



Newsletter



Yusif Eyvazov, Anna Netrebko, Xabier Anduaga, Pyotr Beczala, Pretty Yende, Tugan Sokhiev, Plácido Domingo, Kristina Nilsson, Michael Volle, Ildar Abdrazakov – gala Bolshoi and Plácido Domingo: Life in Opera at the Bolshoi Historic Stage, October 24. Photo by Damir Yusupov

The famous singer [Plácido Domingo](#) performed at the Bolshoi Historic Stage at the invitation of the Bolshoi Theatre.

The gala [Bolshoi and Plácido Domingo: Life in Opera](#) place before the World Opera Day 2020 on Saturday, October 24.

The famous singer was accompanied by his friends and colleagues from over the world. The concert gathered a team of outstanding singers including those performing at the Bolshoi Historic Stage for the first time. The world opera stars took part in the gala – [Anna Netrebko](#), [Yusif Eyvazov](#) and [Ildar Abdrazakov](#), who performed at the opening of the Bolshoi season in Don Carlo; [Pyotr Beczala](#) and [Michael Volle](#), debuted at Bolshoi Historic Stage, as well as young singers – laureates of the Operalia competition founded by the Maestro in 1993 – South-African soprano [Pretty Yende](#), Swedish soprano [Kristina Nilsson](#), and Spanish tenor [Xabier Anduaga](#).

Conductor – the music director of the Bolshoi [Tugan Sokhiev](#).

Plácido Domingo: “These past few days in Moscow have been very special to me and my wife Marta. After several rehearsals, I

had the pleasure and privilege to conduct the Bolshoi Theatre Orchestra. Under my baton the Bolshoi soloists, chorus and orchestra performed *Manon Lescaut* by Giacomo Puccini. This conducting debut of mine took place 45 years after I sang Cavaradossi in *Tosca* during the La Scala tour at the Bolshoi Historic Stage in 1974. I will continue to enjoy this week singing a Gala concert accompanied by some of my dear friends... Russia has given birth to many of the most legendary composers in history and to many of the great operatic voices of today. I am excited and privileged to be part of this great house’s present and its future.”

The Bolshoi Theatre and the theatre’s long-time partner IMG Artists agreed on the opportunity of further collaboration in this season with the outstanding musician of our time.

The programme of Plácido Domingo’s collaboration with the Bolshoi Theatre will be multifarious during the entire season: he will conduct performances of *La Bohème* by Puccini (February 12 and 14, 2021); Maestro will sing Rodrigo in *Don Carlo* by Verdi (April 15 and 18, 2021) and appear as Giorgio Germont in *La Traviata* by Verdi (May 5 and 8, 2021.) He will hold master classes for the Bolshoi soloists and members of the Young Artists Opera Program. And then, on March 9, 2021, Maestro will present another international opera gala for the International Women’s Day.

“We feel very happy and privileged to cooperate with such a great musician. It is remarkable that our artists, the Bolshoi Orchestra will have an opportunity to communicate with Plácido Domingo all season through. “He is not only an outstanding performer, a brilliant conductor with a unique talent and experience – he is a man of great culture,” – Vladimir Urin.

Alexander Shustorovich (IMG Artists president): “For many years the IMG company has worked together with the Bolshoi Theatre of Russia presenting this iconic company on tours to the audiences of different countries around the world. Today we are glad to become a member of the partnership which makes it possible for the legendary Plácido Domingo to work in Moscow together with the Bolshoi Theatre.”

The programme details

A video fragment from the gala rehearsal on Plácido Domingo’s [Instagram](#)

A video fragment from a rehearsal of Plácido Domingo and Anna Netrebko in the duet of Count di Luna and Leonora “Udiste?.. Mira, di acerbe lagrime” from the opera *Il Trovatore* on [FB](#) and [Instagram](#).

Rossia TV channel recorded the concert and will broadcast it.

Plácido Domingo shared his impressions with reporters at a [press briefing](#) that took place at the Bolshoi Theatre before the gala (October 23).



[Rossia-K](#)

On October 21 Maestro conducted [Manon Lescaut](#) by Giacomo Puccini staged by Adolf Shapiro.



On October 21 Maestro conducted *Manon Lescaut* by Giacomo Puccini at the Historic Stage.
Photo by Damir Yusupov

Plácido Domingo has acted as a conductor in more than 500 opera productions and symphonic concerts with many renowned companies.

[Domingo at the Bolshoi](#) – more about his conducting debut at the Bolshoi Historic Stage.

Performances of the opera [Manon Lescaut](#) by Giacomo Puccini, staged by [Adolf Shapiro](#) took place on October 22 and 23.

Conductor – Anton Grishanin.

Casts



Anna Netrebko (the first performer of the role of Manon in the Bolshoi’s production), Anna Nechaeva (Manon.) conductor Anton Grishanin, Yusif Eyvasov (Des Grieux.) production director Adolf Shapiro, Elchin Azizov (Sergeant Lescaut.) Ilya Selivanov (Edmond) – after the performance on October 23

On October 29 the Bolshoi Theatre took part in the celebration of the World Ballet Day once again. This year’s event is the biggest ever with 32 companies from 26 countries on six continents around the world taking part. www.worldballetday.com

World Ballet Day launched in 2014 and returns in 2020 for its seventh year, showcasing the best of global dance and presenting an opportunity for audiences to go behind the scenes of the world’s top ballet companies including the Australian Ballet, Bolshoi Ballet and The Royal Ballet.

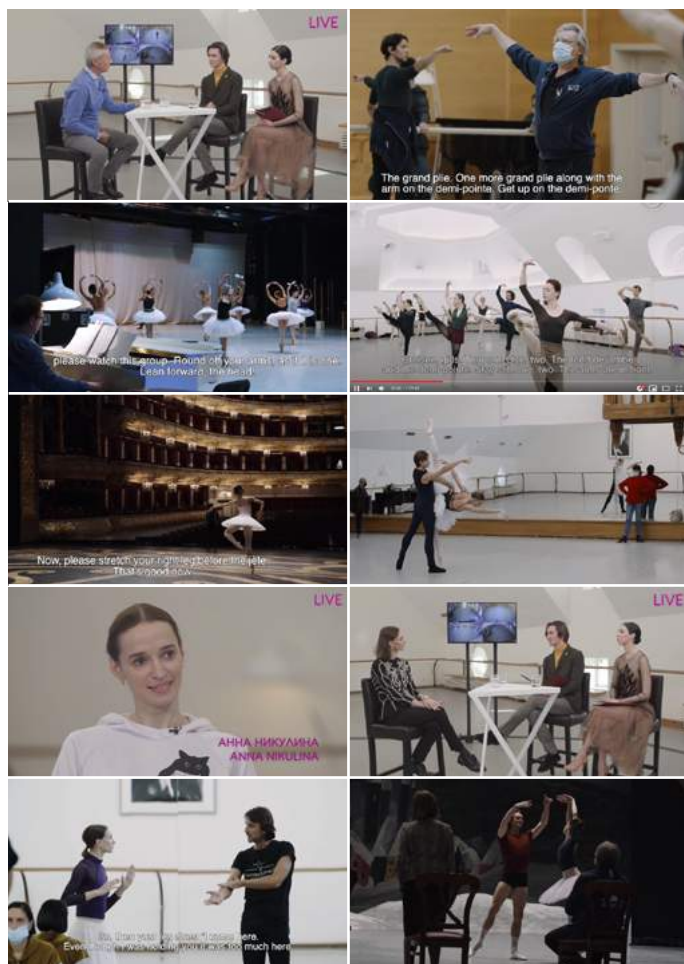
Each company was streaming live rehearsals and bespoke insights via their Facebook and YouTube pages as well as via the Tencent platform in China.

