



The premiere of the opera [Don Giovanni](#) – November 3-7, the New Stage. The Premiere cast photos via the link © Damir Yusupov

● **On November 3 – 7**, the New Stage, the Bolshoi presented the premiere of the opera by Wolfgang Amadeus Mozart [Don Giovanni](#).

This year the world celebrates 265 years since the great composer's birth and 230 since his death (January 27, 1756, Salzburg - December 5, 1791, Vienna).

The new production was made by the Bolshoi Chief Conductor and Music Director [Tugan Sokhiev](#) and Director [Semyon Spivak](#).

Set Designer - [Simon Pastukh](#)

Costume Designer - [Galina Solovyova](#)

Choreographer - [Sergei Gritsay](#)

Chief Chorus Master - [Valery Borisov](#)

While Semyon Pastukh and Galina Solovyova have long collaborated with the Bolshoi Theatre (Khrennikov's Hussars Ballad (1980); Shostakovich's Bolt (2005); Weinberg's Idiot (2017); in 2008, Galina Solovyova worked on Desyatnikov's Russian Seasons) Semyon Spivak - the head of the Theatre

on the Fontanka in St Petersburg - makes his debut not only at the Bolshoi, but as an opera director in general.

Libretto by Lorenzo Da Ponte

The opera premiere took place on October 29, 1787, at the Estates Theatre/ Stavovské Divadlo in Prague; in Russia, the opera was first seen in St Petersburg in 1804, and the Moscow premiere was on January 12, 1806.

Don Giovanni by Mozart has appeared at the Bolshoi many times - in 1825, 1835, 1882, 1886, 1894, 1950. On October 28, 2010, there was another premiere of the opera - a joint production of the Bolshoi Theatre of Russia, the Opera Festival in Aix-en-Provence, the Royal Theatre of Madrid and the Canadian Opera Company in Toronto (Music Director Teodor Currentzis, Director and Set Designer Dmitri Tcherniakov, Costume Designers Dmitri Tcherniakov and Elena Zaitseva).

Main roles performed by leading soloists of the Bolshoi Opera and guest singers. Ildar Abdrazakov as Don Giovanni.

Casts

● **October 29 – 31**, Pokrovsky Chamber Stage - the premiere of [Maddalena. L'heure espagnole](#) based on one-act operas - Maddalena by Sergei Prokofiev (libretto based on the play by Magda Lieven; orchestration by Edward Downes,) and L'heure espagnole by Maurice Ravel, libretto by Franc-Nohain.

Director, Set Designer and Costume Designer - [Vladislavs Nastavševs](#)

Music Director - [Alexei Vereshchagin](#).

Photo from the premiere by [Pavel Rychkov](#)

Premiere performances will continue at the Chamber Stage on December 23, 24, 25

● **On November 7**, 18:00 MSK, after a one and a half year break, the Bolshoi Theatre together with partner companies Pathé Live and Bel Air Média returned to the project Bolshoi in Cinema with a live broadcast of the ballet Spartacus from the Historic Stage - the season has opened.

Cast



Katerina Novikova with Mikhail Lavrovsky and Igor Tsvirko (Spartacus) The live stream announcement on [Facebook](#)



The premiere of one-act operas - Maddalena by Prokofiev and L'heure espagnole by Ravel (photo by Pavel Rychkov) — at Pokrovsky Chamber Stage

During the interval, the host of the broadcast, the head of the Bolshoi press office Katerina Novikova, interviewed prima ballerina Svetlana Zakharova and leading soloist Igor Tsvirko, and also talked with balletmaster-repetiteur Mikhail Lavrovsky.

There were [screenings in cinemas](#) in the countries where Covid restrictions were lifted.

The Bolshoi in Cinema - the joint project of the Bolshoi Theatre and Pathé Live and Bel Air Média - gained a huge international response. The Bolshoi performances have become available to spectators from various cities and countries. Since May 2011, broadcasts have become possible in Russia as well, where CoolConnections is their exclusive distributor.

The Bolshoi [film season](#) 2021/22

The Bolshoi broadcasts at [TheatreHD website](#)

The Bolshoi Ballet season 2021/22 in 20 cities of Russia and the capital of Belarus on the [Art Association CoolConnections website](#)

The Bolshoi In Cinema 2021-22: the Season Trailer on [TheatreHD YouTube channel](#)



Artemy Belyakov as Crassus, Anna Nikulina as Phrygia, Svetlana Zakharova as Aegina (photo by Damir Yusupov) — the Bolshoi Theatre has opened the Bolshoi In Cinema live stream season. The Historic Stage, November 7.



After the broadcast of *Spartacus* from the Historic Stage: Olga Chenchikova, Igor Tsvirko (*Spartacus*), Anna Nikulina (*Phrygia*), Makhar Vaziev, Svetlana Zakharova (*Aegina*), Nina Semizorova, Artemy Belyakov (*Crassus*), Alexander Vetrov; November 7. Photo by Katerina Novikova

• The Bolshoi Theatre [finishes the International Festival DancelInversion](#) on **November 17**

November 16 and 17, the Bolshoi New Stage - *Swan Lake* by Angelin Preljocaj.

[Video Swan Lake](#) – DancelInversion Choreographers Lab YouTube channel.

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

[Synopsis](#)

This year, the festival is supported by the Roman Abramovich Foundation, the French Embassy, the French Institute in Russia, the Goethe-Institut, the Cartier company, Vengaya, Mediart, and Diaghilev

• The nominees of the Russian national theatre [award Golden Mask](#) for the season 2020/21 were announced. The Bolshoi has 26 nominations in 12 categories.

Ballet

The Best Ballet: [The Seagull](#)

The Best Coreographer's Work: Yuri Possokhov (*The Seagull*)

The Best Female Role: Svetlana Zakharova (*Irina Arkadina, The Seagull*)

The Best Male Role: Vladislav Lantratov (*Boris Trigorin, The Seagull*) Artem Ovcharenko (*Konstantin Treplev, The Seagull*)



Svetlana Zakharova as Arkadina. Artem Ovcharenko as Treplev. Photo by Elena Fetisova



[Swan Lake](#) by Ballet Preljocaj (France) within the DancelInversion at the Bolshoi New Stage — November 16 and 17

Opera

The Best Production: *Salome, Les pêcheurs de perles, Ariodante*

The Best Conductor's Work: Gianluca Capuano (*Ariodante*), Alexey Vereshchagin (*Les pêcheurs de perles*) Tugan Sokhiev (*Salome*)

The Best Director's Work: Vladislavs Nastavševs (*Les pêcheurs de perles*) Claus Guth (*Salome*)

The Best Female Role: Ekaterina Vorontsova (*Ariodante, Ariodante*) Tamara Kasumova (*Leyla, Les pêcheurs de perles*) Asmik Grigorian (*Salome, Salome*)

The Best Male Role: Christophe Dumot (*Poliness, Ariodante*), Yaroslav Abaimov (*Nadir, Les pêcheurs de perles*) Konstantin Suchkov (*Zurga, Les pêcheurs de perles*) Vincent Wolfsteiner (*Herodes, Salome*)



Scenes from operas Salome, Les pêcheurs de perles, Ariodante:
Asmik Grigorian as Salome, Vincent Wolfsteiner as Herodes.
Yaroslav Abaimov as Nadir. Ekaterina Vorontsova as Ariodante.
Photo by Monika Rittershaus, Pavel Rychkov, Damir Yusupov

The Best Musical Theatre Designer's Work: Vladislavs Nastavševs (Les pêcheurs de perles) Etienne Pluss (Salome)

The Best Musical Theatre Lighting Designer's Work: Anton Stikhin (Les pêcheurs de perles) Olaf Freese (Salome) David Finn (The Seagull)

The Best Musical Theatre Costume Designer's Work: Ursula Kudrna (Salome)

The award long list includes the one-act ballet programme Four characters in Search of a Plot

EVENTS



Boris Akimov as Crassus in Spartacus (from the private archive) Class.
Photo by Gerard Uferas.

