



Newsletter

November 20 was the 95th anniversary of the birth of the great ballerina, National Artist of the USSR [Maya Plisetskaya](#). To commemorate this event, a [gala concert](#) was held on the Historic Stage of the Bolshoi Theatre.

Stars of the Bolshoi and Mariinsky Theatres, the Classical Dance School of Genady and Larissa Ledyakh and the Moscow Conservatory Choir took part in the gala. Conductor – Pavel Sorokoin. Ilze Liepa read abstracts from the book *Me, Maya Plisetskaya*. The gala directors – Makhar Vaziev and Andris Liepa.

Carmen Suite by Bizet and Shchedrin, inextricably intertwined with Plisetskaya, was the finale of the gala. Parts performed by: Four Carmens – Olga Smirnova and Ekaterina Shipulina, Ekaterina Kondaurova and Oxana Skorik (Mariinsky), Jose – Vladislav Lantratov, Corregidor – Vitaly Biktimirov, Torero – Ivan Oskorbin (Mariinsky.) [The concert programme](#)

The head of the Bolshoi Ballet Makhar Vaziev: “You can hardly find a person who does not know the name of Maya Plisetskaya. There are many books and films about her. We are quite aware that live communication is the dearest and most valuable thing. Yet, I can say it without reservation, this is that very case when I feel most exalted having turned to those imperfect recordings (the first act of *Don Quixote*, the ballets *Laurencia* or *Carmen*.) Such a talent gives us a chance to be proud of our profession. Maya Mikhailovna is remains an icon for many generations...”

Reminiscing about Maya – [see more](#).

On November 19, 17:00, Rodion Shchedrin and Autograph publishing house presented the new edition of the autobiography I, Maya Plisetskaya... at the Bolshoi press centre. The new edition was instigated by Rodion Shchedrin; shortly before the 95th anniversary of the birth of the great ballerina. The composer has not only written his own, quite personal preface but offered a new approach to the illustrative content of the book. Most photos are published for the first time, with a preference for personal shots. Total print run – 3000 copies.

The book was presented as a memorable gift to all spectators of the gala on November 20.



Gala in honour of the Memory of Maya Plisetskaya. Celebrating the 95th Anniversary of her birth – November 20 at the Historic Stage.

Photo by Damir Yusupov



Olga Smirnova and Denis Rodkin in the Grand Pas from *Raymonda*; Gala in honour of the Memory of Maya Plisetskaya, the Historic Stage, November 20. Photo by Damir Yusupov.

Ekaterina Shipulina and Ruslan Skvortsov in *Prelude* to music by Bach (choreography by Kasatkina and Vasilyov); Gala in honour of the Memory of Maya Plisetskaya, the Historic Stage, November 20. Photo by Damir Yusupov



Curtain calls after the performance of Carmen Suite; **Gala in honour of the Memory of Maya Plisetskaya**, the Historic Stage, November 20. Photo by Katerina Novikova



Vladimir Vasiliev as Spartacus – the Bolshoi celebrates the great dancer and choreographer at the Historic Stage.



The exhibition timed to coincide with the 95th anniversary of the birth of Maya Plisetskaya in the Red Foyer of the Bolshoi Historic Stage. Photo by Andris Liepa



Diana Vishneva, Olga Smirnova and Ekaterina Shipulina at the press briefing before the dress rehearsal of the Gala commemorating the Memory of Maya Plisetskaya. Photo by Katerina Novikova and Ivan Semenyaka

The festival opened with **Don Quixote** to the music by Minkus – November 15. Vasiliev appeared as Basilio for the first time on May 27, 1962. **Cast**
 Conductor – maestro Pavel Klinichev.
 Curtain calls after the performance on [Facebook](#), on [Instagram](#).
 November 17 – **Spartacus** by Aram Khachaturyan.
 The premiere of the famous version by Yuri Grigorovich took place on April 9, 1968: Vladimir Vasiliev – the



Vladimir Vasiliev after the performance of Don Quixote with National Artist of Russia, ballet-master Nina Semizorova and participants of the performance – David Motta Soares (Torero), Yulia Stepanova (Kitri), Denis Rodkin (Basilio.) The Historic Stage, November 15.
Photo by Katerina Novikova



Vladimir Vasiliev with Artemy Belyakov, Anastasia Denisova, Olga Chenchikova and Igor Tsvirko after the performance of Spartacus, November 17; Vladimir Vasiliev at curtain calls after The Nutcracker in his honour on November 18.
[Photo](#) by Katerina Novikova

first Spartacus, Ekaterina Maximova — the first Phrygia. [The performance details](#)

In Spartacus of November 17: Igor Tsvirko as Spartacus, Artemy Belyakov as Crassus, Svetlana Zakharova as Aegina, Anastasia Denisova as Phrygia, Denis Savin as Gladiator. [Cast](#)

On November 18, in celebration of Vladimir Vasiliev's 80th anniversary, the Bolshoi presented the global audience with a live recording of the ballet [Spartacus](#) from the Historic Stage (performance of October 20, 2013; partner company Pathé Live, recording director Vincent Battalion.) During 24 hours more than 243,000 viewers saw the ballet screening and more than 21,000 watched the screening online.

On that day numerous congratulations from all over the world got to the address of the Bolshoi for Vladimir Vasiliev.

[The president's message](#) and [the head's of the RF government message](#)

Vladimir Urin, Julio Bocca, Ilze Liepa, Carlos Acosta, Natalia Ledovskaya, David Hallberg, Svetlana Zakharova, Yuri Fateev, Lilian Hochhauser, Nina Ananiashvili, Maria Alexandrova and Vladislav Lantratov, Tatiana Chernobrovkina, Denis Rodkin, the Bolshoi Ballet School in Brazil - in a video greeting Happy Anniversary, Vladimir Vasiliev! — a video (13'35") on the theatre [YouTube channel](#)

November 18 — [The Nutcracker](#).

The premiere of the famous version by Yuri Grigorovich took place on March 12, 1966; main roles first performed by Vladimir Vasiliev and Ekaterina Maximova.

November 18 Ekaterina Krysanova as Marie and Vladislav Lantratov as the Nutcracker Prince. [Cast](#)
Conductor — [Pavel Sorokin](#).



Vladimir Vasiliev appeared at the Bolshoi in the production [Lux Aeterna/And The Eternal Light Will Shine](#) on November 22. The world premiere was in Kazan on September 5, 2020. Photo by Maxim Platonov

“For me, Mozart’s Requiem is not only a genius creation by the great musician who has composed a mournful farewell to the world and gains eternal peace. It is a confession of an Artist-Creator, it reveals the depths and the heights of the human spirit... It is a hymn to the life of creating!” says Vladimir Vasiliev, the production director and choreographer; his poems are recited on stage and his paintings are involved in the set design.

[In Commemoration of Vladimir Vasiliev](#) – the festival programme details.

On November 20, at Pokrovsky Chamber Stage, Vladimir Urin introduced conductor Anton Grishanin to the company; Grishanin has become deputy music director – deputy chief conductor of the Bolshoi and in fact the music director of the Chamber Stage. Now Anton Grishanin has the power to form the company, choir, orchestra, to define repertoire policy and current repertoire rollout from a creative point of view.

On November 20 the nominees of the 27th Golden Mask festival were announced.

The Bolshoi received 15 nominations including operas Dido and Aeneas by Purcell and Sadko by Rimsky-Korsakov as the Best Production.

Also, Dmitri Tcherniakov was nominated as Best Director for Sadko, Nazhmiddin Mavlyanov – Best Male Role. Ekaterina Semenchuk: and Aida Garifullina – Best Female Role.

Christopher Moulds was nominated as as Best Conductor for Dido and Aeneas, Marianne Beate Kielland – Best Female Role.

Among the Bolshoi’s ballets Giselle was nominated: Olga Smirnova and Ekaterina Shipulina – Best Female Role, Artemy Belyakov – Best Male Role.

Dmitri Tcherniakov (Sadko) and Robert Perdisola (Giselle) – Best Artist’s Work.



