



Newsletter

One of the most renowned contemporary directors Claus Guth came to Moscow to stage the one-act musical drama by Richard Strauss *Salome*. Libretto by Hedwig Lachmann after the play of the same name by Oscar Wilde

Music Director – the chief conductor and music director of the Bolshoi *Tugan Sokhiev*.

Salome by Richard Strauss, staged by Claus Guth is the first opera premiere of the year. It is a co-production of the Bolshoi of Russia and the Metropolitan Opera.

The plans have been changed due to the pandemic. Now the production will be performed in Russia, and Metropolitan Opera will see it only several years later.

The premiere will take place at the Historical Stage, February 25, 2021. There will also be performances on February 26, 27, 28, 2021. One of the best performers of the role of *Salome* – Asmik Grigorian - was invited to take part in the production. Ann Petersen rehearses the role, too.

Set Designer – Etienne Pluss

Costume Designer – Ursula Kudrna

Lighting Designer – Olaf Freese

Movement Director – Sommer Ulrickson

Dramaturge – Yvonne Gebauer

The opera will be performed in German with Russian subtitles.

Salome was previously staged at the Bolshoi 95 years ago – it was the first time the theatre turned to the operas of Richard Strauss (his *Der Rosenkavalier* was in the Bolshoi repertoire in 2012-17.)

At the first meeting with the artists, Claus Guth said that people often believe that modern costumes are already evidence of a “modern interpretation”, but he would try to show the “relevance” and the poignant moments of the opera, “leaving it in the time when it was created.”

Claus Guth reminded them of the history of writing the play (in French) by Oscar Wilde, all the complex vicissitudes of its publication and staging (censorship bans in England, in the USA, and in Russia - the premiere took place in 1896 at the Teatro Evre in Paris with the programme booklet illustrated by lithographs by Toulouse-Lautrec)



Director of *Salome* Claus Guth held his first meeting with actors on January 12. Rehearsals of *Salome*. Photo by Katerina Novikova

the role of Sarah Bernhardt (who never embodied the title character on stage) in the formation of one of the main images of the era, and also noted that when Richard Strauss was creating an opera in Germany (1905), the world was already filled with other trends. The director also spoke of the ambiguity of the Victorian era, representing ostentatious piety on the one hand, and becoming interested in Freudism on the other.

On January 12 the world opera star Ildar Abdrazakov debuted in the title role of the opera *Boris Godunov* by Mussorgsky (the version and orchestration by Nikolai Rimsky-Korsakov, including the scene Near Kromy) (also on January 14.)

The performances took place on January 12, 13, 14, at the Historical Stage. A renowned opera director, pupil of Nemirovich-Danchenko and “grand style master” *Leonid Baratov* was the first to stage the opera at the Bolshoi in 1948 (1895 - 1964) together with the chief director of the Bolshoi of the USSR *Nikolai Golovanov* (1891 - 1953.)

Set and Costume Designer – National Artist of the USSR *Fyodor Fedorovsky* (1883 - 1955.)

Choreographer – National Artist of the USSR *Leonid Lavrovsky* (1905 - 1967.)



Ildar Abdrazakov as Boris Godunov.
Photo by Damir Yusupov

The premiere of the revived production was on December 1, 2011.

Conductors Vassily Sinaisky and Pavel Sorokin and director Igor Ushakov worked on the production revival. The most complicated work was performed on restoration of sets (designer [Alyona Pikalova](#)) and costumes ([Elena Zaitseva](#)), including the reconstitution of Boris Godunov's coronation dress with lots of gems and metal (it weights almost 17 kilos.)

See more about the opera at the theatre [website](#)
Conductor (all days) – Tugan Sokhiev. [Casts](#)

Events

The Bolshoi Theatre gave series of holiday performances on all its stages during the New Year and Christmas holidays.

The Historic Stage presented Tchaikovsky's [The Nutcracker](#) in the choreographic version by [Yuri Grig-](#)

[orovich](#) from December 22 to 31, 2020 and from January 2 to 6, 2021. Libretto by Yuri Grigorovich after the same name fairy-tale by Ernst Theodor Amadeus Hoffmann, including ideas from the scenario by Marius Petipa.

Set Designer – [Simon Virsaladze](#)

[Casts](#)



The Bolshoi continued its tradition of the New Year performances of The Nutcracker.
Photo by Katerina Novikova

The last performance in the Christmas cycle on January 6 was dedicated to the 100th anniversary of the birth of the outstanding trumpet player who worked for a long time in the Bolshoi Orchestra, National Artist of the RSFSR Timofei Dokshitser (December 13, 1921 – March 16, 2005.)



The Bolshoi dedicated the performance of The Nutcracker on January 6 to the 100th anniversary of the birth of Timofei Dokshitser



[The Story of Kai and Gerda](#) (photo by Damir Yusupov) was performed nine times before and during the New Year holidays

December 29, 30, 31, 2020, and January 2 and 3, 2021, the New Stage – [The Story of Kai and Gerda](#) by Sergei Banevich, libretto by Tatiana Kalinina based on the fairytale by Hans Christian Andersen.

Director – Dmitry Belyanushkin,

Set Designer – [Valery Leventhal](#). Music Director – [Anton Grishanin](#).

January 6-10, 2021, the New Stage – [The Tale of Tsar Saltan](#) by Rimsky-Korsakov, (previous season premiere.)

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

An [interview](#) with production director Alexei Frandetti and the production details.

Set Designer – [Zinovy Margolin](#). Costume Designer – [Viktoria Sevryukova](#). [Casts](#)



The Tale of Tsar Saltan at the New Stage on January 6-10, 2021. Photo by Damir Yusupov

December 25-30, 2020, Pokrovsky Chamber Stage – opera Cherevichki by [Pyotr Tchaikovsky](#), Libretto by Yak-

ov Polonsky based on the story Christmas Eve by Nikolai Gogol. [Casts](#)

On the evening of December 31 the Chamber Stage hosted the New Year Concert.

January 6 and 7, 2021 – [The Rostov Mystery](#) – the 17th century comedy on Christmas day, musical reconstruction by Evgeny Levashev.

Director – the founder of the Chamber Musical Theatre [Boris Pokrovsky](#) (1912-2009).

January 9-10, 2021, the Historic Stage – the ballet by Marius Petipa La Bayadere, music by [Ludwig Minkus](#); version by Yuri Grigorovich, including scenes from productions by Vakhtang Chabukiani, Nikolai Zubkovsky, Konstantin Sergeyev.

Yuri Grigorovich created the new choreographic version for the Historic Stage after its reconstruction and restoration, the premiere was on January 24, 2013.

Music Director – Pavel Sorokin. [Casts](#)

[See more on the theatre website](#)



Svetlana Zakharova and Olga Smirnova as Nikia (photo by Damir Yusupov.) – La Bayadere was performed at the Historic Stage on January 9-10



Oksana Volkova and Agunda Kulaeva as Carmen (photo by Damir Yusupov) – Bizet's opera at the Historic Stage on January 15-17.

January 15, 16 and 17, the Historic Stage – opera [Carmen](#) by Georges Bizet, libretto by Henri Meilhac and

Ludovic Halévy based on the same-name novel by Prosper Mérimée.

[Alexei Borodin](#) (chief director of Russian Academic Youth Theatre, Golden Mask 2021 winner - For Outstanding Contribution to Development of Theatre Art) and his permanent co-author, set designer Stanislav Benediktov worked on the 9th production of the opera at the Bolshoi. Costume Designer – Valentina Komolova

Lighting Designer – Damir Ismagilov

Choreography by famous flamenco dancers Ricardo Castro and Rosario Castro, Spain.

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

January 20, 21, 22, 23, 24, the Historic Stage – the ballet [Nureyev](#) by Ilya Demutsky and Yuri Possokhov (The concept, direction and staging by Kirill Serebrennikov.) The world premiere was on December 9, 2017.

The production won the [Golden Mask -2019](#) in the categories of Best Ballet, Best Choreographer (Yuri Possokhov), Best Male Role (Vyacheslav Lopatin as the Pupil), and Benois de la Danse-2018 (composer Ilya Demutsky, choreographer Yuri Possokhov, Kirill Serebrennikov as set designer and Vladislav Lantratov for the title role.)

