolshoi Theatre: *Dancemania* by Vyacheslav Samodurov set to music by Yuri Kras-

avin; Seasons (Les Saisons) by Artemy Belyakov set to Alexander Glazunov's music; and Made in Bolshoi (choreography by Anton Pimonov, music by Anatoly Korolyov) on the New Stage.

The Russian media widely celebrated the 95th birthday of Yuri Grigorovich (a selection of links to all publications — at the press service).

TV reports, videos and documentaries about the choreographer were prepared by:

[The First Channel](#)

[The First Channel](#)

[Rossia24](#)

[TVC](#)

[Mir 24](#)

[Mir 24 \(YouTube\)](#)

[OTR](#)

and other media.

Birthday Anniversary materials published by:

[TASS](#) (Olga Svistunova)

[TASS](#)

[RIA Novosti](#)

[Rossiiskaya Gazeta](#)

[Rossiiskaya Gazeta](#) (an interview with Solomon

Volkov)

[Muzykalnaya Zhizn](#)

[Izvestia](#)

and more than 50 other media.

Besides the reports, the [First Channel](#) showed the film Yuri the Terrible. A documentary broadcast for Yuri Grigorovich's 95th birthday.

[Literaturnaya Gazeta](#) publishes an article Absolute Acknowledgement.

“By shifting ideas about staged dance, destroying nothing in it, but only increasing, adding to the values of the classics — this is what was and remains Grigorovich's main discovery and his phenomenon at the same time!” the author of the article Alexander Kolesnikov writes. “He was not seduced by the glory of the ballet history subverter, he did not make a single rude statement, not a single attack on academic tradition. Having become an absolute innovator at the age of thirty, he continued to prove the values of the Russian ballet academic manner. And he proved it: “Russian ballet is not a mineral resource, but a living process. //”

We admire the Maestro's longevity, his absolute recognition, his unceasing triumph. We are glad to be his contemporaries and share his great victories and eternal values with him. Long live the hero of the day!”

Ivan the Terrible's Jump: How Yuri Vladimirov Changed Male Dance, — [Rossiiskaya Gazeta](#):

“On January 1, Yuri Vladimirov celebrates his 80th birthday. The Bolshoi famous principal dancer from



Yuri Grigorovich

the ‘Grigorovich galaxy’ was among those who changed the role of male dance in modern ballet. But among his colleagues, he always stood apart. // The dancer Yuri Vladimirov became a talisman for many of his choreographers. And he remained almost the only principal of the Bolshoi Ballet in modern history, who found himself not in the classical, but exclusively in the modern repertoire.”

The Bolshoi General Director Vladimir Urin gave an interview to the [OTR TV channel](#): “Vladimir Urin: ‘A huge number of talented people, each in his own area, are working on what is called the Bolshoi performance.’”



Vladimir Urin in an interview to the [OTR TV channel](#)

“What are the Bolshoi's plans for 2022?”

Vladimir Urin: “Wow, lots of plans. Well, actually, the first premiere of 2022 is our co-production with the Metropolitan Opera, the second one, the first was last year. So I think it's an interesting task. I mean Salome by Richard Strauss. This work is nominated for the Golden Mask in a number of categories. And the second work is Wagner's Lohengrin. And Wagner has not been on the stage of the Bolshoi Theatre for a long time. We are very excited.

The team is serious, the casting is very interesting. Hope the production succeeds.

Alexei Ratmansky is doing a ballet to Bach music. The Art of the Fugue. And we love Alexei very much, we believe that today he is one of the best choreographers in the world. And I am very glad that he works very closely with the Bolshoi Theatre. So, it will be the next premiere at the Bolshoi.

And there is another, also very large, voluminous premiere ahead. This is Khovanshchina. We have engaged perhaps one of the most talented and interesting directors – Simon McBurney. Seeing the project he showed us, his the concept of Khovanshchina, I think it will be ... It will be a modern reading, I can say right now, of this opera. I think it's very interesting. But we will see the result. The premiere will be in June.

Those are the plans, and I'm not speaking about the plans for the Chamber Stage, yes, the continuation, and so on. Therefore, in fact, there are a lot of plans. Pray God that everyone is alive and well, and the covid situation is easier. /./”

Placido Domingo Invites... Gala Took Place at the Bolshoi, – [Novosti Kultury](#) reports.

“The Bolshoi Theatre hosted the year's first gala. Together with the maestro, his friends and colleagues took the Historic Stage. The musicians congratulated the Muscovites on the Old New Year this way.”



Placido Domingo Invites... gala, Historic Stage, January 13.
Photo by Pavel Rychkov

[AGN](#)

The gala announced by [TASS](#)

[Kulturomania](#): “Plácido Domingo will present a new ‘team’ of stars at a concert at the Bolshoi”

[Russky Mir](#) and [Orfei](#) with a reference to TASS, and many other media.