Vladimir Urin at the meeting with Minister of Culture Olga Lyubimova. Photo / the Ministry press-office



Sadko – Nazhmiddin Mavlyanov, Volkhova – Aida Garifullina (upper left.) A scene from Dido and Aeneas (below right.) Olga Smirnova as Giselle, Artemy Belyakov as Count Albrecht (right.) Photo by Damir Yusupov

In 2026 the Bolshoi Theatre will turn 250. The theatre general director Vladimir Urin told the RF Minister of Culture Olga Lyubimova about the plans for the celebration of this remarkable day.

“It is important to understand the scale of the event. An anniversary of such a unique cultural institution like the Bolshoi is an event of not only national scale, therefore it can become a subject of a very serious consolidation of cultural forces, not only ours but those of all our nearest neighbours as well,” Vladimir Urin said.

He suggested thinking about holding two major festivals of opera and ballet with participation of the best theatres and companies of the world as well as about an international training conference which would unite the world’s professional community for discussing the Bolshoi historic legacy and the future. A major exhibition dedicated to the Bolshoi’s masterpieces at one of Moscow’s leading exhibition centres would become an excellent gift to art lovers from all Russia. A travelling exhibition would be seen by people in all federal districts. This question will be further developed closer to the time of the anniversary.

Also, Vladimir Urin spoke about upcoming projects of maintenance and restoration in the building of the

Pokrovsky Chamber Stage and of opening the first regional branch in Kaliningrad in the history of the Bolshoi.

Another important event is the publishing of the Bolshoi Encyclopaedia in three volumes.

Olga Lyubimova pointed out the special place of the Bolshoi in the culture of our country and of the whole world community, saying that its history is of unique cultural value. The head of the Ministry of Culture ordered the preparation of major events for the celebration of the Bolshoi Theatre's anniversary.

Events

November 26, 27, 28 and 29, the Historic Stage – [Sadko](#) by Rimsky-Korsakov staged by [Dmitri Tcherniakov](#), Libretto by Nikolai Rimsky-Korsakov and Vladimir Belsky based on Russian bylinas.

The premiere was on February 14, 2020.

Dmitri Tcherniakov's artistic conception of was realised with the help of his creative team: Lighting Designer – [Gleb Filshitskiy](#), Costume Designer – [Elena Zaitseva](#) (more than 630 costumes for the production), assistant Set Designer – Ekaterina Mochyonova, Plastique Director – [Ekaterina Mironova](#), reconstruction of Historical Stage Setting – [Alyona Pikalova](#).

Music Director – [Timur Zangiev](#) (maestro's debut at the Historic Stage and his second engagement at the Bolshoi.)

Chorus Master – [Valery Borisov](#).

The production features 120 chorus singers, 40 pantomime actors, and soloists.

[Casts](#)

Conductors – Timur Zangiev (November 26, 28) and Alexander Soloviev (November 27, 29.)

Photo by Damir Yusupov from the premiere on the theatre [website](#).



[Sadko](#) by Nikolai Rimsky-Korsakov, staged by Dmitri Tcherniakov at the Historic Stage on November 26-29

[Opera Sadko was nominated for the Golden Mask 2020](#) award as the Best Production. Dmitri Tcherniakov was nominated for the Best Director's Work and the Best Artist's Work at Musical Theatre. Nazhmiddin Mavlyanov – Best Male Role. Ekaterina Semenchuk: and Aida Garifullina – Best Female Role.

December 1, 2 and 3, the Historic Stage – [Spartacus](#) by Aram Khachaturyan, production by Yuri Grigorievich.

The premiere was on April 9, 1968. Set Designer – Simon Virsaladze. See more about the ballet Spartacus in the article – [Ballet Protagonist As Russian National Hero](#).

Conductors – Pavel Sorokin (December 1, 3), Pavel Klinichev (December 2.)

[Casts](#)

November 19, 20, 21, 22, the New Stage – the 4th performance series of [The Tale of Tsar Saltan](#) by Rimsky-Korsakov, presented by the Bolshoi in the beginning of the previous season – on September 26, 2019.



Alexander Markeev as Saltan, Maria Lobanova as Militrisa (photo by Dmitry Yusupov.) – [The Tale of Tsar Saltan](#) by Rimsky-Korsakov at the New Stage – November 19-22

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

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

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

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

November 24, 25 and 26, the New Stage – programme of one-act ballets [Four Characters in Search of a Plot](#) which opened the Bolshoi Ballet schedule of the current 245 season.

The project initiated by the artistic director of the Bolshoi Ballet Makhar Vaziev includes four one-act ballets by modern foreign choreographers – The Ninth Wave by [Bryan Arias](#) to music by Mikhail Glinka and Nikolai Rimsky-Korsakov, Just by [Simone Valastro](#) to music by David Lang, Fading by [Dimo Milev](#) to music by Enrique Granados and Silentium by [Martin Chaix](#) to music by Arvo Pärt.

The premiere of Four Characters in Search of a Plot was on September 10, 2020, with the support of Oleg Deripaska.

See more about the ballets in a press release on the [website](#).

[Casts](#)



The Ninth Wave. A scene from the ballet.

Photo by Natalia Voronova

Just. Anastasia Stashkevich and Vyacheslav Lopatin.

Photo by Pavel Rychkov

Fading. Maria Vinogradova, Igor Tsvirko.

Photo by Mikhail Logvinov

Silentium. Svetlana Zakharova, Jacopo Tissi.

Photo by Natalia Voronova.

Operas, ballets and concert programmes in commemoration of Tchaikovsky are running on all venues of the Bolshoi from September to December.

[Iolanta](#) will continue the opera part of the festival on December 1 and 2. Conductors Alexander Soloviev and Anton Grishanin.

The unique feature of the Bolshoi production is that Iolanta is performed together with The Nutcracker as a symphonic suite, the same as it was for the premiere of the opera in 1892. The premiere was on October

28, 2015. Iolanta was the opera debut for director Sergei Zhenovach.

[Complete festival programme](#)



Anna Nechaeva as Iolanta. Photo by Damir Yusupov

November 25, Chamber Stage – the operas [The Impresario](#) by Mozart (Director – Boris Pokrovsky) and [Pimpinone](#) by Telemann (Director – Arne Mikk).

Conductor – Alexei Vereshchagin.



The Impresario – Vasili Gafner. The [one-act opera by Mozart](#), staged by Boris Pokrovsky at the Chamber Stage – November 25.

The Chamber Stage prepares for the first opera premiere of the 245 season – [Les pêcheurs de perles](#) by Georges Bizet on December 10, 11, 12 and 13 following the



tradition founded by Boris Pokrovsky, the Bolshoi invited young drama director and set designer [Vladislavs Nastavševs](#).

Music Director – Alexei Vereschagin. Costume Designer – Elisei Kostsov. Lighting Designer – Anton Stikhin. Chorus Masters – Alexandr Rybnov, Pavel Suchkov.



Vadim Repin and Svetlana Zakharova – the winner of the 25th International Stanislavsky Prize – diploma For Outstanding Contribution to Development of World Ballet Art; the Bolshoi Theatre, November 3.

Photo by Ivan Semyonov

Anna Netrebko at Beethoven Hall with Stanislavsky Prize. diploma For Outstanding Contribution to Development of World Theatre Art; the Bolshoi Theatre, November 3.

Photo / Rossia-K

The 25th awards ceremony of the Stanislavsky Prize took place at the Beethoven Hall of the Bolshoi on November 30. Laureates are the Bolshoi Ballet prima Svetlana Zakharova – For Outstanding Creative Achievements

In World Ballet Art, and the Bolshoi Opera guest soloist (soprano) Anna Netrebko – For Outstanding Creative Achievements In World Opera Art.

Alexei Bartoshevich, theatre critic, PhD in Arts: “The Stanislavsky Prize is doubtlessly one of the few truly professional awards. During the years of its existence the Stanislavsky Prize has gained a very high reputation. The Prize had long gone beyond Russian borders. If you look through the list of the world theatre professionals who won the prize you will see the elite of the theatre stage. Those honoured with the Stanislavsky Prize can be proud of it.

