



Newsletter

Events

Bolshoi Ballet finishes the season with successful performances on tour in Britain.

On July – 17 August, 2019, at Covent Garden the following productions are being presented: [Spartacus](#) (7 shows – July 29, 30, 31 and August 1, 9, 10 (14:00 and 19:30)), [Swan Lake](#) (8 shows – August 2, 3 (14:00 and 19:30), 5, 6, 12, 13, 14), [The Bright Stream](#) (2 shows – August 7 and 8) and [Don Quixote](#) (4 shows – August 5, 16, 17 (14:00 and 19:30)).

Conductors – Pavel Sorokin, Pavel Klinichev.

The Bolshoi dedicated its London tour to the memory of [Victor Hochhauser](#) (March 27, 1923 – March 22, 2019). “Bolshoi Ballet June 29 – August 17” on website [Victor Hochhauser Presents](#).

The tour started with [Spartacus](#). [Monica Mason](#) who was head of Royal ballet for 10 years came on stage before the opening performance with a memorial word: “Since 1963 Victor Hochhauser brought the Bolshoi Ballet to London on a regular basis,” Mason said addressing the audience. “Today he is for the first time absent from the hall during the performance of Bolshoi Ballet – that’s how the ballet company of Bolshoi Theatre is called around the world – which has once again come to London at his invitation.” “Spasibo, Victor,” said Mason in Russian and the audience met her words with applause.

There is a video on [Facebook](#) where Lilian Hochhauser speaks about her love of the Bolshoi Ballet.

The main roles of [Spartacus](#), [Crassus](#), [Aegina](#) and [Phrygia](#) in the first performance series performed by (respectively):

July 29 – Denis Rodkin, Artemy Belyakov, Svetlana Zakharova, Anastasia Denisova;

July 30 – Igor Tsvirko, Artem Ovcharenko, Olga Smirnova, Maria Vinogradova;

July 31 – Mikhail Lobukhin, Ruslan Skvortsov, Ekaterina Shipulina, Anna Nikulina;



Denis Rodkin ([Spartacus](#)), Anastasia Denisova ([Phrygia](#)), the ballet company director Makhar Vasiev, Svetlana Zakharova ([Aegina](#)), Lilian Hochhauser, the Bolshoi General Director Vladimir Urin, Artemy Belyakov ([Crassus](#)) before the opening of the Bolshoi Ballet and Orchestra tour in London, ROH Covent Garden, July 29.

Photo by Katerina Novikova

August 1 – Denis Rodkin, Artemy Belyakov, Yulia Stepanova, Eleonora Sevenard.

[Video of curtain calls after performance on July 31](#)

[Casts and details in New London Season of Bolshoi Ballet](#)

August 2, Covent Garden – Tchaikovsky’s [The Swan Lake](#) staged by Yuri Grigorovich.

At the opening performance the roles of Odette/Odile, Prince Siegfried and Evil Genius performed by Olga Smirnova, Semyon Chudin and Mikhail Lobukhin.



Artemy Belyakov, Atrem Ovcharenko, Olga Smirnova, Igor Tsvirko, Denis Rodkin, Eleonora Sevenard, Maria Vinogradova and other Bolshoi dancers pictured by Sasha Gusov. Spartacus. [Instagram](#)



The Swan Lake. Photo by Foteini Christofilopoulou



Denis Rodkin (Spartacus), Anastasia Denisova (Phrygia), Svetlana Zakharova (Aegina), Artemy Belyakov (Crassus) at dress rehearsal of Spartacus; the opening of the Bolshoi Ballet tour in London, Covent Garden, July 29.
Photo by Natalia Voronova



The Swan Lake - Svetlana Zakharova and Denis Rodkin in the First Channel video report
Semyon Chudin (Prince Siegfried) and Olga Smirnova (Odette/Odille) in The Swan Lake, Covent Garden, August 2.
Photo by Natalia Voronova



Igor Tsvirko and Daria Khokhlova in The Bright Stream. Classic Dancer – Ruslan Skvortsov; The Bright Stream by Shostakovich staged by Alexei Ratmanský – August 7 and 8; Kitri – Margarita Shayner. Don Quixote by Minkus – August 15-17 (photo by Damir Yusupov)



Sasha Gusov – «Behind the curtains of The Swan Lake, the Bolshoi in London, 2019» – with Alyona Kovalyova, Jacopo Tissi, Olga Ladina, Daria Lovtsova. Photo / Instagram

The first performance series also included (respectively):
August 3 (14:00) – Alyona Kovalyova, Jacopo Tissi, Egor Gerashchenko;

August 3 (19:30) — Svetlana Zakharova, Denis Rodkin, Mikhail Kryuchkov;

August 5 — Yulia Stepanova, Artem Ovcharenko, Mikhail Lobukhin;

August 6 — Anna Nikulina, Semyon Chudin, David Motta Soares.

Conductors — Pavel Sorokin, Pavel Klinichev.

July 18-21, the Historic Stage — the Bolshoi Opera finished its season with [The Queen of Spades](#) by Pyotr Tchaikovsky, libretto by Modest Tchaikovsky based on the same-name novel by Alexander Pushkin.

Conductor — the music director of the opera, chief conductor and music director of the Bolshoi Theatre Tugan Sokhiev (all days).



Curtain calls after the performance of [The Queen of Spades](#)
Photo by Alexander Schwartzstein/Facebook;
the Historic Stage, July 20

The Bolshoi Historic Stage — Novosibirsk Ballet presented two classical ballets by Tchaikovsky as part of the Big Tour federal programme.

July 29, 30, 31, August 1 and 2 — [The Sleeping Beauty](#), libretto by [Nacho Duato](#) based on the script by Ivan Vsevolozhsky and Charles Perrault's tale of the same name.

Music director and conductor — [Dmitri Jurowski](#).

Conductors — Dmitri Jurowski (July 29), [Alexei Bogorad](#)

August 3, 5-10 — [The Swan Lake](#), choreography by Marius Petipa, Lev Ivanov, Alexander Gorsky, Asaf Messerer revised by [Mikhail Messerer](#).

September 17 — the theatre company meeting.

The Bolshoi Opera will open its 244 season at the Historic Stage with the second performance series of its new production of Tchaikovsky's opera [Eugene Onegin](#) — September 17, 18, 19, 2019.

Music director — the chief conductor and music director of the Bolshoi Theatre [Tugan Sokhiev](#).