Conductor – Anton Grishanin (all days.) [Casts](#)

January 12, 13, 14, the New Stage – the ballet [Onegin](#) by John Cranko. – The premiere was on July 12, 2013, at the Bolshoi Historic Stage. Sets and costumes by [Jürgen Rose](#). Choreographic supervision – Reid Anderson. Ballet Masters – Agneta Valcu, Victor Valcu. Lighting Designer – Steen Bjarke. Arrangement and Orchestration – Kurt-Heinz Stolze. Music Director and Conductor – Pavel Sorokin (January 12 and 13.) [Casts](#)



Nina Kaptsova as Tatiana, Ruslan Skvortsov as Onegin (photo by Dmitry Yusupov) – the ballet by John Cranko at the New Stage, January 12-14



Vladislav Lantratov, Artem Ovcharenko, Igor Tsvirko as Nureyev (photo by Damir Yusupov and [Instagram](#))



Ekaterina Krysanova as Katharina, Vladislav Lantratov as Petruchio. Photo by Mikhail Logvinov

January 16 an 17, the New Stage – the ballet by Jean-Christophe Maillot [Taming of the Shrew](#) to music by Shostakovich

Set Designer – [Ernest Pignon-Ernest](#)
 Costume Designer – [Augustin Maillot](#)
 Lighting and Video Projection – [Dominique Drillot](#)
 Dramatist – [Jean Rouaud](#)

The world premiere of Taming of the Shrew was on July 4, 2014, at the New Stage and brought the Bolshoi three Golden Masks. [Performance details](#)



Dido and Aeneas by Henry Purcell. – Last performances of the co-production by the Bolshoi of Russia and the International Opera Festival in Aix-en Provence, France, at the New Stage – January 20-22

Last performances of the previous 244 season premiere, third co-production by the Bolshoi of Russia and the International Opera Festival in Aix-en Provence, France, took place at the New Stage on January 20-22 – [Dido and Aeneas](#) by Henry Purcell.

The 27th Golden Mask Festival opened on January 20 with Dido and Aeneas at the New Stage.

The premiere was at Aix-en Provence Festival on July 7, 2018.

Libretto by Nahum Tate (1652 – 1715) based on Book IV of Virgil's Aeneid. The new text of the Prologue by [Maylis de Kerangal](#).

Music Director – [Christopher Moulds](#) (all days' conductor.)

Production Director – [Vincent Huguet](#).

Set Designer – [Aurélie Maestre](#).

[Casts](#)

Rehearsals of Dido and Aeneas at the Bolshoi – on the theatre [YouTube channel](#).

Christopher Moulds at the [Bolshoi Green Salon](#) – the head of the Bolshoi press office Katerina Novikova talked to the renowned British conductor and expert in baroque music.

January 9, 23 and 24, the New Stage – [The Guide to the Orchestra. Le Carnaval des Animaux](#), – a theatrical excursion for children and their parents by [Alexei Fran-](#)

[detti](#) to the world of symphonic orchestra combined The Guide by Britten and A Zoological Fantasy by Saint-Saëns.

Music Director and Conductor – [Anton Grishanin](#).

January 10, 12 and 13, the Chamber Stage – [Il turco in Italia](#) by Rossini.

Music Director – Gennady Rozhdestvensky

Director – Olga Ivanova

Conductor – Alexey Vereshchagin

The world premiere was on June 13, 2017.

[Casts](#)

January 16 and 17 – [Die Zauberflöte](#) by Mozart, production by Boris Pokrovsky. The premiere took place on September 6, 2004.

Conductor – Anton Grishanin. [Casts](#)



Ekaterina Ferzba as The Queen of the Night, Die Zauberflöte. Photo / Pokrovsky Chamber Musical Theatre archive

Soloists of the Pokrovsky Chamber Stage [Vasily Sokolov](#) and [Valery Makarov](#) – became finalists of the [58th Francisco Vinyas International Vocal Competition](#) (Barcelona, January 16 - 24, 2021).

Baritone Vasily Sokolov won the 4th prize as well as a special prize Mercedes Vinyas which provides an opportunity to take part in the training program of the famous opera singer Dolora Zagic, and the prize of Teatro Real in Madrid.

Tenor Valery Makarov, a recent laureate of the Nadezhda Obukhova Competition in Lipetsk, also became a finalist of the competition.

The finalists' concert took place at Teatro Leseo in Barcelona on January 24. [Program](#) (*.pdf)

The victory in the competition reported by [Orfei](#), [Muzykalny Klondike](#) and others media.



Vasily Sokolov and **Valery Makarov** (photo /FB of the Chamber Stage soloists) – became finalists of the **58th Francisco Vinyas International Vocal Competition**

The exhibition dedicated to the 100th anniversary of the birth of National Artist of the RSFSR, Bolshoi Ballet soloist Yuri Kondratov (February 6, 1921 – July 14, 1967) runs in the foyer of the New Stage (until March 15).

A master of classical duet dance, one of the best partners of his time, Kondratov (at the Bolshoi Theatre in 1939-1959) performed with all the stars of his time. Visitors to the exhibition can see photographs of the artist in the ballets *Swan Lake* by Tchaikovsky, *Cinderella* by Prokofiev, *Raymonda* by Glazunov, *Red Poppy* by Gliere, *Giselle* by Adam, *Fountain of Bakhchisarai* by Asafiev, etc, from the funds of the Bolshoi Museum.



Yuri Kondratov and Raisa Struchkova in *Giselle* (left) and with Maya Plisteskaia in *The Sleeping Beauty* (right)

The Bolshoi Theatre of Russia together with corporate sponsor Ingosstrakh have come up with a new initiative to support young talents from the regions. Participants in the Youth Ballet Programme will have an opportunity to undergo practical training with the Bolshoi Ballet for three to nine months. One should win

two try-outs to become a programme participant. bal-letonstage@bolshoi.ru.

Ingosstrakh will pay for the travel to Moscow for the contestants and participants and their scholarship support during the training. Living expenses will be covered by the Bolshoi. It is planned to hold the programme two or three times a year.

Online streaming of *The Tsar's Bride* and *Coppelia* continues within the cooperation of the Bolshoi of Russia and Mezzo /Mezzo Live HD.

The Tsar's Bride by Rimsky-Korsakov (recording from the Historic Stage of November 15, 2018,) on **Mezzo**.

Coppelia (recording from the New Stage of June 10, 2018,) on **Mezzo**.



Scenes from the opera *The Tsar's Bride* (photo by Damir Yusupov) and the ballet *Coppelia* (Photo by Elena Fetisova)

In December 2020, The Association of Book Publishers assigned the book *The Bolshoi Theatre of Russia in the Biographies of Choir Artists. Encyclopedic Dictionary a diploma – The Best Reference and Dictionary-Encyclopedic Edition of 2019*.

The book reflects the events and facts of three eras in the history of the choir: the Imperial Theatre, the So-



In December 2020, The Association of Book Publishers assigned the book *The Bolshoi Theatre of Russia in the Biographies of Choir Artists. Encyclopedic Dictionary* a diploma as one of the best reference books published in Russia in 2019

viet and post-Soviet periods. Each chapter is a block of two sections – a historical overview and an alphabetically organised index. The index part is made up of information about the artists of the choir and choirmasters of the Bolshoi. Three chapters are supplemented with appendices providing data on the children’s choir and vocal ensembles that worked at different times at the Bolshoi; the information about the extras ensemble

and prompters has been collected for the first time, the full list of the choir members at the end of 2018 is given. Many things are published for the first time: this is almost all data on the hundred-year history of the choir since the end of the 18th century; unique details of the organisation of the first professional, in the modern sense, choir of the Bolshoi Theatre in 1882; a significant part of the archival data is from the Soviet period.

From January 12 to 16 and from February 3 to 6, 2021, the Bolshoi Theatre of Russia holds auditions for the opera company trainee group.

Those who wish to participate should send a CV to the e-mail operainspektor@bolshoi.ru including

- their education, professional experience, repertoire, nationality, age;
- a photo of the applicant;
- links to audio/video of performances and concerts.

Terms of participation and the order of auditions – via the [link](#).

Press analysis:

Russian mass media

General Director of the Bolshoi Vladimir Urin spoke about the theatre’s plans for 2021 in the video News of Culture on the [Rossia-K TV channel](#) on the evening of December 30, 2020:

“Preparation of premieres and tours, reconstruction of the Chamber Stage and construction of the Kaliningrad branch – despite the fact that quarantine restrictions have suspended the work of many musical theatres, the Bolshoi continues to make ambitious plans for 2021. We will learn the details from the head of the country’s main stage, Vladimir Urin.”

The online English language Russian newspaper [The Moscow Times](#) (Russia) publishes an article by Michele A Berdy the year ahead for the Moscow arts scene in 2021 after COVID decimated culture in 2020.