The 26th awarding ceremony of Russia’s only ballet prize Benois de la Danse took place on November 30 at Stanislavsky Musical Theatre.

Ballet-master répétiteur of the Bolshoi, Merited Artist of the RSFSR [Victor Barykin](#), – laureate in the nomination Knight of the Dance.

Merited Artist of Russia [Denis Medvedev](#) the Bolshoi Ballet soloist (works under contract,) professor of Moscow State Ballet Academy, and Merited Art Professional and Merited Artist of the RSFSR [Yaroslav Sekh](#) (October 1, 1930 – November 19, 2020) professor, ballet-master, the Bolshoi dancer in 1951-73, – laureates of Benois de la Danse in the nomination Teacher.

[The concert programme](#) included performances of the Bolshoi Ballet principal Artem Ovcharenko, soloist Xenia Zhiganshina, ballet dancers Denis Zakharov, Elizaveta Kokoreva, Nikita Oparin.

On November 17, 18, 19 world opera star, the Bolshoi guest soloist Ildar Abdrazakov held master classes with members of the Bolshoi Young Artists Opera Program.

The recording of the concert with the participation of Ildar Abdrazakov, Anna Netrebko, Yusif Eyvazov, Michael Volle, Piotr Beczala and other world opera stars – Placido Domingo: Life in Opera – is available on VGTRK service [Smotrim](#).



Ildar Abdrazakov at a master class with the YOP members [Dmitry Cheblykov](#) (baritone) and [Sergei Konstantinov](#) (pianist-concert master); the Bolshoi Theatre, November 17

National Artist of the USSR, assistant of the Bolshoi chief conductor — music director [Makvala Kasrashvili](#) was awarded with national opera prize Onegin in the category of The Legend for her outstanding contribution to opera art.

An award recognising Merited Art Professional of Russia [Alexander Vedernikov](#) (January 11, 1964 – October 30, 2020) — was awarded posthumously.

Recording (02:55'18") of the online streaming of the [Onegin Prize](#) awards ceremony.

The video fragment of awarding the Onegin Prize to National Artist of the USSR Makvala Kasrashvili [/Instagram](#)



Makvala Kasrashvili awarded the national opera prize Onegin in the category The Legend. Photo by Alexei Smagin

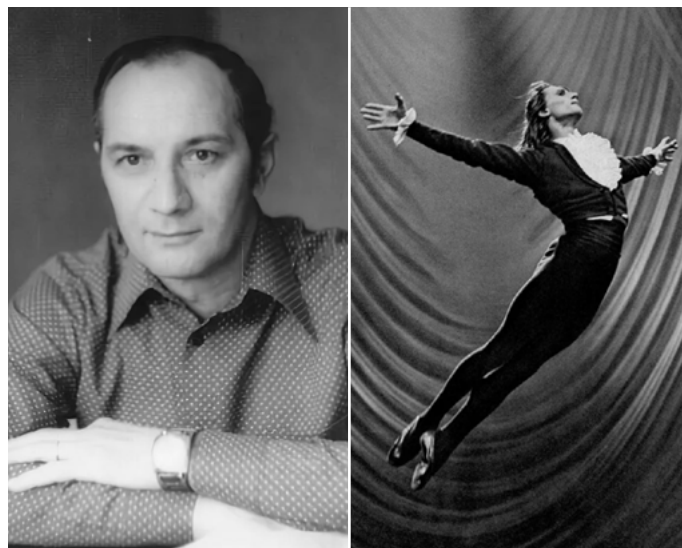
November 24, the Golden Mask, nomination For Outstanding Contribution to Development of Theatre Art bestowed last year on outstanding Russian dancer and ballet-master, National Artist of the USSR [Nikolai Fadeychev](#) (January 27, 1933 — June 23, 2020) the year went to his son, the Bolshoi Ballet soloist [Alexander Fadeychev](#).



Alexander Fadeychev with his father's Golden Mask; the Bolshoi Theatre, November 24. Photo by Ivan Semenyaka

Sad news

Sad news came on November 19: Merited Artist of the RSFSR, Merited Art Professional of Russia, remarkable dancer and tutor, member of the Bolshoi Ballet from 1951 to 73 Yaroslav Sekh (90) passed away.



Yaroslav Sekh (October 1, 1930 - November 19, 2020.)
In the main role of the ballet Paganini (right)
Photo from the Bolshoi Museum

The Bolshoi Theatre mourns this loss and conveys sincere condolences to the family and friends of the deceased including professors and students of the State Theatre Art Institute where Yaroslav Sekh had been teaching for many years.

[Yaroslav Sekh](#) was a Bolshoi Ballet soloist from 1951 to 1973. Yaroslav Sekh's doubtless triumphs include the role of Paganini in the same-name ballet by Leonid Lavrovsky to music by Rakhmaninov (1960.) His best and favourite roles include — Mercutio (Romeo and Juliet,) Georgi (Gayane to the music by Khachaturyan,) Torero (Don Quixote,) Li Chang Fu (The Red Flower to the music by Glière,) Ivanushka (The Little Humped-Back Horse to the music by Shchedrin,) Danila (The Stone Flower to the music by Prokofiev) and many others. Yaroslav Sekh used to say, jokingly, that he has never considered himself a prince. Nevertheless, he had to perform the role of a Prince, too, — in the ballet Cinderella to the music by Prokofiev — showing his sheer mastery of classical dance technique.

In 1973, upon finishing his artistic career, he started teaching at the State Theatre Art Institute, since 1989 he was a professor of the choreography department in the Ballet-Master sector. He was a favourite professor for many generations of students, the honour of the sector.

Media report the passing of the outstanding dancer and tutor.

[Moskva24](#)

[Agentstvo Moskva](#)

[Vecherniya Moskva](#)

[Rambler.News](#)

[La Personne of 2017](#)



Sergei Bakhrin (March 31, 1938 – November 19, 2020)

The outstanding Russian set designer, the founder of the Set Design department of the STAI, chief designer of the Bolshoi Theatre in 1995-2000 Sergei Bakhrin (31.03.1938 – 19.11.2020) passed on November 19 at the age of 83. Sergei Bakhrin was a double winner of the State Prize, laureate of the Crystal Turandot prize, the Golden Mask (four times), the Triumph prize and the Stanislavsky prize. He designed more than 200 productions (operas, ballets and dramas) in many theatres of former USSR and abroad – in Germany, Finland, Sweden, Japan, Turkey and the Czech Republic.

The Bolshoi Theatre conveys sincere condolences to the family and friends of the deceased.

Media report the artist's passing.

[78 TV channel](#)

[5 Channel](#)

[TASS](#)

[TASS](#)

[RIA Novosti](#)

[Kommersant](#)

[Rossiiskaya Gazeta](#)

[Kultura](#)

[Vedomosti](#) и др.

The programme [Non-Euclidean Geometry by Sergei Bakhrin](#). Documentary (2018,) 4 episodes.

[The Life Line on Kultura](#): Sergei Bakhrin spoke about family, friends, style; he spoke about why he brought soil from different countries to his motherland, recollected Giselle he had been working on together with Vladimir Vasiliev and Hubert Givenchy.

Press analysis:

Russian mass media

A film within the project Ticket to Bolshoi dedicated to Placido Domingo's visit to the Bolshoi Theatre was shown on [Rossia-Kultura channel](#) on November 20. "Maestro conducted the opera Manon Lescaut, arranged a gala with world opera stars and gave an exclusive interview especially to the project Ticket to Bolshoi. For five days the camera crew followed Placido Domingo in the theatre – at rehearsals and backstage during the performance and the gala. His comments, greetings, long-awaited meetings with colleagues – our camera has recorded everything. Don't miss a real dive into the world of the great artist – unmatched Placido Domingo!"