Producer — [Yevgeny Arye](#)

Set Designer — [Simon Pastukh](#)

Costume Designer — [Galina Solovyova](#)

Lighting designer — [Damir Ismagilov](#)

[Casts](#)

In May the Bolshoi presented [the premiere](#) of the opera for the 220th anniversary of the birth of Alexander Pushkin and the 140th anniversary of the opera's first public performance (libretto by Pyotr Tchaikovsky and Konstantin Shilovsky based on the same-name novel by Alexander Pushkin.)

The 1st premiere of the 244 season — one more masterpiece rooted in Pushkin's genius will enter the repertoire of the theatre on September 26 — [The Tale Of Tsar Saltan](#) by Nikolai Rimsky-Korsakov, Libretto by Vladimir Belsky after Alexander Pushkin's tale of the same name. Also on September 27, 28 (12:00 and 19:00), 29 (14:00).

The production team:

Conductor — Tugan Sokhiev

Director — [Alexei Frandetti](#)

Set Designer — [Zinovy Margolin](#)

Costume Designer — [Viktoria Sevryukova](#)

[The Bolshoi season of 2019/20](#) (press release — *.pdf)

The Chamber Stage will open its new season with a performance of opera-seria in two acts by Wolfgang Amadeus Mozart [La clemenza di Tito](#), libretto by Caterino Mazzolaà after Pietro Metastasio, September 17 and 18, 2019.

Conductor of the premiere: [Ignat Solzhenitsyn](#)

Stage Director: [Igor Ushakov](#)

The premiere at Pokrovsky Chamber Theatre was on March 8, 2017.

[Performance details](#)



[Rite of Spring](#) in the version by Yang Liping (China) is part of the 20th International Contemporary Dance Festival [DanceInversion](#) — at the New Stage on September 10, 11. Photo / [Xinhua](#)

The 20th International Contemporary Dance Festival [DanceInversion](#) will be held in Moscow from Septem-

ber 10 to November 3 in Moscow at the Bolshoi Theatre, Stanislavsky MAMT, RAMT, Helikon Opera and the Theatre of Nations.

The 20th DanceInversion will start on September 10 at the Bolshoi Theatre, The New Stage, with the ballet [Rite of Spring](#) in the version by the Peacock Contemporary Dance Company from China. The “icon” of Chinese dance art Yang Liping will present her original interpretation of the famous ballet. The second performance will be on September 11. [Tickets](#)

National Artist of the USSR, the Bolshoi ballet master-repetiteur [Mikhail Lavrovsky](#) was awarded the “master-repetiteur of the year” prize of the Dance Art Foundation – “For outstanding contributions to development of modern ballet and development of prominent dancers”.

The formal awards ceremony took place at the New Stage on July 21.



Mikhail Lavrovsky receiving the award.
The New Stage, July 21. Photo by Mikhail Yarush

September 12 at the Bolshoi New Stage – on the anniversary of National Artist of Russia Natalia Kasatkina – the State Academic Theatre of Classical Ballet of Natalia Kasatkina and Vladimir Vasilyov will present the ballet [Rite of Spring](#).

Libretto, choreography and staging – by Natalia Kasatkina and Vladimir Vasilyov (1931 -2017). Set Designer – Iosif Sumbatashvili. The production is based on the biblical story of Adam and Eve, using the drawings of Jean Eiffel.

The legendary ballet by Andrei Petrov was much hated by Soviet authorities. It was staged by Natalia Kasatkina and Vladimir Vasilyov in 1971 at Leningrad State Kirov Ballet and all stars of the theatre – Irina Kolpakova (Eve), Yuri Solovyov (God), Vasliy Panov (Devil) – were gathered there. Mikhail Baryshnikov performed the role of Adam.

In spite of all prohibitions, Kasatkina and Vasilyov staged the ballet in many theatres at home and abroad 62 times. In different years the ballet involved Ekaterina

Maximova (the ballet TV version Adam and Eve, 1982), Stanislav Isaev and Vladimir Malakhov.

Kasatkina and Vasilyov speak about the ballet Rite of Spring – at the [website of their theatre](#).



At the rehearsal of Rite of Spring by Andrei Petrov,
Leningrad State Kirov Ballet, 1971

Press analysis:

Russian mass media

Russian media widely cover the Bolshoi Ballet and Orchestra season at Royal Opera House Covent Garden.

“The Bolshoi Ballet performances in London are completely sold out,” [TASS](#) reports. “Since July 29 there were already four sold-out shows. That was Spartacus by Yuri Grigorovich On Friday there will be Swan Lake, with a packed audience also expected.” Olga Svistunova tells about the international media response to performances of the Bolshoi Ballet.

Online publication [Rewizor](#) and [Orpheus radio](#) (Sold Out) quote TASS about the tour.

[The First Channel](#) offers its audience a report by Olga Pautova The Bolshoi Tour In London Confirms The Fantastic Level Of National Ballet (evening issue of the programme Vremya, July 30).

Svetlana Zakharova and Denis Rodkin in the [First Channel video report](#).

[Video report \(4'05''\) by The First Channel](#)

Kultura Channel prepared a report [In Memory of the Impresario. Victor Hochhauser](#). On air 30.07.2019 (19:30). “For many decades he and his wife Lilian organ-

ised the tours of Soviet and Russian artists. Victor Hochhauser gave our channel one of his last interviews.

[Vesti.ru](#) “The Bolshoi three-week season started in London” (Gulya Bataeva, Katerina Novikova)

[Link to Anton Lyadov’s TV report from London for international and Russian media](#)



“The Bolshoi season started in London” — the [First Channel video report](#)

[Rossiiskaya Gazeta](#) publishes an article by Leila Guchmazova titled Spartacus Goes To London: “The stage of Royal Opera House Covent Garden is given to Bolshoi Ballet for three weeks. /.../ New Spartacus — tall, powerful, has all qualities the lead character needs. New Crassus looks violent, imperious and cunning. New Phrygia Anastasia Denisova is touching and fragile - it is impossible not to protect such a lover. Still, prima ballerina Svetlana Zakharova dominated the constellation. Dashing and luscious, she either ensnared the heroes with alluring pas or crushed them with big sharp leaps stealing the show in every scene.”

[Radio Kultura](#)

[Russkiy Mir](#)

[Teatral](#) and many others.

The Russian part of the bilateral Russian-British Year Of Music opened with the Bolshoi tour in London, — [Russian Ministry of Culture website](#) reports and quotes the Bolshoi General Director: “... We dedicate this tour to Victor Hochhauser. For 60 years, together with his wife Lilian, he brought the Bolshoi and other Russian theatres to the West. His contribution to cultural exchange is immeasurable,” the Bolshoi director general Vladimir Urin said.