2019’s World Ballet Day was the most successful year yet, with the event reaching 315 million social media users around the world. World Ballet Day 2020 invited audiences to experience morning class; there were exclusive interviews and access to backstage rehearsals. The Bolshoi Ballet principal dancer Vladislav Lantratov and the first soloist Ana Turazashvili were the World Ballet Day presenters. Anna Nikulina, Olga Smirnova, Artem Ovcharenko, Denis Savin, Alexei Putintsev and the director of the ballet company Makhar Vaziev were the guests of the programme. Also during the livestream, the Bolshoi Theatre gave the floor to Perm Opera Ballet.

Further information is available on the website www.worldballetday.com

World Ballet Day 2020 - October 29 – a video trailer on the Bolshoi YouTube channel

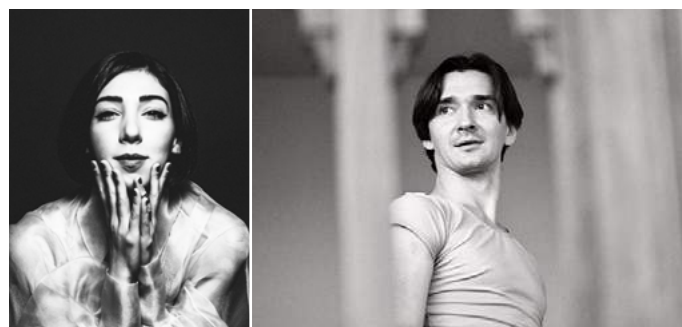
Just before the livestream the [Bolshoi YouTube channel](#) offered the chance to recall the best moments of the World Ballet Day 2019.



World Ballet Day 2020 - October 29 – a video trailer on the [Bolshoi YouTube channel](#)

The livestream ran on the Bolshoi official pages in Facebook and YouTube. Livestreams by the Australian and Royal Ballets were available on their official pages, too.

This time the Bolshoi Ballet dedicated the livestream hours to Pyotr Tchaikovsky – the theatre celebrates the 180th anniversary of the composer’s birth with a festival which started on all the theatre’s venues right after the end of the self-isolation period. The World Ballet Day audience saw fragments from rehearsals of *The Sleeping Beauty*, *Swan Lake* (choreographic version by Yuri Grigorovich), *The Nutcracker* (choreography by Yuri Grigorovich), *Onegin* (choreography by John Cranko); morning classes of National Artists of Russia, the theatre tutors Nadezhda Grachyova and Alexander Vetrov.



Ana Turazashvili (photo by Elen Pavlova) and Vladislav Lantratov (photo by Sasha Gusov) – the presenters of the World Ballet Day from the Bolshoi Theatre on Facebook and YouTube – October 29

October 25 – as part of World Opera Day 2020 – the programme Opera for Peace – Leading Young Voices of the World was performed, the recording of which will be joined by mezzo-soprano Victoria Karkacheva (an artist of the Young Artists Opera Program 2017-2019) and the opera singer (tenor) Dmitry Korchak, along with artists from the six continents.

World Opera Day 2020 – on October 25 on Operavision.

Events

October 14 and 15, the Historic Stage – a ballet by John Neumeier [Anna Karenina](#) to music by Pyotr Tchaikovsky, Alfred Shnitke, Cat Stevens (Yusuf Islam) – a co-production with Hamburg Ballet.



Artemy Belyakov, Svetlana Zakharova, Semyon Chudin, Yulia Stepanova in the ballet *Anna Karenina*. Photo by [Sergei Dyachkov](#) and [Batyr Annadurdyev](#)

The choreographer, set designer, costume designer (the heroine's costumes created by the Swiss company A-K-R-I-S) and the author of the lightning concept is the head of Hamburg Ballet [John Neumeier](#). The Bolshoi premiere was on March 23, 2018. The world premiere at Hamburg Ballet was on July 2, 2017.

Casts

Conductor — Anton Grishanin.

October 17 (12:00 and 19:00) and 18, the Historic Stage – the ballet by Ludwig Minkus [Don Quixote](#), choreography by Marius Petipa, Alexander Gorsky, choreographic version of 2016 by Alexei Fadeychev.

The Bolshoi Theatre dedicated the performance of [Don Quixote](#) which took place in the evening October 17 to memory of the ballerina and ballet-master, National Artist of the USSR [Raisa Struchkova](#) (October 5, 1925 – May 2, 2005.)



“A unique photo: four great ballerinas – Raisa Struchkova, Marina Semyonova, Olga Lepeshinskaya, Galina Ulanova together,” Nina Ananiashvili writes about her tutor on [FB](#)



The performance of [Don Quixote](#) on October 17 dedicated [Raisa Struchkova](#) (October 5, 1925 - May 2, 2005.)

Casts

[The Splendid One](#) — an article about Raisa Struchkova personifying the Golden Age of the Bolshoi Ballet.

October 22 and 23, the Historic Stage – opera [Manon Lescaut](#).

Conductor – Anton Grishanin.

Casts



Sets for the opera [Manon Lescaut](#) (set designer – Maria Tregubova). Photo by Damir Yusupov



A scene from [Ivan the Terrible](#). Anna Nikulina as Anastasia. Photo by Damir Yusupov

October 27 and 28, the Historic Stage — ballet [Ivan the Terrible](#) by [Yuri Grigorovich](#) to music by Sergei Prokof-

iev. The ballet premiere was at the Bolshoi on February 20, 1975. The production revival in a new choreographic version took place on November 8, 2012. Sets were restored following the drawings by the legendary theatre designer Simon Virsaladze.

Main roles of Tsar Ivan, Anastasia and Prince Kurbsky (respectively): October 27 – Mikhail Lobukhin, Svetlana Zakharova, Denis Rodkin.

October 28 – Ivan Vasiliev, Anna Nikulina, Artem Ovcharenko. Conductors – Pavel Sorokin (October 27,) Pavel Klinichev (October 28)

Casts

Yuri Grigorovich speaks about his ballet – article [Return of Ivan the Terrible](#).

October 30, 31 (12:00 and 19:00), 1 (and 19:00) and November 1 (14:00), the Historic Stage – the ballet [La Fille du Pharaon](#) by Cesare Pugni, choreography by [Pierre Lacotte](#) (after the ballet of the same name by Marius Petipa, the world premiere – May 5, 2000, revival – July 19, 2018.)

On October 31 the evening performance of the ballet [La Fille du Pharaon](#) will be timed to coincide with the 50th birthday of National Artist of Russia [Sergei Filin](#).



Sergei Filin as Taor, Svetlana Zakharova as Aspacia (photo by Vyacheslav Podorozhny) – The Bolshoi dedicates the evening performance of the ballet [La Fille du Pharaon](#) to National Artist of Russia Sergei Filin – October 31.