[Angela Gheorghiu](#), soprano gave an exclusive interview,” – [Rossiyskaya Gazeta](#)



The Bolshoi Theatre –
the new [OTR TV channel videoreport](#)

The 28th Festival of the Russian National Theatre Award [Golden Mask](#) opened in Moscow on January 11.

The evening of one-act ballets by the [Perm Tchaikovsky Opera Ballet](#) was held at the Novaya Opera Theatre: Frolic Songs, When the Snow was Falling, Concert No.5.

Frolic Songs, staged by [Anton Pimonov](#), who headed the ballet company of the Perm theatre in 2020, was nominated by the Golden Mask experts in the Best Choreographer category. The ballet Frolic Songs was Pimonov's first production at the Perm theatre.” The ballet Frolic Songs was Pimonov's first production at the Perm theatre.

When the Snow Was Falling by choreographer Douglas Lee won the Golden Mask Award in 2016, the ballet Concert No. 5 by Anton Pimonov was longlisted for the Golden Mask Award in 2022.

On January 12, the jury will see the ballet Postscript produced by the MuzArts production company, choreographed by Sol Leon and Paul Lightfoot. The Bolshoi Ballet soloists Olga Smirnova, Ekaterina Krysanova, Denis Savin, and Anna Yanovskaya (violin) took part in the production.

January 13, the Musical Theatre – the opera L'amore delle tre melarance directed by Philip Grigoryan.

The past theatrical season turned out to be super-saturated (also due to premieres postponed because of

the pandemic), — this year’s Golden Mask programme, selected by two expert councils, is one of the most vast and most representative in the festival’s history: 81 productions, 67 theatres and 290 private nominations.

The competition programme will last for about four months and will end on April 20 with the Russian National Theatre Award ceremony at the Stanislavsky and Nemirovich-Danchenko Musical Theatre.

Covered by [TASS](#) and other media.

Reports by the [First Channel](#) and [Kultura channel](#) are dedicated to the opening of the Golden Mask Theatre Festival competitive programme.

“The Golden Mask shows the POSTSCRIPT project, nominated as the Best Ballet of the Year, at the Bolshoi New Stage,” — [Rossiyskaya Gazeta](#).

[Rossiyskaya Gazeta](#)

[Kommersant](#): Performers Are Not Judged. The Golden Mask Competition Began with Ballet.

[Expert](#) [7 Days](#)

What and where to see in the musical theatre competitive programme, — [Forbes Life](#).

What titles should be anticipated with special attention and who exactly they will be interesting for — [Ballet Online magazine](#). “... The first number here is the works by academic opera ballet theatres, which are: The Seagull of the Bolshoi Theatre and The Little Hump-backed Horse of the Ural Opera Ballet. The Seagull, staged by the maestro of Russian neoclassicism, choreographer Yuri Possokhov, and director Alexander Molochnikov, is a big narrative production based on Chekhov’s play. The director’s concept traditionally sets the plot in modern times, while the choreography is endlessly inventive and stylistically consistent. ...”

In her first interview of the new year 2022, Olga Smirnova tells [Trud](#) newspaper about her work on her authorial programme Postscript, the difficulties of implementing creative ideas, about the most exciting episodes of her ballet life, about her short leisure time and how she managed, keeping the spirit of St Petersburg in her soul, to fall in love with Moscow.

“So the first benefit night came into your life — it is also the first independent project carried out along with the Bolshoi repertoire performances.”

OS: “At the Bolshoi, I really have an extensive, diverse repertoire, including all the most important classical performances, I participate in almost all premieres, work with outstanding contemporary choreographers... Yet today, my special gratitude goes to the theatre management — for supporting the Postscript project, which was created especially for me and my like-minded people by the MuzArts production company headed by Yuri Baranov. ...”

“If it is so difficult to revive even relatively recent productions, then what can we say about the romantic



The Seagull / Photo (c) the Bolshoi Theatre

ballets of the middle of the 19th century or the classical productions by Petipa? Are we able to feel their spirit rightly?”

OS: “It’s hard to answer unequivocally, although I danced in the new Giselle by Alexei Ratmansky (the premiere took place at the Bolshoi in November 2019 — Trud), and he is experienced in reconstructing the late 19th century performing style. It was very exciting: the search for movements that became more complicated at a faster pace, the careful study of pantomimes ... But how can we talk about a complete recreation of an old performance? Yes, there are classic heritage diamonds that are still not obsolete, only refined by time. But when the artists copy the lowered positions of the legs, as in old engravings, such reconstructions are probably curious for dance researchers, but I get the feeling that the performers are not dancing at full strength, maybe even being ironic. In more than a hundred years, everything has drastically changed in theatre, from stage lighting and fabrics to dance techniques. The very aesthetics and even the visual type of a ballerina are now different. ...”