The Bolshoi Ballet company director Makhar Vasiev gave an interview to the [First Channel](#) about the tour’s opening night in London: Covent Garden, July 29.

Photo by Natalia Voronova

The Russian-British Year Of Music continues programmes of previous years: The Year of Culture, the Year of Language and Literature and the Year of Science and Education of the two countries. The Year of Music will last until the middle of 2020 and finish in Moscow with the George Frideric Handel Festival with the participation of British musicians.



Svetlana Zakharova (Aegina) and Lilian Hochhauser; Covent Garden, July 29. Photo by Katerina Novikova

The tour opening covered by:

[Rossia-K](#)

[Rossia-K](#)

[Rossia-K](#)

The team of 270 will take part in the tour. It will be

led by the Bolshoi director general Vladimir Urin and the Bolshoi Ballet company director Makhar Vaziev. The Bolshoi presents several generations of soloists at the same time. “It is the 6th London tour of the Bolshoi Ballet in the 21st century.”

[Radio Kultura](#)
[TASS](#)
[RIA Novosti](#)
[Instanews Media](#)
[Regnum IA](#)
[News.ru](#)
[Nevskie Novosti](#)
[Kulturomania](#)
[Orpheus](#)
 and other media.



The Bolshoi General Director Vladimir Urin about the opening of the London tour in [Rossia-K report](#)



The Bolshoi Ballet principal Denis Rodkin (Spartacus) gave an interview to VGTRK; London, July 29. Photo by Natalia Voronova

The concept of the layout of the Kaliningrad branch of the Bolshoi was presented, [Russian Ministry of Culture](#) and [National Culture Heritage Foundation](#) websites report.

The Bolshoi General Director Vladimir Urin, vice-director of Tretyakov Gallery in Kaliningrad Tatiana Volosatova, the foundation administration and the Ministry of Culture representatives took part in the meeting.

“The participants of the meeting approved the project suggested. The planning concept of the theatre was agreed upon, the architectural appearance is to be slightly updated according to the meeting participants’ expectations.

The project is unique for its complex approach allowing not only creation of outstanding cultural objects but also for its solution of the problem of training high-end personnel for the cluster. Culture-educational and museum complex will become a centre of attraction for Russian and foreign tourists, a comfortable leisure place for Kaliningradians.”

Culture-educational cluster on Oktyabrsky Island in Kaliningrad designed with the participation of national and foreign architects.

[Kulturomania covers the meeting](#)



The project of museum and theatre with the High School of Theatre Art at the culture-educational cluster on Oktyabrsky Island in Kaliningrad.

Photo / [KP Kaliningrad](#)

[Rossia-Kultura](#) channel aired a new edition of the programme A Ticket To The Bolshoi on July 26, 17:50. The main topic was the evening of one-act ballets [Symphony in C. Gaîté Parisienne](#) — at the New Stage on June 13-16.



Symphony in C. Part One. Evgenia Obraztsova, Artem Ovcharenko (photo by Natalia Voronova); Georgy Gusev as Bim in Gaîté Parisienne (photo by Damir Yusupov)



At the end of the programme Georgy Gusev, the Bolshoi's first performer of the role of Bim in the ballet *Gaîté Parisienne* by Maurice Bejart to music by Offenbach and Rosenthal was presented.

The recording (39'00") is available on [YouTube](#).

Russian newspaper [Muzykalnoe Obozrenie](#) in its recent issue (#5-6) sums up the Bolshoi 243 season and reports about the theatre's plans for the coming 244 season, also highly commending the work of Vladimir Urin as Bolshoi General Director: The country's main musical theatre goes confidently forward due, first of all, to the leadership of Vladimir Urin — a prominent administrator, a unique person in the musical and theatrical community. Urin proves himself as a virtuous diplomat and policymaker, capable of making long-term plans and defending his opinion. So was the situation with the ballet Nureyev which got a well-deserved Golden Mask of 2017/2018 as the Best Ballet Performance of the season, two years after the scandal. //

The article covers the events of the season that is ending, first of all, premieres. MO experts mark three of them: operas *Il Viaggio A Reims* by Rossini, *Rusalka* by Dvořák and the ballet *The Winter's Tale* by Talbot.

“One of the main premieres of the Bolshoi in the season 2018/19 was [Rusalka](#) by Antonin Dvořák, staged by Timofei Kulyabin. It will be presented within the programme of the International Contemporary Art School-Festival Territory,’ [IA InterMedia](#) reports.

[14 International Festival-School of Contemporary Art Territory](#) is held in Moscow on October 10-24, 2019.

[Rusalka at the 14 International Festival-School of Contemporary Art Territory website](#)



July 27 — the birthday of Maris Liepa (1936 – 1989) — The Day In History marked by [Parlamentskaya Gazeta](#) and [Informer](#) online publication (Sevastopol).

In September there will be a premiere of the opera *The Tale of Tsar Saltan* by Rimsky-Korsakov staged by Alexei Frandetti at the Bolshoi, [Argumenty Nedeli](#) announces. In the run-up to the event an AN reporter found out what Peter Pan syndrome is, why one needs to break their leg to become a director and what you risk by refusing to go to the theatre with your wife.



Alexei Frandetti. Photo by Mikhail Belotserkovsky

Guest performances on the Bolshoi stages — in the spotlight of the Russian media.

July 25-27, the Bolshoi Historic Stage — International Chereshnev Les Open-Art Festival presented the Moscow premiere of the ballet *Pigmalion Effect* by St-Petersburg Eifman Ballet. [TASS](#) reports.

[Tatiana Kuznetsova of Kommersant](#)

[Svetlana Naborschikova of Izvestia](#)

[Maria Pozina of Metro](#)

[Kultura newspaper](#)

Maribor Slovene National Theatre marked its 100th anniversary with its Moscow tour, [Kultura channel](#) re-

ports: “Edward Clug has long been approaching to Peer Gynt. Balancing between Ibsen’s text and Grieg’s music he invented a ballet story of one of the most well-known characters.”

“The characters, images and — most of all — action were important to me. So that it cling to the audience who should fall in love with my Peer Gynt,” the choreographer says.

“The ballet Peer Gynt happened to be insightful. The production is contemporary and provoking,” [TV Centre](#) reports.