October 14, 15, 16, 17, 18, the New Stage – opera [Dido and Aeneas](#) by Henry Purcell (premiered on December 5, 2019.)

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

The opera is the third co-production by the Bolshoi and Festival international d'art lyrique d'Aix-en-Provence (France). The premiere was at the festival on July 7, 2018.

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

Director – [Vincent Huguet](#).

Set Designer – [Aurélie Maestre](#)

Costume Designer – [Caroline de Vivaise](#)

Lighting Designer – [Bertrand Couderc](#)

Chief Chorus Master – Valery Borisov.

The production details – in the interview of the director Vincent Huguet to Olesya Bobrik [“Dido’s Passion”](#). [Casts](#)



Artists and the conductor behind the set after the performance of Dido and Aeneas on October 14. Photo by Anna Semenyuk / [FB](#)

Rehearsals of Dido and Aeneas at the Bolshoi – on the theatre [YouTube channel](#). The production details also – in the programme [Ticket to Bolshoi](#), aired on 17.01.2020. Maestro Christopher Moulds was the guest of the [Bolshoi's Green Salon](#).



A scene from The Hero of Our Time. Ekaterina Shipulina as Undine, Vyacheslav Lopatin as Yanko. Photo by Damir Yusupov

October 24 and 25, the New Stage – ballet [The Hero of Our Time](#) to music by Ilya Demutsky. Choreographer –

Yuri Possokhov. Production Director, Set Designer and Author of the Libretto – Kirill Serebrennikov.

Conductors – Alexander Soloviev (October 24,12:00,) Anton Grishanin (October 24,19:00, October 25.)

Casts

See more about the production on the theatre website – [The Bolshoi Theatre Commissions Music!](#)

October 28, 29, 30, 31 and November 1, the New Stage – opera [La Bohème](#) by Giacomo Puccini.

The premiere of [Jean-Romain Vesperini](#)'s production at the Bolshoi on July 24, 2018.

Casts

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



Despite the challenging “post-pandemic” situation, Jean-Romain Vesperini managed to make it to Moscow and held rehearsals with the Bolshoi artists (photo / the director’s Instagram)



Dmitry Vdovin, Hibla Gerzmava and members of the concert Italian Composers’ Music. Photo by Katerina Novikova (above) and Pavel Rychkov (below)



The video congratulation of the YOP students and graduates to the [Program’s 11th birthday](#)

[The Bolshoi Young Artists Opera Program](#) turned 11 on October 19, 2020.

Students and graduates of the Program recorded congratulations and words of gratitude to their tutors for the YOP birthday – a video [The Young Artists Opera Program Turns 11 on Facebook](#).

October 20 and 22, Beethoven Hall – a concert of the Bolshoi Young Artists Opera Program [Italian Composers’ Music](#).

National Artist of Russia and vocal tutor [Hibla Gerzmava](#) took part in the concert preparation.

Hibla Gerzmava held master classes for the YOP members on October 11-17. On October 22 the singer was the presenter of the concert Italian Composers’ Music.

On October 18, Beethoven Hall, the Bolshoi Orchestra soloists presented their new project – a concert cycle ti-

led [Beethoven and His Times](#) – to the audience. Starts at 19:30.

The Bolshoi Chamber Orchestra led by Mikhail Tsinnman performed in the first concert of the cycle. See the programme details in the article by Natalia Abryutina [Beethoven and His Times](#). The First Concert of the Cycle on the theatre [website](#).

On October 27 there was a video-conference meeting of the President’s Council for Art and Culture with participation of the Bolshoi General Director Vladimir Urin.

Also invited to the Imperial Foyer of the Bolshoi were: Evgeni Knyazev (Rector of Shchukin Theatre Institute), Vladimir Mashkov (actor, artistic director of Oleg Tabakov Moscow Theatre), Evgeni Mironov (actor, artistic director of the Theatre of Nations), – Sergei Miroshnichenko (film director, artistic director of the Island Documentary Studio).

All participants

In course of the meeting, the Council members discussed the performance of culture institutions during the pandemic, issues of restoration and conservation of culture objects, modernisation of children’s art schools, etc.

The Bolshoi General Director Vladimir Urin, addressing the Council members and the president, mentioned:

“...many of our colleagues today in the West do not work at all. It seems that the Metropolitan Opera is going to open its season only in the fall of 2021. A number of theaters are closed. And the fact that today we have been given the opportunity to work is wonderful despite all the difficulties. //”

See more on the [website](#) President RF.



Photo /www.kremlin.ru

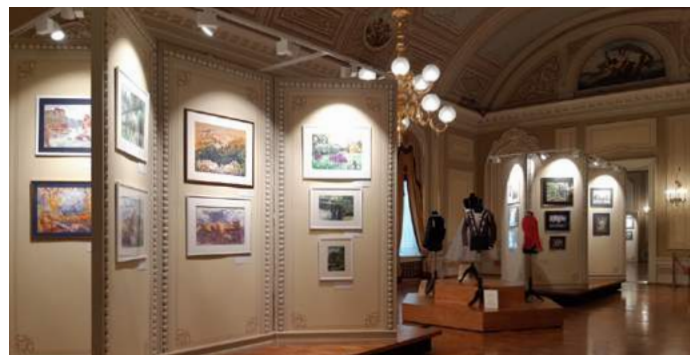
In November, the Bolshoi Theatre will hold a festival dedicated to the anniversary of an outstanding dancer, National Artist of the USSR [Vladimir Vasiliev](#). The celebration should have taken place in April, timed to coincide with the National Artist’s 80th birthday (born April 18, 1940), but was cancelled due to obvious reasons. In honour of the artist the following productions will be performed at the Bolshoi: November 15, 17 and 18 - Don Quixote, Spartacus and The Nutcracker respectively; November 22 – Lux Aeternum, a production by Tatar Opera Ballet.

October 23, [Rossia-Kultura](#) channel – a new episode of the programme Ticket to Bolshoi.

“The New Stage hosted the premiere night of one-act ballets Four Characters in Search of a Plot,” the announcement says. “The production consists of works by four foreign choreographers ... performed by the Bolshoi dancers. How did European choreographers get the offer from the theatre to work on new ballets? Why were artists interested in new productions? And how did it feel to begin the ballet season with contemporary choreography? All this in a new episode of the programme...”



Shots from the new episode of the programme [Ticket to Bolshoi](#) on Kultura channel



An exhibition of works by Vladimir Vasiliev – for the Maestro’s anniversary. Photo by Ivan Semenyaka



Sinkovo. Flowers at the open terrace. 2020. Paper, watercolour. Vladimir Vasiliev

From September 30 to December 14 an exhibition of works by Vladimir Vasiliev working as a visual artist is on display in the Museum and Exhibition Foyer of the Historic House. More than 70 watercolours – landscapes, views of Moscow and other cities of the world, production drafts, still life paintings and portraits created recently. See more in the article [Visual Art by Vladimir Vasiliev](#).

Sad news



Alexander Vedernikov
(January 11, 1964 - October 30, 2020)

Alexander Vedernikov (1964–2020) – conductor, Merited Art Professional of Russia, member of a renowned artistic dynasty – passed on October 30. The musician was only 56.