- The Bolshoi Theatre dedicated the performance of Spartacus on **November 4** to the National Artist of the USSR, an outstanding dancer and teacher [Boris Akimov](#) – to the artist's 75th birthday (born 25.06.1946) and the 55th anniversary of his creative career.

«Virtuoso technique, sharp character, nervousness, attention to psychological details - a creative portrait of the wonderful dancer Boris Akimov allows him to find his place among the best dancers of the Bolshoi Ballet of the mid-20th century» - the material [«Dedicated to the one who sets the standards of excellence»](#)

- **November 4, 5, 6 and 7**, the Historic Stage - ballet [Spartacus](#) by Aram Khachaturyan, the version by Yuri Grigorovich. The premiere took place on April 9, 1968. Set Designer - Simon Virsaladze.

[Casts](#)

[The ballet details](#)

- **November 3**, the Historic Stage - [Swan Lake](#) by Tchaikovsky, staged by Yuri Grigorovich.

Sets and Costumes - Simon Virsaladze (1908 -1989.)

Music Director - Pavel Sorokin

Conductor - Pavel Klinichev

[Casts](#)

[Swan Lake recording](#) of February 23, 2020 will be screened in Russia and all over the world on March 6, 2022, within the Bolshoi In Cinema project.



Denis Rodkin as Prince Siegfried in Swan Lake.
Photo by Valeria Komissarova



Emeralds to music by Gabriel Fauré - Rubies to music by Igor Stravinsky - Diamonds to music by Pyotr Tchaikovsky: Jewels by George Balanchine at the Historic Stage - November 9, 10, 11

● **November 9, 10, 11**, the Historic Stage — [Jewels](#) by George Balanchine.

Ballet-masters — [Sandra Jennings](#),
[Merryl Ashley](#),
[Paul Boos](#).

Set Designer - [Alyona Pikalova](#)

Costume Designer — Elena Zaitseva <https://2011.bolshoi.ru/en/persons/people/385/>

Music Director — [Pavel Sorokin](#) (conductor — November 10 and 11)

[Pavel Klinichev](#) conducted the performance on November 9.

[Casts](#)

Merryl Ashley, an outstanding American ballerina and New York Ballet prima, who worked with George Balanchine for many years, one of the tutors for the placement of the Jewels in the Bolshoi, was a guest of the Green Salon - a

video of the conversation (spring 2014) is available on [YouTube](#) (43'06").

All November performances of Jewels are held within the Bolshoi to Youth programme; tickets at a special price (1000 rubles) were sold yesterday, November 8, at the box office of the Theatre Administration Building.

● Terms of sale and admission to events (minors under 18 years do not need a QR code) - more details ([*.pdf](#)).

● **On January 23, 2022**, the ballet Jewels will be broadcast live as part of the Bolshoi in Cinema project (the performance livestream which was to take place on April 19, 2020, within the Bolshoi in Cinema 10th anniversary season of 2019/20, was postponed due to COVID restrictions in the capital).

● **November 12 and 13**, the Historic Stage – opera [Carmen](#) by Georges Bizet, libretto by Henri Meilhac and Ludovic Halévy based on the same-name novel by Prosper Mérimée.

The première took place on May 5, 2012.

Music Director – Chief Conductor and Music Director of Bolshoi Theatre Tugan Sokhiev.

Keri-Lynn Wilson makes her debut as a conductor in Carmen at the Bolshoi conductor's stand.

[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 [Rosario](#) and [Ricardo Castro](#) (Spain).

Chief Chorus Master - [Valery Borisov](#)

[See more](#) in Carmen: the Flames of Seville.



Agunda Kulaeva as Carmen (photo by Damir Yusupov) — Bizet's opera at the Historic Stage, November 12-14



A scene from A Guide to the Orchestra. Le Carnaval des Animaux. Photo by Damir Yusupov

● **November 6**, the New Stage — [A Guide to the Orchestra. Le Carnaval des Animaux](#). A theatrical excursion into the world of the symphony orchestra, uniting The Young Person's Guide (Variations and Fugue on a Theme of Henry Purcell) by Britten and Zoological Fantasy by Saint-Saëns.

Director and the Author of the Text: [Alexei Frandetti](#).

Music Director and Conductor — [Anton Grishanin](#)

Premiered on September 24, 2017.

[Cast](#)

● **November 10 and 11**, the New Stage — [Iolanta](#) by Tchaikovsky.

Premiered on October 28, 2015. Iolanta was [Sergey Zhenovach's](#) debut as an opera director.

The [production details](#)

[Casts](#)

Conductor - guest conductor, Golden Mask laureate in the category of Best Opera Conductor's Work (for Romeo and Juliet at the Novaya Opera) [Andrey Lebedev](#).

The opera performances will be held within the Bolshoi to Youth programme; tickets were sold at a special price (400 roubles) — [see more \(*.pdf\)](#).



Anna Nechaeva as Iolanta. Photo by Damir Yusupov (November 10-11, the New Stage)

● **November 9**, Beethoven Hall — [Baroque Music Evening](#)

[The programme](#)

November 12 - the Bolshoi Orchestra artists concert [Russian Romantic Music](#).

[The programme](#)

● **November 2 and 3**, the Chamber Stage - opera by Vladimir Dashkevich [The Government Inspector](#).

Libretto by Yuli Kim and Vladimir Dashkevich based on works by Nikolay Gogol.

Music Director — [Vladimir Agronsky](#)

Director — [Olga Ivanova](#)

Premiered on December, 21. 2007 (the revival in a new version - March 31. 2012)

[Casts](#)

Conductor — [Ayrat Kashaev](#)



Curtain calls after the performance of The Government Inspector on November 2. Photo by Katerina Novikova

● **November 5, 6, 7** — [Adventures of Cipollino](#) by Tatiana Kamysheva, based on the namesake tale by Gianni Rodari

Music Director — [Lev Ossovsky](#)

Director — [Igor Merkulov](#)

The première took place on March 22, 2008.

Conductor of the revival - Ayrat Kashaev (all days)

[Casts](#)

● **November 10**, the Chamber Stage — opera [The Nose](#) by Shostakovich, staged by National Artists of the USSR [Boris Pokrovsky](#) (1912—2009) and [Gennadi Rozhdestvensky](#), (1931—2018) — the 393rd performance since the legendary premiere at the Chamber Musical Theatre.



The Nose (photo from the archive of Boris Pokrovsky Chamber Theatre)

The libretto by Evgeny Zamyatin, Georgy Ionin, Alexander Preiss and Dmitry Shostakovich based on the same-named novella by Nikolai Gogol.

The Nose premiere on September 12, 1974, was truly historic: the performance was not just a sensation, it gave the young Shostakovich's opera a second birth.

[See more](#)

The Nose - a trademark production of Pokrovsky's Theatre. — [about the production](#).

Conductor — [Alexei Vereshchagin](#).

[Cast](#)

• Choreographer [Edward Clug](#) rehearses the ballet [Master and Margarita](#) (after Mikhail Bulgakov's novel of the same name) to music by Alfred Schnittke. The world premiere will be on December 1, 2021.

Set Designer — [Marco Yapehl](#).

Costume Designer — [Leo Kulash](#)

Lighting Designer — [Martin Gebhardt](#)

Music Director — [Anton Grishanin](#)

Edward Clug says: “/... / Turning to this novel, I am well aware of how serious this challenge is: to express Bulgakov's work without words. My intention is to invite the public to rediscover Bulgakov through the beauty of dance. Probably, this is similar to the experience that we went through with *Petrushka*. I am most interested in the subconscious and this is what dance can reveal.

Many of my friends - filmmakers, directors, philosophers, think that it is impossible to stage *The Master and Margarita*. But it seems to me that we all grew up in pop culture and each has their own individual experience with this book, which is difficult for us to express.

There are so many locations in *The Master and Margarita* that it is impossible to express them on stage, and that would be a mistake.

