



Newsletter

On September 6, 8 and 10 the Bolshoi opened its 245 season with **Don Carlo** by Giuseppe Verdi, staged by Adrian Noble, with a stellar cast at the Historic Stage.

Anna Netrebko debuted as Elisabeth of Valois. Yusif Eyvazov appeared as Don Carlo, Ildar Abdrazakov as King Philip, Agunda Kulaeva as Princess Eboli, Elchin Azizov as Rodrigo.

The production was created to coincide with the 200th anniversary of the composer's birth. The premiere was on December 17, 2013. [See more](#) about the opera and its history at the Bolshoi. [Cast](#)

Conductor (all days) — Anton Grishanin.



On September 6 the Bolshoi Theatre opened its 245 season 2020/2021 with Don Carlo. Photo by Damir Yusupov



The ballet repertoire of the Bolshoi's 245 season will open with a premiere of four one-act ballets by foreign choreographers [Four Characters In Search of a Plot](#)

The ballet repertoire of the Bolshoi's 245 season will open with a premiere of

four one-act ballets by foreign choreographers **Four Characters In Search of a Plot**.

The premiere is supported by Oleg Deripaska.

September 10, 11 and 13, the New Stage — **The Ninth Wave** by Bryan Arias, **Just** by Simone Valastro, **Fading** by Dimo Milev and **Silentium** by Martin Chaix. The Bolshoi Ballet company director Makhar Vaziev chose the choreographers for the production from his personal experience viewing hundreds of videos.

- **The Ninth Wave** to music by Mikhail Glinka and Nikolai Rimsky-Korsakov

Choreographer — Bryan Arias
Music Director — Pavel Klinichev

- **Just** to music by David Lang
Choreographer — Simone Valastro

Set Designer — Simone Valastro

- **Fading** to music by Enrique Granados
Choreographer — Dimo Milev

Costume Designer — Dimo Milev

- **Silentium** to music by Arvo Pärt
Choreographer — Martin Chaix

Music Director — Pavel Klinichev.

Rehearsing — Svetlana Zakharova, Ekaterina Krysanova, Olga Smirnova, Artemy Belyakov, Vladislav Lantratov, Semyon Chudin, Maria Vinogradova, Alyona Kovalyova, Kristina Kretova, Denis Savin, Jacopo Tissi, Igor Tsvirko, Daria Khokhlova, Margarita Shrayner, Eleon



Svetlana Zakharova and Jacopo Tissi rehearsing *Silentium* by Martin Chaix. Photo report by Sasha Gusov

ora Sevenard, Dmitry Dorokhov, Mark Chino, and other dancers.



Bryan Arias rehearsing *The Ninth Wave* at the upper stage. Photo by Katerina Novikova



Choreographer of the one-act ballet *Fading* to music by Enrique Granados, Dimo Milev with Bolshoi Ballet dancers at the Historic Stage. Photo /Instagram of Ana Turazashvili

Three of the works are compositions running about 15-30 minutes. *The Ninth Wave* by Bryan Arias is a longer work running for an hour and featuring 40 performers.

All choreographers were free to choose topics and music accompaniment. The ballet *Just* to music by David Lang will be accompanied with a soundtrack, *Fading* to music by Enrique Granados – with piano, *Silentium* to music by Arvo Pärt and *The Ninth Wave* to music by Mikhail Glinka and Nikolai Rimsky-Korsakov – accompanied by the Bolshoi Theatre Orchestra, conductor – maestro Pavel Klinichev.

The premiere preparation details in a [press release](#).

September 12, the Historic Stage – *Don Quixote*, music by Ludwig Minkus in choreographic version by Alexei Fadeyev; a charity performance for medical workers. Main roles by Svetlana Zakharova and Denis Rodkin.



Margarita Shrayner and Dmitry Dorokhov rehearsing *Just*



Svetlana Zakharova and Denis Rodkin will appear in main roles in a charity performance of *Don Quixote* on September 12. Photo by Svetlana Postoyenko

September 23-27, the New Stage – [Rusalka](#) by Antonín Dvořák as a part of the Russian National Theatre Award Golden Mask performances. The premiere was on March 6, 2019. Libretto by Jaroslav Kvapil based on folk legends.

The production is nominated for the Golden Mask 2020 for Director's Work In Opera Theatre – [Timofei Kulyabin](#), Conductor's Work – [Ainārs Rubiķis](#), Designer's Work – [Oleg Golovko](#), Costume Designer's Work – [Galya Solodovnikova](#), Lighting Designer's Work – [Damir Ismagilov](#), Best Female Role – [Dinara Alieva](#), Best Male Role – [Oleg Dolgov](#).



Dinara Alieva as Rusalka and Oleg Dolgov as the Prince – nominees of the Golden Mask for the Best Female and Male Roles in opera Rusalka. Photo by Damir Yusupov

A joint video project by the Bolshoi Theatre and Credit Suisse Bank – Steps Towards Success – will be presented on the [Bolshoi official YouTube channel](#) – September 3, 10 and 17. On air starting at 19:00 MSK

In the first episode [Talent and Hard Work](#) – a dialogue between the Bolshoi Opera soloist, National Artist



Maria Motolygina, Elmira Karakhanova, Dinara Alieva and Katerina Novikova at the [Bolshoi White Foyer](#)

of Azerbaijan Dinara Alieva and Young Artists Opera Program participants Maria Motolygina and Elmira Karakhanova.

The YouTube premiere will consist of three videos featuring Bolshoi Opera stars and young artists who are making their first steps in their careers. In each episode, they will share their experiences and thoughts touching upon specific qualities that are important for personal development and achieving great results both in culture and in business.

- The first episode Talent and Hard Work

Bolshoi Opera soloist, National Artist of Azerbaijan Dinara Alieva meets the Young Artists Opera Program participants Maria Motolygina and Elmira Karakhanova

Thursday, September 3. Was on air starting at 19:00 MSK

- The second episode Fear and Courage

A dialogue between the Bolshoi Opera soloist, Merited Artist of Russia Igor Golovatenko and the Young Artists Opera Program participants Maria Barakova, Sergei Konstantinov and Nikolai Zemlyanskikh.

Thursday, September 10. On air starting at 19:00 MSK

- The third episode Humour and Gravity

A dialogue between the Bolshoi Opera soloist, National Artist of Azerbaijan Elchin Azizov and the Bolshoi Opera trainees Alina Chertash and Konstantin Artemiev

Thursday, September 17. On air starting at 19:00 MSK



The joint video project by the Bolshoi Theatre and Credit Suisse Bank – Steps Towards Success – will be continued on the Bolshoi official YouTube channel on September 10 and 17

The joint video project created by the Bolshoi Theatre and Credit Suisse Bank is for those who can dream and work hard to achieve outstanding results. According to Dinara Alieva, success means professional achievements; for Elchin Azizov find success in applause, recognition and self-fulfillment; for Igor Golovatenko success means reaching new heights and overcoming personal challenges. Hopefully, these conversations will prove

useful not only to young talented singers but also encourage a wide range of viewers to think about the path to success and provide them with inspiration from the personal stories of creative people.

The project is created in collaboration with the Privileged Sponsor of the Bolshoi Theatre, Credit Suisse. The Swiss bank focuses on the support of young talent as a part of its global art strategy. Credit Suisse has provided a special grant for the Bolshoi Theatre's Young Artists Opera Program and the bank will also announce the winner of its newly-launched joint award for young artists with the Bolshoi Theatre this autumn.

The Bolshoi Youth Opera Program was set up in October 2009 and over the past 10 years 14 pianists and 55 singers have graduated from the programme (among them leading soloists of the most famous theatres in the world such as the Bolshoi Theatre, Teatro alla Scala, Covent Garden, the Metropolitan Opera, Opera de Paris, Wiener Staatsoper, Berliner Staatsoper, Teatro Real in Madrid and many others).

Credit Suisse AG is one of the world's leading financial services providers. Some of the renowned institutions the bank sponsors include the National Gallery in London, the Kunsthaus Zürich, the Beijing Music Festival, the Sydney Symphony Orchestra, and others. [Credit Suisse website](#)

On August 21, in Novosibirsk, the head of the Bolshoi Young Artists Opera Program Dmitry Vdovin held a master class for solo singers and auditions for the YOP 2021/22 season. Konstantin Zakhasrov, Kristina Kalinia, Anastasia Kolotova and Iveta Simonian have made it to the second round of the competition which will take place in summer 2021. There were 13 contestants in the selection, and each one was offered the chance to sing 2-3 arias in different languages.

On September 2, the Bolshoi YOP members - sopranos [Elmira Karakhanova](#) and [Elizaveta Narsia](#), tenor [David Posulikhin](#), baritones [Nikolai Zemlyanskikh](#), [Dmitry Cheblykov](#) and pianist-concertmaster [Sergei Konstantinov](#) part in presentation of the virtual concert Music Of World War II: Remembering the Heroism of Allies which took place on the USA Embassy [Facebook page](#) at 19:00 MSK.

The concert is available at the embassy [website](#)
Video announcement on [Facebook](#)

On September 4 and 5 the Bolshoi Ballet primas Svetlana Zakharova and Nina Kaptsova (working under contract), principals Artem Ovcharenko and Alexander Volchkov (working under contract), soloist Antonina Chapkina, dancers Elizaveta Kokoreva, Igor Pugachyov and Egor Geraschenko took part in the gala opening of the first season of the Sevastopol State Opera Ballet. The premiere concert series Stars of World Ballet took place on the guest stage — Lunacharsky Drama Theatre.

The programme included fragments of classical and modern choreography. The cast included the guest soloist of the London Royal Ballet and Bavarian State Ballet Sergei Polunin, Mariinsky Ballet principal Vladimir Shklyarov and other dancers.

Sevastopol State Opera Ballet was established under the Russian national southern cultural and educational cluster Culture. The construction of the theatre building is taking place at Cape Crystal, and six cultural institutions — two museums, an Opera Ballet Theatre, Ballet Academy, a High School of Music and Theatre Art and a School for Artists — will appear there as well.