“We can hardly perceive the frightening and tragic news of Alexander Vedernikov’s passing.

This virus seems to spare no one. Alexander was a young and vibrant man. It is impossible to reconcile ourselves to his death. He gave eight year of his – as we now know – short life to the Bolshoi Theatre. He had the courage to come there at 37 and to leave it when he realised that his own creative route had to go along another vector. The years of his administration at the Bolshoi were challenging and happy. Alexander knew the Bolshoi Theatre since his childhood. The 21st century was beginning. And Alexander believed that the theatre had to change, that it had to open itself to the world, to develop in this direction – to invite a wide range of directors and singers. He mounted many productions himself. The Fiery Angel by Prokofiev, Adriana Lecouvreur by Cilea, The Flying Dutchman by Wagner in its first version appeared at the Bolshoi for the first time then. He conducted many important Russian operas – Boris Godunov, Eugene Onegin, The Tale of Kitezh, War and Peace. It was with him that the theatre had for the first time in the 21st century commissioned a new opera – Rosenthal’s Children by Leonid Desyatnikov became an important milestone in the history of the Bolshoi. All this is and will be in all books

on the history of the Bolshoi Theatre. Yet, sadly, there will be nothing of what Vedernikov could still accomplish at different venues of the world; there will be no new meetings with outstanding conductors and singers, no new scores mastered, no new works commissioned to composers.

And how many things are not in an official biography. His modesty, his risibility, his love of nature, his interest to the most different kinds of art, even his inimitable utterance. On of his favourite words “d’you see?”

No... we don’t. And we do not want to. It is too hard to come to terms with Vedernikov passing. Too early...

We send our most heartfelt condolence to family and friends of Alexander Vedernikov.

Vladimir Urin
Tugan Sokhiev
Makvala Kasrashvili
Makhar Vaziev
and the Bolshoi Theatre of Russia”.

Dozens of media publish the sad news of maestro’s passing.

“Vedernikov has lived in music all his life and shared his understanding of musical art with all who were near. His audience was enormous. It is so sad that this remarkable musician has passed so early,” said the Bolshoi Theatre General Director Vladimir Urin in an interview with [TASS](#).

[RIA Novosti](#)
[Pyaty Kanal](#)
[Vesti.ru](#)
[Radio Liberty](#)
[Govorit Moskva](#)
[Slipped Disc](#)
[The Strad](#)
[Teller Report](#)
[LSM.lv](#)
etc.

Press analysis:

Russian mass media

TV channels, news agencies, printed and online media widely covered Plácido Domingo’s performance at the Bolshoi and his conducting debut at the Historic Stage.

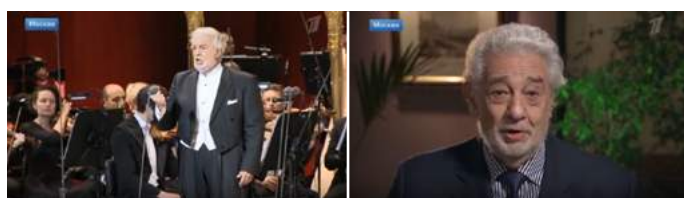
A video report by the [First Channel](#):

“Plácido Domingo – King of Opera, also known as a Renaissance man in music – performed at the Bolshoi Theatre after seven months of self isolation. It was then that he came up with a project – to gather first-rate opera stars in Moscow. By the way, appearing on the familiar stage was his conducting debut there, too.”

“I spent 10 wonderful days in Moscow and first of all at the Bolshoi Theatre where I had my conducting debut there – 46 years after my debut as a singer which took place at the very same stage. The Bolshoi is doubtlessly one of the grandest theatres I have performed at. It has some special atmosphere. I am deeply honoured to enter this legendary stage. The Bolshoi has a topnotch company, orchestra and choir, and I am proud to enjoy the privilege of performing with them,” the tenor said.

“Myself and all invited artists were glad to perform for this amazing audience. It is truly exciting that such an event was organised at this very time, amid a global crisis of historic scale, the crisis which affected all of us and led to the closing of theatres all over the world. Russia welcomed us with incredible warmth. Perhaps only such evenings can make us feel that life keeps going,” Plácido Domingo says.

[A video \(04'35"\) on YouTube](#)



[Plácido Domingo in The Time programme](#)

[Rossia-Kultura:](#)

“We all love Plácido. We are grateful to him for gathering such a cast of wonderful singers. All are having their debut tomorrow. Let’s wish them success and ovations. Welcome, guys,” National Artist of Russia Anna Ntrebko said.

Winners of Operalia – a vocal competition founded by Domingo himself – came to Moscow, too.

“He will acquaint us with the remarkable voices he brought here. And among renowned and popular artists, he brought absolutely young voices we know nearly nothing about – the winners of his competition,” chief conductor and music director of the Bolshoi Tugan Sokhiev mentioned.

The concert participants point out the importance of such international projects.

[Rossia-K](#)

[Rossia 24](#)

[Ren-TV](#)

[Kultura newspaper](#) and dozens of central media.



[Rossia-K](#)

[TV Centr:](#) “Plácido Domingo stood for the first time behind the conductor’s pulpit of the Bolshoi in Manon Lescaut. The audience welcomed Maestro with applause.”

[Kultura channel](#)

[Rossia 24:](#) “Spanish singer Plácido Domingo debuted at the Bolshoi Theatre as a conductor”



[Rossia 24](#)



Shots from the report by [Kultura](#)



[youtube](#)

[Ren-TV:](#) “There was thunderous applause at the Bolshoi the day before – thus the audience welcomed the world opera legend Plácido Domingo.”

[TASS](#)

Orpheus with a reference to [TASS](#)

[Plácido Domingo told](#) how he learns about contemporary music, what he did during the quarantine, and what parts he would like to sing. The tenor had experienced the coronavirus recently and shared the way the disease has changed his attitude to life.

“You conduct and sing parts in operas. What are you more interested in currently?”

“Both: these are two different yet interwoven components to me. I am happy when I conduct, and when I enter the stage I feel lucky to have the opportunity to perform beautiful parts still. //”

“Who, in your opinion, is the best performer and composer in the history of Russian opera?”

“The best composer is always the one [whose work] I am going to sing and fall in love [with it], and I leave the list of performers to critics and music historians. Yet there are two Russian composers most closely related to my career – these are Tchaikovsky and Mussorgsky. //”

tass.ru

tass.ru

Art Must Not Be Politicised – [Rossiiskaya Gazeta](#) publishes the interview of Plácido Domingo given to Maria Babalova.



“Plácido Domingo gives an exclusive interview to [Rossiiskaya Gazeta](#) observing all safety measures.”

Photo by Katerina Novikova

“Can the gala at the Bolshoi Theatre be considered a kind of an overture to your birthday?”

Plácido Domingo: “Of course, I am approaching my 80th birthday in January 2021. Yet I still like it very much how the French say it: ‘quatre-vingt’ – ‘four times twenty’. I feel well and maybe today I love performing music more than ever. That is, I fail to feel that I am turning 80.”

“Does Plácido Domingo-baritone miss Plácido Domingo-tenor?”