The artist Marko Japelj and I discussed what kind of scenographic solution could express all the places where the events of the novel take place. We wanted to come up with a space that could preserve Bulgakov's main principle - an instant change from the real to the surreal. One of the biggest challenges was to find the right place in terms of ballet set. There are several locations in the novel that cannot be captured on stage. I was looking for a single place that could be reinterpreted for all the places in the book. Then the idea of an abandoned public pool arose.

In the process, my memories brought me back to my little town of Stay. The city was built between 1952 and 1956 for the purposes of the Soviet Union, which needed to mine uranium in the vicinity of the city. The project was conceptually conceived in Moscow and implemented by a Russian architect. This new city has also built a beautiful outdoor swimming pool, which became the main place of social life for many generations to come, myself included.

Today the pool is abandoned and steeped in wonderful memories and melancholy of young people trapped in the Ceausescu system. Completing the presentation of our performance scenery in 2019, I joked: you brought this pool to my little town, and now I am returning it to you - to where it was conceived ... At the time, I had no idea about the events that took place a few hundred meters from the Bolshoi. Recently I learned about the Moskva pool built in Moscow in the same 1958. Despite its dubious origin, Muscovites loved the place. As we know, Stalin demolished the Cathedral of Christ the Saviour in order to build a Palace of Soviets in its place. This happened in 1931, when Bulgakov was already working on a novel that poses the same questions: an atheistic system against Christian values, a totalitarian policy against humanistic philosophy.

The coincidence of these stories is striking, and the idea of a 'pool' looks almost logical. This important information



Edward Clug rehearses the ballet Master and Margarita with the Bolshoi’s dancers. Photo by Damir Yusupov and Katerina Novikova

will allow people to associate with the space we offer, not question it, and hopefully it will again become a favourite place among Muscovites! ...”

• **Alexei Kulagin**, the Bolshoi Young Artists Opera Programme graduate (Artistic Director Dmitry Vdovin), won a new victory at a prestigious vocal competition. The bass singer is the 1st Prize winner in the 2nd International Singers Competition Operacrown in Tbilisi.

Video of the laureates awards ceremony at the Georgian Paliashvili Opera and Ballet Theatre, November 5 (FB)

Covered by:

[Sputnik-Georgia](#)

[Orpheus](#) and other media.



Alexei Kulagin (1st Prize) with winners and the jury of the 2nd International Singers Competition Operacrown in Tbilisi; Georgian Paliashvili Opera and Ballet Theatre, November 5. Photo / FB

• On November 10, the online voting for the Onegin National Opera Award ended. The 2021 [nominee list includes](#) — Bolshoi Opera soloist [Agunda Kulaeva](#) (mezzo) and guest soloist [Vladislav Sulimsky](#) (baritone) (Distinguished Guest category,) guest tenors [Ivan Gyngazov](#) (Male Debut category for Cavaradossi in Tosca by Puccini) and [Najmiddin Mavlyanov](#) (Master of the Stage)

The online voting for the Onegin National Opera Award ended on November 10



Agunda Kulayeva
Samara Academic Opera and Ballet Theatre
Ulrica - “A Masked Ball”



Ivan Gyngazov
Helikon Opera
Mario Cavaradossi - “Tosca”



Najmiddin Mavlyanov
Stanislavsky and Nemirovich-Danchenko
Moscow Music Theatre
Max - “The Marksman”



Vladislav Sulimsky
Samara Academic Opera and Ballet Theatre
Renato - “A Masked Ball”

RUSSIAN MEDIA



Semyon Spivak, Tugan Sokhiev, Semyon Pastukh and Dinara Alieva at a press briefing before the dress rehearsal on November 2. Photo by Katerina Novikova

- Russian TV channels, news agencies and digital publications widely cover the premiere of the opera Don Giovanni at the Bolshoi New Stage.

“Don Juan has always excited the imagination of composers and directors. Some tried to expose and warn. Others - to understand and justify. Semyon Spivak abandoned the usual clichés,” says the [Kultura channel](#) reporter Elena Voroshilova.

“In a huge number of performances, men with greasy lips are trying to hug someone. It seems to me that this is youth, energy,” said the director, National Artist of Russia Semyon Spivak. It will be fun, the singers promise. For them, Don Giovanni is a comic drama with much to smile about in it. And, of course, Mozart’s music - light, virtuoso, with a slight sadness. According to legend, Casanova himself was Mozart’s consultant during the work on the opera. Don Juan also inspired Mozart to take a new look at music.

“If we imagine what theatrical effects he came up with, it was innovative. The final, where three orchestras play different music with different tempo, was very modern for those times,” conductor Tugan Sokhiev explained.

“The sets have no time signatures. They are abstract. We based them on music. There are so many locations, we refused to define them,” set designer Semyon Pastukh said.

«I made my debut at the Vienna Opera in the role of Donna Elvira and after that there were many offers in other theatres. Every time I want to sing Donna Anna - and every time I return to Donna Elvira. Well, apparently no flying from fate,» the Bolshoi Opera soloist Dinara Alieva said. /.../

Elena Fedorenko of [Kultura newspaper](#) talked to the director Semyon Spivak shortly before the premiere.

“You weren’t carried away by radical experiments, were you? In the Bolshoi’s previous version of Don Giovanni, the opera became almost a crime drama. The characters were next to indiscernible.”

“We try to be extremely attentive to Mozart, who wrote the opera-buffo and designated it as ‘a merry drama’ at the very beginning of the clavier. The scenic action is based on the libretto by the court poet Lorenzo da Ponte, who was close to the composer. The only digression allowed was in the last scene - the heroes became older than in the original source. All the rest was left intact. We tell you what was composed more than two centuries ago. /.../

[Kultura Radio](#) speaks about the premiere at the Bolshoi Theatre.



Krzysztof Bączyk as Leporello. Ildar Abdrazakov as Don Giovanni.



Ildar Abdrazakov as Don Giovanni, Svetlana Lachina as Donna Anna, Tuomas Katajala as Don Ottavio. Photo by Damir Yusupov

The Sunday broadcast of Novosti Kultura on [Rossia-Kultura TV channel](#) on November 7 repeated the video by Elena Voroshilova:

“Some tried to expose and warn. Others - to understand and justify. Semyon Spivak abandoned the usual clichés...”
The video is available on [YouTube](#) (from 12'20")
[Art-Moskovia](#) about the premiere and other media.

Leading critics publish their reviews on the production.

Maria Babalova of [Rossiiskaya Gazeta](#) notes “the charisma of the special guest, the magnificent Ildar Abdrazakov”

“Flinging down the gauntlet to Don Juan is an absolutely brave and even crazy deed. Opera of operas, which has known many triumphant performances and even more failures, is undoubtedly the main secret of musical theatre and seldom responds to directors’ wishes. Yet when the secret is solved, the opera reveals the very masterpiece created by Mozart’s genius. /.../”

Sergei Khodnev of [Kommersant](#) does not consider the production successful, yet singles out “the funny Leporello, honestly and accurately sung by Krzysztof Bonczyk, and the main character sung at the premiere by Ildar Abdrazakov” (Vaccination by a Libertine).

“Considering the class of performers (the Bolshoi Theatre has another one or even two casts more) I am sure that the musical production will reach its true level,” says Sergei Biryukov reviewing the production in [Trud](#).

“The Bolshoi Orchestra sounded well technically,” notes Sergei Bulanov in [Muzykalnaya Zhizn](#).