МИНИСТЕРСТВО КУЛЬТУРЫ
РОССИЙСКОЙ ФЕДЕРАЦИИ

Театр оперы и балета Севастополя

Севастопольский Театр Оперы и Балета
представляет

гала-концерт

**ЗВЕЗДЫ
МИРОВОГО
БАЛЕТА**

4 и 5 сентября в 19:00

на сцене Севастопольского академического
русского драматического театра
им. А.В. Луначарского

Светлана Захарова
Сопрано, балетная певица
Лауреат премии «Золотой диск»
Ирина Мещерякова

Сергей Полунин
Сололист, балетный артист
Лауреат премии «Золотой диск»

Владимир Шкляров
Сололист, балетный артист
Лауреат премии «Золотой диск»

Нина Капцова
Сопрано, балетная певица
Лауреат премии «Золотой диск»

Александр Волчков
Сололист, балетный артист
Лауреат премии «Золотой диск»

Артём Овчаренко
Принципал, балетный артист
Лауреат премии «Золотой диск»

Мария Ширшикина
Сопрано, балетная певица
Лауреат премии «Золотой диск»

Кристина Кретьова
Сопрано, балетная певица
Лауреат премии «Золотой диск»

Антонина Чапкина
Солоистка, балетная артистка
Лауреат премии «Золотой диск»

Елизавета Кокорева
Дансера, балетная артистка
Лауреат премии «Золотой диск»

Игорь Пугачёв
Сололист, балетный артист
Лауреат премии «Золотой диск»

Егор Герасименко
Сололист, балетный артист
Лауреат премии «Золотой диск»

Билеты — в кассе Театра им. А.В. Луначарского
и на сайте www.lunacharsky.com, тел.: +7 (8692) 54-43-30

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The Bolshoi Ballet dancers take part in the opening gala of Sevastopol Opera Ballet's first season

An exhibition from the Bolshoi Theatre Museum [The Fairytale Bolshoi](#) will open at Vyatka Art Museum of Vasnetsovs on September 11. The visitors will see costumes and sets, stage props from large-scale productions, photos, and paintings of prominent theatre professionals. The exhibition will run till November 15, 2020.

[Vyatka Art Museum of Vasnetsovs](#) — a state art museum of the Kirov region, the first art and history muse-

um in the Russian North and North-West, will celebrate its 110th anniversary in December.

Covered by:

[Interfax – Rossia](#)

[Vyatka-Na-Seti](#)

and other media.



Vladimir Urin was the first to take up the torch of the All-Russia marathon [#VdarBakhrushinu](#)

On August 20 Bakhrushin Museum started the All-Russia marathon [#VdarBakhrushinu](#) with participation of more than 50 music, opera and drama theatres of Moscow, Saint-Petersburg, Yekaterinburg, Kazan, Astrakhan, Perm and other regions of the country. The participants will hand over artefacts of the theatres' life during the quarantine from March to June 2020 to the museum collections.

The Bolshoi was the first to take the torch. The Bolshoi Director General Vladimir Urin handed over to the museum the handbills of two performances – Spartacus and Dido and Aeneas – shown on March 15 at the Historic and New Stages before the theatre was forced to lockdown.

The year 2020 is the 155th anniversary of the museum's founder – Alexei Bakhrushin. Following traditions of its founder who laid the foundations of its unique collection, the museum keeps replenishing the collection and it offers theatres the chance to hand over their artefacts related to COVID pandemic lockdown in Russia to the state collection to preserve them for history.

We present the first episode of the [Green Salon](#) programme on our YouTube channel after a long break. The Bolshoi press secretary Katerina Novikova talked to the Bolshoi Ballet prima Olga Smirnova.

[Anna Aglatova](#), [Elchin Azizov](#), [Anna Nikulina](#) and [Denis Rodkin](#) recorded video congratulations for the city of Moscow on its 873rd, one can see the videos on screens in underground trains, on media murals and on social networks. Theatre actors, culture professionals, repre-



Katerina Novikova and Olga Smirnova in the [Green Salon](#) of the Bolshoi Theatre

sentatives of Moscow museums and parks, and sportsmen all took part.

Capital media cover the action:

[Vecherniaya Moskva](#)

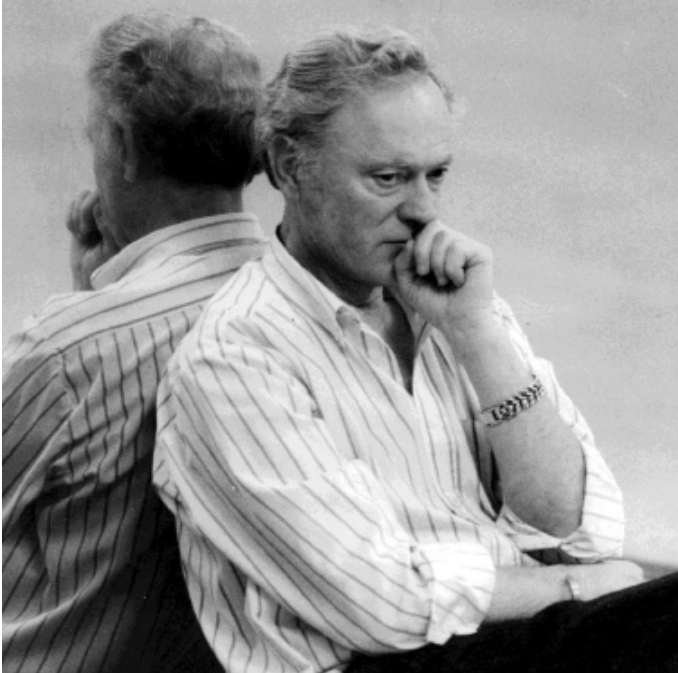
[City News Agency Moskva](#)

[AiF](#) etc.



Elchin Azizov, Anna Nikulina, Anna Aglatova and Denis Rodkin congratulate Moscovites on Moscow City Day. Photo by Mikhail Yarush

Sad news



Vladimir Nikonov (November 28, 1937 – August 25, 2020)

The Bolshoi Theatre company and management report with deep regret that National Artist of Russia, the Bolshoi Ballet soloist (1957-1978), ballet master-repetiteur of the ballet company [Vladimir Nikonov](#) passed away on August 25, 2020, at the age of 83.

He was born on November 28, 1937 in Moscow in a family of workers. In 1957 he graduated from the Moscow Choreography School (now the Moscow State Academy of Choreography) where in his final classes he studied under Alexander Rudenko and joined the Bolshoi Ballet Company. He refined his excellence under the guidance of outstanding dancers and teachers Alexei Yermolayev, Tamara Nikitina and Asaf Messerer. His virtuoso technique as a classic dancer made him a prominent stage partner of Rimma Karelskaya, Tatiana Golikova, Raisa Struchkova, Lyudmila Bolgomolova (she became his life-long spouse), Nina Sorokina, Marina Kondratieva, Svetlana Adyrkhaeva, Natalia Filippova, Ekaterina Maximova and Natalia Bessmertnova.

Among his star roles there were Soloist (Chopiniana, 1961); Bernard (Raimonda, 1963); Bluebird (The Sleeping Beauty, 1964); Prince Siegfried (Swan Lake, 1964); Danila (Stone Flower, 1965); Prince (Cinderella, 1965); Basilio (Don Quixot, 1966); Albrecht (Giselle, 1966)

He started to work as a teacher long before his actual departure from the stage: he worked at the Moscow Choreography School from 1996 to 1977. In 1978 he finished his career as a ballet dancer and became a teacher-repetiteur at the Bolshoi Theatre. In 1980 he graduated from the teaching department of the Ballet-master

faculty of the Russian University of Theatre Arts (GITIS). Among his students over the years — Mikhail Tsivin, Viktor Barykin, Leonid Kozlov, Vladimir Derevyanko, Valery Anisimov, Mikhail Sharkov, Yuri Possokhov, Vadim Pisarev, Alexander Vetrov, Mark Peretokin, Vladimir Neporozhnyi, Denis Matvienko, Alexander Volchko, Egor Khromushin, Karim Abdullin, David Motta Soares, Artur Mkrtchian, Egor Geraschenko and other dancers. It was he to whom world ballet star Roberto Bolle, Mariinsky Ballet principal Evgeny Ivanchenko and many others turned to as a invaluable assistant when they needed to dance in a Bolshoi Ballet production. Nikonov's class always featured a business-like, friendly and creative atmosphere felt by students, there was no place for any antagonism, jealousy or slander — this ethical ambience emerged from the moral compass of the Master himself...

The Bolshoi Theatre conveys condolences to the family, those near and dear, colleagues and pupils of Vladimir Nikonov...

[Obituary at the Bolshoi website](#)

Last respects for the National Artist, the Bolshoi Ballet master-repetiteur Vladimir Nikonov were paid on August 29 at Mitino Cemetery, Moscow Region. Reported by [TASS](#) and other media.



Vladimir Nikonov's rehearsals
(November 28, 1937 – August 25, 2020).
Photo by Gérard Uféras; the Bolshoi Theatre, 2020

[Video from the last ballet class by Vladimir Nikonov 01.08.2020. Instagram of Anna Tikhomirova](#)

Press analysis:

Russian mass media

The Bolshoi Director General Vladimir Urin gave an extensive interview to Rossia 24 TV channel — about

theatre's readiness for the opening of the 245 season about creative plans and guest stars. The video is published on Vesti.Ru website with a title: Urin: The Times Are Tough Yet Theatres Will Survive. The talk hosted by Maria Bondareva.



Vladimir Urin gave an interview to [Rossia 24](#) TV channel

“What other plans do you have for the new season? They already call it ‘grandioso’ — Verdi’s Don Carlo! Any other premieres? Maybe those not released last season will be released in this one?”

“Most definitely. Of course, we have to partly change the plans for this season since we, sadly, were unable to release a whole range of premieres planned for the last season. We have postponed them to this season — and even the next one — because we could not do everything this season. Yet of such premieres, essential for us, there is one that appeared suddenly — during the coronavirus, our dancers were free and we had an opportunity to rehearse. Makhar Vaziev came up with a project and invited four choreographers little known elsewhere, and especially not well known in Russia. And now we will show our new work of modern choreography, born literally in the last month, on September 10 at the New Stage. It is titled Four Characters In Search Of A Plot. The four characters — those four choreographers who worked with leading soloists of our ballet company.