This includes “On stage, audiences will reap the pleasures of postponed premieres. At the Bolshoi Theatre, director Vladimir Urin said they were compelled to correct the schedule and “almost all the premieres that had been scheduled for the first half of the season [in 2020] have been moved to this year. So, in 2021 there will be a premiere every month. In January Georges Bizet’s *Les pêcheurs de perles* will premiere on the Boris Pokrovsky Chamber Stage and in February – Richard Strauss’ *Salome* with a libretto by Hedwig Lachmann based on the play by Oscar Wilde and *Four Characters*

in Search of a Plot, a programme of one-act ballets, will be performed on the Historic Stage.”



[Les pêcheurs de perles](#) at the Chamber Stage

The creative plans of the Bolshoi and a new joint initiative with Ingosstrakh to launch the Youth Ballet Programme remain the focus of media attention.

The 2021 second issue of Kommersant publishes an interview with the head of the Bolshoi Ballet Makhar Vaziev and correspondent Tatyana Kuznetsova:

According to Vaziev, the idea of the youth programme was born somewhere during his the second season at the Bolshoi.

“... Together with Ingosstrakh, we have decided on all the issues and announced the launch of the programme at the end of last year...For myself, I decided that in the first recruitment we will take about seven to ten dancers for training, and, I do not hide it, one of them may join the Bolshoi Ballet. ./.”

“Who will teach the trainees? Teachers over 65 years old cannot attend the theatre, and the acting ones are already overloaded.”

“Our young tutors. Maria Allash, Nadezhda Gracheva. I involved Ruslan Skvortsov – he is very good at it. Sasha Volchkov has wonderful classes, Vlad Lantratov, too. I want to try Slava Lopatin, Misha Lobukhin (all are acting principals of the Bolshoi Ballet-Kommersant), for them this is an opportunity to prove themselves. Our honourable tutors show vivid interest, too.”

Makhar Vaziev spoke also about the main ballet premiere of 2021.

“In March, the premiere of Orlando to music by Dvořák and Max Richter. Christian Spuck ... has virtually staged one act. ./ On January 19 he comes to us again to finish everything completely. In the summer we give The Seagull, Demutsky’s new ballet. Possokhov stages it with director Molochnikov. In May, we would like to show Dancemania – one-act ballets, the premiere of which was disrupted by the pandemic. ./ I don’t know if it will work. But the project with young choreographers, which we did this year with Ingosstrakh, will definitely be continued. I have already engaged four new composers, they will make ballets not for 15-20 minutes, but for 25-30 min-

utes. And Dimo Milev, the author of Fading from the first programme, will come to stage a separate one-act ballet in November. My idea is to gather young choreographers who will work with our company on regular basis. ./ I stay in touch with Alexei Ratmansky. He will stage a two-act ballet with us to premiere in the end of the season 2021/22. I tried to talk him into reviving of Russian Seasons this year and to stage some one-act ballet. He suggested to transfer something ready-made. I did not agree to this.” ...”

«Будем исходить из материала»

Махар Вазиев о Молодежной балетной программе Большого театра



[Kommersant](#)

A conversation with the head of the Bolshoi Ballet Makhar Vaziev about the selection criteria and the goals of the programme was shown by the [Rossia-Kultura TV channel](#) 30 декабря 2020 [Primpress](#)

The beginning of the year, its first month is marked with birthdays of outstanding theatre professionals...



“The Nutcracker. Alexander Rubashkin, Galina Ulanova, Ekaterina Maximova as Masha and Vladimir Vasiliev as the Prince at curtain calls. Galina Ulanova’s anniversary. 1980. State Central Theatre Museum Bakhrushin.”

Photo / [Moscow Mayor website](#)



Yuri Grigorovich on January 2 with congratulations

of [Svetlana Zakharova](#), [Andris Liepa](#)

and Nina Ananiashvili. [Ekaterina Shipulina](#),

[Maria Alexandrova](#), [Vladislav Lantratov](#), [Denis Rodkin](#),

[Igor Tsvirko](#), [Ekaterina Vladimirova](#) /Instagram

The RF president congratulated Yuri Grigorovich in his birthday, – [TASS](#) reported on January 2 and more than other 20 media.

[Congratulations of the RF President website](#)

[RIA Novosti](#)

[RBK](#)

[Izvestia](#)

[FAN](#) (congratulation from Svetlana Zakharova)

On January 8 the birthday of Galina Ulanova recalled by:

[Sputnik. Tadzhikistan](#)

[Zavtra](#)
[IA Yasia](#)

and other media.

History of Things. Get Acquainted with The Nutcracker of Galina Ulanova – on the [Moscow Mayor official website](#).

Placido Domingo and World Opera Stars in Moscow. The gala at the Bolshoi Theatre of Russia – in [Rossia-1 TV](#) Christmas programme on January 7.

“Placido Domingo’s concert in Moscow: the first exclusive show of VGTRK media platform Smotrim” – a video on [Rossia 24](#) (YouTube)

[Rossiiskaya Gazeta](#)

For the first time on TV screens, Placido Domingo’s grand concert, which took place on the Historic Stage of the Bolshoi Theatre ... It united the best of world opera. Anna Netrebko, Ildar Abdrazakov, Yusif Eyvazov, Piotr Beczala and Michael Folle appeared on the legendary stage together with the great Spanish tenor as well as young and talented winners of the Operalia competition: soprano Pretty Yende from South Africa, tenor Xabier Anduaga from Spain, soprano Christina Nilsson from Sweden. Conductor – music director of the Bolshoi Tugan Sokhiev.”



Placido Domingo – the guest of the programme [Enigma](#)

on Kultura channel – January 21,

on the singer’s 80th birthday

On January 21 Vladimir Urin sent a congratulatory telegram to Placido Domingo on his 80th birthday.

“Dear Maestro!

On my own behalf and on behalf of the staff of the Bolshoi Theatre of Russia, I would like to congratulate you on this amazing anniversary! Probably, there is no country on the globe, where your fans do not live. You deserve the greatest epithets. You are truly a great singer; a genius performer. Within the framework of one human life, you have done the unthinkable to promote operatic art. The beauty of your timbre, the freedom of your voice, your stage charm, your charisma have turned millions into music lovers. Russia is no exception. They fell in love with you almost half a cen-

ture ago, and this feeling is still alive. It is a true joy for our audience that you have now started performing regularly at the Bolshoi Theatre, and for us it is not only a great honour, a school, but, first of all, the pleasure of communicating with you. I met you several years ago during the Operalia held in Moscow – another part of your life that cannot be overlooked – helping and supporting young talents.

You are a wonderful and generous person, Maestro. And may fate be always generous to you – may your family and friends be happy and healthy and may you always have enough energy, creative passion and strength to create music.

With all the best wishes,

Loving and faithfully yours the Bolshoi Theatre of Russia and Vladimir Urin.”

[Kultura channel](#) announces programmes timed to Placido Domingo’s 80th birthday (born on January 21, 1941.) January 21 – [Enigma programme](#) (repeated January 22). January 24 – a gala at Covent Garden (1996)

“He has always been everything – a pianist, conductor, singer, friend, organiser of everything and everyone, the best father and husband in the world, probably someone else, but the creators of the programme simply did not have time to talk about it, not keeping within the allotted 40 minutes, which is understandable because Placido Domingo is a phenomenon that always goes beyond the limits they are trying to fit him into.”

On January 21 Vladimir Putin sent a congratulatory [telegram](#) to Placido Domingo. [TASS](#), [TASS](#) and other media.

Maria Babalova of Vecherniya Moskva, announcing the most significant events in the cultural life of the new 2021, lists the upcoming performances of Placido Domingo at the Bolshoi: first as a conductor in Puccini’s La Bohème on February 12 and 14, then as a performer of the role of Rodrigo in Don Carlos on April 15 and 18 and Giorgio Germont in Verdi’s La Traviata on May 5 and 8. The renowned maestro will hold a series of master classes for opera soloists and the Bolshoi Young Artists Opera Program.

The music critic announces the first opera premiere of 2021 – Salome by Richard Strauss, which the Bolshoi is going to present on February 25. Other upcoming productions are mentioned – Tosca by Puccini (premiere on April 21) and Mazeppa by Tchaikovsky (premiere June 23.)

The printed version of the newspaper is available upon request at the theatre press department.

“Fairytale Night – a gala of Berlin Philharmonic Orchestra in Waldbühne. Conductor – Tugan Sokhiev, soloist – mezzo soprano Marianne Crebassa” – a present to the audience from [Rossia-K TV channel](#) on January 2.