«The opera is sung and played ‘with quality,» sums up Alexander Matusevich of [Kultura newspaper](#), noting, in particular, “complex ensembles carefully mounted by Tugan Sokhiev,” and the production - “it was done honestly and thoroughly, with respect to the opera’s authors and with the addition of several relevant innovations”:

“The soloists in the production are mostly Russian, including very green youth... /... /... The vocal impressions at the premiere lived up to the promise. Ildar Abdrazakov, an international star, became the centre of this performance: Mozart’s character fits his bass-cantante perfectly, and he is a real Don Juan by his line He literally revels in the protagonist’s role and he does it perfectly – Mozart’s style and the courage of a mischievous gentleman who lives his life cheerfully, are there. Matching Abdrazakov in the production is Dinara Alieva as Donna Elvira. The jealous deceived woman sings masterfully, copes well with both the drama of the role and its comedic character - after all, her suffering heroine is quite ridiculous in her pathos, moralising and almost drugged addiction as a will-o’-the-wisp quasi-spouse.

Other soloists do not mar the impression ... / ... / Among the youth, Ekaterina Vorontsova (Zerlina) sounds most convincingly and gives the image of mezzo. /... / The director fantasises, stepping aside from the libretto canon only twice: transferring the action to the 60s of the last century and ageing the characters in the finale. The rest of the production directly follows Mozart and Da Ponte. /... /. The entire dynamics of the action is concentrated on recitative, which shows the debuting director’s good understanding of the genre’s essence.”

Articles published by:

[TASS](#)

[RIA Novosti](#): “They in the theatre say that in their version of the play the legendary heroes form “a community where the cult of pleasure and a parching hedonism reigns.” The style of the action reminds one of the Italian cinema of the neo-realism era - with its irony, naivety and tragic background.”

[Orpheus](#)

[Kultura newspaper](#)

[Moskva24](#) (text)

[Colta](#) (link to TASS)

[PSA](#)

[Kulturomania](#)

and others.

- Russian media cover the premiere of the one-act operas Maddalena by Sergei Prokofiev and L’heure espagnole by Maurice Ravel presented at Pokrovsky Chamber Stage on **October 29, 30 and 31**.

[Trud](#): “The Bolshoi has staged two rare operas by Prokofiev and Ravel.” Critic Sergei Biryukov: “I don’t know who exactly in the Bolshoi management came up with the idea to combine two operas in one evening at Pokrovsky Chamber Stage - Prokofiev’s Maddalena and Ravel’s L’heure espagnole, but the idea is great. /... / Conductor Alexei Vereshchagin finds the right key both for the expressive, magically colourful score by Prokofiev, which contains so

many grains of the future romantic gothic of the Second Piano Concerto or the crazy exaltation of the next, already full-scale opera *The Gambler* based on Dostoevsky; and for Ravel's wittiest sound palette with its painfully howling trombone". /.../

"The performances were a success for the director both in idea and in implementation," writes the [Kultura newspaper](#)

"Vladislavs Nastavševs from Riga, who successfully debuted on the same stage with Bizet's *Les pêcheurs de perles* a year ago, found his keys to this combination of operas. His performances are extremely individualised, this is a real diopera where the director's role prevails. But at the same time, unlike most modern directors, Nastavševs does not slide on the surface, does not come up with parallel stories, does not distort the essence of the narrative and motives of its heroes. He invents his own original world and his authorial decisions, which are utterly musical, never contradict the scores. The images found are, on the one hand, highly metaphorical, but on the other - they fit perfectly the music and the emotional structure of the works."

[CSN](#) publishes photos of the performance on its website

[Rossiiskaya Gazeta](#) "In *L'heure espagnole*, the director made a crowded performance like in *Maddalena*, introducing extras on stage to depict the operation of the clockwork. Witty and captivating acrobatic choreography (by Ekaterina Mironova) - 'arrows' twisted in the supports, 'springs' jumped, 'mechanisms' hung in broken poses, surrounded the clockmaker's wife Concepcion's lovers, hiding among 'cogs' and 'wheels', with acrobatic pyramids - proved to be a charming and effective stage technique. Artists joined the buffoonery of the opera with abandon /... /"

• [Voprosy Teatra magazine](#), the State Institute of Art Studies periodical (2021. No. 1-2. P.50-61), publishes a detailed review by Alexander Kolesnikov of the premiere of *Salome* by Richard Strauss - *A Kiss with Aggravation* ([*.pdf](#)): /... / It becomes more and more difficult to give an original version of *Salome*. Each new interpretation must be more inventive than the previous one. At the same time, once arisen, a director's lexeme is seized by others and spreads virally around. / ... / And it is impossible to remember where we have already seen this, and where this move is brought here from... / ... /

Claus Guth's transfiguration in Moscow of *Salome* is valuable because he does not repeat himself while it's not his first experience with the opera. He explores the phenomenon of this show's attractiveness for modern opera stage, expanding the capabilities of the latter at the same time. /.../

For Tugan Sokhiev, *Salome* is an old dream coming true. This is precisely the knowledge of text and music,



Asmik Grigorian as Salome, Ilya Selivanov as Narraboth
(photo by Damir Yusupov)

myth and legend, and, of course, the expansion of the performing tradition. We are witnessing the conductor's happy immersion into the score. As a musician, he certainly admires it - aesthetic sophistication, colours, timbres, a complex stylistic profile. In a word, Sokhiev creates his own musical reality, and it is not monochrome ...

Soprano Asmik Grigorian as *Salome* is a lucky congruence of the singer's abilities and the production's task. Her inherently natural manner in any moment of the role - from her hidden persistence, uncoloured, white timbre she claims as her right, to the shrill notes and confessional phrases when she has got what she demanded. The voice obeys the role, its jumps and dangerous turns. In the ensemble with her, Vincent Wolfsteiner is musically perfect if somewhat traditionally hysterical for the role of Herodes. /.../

Today, the Bolshoi has the best *Salome* in the world. The New York Metropolitan Opera, where the production will be transferred later (this is a co-production), was lucky with its creators."

• Media discuss the national theatre award the Golden Mask which has announced its nominees of 2020/21 season.

"The main pride of the Bolshoi has also been nominated: *The Seagull*, staged by choreographer Possokhov together with director Molochnikov." - [Kommersant newspaper](#). "However, the selectors cut off the composer, artists and many performers, although this performance sports a whole bunch of performing masterpieces. Only three were nominated: Svetlana Zakharova (Arkadina), Artem Ovcharenko (Treplev) and Vladislav Lantratov (Trigorin)."

[Kultura](#)
The First Channel:
[Report One](#)
[Report Two](#)



Vladimir Urin gave an interview to [MIR TV channel](#).

• [MIR TV channel](#). "The Bolshoi claims 26 Golden Masks at once." The channel's correspondent turned to the Bolshoi general director Vladimir Urin for a comment.

• [Rossia-1](#) (Kaliningrad) "The first pile has been installed for the future branch of the Bolshoi Theatre in Kaliningrad. Heavy-duty metal pipes will support the central part of the base, including the concert hall and the stage. The diameter of each pile is one meter, the length is 45 meters. According to experts, such fittings are a novelty for the Baltic region."

[OTR](#)

[5 Channel](#)

[Dozhd Channel](#)

[Rossiiskaya Gazeta](#)

[Nezavisimaya Gazeta](#)

[TASS](#): «The Bolshoi Theatre and the Tchaikovsky Opera Ballet from Perm received more nominations than any others following the announcement of the nominees for the Russian national theatre award Golden Mask for the 2020/21 season.»



Artem Ovcharenko as Treplev in the ballet The Seagull.
Photo by Elena Fetisova

• The Dancelnversion Festival presented the evening Isadora Now with which the British company of Viviana Durante confessed their love to Isadora Duncan - «the barefoot harbinger of the future», who resolutely rejected all the postulates of classical choreography. [Kultura](#)



Isadora Now. Photo: presented by the Dancelnversion festival press service. (C) Milhail Logvinov

newspaper publishes a review – Isadora Duncan: Dance Portraits of Various Eras."

The programme was shown at the Stanislavsky Musical Theatre on October 27 and 28.

• The Bolshoi Theatre handed over memorable gifts and DVD recordings of its ballets Spartacus and The Nutcracker to Russian servicemen stationed at the Khmeimim and Tartus bases in Syria, [TASS](#) reports.