Tatyana Bodrova, producer of the On-air Planning and Producing Department of the [First Channel](#) Information Programmes Directorate, was awarded the prize «For Commitment to the Profession»

The Russian government awards were presented on the Russian Press Day to media workers, including

Tatyana Bodrova and Gulya Baltaeva who work closely with the Bolshoi Theatre of Russia. The Prime Minister Mikhail Mishustin presented the awards.

Tatyana Bodrova, producer of the On-air Planning and Producing Department of the [First Channel](#) Information Programmes Directorate, was awarded the prize “For Commitment to the Profession”.

Gulshat Baltayeva, a special correspondent for the Vesti news program of the [Rossiya TV channel](#), was awarded the prize “For Contribution to the Promotion of Culture in the Media.”

The [Izvestia](#) newspaper writes about the upcoming opening of the II International Music Festival of Valery Khalilov at the Bolshoi Historic Stage on January 17. “The opening of this large-scale show will take place at the Bolshoi Theatre. The first part of the concert will feature Sergei Rachmaninov’s Third Symphony performed by the State Academic Symphony Orchestra of the Republic of Tatarstan conducted by Alexander Sladkovsky. The Russian Army Song and Dance Ensemble named after Alexandrov will perform in the second part of the concert. The head of the ensemble is Gennady Sachenyuk.

241 years ago, on January 10, 1781, the Petrovsky Theatre, the forerunner of the Bolshoi, opened in Moscow, — [Parlamentskaya Gazeta](#). — Since 1776, various performances were staged in Moscow in the house of Count Vorontsov on Znamenka. The troupe included 13 actors, 9 actresses, 3 dancers, 4 ballerinas and 13 musicians — they performed drama, opera and ballet.” (What Started the Bolshoi Theatre).

[Realnoe Vremya remembers the date, too](#)



“Perfectly adjusted in proportion and location of buildings along the contour, completely without greenery, the main front square of the city, 1885. It was invented by the architect of the Bolshoi Theatre (yes, the architect Beauvais). /.../ No carts allowed behind the posts, only a detour.”

Photo / Telegram channel Old Moscow

Press analysis:

international mass media

The European broadcaster Euronews broadcasts a (1:15 minutes) video report about the Bolshoi’s Nutcracker. “Tchaikovsky’s legendary Nutcracker ballet delighted audiences in Moscow on Tuesday (28 December) at the Bolshoi Theatre.” “Tchaikovsky’s sparkling, effervescent score contains a wealth of famous melodies, and the production is a visual delight from start to finish. “I’m thrilled. I dreamt of visiting this performance for 10 years,” said spectator Anna Kashpor. Fellow theatregoer Maxim Agafonov added: “I think this performance is for both kids and adults because everyone dreams of getting into the fairy tale where good defeats evil.”

[Link to the video](#)



[Euronews](#)



[France 2](#)

The French national broadcaster [France 2](#) broadcast a report about the performance of the Bolshoi’s Nutcracker in Moscow. Broadcast as part of the 13:00 Journal broadcast on 1 January 2022.

Franceinfo publishes information about the [France 2 TV broadcast](#) written by L. Lacroix, P.Acheré, T. Tarasenkova, A.Koun. “The France Televisions teams went to the Bolshoi in Moscow on Friday, December 31. Every year for more than two centuries, Russians have come to attend a performance of The Nutcracker, Tchaikovsky’s ballet.” “Jacopo Tissi, principal soloist at the Bolshoi, will be the Prince for the evening of December 31. It is the first role of the most important spectacle of the year. “We have a lot of responsibilities, because it is a role that magnificent dancers of the Bolshoi have danced, it is a special spectacle.”

“A Russian New Year tradition – France 2 attended The Nutcracker at the Bolshoi Theatre”

The translated material presented on InoTV ([RT in Russian](#))

[Broadway World](#) (Stephi Wild) reports: “The Nutcracker is now playing at Bolshoi. Performances will run through 6 January 2022. The première took place on November 28, 2014. The performance has one intermission and will run for 2 hours and 15 minutes.”



“In the picture taken on October 24, 2011, during a press tour at the Bolshoi Theatre in Moscow, journalists inspect the house. The restored Moscow landmark built in the 1820s is due to reopen on October 28. Photo by Kirill Kudryavtsev for France-Presse (AFP)” [Forbes](#)

[Forbes](#) magazine appreciates the Bolshoi Theatre initiative to broadcast its performances on the world screens.

The magazine publishes an article by Stephan Rabinov titled Bolshoi With Love announcing: “Few cultural phenomena or institutions achieve such historic prominence as to be instantly recognisable around the world by a single name. Disney, Louvre, Beyoncé, Bolshoi.” “The iconic Russian theatre has been a trendsetter in the realms of ballet and opera since it first opened its doors in 1825. It had a profound impact on history beyond the performing arts.” “In 2010, the theatre made a novel proposal that intrigued the entertainment in-

dustry: live broadcast of stage performances into movie theatres. Would people come? Would audiences experience the Bolshoi magic remotely? A decade later, the answer is a resounding yes. The programme grew from 300 screens in 22 countries to almost 2000 screens in over 60 countries.” The article announces the Bolshoi in Cinema lineup for 2022 and includes links to the Bolshoi video trailers of the productions.