On June 29, 2019, the Berlin Philharmonic Orchestra under the direction of Tugan Sokhiev performed in Waldbühne the Symphonic Suite Lieutenant Kizhe, excerpts from suites No. 1,2 of the ballet Romeo and Juliet by Sergei Prokofiev, the vocal cycle Scheherazade by Maurice Ravel, Greetings to Love by Edouard Elgar, Slavic Dance No. 1 by Antonin Dvořák and Air of Berlin by Paul Linke.

[The concert programme](#)

[Link to the concert](#) (01:31’49”)



“Fairytale Night – a gala of Berlin Philharmonic Orchestra in Waldbühne. Conductor – Tugan Sokhiev, soloist – mezzo-soprano Marianne Crebassa” /Rossia-K

Russian media cover Ildar Abdrazakov’s debut in the historical production of Boris Godunov at the Bolshoi. [Muzykalnaya Zhizn](#): “The monumental, costume and historical production of the Bolshoi (the embodiment of the Soviet ‘grand style’) is the second Boris Godunov in Ildar Abdrazakov’s career. In August 2020, he sang Boris in a concert version of the opera at the Mariinsky Theatre. This year Abdrazakov will perform this role at the premiere in Monte Carlo.

[Bashinform](#)

The singer’s performance announced by:

[Kultura channel](#)

[RIA Novosti](#)

[Teatral](#)

[Teatr](#)

Vash Dosug magazine offers its readers a list of 13 Best Productions of 2020 – [Viewers’ Version](#).

Opera Sadko (Bolshoi Theatre) is the third in this rating. “Tcherniakov reproduces all seven scenes of the opera-epic meticulously and scrupulously. He plays with

real pictures created by different artists for this opera – from Ivan Bilibin, Konstantin Korovin and to Nicholas Roerich. The director’s signature plot superstructure is set as a frame for these pictures – a few minutes at the beginning and a few minutes at the end. In the middle – almost three hours of what the audience of the Bolshoi Historical Stage loves so much – sham, fake, silk, historical mise-en-scenes and historical costumes. The solution looks like trolling.

Less attentive spectators may completely fail to get it that this is not a historical production but an acutely social and relevant director’s statement.”



Tcherniakov’s Sadko on the Bolshoi Historical Stage.
Photo by Damir Yusupov

Online TheatreHD will present seven Russian operas staged by Dmitri Tcherniakov in Moscow, Paris, Berlin, Brussels and Lyon, online and in cinemas. Colta.ru

The project Dmitri Tcherniakov: Russian Opera includes Ruslan and Ludmila by Glinka, Snowmaiden, The Tale of Tsar Saltan and The Tsar’s Bride by Rimsky-Korsakov, Iolanta/The Nutcracker and Eugene Onegin by Tchaikovsky, and Lady Macbeth of Mtsensk by Shostakovich.

Besides, from January 16, TheatreHD begins a series of online discussions of streaming Russian operas staged by Dmitri Tcherniakov. The first meeting titled A View from Inside will feature the director’s constant co-authors – costume designer Elena Zaitseva and coach Lyubov Orfyonova. Singers who worked with Tcherniakov – Ildar Abdrazakov, Maxim Paster, Alexandra Durseneva – well be among the speakers too.

The discussion will be held on ZOOM platform. Starting 20:30 MSK, free of charge, registration – [here](#).

GQ magazine publishes an article titled How Denis Rodkin Became the Main Star of Russian Ballet. The Bolshoi Ballet principal took part in a photo session and answered questions.



Denis Rodkin in GQ.
Photo / Olga Tuponogova-Volkova

The Russian version of **Vogue** publishes an interview by Anna Galayda with a professor of the Classical Dance Department of the Vaganova Academy Ludmila Kovaleva.

“Ludmila Kovaleva is an outstanding tutor among whose students there have been such ballet stars as Diana Vishneva, Olga Esina, Olga Smirnova, Ekaterina Borchenko, Maria Khoreva and many others ././”

When Vishneva got an invitation to dance the lead role in Don Quixote at the Mariinsky a year before graduation, it was an unprecedented case. When the Bolshoi offered Olga Smirnova the status of a soloist immediately, skipping corps de ballet, and the main roles in La Bayadere, La Fille du Pharaon and Diamonds, / ... / it became obvious: Kovaleva understood – and accepted – the incredible pace of today’s ballet theatre before anyone else. ././”

The author goes on: “Smirnova has almost ten years of work in Moscow behind her. The ballerina’s superb academism, reminding one of Bach’s fugues, attracted the attention of almost all choreographers who worked at the Bolshoi at that time. Her career began with the collaboration with the Finnish choreographer Jorma Elo, the role of Anastasia in the revived Ivan the Terrible directed by Yuri Grigorovich; she worked with Pierre Lacotte on his La Fille du Pharaon and Marco Spada, became the muse of Jean-Christophe Maillot, who after The Taming of the Shrew repeatedly invited her to the Monte Carlo Ballet, was the first in Russia to perform the role

of Tatiana in *Onegin* by John Cranko, danced Anna Karenina in the ballet by John Neumeier, participated in the Russian premieres of Jiří Kylián and Christopher Wheeldon, Yuri Possokhov staged *Bela in The Hero of Our Time* keeping her in mind. //”

“Kovaleva just remains at the forefront. And while her younger colleagues are horrified with Vishneva and Smirnova being too keen on experiments, she tries to follow new works and encourages her students not to miss new performances, exhibitions, films.” /.../ Trust is the most important thing.”



Ludmila Kovaleva with Olga Smirnova, 2011,
before graduation from the Academy



Vladislav Lantratov and Maria Alexandrova at a rehearsal
of Ilya Zhivoy's new ballet. Photo / Ira Yakovleva

The Bolshoi Ballet principal Vladislav Lantratov and prima Maria Alexandrova (working under contract) – the most beautiful couple of world ballet – the heroes of a new report by [La Personne](#). “We met not in Moscow, not in the Bolshoi foyer or at Patriach Ponds, but in St Petersburg where the two were preparing a number for the Grand Ballet project with Mariinsky choreographer Ilya Zhivoy. Using the lockdown forced pause we talked about everything – the phantoms of the stage, the luckiest production *Don Quixote*, the fear to go big anytime and anywhere, St Petersburg and Moscow, ancient fairytales and, of course, love.

[St Petersburg TV Channel](#) broadcasts a report of the Elena Obraztsova Memorial Evening. The Bolshoi Opera soloist Agunda Kulaeva accompanied by the St Petersburg Concert Choir sang spiritual music in the St Isaac Cathedral. The musicians performed pieces by Rakhmaninov and Pavel Chesnokov, also romances and folk songs.

Agunda Kulaeva: “For us, singers, especially for mezzos, Obraztsova is the epitome of the Russian singer. The epitome both in Russian and Western roles. For example, nobody sang Santucci better than her.”

From January 21 to February 3, Russian National Museum of Music will host *Golovanov Gala! Festival* timed to coincide with the 130th anniversary of the birth of the composer and chief conductor of the Bolshoi Nikolai Golovanov. Online screenings of the event will be available on Culture.Ru as well as on the Museum of Music official [website](#), – [Culture.Ru](#) online publication announces.

The Museum has prepared a cycle of online lectures, too. January 2 – the first lecture *An Insight into the Nikolai Golovanov Memorial Flat*, – [Teatral](#) notes.

[Orpheus Radio](#)



[Golovanov Gala! Festival](#) at Russian National Museum of Music – from January 21 to February 3

The member of the Bolshoi Young Artists Opera Program, the winner of the Vishnevskaya Competition bass

Giorgi Chelidze spoke about development and problems of contemporary opera art in Russia in his interview with an [Art-Moskovia](#) reporter.

“Who among your teachers would you mention, who influenced you?”

“I was very lucky in this regard. Even back at the music school, I had the opportunity to study with the wonderful teacher Avtandil Revishvili. The outstanding Georgian opera singer Teimuraz Gugushvili was my teacher at Tbilisi Conservatory. I recall with gratitude the years of my work at Tbilisi Opera where Badri Maisuradze was my mentor. And finally, how can I miss the good fortune I had at the Bolshoi Young Artists Opera Program where I studied with the outstanding Russian teacher Dmitry Vdovin? / ... /”

Press analysis: international mass media

The website of the UK broadcaster [Sky News](#) (UK) broadcasts and publishes a report by Moscow based correspondent Diana Magnay about the Bolshoi continuing to perform despite the COVID pandemic. “The Bolshoi’s director, Vladimir Urin, admits that staging performances for just a quarter of the audience would be impossible without government support, but he says it matters for morale. “It is very important that the artists stay in shape, the performances are preserved in the repertoire...”