The gifts were presented to the military by the theatre soloist Marat Gali, who, as part of the Tatarstan delegation, visited the bases and took part in the concerts held there. Gali called his speech to the Russian military a manifestation of his citizenship.

"This is our sacred duty - civil, social - to bring some joy to people who serve in distant lands far from their homeland," said the singer.

[Orpheus](#)

[Gazeta](#)

[Zvezda Channel](#)

[NTV](#)

• "Keri-Lynn Wilson: 'I cannot imagine myself without Russian culture which I love very much,'" - [Rossiyskaya Gazeta](#) publication

"You may quite literally call Canadian Keri-Lynn Wilson one of the world's most famous female conductors. Her musical style is distinctive, as well as her judgments. But the career of the New York Metropolitan Opera general manager Peter Gelb's wife is becoming more and more significant in the international context, and Keri-Lynn Wilson can now be called the Bolshoi's chief guest conductor - not officially, of course, yet de facto . In 2008, the graduate of the famous Juilliard School made her debut in the orchestra pit of the Bolshoi Theatre conducting the opera La Bohème. Now her track record already includes almost a dozen operas - Tosca, Iolanta, Don Carlo, Manon Lescaut, Un Ballo in Maschera, La Traviata. /.../



"Keri-Lynn Wilson: "I cannot imagine myself without Russian culture which I love very much." Photo / [RG](#)

Keri-Lynn Wilson: "When we all found ourselves in a situation of total lockdown, I started almost every new day by discovering Russian music unknown to me before."

• "National Artist of Russia Svetlana Zakharova reminded us that transformation on stage is a normal part of theatre life. Thus, she commented on the intentions of the Scottish National Ballet to exclude 'artistic elements that are racist and caricatures' from The Nutcracker," [Ren-TV](#) reports. :

"Scotland is dissatisfied with the Arabic and Chinese dances, as well as the characters, costumes and choreography of key scenes in the Land of Sweets ... 'If it is written that the dance is Russian, then they choose artists with an appearance, performance, characteristic of a Russian. If it is Chinese, then there are specific dances. This is an absolutely normal story in theatre life. The artists transform, the skin is painted, hair is dyed to look like the character they are portraying at the moment. A normal story, it was here a hundred years, it has always been so. I think this trend will pass someday," Zakharova hopes."

• This year marks the 130th anniversary of the birth of Nikolai Golovanov, National Artist of the USSR, the Bolshoi



The exhibition [The Son of the Silver Age](#)— timed to coincide with the 130th anniversary of the birth of "Chief Conductor of the Soviet Union" Nikolai Golovanov

Theatre chief conductor (1948-1953), outstanding Soviet musician and composer <https://bolshoi.ru/persons/nikolai-golovanov> (January 21, 1891 - August 28, 1953)

The exhibition [The Son of the Silver Age](https://music-museum.ru/events/exhibition/syin-serebryanogo-veka-k-130-letiyu-so-dnya-rozhdeniya-nikolaya-golovanova.html) <https://music-museum.ru/events/exhibition/syin-serebryanogo-veka-k-130-letiyu-so-dnya-rozhdeniya-nikolaya-golovanova.html> is presented by the Golovanov Memorial Flat (7 Bryusov Lane, Moscow):

The exposition tells about the young Golovanov's years of study at his first educational institution - the Synodal School, about his first musical compositions and public performances as a conductor. The exhibition reflects Nikolai Golovanov's bright period as the Bolshoi Theatre conductor and the All-Union Radio Orchestra chief conductor, as well as introducing visitors to the musical heritage of Golovanov the composer.

"Golovanov's creative career coincides with one of the most difficult periods in the history of our country. Russia was rapidly moving from one era to another, different structures and worldviews collided. It was at this time that the formation of the musician took place. /... / The exhibition project reveals different facets of Nikolai Golovanov's personality through a panorama of rare photos, pictorial and literary portraits of the musician. Significant exhibits include unique manuscripts and musical scores of Golovanov the composer. The exhibition is open from November 5 to January 25, 2022.

[Vechniyaya Moskva](#)

• November 6 — 110th anniversary of the birth of the National Artist of the USSR, Bolshoi Opera soloist (1942-1966), outstanding baritone singer [Pavel Lisitsian](#) (1911 – 2004.)

The Bolshoi Theatre Champion, — an anniversary article on [Orpheus](#):



[Muzykalnaya Zhizn](#)



“At a reception at Edjmiadzine: Ruzanna Lisitsian, Pavel Lisitsian, Semyon Skigin and the Catholicos of All Armenians Vazgen, 1982.» Photo from Semyon Skigin’s archive /[MZh](#)

“One may call Pavel Lisitsian an opera ‘champion.’ During his quarter of a century of work at the Bolshoi, the outstanding baritone sang 1,800 performances! However, in his youth, the future National Artist of the Soviet Union never thought about footlights and ovations.»

Guinness Record-Holder - detailed material in [Muzykalnaya Zhizn](#). Touches to the Master’s portrait added by Semyon Skigin: “We talked over the years, but little by little, in short episodes ... I met Lisitsian in 1979, when he was teaching a summer course at the Franz Liszt Weimar School of Music. /.../ The glossy pages of Soviet biographies are often deceiving. The state regime ‘polished’ the biographies of the heroes for its own needs. A young oil worker from Vladikavkaz, Pavel Lisitsian came from a family that owned oil wells. To take a decisive step in his career - to join the the Bolshoi Theatre company - it was necessary to please, as they say today, the Bolshoi casting director of that time - Stalin. Thank God, the young singer’s talent, charm and beautiful voice proved enough, and Pavel Lisitsian became the ‘Armenian Singer.’ This meant that at party concerts he represented Armenia - one of the republics of the Soviet Union, the great unity of peoples. And even his repertoire was strictly regulated: Venedetian Merchant Song, «I sing to you, God Hymen!» and Arioso Robert - in those days messing with (repertoire) success was not popular! One had nothing to do except to keep pace, and Lisitsian coped with it brilliantly and quickly became the darling of the people. /.../

INTERNATIONAL MEDIA

• International online publications announce the screenings of Bolshoi Ballet live performances in cinemas across the world on November 7.



Svetlana Zakharova and Artemy Belyakov in Spartacus

The dance magazine [Pointe Magazine](#) (USA) publishes an article by Kyra Laubacher and Amy Brandt who select what’s happening in dance in November onstage, online and in cinemas. This includes “On November 7, Bolshoi Ballet in Cinema and Fathom Events present a live broadcast of Bolshoi Ballet’s Spartacus at local cinemas across the country. This production stars Svetlana Zakharova as Aegina and Igor Tsvirko as Spartacus, with Anna Nikulina as Phrygia and Artemy Belyakov as Crassus. Showtime and ticket information are available via the [Fathom Events](#) and [BBiC](#) websites.” The article also includes a link to the Bolshoi video trailer for the performance.

[The Pilot](#) (North Carolina USA): “The Sunrise Theatre welcomes back presentations by The Bolshoi Ballet with the season opener Spartacus at 12:55 p.m. Sunday, Nov. 7.”

[River Cities Reader](#) (Iowa, USA)

[Amherst Bulletin](#) (Massachusetts, USA)

[PresseLib](#) (France)

[La Dauphone Libere](#) (France)

[Badische Zeitung](#) (Germany)

[Wochen Kurier](#) (Germany)

[Quickborner Tagesblatt](#) (Germany)

[e-teatre](#) (PL) announces five upcoming performances of Bolshoi performances in local theatres

[Origo](#) (Hungary)

[Monopoli.gr](#) (Greece)

Many US media and online publications announced the screening of the Bolshoi Ballet Spartacus in local cinemas.