[Muzykalnoe Obozrenie](#) dedicated a lot of material to the member of the Bolshoi Youth Opera Program Maria Motolygina who triumphed at the 10th Moniuszko International Vocal Competition in Warsaw (May 5–11, 2019.) This contest was notable for being held in the year of the 200th anniversary of the birth of the composer and has become one the main events of the Year of Moniuszko.

/.../Dmitry Vdovin, director of the Bolshoi Youth Opera Program: “Against the victories marking the end of season of the Bolshoi Youth Opera Program (first prizes in most important vocal contests) the achievements of soprano Maria Motolygina seem very serious to me. We spotted this Saratov Conservatory graduate during auditions in Yekaterinburg where she had started working in local opera.”



Maria Motolygina at Moniuszko Competition

Also in this MO issue — International Contemporary Dance Festival DanceInversion turns 20 in 2019. The festival producer and art director Irina Chernomurova emphasises: “During these years in Moscow five continents and New Zealand, Ireland And Cuba, 78 companies and almost 90 choreographers were presented In 2019 the festival programme includes nine productions by ballet companies from China, France, Spain, Britain, Netherlands, Norway, USA, Lebanon at 5 venues in Moscow.”

An article The Great Mocker covers the history of staging Jacques Offenbach’s pieces in the Soviet Union and Russia. It is the 200th anniversary of the birth of the composer this year. The author of the article Ekaterina Romanova selects among many jubilee productions and chooses the Bolshoi premieres at home (the ballet by Maurice Bejart *Gaîté Parisienne* and the opera *La Périchole* at the Chamber Stage) and at the Salzburg Festival (*Orpheus in the Underworld* staged by Barrie Kosky).



Jacques Offenbach (June 20, 1819 – October 5, 1880).
A cartoon from *Le Hannequin* magazine, 1867

MO presents new editions published for the 200th anniversary of the birth of the great choreographer Marius Petipa: *Marius Petipa. Memoirs and Documents and Two Centuries of Petipa* issued by Bakhrushin Museum, and *Petipa Ballets in Moscow*.

The first two are connected to publication and revision of materials from Petipa Foundation kept in Bakhrushin Museum and are precursors of the in-print big exegetical edition *Choreographer Marius Petipa: from France to Russia. Document collection. Vol.1 (1818–1869)*.

Petipa Ballets in Moscow is a collection of articles and materials prepared by experts from Moscow State Academy of Choreography: the chronicle of Petipa’s visits to Moscow and Moscow State Academy of Choreography rector Marina Leonova and assistant professor of

the Department of Choreography and Balletology, chief ballet-master of Samara Ballet Yuri Burlaka.

Bolshoi Theatre of Russia in Biographies of Chorus Singers. Encyclopedical dictionary. Author — Irina Parfyonova, the Bolshoi Chorus singer and the theatre history researcher. This book continues the duology about the history of on-stage performance groups of the Bolshoi. The first book — about the orchestra — was published in 2018.



Bolshoi Theatre of Russia in Biographies of Chorus Singers. Encyclopedica Dictionary continues the duology about the history of on-stage performance groups of the Bolshoi

RIA Novosti — about the most successful Russian dancers performing on world's best stages — Their Pas Are Known To All The World. Best Russian Dancers. The Bolshoi prima Svetlana Zakharova, principal dancer Artem Ovcharenko, guest soloist Ivan Vasiliev, as well as Diana Vishneva, Natalia Osipova and others are mentioned among those best.

RIA Novosti had earlier published a list of most successful and internationally in demand Russian singers (the publication rating). An article Golden Voices of Russia. Who Is Better Heard Abroad. Names mentioned: Anna Netrebko, Albina Shagirmuratova, Ildar Abdrazakov, Dmitry Beloselsky, Khibla Gerzmava and others.

Dmitry Beloselsky's deep bass is celebrated both in Russia (the Golden Mask for the role of Philip II in Don Carlo by the Bolshoi) and abroad. Dmitry is the guest soloist of Metropolitan Opera (debuted as Zakharia in Nabucco), La Scala, Wiener Staatsoper.



Dmitry Beloselsky as King Philip II in a scene from the opera by Giuseppe Verdi Don Carlo staged by Adrian Noble at the Bolshoi. Photo by RIA Novosti/Vladimir Vyatkin

Director Andrei Tsvetkov-Tolbin, the performer of the role of Angelica — the graduate of St-Petersburg Conservatory Daria Gulyaeva — and the director of symphonic opera laboratory New Opera World Anna Selivanova revealed some details of the production process.

Daria Gulyaeva: “Love is the main message of the heroine. Mother's love is the foundation of life, it's a lyric image.”

At **Novosti Kultury** studio, Andrei Tsvetkov-Tolbin spoke about what is special about New Opera World project, why it is called this, and about his students, the participants of the laboratory, having their roles in the production.

Novosibirsk Ballet performs at the Bolshoi Historic Stage on July 29 – August 10.

Orpheus Radio: “Last time the Siberian company performed in the capital almost 40 years ago.”

Press analysis:

international mass media

UK press and other international media review the Bolshoi Ballet's Spartacus at the Royal Opera House Covent Garden London.

The [Financial Times](#) publishes a review by dance critic Louise Levene who gives the performance five stars out of five and who writes: “The Bolshoi Ballet’s white-hot Spartacus kicks off its London season. The milestone work of 20th-century ballet enjoys a spectacular presentation at the Royal Opera House” “Denis Rodkin is a fine, wild-eyed Spartacus.” “Rodkin manages to steer a path between these great interpretations, combining the power and pathos of Irek Mukhamedov with the messianic fervour of Carlos Acosta and Ivan Vasiliev. The constant calls to arms demand a succession of massive, scissoring leaps but Rodkin’s stamina never flagged – indeed he seemed to gain power (and altitude) as the story edged closer to its tragic conclusion.” She reviews very positively all the performers.

Conquers Coven Garden is available on the [Bolshoi website](#). Translated by Natalia Shadrina.

[The Telegraph](#) newspaper publishes a review by dance critic Mark Monahan who gives the performance four stars out of five in an article headlined “Spartacus, Bolshoi, Covent Garden: with dancing this good, who cares about the choreography?” “Denis Rodkin and Artemy Belyakov. Rodkin’s Spartacus prowled through the evening like a wild-eyed touse-maned lion with an almighty grievance, while Belyakov had the unyielding, imperious body language of a man used to being obeyed... And golly, those lifts. Take the one that occurs twice between Spartacus and Phrygia, as the famous adagio soars from the pit. One second, she is on terra firma; the next, she’s above his head and almost completely upside-down, with just one of his hands on her hip, and just one of hers on his shoulder. This sort of thing has almighty “Ker-pow!” value, while also, in fairness to Grigorovich, generating a remarkable and intimate vignette of mutual trust.”