The next premiere — a one-act ballet evening, by Russian choreographers, that we hadn’t released this spring. I mean Anton Pimonov, Vyacheslav Samodurov. And then we have a whole range of premieres and one of them — especially important. I mean Salome by Richard Strauss. It is a co-production with Metropolitan Opera.”

“So your plans of cooperation with Metropolitan Opera are still valid?”

“Absolutely! From September 25 Claus Guth — in my opinion, one of the world’s best directors — will stage this production with us. I hope everything will be all right and it will take place. I say very carefully ‘I hope’ because, once again, we began our interview from the fact that we are living in a very troubled situation. And there are 3000 employees in the theatre, and these people just cannot avoid being in contact with each other! It is impossible to organise their work with them keeping

social distance. Thus, I can only say that we are trying to follow all safety measures, yet, again, coronavirus is still there and how will the situation turn out? I hope everything will be all right and all the premieres we are talking about will take place.

Besides Salome by Richard Strauss, another very important opera premiere is Mazeppa by Pyotr Tchaikovsky whose 180th anniversary we celebrate in the beginning of the season with a grand festival of all our performances to his music. Among the premieres, I’d like to focus your attention on a ballet which will be staged by, in my opinion, one of the most interesting choreographers — Christian Spuck. That is Orlando. We will show the premiere of Bizet’s opera Les pêcheurs de perles at Pokrovsky Chamber Stage. Another premiere will be Moscow. Chermushki by Shostakovich.

Besides, we have a whole range of tours planned ahead — in the next year, 2021. I hope! I say it once again — I hope! And now we are having very detailed negotiations about it with our colleagues. These include the opera company tour to Paris in March, returning to the Slovenia tour cancelled this year, the American tour — and so on! And all this depends on the global situation.//”

A number of media made their own publications based on Urin’s interview with Rossia 24. Some of them focus on the director’s words concerning pricing and financial losses related to coronavirus pandemic.

TASS: “The Bolshoi Theatre plans to lower ticket prices for some performances. The Bolshoi Director General Vladimir Urin said earlier that financial losses of the theatre due to unsold tickets amounted to 850 mln roubles.”

Kommersant: The Bolshoi Theatre Has No Plans Of Raising Its Ticket Prices

[Interfax](#)

[Anews](#)

[Rewizor.Ru](#)

[OTR](#)

Mayak Radio: “The Bolshoi will not let spectators with fever attend its performances but will refund the tickets. The theatre director Vladimir Urin said this in his interview to Rossia 24 TV channel.

RIA Novosti and [Replyua.net](#) referring to the interview report that the Bolshoi Theatre is not going to cancel its cooperation with opera singer Placido Domingo.

Rossiiskaya Gazeta publishes an extensive interview with the Bolshoi Director General Vladimir Urin — Upon The Will Of Art. The Bolshoi Will Open Its 245 Season On September 6. Author — Irina Muraviyova.

“On this day the Bolshoi Theatre will open for the first time in half a year, and not with a one-act or chamber performance but with an epic opera drama Don Carlo by Verdi at the Historic Stage featuring world stars — Anna Netrebko, Ildar Abdrazakov, Yusif Eyvazov. Perhaps, the principle ‘against all odds’ will become the motto of the whole 245 season of the Bolshoi Theatre

presenting its new schedule with 17 premieres regardless all restrictions and losses due to the pandemic. How and with what forces the Bolshoi exited the quarantine, what rules are to be observed in this season, what the theatre will present to its audience on its three stages – we talked all this with the Bolshoi General Director Vladimir Urin.”

“Has the Bolshoi company returned to work already, do they rehearse and have classes?”

Vladimir Urin: “There are no new rehearsals in the opera now. We have purposely arranged our work to focus on performing the current repertoire. Only those who are engaged in Don Carlo now are coming to the theatre, then those who sing in The Queen of Spades will come. Everybody knows that today many opera theatres in the world are not working or have reduced their activity to chamber operas and small concert programmes. Even Salzburg Festival was forced to reduce its jubilee programme to the minimum. Metropolitan Opera is closed until the end of December. I have just received a message from Peter Gelb, the general director of the Metropolitan, that the premiere of Salome by Richard Strauss, which should take place first at the Bolshoi (in February 2021), and in September 2021 in New York, will be postponed to a later date there. Opera theatres are having very severe financial problems now...”

The Bolshoi General Director Vladimir Urin gave an extensive interview to *Izvestia* newspaper – about theatre’s life and the peculiarities of working during the pandemic, about creative plans and guest stars. The title: The Company Will Be Advised To Get Vaccinated For Coronavirus.

Let’s return to the season’s plans. The Seagull is announced with the Bolshoi’s trademark original cast. Composer - Ilya Demutsky, Choreographer - Yuri Possokhov. But the production director was changed. Instead of Kirill Serebrennikov there will be Alexander Molochnikov. Why was that?”

“That was the team’s decision. The result will show if it was the right one. Kirill Serebrennikov staged two productions with us – The Hero of Our Time and Nureyev, they are in the schedule, we are very satisfied. But he is busy with many projects now, and Possokhov wanted to work with Molochnikov. They met, talked and liked each other. As far as I know, the Chekhov-based libretto is already finished. It was Possokhov’s idea to choose this piece. We’ll see what will come out of it, nothing can be said in advance. David Alden, for example, had staged Billy Budd with us remarkably, yet will it be on par with his Ariodantes by Handel? I want so much to believe in it. We never force the choice of our creative teams, it is essential for us. We form a team only following the production creators’ wish, so that there is no conflict within the company from the very beginning. In this case, Possokhov and Molochnikov have chosen each other...”



Printed pages of Rossiiskaya Gazeta – In First Person. The Bolshoi Will Open Its 245 Season On September 6. Photo on the title page / Ria Novosti, on page 9 – opera Sadko staged by Dmitri Tcherniakov (photo by Damir Yusupov)

“Many world theatres passed on Placido Domingo’s services after he was accused of harassment. And the Bolshoi invited him for two performances at once. You aren’t afraid of being reproached for divergence from the mainstream, are you?”

“Absolutely not. Accusations of the kind should be proved first. Placido Domingo is a great musician. Why shall we not cooperate with him? Harassment problems exist, of course, but there is only one way to fight them: if you know the facts – find the courage to report it and to prove it in the court. And preferably the moment it happened, not decades after. In a civilised society, problems of harassment using one’s official position, as well

as racial problems, should be solved within the legal framework, acting within the current legislation.”

[Republication by ClassicalMusicNews.Ru](#)

The Bolshoi General Director Vladimir Urin gave an extensive interview to [Russian Forbes](#) – the magazine publishes an article titled Ticket Prices Won't Change Until 2021. The Bolshoi Director Vladimir Urin – About The New Season In The Post-Corona Reality (Yana Zhilyaeva)

“...What will happen to the Bolshoi in the new season? How will the funding change?”

“The theatre opens on September 6. On September 6 we start showing performances, I hope. I keep saying ‘I hope’ because we are watching the situation carefully... All I will speak about is supposed or planned. And then we'll see what life brings.

I have voiced the figures more than once: during the second half of March, April, May, June, July we had lost more than 850 mln roubles in ticket sales only. And if we take tour cancellations and other revenues into account - more than a billion. Of course, the financial situation is severe. Yet... /.../ we at the Bolshoi had a rainy day fund for a case of this kind. Following the results of each year we reserved a certain sum for unforeseen circumstances. And it came in handy now. In addition, the government has allocated some money for us that compensated for lost earnings. Yet only partially./.../ given the current situation we did some corrections: we postponed virtually all premieres of the first half of the season to the next year. Thus in 2021 we will have a premiere in our theatre every month. And for the autumn, we left only two of them – the premiere of ballets by our young Russian choreographers that we were unable to release in spring, and *Les pêcheurs de perles* by Bizet at Pokrovsky Chamber Stage./.../

“Considering 2021 funding, as far as I know, the government is preparing a decision on reducing expenses in budgetary sphere by 10%. It makes up a serious part of the Bolshoi subsidy (the Bolshoi Theatre State Grant in 2020 was 5, 517 bln roubles, – Forbes Life.) So it is possible that we'll have to tighten our belts in 2021. We should think about very reasonable and rational expenditures. Sometimes, in such situations theatres start raising their prices gradually. I say unflinchingly: we will do no such thing. The Bolshoi tickets are already expensive enough. We understand that during the pandemic the audience's purchasing capacity decreased, people earn less. So we will not raise our ticket prices in any case.”

“So your ticket prices will not change until 2021?”

“We will not raise our ticket prices in 2020 and 2021. And nobody can say now what the situation will be in 2022 /.../”

“Will the Bolshoi resident artists have their fees reduced too?”

“There will be no reductions for the residents. I think we'll be able to keep all our commitments of today. Be-

cause these fees are not comparable to those we pay to guest artists. /.../ I am sure the coronavirus situation will stabilise within half a year and theatre market will smoothly return to its regular mode./.../”

“Vladimir Georgievich, how, in your opinion, does the budgetary deficit in the world's major opera theatres, with chessboard seating – this situation – add to the possibility of opera and ballet theatres becoming a theatre intended for the upper classes again, as opera and ballet once were once meant to be?”

“I hope very much than it will not happen.” /.../ Opera goes vary a lot. There are those who like such our productions as Boris Godunov and The Tsar's Bride... There are those who came to us for Biily Budd, to Alcina by Katie Mitchell, and now they come to Rusalka by Timofei Kulyabin, to Weinberg's Idiot. You can see the same process in ballet, too... Look at the direction in which the theatre is evolving. Any return to decorativeness, to upper class orientated entertainment is out of question./.../”

“How do you estimate the theatre's operational efficiency in the current post-corona situation?”/.../”

“There are two criteria. One is success with the audience. Yet, sadly, the success with the audience has nothing in common with art itself./.../ And another criterion is professional and creative influence in theatre world. The Bolshoi has influence not only in the Russian professional community, but also in the world musical theatre. When both these criteria work - this is the success.

Does the theatre work “down” using only half the capacity of its auditorium, guest stars who agree to lower fees, how is the schedule planned in the current situation, does the Bolshoi have any advantages on the world music-theatre market, will the theatre need more help from sponsors and will custodial fees grow, are tickets to see the Bolshoi “far cheaper” on tour than in Moscow – these and other topics were discussed in the discussion published by one of the most influential and popular economic magazines in the world.