[Colorado Springs Gazette](#) (Colorado)

[The Spokesman Review](#) (Washington)

[The Concord Insider](#) (New-Hampshire)

[The Boston Globe](#) (Massachusetts)

[Chronicle Telegram](#) (Ohio)

The screening of the Bolshoi Ballet Spartacus in local cinemas was also announced by:

[Wicklow News](#) (Ireland)

[LondonNet](#) (UK)



Igot Tsvirko as Spartacus, Artemy Belyakov as Crassus, Svetlana Zakharova as Aegina. Photo by Damir Yusupov from the Bolshoi In Cinema season opening, November 7

• TV broadcaster Euronews on its programme [MUSICA](#) broadcasts a video report by Katharina Rabillon about the Operalia 2021 competition at the Bolshoi Theatre.

“Musica meets the rising stars of opera at the 28th edition of Operalia. This year the annual opera competition was held for the very first time in Moscow’s iconic Bolshoi Theatre.”



“Operalia’s rising stars take the Bolshoi by storm” / [Euronews](#) .The Bolshoi winners of the competition: Bekhzod Davronov - 2nd Prize, and Victoria Karkacheva (YOP graduate) - Grand Prix

The Euronews report is broadcast on Euronews channels in different languages around the world.

- [Korea Herald](#)
- [Euronews Arabic](#)
- [Euronews Portuguese](#)
- [Euronews Italian](#)
- [Euronews Spanish](#)
- [Euronews German](#)
- [Euronews Greek](#)
- [Euronews French](#)
- [Euronews Russian](#)

• The French newspaper [La Croix](#) (France) publishes an article by Benjamin Quénelle who is based in Moscow who analyses France Russia cultural relations. In particular, the ballet Swan Lake by Preljocaj is mentioned, which will be presented at the Bolshoi New Stage on November 16-17 as part of the Dancelnversion Festival. “Culture, the heart of the Franco-Russian relationship despite political tensions. In Moscow, exhibitions, concerts and French shows are multiplying, symbols of the strong bond between the two countries.” “Before a concert by the baroque ensemble Le Poème harmonique at the Pushkin Museum, choreographer Angelin Preljocaj will land at the Bolshoi. His Swan Lake revisits Tchaikovsky’s classic. At the Stanislavski, a neighbouring theatre, Laurent Hilaire shakes up the Moscow scene. The former star of the Paris Opera who became artistic director has just presented a daring first production of Romeo and Juliet.”

• [Dance Magazine](#) (USA) publishes an article by Marina Harss about dance journalism “somewhere in the mid-2010s, I came to a realisation: Writing about dance had become something I did for pleasure and because I was driven to, but at best a gig, a hobby that paid something, not quite a profession.” “American dance writing has become a field of (excellent, enthusiastic) quasi-volunteers. What we are in the process of losing is the acquired breadth and depth of knowledge of a previous generation of critics, people who had devoted their lives to the form and who had seen a lot.” “I worry that the reality of dance writing today is a loss not only for cultural journalism, but for the visibility and cultural relevance of dance itself.”

BRIEFLY

• The 12th International Art Festival Diaghilev started on November 4 at Bryantsev Youth Theatre with the L.A.D. programme. These are four choreographic opuses to music by Leonid Desyatnikov. The festival will continue with the evening of modern choreography Postscript performed by Bolshoi Theatre soloists. It includes miniatures by choreographers Wayne McGregor, Sidi Larbi Cherkaoui, Alexei Ratmansky, Sol Leon and Paul Lightfoot. The Diaghilev P.S. Festival programme includes Swan Lake staged by the French choreographer Angelin Preljocaj, the musical performance Diaghilev. The Last Days by Roman Gabria, the exhibition Five Temptations of Johann Faust, a performance by the AXE Theatre, and a ballet evening Dialogues.



Anniversary performance dedicated to Leonid Desyatnikov - a ballet evening L.A.D. presented on November 4 at Bryantsev Youth Theatre

[TASS](#)

[Kultura newspaper](#)

[Nezavisimaya Gazeta](#): "L.A.D.'s Gift. Four ballets to music by Leonid Desyatnikov were staged in Yekaterinburg for the composer's 65th birthday"

These days, star choreographers and daring ballet dancers show unexpected performances full of experiments in St Petersburg. The city hosts the International Art Festival Diaghilev P.S. for the 12th time. The opening show was dedicated to composer Leonid Desyatnikov. Four choreographers have staged dedication ballets to music by the postmodern composer, - says the [NTV](#) video report:

"One could have come up with a dedication to Leonid Desyatnikov just because he is the only living composers who wrote both an opera and a ballet for the Bolshoi Theatre. And the only composer, not a conductor, who took the position of the metropolitan company's musical director ... The pianist Alexei Goribol, who has been long inspired by Desyatnikov's works, is interested in the project because of its structure. From a waltz in honour of Dickens with a delicate piano sound to a large-scale cantata."

"There are many interesting things in the festival programme. These are ballet performances, including the premiere of Angelin Preljocaj's new production Swan Lake at the Baltic House Theatre-Festival on November 11 and 12, and the musical performance Diaghilev. The last days, scenes from the life of Sergei Diaghilev and Misia Sert, November 21 at Sheremetev Palace.

Special exhibitions and round tables are part of the festival," says [Kommersant](#).

• A musical evening in honour of the 180th anniversary of the birth of Savva Mamontov will take place at Tretyakov Gallery on November 15. The Bolshoi Young Artists Opera Programme members will perform at Vruble Hall in Lavrushinsky Lane, [Orpheus Radio](#) reports. The artists will perform works by Glinka, Rimsky-Korsakov, Tchaikovsky and Rubinstein.

• On November 7 [Dinara Aliyeva](#) finished premiere performance series of [Don Carlo](#) at Semperoper in Dresden. The title role of Verdi's opera — Riccardo Massi. Vitaly Kovalyov as Filip II.

Other roles: Marquis of Posa — Bolshoi Opera guest soloist [Andrei Bondarenko](#) (debuted at the Bolshoi as Almaviva in Mozart's Le Nozze di Figaro in January 2017)

Princess Eboli — [Anna Smirnova](#) (took part in Tchaikovsky's Maid of Orleans concert performance at the Bolshoi in 2014 as Ioanna, conductor Tugan Sokhiev)

The Grand Inquisitor — [Alexandros Stavrakakis](#) (debuted at the Bolshoi as Don Basilio in Rossini's Il Barbiere di Siviglia in 2019)

A Voice from Heaven — Ofeliya Pogosyan, and other singers.

Music Director — Ivan Repušić

Director — Vera Nemirova

a co-production with Salzburg Easter Festival.

Video from curtain calls after the premiere on October 22. ([Instagram](#))

The production video trailer ([YouTube](#))

November 5 - Dinara Aliyeva's second appearance as Donna Elvira at the premiere of Mozart's opera at the New Stage; November 13, Dinara Aliyeva as Micaela in Bizet's Carmen at the Historic Stage, Conductor - Keri-Lynn Wilson.



Dinara Aliyeva, Riccardo Massi (Don Carlo), Andrei Bondarenko (Di Poza), Anna Smirnova (Princess Eboli); artists with maestro Repušić after the premiere of Don Carlo at the Semperoper on 22 October. Photo /Semperoper Dresden

• On October 30, at the opening of the IV International Dance Festival Ballet Globe taking place on the historical stage of the Kazakh Abai State Academic Theatre in Almaty, Tchaikovsky's ballet Swan Lake was presented (revised production of 2016 in the version by Gulzhan Tutkibaeva, choreography by Marius Petipa and Lev Ivanov) - with the Bolshoi Ballet principal Denis Rodkin as Prince Siegfried and leading soloist Alyona Kovalyova as Odette/Odile.

Covered by:

[MIA Kazinform](#)

[Almaty.tv](#) — the channel video (02'17") on [YouTube](#)



Denis Rodkin as Prince Siegfried and Alyona Kovalyova as Odette/Odile at curtain calls after the performance of Swan Lake at the opening of the IV International Dance Festival Ballet Globe; Kazakh Abai Opera Ballet in Almaty, October 30. Photo /[Kazinform](#)

• Leading soloist Jacopo Tissi – participant of the anticipated premiere of Krasnoyarsk Khvorostovsky Opera Ballet – Catarina, ou La Fille du Bandit (1846) to music by Cesare Pugni. The premiere was on November 10.