[The Times](#) publishes a review by dance critic Debra Craine who gives the performance four stars out of five. “You couldn’t ask for a more charged opening to the company’s three-week London season than Spartacus.

From the moment the orchestra of the Bolshoi Theatre launched into the first brassy screech of Aram Khachaturian’s score we knew this was going to be a high-impact evening.” “/.../ And yet. There really is nothing like it, and for that we have the dancers to thank for reinvigorating this old Soviet warhorse.” /.../

“What can one say about the glamorous Svetlana Zakharova? Queen of the Bolshoi and all she surveys. And doesn’t she know it. As Aegina, the scheming courtesan who helps to bring about Spartacus’s downfall, the willowy ballerina was sinewy, sexy and shamelessly showing off. The audience lapped it up.”

[The Guardian](#) (UK) newspaper publishes a review by dance critic Lyndsey Winship who gives the perfor-



Denis Rodkin (Spartacus), Anastasia Denisova (Phrygia), Svetlana Zakharova (Aegina), Artemy Belyakov (Crassus) at Spartacus in London. Photo: Natalia Voronova

mance three stars out of five. “Identically drilled dancers and an epic cinematic score are the driving forces behind Yuri Grigorovich’s slave rebellion story.”

The online specialised arts news publication [The Arts Desk](#) publishes a review by Hanna Weibye who writes: “Only the tremendous commitment with which the company attacks this hokey material keeps it closer to spectacle than farce.” “The commitment and feeling shown by dancers and musicians alike rescues this epic Soviet warhorse from itself; that alone makes it a more than fitting opener to this Bolshoi season, if not the most transporting night at the ballet. No company but the Bolshoi could possibly do it; what other company would want to?”

The UK daily newspaper [Express](#) (UK) publishes an article by Stefan Kyriazis: “The Bolshoi Ballet arrives in London with a glittering array of golden classics and one special treat which dance lovers must not miss.” “Just say “Bolshoi” to any dance fan and they will sigh in delight.” “The ballet superpower was founded in 1776 and achieved worldwide fame throughout the 20th Century. I am a huge fan of many international companies

for many different reasons, but few come close to the Bolshoi for explosive power, precision and artistry.”

The Bolshoi's *Spartacus* Conquers Covent Garden was the title of a review by Mark Pullinger, one of editors of *Bachtrack* (an important international online publication about music based in London) published on July 30. “It’s the perfect vehicle for the bigger-higher-faster Bolshoi style and is the company’s calling card and – terrifically danced – the perfect opener for its London residency at the Royal Opera House.” The critic reviews the mastery of the lead performers quite positively. “We have the Hochhausers to thank for countless Bolshoi and Kirov/Mariinsky residencies here.”

The critic gives the performance 5 stars of 5.



The Bolshoi's *Spartacus* conquers Covent Garden

By Mark Pullinger, 30 July 2019

Subtlety has no place here. Go for the explosive male dancing and two contrasting female leads.

★★★★★

The review by Mark Pullinger on [Bachtrack](#)

Evening Standard (UK) London newspaper publishes a review by dance critic Emma Byrne who gives the performance four stars out of five.

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

The UK newspaper *The Times* (UK) in its News in Pictures feature publishes a photo titled “He’s Spartacus! Performers from the Bolshoi Ballet perform *Spartacus* at the Royal Opera House in London.”

The UK newspaper *The Times* (UK) selects the best of What’s On this Week. Dance critic David Dougill selects “BOLSHOI BALLET Last in the UK three years ago, the Moscow company return for a season of full-length ballets. This week’s openers are Yuri Grigorovich’s spectacular *Spartacus*, to Khachaturian’s music (Mon-Thu), and his production of *Swan Lake* (Fri, Sat). ROH, London WC2, from Mon until Aug 17.”

[bachtrack.com](#)
[thetimes.co.uk](#)

The UK newspaper *The Guardian* (UK) selects five things to see in London this Week including “Bolshoi Ballet: *Spartacus* Power moves aplenty from Moscow’s Bolshoi in the opening show of its London summer season. *Spartacus* sees the superlative dancers dazzling with virtuosic flair, high drama and even higher leaps in Yuri Grigorovich’s 1968 ballet set to Khachaturian’s score.”

The UK newspaper *Daily Mail* (UK) offers 7 unmissable events this week selected by Keeba Roy including “The iconic Russian corps arrive at the Royal Opera House to perform a bill that includes *Spartacus* and *Don Quixote* (above).”

[express.co.uk](#)
[theartsdesk.com](#)
[dancetabs.com](#)
[thestage.co.uk](#)
[ft.com](#)
[telegraph.co.uk](#)
[theguardian.com](#)

The Italian online specialised dance news publication *Danza and Danza* announces the casting for the Bolshoi’s London season: “*Spartacus*, in the timeless version of Yuri Grigorovich: sumptuous cast with Denis Rodkin and Maria Vinogradova and Zakharova with Artem Belyakov. The other titles are *Swan Lake*, many casts and Jacopo Tissi and Alyona Kovalyova - in scene on 3 and 14 August; *The Bright Stream* by Ratmansky (7 and 8 August) and the inevitable *Don Quixote* (from 15 to 17 August). The Bolshoi deploys all the stars and emerging stars of the company directed by Makhar Vaziev: from Chudin to Ovcharenko, from Tsvirko to Lobukhin, from Smirnova to Krysanova. And again Motta Soares, Eleonora Sevenard, Anna Tikhomirova, Artemy Belyakov.”

The online specialised dance news publication *Dancelines* publishes an article by Australian dance critic Valerie Lawson who reports: “After the Bolshoi Ballet’s season at Brisbane’s Queensland Performing Arts Centre (from late June to early July 2019) the company is heading to the Royal Opera House in Covent Garden. In Brisbane Yuri Grigorovich’s famous *Spartacus* was sold out and so too are the performances of *Spartacus* at the Royal Opera House on opening night, July 29 then August 1, 9 & 10. The season also includes *Swan Lake* and *Don Quixote* as well as Alexei Ratmansky’s *The Bright Stream*, the latter performed at the Bolshoi’s season at QPAC in 2013.”

Ballet2000 publishes in its listings section on page 60 the schedule of performances of the Bolshoi Ballet’s London tour and a large photo with Irina Yatsenko and Denis Savin in *The Bright Stream*.