[Link to the article and the video](#)



Salome by Richard Strauss at the Bolshoi. Photo / [Forbes](#)

[Also there](#) announcement of Richard Strauss’ [Salome](#) performances on February 8-9-10, 2022.

“If ballet is absolutely not to your liking and you have plans to travel to Moscow this winter, consider finding a ticket to see Salome with your own eyes. Based on the play by Oscar Wilde, this one-act opera by Richard Strauss will definitely be a talking point in the #metoo era. One of the Bolshoi’s most daring performances, it has a rare “adults only” rating! Modern costumes by Austrian designer [Ursula Kudrna](#) make the drama look like the latest headlines. An ancient feud meets justice on Twitter, this is not to be missed.”

Foreign regional newspapers and online publications announce upcoming broadcasts of the ballet [Jewels](#) by the Bolshoi Theatre in cinemas around the world on January 23.

The Bolshoi together with Pathé Live and Bel Air Media continues livestreams and screenings of its ballets to cinemas all over the world. This project titled the Bolshoi Ballet in Cinema has acquired a huge international resonance. The Bolshoi performances have become available to spectators from various cities and countries. Since May 2011, broadcasts have become possible in Russia as well, where the role of their exclusive distributor has been taken over by CoolConnections.

January 23, 2022, livestream from the Historic Stage – the ballet [Jewels](#) by George Balanchine to music by Gabriel Fauré, Igor Stravinsky, Pyotr Tchaikovsky.

[Cast](#)

The online specialised entertainment news publication [Broadway World](#) publishes an article by by Chloe Rabinowitz who announces: The Bolshoi Ballet's Jewels to Return to The Ridgefield Playhouse (USA) "Jewels is an opulent triptych performed by the Bolshoi Ballet, inspired by Balanchine's visit to the famous jeweller Van Cleef and Arpels on New York's Fifth Avenue." "The Bolshoi Ballet ("Great Ballet" in Russian) is the leading ballet company of Russia, famous for elaborately staged productions of the classics and children's ballets that preserve the traditions of 19th-century classical dance. The Ridgefield Playhouse offers free tickets to The Bolshoi Ballet in HD series to students 18 and younger as a way for parents to introduce their children to the arts."

[WWNY](#) (New York, USA) announces the upcoming screenings of Jewels by the Bolshoi in local cinemas.

[Bharat Express](#) (India) announces the 2022 lineup of Bolshoi productions screening in cinemas

[Concord Monitor](#) (New Hampshire, USA) announces the upcoming screening of Bolshoi productions in local cinemas "The Bank of N.H. Stage will also be screening the Bolshoi Ballet productions of Jewels on Jan. 23, Swan Lake on March 6, La Fille du Pharaon on May 1."

The specialised dance magazine [Pointe magazine](#) (USA) publishes an article by Kyra Laubacher who selects what to watch online in January. This includes "On Sunday, January 23, Bolshoi Ballet in Cinema will present George Balanchine's Jewels at movie theatres across the country."



Emeralds The ballet Jewels performed by the Bolshoi Ballet will be broadcast live from the Bolshoi historic Stage on January 23, 2022. Photo by Damir Yusupov

The Mexican radio broadcaster [IMER Radio](#) marks the birthday of Yuri Grigorovich. "January 2, 1927: Yury Grigorovich, Russian dancer and choreographer, a leading figure in 20th century classical ballet, was born; artistic director of the Bolshoi Ballet for over 30 years. Creator of Sleeping Beauty, The Nutcracker, Swan Lake and Spartacus. He turns 95 today. Listen to the profile of

him by Colombia Moya, in the programme "Dance and Variations", broadcast in 1999" Link (Broadcast 4:59)



[IMER Radio](#) (Mexico)

The international media actively announced the gala Plácido Domingo Invites ... which took place on January 13 at the Bolshoi Historic Stage.

The Spanish language news publication [La Prensa Grafica](#) (El Salvador) reports: "Spanish tenor Plácido Domingo will offer a gala concert at the Bolshoi Theatre in Moscow, organisers reported. "On January 13 we will have the first gala concert of this year and his name speaks for itself: Plácido Domingo Invites," says a statement from the Bolshoi."

The Spanish international newswire [EFE](#) reports the same news.

The Spanish online classical music publication [Beckmesser](#) reports: "The Bolshoi Theatre in Moscow will celebrate the New Year with its audience with a concert tailored for fans of singing. Titled 'Plácido Domingo invites.', the theatre proposes the tenor to surround himself with some of his most beloved friends and colleagues. The gala will take place on January 13 and the sopranos Eva Maria Westbroek, Angela Gheorghiu, Hibla Gerzmava and Danielle de Niese, the mezzo-soprano Ekaterina Semenchuk; the tenors Francesco Meli and Mario Chang and the bass René Pape. Maestro Marco Armiliato will occupy the pit in front of the Theatre Orchestra."