Choreographers - Sergei Bobrov and Yuliana Malkhasyants

Music Director - Ivan Velikanov

Historic Research and Adaption - Elena Cheremnykh, Olga Fedorchenko

Orchestral Reconstruction - Pyotr Pospelov

Set Designer — Alyona Pikalova

Costume Designer — Elena Zaitseva

Consultant — Yuri Burlaka

There will be premiere performances on November 11, 12, 19, 20 also.

The Channel [7 report](#) (Krasnoyarsk):

A video (03'04") on [YouTube](#).

The premiere preparation with participation of the Bolshoi Ballet soloist covered by:

[IA Sibnovosti](#)

[IA 1-Line](#)



Jacopo Tissi in the [Channel 7 report](#) and in the ballet Catarina, ou La Fille du Bandit at Krasnoyarsk Khvorostovsky Opera Ballet

• On November 8, the Bolshoi Pokrovsky Chamber Stage soloists performed at [Tver Philharmonic](#), Caravan Tver reports. They presented a concert Entertaining Opera. Natalia Ritter (soprano,) Victoria Preobrazhenskaya (mezzo,) Vasliy Sokolov (baritone) and Alexander Markeev (bass) took part in the performance. They performed scenes and arias from comic operas by Mozart, Rossini, Mussorgsky, Prokofiev, Poulenc and Menotti.

On the stage of Kolobov New Opera Theatre, within the framework of the Laboratory CoOPERATION - ART & SCIENCE LAB and the Contemporary Opera Festival, premieres of eight "science mini-operas" took place, performed by the

Gallery of Actual Music / GAM-Ensemble (Artistic Director and Conductor - Oleg Paiberdin) and the Voice Theatre La Gol under the direction of Natalia Pshenichnikova (October 31).

Fifty project participants have been working on their productions for a year: "Studying scientific discoveries, they were looking for answers to very difficult questions - whether life on Earth will be able to re-emerge after an ecological catastrophe, how well the computer recognises human emotions and whether it is possible to understand the language of molecules."

[Rossia-K](#) video report (02'56")

The project pages on [FB](#) and [Instagram](#)

• The [International Ballet Festival Dance Open](#) took place live in St Petersburg on November 8-14, [Interfax reports](#):

"The Spanish National Ballet opened the festival. On November 8 and 9, at the Baltic House Theatre, world famous flamenco virtuosos presented their premiere programme Appeals in Russia. The tradition of danza estilizada was revealed in the ambient author's versions by three choreographers: Mario Maya, Antonio Naharro and Ruben Olmo ... The 20th anniversary season programme included works by more than 20 iconic choreographers, eight productions premiered in Russia. 160 artists representing more than 15 world famous choreographic brands took part in the festival. /.../ Digital certificates (QR-codes) were required to attend the show..."

• Opera lovers celebrated 95 years since the birth of Joan Sutherland (November 7, 1926 - October 10, 2010.) "La Stupenda' - 'Amazing' - such a nickname was given to Joan Sutherland by the audience at the Venetian Fenice after her appearance as Alcina in the opera of the same name by Handel, and it was accepted by everyone. Luciano Pavarotti called her powerful and beautiful voice 'the voice of the century,' and Montserrat Caballe used the word 'heavenly' for it," [Orphues](#) says. "Australian Nightingale, Dame Commander of the Order of the British Empire, Grammy winner, one of the best performers of Italian operas in the 20th century Joan Elston Sutherland was born on November 7, 1926. Having perfectly mastered the art of bel canto, she was the first Australian singer to be among the greatest prima donnas of the opera stage ... And all thanks to the instinct of her husband who recognised the coloratura repertoire icon in the girl starting her career as mezzo."

[BBCMusicMagazine](#): "For many, Joan Sutherland was the greatest belcanto soprano ever to appear on the world stage. George Hall recalls some of her most outstanding roles and performances."

[BR-Klassi](#)

• November 11, the Grand Hall Zaryadye - the world premiere of a new work by Ilya Demutsky for the Moscow Chamber Choir (Minin Choir) - [The Eternal City Last Day](#)

"Ilya Demutsky gained world fame when in 2016 he was awarded the European Film Academy Prize for the music to

Kirill Serebrennikov's film *The Pupil*. Kirill Serebrennikov's production *Student* and *Who Lives Well in Russia* are among his music for drama theatre. Demutsky wrote the music for the two-act ballet *A Hero of Our Time* (choreography by Yuri Possokhov, director Kirill Serebrennikov,) based on the novel by Lermontov, and the ballet *Nureyev* (choreography by Yuri Possokhov, director Kirill Serebrennikov), both commissioned by the Bolshoi Theatre.

• In December 2019, the world premiere of the one-act ballet [Gabrielle Chanel](#) (choreography by Yuri Possokhov, direction and libretto by Alexei Frandetti) was held with great success at the Bolshoi Theatre and then in London, the Zaryadye poster says.

The poster of [Moscow Minin Chamber Choir](#).

[Muzykalnoye Obozrenie reports](#).

Composer Ilya Demutsky, conductor Timofei Golberg, director Daria Borisova and playwright Olga Maslova spoke about the upcoming premiere on air of the Observer programme on [Rossia-K](#) TV channel. The programme recording on [YouTube](#) (54'45")



The world premiere of Ilya Demutsky's work for Minin Choir - [The Eternal City Last Day](#) — November 11

• A unique album-monograph *Manizers. Dynasty of Artists* was presented at the New Tretyakov Gallery on Krymsky Val. The book was published by the International Union of German Culture with the support of the German Embassy in Russia and tells about the creative dynasty of Russian Germans, the Manizers.

[Moskovsky Komsomolets](#):

[RusDeutsch online news publication](#).

The [exhibition Manizer Dynasty](#) at the State Tretyakov Gallery (to January 19, 2022.)

• The November edition of *Dancing Times* publishes a number of articles related to Russia.

• DT publishes an article by Jonathan Gray about the 100th anniversary of Diaghilev's *The Sleeping Princess*. "Exactly a century ago, London saw for the first time a work that would play a significant role in the history of ballet -

Marius Petipa's *The Sleeping Beauty*. Then titled *The Sleeping Princess* because, according to legend, Serge Diaghilev said there were 'no beauties' in his company, the Ballets Russes production generated a huge amount of interest as it was unlike anything that had been danced before by the celebrated Russian company."

DT republishes reports from its founding editor Philip J S Richardson, about the historic 1921 production and its impact on the development of ballet in the UK.



Leon Bakst's costume sketches for Princess Aurora and Prince Charming at their wedding, costume sketches for the Princess Pages, for the Baroness in the hunting scene, for the Cherry Blossom Fairy for the Canary Fairy's Page Boy.

- DT publishes its regular feature Letter from St-Petersburg by Igor Stupnikov who writes about the opening of the 188th season of the Mikhailovsky Theatre with the premiere of Rodion Shchedrin's ballet *The Little Humpbacked Horse*. "Mikhail Messerer has based his new production at the Mikhailovsky Theatre on (Alexei) Radunsky's choreography. (1960 version)" "The production proved a success both with adults and, especially, children. No doubt, it will join the repertoire of the theatre for a long life as an invaluable matinée performance."

The Perm Opera Ballet will host the premiere of the *Ballet Guide* on November 26, 27 and 28. This is a two-act performance. [Muzykalnaya Zhizn](#) reports. The first part, staged by Anton Pimonov, is an attempt to answer the questions about what details the mechanism called 'ballet' consists of, according to what laws this art works and what it can communicate to the modern viewer. The theatre commissioned music for this part to Nastasya Khrushcheva. After the interval, all languages and dance models are put together - the third act of *The Sleeping Beauty* by Tchaikovsky and Petipa - one of the best ensembles in the

history of world choreography. Petipa's choreography from 1890 was also renewed by Anton Pimonov. The music director of the production is the chief conductor of the theatre Artyom Abashev. Scriptwriter - Bogdan Korolyok.