Plácido Domingo: “A tricky question. Still, I gladly remember my tenor parts. Luckily, I have a terrific amount of records and videos – much of what was done was captured. And I am very happy that I can still sing - now wonderful baritone parts, many of which – for example in Il trovatore of La Traviata – I knew well enough and liked being a tenor. The only difference is that I used to nearly

always be the main character before. Now I am either a father, and I like it very much, too, or maybe try on characters like Nabucco or Macbeth who I think are victims of circumstances /.../ And now I play fathers’ roles in Rigoletto, Aida, Louise Miller, Jeanne d’Arc as well as in La Traviata and I due Foscari with great pleasure. Although, of course, with time passing each new part requires more and more efforts and time to prepare. //”

Republication of Plácido Domingo’s interview with TASS by [ClassicalMusicNews.ru](#)

[Radio Sputnik](#)

[TASS](#)

[RIA Novosti](#)

[ECHO Moskv](#)

[Vesti FM](#)

[Orfei](#)

[Kommersant](#)

[Radio Sputnik](#)

[Rossiiskaya Gazeta](#)

and many other media.

The Bolshoi Theatre of Russia and IMG Artists company agreed on the further performance programme of the famous Spanish opera singer and conductor Plácido Domingo in Moscow in 2021 including his participation in the Bolshoi performances, a gala and master classes. [TASS](#) reports referring to the words of the Bolshoi General Director Vladimir Urin.

[Zond Novosti](#) (republishation)

[RIAFAN](#) publishes an interview with the opera singer, the Bolshoi guest soloist Hibla Gerzmava: “Opera theatre is beauty in art and music.”

“On November 10, at the Moscow Conservatory Grand Hall, you will give a solo concert within the anniversary season. Was the programme scenario altered due to the pandemic?”

“Now it is really impossible to present the programme as it was initially conceived. /.../ due to sanitary restrictions, the concert will run without a break and in a reduced format – one act. And still every performance at the Moscow Conservatory Grand Hall with its unique acoustics is a holiday to me.”

“Who will take part in the night together with you?”

“Moscow Virtuosos will come. I am very happy that in my creative life there is a place for maestro Vladimir Spivakov who introduced me to his remarkable team many years ago and that I perform with them from time to time. Also there will be conductor Vladimir Lande in the concert, we performed beautifully with him in Krasnoyarsk. I invited Igor Golovatenko to the night - he and I will sing a duet from Simone Boccanegra by Verdi, and there will be another surprise appearance. And Jonas Kaufmann, sadly, cannot come to my Moscow concert due to obvious reasons, although we had an agreement on this. //”

October 23 is the 115th anniversary of the birth of remarkable Soviet conductor and composer Alexander Melik-Pashaev, [Orpheus Radio](#) and [Kultura TV channel](#) remind.

“He gave all his relatively short life to opera – more than 40 years, 30 of which were spent at the Bolshoi Theatre where he was the head for his last 10 years. /.../ His name is connected with the ultimate bloom of Moscow Bolshoi Theatre which coincided with the middle of the previous century when prominent singers Lemeshev, Vishnevskaya, Arkhipova, Petrov, Andzhaparidze and others were starring there, famous director Pokrovsky was staging productions, and the cast of excellent conductors stood at the pulpit – Golovanov, Khaikin... One of the main figures in this constellation was doubtlessly Alexander Shamilieich himself, especially in the ‘golden decade’ of his artistic administration of the chief musical venue of the country. /.../”

The online publication [Teatral](#) gives details of the special programme Bolshoi to Youth which allows spectators between 16 and 25 years old to buy tickets for a low price. “Now a quota of discounted tickets to the most popular Bolshoi productions will become a regular action /.../” the article says. “The programme Bolshoi to Youth is aimed at forming the young audience. They can buy tickets for 600 roubles (and 100 roubles for certain types seats with restricted view) upon showing their Russian national passport and only one seat and only for themselves. You cannot hand your ticket to another person.”

The online publication [Kontent Sibir](#) offers its readers an extensive interview with the head of the Bolshoi Young Artists Opera Program Dmitry Vdovin about how selection and education works, about the impossibility of ‘standards’ in a creative career and members of the Young Artists Program including Maria Barakova, the winner of the 26th Glinka International Singers Competition and the 16th Tchaikovsky International Competition (2019)

Reporter: “When I met Masha [Barakova] last time, I asked her what part she was working on. Suddenly she said that they prefer concerts over opera productions. So she has to prepare many arias from different operas and she likes it more than taking part in just one opera which may take a year to prepare to. The diversity of the programme allows to refine the voice.”

Dmitry Vdovin: “Alas. We had different periods in our Young Artists Program. There were ones when we prepared big roles in opera productions, yet now, yes, it is more about concerts. So our young often debut at other theatres including those abroad and not in our native Bolshoi. Yet it is characteristic not only for us, I noted the same at Paris Opera, Metropolitan Opera and other houses. That is about prophets in their own land. Yet the main thing is that we prepare excellent professionals

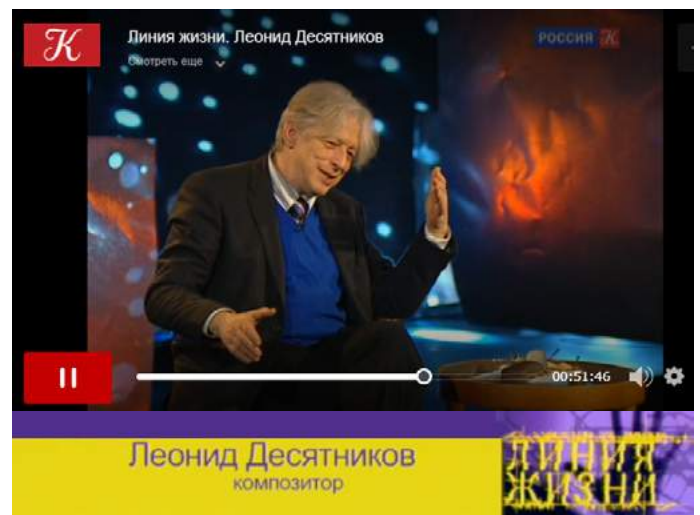
and virtually all of them, 90 percent, are sought after in the opera world. /.../”



Dmitry Vdovin at auditions in Novosibirsk, August 2020.

Photo / [Kontent-Sibir](#)

On October 16 [Rossia-K TV channel](#) aired the Life Line programme timed to coincide with the birthday of composer Leonid Desyatnikov. “Mysterious and paradoxical, striving to link the unlinkable, capable of finding the lost, the unknown, and to fill it with today, tomorrow, timeless..”



[Life Line](#) programme – for the birthday of Leonid Desyatnikov

November 15, Alexandrinsky New Stage – Leonid Desyatnikov recital, [TASS](#) reports. The programme includes the Russian premiere of the vocal cycle Yiddish. The five-part composition for soprano and string quartet will be performed by Olga Kulchinskaya (Bolshoi YOP member in 2013-2014, Bolshoi Opera soloist in 2014-2017) and artists of musicAeterna orchestra. The 20-minute composition was written in 2018 commissioned by the Jerusalem

String Quartet and presents free transcriptions of Yiddish songs prevailing in Poland between the two World Wars. Pianist Alexei Goribol will open the composer's anniversary night performing themes from Desyatnikov's music to films Moscow Nights, Moscow and Giselle's Mania.