The Spanish language online news publication [Guatemala.com](#) publishes an article by Christa Samay-

oa: “The famous Guatemalan tenor Mario Chang will share the stage with Plácido Domingo during a grand gala that will take place in Moscow, Russia.



René Pape, Mario Chang and Plácido Domingo
at the Bolshoi Historic Stage, January 13.
Photo by Pavel Rychkov

The Italian online arts news publication [Artribune](#) publishes an article by Giulia Giaume about Jacopo Tissi. “Congratulations to the dancer Jacopo Tissi, a real source of Italian pride in the world “: this is how the Minister of Culture Dario Franceschini welcomed and celebrated the appointment of the former dancer of the Teatro alla Scala Jacopo Tissi as étoile of the Bolshoi Theatre, the most prestigious theatre of the Federation Russian and among the best theatres in the world for ballet. After having danced in the role of the Prince of The Nutcracker by Yuri Grigorovich, on December 31st, director Makhar Vaziev nominated him as a Principal Dancer of the Bolshoi of Moscow, “an extraordinary achievement for a talent recognised and appreciated all over the world.”

The Italian regional online news publication [Ferrara Italia](#) publishes an article by Simonetta Sandri. “Today to bring us back to talk about this sacred temple of dance is the news of the appointment as its Principal Dancer of the Italian Jacopo Tissi, former first soloist of the theatre since 2017. Born in 1995, originally from Landriano, a town in the province of Pavia, Jacopo was the first Italian at the Moscow Bolshoi Ballet.” “He went to attend the halls of the Teatro alla Scala in Milan, to become part of his corps de ballet under the direction of Makhar Vaziev, in the 2015 season.”

English-language Russian online news publication [Russia Beyond](#) publishes an article about Jacopo Tissi’s promotion: “The 26-year-old Italian dancer Jacopo Tissi

was promoted to star of the Bolshoi Theatre in Moscow. The nomination came from Makhar Vaziev, director of the company, after his masterful interpretation of the Prince in the show The Nutcracker by Yuri Grigorovich, which was staged on December 31st.”

Mezzo winter broadcast schedule includes the recordings of performances by the Bolshoi music director – chief conductor [Tugan Sokhiev with the Berlin Philharmonic Orchestra and with the Toulouse Capitole Orchestra](#). The concerts are available on Mezzo on January 17, 18, 19, 23, 28, and also on February 3 and 8 – on Mezzo Live HD (exact broadcast time – via the [link](#)).



[Mezzo](#) presents the recordings of performances by the Bolshoi music director – chief conductor Tugan Sokhiev with the Berlin Philharmonic Orchestra and with the Toulouse Capitole Orchestra

The English language Indian online news publication [Khaleej Times](#) publishes an article by Joydeep Sen Gupta. “Classical music, global cultures, celebrity guests and a grand European ball. Dubai is unlikely to have seen anything like the Dresden Opera Ball, to be held on March 14.” “The gala event is set to be held on March 14 and aims to connect cultural bridges between Germany, Russia and the UAE” “Plácido Domingo, Fat-

ma Said, René Pape, Valeriya, Svetlana Zakharova, Vadim Repin, Fabio Mastrangelo, and Dresden Chamber Orchestra will perform at the marquee event.” The publication interviews “Hans-Joachim Frey, a German cultural manager; the chairman and artistic director of Dresden Semper Opera Ball Association; he is artistic director of Sirius Foundation, Talent and Success; and an advisor to the General Director of Bolshoi Theatre in Moscow.

Briefly

[The New York Times](#) newspaper publishes an article by Roslyn Sulcas who interviews Brigitte Lefèvre “Lefèvre spoke, in French, about her early years, her time at the Paris Opera Ballet, and her thoughts about trends in the dance world.” “Brigitte Lefèvre ran the Paris Opera Ballet for two decades. “I didn’t really have a vision,” she said of her tenure. “I wanted the dancers to have great experiences.”

See also: [The Green Salon: Brigitte Lefevre: an interview \(33’41”\)](#) with the of the Paris National Opera ballet company director on the [Bolshoi YouTube channel](#) (2013 r).



Brigitte Lefevre (photo /Opéra national de Paris) — an interview with the former head of the Paris National Opera ballet company in the [NYT](#)

The online specialised opera news publication [Opera Wire](#) publishes an article by Dejan Vukosavljevic who reports that Ekaterina Dulova has been appointed the new director of the Bolshoi Theatre of Belarus.

[Kultura channel](#): the concert A Musical Offering to Elena Obraztsova was held at Zaryadye. Spiritual masterpieces of the Baroque era were performed by soloists accompanied by the State Academic Chamber Minin Choir.