- On July 7, 2022, at the Bolshoi New Stage, Anton Pimonov will present his one-act ballet [Made in Bolshoi](#) to music by Anatoly Korolyov.

DEBUTS

- **Jewels**

November 9

Arina Denisova as Soloist/Soloists in *Diamonds* (also on November 11)

November 10

[Eva Sergeyenkova](#) makes her debut in the main part of *Diamonds* (Part 3, the Leading couple.)



Eva Sergeyenkova rehearses her debut (November 10) in the Leading couple of *Diamonds* with Artemy Belyakov, November 9. Photo by Katerina Novikova

November 11

[Alexandra Trikoz](#), [Dmitry Smilevsky](#), — make their debuts in the main parts of *Emeralds* (Part 2, Two leading couples.)

- **Carmen**

November 12

Maestro [Keri-Lynn Wilson](#) makes her debut in the opera by Georges Bizet at the Historic Stage (conductor - all days.)

[Anna Shapovalova](#) (the opera company trainee from 2021 debuted as Maria at the premiere of *Mazeppa* by Tchaikovsky) will appear for the first time as Micaela.

November 13

[Hovhannes Ayvazyan](#) (he made his debut at the Bolshoi in 2013 as Cavaradossi in Puccini's *Tosca*) will appear for the first time in the Bolshoi production as Jose.



Maestro Keri-Lynn Wilson and Bel Air Media director Francois Duplat at the Bolshoi in Cinema livestream season opening, after presenting the ballet Spartacus; the Historic Stage, November 7. Photo by Katerina Novikova

● Carmen

November 13

Hovhannes Ayvazyan will appear as Jose (his debut in the Bolshoi production) and Anastasia Shchegoleva as Micaela.

● Iolanta

Denis Makarov (November 10) and Mikhail Kazakov (November 11) will appear as King Rene

● Changing the Rules for Visiting the Theatre for Foreign Citizens

From October 30, foreign citizens can access the theatre if they have a negative PCR test for detecting coronavirus infection, issued in paper form, performed a day before attending the corresponding event.

BIRTHDAYS



Lilian Hochauer



Our dear, beloved Lillian,

All of us – the entire Bolshoi Theater - congratulate you with admiration and delight on your 95th birthday.

On one hand, it seems that these figures have nothing to do with you.

On the other hand, these are the most interesting years that have given you meetings with great people. Not just meetings, but friendship with many of our compatriots, including Svyatoslav Richter, Rudolf Nureyev, David Oistrakh, and Mstislav Rostropovich. For so many years, thanks to you and Victor, London discovered bright talents from Russia. You managed to bring both the Bolshoi and the Mariinsky theaters, arranging colossal multi-week tours for our musical theaters. Today, no one is capable of such feats for the sake of art. Your artistic taste and your organizational skills have made you a legendary impresario. But I must add to this that you are an amazing mother and grandmother - and even a great-grandmother.

Your energy, beauty, dedication to art, curiosity, desire for new projects make us forget about age.

Dear Lillian, you are an amazing lady. We love you very much and appreciate our long-term partnership and friendship.

We wish you good health and good mood.

Vladimir Urin

Makhar Yaziev

Irina Chernomurova

Katerina Novikova and entire Bolshoi Theater

15 November 2021, Moscow

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November 15 - prominent British impresario Lillian Hochhauser will celebrate her birthday - 95 The legendary tour manager Lillian, together with her husband Victor Hochhauser (27.03.1923-22.03.2019) started working with the Bolshoi Theatre 58 years ago - in 1963. Lillian Hochhauser's interview within the Green Salon cycle of the Bolshoi (2015) - on [YouTube](#)

November 4 - Georgi Farmanyantz (1921-1995), Bolshoi dancer, tutor, Merited Artist of the RSFSR (1951) - 100th anniversary of his birth

November 6 - Olga Smirnova, Bolshoi Ballet prima - 30th birthday



Olga Smirnova as Princess Aurora in The Sleeping Beauty.
Photo by Damir Yusupov

November 6 - Pavel Lisitsian (1911-2004), singer (baritone), tutor, National Artist of the USSR; in 1941-1966 - Bolshoi Opera soloist, 1800 performances at the theatre - 110th anniversary of his birth.



Pavel Lisitsian as Venedetian Merchant in Sadko by Rimsky-Korsakov (1949) Photo by Semyon Mishin-Morgenshtern

November 7 - Georgy Isaakyan, director, president of the Musical Theatres Association

November 8 - Laurent Hilarie, French and world ballet star, artistic director of Stanislavsky and Nemirovich-Danchenko Musical Theatre ballet company (since January 1, 2017)

November 9 - Alexandra Pakhmutova, composer, National Artist of the USSR

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

November 13 - Yuri Baranov, Bolshoi Ballet First Soloist, MuzArts general producer (1998-2020)

November 13 - Olga Selivyorstova, Bolshoi Opera soloist (soprano) - 35th birthday

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

November 14 - Ekaterina Geltser (1876 — 1962), ballerina, National Artist of the Republic (1925) - 145th anniversary of her birth. Having graduated from the Moscow Ballet school, Ekaterina Geltser was inseparably tied to the Bolshoi throughout her creative career. She served there for about forty years (1894-1896 and 1898-1935).



Olga Selivyorstova as Alexandra, Bogdan Volkov as Prince Myshkin, *The Idiot*. Photo by Damir Yusupov



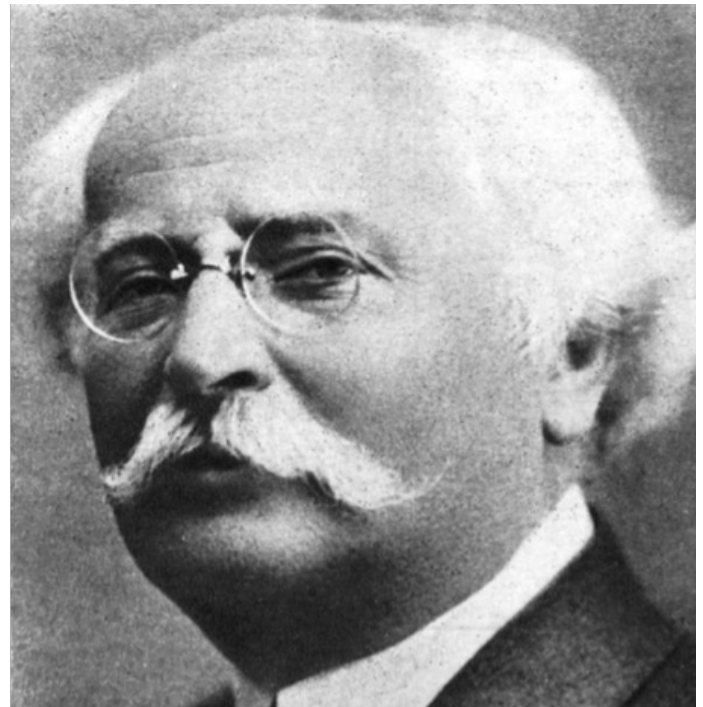
Ekaterina Geltser Photo by K.A. Fisher

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

November 15 - Daniel Barenboim, conductor and pianist

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

November 16 - Vyacheslav Suk (1861-1933), conductor and composer, National Artist of the RSFSR - 160th anniversary of his birth. In 1906, Suk made his debut at the Bolshoi in *Aida* by Verdi. After that, his creative career was inextricably linked to the Bolshoi Theatre. The conductor's last production at the Bolshoi was *Khovanshchina* (1928.)



Vyacheslav Suk

November 16 - Inna Solovyova, literature and theatre critic, theatre historian, Merited Art Professional of Russia, - 94



Inna Solovyova

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

November 19 - Ilya Selivanov, Bolshoi Opera soloist