A remarkable dancer, National Artist of Russia Sergei Filin marked his 50th birthday on October 27. In his honour, the ballet La Fille du Pharaon was performed at the Bolshoi Theatre on October 31, Argumenty Nedeli reports in a publication of October 28, 2020 (the scan copy of the article available at the press office.)

“Sergei Filin had an outstanding success in classic and romantic dance combining virtuoso technique, high natural culture, elegance and an unforgettable stage presence making one of the best pages in the history of the Bolshoi Ballet.

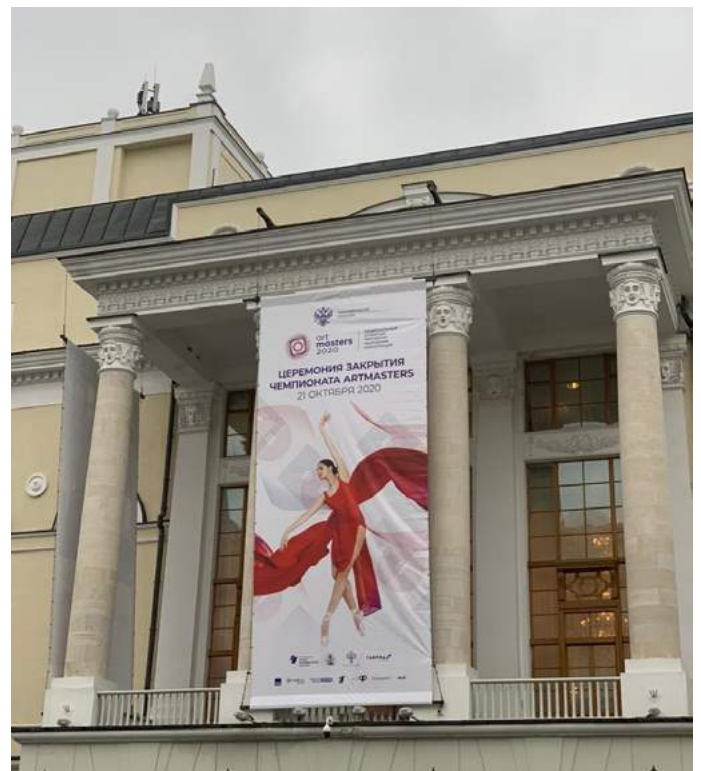
/.../ Of particular note is that the beginning of Filin's work as the artistic director of the Bolshoi Ballet coincided with the opening of the Bolshoi Historic Stage after a long time of reconstruction. This was followed with many projects of transferring ballets of the classical repertoire to the Historic Stage including new versions of The Sleeping Beauty and La Bayadere. In this position, Filin consistently implemented the strategy of preserving the heritage of Soviet ballet's 'golden age'. In the years of his directorship ballets Ivan the Terrible and The Legend Of Love by Yuri Grigorovich were revived.

Besides, during Filin's five years of administration ballets by leading contemporary choreographers appeared at the Bolshoi repertoire. Many of these productions remain the jewels of the Bolshoi repertoire. It was these that were broadcast for Russian and foreign audiences during the 'culture quarantine' caused by the coronavirus pandemic.”

[Sergei Filin's birthday in Argumenty&Fakty Parlamentskaya Gazeta](#) and other media.

Media mention the Bolshoi many times in connection with the ArtMasters awards ceremony which took place at the Bolshoi New Stage on October 21. The competition was held for representatives of different theatre professions with the support of the President's Grant Foundation, Ministry of Culture, Ministry of Education and Moscow government. The Ministry of Science and Education acted as a strategic partner.

- [The project page](#)
- [The First Channel](#)
- [Rossia 1](#)
- [Ren-TV](#)
- [TASS](#)
- [Rossiiskaya Gazeta](#)



The Bolshoi Ballet dancer Natalia Filina on the ArtMasters2020 banner



Argumenty Nedeli 2020 October 28

“On the anniversary of the date of the birth of Galina Vishnevskaya there was a gala in her honour at the Opera Singing Centre named in her honour,” [Rossia-K](#) reports.

“Among the Centre graduates there are Merited Artists of Russia and of post-Soviet countries. The Bolshoi Opera soloist Agunda Kulaeva began her career here. She came to an audition, Vishnevskaya heard her even before the start while Agunda was warming up her voice. A distant acquaintance became a close relationship. /.../”

She heard Oleg Dolgov, now a Bolshoi soloist, in the beginning of 2000s and invited him to a tour in Tbilisi. He had learnt a new part and worried very much – Vishnevskaya noted it and replaced him with another singer.

“They called me to her saying that Galina Pavlovna wanted to talk to me. She was like a mother, saying: why, silly boy, goosey, you will sing this part so many times in the future, but you should appear and be 200 percent self-confident. I, she said, don’t see it in you now. You will do it, you have it all. You’ve got a potential, yet a bit later. And so it was,” shares the Bolshoi Opera soloist Oleg Dolgov.

On this day artists recall stories related to Galina Vishnevskaya and sing in her honour.”

Also on November 1 the channel shows a documentary War And Peace Of Mstislav Rostropovich (2017) filmed on the great musician’s 80th birthday. [Announcement](#)

Press analysis:

international mass media

The Spanish international newswire [EFE](#) (Republication Telemetro-Panama) reports “The Spanish tenor Plácido Domingo took over the baton of the Moscow Bolshoi Theatre orchestra today, Wednesday (21 October), to conduct the opera Manon Lescaut, by Giacomo Puccini, in his conducting debut on this important stage. “We very much wanted to invite the maestro to Moscow both as a singer and as a conductor,” the director of the Bolshoi, Vladimir Urin, told EFE.” “Urin recalled that Domingo is not only known as a singer, “but for more than forty years as a great master of the baton”, during which he has conducted in theatres as important as the Washington and Los Angeles Operas.”

The Spanish international newswire EFE (REPUBLICACION Clarin.com Argentina) reports “The Bolshoi Theatre in Moscow will honour Plácido Domingo this Saturday (24 October) for a lifetime in opera, a gala in which the Spanish tenor will be accompanied by an exceptional international cast. Life in Opera is the name of the concert that will be held just over three months before Domingo turns 80 in a “phenomenal theatre”, as the tenor himself said in brief statements to the media at the Bolshoi after the general rehearsal. The director of the Bolshoi, Vladimir Urin, told EFE that the gala is “a prelude to the celebrations for the anniversary of the birthday” of Domingo on January 21.

“But I also think that in our lives everything has value: friends, colleagues ... and the presence of Plácido Domingo on the Bolshoi stage is always a great emotion, incredible music here and now, and that is the important thing”, he pointed out.” “Maestro remembers well, since the La Scala tour (in Russia) in 1974, how much they love him in Moscow,” Urin told EFE. Tickets for tomorrow’s gala were sold out instantly. “Emotions matter a lot in the theatre. And much more now, when the

world is mired in sad isolation” due to the coronavirus pandemic, Urin said.

The director of the Bolshoi has always defended the Spanish tenor tooth and nail, even after several important stages around the world closed the door on him due to accusations of sexual harassment.