[A video \(03’21”\) on YouTube](#)

The report also includes short video interviews with Denis Rodkin, Ana Turazashvili and Anna Nikulina.



Denis Rodkin, Ana Turazashvili and Anna Nikulina in photos from [Sky News website](#)

American broadcaster [ABC News](#) showed a video report by Alina Lobzina (earlier it was in [Good Morning](#)

[America](#)): “This ballet company is one of the few groups performing The Nutcracker this holiday season. The Bolshoi Ballet in Moscow is continuing the traditional holiday performance, but with COVID-19 restrictions.” “We are happy people because we have the opportunity to work today,” Makhar Vaziev, Bolshoi Ballet director, told ABC News. He said that the anxiety and the feeling of danger persist, but would be worse if his dancers had to stay home.” “Alexey Putintsev, who debuted in The Nutcracker this Christmas, said nothing can ruin this season. He said he hardly notices how few people are watching. Those people in the audience give such an ovation – you could not have dreamt of it! They make up for 100%, 150%, and they cheer!” he said when ABC News spoke to him before a dress rehearsal.” “Vaziev said the Bolshoi Ballet is capable of going on because they are the biggest company in the world.”

[Broadway World](#) quotes the same report.

Also, [Broadway World](#) announced the performance of The Story of Kai and Gerda.

[Link to the article and video](#)

West End New York City United States International

Broadway World
Russia

Russia Sections Shows Chat Jobs Students Industry Shop Stream

Bolshoi Ballet Continues Production of THE NUTCRACKER Despite the Pandemic

Capacity has been capped at 25%, and staff and patrons must have their temperature checked and wear face

Moscow's Bolshoi Ballet said the show must go on, as they continue to present their production of The Nutcracker despite the pandemic, [KSRO](#) reports.

However, there are some precautions being taken. Capacity has been capped at 25%, and staff and patrons must have their temperature checked upon entering the building. Face masks are also required.

“We are happy people because we have the opportunity to work today,” Makhar Vaziev, Bolshoi Ballet director, told ABC News.

Alexey Putintsev, who debuted in The Nutcracker this Christmas, said he doesn't even notice the more sparse audience.

“Those people in the audience give such an ovation - you could not have dreamt of it! They make up for 100%, 150%, and they cheer!” he said.

The Nutcracker has been running almost daily, sometimes twice a day, from Dec. 22, and will run through Jan. 7.

[Broadway World](#)

Japanese online publication [Chacott-jp.com](#) publishes an article about online projects of major ballet companies of Russia, Europe and America, including the film Tchaikovsky. Genius Loci and gives a link to the video. The film is dedicated to celebration of the 180th anniversary of the composer’s birth and speaks about

the role the Bolshoi played in Tchaikovsky's life, and how the theatre celebrated their favourite composer.

A premium version of the film is available at the [Bolshoi YouTube channel](#).

[The Canadian](#) newspaper Globe and Mail publishes an article by Penelope Ford about dance streaming options for January 2021. This includes "Where Marquee TV really shines, however, is in the repertoire from Moscow's Bolshoi Ballet and the Mariinsky Ballet in St Petersburg. Audiences can watch in awe as the preternatural Svetlana Zakharova embodies white and black swan roles in the Bolshoi's Swan Lake, and cheer superstars Natalia Osipova and Ivan Vasiliev in The Flames of Paris, a revolutionary firecracker of a ballet, recorded in 2010. For something a bit different and, dare we say, political, try Alexei Ratmansky's 2007 recreation of Soviet-era ballet, The Bolt. Set to music by Shostakovich, The Bolt is about a factory malcontent jamming a bolt in the Soviet machinery, and is heralded as "great fun for communists and capitalists alike."

A number of Italian media publish articles about Jacopo Tissi.

The Italian online specialised dance news publication [Giornale della Danza](#) publishes an article by Lorena Coppola who announces Jacopo Tissi's live interview on Instagram from the Arcimboldi Theater on 13 January on the @Teatrodegliarcimboldi page. "Tissi joined the company of the Teatro alla Scala directed by Makhar Vaziev. A few months after joining the company, Jacopo Tissi made his debut in the world premiere of Sleeping Beauty, choreography by Alexey Ratmansky, alongside the étoile of La Scala and prima ballerina of the Bolshoi Svetlana Zakharova." "In 2017 Jacopo Tissi joined the company of the Bolshoi Ballet directed by Makhar Vaziev, under the guidance of Alexander Vetrov, and was the first Italian in history to join the ballet company of the Moscow theatre."

The online news publication [Tiscali.it](#) also announces the live interview on Wednesday 13 January with Bolshoi Ballet dancer Jacopo Tissi. "The digital programming of the #facciamoTAMTAM format continues, with programmes of in-depth analysis on the social channels of the Teatro degli Arcimboldi, specially conceived to renew the exchange and dialogue with the public." "On Wednesday 13 January at 18:00, live on Instagram, with Jacopo Tissi, a young Italian dancer who has fulfilled his dream by becoming one of the main soloists of the Bolshoi Theatre in Moscow. Tissi is the first Italian in history to join the ballet company of the Moscow theatre. A great honour and an example for all Italian kids who love dance."

Local online news publication [Leggo](#): "Jacopo Tissi on the live Instagram with #Facciamo Tam Tam will be

welcomed by an expert in the sector Antonio Gnechi Ruscone." "Jacopo Tissi is a young Italian dancer who has fulfilled his dream by becoming one of the main soloists of the Bolshoi Ballet in Moscow led by Makhar Vasiev." "Tissi is the first Italian in history to join the ballet company of the Moscow theatre. A great honour and an example for all Italian kids who love dance."

The recording of the conversation of Jacopo Tissi and Antonio Gnechi Ruscone, Teatro Arcimboldi, is available via the [link](#).



[Vivimilano](#)

The online news publication [Vivimilano](#): "The 25-year-old Tissi is "the first Italian at the prestigious Bolshoi Ballet in Moscow where he is now a first soloist."

[Giornaledelladanza.com](#) also announced Tissi's live interview on Wednesday, January 13.

The Spanish online specialised classical music publication [Beckmesser](#) (Spain) publishes an article by Jose M Irurzun who selects "the best opera performances offered in Jan-August 2021 including Parsifal, Philippe Jordan / Kirill Serebrennikov, in Vienna Staatsoper and Mazeppa, Kirill Petrenko/Dmitri Tcherniakov, in Baden Baden. "First of all, it must be said that the offer is much smaller than in previous years, since the terrible pandemic has caused many theatres to close their doors, others have put the operas they will offer on hold."

The January issue of the specialised monthly British magazine Dancing Times published several interesting articles on Russian ballet.

DT publishes the second part of a two part article by Andrew Foster titled Kschessinska versus Nijinsky. In the article Foster examines the evidence and asks the question if Kschessinska was behind Nijinsky's dismissal from the Russian Imperial Ballet. Foster believes that Kschessinska was zealous of the success of Nijinsky who had taken Paris by storm alongside Tamara Karsavina with Diaghilev's Ballets Russes. Foster bases much of

his article on Vladimir Teliakovsky, director of the Imperial Theatres' diaries which have been recently published in full.

DT publishes Letter from St Petersburg its regular feature by Igor Stupnikov who reports about the 11th international Festival of Arts Diaghilev P S which opened at the Alexandrinsky Theatre in November in St Petersburg. Many international artists and productions were unable to attend because of the COVID pandemic but Bolshoi principal dancer Svetlana Zakharova brought her show Modanse to St Petersburg for the festival. About Zakharova he writes, "Musically acute, she was the absolute mistress of the choreography. With her riveting, elegant technique, and sparkingly precise legs and feet, she switched effortlessly from sustained adagio to scintillating presto."

The website of the Italian broadcaster [RAI Radiotelevision](#) (Italy) announces "In January, the ballet is the protagonist on Rai5 with five events dedicated to famous ballets and great performers: Sunday 10 January at 10.00 is Giselle, in the edition of 2005 at the Teatro alla Scala. In the main roles, the star couple of international dance Roberto Bolle and Svetlana Zakharova." "On the following Sundays, Swan Lake will be offered in the 2004 edition at the Teatro degli Arcimboldi under the musical direction of David Garforth. Always on stage the two absolute stars of international dance: Roberto Bolle and Svetlana Zakharova, in the role of Siegfried and Odette / Odile."