[See the film recording](#)



Shots from the film Placido Domingo: Return to Bolshoi, [Rossia-Kultura channel](#), the [Bolshoi YouTube channel](#)

Central media widely covered the festival timed to coincide with Vladimir Vasiliev's anniversary at the Bolshoi Historic Stage. [TASS](#) quotes the head of the Bolshoi about

the festival events and the opinion of the hero of the anniversary himself:

“... [The Bolshoi general director Vladimir Urin] said that the celebrations should have taken place in spring, for Vladimir Vasiliev’s 80th birthday (he was born on April 18, 1940,) but were postponed due to the forced break in the theatre’s operation because of the coronavirus pandemic.

‘Although currently the epidemic situation in Moscow is tough, causing restrictions, let’s hope that we manage to hold the festival in honour of the remarkable master properly...’”

[TASS](#)



“The Bolshoi celebrates the dancer and choreographer Vladimir Vasiliev.”

Photo by Alexander Natruskin / [Rossiiskaya Gazeta](#)

Video report by Elena Voroshilova of [Rossia Kultura channel](#):

“Vasiliev seems to be having a dialogue with great artists about creative work and inspiration. Yet there is much that is personal in these contemplations. Perhaps he still has not come to terms with the passing of his wife and muse Ekaterina Maximova. He mourns his friends who have not survived the pandemic /.../

Vladimir Vasiliev “It is impossible to play yourself on stage. You can impersonate your characters brilliantly. Yet if I enter the stage as me I must just live.”

As for his non-acting — life Vasiliev speaks about his poetry. And a video projection based on his watercolours. He has been drawing all the pandemic through. In this production, everything is included — word, painting, dance. /.../ The premiere was postponed twice. First to April, then to September. Yet the theatre has come to Moscow. This evening the company dances at the Bolshoi stage in honour of Vladimir Vasiliev — choreographer, director, artist.”

[A video \(04’26”\) on YouTube](#)

A presenter of [Novosti Kulturny](#) Sunday edition talked to the artist at his watercolour exhibition at the Bolshoi Theatre

[The programme on YouTube](#)

Vladimir Vasiliev — the guest of the [Main Role](#) programme. The Bolshoi Theatre presents the production by the Tatar Opera Ballet Lux Aeterna/And the Eternal Light Will Shine timed to coincide with his anniversary. Issue of November 19.



Vladimir Vasiliev in the Main Role programme on [Kultura channel](#)

A great number of articles in print and online media are devoted to the celebration of the 95th anniversary of the birth of ballerina Maya Plisetskaya.

[First Channel](#)

“Plisetskaya — at the Bolshoi again. There is an exhibition at the Imperial Foyer — costumes, pointe shoes and photos of Maya Plisetskaya. She was on stage for half a century. At the age of 42 she danced her famous Carmen. when Maya Plisetskaya danced Bolero by the French choreographer Maurice Bejart, she was already 50! The head of the Bolshoi press office Katerina Novikova told the Good Morning show about the great Russian ballerina. An evening is being held at the Bolshoi Theatre, dedicated to Maya Mikhailovna. People literally lived outside of the Bolshoi’s ticket booths for three days to get tickets “to Plisetskaya”. The great ballerina was born this day 95 years ago.”



Maya Plisetskaya. Photo by Viktor Vasenin

[Rossia-1 TV channel](#)

[Kultura channel](#)

[Mir24](#)

[Mir24](#)

[Mir24](#)

[TASS](#)

[Kommersant](#)

[Gazeta.ru](#)

[RT](#)

and many other sources.

On November 20, to celebrate Maya Plisetskaya's birthday, [Rossia-K TV channel](#) broadcast the Life Line programme and the ballet film Carmen Suite.

[Recording of 1978](#)

Maya Plisetskaya's Recital at the Bolshoi Theatre of the USSR – a video from the Bolshoi, 1964, was put on [Gosteleradiofond YouTube channel](#).

[Teatral](#) “The 2020 Gala was, of course, humbler [than the now legendary gala Ave Maya of 2015]. But the mere fact that despite quarantine measures it still happened and with so many participants is an event in its own right.”

The Bolshoi Ballet prima Olga Smirnova in her exquisite nobility, along with the premiere Denis Rodkin (who showed a magnificent leap), performed in a Grand Pas from Raymonda. The Bolshoi leading soloist Maria Vinogradova and premier Artem Ovcharenko gracefully performed the gentle Gluck's Melodie in choreography by Asaf Messerer. Another pair of Moscow stars, Ekaterina Shipulina and Ruslan Skvortsov, danced Bach's Prelude staged by Natalia Kasatkina and Vladimir Vasilyov specially for Plisetskaya. The performance was supported with a video. / ”

Energetically assertive, confident in her womanly charm was the Bolshoi Ballet leading soloist Alyona Kovalyova as Odile. The dance of Mehmene Banu by Bolshoi prima Yulia Stepanova was tinted with the sadness of lost passion. These differences of the two ballerinas formed the base for Carmen Suite Variations.

“The concert left an amazing impression”, – notes [Moskovsky Komsomolets](#) “Unrivalled, enchanting, extravagant, daring, multifaceted and grand” – say the words on the screen. The performance at the Bolshoi Historical Stage is dedicated to the 95th anniversary of the birth of the ballerina, who became a legend of the 20th century – Maya Plisetskaya. /.. /

The evening's hero was Denis Rodkin, who essentially danced for himself and for “that one guy”.. /.. /

But the main surprise of the concert was the world premiere of Ratmansky's Offering to Maya with Saint-Saëns' The Swan performed by the world ballet star Diana Vishneva, and ... premier of the Bolshoi Ballet Denis Savin. The arrangement for it was made especially for the evening by Rodion Shchedrin. Ratmansky began to stage the performance a week before the concert, it was done at a fast pace in five days from America where the

choreographer lives, via Zoom. The clever ballet-master equipped him with allusions and citations of famous roles of the celebrated ballerina from Béjart's ballets staged especially for her (Isadora, Leda) and Roland Petit's ballets (Death of the Rose), and, of course, with references to Fokine's own Dying Swan, the iconic part which she has performed since 1943. /.. /.. /”

“Not only did Maya Plisetskaya go down in history, she wrote it with the very strength of her talent, with her unrivalled courage and her incredible energy. She has left us forever..but as Nietzsche said, ‘one can die to become immortal.’ These words of Jean-Christophe Malliot, director of the Monte-Carlo Ballet, have the right to become an epigraph of the Evening in Memory of Maya Plisetskaya.”

The concert announced by:

[Rossia-K](#) (republishation – [ClassicalMusicNews.ru](#))

[Intermonitor.ru](#)

and other media.



A gala commemorating the 95th anniversary of Maya Plisetskaya's 95th birth.

Photo by Damir Yusupov / [MK](#)

[Lawless Comet. Maya Plisetskaya](#) – an exhibition dedicated to the 95th anniversary of birth of the famous ballerina, opened in Kemerovo. The moving exposition was organised by Bakhrushin Theatrical Museum, which hosted an exhibition of the same name in 2015.

[Rossia-K](#): “Over 300 items which have been given to the foundations by Maya Plisetskaya herself (stage costumes, prizes, photographs, posters) have been put on exhibition at the museum of Visual Arts of Kuzbass. Many of the items are on show for the first time. The exhibition will be added to with video fragments from the ballets that the famous ballerina took part in.”

Russian media covers the initiative of the Bolshoi general director Vladimir Urin to host opera and ballet festivals for the Bolshoi 250th anniversary in 2026.

[TASS](#)

[InterMedia](#)

[RIA Novosti](#) etc.

The Bolshoi Theatre is mentioned many times by media in connection with the Golden Mask nominations.

[TASS](#)

[RIA Novosti](#)

[Colta.ru](#)

[Gazeta.ru](#)

[RBK.Stil](#)

and many others.

The Bolshoi general director Vladimir Urin spoke about new culture-education and museum complexes in Vladivostok, Kemerovo, Kaliningrad and Sevastopol as well as about preparations for the Bolshoi Theatre's 250 anniversary and how opera and ballet artists cope with quarantine, in the live programme [What's Up, Country!](#) radio Komsomolskaya Pravda. Presenter: Mikhail Antonov.