“Domingo is here. That is my attitude about it,” Urin stated categorically.”

The Spanish newspaper [ABC](#) (Spain) publishes an article by Rafael M Manueco who reports “Just three months before his 80th birthday – he will turn 80 on January 5, 2021 – Plácido Domingo will make his debut as a conductor in the historic building of the legendary Bolshoi Theatre in Moscow. It will be today, in a unique performance of the opera Manon Lescaut by Puccini; To this he will join on Saturday as the main star of a great gala organised in his honour under the name Life in Opera. “The unproven accusations of sexual harassment launched against the Spanish tenor by a score of women have closed the door to many theatres across the planet in recent months. This is not the case of the Bolshoi, whose director, Vladimir Urin, declared in September that everything agreed with the Spanish artist would still stand. “The Bolshoi Theatre will not ignore the opportunity to collaborate with this great musician and thus please the audience and ourselves.” Referring to the accusations of sexual harassment, Urin said that “such episodes must be proven in a trial as soon as they occur and not after 30 years have passed.”

[InoSMI](#) offers the full translation of the article

Republication by [El Comercio](#) (Ecuador)

The Spanish TV channel [Telemadrid](#) offers a report of Plácido Domingo’s debut as a conductor at the Bolshoi.



[Telemadrid](#) TV channel reports about Maestro’s performance with artists and orchestra of the Bolshoi in Moscow

The performance covered by:

[Telemetro](#)
[Platea](#)

[Estadao](#) (Brazil)
[El Universal](#)
[Impressio](#) (Bulgaria)

The Spanish online specialised classical music publication [Beckmesser](#) (Spain) reports “Plácido Domingo will debut tomorrow as conductor of Manon Lescaut at the Bolshoi Theatre in a single performance. The singer feels closely linked to this title, with which he made his debut in the United States at the age of 27 playing the role of the knight Des Grieux.”

The online specialised classical music publication [Slipped Disc](#) publishes an article by Norman Lebrecht who reports: “The Bolshoi has announced a concert celebration of the life of Plácido Domingo this weekend under the title Plácido Domingo: Life in Opera. It will feature Anna Netrebko, Pretty Yende, Piotr Beczala, Yusif Eyvazov, Ildar Abdrazakov and Michael Volle, among others. The Bolshoi Theatre orchestra will be conducted by its music director Tugan Sokhiev.”

The online specialised opera news publication [Opera Wire](#) publishes an article by Francisco Salazar who reports: “The Bolshoi Theatre is set to present Plácido Domingo: Life in Opera. The concert, which will celebrate the legendary singer, features a roster of operatic superstars. The Bolshoi Theatre Orchestra will accompany the soloists, led by conductor Tugan Sokhiev.”

The Mexican newspaper [El Mercurio](#) (Mexico) reports “This week the tenor Plácido Domingo made his debut as conductor of the orchestra at the Bolshoi Theatre in Moscow. He directed the opera Manon Lescaut, by Giacomo Puccini. “We very much wanted to invite the maestro to Moscow both as a singer and as a conductor,” said Vladimir Urin, director of the Bolshoi.”

[Platea Magazine](#)
 and other Spanish-language media.

The online specialised international dance news publication Seeing Dance publishes a review by Charlotte Kasner of Bolshoi’s Lady of Camellias based on viewing the film of the ballet. “What a superb production Neumeier’s Lady of Camellias is; one that deserves to be in repertoires all over the world. So good, in fact, that I wanted to watch a second time. Perhaps no companies can compare to Neumeier’s own Hamburg Ballet and the Bolshoi, though. It certainly suits the latter like a well-fitting glove.” Svetlana Zakharova is matched perfectly too; young enough to be pitiful but looking old enough to create a suitable age gap with Armand. There is no need to underline her dramatic and technical abil-

ity as she inhabits her character. Mention too must be made of Kristina Kretova as Prudence Duvernay who has some wonderful moments and her delicious partner Mikhail Lobukin as her lover Gaston Rieux.”

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

The USA specialised dance magazine Pointe Magazine publishes an article by Chava Pearl Lansky who announces the upcoming World Ballet Day on 29 October. “This year’s iteration of the annual social media extravaganza features three of the world’s leading companies: the Royal Ballet, the Australian Ballet and the Bolshoi Ballet. Additional participating companies will be announced closer to the event. Last year’s World Ballet Day was the biggest yet, reaching over 315 million social media users around the world.”

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

The Italian online specialised dance news publication [Danza and Danza](#) the World Ballet Day. “A worldwide success, with over 315 million social media users connected in 2019, WBD 2020 already announces the participation of three of the promoter companies: the Australian Ballet, the Royal Ballet and the Bolshoi Ballet”

The UK local newspaper [Blackpool Gazette](#) publishes an article by Peter Ormerod about World Ballet Day on 29 October. “The event celebrates the best creative teams, dancers and artistic communities across the world, bringing companies together to explore the past, present and future.” “go behind the scenes of the world’s top ballet companies including the Australian Ballet, Bolshoi Ballet and the Royal Ballet.”

On October 18 and 19 Tugan Sokhiev performed with Paris Orchestra in the [Paris Philharmonic Grand Hall of Pierre Boulez](#). The programme included Robert Schumann’s Concert for Piano and Orchestra (soloist Jean-Frédéric Neuburger) and the Swan Lake suite in maestro’s own version.

The French regional broadcaster Via Occitanie presents a video of the concert Viva Orchestra ! the opening concert of the 2020-21 season of l’Orchestre national du Capitole de Toulouse with Tugan Sokhiev conducting. “Tribute to the German composer Ludwig van Beethoven, on the occasion of his 250th birthday. Two monuments of the orchestra open this new season: Beethoven’s visionary Concerto No. 3 and Brahms’ moving Symphony No. 3. Heroism and emotion, two key words that the young pianist Seong-Jin Cho and the conductor Tugan Sokhiev embody to perfection.” The concert is brought to you by Les Films Figures Libres and MEZZO,

in co-production with *vià Occitanie* and the Orchestre national du Capitole de Toulouse.

[Link](#) to the concert video available.

On October 18, 20, 26, 28, 29 and November 2, 11 and 15 [Mezzo Live HD channel](#) broadcasts the performance of the Orchestre national du Capitole de Toulouse led by Tugan Sokhiev – Requiem by Berlioz (recording of February 2015). Soloist – Bryan Hymel.

All broadcasts with participation of Maestro – in announcements on [Mezzo channel website](#).

The Italian newswire [ANSA](#) reports that due to COVID “restrictions on international mobility, Ravenna Festival has postponed the world premiere of *Metànoia*, the new creation by and with Sergei Polunin, to 2021, by the end of Dante’s Year. The production was supposed to open the Autumn Trilogy on November 6. In its place, on 4, 5 and 6 November at the Pala De André, an equally prestigious show: *Pas de deux* for fingers and toes interpreted by Svetlana Zakharova accompanied by the violin of Vadim Repin.”