Briefly

[TheatreHD](#) opens the year 2021 with the special project Dmitri Tcherniakov: Russian Opera:

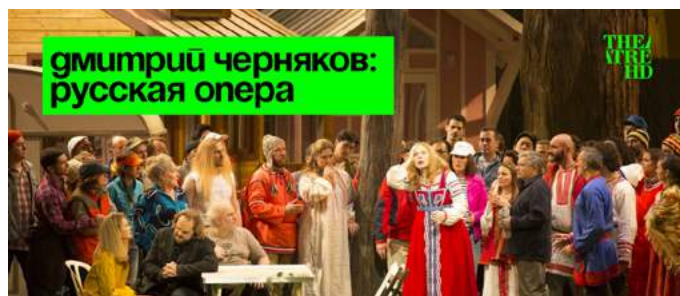
"Grand operas, staged by the most famous national theatrical director in Moscow, Paris, Berlin, Brussels and Lyon – on the online platform and in the country's cinemas.

The sensational version of Snowmaiden and the astonishing Double Tchaikovsky – the opera-ballet Iolanta/Nutcracker – are coming out on the big screens.

In the online section of TheatreHD is Eugene Onegin the visiting card of a new era of the Bolshoi Theatre and innovative stagings of Ruslan and Ludmila, The Tsar's Bride, Lady Macbeth of Mtsensk and The Tale of Tsar Saltan.

[Teatral](#) announces the shows:

The recording of Eugene Onegin (Bolshoi Theatre) will be available in the online section of [TheatreHD/Play](#) January 20 while the opera-ballet diptych Iolanta/Nutcracker (Paris opera) will be shown in cinemas starting from February. The dates of screenings of other perfor-



[TheatreHD /Play](#) 8 January marks 110 years since the birth of Bronislava Nijinska (1891-1972)

mances will also be announced additionally.

[The opera trailers on YouTube](#)

[“..This is truly a great Russian choreographer,”](#) writes Anna Galayda. “The first successful woman-choreographer, which, it seems, today should attract additional attention. And a choreographer who went further than her legendary brother on the path to modernising ballet. Just as Vaslav Nijinsky's The Rite of Spring, Bronislava's Les Noces looks pretty contemporary. And though this score has gained many first-class readings, it is hard to believe that anything can match hers.



Bronislava Nijinska Photo/Anna Galayda's [Instagram](#)

At the same time Bronislava was also an excellent classical dancer, teacher (during the Civil War, Lifar studied ballet with her in Kiev,) and the author of the book *Early Memories* – her talent for literature is obvious. All in all, a true student of Diaghilev. Also (unlike her brother) with a character that allowed her to oppose him and speak up for herself.”

The French online specialised classical music publication [Culture 31](#) (France) publishes a report by Serge Chauzy titled “End of the musical year with Tugan Sokhiev and l’Orchestre national du Capitole.” “The health measures have led to the extension of the broadcasting of concerts exclusively live on social networks, like those already performed under these conditions and which remain accessible free of charge to all.” “On December 18 and 31 at 8 p.m. two new live concerts were broadcast and are streaming free for all. These two festive concerts, conducted by Tugan Sokhiev” “the magic of the cinema, to which Tugan Sokhiev is particularly sensitive, met that of the orchestra.” “Still visible and audible on social networks, it remain available for free until January 31 on YouTube.” “For the New Year’s concert the three traditional year-end concerts have been reduced to one, on December 31 at 8 p.m. Only one concert, but with the possibility of seeing and hearing it as many times as you want thanks to Internet technologies.”



VEN. 18 DÉC. 20H
TUGAN FAIT SON CINÉMA
JEU. 31 DÉC. 20H
CONCERT DU NOUVEL AN

Orchestre National du Capitole de Toulouse

Les fêtes en live avec Tugan Sokhiev

toulouse métropole en grand!

YouTube Facebook LIVE DIFFUSIONS EN DIRECT ET EN DIFFÉRÉ

[Culture 31](#)

Conductor Vasily Petrenko will lead the Svetlanov National Orchestra on September 1, 2021. He will take over from Vladimir Jurowski as artistic director. Petrenko has worked with the company from the start of the 2000s, and a few years ago became its main guest conductor.

[Kultura newspaper](#)

[Orfei](#)

Maya Plisetskaya. Memories. Photographs. Interview. – a new book is published. “During the 80s I was lucky enough to keep closely in touch with Maya Mikhailovna Plisetskaya. This book is a tribute to the memory, respect and adoration to a great ballerina and distinguished person, that she will always remain in my heart”, writes the author, writer, poet, journalist and theatre critic Elena Erofeeva-Litvinskaya.

The book was published shortly before the 95th anniversary of the birth of Maya Plisetskaya.

[An introductory fragment](#)



January 19 marks the opening of the [8th Epiphany Festival](#) at the Novaya Opera on the birthday of the theatre’s founder – Evgeni Kolobov (1946 – 2003).

The Paris Opera has disclaimed the information that the theatre plans to remove Rudolf Nureyev’s ballets from the repertoire, reports [Orpheus](#).

“The Theatre will keep performing Swan Lake and The Nutcracker,” assures Alexander Neef. This explanation was required after a large publication was released in the past weekend in the newspaper M. In the publication, dedicated to matters of ethnic and racial diversity in theatre, the journalist stated that Alexander Neef has decided that the theatre must part with certain ballets when discussing classical ballets, Nureyev’s being among them. Now the company insists this was an unfortunate mix up between the two statements.

The article has sparked a heated debate in the press and social media. Marie Le Pen, among others, has come out with a strong statement concerning “correcting classics” under pressure from the “anti-racists”.

Earlier, in response to a petition signed by 400 Paris Opera staff members who demanded to put an end to discrimination and ethnic prejudice in the company, Alexander Neef assigned staff to further research the question. On their recommendation, the administration has already stopped using dark make up in La Bayadère.

“France is going along a path of the self-censoring of artists and curators of art to avoid conflict. The debate that was caused by the Paris Opera’s director Alexander Neef shows that the question of identity will be at the centre of attention at the beginning this year,” says Michel Guerrin, chief editor of [Le Monde](#).

[Le Figaro](#)

The director of the Paris Ballet was accused of importing Anglo-Saxon political correctness into France when he promised to remove “the heritage of colonialism and slave trade” from his repertoire, writes [The Times](#).

In memory of the maestro Maris Jansons, the Mariinsky Theatre held a performance of Giuseppe Verdi’s Requiem. The conductor’s stand was taken by Valery Gergiev, says channel [Kultura](#). “Maris Jansons was already a very mature man and off stage was in some sort of power-saving mode – quite reserved, intellectual. But I was surprised that, on stage, on the conductor’s stand, he was an absolutely spontaneous, courageous and strong person”, remembers the soloist of the Mariinsky Opera Stanislav Trofimov.

Simon Rattle will lead the Symphonic Orchestra of the Bavarian radio that was once led by Maris Jansons. The position has remained vacant since the end of 2019. Currently Rattle is the head conductor of the London Symphonic Orchestra, reports [Orpheus](#) based on reports by Welt, Die Presse and Platea Magazine.

[The BBC](#) (UK), Mark Savage: “Sir Simon Rattle, one of the world’s most renowned conductors, is leaving the London Symphony Orchestra to take up a new post in Germany. He will become Chief Conductor of the Bavarian Radio Symphony Orchestra, in Munich, in 2023. Sir Si-



Maris Jansons. In memory of the maestro, Verdi’s Requiem was performed at the Mariinsky Theatre

mon had been expected to remain with the London Symphony, and his departure is considered a blow. However, he agreed to extend his contract with the orchestra for an extra year, and will take up a lifetime role as Conductor Emeritus from 2023 onwards, the first such appointment to this role since André Previn.”