Ballet2000 publishes an article on page 17 about Premio Positano 2019 which takes place this year on 7 September. This year the Ballerina of the Year Prize is going to Svetlana Zakharova.

Ballet2000 publishes an article by editor-in-chief Alfio Agostini on pages 46-47 about the Prix Benois. “The Prix Benois de la Danse is the most spectacular, if only because it is held on the prestigious and impressive stage of the Bolshoi Theatre of Moscow, which is big

in every sense of the word – not only in size, but also in history and in soul.”

Ballet2000 publishes in its listings section on page 61 a full page photo of Olga Smirnova and Valeriy Sunanov in *Nastasya Philipovna*, choreography by Anzeli Cholina, presented at Benois de la Danse gala.

Ballet2000 publishes an article by Cristiano Merlo on pages 50-51 about a new DVD by BelAir Classiques of the Bolshoi’s *Coppelia* choreographed by Sergei Vikharev with Margarita Shrayner as Swanilda and Artem Ovcharenko as Franz (with a large photo of both) and Alexei Loparevich as Coppélius. Merlo reviews the DVD and the performances very positively.

Japanese magazine *Dance Shinshokan* (August 2019, #8) offers its readers a review by Anna Gordeeva on the ballet *The Winter’s Tale* by Christopher Wheeldon to music by Joby Talbot. The premiere was on April 4, 2019. Conductor – Anton Grishanin.



Dance Shinshokan (August 2019, #8) reports the premiere of *The Winter’s Tale* by Christopher Wheeldon at the Bolshoi

The French culture news publication *Unidivers* reports that the Russian Bolshoi Theatre Orchestra and Choir will perform Tchaikovsky at the Hall of Grain, 11 March 2020-11 March 2020, conducted by Tugan Sokhiev as part of the *Musicales Franco-Russes 2020*.”

The French online specialised classical music publication *ClassiqueNews.com* (France) publishes a report by Albert Dacheux of the concert, MONTPELLIER, Radio France Festival, Occitanie, Montpellier, Le Corum, July 13, 2019. With music of Sibelius, Shostakovich, Mussorgsky and Ravel conducted by Tugan Sokhiev. “Beyond the fantastic energy that it infuses everyone with, it is in the design of the phrasings that the great Russian chief excels in. A lesson that leaves no doubt: Tugan Sokhiev has

now permanently imprinted his mark on the orchestra, confirming his excellence, especially in this Scandinavian and Russian repertoire.”



Tugan Sokhiev.

Slovenian media cover the tour of Maribor Ballet at the Bolshoi – July 23-24.

The Slovenian news agency *STA Slovenska Tiskovna Agency* reports: “Slovenia’s SNG Maribor Ballet is making headlines in Moscow, having sold out both of its Bolshoi Theatre performances of *Peer Gynt*, a contemporary ballet conceived by the ensemble’s star choreographer Edward Clug.”

The online English language Slovenian news publication *Total Slovenia News*: “This is a major recognition for our culture and an exceptional achievement of Slovenian ballet,” Clug commented.”

Briefly

A version of Claude Debussy’s *Pelléas et Mélisande* by director Dmitri Tcherniakov and conductor Alain



Pelléas et Mélisande by Dmitri Tcherniakov – from September 13 on DVD and Blu-ray.; [Opernhaus Zürich](#) (2016)

Altinoglu at Opernhaus Zürich (2016) is coming out on September 13, 2019, on DVD and Blu-ray. The trailer is available on [YouTube](#). Main roles by: Jacques Imbrailo (baritone) as Pelléas, Kyle Ketelsen (bass baritone) as Golaud, and Corinne Winters as Mélisande.

[Ekran I Stsena](#) magazine publishes a review by Ekaterina Belyaeva on the premiere of the opera The Tale Of Tsar Saltan staged by Dmitri Tcherniakov in Brussels. From September 2 the video version of the production will be available on the official website of La Monnaie theatre. The critic highlights tenor Bogdan Volkov for his work on the role: “He had already taken part in Tcherniakov’s productions – Eugene Onegin in Moscow and Betrothal At The Monastery in Berlin - and his creations are noted by critics. Yet in the role of autistic Prince Gvidon Volkov appeared to be not only a remarkable singer but a sensitive actor, too. His debut in this role in Brussels is possibly the most important event of the end of the season.”

Tatiana Moskvina of [Argumenty Nedeli](#) also recollects the opera Eugene Onegin staged by Dmitri Tcherniakov, speaking of the premiere of a Eugene Onegin at the Children’s Musical Theatre Zazerkalie (St-Petersburg).

On July 25 and 26 the one-man production Xenos by choreographer and dancer Akram Khan was shown at [Stanislavsky Musical Theatre](#) as part of the festival Territory.



Akram Khan. Photo by Nicol Vizioli

Tatiana Kuznetsova of [Kommersant](#) spoke to Akram Khan about Xenos and finishing his career, about his modus operandi and co-authors. The choreographer said that he will resume performing minor solos and come to DanceInversion Festival in autumn with the production Outwitting the Devil – October 8 and 9, [Stanislavsky Musical Theatre](#).

“I am 45 and it is hard to dance big solo performances such as Xenos. Yet I can dance minor solos for a rather long time. The best age for Indian dance is between 45 and 60. Because you’ve got to live for some time to understand life, to simulate and present it properly. In autumn we will come to DanceInversion Festival in Moscow with the production Outwitting the Devil. The oldest of my dancers is 68 and the youngest one – in his early twenties.”

[Kultura channel](#) “Akram Khan finishes his dancing career.”

On July 29 and 30, finishing its 100th season, Stanislavsky Musical Theatre presented gala concerts of its ballet company. [Izvestia](#) found out the details of the benefit night.

The publication Musical Obozrenie (MO) dedicates a special issue to Stanislavsky Musical Theatre centennial. Artistic director of the opera company National Artist of Russia Alexander Titel speaks about the theatre’s history and its jubilee season. A fragment of the interview at [MO website](#).



A scene from the opera The Snow Maiden.
Photo by Damir Yusupov

A special article is dedicated to one of the best Titel’s work in recent years – The Snow Maiden at the Bolshoi.

The online specialised opera news publication [Forum Opera](#) (France) publishes a short article by Christophe Rizoud who reports the rumour that the 2020 programme of Festival d’Aix-en-Provence will include L’incoronazione di Poppea directed by Leonardo García Alarcón ; Così fan tutte directed by Dmitri Tcherniakov, Le Coq d’or directed by Barrie Kosky, Wozzeck directed by Simon McBurney.