On January 12, Elena Obraztsova’s (1939 – 2015) memorial day, Obraztsova Charitable Foundation presented two outstanding Italian baroque spiritual compositions by the Neapolitan and Venetian schools - Stabat Mater by Giovanni Battista Pergolesi (1736) and Gloria in D major for soloists, choir and orchestra by Antonio Vivaldi (1725,) — [Muzykalnaya Zhizn](#) informs.



[MZh](#)

A concert in memory of the outstanding opera singer Elena Obraztsova (July 7, 1939 — January 12, 2015), who passed away seven years ago, was held on Wednesday, January 12, at St Isaac’s Cathedral in St Petersburg. [TASS](#) reports. The programme of the memorable evening included romances and choral compositions by Glinka, Varlamov, Dargomyzhsky, Tchaikovsky, Grechaninov, Rachmaninov, Sviridov, Gavrilin, as well as Russian folk songs. On January 11, a concert in memory of Obraztsova — To Your Soul, Elena took place in the Rotunda of the Mariinsky Palace — the singer loved to perform in this hall.

[Kultura newspaper](#) writes that on January 12, the photo exhibition Elena Obraztsova opened at the Elena Obraztsova International Academy of Music. The exposition included 40 works by the photographer Larisa Pedenchuk, who captured the singer in her signature stage roles and in her off-stage life, from the Bolshoi

Theatre archive. The exhibition will run until February 24th.

[St Peterburgskie Vedomosti](#)



Elena Obraztsova as Carmen. Photo by Larisa Pedentchuk

A retrospective exhibition of the outstanding theatre and set designer Simon Virsaladze (1909-1988) opened at the Dmitri Shevardnadze National Gallery in Tbilisi on Friday, January 14. The exposition, which will last for a month, presents about 200 works by the artist and archival items from his memorial house, as well as costumes that were created according to Virsaladze's sketches.



Exhibition of Simon Bagratovich Virsaladze (January 13, 1909, Tiflis – February 7, 1989, Tbilisi)

The English language Georgian news and events publication [Agenda.ge](#) (Georgia) announces: “The first display in two decades of theatre costumes and archival exhibits of Georgia’s famed theatre designer Soliko Virsaladze will open at Tbilisi’s National Gallery venue this week to celebrate the major figure of the country’s stage art history...” “Virsaladze maintained close ties with major painters of the Soviet Union in the era, such as the internationally recognised Bolshoi Theatre choreographer Yuri Grigorovich. “The National Gallery display will be on at the venue located at 11 Shota Rustaveli Avenue in Tbilisi between January 14-February 13.” “With Grigorovich, Virsaladze worked to create designs for over a dozen ballet productions at the Bolshoi Theatre in Mos-

cow, including classics The Nutcracker, Swan Lake and Romeo and Juliet. He was also commissioned to create costumes for productions in St Petersburg (Laurencia and The Heart of the Mountains by Georgia’s celebrated choreographer and dancer Vakhtang Chabukiani).”

Bolshoi Opera soloist Agunda Kulaeva made her debut as Lel in a concert performance of The Snow Maiden at the Paris Philharmonic on January 12-13. Conductor – Stanislav Kochanovsky.



Bolshoi Opera soloist Agunda Kulaeva made her debut as Lel in a concert performance of The Snow Maiden at the [Paris Philharmonic](#) on January 12-13. Conductor – Stanislav Kochanovsky

[The I International Scriabin Festival](#) to the 150th anniversary of the composer’s birth takes place on the best venues of the capital from January 6 to March 1. The artistic director of the festival is Boris Berezovsky. The organiser of the festival is Rosconcert. The festival opened on Alexander Scriabin’s birthday at Tchaikovsky Concert Hall.

Boris Berezovsky speaks in detail about his concept in [Literaturnaya Gazeta](#): “My task is to ‘eliminate’ certain gaps in the repertoire policy regarding Scriabin. The First Symphony, for example, or, conversely, the last sonatas, are unfairly rarely performed. I want to focus on works that are a little forgotten in our country. I invited my pianist friends and respected colleagues to participate and gave them carte blanche, asking them to include not only Scriabin in their programmes, but

also what makes up the context: the works of his contemporaries, followers and spiritual associates.”



The I International Scriabin Festival takes place in Moscow from January 6 to March 1

[The 10th Epiphany Festival](#) will be held at the Novaya Opera Theatre in Moscow from January 19 to 23. The programme includes rarely performed classical works and works by contemporary composers. Teatr magazine gives [details](#).



February 1, Zaryadye Concert Hall — Mozart’s opera Die Zauberflöte performed by graduates of the Bolshoi Young Artists Opera Programme Nina Minosyan (Queen of the Night) and Bogdan Volkov (Tamino), as well as artists of the Bolshoi YOP Lilit Davtyan (Pamina), Nikolai Zemlyanskikh (Papageno), Nikita Volkov (Zarastro), Elmira Karakhanova (Papagena), Albina Tonkikh (1st lady), Elizaveta Narsia (2nd lady), Ulyana Biryukova (3rd lady).