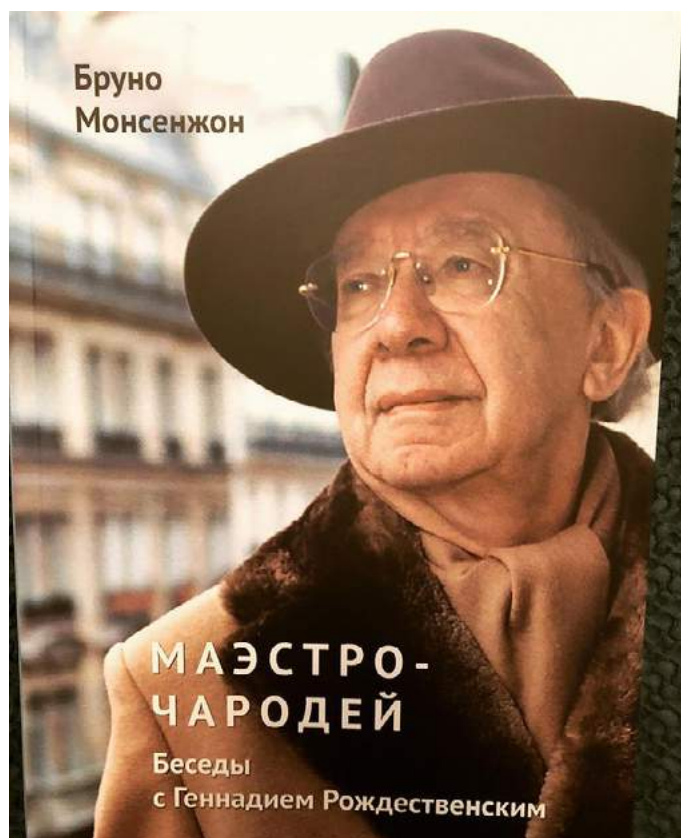


Photo / Alexandra Durseneva’s [Instagram](#)

A book by the famous French film director Bruno Monsiegeon, which was written based on materials

from his documentary films about Gennady Rozhdestvensky that were filmed over the course of three decades of correspondence with the outstanding conductor, has been issued by the scientific-publishing centre The Moscow Conservatory. It is the story of the maestro's life told by the man himself. The biographical chapters are punctuated by nine interludes where Rozhdestvensky muses on the specifics of the conductors' profession. The book includes lots of rare photographic material from the conductor's archives.

Concert halls and theatres are not places of infection. That is the conclusion German scientists have come to. The scientists conducted an experiment in the concert hall of Dortmund. If the halls are half full, and every viewer wears a mask, it is practically impossible to get infected with coronavirus. During November a few tests were conducted to check the air circulation in a building. With a sufficiently good ventilation system, which can refresh the air every 20 minutes, and keeping the checkerboard seating pattern, the hall becomes one of the safest places in the theatre. If not for the way people crowd in the foyer, the halls could be filled fully. orpheusradio.ru

Australian opera and drama director Elijah Moshinsky died in January at the age of 75, reports [Orpheus](#) with a link to the press service of Covent Garden where Moshinsky had his opera debut almost half a century ago. "He directed opera for companies including La Scala, the Metropolitan Opera, the Mariinsky Theatre and the Moscow Novaya Opera. Amongst Moshinsky's most popular productions were *Midsummer Night's Dream*, *Cyrano de Bergerac*, and *Much Ado About Nothing*. Most importantly, when working on classical operas, the director aimed to keep their relevant nature without redundant new additions to them. Amongst Elijah Moshinsky's last productions are three of Verdi's early operas that the director was preparing for the Buxton Festival."

[Obituary on Covent Garden website](#)

[Limelight Magazine](#)

[Ôlyrix](#)

[Platea magazine](#)

Russian press including the newspapers [Metro](#) and [Sobesednik](#) published the announcements of Danielle Arbid's *Simple Passion* where one of the main roles was played by Sergei Polunin. The dancer has played parts before in large film projects such as *The Nutcracker* and the *Four Realms*, *The Red Sparrow* and *Murder on the Orient Express*.

[A review by Kommersant](#)

Social networks

On January 2 Irina Arkhipova (1925 – 2010) was born. – In the photos: 16 years old, 1941, the start of the Great Patriotic War; Carmen at the Teatro Costanzi (Rome, 1961); with Tamara Sinyavskaya in Paris (Bolshoi Theatre tour, 1970); with Abdrazakov and Pyavko after the premiere of *The Queen of Spades* (Ufa, December 1996) / Instagram [arkhipova.mezzo](https://www.instagram.com/arkhipova.mezzo) and [IldarAbdrazakov](https://www.instagram.com/IldarAbdrazakov).



On January 8 Evgeni Nesterenko, National Artist of the USSR, was born. The photos: after the performance

of Verdi's Don Carlos at the La Scala with Obraztsova, Domingo, Abbado (1978); with Sinyavskaya, Sotkilava, Obraztsova, Kasrashvili (after a concert in Tbilisi, 1922), with Obraztsova and Kasrashvili. Photo/[Instagram](#).

January 12 – Elena Obraztsova (1939 - 2015) – Memorial Day



Makvala Kasrashvili's [Instagram](#) – January 12 – Elena Obraztsova memorial day.

“I was a witness of her triumphs at the Metropolitan Opera in 1976. She was singing the part of Amneris in the opera Aida”, writes [Makvala Kasrashvili](#). “The scene of Amenris’ judgment she performed so well that the audience at the Metropolitan Opera practically exploded. Everyone in the hall was crying for her, and the ovations continued for twenty minutes, the conductor was not allowed to continue the performance, the act was forced to stop. Elena was made to bow before the end of the act, which is unprecedented. Two weeks after her triumph the impresario decided to show her solo concert at Lincoln Centre at New York, even though such concerts take a year to prepare. But the tickets were sold out instantly. She went out onto the stage like a queen, I didn’t even recognise Lena at first. She looked stunning. And after each performance there were ovations, and so she was given another segment. That’s how the public accepted her. Elena was first among Soviet opera artists to perform in someone else’s troupe and in a foreign performance. But she instantly won over the stage of the Metropolitan Opera. It was incredible. Until then, no one knew of our artists in the West and we were not invited. And then she sang at the Milan’s La Scala with Mirella Freni. Luciano Pavarotti, Plácido Domingo,

Montserrat Caballé..she performed with every outstanding conductor. She recorded the opera Il Trovatore with Karajan. No Russian singer has climbed the Olympus of worldwide recognition like she has.”



“Happy birthday, Great Artist!” – On January Yuri Vladimirov, National Artist and ballet master of the Bolshoi Theatre, was born. Photo/[Instagram](#)



On January 16 Ludmila Semenyaka was congratulated on her birthday by her family, her close friends, acquaintances, her students, colleagues and many more of those who respect her talent. Photo /[Facebook](#) and [VK](#) and [Instagram](#) of Svetlana Zakharova.

“Today is the birthday of a person that is very dear to me – Ludmila Ivanova Semenyaka!” – [Svetlana Zakharova writes](#).

“Legendary ballerina of the Bolshoi Theatre, amazing teacher and choreographer, and to me she is, first and foremost, a dear and close friend whose warmth and trust I value a lot.”

Debuts

[The Story of Kai and Gerda](#)

December 29

Alexander Chernov as Kai

Anastasia Sorokina as Gerda

Nikolai Zemlyanskikh as the Lamplighter

Maria Barakova as the Snow Queen

The Nutcracker

January 5

[Mark Chino](#) debuted as Nutcracker-Prince in the evening performance.



Mark Chino (photo /Instagram - on vacation in Japan, August 2017) debuts in the title role in The Nutcracker

Boris Godunov

January 12

The world opera star Ildar Abdrazakov debuted in the title role in Boris Godunov at the Bolshoi (also January 14)



Ildar Abdrazakov as Boris Godunov at a rehearsal with Maxim Paster as Shuisky
Photo /the singer's [Instagram](#)

Carmen

January 15. [Anastasia Shchegoleva](#) debuted as Micaela.

January 17. The guest soloist [Pavel Yankovsky](#) debuted as Escamillo at the Bolshoi.

Dido and Aeneas

January 20. The Bolshoi YOP member, the first prize winner of the 16th Tchaikovsky International Competition [Maria Barakova](#) (also on January 21 and 22)



Maria Barakova debuted as Sorceress/ Spirit in Dido and Aeneas by Purcell. Photo / the singer's Instagram

Nureyev

January 21. Jacopo Tissi debuted as Erik Brun (also on January 24)



Jacopo Tissi debuts as Erik Brun
Photo by Batyr Annadurdyev / Instagram

January 23. Irina Berezina as mezzo-soprano/ The Porter/ The Wind

Cast alterations

Onegin

January 12. Nina Kaptsova replaced Olga Smirnova as Tatiana.

Boris Godunov

January 13. Anna Bondarevskaya appeared as Marina Mnishek, Albina Latipova – as Xenia

January 14. Oleg Dolgov appeared as Pretender Marat Gali replaced Zakhar Kovalyov as Court Boyar/Boyar from Kromy

Carmen

January 15 and 17. Nazhmiddin Mavlyanov as Jose

January 16. Oleg Dolgov as Jose

January 17. Alexander Kasyanov's performance as Escamillo was cancelled, Pavel Yankovsky debuted in this part at the Bolshoi.

Schedule alterations

Performances of Il Viaggio A Reims scheduled for January 13, 14, 15, 16 and 17 were cancelled.

Performances of Boris Godunov (January 12, 13, 14) and Carmen (January 15, 16 and 17) were added.