Kirill Serebrennikov's *Outside* premiered at Avignon Festival, [Moskivsky Komsomolets](#) reports.

On July 25 Kirill Serebrennikov spoke to the audience about the structure of contemporary creative process of an artist and if the art should meet the spirit of times in the yard of Design Institute Strelka. [TASS](#)

The 99th [Salzburg Theatre and Music Festival](#) opened on July 27. Teodor Currentzis conducted the opera *Idomeneus King Of Crete*. He worked on the new production together with American director Peter Sellars. Unlike 2017, only MusicAeterna Choir from Perm takes part in the joint production, the orchestra was replaced by the [Freiburger Barockorchester](#).

[The Financial Times](#) publishes a review by Shirley Apthorp of *Idomeneus* where she praises the performance and gives it four stars of five.

The opera will be presented also on August 2, 6, 9, 12, 15, 19.

The RF Minister of Culture Vladimir Medinsky met the president of the Salzburg Festival Helga Rabl-Stadler while visiting Austria, — the [RF Ministry of Culture website](#) reports.

The Minister mentioned that the Salzburg Festival marks its 100th anniversary next year — an event the 2nd session of Civil Society Forum Sochinski Dialog is timed to coincide with. The 1st Russian-Austrian forum took place in May 2019.

Vladimir Medinsky and Helga Rabl-Stadler discussed also the bilateral Russian-Austrian Year of Literature and Theatre starting in 2020. It will continue a series of thematic years held successfully between Russia and Austria since 2013.



Peter Sellars and Teodor Currentzis at the press conference for the premiere of the opera *Idomeneus* by Mozart, Salzburg, July 27.

Photo Anne Zeuner / [YouTube](#)

On July 25, the 108th [Bayreuth Musical Festival](#) has opened on the Green Hill in Bayreuth, Bavaria.

German Chancellor Angela Merkel, on her vacation, attended the festival opening night that had started with the performance of Russian conductor Valery Gergiev, — *IA Regnum* reports. After posing on the red carpet the honoured guests went to listen to the premiere of [Tannhauser](#) staged by Tobias Kratzer

An exhibition at Sheremetev Palace, a branch of St Petersburg Theatre Museum, is open until the end of September — *The Earth On End. From The History Of Russian Theatrical Expressionism*. [Kommersant](#): “Thematically it resumes the sensational exhibition by the Russian Museum that had attributed all and everyone to ‘Russian expressionism’, yet in fact it does the reverse: it picks from the turbulent theatre wave of 1910-1930s only what was stylistically or conceptually related to the term ‘expressionism’.”

This year the programme of Bayerische Staatsoper summer opera festival is built around *Salome* by Richard Strauss staged by departing music director Kirill Petrenko (Vladimir Jurovsky will replace him in Munich) and director Krzysztof Warlikowski. “Her (Petersen’s) *Salome* is charming and almost naive in her longing to gain Johanaan’s love. The combination of charisma and its optionality in Petersen rhymes wonderfully with the literal drama and sublime sound of Petrenko’s orchestra.” /.../”In *Salome* Warlikowski shifts the focus from personal tragedies to the Jewish people that hate and fear anything related to the Christian prophet and at the same time long to join him,” — [Kommersant](#).

[The New York Times](#) publishes a review by Alastair Macaulay of a new book by Nadine Meisner’s Marius Petipa: *The Emperor’s Ballet Master* (Oxford University Press). “Ballet is an art of synthesis. Academic dance, music and visual design unite, sometimes with sublime alchemy. But are these really the most important ingredients for ballet? A valuable new book ... records how many other elements have often seemed more crucial: notably scenario, casting and politics. Petipa (1818-1910), French-born, was the most important shaper of Russian ballet before Serge Diaghilev, who formed his company, the Ballets Russes, in 1909.”

Alexander Neff, the future director of Paris Opera, was one of the inner circle of intendant Gerard Mortier, Maria Sedelnikova of [Kommersant](#) reports.

Italian online publication [Hystrio](#) publishes an expansive article about the Bolshoi. The author, Slavist and popular Italian culturologist Fausto Malcovati, writes about the theatre’s three stages and its history

and traditions. The author focuses on such productions as Boris Godunov, The Queen of Spades staged by Rimas Tuminas, ballets Spartacus, Nureyev, Onegin and The Hero of Our Time. The article ends with a story about a new staging of the opera One Day in the Life of Ivan Denisovich at the Bolshoi Chamber Stage.

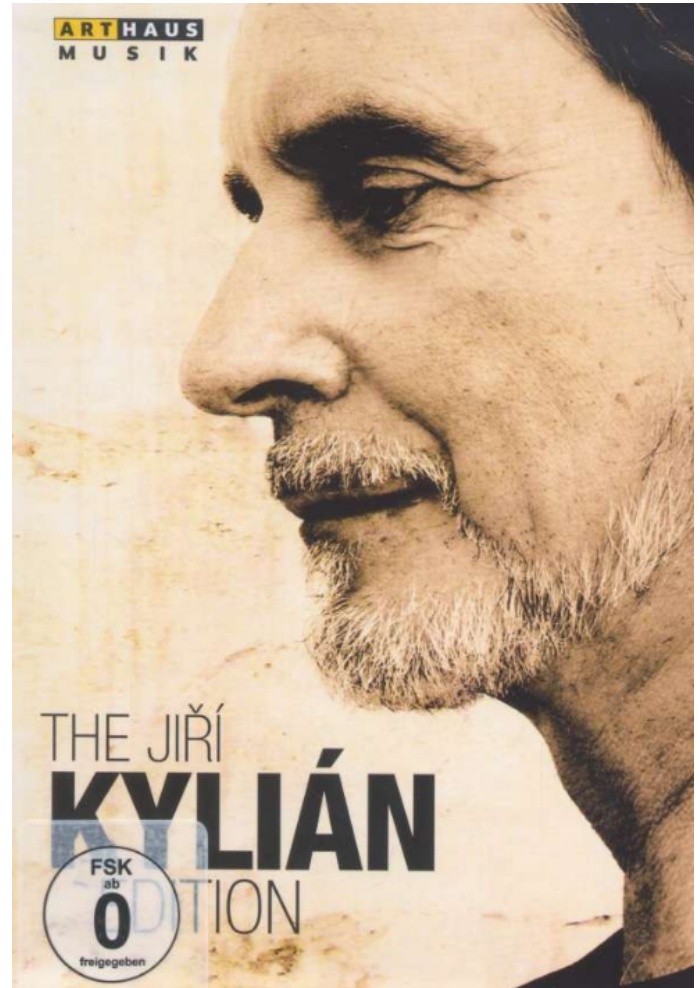
On August 22-24 Deauville will host the [2nd Festival Of Russian Art](#). Author of the programme – Sergei Filin. On August 23 the authorial programme of the Bolshoi Ballet principal dancer Artem Ovcharenko will be presented at [Theatre Casino Barriere](#).