On January 13, the [festival Decembrist Evenings](#) ended at the main Cathedral of Moscow, where the youngest jazz orchestra in Russia, Georgy Garanyan’s ensemble Melody, performed. The online livestream of the festival closing concert is available on the Cathedral YouTube channel via the [link](#).

National Artist of Russia Pavel Kogan (the conductor will celebrate his 70th birthday in 2022) spoke about his formation, the peculiarities of the profession and the importance of preserving traditions in the digital age — in an interview with [Gazeta.Ru](#). The conversation turned to the cost of tickets to the Bolshoi Theatre.

“At the same time, tickets to the Bolshoi Theatre are very expensive — and this is an unaffordable price for most people. How can they touch the world of classical music then?”

PK: “The Bolshoi Theatre has always been inaccessible to the majority, not only now, but in Soviet times too, when everything was done for the people. It is important to invite talented performers and talk about them. We need a global approach in the education of tastes, so that people go to the opera hall as a temple of art.” “/”

The Hamburg Staatsoper magazine offers its readers detailed information about the forthcoming premiere of the ballet The Sleeping Beauty staged by choreographer John Neumeier with the participation of outstanding designer [Jurgen Rose](#). The magazine also contains an article about the Neumeier Foundation and the archives of the Russian dancer and choreographer Vaslav Nijinsky, material about the opera Lohengrin directed by Peter Konvicny and the opera premiere with the participation of soprano Hulkar Sabirova (in 2018 she made her debut at the Bolshoi as Rosina in the premiere series of the opera Il Barbiere di Siviglia by Rossini.)

[The English National Ballet](#) announced that its Artistic Director and Leading Soloist Tamara Rojo will leave the company at the end of 2022 to take up the position of Artistic Director of the San Francisco Ballet.

[Broadway World](#) publishes an article by Stephi Wild: “San Francisco Ballet today announced the ap-

pointment of Tamara Rojo, its first new artistic director in nearly four decades and first woman to lead the internationally-recognised company that has balanced an innovative focus on new and contemporary choreography with a deeply held dedication to classical ballet for nine decades. Rojo comes to San Francisco from London’s English National Ballet (ENB), where she has served as artistic director and lead principal for nine and a half years”.



Tamara Rojo after one of her last performances as the Royal Ballet dancer, *The Prince of Pagodas*
© DaveMorgan

ballets’ this year – believes that they’ll make a return very soon.”

Debuts

Raymonda

January 10. [Eleonora Sevenard](#) made her debut in the title role. Victoria Brilyeva, Arina Denisova debuted in *Raymonda’s Daydreams*.

January 11. Valeria Bessonova debuted in *Saracenic Dance*.



Eleonora Sevenard made her debut in the title role of *Raymonda*. Jacopo Tissi as Jean de Brienne; the Historic Stage, January 10. Photo by Katerina Novikova

Swan Lake

January 14. [Eva Sergeyenkova](#) made her debut as Odette/Odile, [Danila Khamzin](#) — as Evil Genius. Arina Denisova — Waltz

January 16. Stanislava Postnova — *Hungarian Bride*. Kristina Petrova — *Neapolitan Bride*

The English magazine [The Tatler](#) publishes an article by Annabel Sampson about the tutu. “Tatler writes in praise of the tutu that is at risk of becoming outdated in favour of more androgynous costumes” “Where would *The Nutcracker’s* Sugar Plum Fairy be without the tutu? The thought is as ludicrous as *Romeo and Juliet* without swords. Equally, the swans of Tchaikovsky’s *Swan Lake*; how would that fluttering, tip-toed, winged elegance be communicated so effortlessly?” “Now tutus, the very epitome of ballet, so synonymous as to practically represent the art form, are falling out of favour. The staple of ballerina femininity is at risk of being ousted in the name of cooler androgyny (blame normcore, Cos et al) – who favour ballet in gender-neutral tuxedos.” “Critics don’t realistically think that tutus are at risk of extinction. David Hallberg, artistic director of the Australian ballet – and who hasn’t programmed any classic ‘tutu

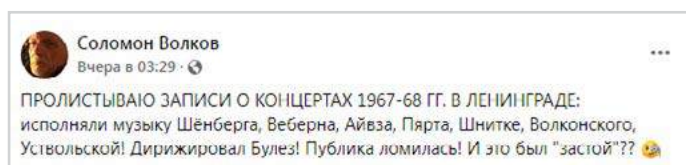


Eva Sergeyenkova (photo by Alisa Aslanova) makes her debut as Odette/Odile, Danila Khamzin (photo by Eduard Tikhonov) makes his debut as Evil Genius.