Publications based on Forbes interview:

[TASS](#): The Bolshoi Will Not Raise Ticket Price In 2020 And 2021

[TASS](#): The Bolshoi Plans To Give A Premiere Each Month In 2021

[RIA Novosti](#)

[Radio Mayak](#): The Bolshoi Will Not Raise Ticket Price In 2020 And 2021

[RuNews24.ru](#)

[IA Krasnaya Vesna](#): The Bolshoi Will Give A Premiere Each Month In 2021

and other media (more than 10 sources.)

[Argumenty Nedeli newspaper](#) published a very large article about the Bolshoi's upcoming 245 season: The Bolshoi Comes Back With Jubilees And Premieres. “The Bolshoi has enough plans and premieres to rouse anyone's curiosity,” – observer Sergei Sych has chosen the most anticipated ones.

“The Bolshoi opened its 245 season with Don Carlo at the Historic Stage on September 6, 8 and 10. Main roles by Anna Netrebko, Yusif Eyvazov, Ildar Abdrazakov, Elchin Azizov and Agunda Kulaeva. This is how Anna Netrebko reacted to the news on her Facebook page: “Glad to inform you about my returning to the Bolshoi Theatre! We open the season with Verdi’s Don Carlo (my debut as Elisabetta.) Hope nothing will ruin our plans.” We hope for it, too, since following the opera performance there will be a charity evening on September 12 for doctors selflessly saving people’s lives. For them the ballet Don Quixote by Ludwig Minkus will be presented. By the way, on February 7, next year, Anna Netrebko will appear at the Bolshoi Historic Stage again, this time with a solo concert.”

“National Artists of Azerbaijan Yusif Eyvazov and Elchin Azizov opened the new season at the Bolshoi Theatre of Russia which has been closed due to coronavirus pandemic,” [Sputnik Azerbaijan](#) reports. “The singers appeared at the Historic Stage in opera Don Carlo on September 6.”



Yusif Eyvazov as Don Carlo, Elchin Azizov as Rodrigo.
Photo by Damir Yusupov

Russian media continue to announce the upcoming premiere of one-act ballets by foreign choreographers Four Characters In Search Of A Plot.

[Moskovsky Komsomolets](#) “In the first decade of September at the Bolshoi — the world premiere of one-act ballets with the joint title Four Characters In Search Of A Plot.

[Rossiiskaya Gazeta](#): “The project was born during the quarantine to help artists to keep working and now it has grown into a premiere with star names.”

“The idea came into my mind in the midst of isolation, in the end of April. The situation was very difficult, everyone longed so much to work that I wanted to help the dancers along, to give them power, energy, hope,” the head of the Bolshoi Ballet Makhar Vaziev said. [Rossiiskaya Gazeta](#) quotes him in the article The Bolshoi The-

atre Will Open The Ballet Season With An Off-Schedule Premiere.

[RIA Novosti](#)

[Teatral](#)

[Orfei](#)

[Kulturomania](#)

[News.Ru](#)

[RuNews24](#)

[Colta.ru](#)

[Muzykalnaya Zhizn](#)

[Vestnik Kavkaza](#)

[InterMedia](#)

[Dance.Ru](#)

The idea of a new programme of one-act ballets came to the head of the Bolshoi Ballet Makhar Vaziev in the end of April, 2020, — [Orpheus Radio](#) reports. “I understood than during the gradual return to work in was important not just to start rehearsing the current repertoire and revive the performances, it was essential to find some spark, to attract them with some new project,” — Vaziev says. Four young choreographers from different countries were invited to stage the ballets — Bryan Arias from Puerto Rico, Simone Valastro from Italy, Dimo Milev from Bulgaria and Martin Chaix from France. The choreographers were given full freedom to choose the topics and the music for their creations. The choreographer of The Ninth Wave Bryan Arias found inspiration in paintings by Ivan Aivazovsky and music by Glinka and Rimsky-Korsakov. “I was astonished when I had first seen works by Aivazovsky. The water element he was true to for so many years seemed me in sync with our troubled relationship with nature today.”

The Bolshoi Orchestra, conductor — maestro Pavel Klinichev.



Simone Valastro rehearses with Vyacheslav Lopatin, Igor Tsvirko and assistant Sonya Lyubimova. On the right photo — with Anastasia Stashkevich. August 28.
Photo by Katerina Novikova

Prima ballerina of the Bolshoi, National Artist of Russia Svetlana Zakharova was a guest of the Night Shift programme on Radio Rossii on August 27. The ballerina

spoke about the Bolshoi tour to Chersonessos (July 29 – August 2,) the upcoming premiere of one-act ballets by foreign choreographers *Four Characters In Search Of A Plot*, how she spent the self-isolation period, morning Zoom-classes with dancers and tutors of the theatre and the concert *We Are Together* at the Bolshoi Historic Stage on April 12 to support medical workers.

Opera singer, Professor of Moscow Conservatory, assistant music director of the Bolshoi Theatre, tutor of Vishnevskaya Opera Centre Makvala Kasrashvili spoke about the 8th Obraztsova International Young Singers Competition in St Petersburg this year in her interview with [Rossiiskaya Gazeta](#). The interview is titled *Voices of the Future*. The interview was hosted by Vladimir Dudin.



Makvala Kasrashvili: It is so easy to kill in a young talent the will to go ahead. Pupils should be watered like flowers.

Photo by Mikhail Kireev

“To judge children, to choose the strongest among them is very difficult. Do you remember what your friend Elena Obraztsova, whose name the competition bears, did in such cases?”

Makvala Kasrashvili: “She was very tender in relation to children’s talent. We all started singing in childhood and were longing for the stage. Lena told me she dreamed of being a singer, an actor even in her earliest years. I remember how she treated children while opening competitions, how kindly and soothingly she addressed the young. She gave them her heart and feelings openly, always smiling, she encouraged children during their performance and commended them, and that means very much to a child. Sadly, there are teachers who expel a student from class if he or she doesn’t understand something. And I remember, when I made even a little progress in my lessons, my teacher Vera Davydova admired me, and that helped me very much, assured me. You should know student’s psychology and approach them with care. It is so easy to kill in a young

talent the will to go ahead along their chosen path. Pupils should be watered like flowers.//”

The list of winners of [Obraztsova Competition](#), all ages.

All winners received monetary prizes and laureate titles. Prize amounts and the full list of participants is available on [Elena Obraztsova Foundation website](#). The competition took place at the St Petersburg Academic Capella on August 23-26.

Also reported by:

[Kultura channel](#)

[TASS](#)

[Kultura newspaper](#)

[Orpheus](#)

The jury member Rusanna Lisitzian, Professor of Gnessin Music Academy, told [Orpheus](#) about the competition results “There were many good voices, and nearly all sang thoughtfully. There weren’t any singers who got somewhat lost. This is a trademark of the Obraztsova Competition. Maybe, some lacked schooling, others did not have time to gain enough vocal mastery. Yet we may be glad that beautiful voices keep coming.”

Media continue to report about the upcoming reconstruction of the Bolshoi Chamber Stage. [Teatral](#) online publication reports that the 7,48 bln roubles allocated by the RF Government will cover the project design and restoration. “For example, the historical appearance of the theatre building will be restored and foundations reinforced. The restored interior will have a stage with modern equipment, a new audience hall of 500 seats, a foyer, dressing rooms and wardrobes. The existing auditorium will turn into rehearsal rooms. The Chamber Stage will be adapted for disabled people. Funding is distributed for the period from 2020 to 2024. In 2021 they plan to complete the project design and the main construction works will take place in 2022-2024. The renovated building is scheduled to open for the public in 2025.

On September 6 [Kultura](#) channel showed a ballet evening which took place within the 4th Tchaikovsky International Art Festival at the composer’s memorial museum-preserve (July 31 – August 9.) The Bolshoi Ballet soloists Denis Rodkin and Eleonora Sevenard took part in the concert.

[Literaturnaya Gazeta](#) — Miracle of Tchaikovsky. International Significance of Klin Festival Is Doubtless

On August 29 the Bolshoi Opera guest soloist Ildar Abdrazakov made his first appearance in Vladivostok in the premiere of *Don Carlo* by Giuseppe Verdi as King

Philip II at [Mariinsky Primorje Stage](#) within the 5th Mariinsky International Far-East Festival. His fellow cast members – Sergei Skorokhodov (Don Carlo), Vladislav Sulimsky (Rodrigo), Mikhail Petrenko (Grand Inquisitor), Irina Churilova (Elisabeth of Valois), Yulia Matochkina (Princess Eboli).

Conductor – Valery Gergiev.

Media continue to cover National Artist of Russia, The Bolshoi Ballet soloist (working under contract) Maria Alexandrova's master classes for the women of the Astrakhan Ballet company.

[Astrakhan TV channel](#) report – Maria Alexandrova Praised Astrakhan Ballet Dancers. Before August 23 the ballerina held about 20 classes including classic exercises at the barre, work in the centre and the most difficult jump technique in classic ballet – grand allegro.



Maya Plisetskaya

The Bolshoi Ballet soloist Maria Alexandrova and the new artistic director of Astrakhan Opera Ballet Dmitry Gudanov in an episode by [Vesti](#)

Orpheus Radio covers the All-Russia marathon #VdarBakhrushinu and the Bolshoi's participation in it: [The Bolshoi Is The First To Take The Torch](#).

On September 9, the opening day of the exhibition Alexei Bakhrushin. A Look Into the Future an installation will be created at the main site of items handed over by theatres.

Alexandrinsky Theatre, Chekhov Moscow Art Theatre, Vakhtangov Theatre, Theatre of Nations, Malaya Bronnaya Theatre, Helikon Opera, Kolyada Theatre from Yekaterinburg, Red Torch Theatre from Novosibirsk, Voronezh Chamber Theatre and the Perm Opera Ballet will also take part in the marathon, – [Moskva Tzentr](#) reports.

[Teatral](#)
[Teatr magazine](#)
and other media.