The text version of the interview and the photo report are available via the [link](#).



[Vladimir Urin](#): The first branch of the Bolshoi will appear in Kaliningrad in 2023

Vladimir Urin: The first branch of the Bolshoi will appear in Kaliningrad in 2023.

According to the general director, it is being created within the programme of forming culture-education and museum complexes in four cities of Russia.

Komsomolskaya Pravda publishes a number of articles on the topic of culture clusters — branches of leading museum and culture-education venues of Russia will open in four regions of the country.

KP: “Tretyakov Gallery comes to the Far East and the Bolshoi - to Kaliningrad.”

KP: “Future Rostropovichs and Plisetskis will be brought up in the regions. Moscow and Petersburg will share their knowledge”

Marat Khusnulin, deputy chairman of the RF Government: “I am sure that these clusters will be world-class masterpieces. First, this is a place where people can come to rest, to study, to be entertained. Not every citizen of, say, Kemerovo can go to Moscow to the Bolshoi Theatre

or the Tretyakov Gallery, or to the Mariinsky Theatre in St Petersburg. And here full-scale branches of these institutions will open locally, governed by world-class culture institutions, so people will be able to attend them — first, to enhance their cultural level — second, and — the main point — to be educated.” /./”

“November performances of *Il Barbiere di Siviglia* at the Bolshoi prove that common repertoire productions can be quite interesting,” writes music critic Alexander Matusевич on [ClassicalMusicNews.Ru](#). The Bolshoi guest soloist (bass) Ildar Abdrazakov appeared as Don Basilio. The review Russia's Cosset says: “His Don Basilio is a true firework. Starting with the his exterior in the role: instead of a stately black-haired dreamboat, a shabby looking balding old man rolls out onto the stage with a half-drunk squint and a scary and at the same time amusing grin. His gait is unsteady, his movements are funny. Yet even if you chalk this transformation up to costumers', make-up artists' and the director's work (although the singer did not take part in the staging process two years ago), the vocal image was certainly created by Abdrazakov himself.”



Ildar Abdrazakov and Alexei Tatarintsev debuted in *Il Barbiere di Siviglia* by Rossini on November 11.

Photo/ [ClassicalMusicNews.Ru](#)

Dmitri Renansky tries to figure out How Sadko by Dmitri Tcherniakov Is Made step by step on [Colta.ru](#) — review Time Gained. “Sadko staged by Dmitri Tcherniakov returns to the Bolshoi with four performances of the production which became one of the main events of this theatre year and has just received six nominations for the Golden Mask, scheduled for November 26-29. Sadko by Dmitri Tcherniakov broke out of the everyday context of national theatre from the very beginning — it was clear even at the February premiere of the production, and it was not just for the director's staging the first new

production at home in nine years. Looking like a precious casket with a double or even triple bottom, Sadko became the most powerful statement of the Russian musical stage in recent years — sophisticated from the theatrical language point of view, defining the zeitgeist precisely yet lacking any straightforwardness and poster expression completely. Time revealed the true scale and importance of Sadko: the last big premiere before the lockdown has drawn a bold line under the pre-pandemic era of Russian opera — the era which opened in 2001 with Tcherniakov's Kitezh /.../”

[Art Moskovia](#) publishes an interview with the Bolshoi soloist (mezzo soprano) Alexandra Durseneva timed to coincide with the Russian premiere of the production Kurt Weill: Kabarett Musik presented by the singer at the Moscow House of Music on November 15.

[Kultura newspaper](#) offers a review

“/.../ Alexandra Durseneva and her team created a real theatre - the one Weill loved and lived in. The warm and soft, dark and deep contralto of the singer is added not only to her artistic freedom in impersonating the unpredictable Lotte and absolute mastery of secrets of stage presence but the wonderful ensemble of associates as well. Russian-American actor Daniel Medvedev played Weill: his character sang, danced and read the author's remarks. /.../ The main success of this new production is that they managed to convey the spirit, atmosphere and intonation of the tragic 30s...”

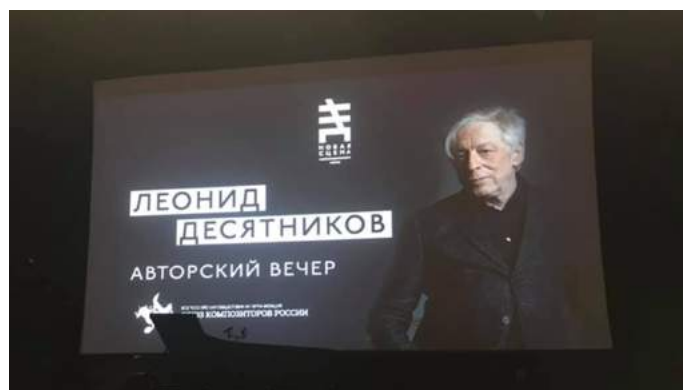


Alexandra Durseneva presented her production Kurt Weill: Kabarett Musik created for the 120th anniversary of the composer's birth.
Photo by Lena Balakireva

[Argumenty Nedeli](#) publishes a review of Leonid Desyatnikov's recital which took place on November 15 at the New Stage of Alexandrinsky Theatre, marking the composer's birthday — Desyatnikov's Harmonies Warmed St Petersburg. Text by Tatiana Moskvina

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

[The programme](#)



Leonid Desyatnikov's Recital.
Photo and video / [Elena Istratova's FB](#)

Media continue to quote the head of the Bolshoi concerning measures taken to comply with the decree by the Moscow mayor and some of the regional authorities.

[VGTRK](#) video reports:

“I understand Moscow city authorities quite well — the situation is very hard. I understand it yet it seems that in this case it would be more honest to say: yes, the situation is very difficult, let's close theatres for a while...” (Vesti at 20:00: November 15) [Vesti](#)



The Bolshoi general director Vladimir Urin: “...it would be more honest to say: yes, the situation is very difficult, let's close theatres for a while...” [/Vesti](#)

The Russian international English language broadcaster [RT TV](#) reports: “Russian arts sector warns of financial trouble as the world-famous Bolshoi Theatre reports record losses during the coronavirus pandemic. The general director of Russia’s most iconic arts venue has cautioned that restrictions and a lack of tourism are threatening the country’s traditionally vibrant arts scene. Vladimir Urin of the Bolshoi Theatre has told reporters that the historic institution, known across the world for ballet and dramatic arts, has lost around 1.2 billion roubles (around \$15.5 million) during the coronavirus pandemic. He told Russia’s Dozhd TV channel that “these income losses... until October amounted to about 50% of all income that we have.”

Many media responded to the news that “the Bolshoi Theatre asks spectators to buy tickets to performances scheduled from November 27 to January 15 once again.”

[Moskva-24 TV channel](#) showed a report [Moscovites Told To Return Tickets to the Bolshoi Theatre: /./](#) “It is planned that the tickets will be sold once again yet this time with complying with new seating requirements of no more than 25%. The citizens of the capital shared their plans about whether to buy tickets or not.”

[TASS](#)

[Mir 24](#)

[Interfax](#): “Tickets purchased to Petersburg theatres remain valid regardless the restrictions.”

“I don’t feel like passing through all this bother once again’: The Bolshoi Theatre will sell tickets to New Year performances soon” – [Business FM](#) reports.

[Kommersant](#)

[Rossiiskaya Gazeta](#)

[Nezavisimaya Gazeta](#)

[Profile](#) and other sources.

Press analysis:

international mass media

Local media in countries where cinemas remain open announce upcoming screenings of the Bolshoi’s Nutcracker in local cinemas.

[Newspaper Telegraph and Argus](#) (UK)

[Hamlet Hub](#) (USA) “The Avon Theatre presents holiday screenings of The Nutcracker from Bolshoi Ballet in Cinema on Saturday, December 19 at 11:00 a.m. and Sunday, December 20 at 11:00 a.m.”