Giulio Cesare and Cleopatra

January 15. For the first time the part of Sesto was performed by the Pokrovsky Chamber Stage soloist [Maria Patrusheva](#) (she also performed the part of Cornelia in this production; in 2018 she made her debut at the Historic Stage as Mercedes in Carmen by Georges Bizet.)

Social networks



“Thumbing through concert notes of 1967-68 in Leningrad: they performed music by Schoenberg Webern, Ives Pärt, Schnitke, Volkonsky, Ustvolskaya! The audience piled up! And this was ‘stagnation’??” – Solomon Volkov writes on [FB](#)



Galina Ulanova photographed by Alexander Makarov / RIA Novosti (1967-69) – with Maya Plisetskaya, with Nina Timofeeva and Nina Sorokina / FB

“Dear friends from St Petersburg!” – writes Elena Yakovich on [FB](#) - “On January 22, 16:00, at the [Lenfilm cinema](#), within [the Chronicles of Disaster Festival](#), my film Moses Beregovsky’s Melodies will be premiered. This film began three years ago, when the project Yid-

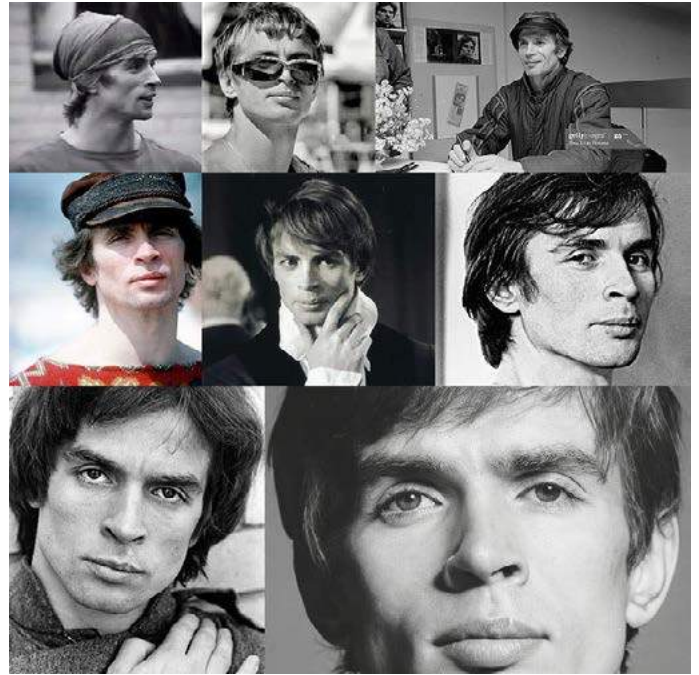
dish Glory – wartime songs from Beregovsky collection, conceived and implemented by Toronto professor Anna Shternshis and Psoy Korolenko, was nominated for GRAMMY. But the amazing fate of Beregovsky himself, who had been collecting Jewish folklore in Ukraine all his life, and the fate of his archive which was deemed lost, showed gradually through all this. He started his pursuit in the 20s of the twentieth century and finished in the 50s, due to being imprisoned for this and sent to a Stalin camp. Those whom he recorded on phonograph wax rollers were shot in countless ditches. And it turned out that he saved the musical heritage of the civilisation destroyed by the Nazis, but paid his life for it. Yet 1200 fragile phono rollers miraculously survived the war and repressions, Hitler and Stalin. They were discovered in Kiev in the 1990s – and the voices of Sholom Aleichem and Mikhoels, the unknown beggars’ melody Buy Cigarettes came to life, recorded by Beregovsky and taken to New York by German Yablokov, to become the basis of the legendary musical Cigarettes, – thousands of voices of people who spoke Yiddish and burned in the flames of the Holocaust. We were the first who were allowed to copy these unique phono rollers in the collections of the National Vernadsky Library of Ukraine.”



[Evgenia Obraztsova](#): “My Birthday! On this day, my main words are: ‘Thank you mom! I am grateful for life, for your love, your upbringing, support, for everything. How beautiful is the world, life, people, the good. Thank God for everything!’ - Today, January 18, relatives, friends, colleagues, and all admirers of her talent congratulate the prima ballerina of the Bolshoi Theatre.



[Nina Anaiashvili](#), January 6: “Congratulations to my dear friend Andris Liepa!!! We started dancing as a duet from school. We’ve come a long way together... It hasn’t always been easy, but we’ve managed to do things our own way and remain friends.”



Manuel Legris on [Instagram](#), January 6: “Today it is already 29 years since you are no longer with us, but not a single day without thinking about you. Thank you, Rudolf Nureyev!”



Makvala Kasrashvili on [Instagram](#):
“January 8 is the birthday of the famous Russian bass Evgeny Nesterenko (1938 - 2021)”



“Movie star Natalie Wood and ballet star Yuri Vladimirov”, 1960s (photo from Yuri Vladimirov’s archive) / Pinterest