Domashny Ochag magazine publishes an article about childhood, family, creative life and the retinue of Maya Plisetskaya. "Describing Maya Plisetskaya requires



words as bright as her troubled life was. Or in brief: the best ballerina of the 20th century." "Maya's childhood was not regular. She was seven when the Plisetskys settled on Spitzbergen, a very cold Norwegian archipelago in the Polar Ocean. At first Mikhail Plisetsky was the head of Arctic Coal Company there and then became Soviet Consul General there as well. The family returned to Moscow a year before their father's arrest. He kept working with Arctic Coal. Maya's second mother (yes, Aunt Sulamith adopted Maya so that the girl had normal papers – otherwise many paths would have been closed to her,) showed ballet to her. Sulamith took the girl to a children's performance, Little Red Riding Hood, and Maya was so inspired she kept dancing parts from the performance at home all the time. "That's our girl," the aunt understood and took her to a ballet school."

Press
analysis:
international mass media

The international newswire Reuters distributes a [video](#) about the reopening of the Bolshoi Theatre after

lockdown titled “The Bolshoi is Back in Business.” The video features shots of Bolshoi Ballet dancers rehearsing and short interviews with Bolshoi dancer Alyona Kovaleva and choreographer Bryan Arias. The new ballet season will open with *Four Characters In Search Of A Plot* which includes four one-act ballets staged by young foreign choreographers. Choreographer Bryan Arias says, “I feel the project has evolved to something much bigger just also out of the pure passion of returning to work, both the dancers and the choreographers.” Under the vision of Makhar, we chose to go big or go home, so to speak. There’s been just a lot of passion and a lot of excitement.”

World media rebroadcast Reuters’ video about the reopening of the Bolshoi Theatre.

[Yahoo News](#)

[Stern.de](#) (Germany) broadcasts a shorter report based on the video materials

[Hora R7](#) (Columbia): Moscow’s famous Bolshoi Theatre is preparing to open the 245th repertoire ballet season, after a months-long lockdown to curb the coronavirus advance in Russia.

[StoLit](#) (Italy)

[MSN.com](#): The world-famous Bolshoi Theatre in Moscow wants to start the new season after the Corona break.



International media spread shots from Reuters’ video report about the first ballet premiere of the Bolshoi Theatre’s 245 season

The online Italian specialised dance news publication [Giornale della Danza](#) announces: “The new dance season of the Bolshoi Theatre opens with a surprise for all dance lovers.” “10 September on the stage of the new Bolshoi: *Four Characters In Search Of A Plot*.” “The creation is entrusted to young international choreographers: the Puerto Rican Bryan Arias, the Italian from the Paris Opera Simone Valastro, the French choreographer active in Germany Martin Chaix and the Bulgarian from the NDT Dimo Milev. The project, born during the lockdown, saw company director Makhar Vaziev view hundreds of videos and discuss them with his international colleagues.”

[The Reuters](#) international news summary reports: “Russia’s opera aficionados will flock to the Bolshoi Theatre for the first time in almost six months on Sunday, wearing masks and sitting apart in a half-empty auditorium for a performance of Giuseppe Verdi’s *Don Carlo*. The landmark venue in central Moscow closed its doors on March 17 as coronavirus cases mounted in and around the capital, the worst-hit region in the country.”



Olga Smirnova. Photo by Natalia Voronova

[The New York Times](#) publishes a photo of Olga Smirnova and her words that art is stronger than the virus. The Bolshoi Ballet soloist states: regardless of the challenging situation with coronavirus her will to return on stage is tremendous. The New York Times article “Russian Ballet Returned to the Stage. Then a Covid Outbreak Hit” is dedicated to the current situation at Mariinsky and other ballet companies. Alex Marshall quotes the Bolshoi Ballet artistic director Makhar Vaziev: “The longer dancers don’t have a chance to be onstage, the more they lose.” The article also mentions “The Bolshoi Ballet, in Moscow, had a positive test in its corps de ballet this month, Makhar Vaziev, its ballet director, said in a telephone interview. When that dancer became ill, the

company sent home 54 people who had been in classes with her, Mr. Vaziev said. They all later tested negative for the virus. “Thank God everything is fine,” he added. The Bolshoi is now testing its dancers weekly, urging them to limit contact with one another and ordering them to wear masks when outside the studio.”

[New York Times](#) publishes a gallery of photographs David Hallberg by James Hill (9 photos) and introduced by Roslyn Sulcas “For David Hallberg, a Swan Song in Pictures”.

“Mr. Hallberg, soon to lead the Australian Ballet, was photographed in Moscow before the pandemic halted his final days as a dancer.” “Mr. Hallberg, 38, who made ballet history in 2011 by becoming the first American to join the Bolshoi Ballet as a principal, is not rehearsing and performing in Eugene Onegin, Giselle, The Winter’s Tale or Nureyev – some of the ballets he was supposed to dance this year, with the Bolshoi Ballet, American Ballet Theatre, the Royal Ballet and La Scala Ballet. It was to have been a final tour, Mr Hallberg’s swan song as a dancer, before he takes up the position of director of the Australian Ballet in January. But everything changed with the coronavirus pandemic.” The photos include “David Hallberg rehearsing Giselle with his coach Alexander Vetrov, in March 2019.” Hallberg commenting on the photos speaks very warmly about his coach, his partners – Olga Smirnova and Anna Nikulina, about the traditions of Moscow theatre...

The online specialised classical music publication [Slipped Disc](#) publishes an article by Norman Lebrecht who announces: “The Bolshoi Theatre has announced its new season, starting September 6. Anna Netrebko will appear as Elisabeth of Valois in four nights of Verdi’s Don Carlo and in the title role of Richard Strauss’s Salome next February.

Music Director Tugan Sokhiev conducts.”

The online Japanese language PR and events news publication [PR Times](#) announces screenings of the Bolshoi’s Encore Screenings in local Japanese cinemas. “The Bolshoi Ballet, the world’s most prestigious ballet company, on the screen!

Bunkamura will show the encore screenings of this season’s “Bolshoi Ballet in Cinema Season 19-20”, which has been very popular with popular performances such as Swan Lake.”

The Italian edition of the fashion magazine [Vogue.it](#) publishes an article by Valentina Bonelli who selects 10 of the greatest male ballet dancers. These include Vladimir Vasiliev, Denis Rodkin, Jacopo Tissi from the Bolshoi and Bolshoi guest artist David Hallberg. Russian dancers

also included in the list include Vaslav Nijinsky, Rudolf Nureyev, Mikhail Baryshnikov and British Mariinsky star Xander Parish.

The Italian edition of the fashion magazine [Vogue.it](#) also publishes an article by Valentina Bonelli who selects 10 famous ballets that have made the history of dance and that you must see once in a lifetime. These include Swan Lake and Spartacus. About Spartacus she writes “by the choreographer Yuri Grigorovich, director of the Bolshoi Ballet for thirty years. It is worth knowing at least his Spartacus (1968), a ballet on the Thracian gladiator taken from historical facts and from the novel by Raffaello Giovagnoli, lit up by the Caucasian notes of Khataturian. Today it has become the symbolic title of the Bolshoi, ideal for enhancing the strength of the male ballet dancers and the grace of the female ballet dancers.”



Vogue article about the world’s best ballets include a photo of Ekaterina Shipulina and Ruslan Skvortsov in Spartacus. Photo by Mikhail Logvinov

The Israeli newspaper [Haaretz](#) publishes an article and interviews by Gili Izikovich about the two new directors of Tel Aviv’s Suzanne Dellal Centre who reveal their plans for a post-pandemic future. For the press conference of the “the Tel Aviv Dance festival was streamed from lobby of the Suzanne Dellal Centre’s Yaron Yerushalmi Hall, and after months of silence the familiar buzz of a crowd gathering could be heard. Dancers were warming up behind the scenes and the excitement was evident on the faces of the centre’s two new directors: CEO Anat Fischer Leventon and Artistic Director Naomi Perlov.” Plans include “to grow through long-term residency programs at the centre, they will give master classes and workshops, they will meet other international artists and troupes, and be sent to prestigious foreign institutions through organised programs. One such program – a cooperative venture with the Mart Festival for Contemporary Russian Culture – has already been approved. As part of this, two

Russian choreographers will be brought to Israel to create dance works, while two Israelis will be sent to do the same at the Bolshoi and Stanislavsky Ballets.”

The Italian on-line specialised dance news publication [Danza and Danza](#) announces: “The 245th dance season of the Bolshoi Theatre opens with an ‘out of programme’ performance announced after the official conference of the season, a quartet of choreographic novelties titled Four Characters In Search Of A Plot will make its debut on the New Stage of the Bolshoi on 10 September. These are creations entrusted to young international choreographers: the Puerto Rican Bryan Arias, the Italian of the Paris Opera Simone Valastro, the French choreographer active in Germany Martin Chaix and the Bulgarian choreographer of the NDT Dimo Milev. The project, born during the lockdown, saw the director of the company Makhar Vaziev view hundreds of videos and discuss them with his international colleagues’ to try to restore the energy, desire and passion of the artists who have suffered the trauma of losing the daily routine of one’s work ‘.’” The article includes a photo of the Bolshoi New Stage where the premiere will take place.

Greek media continue to announce the concert Denis Rodkin And Friends which took place in Athens Herodeon on September 5.

Greek English-language news publication [Ekathimerini](#): “Award-winning Russian dancer Denis Rodkin and another 12 stars of the famed Bolshoi, Mariinsky and La Scala ballet ensembles will be on stage at Athens’ open-air Herod Atticus Theatre for one night only on September 5. The stellar ensemble will perform excerpts from the most popular ballets of the classical repertory.”



Apollo by Balanchine on the roof – Denis Rodkin in focus by Sasha Gusov; Moscow, August 2020 / [Instagram](#)

Greek publication [Patras Events](#): “The most important dancers of the Bolshoi, Mariinsky and La Scala thea-

tres present the best moments from the unsurpassed choreography of the performances.” The article includes a large and interesting poster of Denis Rodkin. Other dancers from the Bolshoi appearing will include “Anna Nikulina, Yulia Stepanova, Mikhail Lobukhin, Elizaveta Kruteleva, Daria Khoklova and Denis Zakharov.”

The September edition of the specialised magazine Opera (UK) publishes an article by John Alison who interviews Julia Lagahuzere head of “Opera for Peace” a project she founded to bring new ideas and new priorities to opera. The co-founder of the project is the director of the Bolshoi’s Young Artists Opera Programme (YOP) who is also an ambassador for the project which selects a roster of Emerging Artists each year for one-on-one mentorship with its Ambassadors and Advisors. “Dmitry hears hundreds of singers in Russia every year.” Lagahuzere says “I’m happy that I’ve been able to build up this amazing team of people that I love. For example, there’s Dmitry Vdovin, the founder and artistic director of the Bolshoi Theatre’s Young Artist Programme, with whom I’ve worked since my Limoges days...no one knows as much about new talent as Dmitry.”