The local news publication [Northern Express](#) (Michigan USA) announces the Bolshoi’s Nutcracker in local cinemas “Audience size is limited to 50 people for each of the shows.”



Pyotr Tchaikovsky

The Nutcracker

[TheatreHD](#)

[High Sierra Cinemas](#) (Arizona USA) announces the upcoming screening of Bolshoi’s Nutcracker on 19 December.

[The Independent](#) newspaper (Ireland) announces “There will be a screening of the Bolshoi Ballet’s The Nutcracker at Whale Theatre in Greystones on Sunday, December 20, at 3pm.”



Recording of Tugan Sokhiev’s performance with Toulouse National Orchestra and Emanuel Pahoud (flute) on [EPT3](#)

The Greek broadcaster EPT3 (Greece) presents “Sunday 15/11/2020, at 20:30 Concert of classical music produced by Films Figures Libres 2019, duration 88’. Flautist Emanuel Pahoud and the Toulouse National Orchestra performed a French-Russian repertoire at the 74th Prague Spring Festival of Classical Music in the spring of 2019. The concert was given at the Art Nouveaux Heart of Art. Sunday 15 November on air available for 14 days”

Works:

Alexander Borodin — In the Steppes of Central Asia
Jacques Ibert — Flute Concert

Piotr Ilyich Tchaikovsky — Symphony No. 4 in F minor Op. 36

Claude Debussy – Syrinx

Conductor – [Tugan Sokhiev](#). Sunday 15 November on air available for 14 days”

The French online news publication [actu.fr](#) publishes an article by Robert Pénavayre who interviews Thierry d'Argoubet General Delegate of the National Orchestra of the Capitole de Toulouse who explains the problems of the sector during the COVID pandemic mentioning “we must, within two seasons, think about the succession of Tugan Sokhiev. From this perspective, it is essential to forge new collaborations and to give a chance to leaders who allow us to think about the future.” “I would simply like to propose increased collaboration between cultural institutions, like the [Franco-Russian Musicals project](#), launched more than two years ago, and whose model anticipates many difficulties that we are currently experiencing. Working together increases the possibilities for adaptation and imagination.”

The French online specialised classical music publication [Resmusica](#) (France) publishes a report by Vincent Guillemain “In tribute to Alexander Vedernikov, who died of a Covid-19 infection on October 29, NHK Tokyo is posting two concerts from 2018 on YouTube.”

The Spanish online classical music publication [Beckmesser](#) (Spain) announces: “Classical Radio Concerts on Monday 16 November a Concert held at NHK Auditorium in Tokyo on October 18, 2019 Recording by NHK, Japan. Conducted by Tugan Sokhiev.”



David Hallberg in a dressing room at the Bolshoi before going on stage. [Photo](#) by James Hill / the dancer's

The USA fashion daily publication [WWD](#) (Women's Wear Daily USA) publishes an article by Kirsten Tauer about a new video “Choreographer Madeline Hollander collaborated with Hallberg on the Performa-produced

video piece, shortly before he moved to Australia to become artistic director of The Australian Ballet. The video is titled 50 Final Bows” Hallberg mentions in the interview about the project ““The pandemic has affected the final days of my career. What should have been a final year of final shows became time away from the stage, exploring other facets of life. So these are really my final bows,” writes Hallberg from Australia. “I will never bow at Bolshoi Theatre again; nor will I bow as Romeo again; nor bow with a ballerina next to me having just received a rose from her. So these bows represent my final ones.”

The USA online news publication the [New York Pilot](#) (New York USA) reports “Vladimir Urin of the Bolshoi Theatre has told reporters that the historic institution, known across the world for ballet and dramatic arts, has lost around 1.2 billion roubles (around \$15.5 million) during the coronavirus pandemic. He told Russia's Dozhd TV channel that “these income losses until October amounted to about 50% of all income that we have.” “With only one in four patrons allowed to attend arts events like these, Russia's arts scene has been facing unprecedented uncertainty. The government has invested significant sums in the sector, with an EU report finding that President Putin had increased culture budgets tenfold since taking office.”

French art news publication [Arts in the City](#) reports: “The Bolshoi, which had maintained its programming despite the pandemic, was fully sold out throughout the month of December and it was the director of the institution who was forced to request the closure of the place.” “...with a quarter of the places available for sale in November. If the situation with the epidemic is such that such restrictions are necessary, then it would be fairer to close. It would be more honest,” he (Vladimir Urin) explained during an interview with Radio Classique, renouncing the Bolshoi's very beautiful programming.”

Briefly

On November 21 the ballerina Natalia Makarova celebrated her anniversary.

Natalia Makarova is the winner of the Benois De La Danse — For Life in Art.

[Facebook Benois De La Danse](#) publishes their congratulations:

“For the anniversary of Natalia Makarova — Yuri Grigorovich:

Dear Natasha, as the years pass, our friendship doesn't end. You always attracted my attention to you

with your individuality, your character, which doesn't show any falseness, anything thought up or unnatural. You managed to maintain it in daily life and through life's challenges, and bring it all to the stage and thus enrich it.

I cannot be unhappy with our shared past, our truly bright ideas and ambitions. I wish you to keep your belief in life, during your jubilee, as well as wisdom and strength.

With kind embraces,
Your Yuri Grigorovich."

On November 21, during the anniversary, for the first time in Russia, the YouTube channel of Benois De La Danse showed a documentary titled *Ballerina Assoluta Natalia Makarova*. "The dance of Natalia Makarova became the incarnation of the great traditions of the national school of classical dance, of the Russian soul in ballet art for audiences of many countries." – notes [Orpheus](#).

"Natalia Makarova became the symbol of the Russian ballerina of the second half of the 20th century for the entire world. But in Russia her fame is much less pronounced" – says Anna Galaida in the [Rossiyskaya Gazeta](#). [The video of NTV](#) for the anniversary of the ballerina and other publications.

Nina Ananiashvili hosted a zoom livestream on November 21. The ballerina was congratulated by her friends and colleagues [/FB](#).



Galina Ulanova practices with Natalia Makarova on the 2nd International Ballet Competition in Varna, 1965 (winner of the first prize).

From Makarova's personal archives [/FB Gramilano](#)

The Bolshoi Ballet prima Svetlana Zakharova – the heroine of the [101 Questions for an Adult](#) programme on the First Channel, November 21. [InterMedia](#)

The XVI Russian Open Ballet Competition [Arabesque-2020](#) was hosted from 24 October and until 2 November in Perm.

Oksana Hadarina in the dance news [Pointe Magazine](#) (USA): "…unlike any in its three-decade history. Rescheduled and shortened because of the coronavirus pandemic – and on the brink of cancellation until the very last moment – the competition nevertheless took place October 24 to November 2 at the historic Perm Opera and Ballet Theatre." The article contains the full list of winners.

"The art director of the Arabesque competition judged the level of the dancers: the pandemic has not lowered the bar. Vladimir Vasiliev: "In contemporary choreography there shouldn't be, as it seems, any limits." – material about the competition in [Moskovsky Komsomlets](#).

On November 21 and 22 the graduates of the Bolshoi YOP tenor [Taras Prisyazhnik](#) (2016-19) and soprano [Marta Danusevich](#) (2015-18) made their debut in the premier of the opera [Faust](#) by Charles Gounod on the stage of the Bolshoi Theatre of Belarus, having performed the parts of Margarita and Young Faust in the staging of the director Anna Motornaya. Conductor – Andrei Ivanov.



Taras Prisyazhnik (Young Faust) and Marta Danusevich (Margarita). – graduates of the Young Artists Opera Program of the Bolshoi Theatre of Russia made their debut in Gounod's [Faust](#) on the stage of the Bolshoi Theatre of Belarus; Minsk, November 21. Photo [/FB](#) of Taras Prisyazhnik

On November 24 in the concert hall the Mariinsky Theatre – the world premiere of Rodion Shchedrin's [The Adventures of a Monkey](#) (2020) based on the story

by Mikhail Zoschenko. The programme of the evening also included Shchedrin's Grand Overture and the Beethoven's 4th Piano Concerto, the performance of which was timed to coincide with the celebration of the 250th anniversary of the composer's birth. Conductor of Mariinsky Symphonic Orchestra – Valery Gergiev.