On August 23 the authorial programme of the Bolshoi Ballet principal dancer Artem Ovcharenko will be presented at Deauville

The influential American publication [Dance Magazine](#) in their Dance History section offer an article by Courtney Escoyne where she marks the anniversary of Mikhail Baryshnikov's American Ballet Theatre (ATB) debut with rare photos from the publication's archive (14 pics):

“On July 27, 1974, Mikhail Baryshnikov debuted at American Ballet Theatre partnered by another expatriate, Natalia Makarova, in Giselle – only a few weeks after his flight from the Soviet Union. Then 26-year-old young man caused a sensation...”



The complete Kylian in 10 DVDs is available in Blue Ray

Ballet2000 (279) publishes an article about The complete Kylian in 10 DVDs which is a comprehensive box-set consisting of 10 Blue Ray DVDs featuring 22 choreographies and two portraits, Jiri Kylian The Choreographer by Hans Hulscher (1991) and Forgotten Memories by Don Kent and Cristian Dumais-Lvowski (2011). There is also a major feature article by Elisa Guzzo Vaccarino titled Jiri Kylian Poet of Dance about the famous choreographer who was recently elected as a member of the French Academie of des Beaux-Arts. “At age 72, and despite having gradually and serenely retired from creation, Jiri Kylian remains one of the greatest and most influential choreographers of our times.”

Social networks



Lilian Hochhauser on Facebook of Katerina Novikova – with Victor Hochhauser and – Vladimir Yampolsky, David Oistrakh, Aram Khachaturian (Albert Hall, 1954), Svyatoslav Richter, Dmitry Shostakovich, Daniel Barenboim (1982), Mikhail Baryshnikov and many others...



Kristina Mitrakhyan on [Instagram](#) – meeting friends: “Youth Opera Program graduates in pack!!!! – “Coincidentally, we are all working at the same time” – at [Glyndebourne Festival](#), with [Andrei Jilihovschi](#), [Nina Minasyan](#) and [Alexander Roslavets](#)



Denis Rodkin on [Instagram](#): “Two years passed in a flash” – “mastered higher education concentration programme (master course) Management in Culture and having satisfied the Examiners was admitted to the Master Degree in speciality 38.04.02 ‘Management!’”



Dmitry Vdovin among the jury member of [Competizione dell’Opera](#) in Sochi, August 9. Photo /[Facebook Sobang Yoo](#)



[Katerina Novikova](#) published a post called Radio Morning. Daria Khokhlova – BBC-4 New Star, with a photo where she is together with the Bolshoi Ballet leading soloist during a broadcast at Britain’s main radio-station.



Maris Liepa, Armen Dzhigarkhanyan, Alexander Schirvindt on Andris Liepa’s [Instagram](#)

Birthdays

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

July 27 – ballet dancer, mentor, National Artist of the USSR Maris Liepa (1936-1989)

July 27 – ballerina, tutor, silent-film actress Vera Karalli (1889-1972) – 130th anniversary of her birth



Ruslan Skvortsov and Ekaterina Shipulina at curtain calls after the performance on July 31. Photo by [Irving Chow](#)



Maria Vinogradova, Igor Tsvirko, Olga Smirnova, Artem Ovcharenko at curtain calls after the performance of July 30. Photo by [Irving Chow](#)



Vera Karalli, Swan Lake. Photo by Karl Fisher

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

July 31 – ballerina, mentor, Merited Artist of the RSFSR Irina Tikhomirnova (1917-1984)



Irina Tikhomirnova

August 1 – ballet dancer, ballet master Stanislav Vlasov (1933-2017). Danced at the Bolshoi in 1951-1971; in 1962 staged the revival of the ballet



Stanislav Vlasov and Lyudmila Bogomolova. 1980.
Photo by M. Filimonov/ RIA Novosti

August 1 – headmaster of the Bolshoi Theatre School in Joinville Pavel Kazaryan



Pavel Kazaryan (far right) with tutors and students of the Bolshoi Theatre School

August 3 – chief chorus master of the Bolshoi, National Artist of Russia Valery Borisov

August 3 – ballet dancer, mentor, National Artist of the USSR Vyacheslav Gordeev (in 1995-1997 artistic director of the Bolshoi Ballet)



Vyacheslav Gordeev. Photo by Alexander Konkov/TASS

August 3 – Bolshoi Opera soloist Anna Nechaeva (soprano)

August 4 – Ballerina, Merited Artist of the RSFSR tutor Maria Reizen (1892-1969)

August 5 – conductor, tutor, professor, artistic director and chief conductor of Tchaikovsky Grand Orchestra since 1974 Vladimir Fedoseev

August 6 – ballet dancer, mentor, Merited Artist of the RSFSR German Sitnikov, the Bolshoi Ballet soloist in 1951-1973

August 9 – dancer and choreographer Leo Massine. In 1915-1921 one of the main choreographers of the Russian Seasons.

August 13 – National Artist of Russia, opera singer (contralto, mezzo soprano), the Bolshoi Opera soloist in 1960-1982, professor Valentina Levko (1926-2018).

August 13 – Bolshoi Opera soloist (since 2008), National Artist of Azerbaijan baritone Elchin Azizov.

August 14 – conductor of the Bolshoi, Merited Artist of Russia Pavel Sorokin

August 15 – Bolshoi Ballet soloist Ana Turazashvili

August 16 – Bolshoi Opera soloist bass Valery Gilmanov

August 18 – An outstanding choreographer, reformer, tutor, Merited Artist of Imperial Theatres (1915), ballet master of the Bolshoi (1902-1924), a remarkable artist and photographer (he started the systematic photo chronicle at the Bolshoi) – Alexander Gorsky (1871-1924)



THE 243RD SEASON OF BOLSHOI CLOSED.

The Bolshoi Opera will open its 244 season at the Historic Stage with the second performance series of its new production of Tchaikovsky's opera Eugene Onegin – September 17, 18, 19, 2019.

September 17 – the theatre company meeting.