The article is also mentioned on the cover page of the September edition of Opera magazine.



Dmitry Vdovin in Opera magazine (September 2020)

Russian international TV channel RT TV covers the online concert organised by the American Centre in Moscow, timed to coincide with the 75 anniversary of the end of the World War II. The Bolshoi YOP members Elmira Karakhanova, Elizaveta Narsia, David Posulikhin, Nikolai Zemlyanskikh, Dmitry Cheblykov and pianist-concertmaster Sergei Konstantinov as well as the head of YOP Dmitry Vdovin took part in the concert. The programme included works by Soviet, American, British and French composers – from Shostakovich to Messiaen – written during the war or dedicated to it. “The concert hearkens back to a different time, when US and Soviet troops defeated Nazi Germany together. The show aired on Wednesday (2 September 2020), and featured an ensemble of celebrated Russian and American musicians. Among them were Russian pianist Polina Osetinskaya and American soprano Janinah Burnett.”

Opening speech by John J Sullivan, the USA Ambassador to the RF.

The concert record is available on [YouTube](#).



David Posulikhin, Dmitry Cheblykov, Nikolai Zemlyanskikh and Sergei Konstantinov (piano) in the online concert Music of World War II

Daniel Barenboim Celebrated his **70th anniversary** on stage. He performed music by Beethoven in Salzburg on August 19. The repertoire was similar to his August 19, 1950 recital, and first public concert in Buenos Aires at the age of seven. The concert also marked the 55th anniversary of maestro's Salzburg Festival debut on August 18, 1965. Artistic Director Markus Hinterhäuser was one of the first to congratulate Barenboim on his anniversary on stage: "We are delighted that Daniel Barenboim has been part of the Salzburg Festival for 55 years. After all, he is incomparable — because of his musical and intellectual open-mindedness."



Maestro Daniel Barenboim in his childhood

Olga Fedyanina and Ilya Kukharenskiy of [Kommersant Weekend](#) prepared an extensive article about the anniversary of Salzburg Festival — A Century In Place. Salzburg Festival Turns 100. "On August 22, 1920, in the Cathedral Square of Salzburg the premiere of the piece Jedermann

opened Salzburg Festival. It was the only event of the first festival season — there was neither money, nor audience for more. Time and place of the Salzburg Festival emerging from the ruins of Habsburg Empire. And on these very ruins one of the most stable — and most luxurious — culture institutions of the 20th century was created."



Max Reinhardt at a rehearsal of the revival of Jedermann in the Cathedral Square in Salzburg; on the left — actor Alois Reiner in the mask of Death, one of the main characters of the piece, 1930

Briefly

Ballet artists of the Bolshoi Theatre took part in a gala-concert as part of the opening of the first season in the Sevastopol State Theatre of Opera and Ballet, reports the newspaper [Slava Sevastopola](#). The gala-concert Starts of the World's Ballet was organised by the management of the Sevastopol State Theatre of Opera and Ballet on the stage of the Lunacharsky Sevastopol Drama Theatre.

The Bolshoi Festival of the Russian National Orchestra in the programme [Music in events. Choice of Olga Rusanova](#) September 5.

On August 25 a concert was held to commemorate 180 years since the birth of Pyotr Tchaikovsky. The romance works of the composer were performed by the tenor Bogdan Volkov. The fortepiano was performed by Alexander Ghindin. The performance was reviewed by [ClassicalNews.Ru](#) correspondent Maya Krylova: "Volkov's concert made one a believer in a composer's whim. Because the singer did not force the author's emotion, didn't pressure it, but finely worked through it. He thought aloud, showing off good phrasing and eloquence when necessary and in an unassuming way.

“The feeling of pacing Volkov had did not deafen the confessional tone of Tchaikovsky, and only underlined it. All these non-romantic “bursts” after silent grief, sudden culminations and recessions were translated as a natural rebelliousness, which refused to make peace with the grievous circumstances or, instead, was nostalgic about past happiness. Hearing the author’s temperament, Volkov presented romances as consolations and memories, with feeling towards the music; when the singer not only follows the notes he was given, but almost creates them, as he precisely, but not formally, follows the intimacy of the musical tone.”



Bogdan Volkov and Alexander Ghnidin.
[Tchaikovsky Concert Hall](#), August 25

The 12th Bolshoi Festival RNO is going on in the [Tchaikovsky Concert Hall](#). On September 16, soloists of the Bolshoi Young Artists Opera Program Maria Motolygina (soprano), David Posulikhin (tenor) and Alexei Kulagin (bass) will perform with the Russian national orchestra conducted by Dmitry Korchak. The programme includes Ludwig van Beethoven. Symphony No 7, Franz Schubert. Messa No 2 for soloists, chorus and the orchestra.

On September 2, in the [Tchaikovsky Concert Hall](#), opera singers Anna Netrebko, Yusif Eyvazov and Ildar Abdrazakov, pianist Denis Matsuev, and Yuri Bashmet took part in the gala-concert Russia – for the world, dedicated to 75 years since the end of World War II, reports [TASS](#), [RIA Novosti](#), [Revizor](#) and other media.

The artists performed alongside one of the oldest symphonic collectives of Russia – the Svetlanov State Academic Symphonic Orchestra of Russia. Alexander Sladkovsky was the conductor.

The works of Max Bruch, Ludwig van Beethoven, Giuseppe Verdi, Francesco Cilea, Sergei Rachmaninoff and Alexander Borodin were heard.

[Livestream](#) on September 2 aired on the television channel Russia – Kultura.



Artists of the Young Artists Opera Program of the Bolshoi Theatre will perform on September 16 in the Tchaikovsky Concert Hall



[Livestream](#) of the concert [Russia – For The World](#) – September 2 aired on television channel Rossiya-K

The [Stanislavsky and Nemirovicha-Danchenko Musical Theatre](#) opens its 102 season with two gala-concerts on September 4 and 10. The first – Tchaikovsky. Passion for Opera – was dedicated to 180 years since the birth of the composer, which was celebrated on May 7 during the time of the pandemic. On September 10 soloists of the ballet troupe will present fragments from the

performances Paquita and The Sleeping Beauty by Marius Petipa, Vakhtang Chabukani's Laurencia, works of Mauro Bigonzetti and Roland Petit and a fragment from the ballet Romeo and Juliet, which is being worked on by the soloists of the troupe and choreographer Maxim Sevagin. All prima ballerinas and premiers of the Moscow Academic Music Theatre will take part in the concert, as well as invited artists – soloist of the Mariinsky Theatre Xander Parish and premier of the Mikhailovsky Theatre Leonid Sarafanov. The ballet gala symbolises the artists' return to the stage and their long awaited reunion with the audience, reports the theatre's website.

[Kultura channel](#)

The Moscow Novaya Opera is opening its 2020/21 season. It's marked by two anniversaries: 30 years since the creation of the theatre and 75 years since the birth of its founder – Evgeny Kolobov (1946 – 2003).

The first premiere of the anniversary season – Bizet's Carmen will start in the beginning of December. Almost all performances which could not be held due to the pandemic of 2020 have been carried over to the new season. [Viewers can see them in March, April and June of 2021](#)

The [Svetlanov Hall](#) of the Moscow International House of Music will open its doors for the public on September 9, after a period of self-isolation. Mozart's Requiem will be heard, performed by soloists, the Academic Grand Chorus Masters of Chorus Singing and the National Philharmonic Orchestra of Russia under the command of Vladimir Spivakov. The evening is dedicated to the memory of Father Alexander Men and is timed to 30 years since the tragic death of the famous theologian.

The Helikon Opera has announced its premieres for the new season, reports [Rossiyskaya Gazeta](#). The first will be Dargomyzhsky's The Stone Guest on September 8. Puccini's Tosca is planned for November. The theatre will present Ferruccio Benzoni's Harlequin and the opera Alfa and Omega by Gil Shohat – a contemporary Israeli composer.

“Theatres from around the world await results of the experiment in Leipzig”, – article by [FAN](#).

“The end of August in Leipzig was marked by an unusual concert which had, first and foremost, not musical, but scientific importance. 1400 volunteers from amongst the audience agreed to take part in the project Restart-19 in the Martin Luther university of Halle-Wittenberg. Scientist decided to find an answer to how the COVID-19 virus spread in crowded spaces.

The initiative was green-lit by the Health Ministry of Saxony. The experiment arranged three scenarios: host-

ing the event with no restrictions, hosting the event with only items of personal protection and, lastly, hosting it with a limited audience and while maintaining social distance. The results of the experiment (which are still being processed) are difficult to undervalue, as they concern the effectiveness of restrictions and the ability to fill a hall with minimal harm to the economy of the cultural sector.

It seems that the truth is a thing of interest not only for cultural agents, but also for sanitarian services, otherwise they would not agree to the experiment. It is also important to note that both sides demonstrate a large amount of openness and readiness to cooperate, without the behind-the-scenes displays of power as to who is the most important in this scenario and who orders the music.

It is needless to say that this speaks of the serious alarm concerning the financial future of theatres and concert organisations not only for Germany and Saxony, but for Europe, America and Russia.” [See more](#)

Alexander Neef becomes the general director of the Opera national de Paris early – starting on September 1, 2020, writes [Kommersant](#). “Considering the unprecedented position, in which the Opera national de Paris has found itself, the minister of culture Roselyne Bachelot-Narquin has decided to conclude the service of the general director Stéphane Lissner early (with his agreement) and let his successor Alexander Neef start his duties on September 1 2020,” – as is written in the official communication channel of the Ministry of Culture of France. “The Paris opera will return to its working state in full at the end of November: the Opera Bastille will resume with Verdi's Traviata, staged by Simon Stone. The ballet troupe is practicing Minkus' La Bayadère, choreographed by Nureyev – this will be the first large ballet of the Paris Opera for almost a year after irregular shows on the stage. Earlier it was reported that the second half of the 2020/21 season will be held without changes as it was planned by Stéphane Lissner. Amongst the most highly anticipated premieres is the Queen of Spades by Tchaikovsky, staged by Dmitri Tcherniakov. And the first fully independent season of Alexander Neef's new team will be 2021/22.”