[TASS](#)

[Rossia-K](#)

and other sources.

The international festival Moscow Meets Friends will run from November 25 until December 20 for the seventeenth time and will be dedicated to 75 years since the Victory. It's motto: "Peace and Welcome" – [Rossiyskaya Gazeta](#) informs:

"The festival will open on the stage of Svetlanov Hall of the House of Music with the participation of the Virtuosos of Moscow led by Vladimir Spivakov, but the concert will be held without an audience. The entire festival will be hosted in two formats: live concerts and on-line concerts.

This year the programme of the festival will include more than 1000 talented children from 55 regions in Russian and 40 countries of the world. The festival will continue the tradition of featuring many different types and genres of art: vocal, chorus, instrumental, orchestral performances, circus performances, and art exhibitions. There is now a new category – Artistic Speech."



Roman Viktyuk during a dress rehearsal of Anna Karenina, 1983. Photo by Valentin Mastuykov / [Forbes](#)

On November 17 Roman Viktyuk passed away – the director that brought to the theatre dramatists such as Lyudmila Petrushevskaya and Nikolai Kolyada, who praised women and who brought the topics of new drama long before new drama came to be" – says the [Russian Forbes](#):

"Viktyuk, who's career bloomed during the years of the Perestroika, lived through completely different periods, from being famous throughout all of Russia to be-

ing somewhat forgotten, from scandalous fame (much like a pop-singer's) to a scandalous battle for his own theatre. The theatrical biography of Viktyuk developed in unison with rises and falls of society and civic consciousness. He was brought into the history of the arts in the 1970s by Tarkovsky and Konchalovsky when they responded to a cry for help sent by telegram to the artists' union and made their way to a suburban Moscow club, where a dainty young man in jeans begged for help to cope with local administration who had cancelled his stage rehearsals. The appearance of Roman Viktyuk as a theatrical director-destroyer of the Soviet aesthetic happened much later, when in 1988 he staged Jean Genet's play The Maids at the Satyricon. //"

"The Last Cover: In Memory of Roman Viktyuk, the Last Great Director of Our Times" – video (05'34") Kinokompaniya K2 / [YouTube](#)

Social networks



Ekaterina Geltser (November 14, 1876 – December 12, 1962) in the public community on [Facebook Ballets Russes](#).

Also – in [Alexei Ratmansky's Facebook](#)



Mikhail Pletnev gave a concert in Zaryadye Conerts Hall on November 14, photo by Irina Shymchak / [Instagram](#)



Brigitte Lefevre on Svetlana Zakharova's [Instagram](#). [Point and Fly](#)



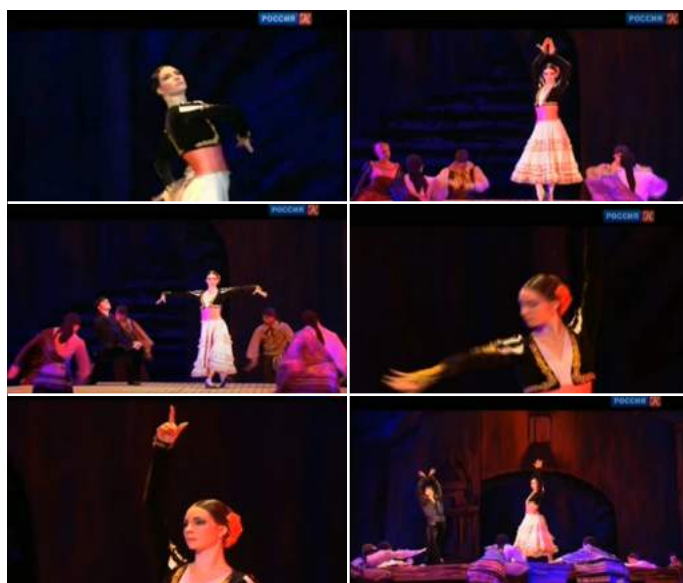
[Anna Aglatova](#) (Swan-Princess, after the performance of The Tale of Tsar Saltan, November 20):
 “I can honestly admit: Russian opera was never easy for me. There are many explanations for it, on which I won't dwell. But I never expected that my Swan-Bird would be so beloved by the audience. I don't have the words to explain how much this means to me! I am happy, that the Bolshoi Theatre allows us to work at such a hard time!”



After the performance of the opera Sadko by Nikolai Rimsky-Korsakov.
 Photo / FB [Olga Kulchinskaya](#), [Maria Barakova](#)



“The president of France Charles de Gaulle [November 22, 1890 – November 9, 1970] applauds Romeo and Juliet at the Bolshoi Theatre; Moscow, 1966” (photo / [FB Historicana](#); see: “Charles de Gaulle during his trip of the Soviet Union, June 1966” / [Live Journal](#)) – 130 years of French Resistance, the founder and the first president (1959-1969) of the Fifth Republic



Ariane Dolfus, the author a book about Béjart (as well as other publications about Nureyev,) published her exalted response about Maria Alexandrova's performance of Ravel's Bolero on her [Facebook](#) page as she posts a video recording (15'25'') – Brigitte Lefevre comments with a similar response

Debuts

Spartacus

November 17

Anastasia Denisova as Phrygia (for the first time in Moscow, debuted in this part during the Brisbane tour.)



Anastasia Denisova as Phrygia in Spartacus.
Photo by Natalia Voronova during London tour, 2019

The Tale of Tsar Saltan

November 18

Guest soloist (bass) [Alexei Tikhomirov](#) as Tsar Saltan (also November 20 and 22.)

Sadko

November 27

Olga Kulchinskaya debuted as Volkhova in Dmitri Tcherniakov's production (also November 29.)

November 28

Ivan Maximeyko as Fife

Evgenia Segenyuk as Luka Zinovyich's Wife

November 29

Maria Barakova debuts as Lubava Buslaevna

Etudes

November (all days)

Eleonora Sevenard debuted as Ballerina.

Spartacus

December 1

Olga Marchenkova as Aegina (for the first time in Moscow, debuted in this part during the Brisbane tour.)



Eleonora Sevenard at curtain calls after the Etudes on November 28 (debuted as Ballerina.) Photo /Instagram



Olga Marchenkova appears as Aegina for the first time in Moscow. Photo by Oleg Fomin

Iolanta

Anna Nechaeva as Iolanta (December 2,) Oleg Dolgov as Vaudemont (December 1;) Elchin Azizov (December 1) and Alexander Kasyanov (December 2) as Ibn-Hakia.

Cast alterations

June The Tale of Tsar Saltan

Alexander Markeev as Tsar Saltan (November 19, 21)
Ekaterina Morozova (November 18, 20, 22) and Maria Lobanova (November 19, 21) as Tsaritsa Militrisa
Ilya Selivanov (November 18, 20, 22) and Konstantin Artemiev (November 19, 21) as Tsarevich Guidon
Anna Aglatova (November 18, 20) and Anastasia Sorokina (November 19, 21) as the Swan-Princess. 1 (12:00)



The Bolshoi Opera guest soloist, the Bolshoi YOP member of 2013-14 Olga Kulchinskaya (debuted as Volkhova on November 27): "Our wonderful company" – with Merited Artist of Russia coach-concert-master Lyubov Orfyonova, music director Timur Zangiev, Maria Barakova (Lubava, debuted on November 29) and Ivan Gyngazov (Sadko) at a rehearsal of the opera by Nikolai Rimsky-Korsakov. Photo / the singer's FB



Sadko by Nikolai Rimsky-Korsakov, staged by Dmitri Tcherniakov at the Historic Stage on November 26-29. Yuriy Mynenko as Nezhata, Nazhmiddin Mavlyanov as Sadko. Photo by Damir Yusupov

Sadko

The part of Lubava Buslaevna performed by Ekaterina Semenchuk (November 26, 28,) Ksenia Dudnikova (November 27) and Maria Barakova (debut, November 29.)