Birthdays

January 11 – the Bolshoi chief conductor and music director (2001-2009,) Merited Art Professional of Russia Alexander Vedernikov (1964-2020)

January 11 – Bolshoi Ballet first soloist Anna Tikhomirova

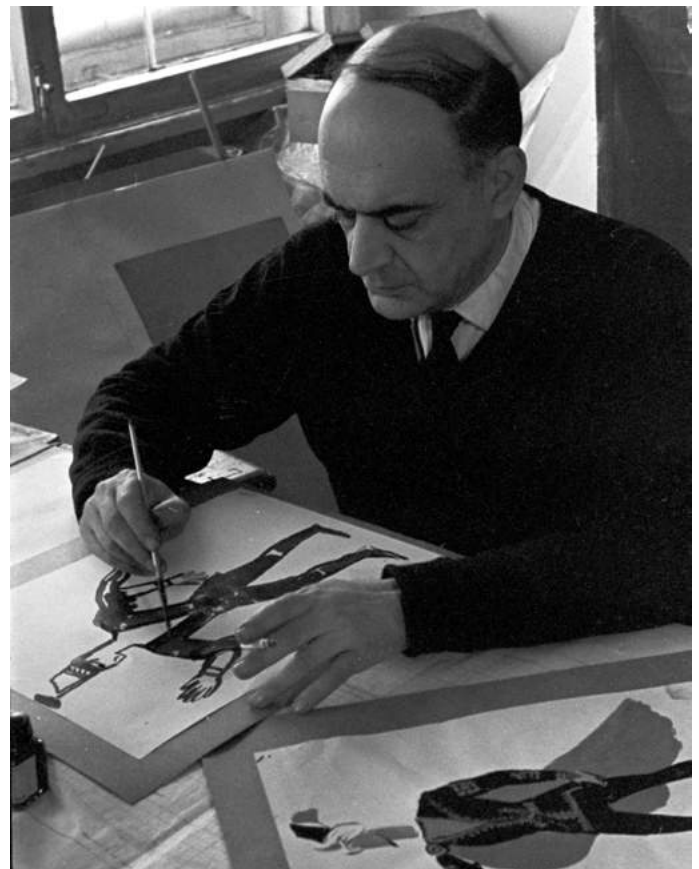
January 11 – the premiere of the ballet Romeo and Juliet to the music by Sergei Prokofiev took place in 1940 in Leningrad.

January 11 – composer, conductor, tutor, music society personality, National Artist of the USSR Reinhold Gliere, (1875-1956).

January 13 (December 31) – theatre artist, set design-



Alexander Vedernikov



Simon Virsaladze at work

er, painter Simon Virsaladze (1909-1989). Chief designer of the Leningrad State Kirov Opera Ballet in 1940-1962.

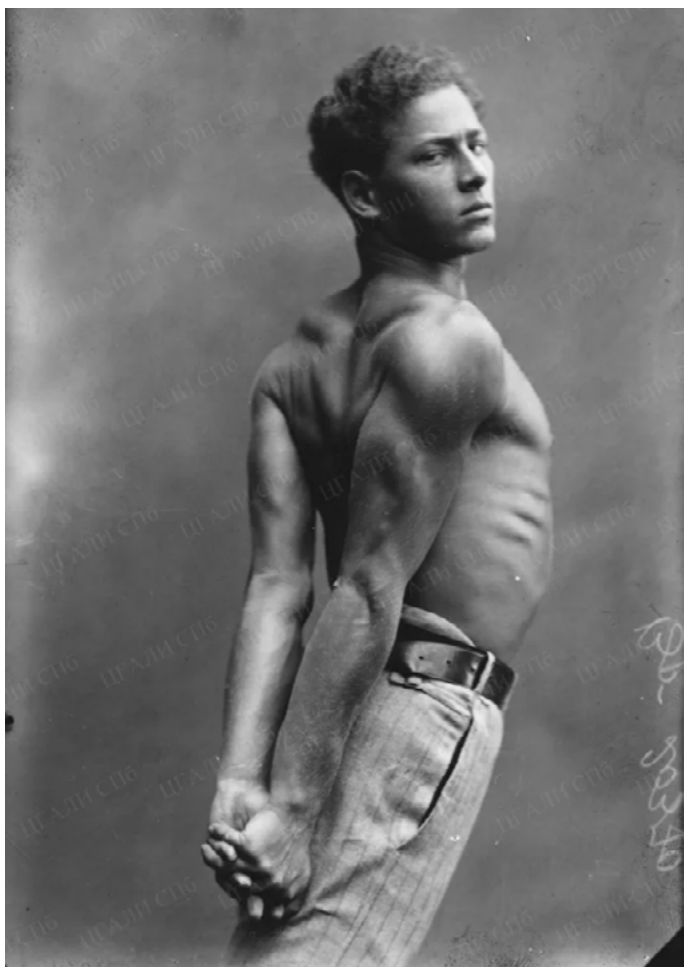
January 13 — dancer and choreographer, one of the 20th century ballet classics Roland Petit (1924 – 2011)

January 14 — Nikolai Kazansky, the Bolshoi Opera soloist, bass-baritone.

January 14 — Latvian and Russian conductor, National Artist of the RSFSR Maris Jansons (1943-2019)

January 15 — National Artist of the USSR, painter, set designer, the Bolshoi chief set designer in 1930-1970 Vadim Ryndin (1902-1974)

January 15 (December 2) — ballet dancer, choreographer, director of Choreographic Miniatures company (now Leonid Jakobson Ballet Theatre), Merited Artist of the RF Leonid Jakobson (1904-1975)



Leonid Jakobson

January 16 — ballet master of the Bolshoi, National Artist of the USSR Ludmila Semenyaka

January 16 — ballet master of the Bolshoi, Merited Artist of Russia Tatiana Krasina

January 17 — Hamburg Ballet principal dancer Ivan Urban for whom John Neumeier staged 15 ballets

January 17 — the Bolshoi Ballet first soloist Denis Zakharov

January 18 — prima ballerina of the Bolshoi, Merited Artist of Russia Evgenia Obraztsova

January 20 — ballerina, mentor, National Artist Russia Maria Bylova — 65th birthday

January 20 — director, art director of Vakhtangov Drama Theatre Rimantas Tuminas (he staged Katerina Izmailova by Shostakovich in February 2016 and The Queen of Spades by Tchaikovsky in February 2018 at the Bolshoi).

January 21 — dancer, ballet master, choreographer, tutor, National Artist USSR Igor Moiseyev (1906-2007) — 115th anniversary of his birth



Igor Moiseyev Photo by Evgeni Umnov, 1966

January 21 — conductor, pianist, composer, choir-master, tutor, National Artist USSR Nikolai Golovanov (1891-1953) — 130th anniversary of his birth



Nikolai Golovanov (January 21, 1891 - August 28, 1953)

January 21 — Placido Domingo — 80th birthday

January 21 — ballet dancer, ballet mentor, Merited Artist of the RF Vladimir Preobrazhensky (1912-1981)

January 22 — prominent choreographer George Balanchine (1904-1983) who laid the foundations of American ballet and contemporary neoclassic dance.

January 23 — opera director, tutor, professor, National Artist of the USSR Boris Pokrovsky (1912-2009) who staged 41 productions at the Bolshoi



Boris Pokrovsky

January 23 — a prominent soloist of the Bolshoi orchestra, the bassoon group concertmaster at the Bolshoi (1962-1983) Vladimir Bogorad

January 24 — violist, conductor, National Artist of the USSR Yuri Bashmet

January 27 — ballet master of the Bolshoi, National Artist of the USSR Nikolai Fadeyev (1933-2020)

January 27 — the Bolshoi guest conductor Timur Zangiev. He debuted at the Bolshoi in June 2019 as the music director of the ballets *Symphony in C* and *Gaîté Parisienne* and of the opera *Sadko* (premiere of February 14, 2020.)

January 27 — ballet dancer, actor Mikhail Baryshnikov.

January 28 — prominent set designer Karl Valts, Merited Artist of the Republic, worked at Bolshoi theatre for 65 years (1846-1929) — the 175th anniversary of his birth

January 28 — Bolshoi Ballet leading soloist Kristina Kretova

January 29 — Bolshoi Ballet soloist (working under contract), Merited Artist of Russia Alexei Loparevich

January 29 — Bolshoi Opera guest soloist, Merited Artist of Russia Veronika Dzhioeva

January 29 — Bolshoi Opera soloist Ivan Maximeyko



Nikolai Fadeyev in the ballet *Spartacus* by Aram Khachaturyan, 1958.

Photo by A Vorotynsky/RIA Novosti



The first edition of Valts' memoirs was published in 1928