French and other international media report about the early departure of Stéphane Lissner from his position as head of the Paris Opera on 1 September. He will be replaced by Alexander Neef.

The French newspaper [Le Monde](#) (France) publishes an article by Marie-Aude Roux: “We can bet that the new minister of culture, concerned about the world of opera, will have worked miracles to accelerate this movement at the head of the house “on its knees”, in the words of Stéphane Lissner. The Ministry of Culture announced that it was entrusting to Alexander Neef the mission “to

propose from the fall of 2020 a plan to maintain the excellence and the influence” of the Opera, “while revisiting its economic, social and organisational model”?

The online specialised opera and classical music news publication [Slipped Disc](#) publishes an article by Norman Lebrecht who writes, “Alexander Neef (will leave his post at the Canadian Opera Company) one year early to take over as head of Opéra national de Paris. He was not due to start in Paris until September 2021, but Stéphane Lissner is not completing his term there and Neef has responded to an urgent need for direction in a house with a spiralling deficit. He will start in a couple of weeks.”

[Liberation](#)

[Wiener Zeitung](#) (Austria)

[Musik Heute](#)

[Opera Wire](#)

[Res Musica](#)

The Mexican newspaper [Excelsior](#) (Mexico) reports the same news adding “In an interview, Lissner estimated the debts of the Palais Garnier and the Opera de la Bastille at 40 million euros (about 47 million dollars) and explained at the time that the institution was not in a situation of normal transfer.”

On the 6th Tchaikovsky International Festival of Arts, which was held in the State Memorial Music Museum – Reservation reports [Literaturnaya Gazet](#). From its moment of creation the festival in Klin has taken a course to show some that it is in the forefront of international festival practice. First of all, in its multiplanning, in its “multifunctionality”. The cultural sphere is as expanded as it could be, with concerts, scientific conferences and master classes.///

Perhaps, the viewers became the most emotional with the performance of the mezzo-soprano Olesya Petrova and the pianist Alexei Goribol, who performed five romance works from the Alexander Tchaikovsky’s vocal cycle From the Life of a St Petersburg Actress. Happy is the composer, who on his creative path happened to meet musicians such as Petrova and Goribol! It’s needless to speak of the beauty and force of the singer. It’s a fully-fledged one-man show, which is played, or rather, lived genuinely, movingly, finely, all of this to say, in a genius fashion. The audience refused to let them go./// Thank you for your help, Pyotr Ilyich!” (The Miracle of Tchaikovsky.)

[Republication by ClassicalMusicNews.ru](#)

An edited [recording](#) of the live event is available, which is dedicated to the memory of the great teacher – Ilya Musin.

Students of Ilya Musin participate in the livesteam – Sergei Inkov, Alexander Polyanchko, Andrei Alexeev, Mikhail Agrest.



Ilya Musin with Alexander Polyanchko

The violinist and conductor Itzhak Perlman turned 75 on August 31 – holder of fifteen Grammy and two Oscar awards, he is considered the best violinists in the world.

[Rossiya-K](#) explains: “Itzhak Perlman was born on August 31 in 1945 in Tel-Aviv. Having studied in the legendary Julliard Music School, the 18 year old violinist with help from Isaac Stern made his debut at Carnegie Hall.

A year later he won the prestigious Leventritt Competition. Soon after that he began to perform in personal concerts. The way he plays the violin is marked by outstanding emotion and absolute ingenuity which not only wins over audiences, but disarms critics.



Itzhak Perlman is 75 years old. Photo /Rossiya-K

Itzhak Perlman performed with some of the most famous musicians, has written original scores for movies such as Schindler’s List and Memoirs of a Geisha, he has played in the Buckingham Palace and the White House, his discs are constantly on sale around the globe.”

To commemorate the 75th birthday of Itzhak Perlman, the television channel [Kultura](#) showed the programme Masters of Violin Art: “Itzhak Perlman and the Israeli philharmonic orchestra in Moscow, in the year 1990, perform the Concert for Violin by Pyotr Tchaikovsky. The conductor is Zubin Meta. The recording was made in the Large Hall of the Moscow Conservatory, 1990.”

[Republication by ClassicalMusicNews.ru](#)

ClassicalMusicNews.ru continues its publication of Isaac Stern's memoirs

"The First concerts and the first managers of Isaac Stern. My first 79 years. Chapter 3, part one." – new material on the [website](#):

"[Sol] Hurok always said that he "discovered" me. In reality, I was shown to him by Paul Stos. Neither the NCAC [National Concert and Artist Corporation], nor Hurok wanted to have anything to do with me. I was a dark horse, an unknown young musician – talented, yes, but there are many talented ones..and NCAC and Hurok wanted musicians, who already had some success. However, Stos insisted, and so I began working with Sol Hurok.

At first, Hurok attached me to another star of his. On one occasion he told the organisers of the concert, who came up to him: "I will give you a pound of Arthur Rubenstein or Marianne Anderson, but only if you take three ounces of Isaac Stern". So, that's how some start!"



Isaac Stern. 1937

Columbia Arts Management Inc, one of the leading agencies that presents performers of classical music, has announced its shutdown, reports ClassicalMusicNews.ru.

In a statement sent on Saturday, August 29, 2020, to CAMI via e-mail they said that the company "has survived the lengthy pandemic period" and named Molly Froeschauer of Sherwood Partners as a fiduciary.

The statement said that the agency would close its doors on the following Monday.

"We are working tirelessly to present each of you with a solution of you own situation in the nearest days.

Up to now Columbia Artists has managed, in particular, such artists as conductors Seiji Ozawa, Valery Gergiev and Mirga Gražinytė-Tyla, singers Isabel Leonard, Russell Thomas and Brenda Ray, pianist Maurizio Pollini.

Arthur Judson had been the head of CAMI for many years, Ronald Wilford led it from 1970 to 2015. In 2015 Tim Fox took over after serving as Wilford's deputy since 2000.

The 1st Russian Creative Week will take place in Moscow and regions from September 7 to 13, [Orpheus Radio](#) reports. The programme includes 14 creative branches to be supervised by renowned cultural figures. Conductor Teodor Currentzis is in charge for the music branch.

The Ministry of Culture addressed Rospotrebnadzor with a pledge to increase the allowed capacity of theatre auditoriums from 50% to 70%. This was reported by director of the Department of State Support for Art and Folklore Oksana Kosareva on August 27 at the company meeting at Natalia Sats Children Musical Theatre in Moscow. [TASS](#) reports.

[Kommersant](#) offers its readers an article by Tatiana Kuznetsova about Russian and international festivals' autumn plans – Post-quarantine Dances. "Of course, the Golden Mask Festival has suffered: nearly all mass productions will not come to Moscow – they will be judged in situ, within their home theatre walls. The first "Mask" performance in the capital will take place only on September 13 – Kazan Alif will show a 40-minute opera Alluki. Contemporary dance will hit Moscow in the beginning of October. As for ballet, Petersburgers came to the capital in the last season, and Bolshoi and Stanislavsky Musical Theatres managed to show their nominees before the pandemic."

Eight Songs From Isolation – the first opera written for a socially distanced world will show if a new form of art emerges. The idea belongs to conductor Oliver Zeffman who managed to involve leading composers and remarkable singers in the project. It is the first opera shot on an iPhone. The opera-film premieres on September 18 exclusively on Apple Music. Audio only album will be available on Apple Music.

The opera has been written by eight leading composers, specifically for streaming – rather than live performance – and is the first opera written for a time when the performers were unable to meet in person.

Eight texts on isolation were chosen by the composers, each drawing on what they had experienced during the last five months. The opera, shot on iPhone, directed by Billy Boyd Cape, weaves these eight songs into a unified viewing experience that takes the audience on a visual journey through evolving representations of isolation. The full opera will be available to watch exclusively on Apple Music.

Zeffman conducts the Academy of St Martin in the Fields and a cast of leading opera singers including Sarah

Connolly, Iestyn Davies, Sophie Bevan and two recent winners of the BBC Cardiff Singer of the World Competition.

Zeffman was determined to engage composers and singers from around the world to highlight the connection between people, in spite of the shared experience of physical isolation during the global pandemic. Fifty people worked on creating *Eight Scenes From Isolation* with those participating coming from across North America, Europe, Africa and Asia including Berlin, Budapest, Kherson, London, Marrakech, Mexico City, Munich, New York, Shanghai, St Petersburg and San Diego.

Eight Songs From Isolation consists of:

Thomas Adès: *Gyöker* by Miklós Radnóti, sung in Hungarian by Katalin Károlyi

Nico Muhly: *New-Made Tongue* by Thomas Traherne, sung in English by Iestyn Davies

Helen Grime: *Prayer* by Carol Ann Duffy, sung in English by Sarah Connolly

Huw Watkins: *How* by Philip Larkin, sung in English by Toby Spence

Du Yun: her own text, sung in Mandarin by Shenyang

Freya Waley-Cohen: *Spell for Reality* by Rebecca Tamás, sung in English by Julia Bullock

Ilya Demutsky: the words of Alexey Barishnikov as he held up a Russian bank at the height of lockdown, sung in Russian by Andrei Kymach

Julian Anderson: a letter he received during lockdown from composer Ahmed Essyad, sung in French by Sophie Bevan

Oliver Zeffman commented:

“Crises have often been the catalyst for artists to develop not only new work, but also new ways of working. The current pandemic gripping the world has made impossible the two fundamental requirements of most art forms – the interaction of artists with each other, and between artists and audiences. Rather than trying to repurpose something written in another context, I felt it artistically imperative to commission something that is very much of and for our current situation that speaks to the shared experience we are all going through. Music is the great unifier and I wish to thank everyone who came together with such enthusiasm and commitment to create a new opera that we hope will resonate with audiences and bring people together around the world.”

Zeffman conducted the orchestra in a studio, with the composers and singers virtually ‘in the room’ to ensure that the orchestral accompaniment was a collaborative process. The singers were then filmed in their own homes, recording to these backing tracks using iPhone 11 Pro. *Eight Songs From Isolation* is the first opera recorded using an iPhone.