Schedule alterations

November 26, 27, 28 and 29, the Historic Stage – opera [Sadko](#) instead opera Un Ballo in Maschera.

December 10, 11 and 12, performance of one-act ballets Dancemania, Made in Bolshoi and Seasons at the New Stage – cancelled (the date of the programme premiere will be announced separately.)

Additional performances – [The Hero of Our Time](#) (December 8, 9 and 10,) [Carmen Suite](#) and [Symphony in C](#) (December 11 and 12.)

A performance of the theatre concert The Guide to the Orchestra. Le Carnival des Animaux scheduled to January 10, 2021, (12:00) – cancelled.

January 24 and 26 – Bolshoi Theatre Young Artists Opera Program concert Anthology of Russian Classical Romances. Pyotr Tchaikovsky. Part 3 at Beethoven Hall – cancelled.

Tickets

Following the decree of Moscow Mayor No.107-YM of November 10, 2020, and the order of the RF Minister of Culture No.1429 of November 13, 2020, limiting a performance audience to 25% of a house capacity, ALL tickets purchased before November 16 to the theatre performances which are to take place from November 27 to December 31, 2020, (starting at 12:00, 14:00, 18:00 and 19:00) are invalid and subject to return These performances are deemed cancelled.

The return order and schedule (November-December 2020) and the new ticket sales schedule (November-December 2020) – at the theatre website.

Birthdays

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 Pliset-sky-Messerer.



Mikail Messerer and Sulamith Messerer – a concert number Pierrot and Pierette, 1932. An illustration from the book Dance. Thought, Time by Asaf Messerer

November 20 – Bolshoi Ballet prima Anastasia Stashkevich



Anastasia Stashkevich with her tutor Svetlana Adyrkhaeva

November 19 – composer, conductor, tutor, National Artist of the Republic (1922) Mikhail Ippolitov-Ivanov (1859-1935)

November 20 – the greatest ballerina Maya Plisetskaya (1925-2015) – 95th birthday anniversary.

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

November 22 – National Artist of Russia, ballerina Ilze Liepa

November 22 – Bolshoi Opera soloist Maria Lobanova



Maya Plisetskaya



Maria Lobanova as Tsaritsa Militrisa, The Tale of Tsar Saltan. Photo by Damir Yusupov

November 22 — composer, conductor, pianist Benjamin Britten (1913-1976)

November 23 — outstanding Russian ballerina of Moscow Imperial company of the first half of the 19th century, the first Russian Sylphide (1837) Ekaterina Sankovskaya (1816-1878)

November 24 — concert-master repetiteur, professor of the Bolshoi YOP Lyubov Orfyonova



Lyubov Orfyonova at the Onegin Prize awards ceremony, Alexandrinsky Theatre. Photo from the personal archive

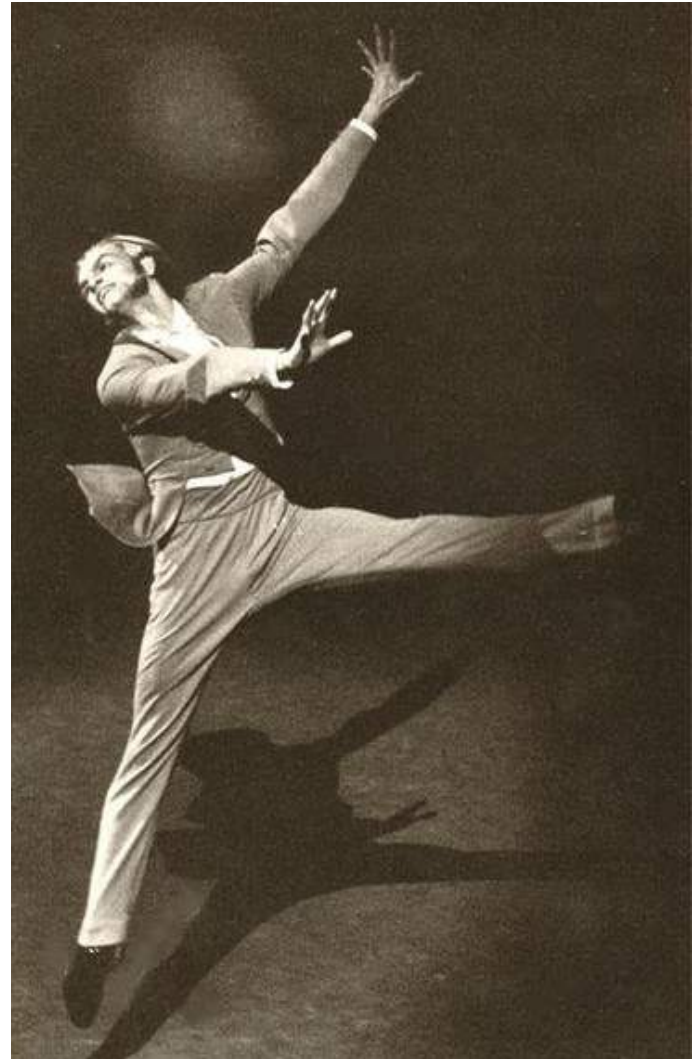
November 26 — Anton Savichev, Bolshoi Ballet soloist

November 28 — ballet master of the Bolshoi, National Artist of Russia Vladimir Nikonov (November 28, 1937 — August 25, 2020).



Vladimir Nikonov with his pupil David Motta Soares, prima ballerina Anna Nikulina and her tutor Olga Chenchikova after a performance of *La Fille du Pharaon* at the Bolshoi Theatre in 2019

November 28 — ballet master of the Bolshoi, Merited Artist of Russia Victor Barykin



Victor Barykin as Karenin in *Anna Karenina*
Photo by Larisa Pedentchuk

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

November 29, 2002 — the opening of the Bolshoi New Stage



The Bolshoi New Stage

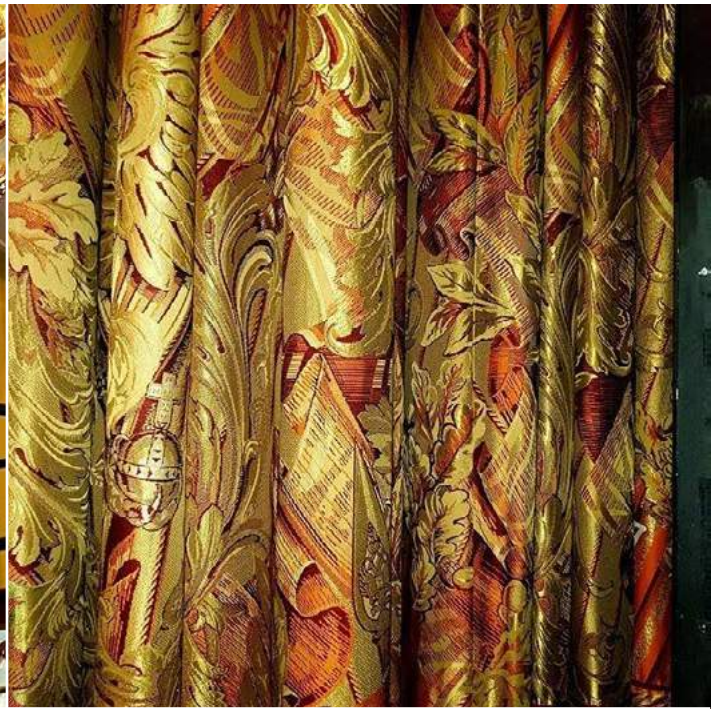
November 30 — composer National Artist of Russia Eduard Artemiev

November 30 — opera director, artistic director and chief director of the opera company of Stanislavsky Mu-

sical Theatre, National Artist of Russia Alexander Titel.

December 2 — one of the greatest opera singers of the 20th century Maria Callas.

December 4 — Bolshoi Opera soloist Maxim Paster



The Historic Stage in a photo by Andris Liepa /Instagram