OLIVER ZEFFMAN

Described by *The Telegraph* as “phenomenally promising”, the young British conductor Oliver Zeffman was the Associate Conductor of the London Chamber Orchestra, with whom he toured to the Mariinsky Theatre’s Stars of the White Nights Festival last season.

Recent and upcoming debuts include with the Academy of St Martin in the Fields, Orchestre National du Capitole de Toulouse, Ulster Orchestra, KMH Symfonieorkester, Oulu Sinfonia, Urals Youth Symphony Orchestra, Jersey Symphony Orchestra, West Green House Opera and Chelsea Opera Group.

A keen advocate for contemporary music, Oliver has, to date, commissioned and premiered twenty-one new works from some of the most exciting composers of today; and has given the Russian premieres of a number of important 20th and 21st century pieces, including George Benjamin’s *Lessons in Love and Violence*, Maxwell Davies’ *Eight Songs for a Mad King*, Walton’s *Façade* and Ligeti’s *Aventures and Nouvelles Aventures*.

In 2018, he was Classical Music nominee for the Breakthrough Artist Award at the South Bank Sky Arts Award.

BILLY BOYD CAPE

Billy is a multidisciplinary film director who works across commercials, music videos, narrative film and art film.

Since making his first commercial for *Pride In London* in 2018, Billy has been labelled as one of advertising’s new stars, winning Best New Director awards at *The British Arrows*, *Ciclope* and the *Saatchi Showcase* in Cannes, multiple D&AD awards and has been listed as one of the Top 10 Directors in the country by *Campaign Magazine*. Recently he has created work for Nike, NHS and ITV.

While still at film school Billy’s work quickly took off garnering multi-millions of views, making music videos for Kwaye, Jakwob and Mr Hudson. Later this led to collaborations with artists such as FKA Twigs and Pendulum and having his work premiered by Nowness and winning Best of the Month awards on Vimeo.

Billy produced the experimental feature documentary *Beyond Clueless* which had its world premiere at SXSW, followed by a UK theatrical run before landing on Netflix. Billy’s short films *More Hate Than Fear* and *Reach* have won numerous awards and been selected for the Royal Television Society, Camerimage, Aesthetica and London Short Film Festival.

[The Museum of Theatre and Music Art](#) opened its first post-quarantine live exhibition on September 4. The project *A Voice That Has conquered the World* is dedicated to opera singer Dmitry Khvorostovsky (1962-2017) and was created together with Krasnoyarsk Local History Museum which collects memorabilia of their famous compatriot. Director of the Museum of Theatre and Music Art Natalia Metelitsa calls Khvorostovsky a missionary who brought good and beauty to the world.

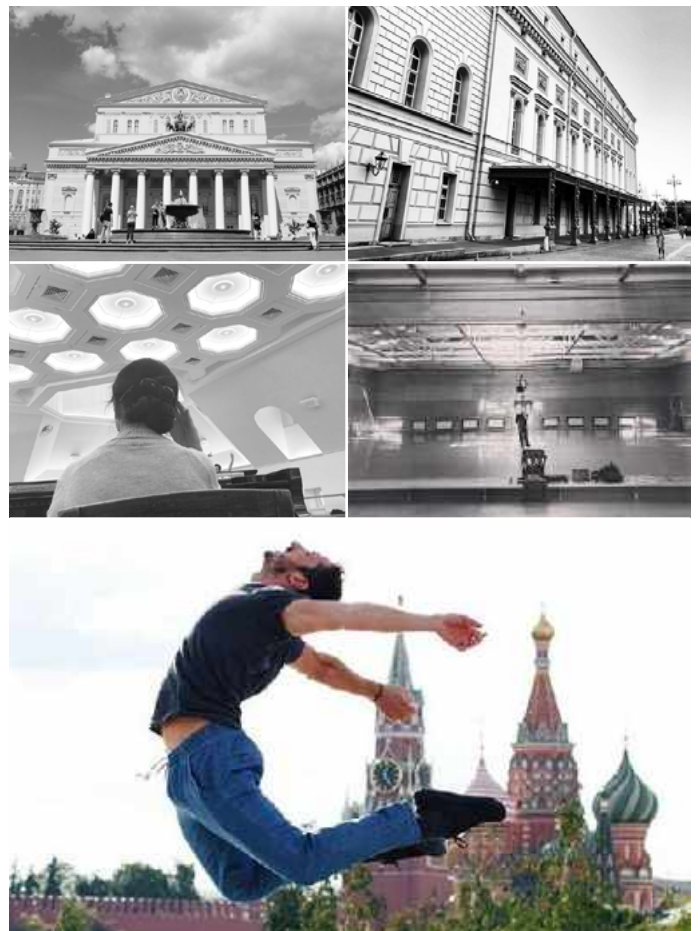
The Glyndebourne Opera Festival prolongs its summer season for two more weeks. It will finish on September 13, 2020, [Muzklondike](#) reports. Organisers have prepared additional programmes – performances of young

opera singers and a gala of renowned participants from the last few years. Also, the audience will meet an Enlightenment Age Orchestra which will perform music by Mozart, Beethoven and Jonathan Dove.

Social networks



Four Characters In Search Of A Plot – working on an “off-schedule” premiere at the Bolshoi /Instagram (photo by Damir Yusupov, Sasha Gusov, Martin Chaix and other photographers)



Moscow and the Bolshoi Theatre in focus by Martin Chaix /Instagram



Olga Kulchinskaya in [Instagram](#): "... Already home yet still hearing the sea shuffle and feeling the light of the setting sun"



Valery Lagunov on [facebook](#): "Bolshoi Ballet: Galina Ulanova and our fabulous manager Mikhail Lakhman on the platform of one of the Moscow railway stations, 1970s!"



Dinara Alieva in [Instagram](#): "If nothing prevents us, performances will take place on September 23, 25, 26! Good luck to us all!"



A view of the Theatre Square. The second half of the 19th century. A post by Sofia Apfelbaum in [Instagram](#)

Birthdays

August 22 – Actors and Extras Ensemble Manager, served at the Bolshoi Theatre since 1976, Merited Artist of Russia Natalia Krasnoyarskaya (1948-2019)

August 25 – ballet-master-repetiteur, one of the founders and director general of Benois Centre, Merited Art Professional of Russia Regina Nikiforova – 85th birthday.

In 1976-96 she was ballet-master-repetiteur and managed all main repertoire of the Bolshoi. In 2012 she returned to the theatre in this position. She is Yuri Grigorovich's assistant at staging his ballets in various theatres in Russia and abroad; ballet-master-repetiteur of Moscow Stanislavsky Musical Theatre; executive secretary of the International Choreography Professionals Association.



[Regina Nikiforova](#) marked her anniversary

August 25 – Bolshoi ballet leading soloist Igor Tsvirko.

August 25 – Bolshoi conductor (since 2019) National Artist Russia Vladimir Andropov.

August 25 – bass profundo, cinema actor, National Artist of the USSR Maxim Mikhailov (1893-1971). He was a Bolshoi Opera soloist in 1932-1956, sang in 25 operas of Russian, Soviet and foreign composers.

August 27 – choreographer, artistic director of the Bolshoi Ballet in 2004-2009 Alexei Ratmansky.



The Bolshoi artists congratulate Alexei Ratmansky by publishing photos with him on social media

August 27 – ballerina, tutor Sulamith Messerer (1908-2004) Sister of Asaf Messerer and Rakhil Messerer, mother of Mikhail Messerer, aunt and step-mother of Maya Plisetskaya.

August 27 – opera bass, National Artist of the USSR Alexander Ognivtsev (1920-1981) Bolshoi Opera soloist in 1949-1981 – the 100th anniversary of his birthday



Alexander Ognivtsev as Feodor Chaliapin, film by Grigory Roshal Rimsky-Korsakov, 1953

Alexander Ognivtsev performs a **concert programme** including works by Tchaikovsky, Wagner, Dargomyzhsky, Glière, Novikov, Ibert, Mussorgsky, Rachmaninov and Rubinstein. Symphonic orchestra of Moscow Regional Philharmonic

Conductor – Vitali Gnutov.
Tchaikovsky Concert Hall, 1967

August 31 – choreographer, artistic director of Monte Carlo Ballet Jean-Christophe Maillot – 60th birthday. A unique case in Maillot's career – production of The Taming of the Shrew created especially for the Bolshoi Ballet. The premiere took place on July 4, 2014.



On the last day of summer Vladislav Lantratov, Ekaterina Krysanova and all his fans congratulated Jean-Christophe Maillot on his 60th anniversary.

September 2 – composer, public figure, National Artist of USSR Andrei Petrov (1930-2006) – 90th anniversary of his birthday



Andrei Petrov

September 5 – public figure and statesman, theatre historian, special representative of the RF president for international cultural cooperation Mikhail Shvydkoy.

September 5 – Bolshoi set designer Sergei Samokhvalov (1902-?)

September 6 – conductor, pianist, composer, chief conductor of the Bolshoi in 1963-1965, National Artist of the USSR Evgeny Svetlanov (1928-2002)



Evgeny Svetlanov

September 6 – ballet dancer and ballet-master, tutor, Merited Artist of the RSFSR Sergei Koren (1907-1969)

September 7 – director Kirill Serebrennikov
He debuted at the Bolshoi in 2011 with the production of The Golden Cockerel by Rimsky-Korsakov. In 2015 together with choreographer Yuri Possokhov he staged the ballet The Hero of Our Time with music by Ilya Demutsky. In 2017, also together with Yuri Possokhov, he staged the ballet Nureyev to music by Ilya Demutsky.

September 7 – a prominent theatre professional, National Artist of the USSR Rostislav Zakharov (1907-1984) Ballet-master and opera director of the Bolshoi in 1936-1956, artistic director of the Bolshoi Ballet in 1936-1939.

September 9 – artistic director of DanceInversion Festival, Head of Perspective Planning and Special Projects Department of the Bolshoi Irina Chernomurova

September 11 – ballerina, theatre expert, historian of Russian and world ballet, Merited Art Professional of Russia Vera Krasovskaya (1915-1999)



Choreographer Rostislav Zakharov, composer Reinhold Glière (at the piano), librettist Pyotr Abolimov (standing near the wall) working on the ballet The Bronze Horseman. 1948



The Bolshoi Historic Stage, August 28. Photo by Katerina Novikova