The French newspaper [Le Depeche](#) announces the screening of the Bolshoi’s season of ballet’s in French cinemas in an article by Lea Paredes. “For the 11th year in a row, the illustrious Bolshoi Ballet shares the excellence of its art from Moscow, offering the broadcast on the big screen of four of its greatest works. At the start of the 2020-2021 season, the Albi National Stage cinema is part of this process and offers the opportunity to discover these timeless creations, filmed from the Bolshoi stage.”

The French online news publication [Actu.fr](#) reports about losses in local cinemas due to the COVID crisis. “-70%: unfortunately this is not the sale price of a cinema ticket but the percentage that testifies to the significant drop in attendance at Saint-Malo cinemas. “The -70% attendance are those of the national average. The boat is in good condition, but we lack the oil, that is to say the films to make it work, because very successful films have their release date pushed back,” said Loïc Frémont Director of Saint-Malo cinemas. The article mentions “Even live-broadcast operas are also postponed, New York operas are cancelled until May 2021. Instead, we offer Bolshoi ballets with *The Lady of the Camellias* and *The Nutcracker*.”

The French language New York based cultural affairs publication [Le Petit Journal](#) (New York USA) publishes an article by Houda Belabd who interviews Julia Lagahuzère, founder of Opera For Peace who recently



A scene from the Bolshoi’s ballet [The Lady of Camellias](#). Mikhail Lobukhin as Gaston Rieux. Photo by Elena Fetisova

won the “Women of Culture 2020” award. Julia Lagahuzère refers to her work with the head of the Bolshoi YOP Dmitry Vdovin with great warmth. One of the questions was, “What was the impact of the Bolshoi Theater in Moscow on your artistic career?” And Julia said, “My meeting with my colleague Dmitry Vdovin, from the Bolshoi Young Artists Opera Program, had a big impact on my career. Indeed, he is one of the best vocal coaches in the world who taught me a lot about voice and also introduced some outstanding Russian singers.”

The online publication [JMI](#) publishes an article about the forced virtualisation of dance due to current pandemic realities. They take master classes held online by the Bolshoi School in Joinville for example. Thus, the School gives “classes on its social media with popular teachers and dancers after the termination of live classes.” The famous dancer of the Royal Ballet in London Natalia Osipova is one of those who accepted the invitation to hold an online master class.

The UK newspaper [the Guardian](#) publishes an article by Tim Ashley about the life and music of Tchaikovsky. “Pyotr Ilyich Tchaikovsky (1840-93) was the composer who put Russia on the international musical map with his uniquely personal style – profoundly Russian in idiom but engaging with, and embracing, western European symphonic traditions.”

Briefly

The premiere of Eugene Onegin, staged by Dmitri Tcherniakov, was presented successfully in Vienna – [RIA Novosti](#) reports referring to ORF (Österreichischer Rundfunk).

“As the source reports, the public received Tcherniakov’s Viennese debut warmly. Tomáš Hanus was the music director and conductor. The staging was moved from the Bolshoi Theatre to Vienna, where it has been performed since 2006.

Andre Schuen from Austria, (Eugene Onegin), [guest soloist of the Bolshoi Theatre] [Anna Goryacheva](#) (Olga), [Bogdan Volkov](#) (Lensky) and Dmitry Ivaschenko (Prince Gremin) took part in the opera.

Due to the soprano [Tamuna Gochashvili](#)’s [an artist of the Bolshoi YOP in 2017-19] illness the part of Tatyana was performed by the Australian singer Nicole Car.

The audience especially noted the work of the lighting designer Gleb Filishtinsky.

The premiere series in Vienna Opera will run until November 6, and on November 3 a livestream of the opera will be available to watch [online](#).

[Neue Züricher Zeitung](#): “On this Sunday, Tchaikovsky’s Eugene Onegin is about to be taken on again: it can be seen in the psychologically finely crafted, costumes and quite luxurious production by Dmitri Tcherniakov, which was created in 2006 for the Moscow Bolshoi Theatre.”

[Colta.ru](#) reports of the Vienna Opera premiere.



“A storm of applause at the finale: Dmitry Tcherniakov (fourth from the right) can be more than happy with his Vienna debut.” /[OFR](#)

The 8th International Festival Of Contemporary Choreography [Context](#). [Diana Vishneva](#) runs from October 14 until November 29 in Moscow and St Petersburg. This season, for the first time, their own online platform with live feeds of performances and events of the parallel programmes is working.

On October 16 a public talk [In the Context of a New Reality](#) was hosted.

On October 29 an online conversation with Diana Vishneva, the art director of the festival, with the choreographer [Carolyn Carlson](#) about the understanding



[youtube](#)

of art by two women-artists, their views on art and creation, of the poetical and spiritual in choreography, of their cooperative work experience.



Carolyn Carlson and Diana Vishneva

[Kultura channel](#)

[Teatral](#)

Of the competition of young choreographers at the Gogol Centre at the Context. Diana Vishneva – [Kommer-sant](#), Tatyana Kuznetsova

Carolyn Carlson was a guest at the [Green Salon](#) in April 2015.

Worldwide press writes of [Angelin Preljocaj](#) new staging, who presented his own version of Swan Lake with his troupe at the La Comédie de Clermont-Ferrand (October 7-14)

[The New York Times](#) publishes a review by Roslyn Sulcas on “the first major dance premiere since the pandemic began.”

[Le Figaro](#) (Ariane Bavelier): “Angelin Preljocaj sets Swan Lake on fire.”

[Danses avec la plume](#) /Jean-Frédéric Saumont

[Les Echos](#) /Philippe Noisette

[Res Musica](#) /Delphine Goater

[France Culture](#) (interview with Preljocaj with Arnaud Laporte 09'00") and other media.

Ten years ago the Bolshoi Theatre of Russia opened its 235 season (September 14, 2010) with the world premiere of the co-production by the Bolshoi Theatre and Preljocaj's Ballet [And then – a Thousand Years of Rest. Creation 2010](#).

[Fontanka](#) reports that the premiere of Preljocaj's new ballet within the festival Diaghilev P.S. in St Petersburg has been moved to 2021.

On October 20 and 21 the Bolshoi Ballet prima, National Artist of Russia Svetlana Zakharova presented her project MODANSE on the stage of Aleksandrinsky Theatre as part of the festival Diaghilev P.S. The programme includes two one-act ballets: Comme un Respiro to music by George Frideric Handel, choreographer – Mauro Bigonzetti, and Gabrielle Chanel, composer – Ilya Demutsky, choreographer – Yuri Possokhov, set designer – Maria Tregubova.

“Svetlana Zakharova performed at the Festival Diaghilev. Postscriptum in St. Petersburg”, – a video report by [Rossiya-K TV channel](#).



Svetlana Zakharova and Ilya Demutsky after the performance of the ballet Gabrielle Chanel at Aleksandrinsky theatre.

Photo from the composer's [Facebook page](#)

A [Zoom press conference](#) on December Evenings took place at Pushkin Museum of Fine Arts.

“./ Julia De-Clerk (from the Richter Memorial Lodgings), curator of the music section, spoke about the programme. As two anniversaries matched – 105 years

since the birth of Richter, and the festival's 40 year anniversary, the exhibition will be dedicated to Richter, and to the festival – to the festival.”

And so, December Evenings – XL will be called A Reverse Perspective. 1920-1981.

Four evenings will be held, the names of which are references to past festivals of previous years. ./.”

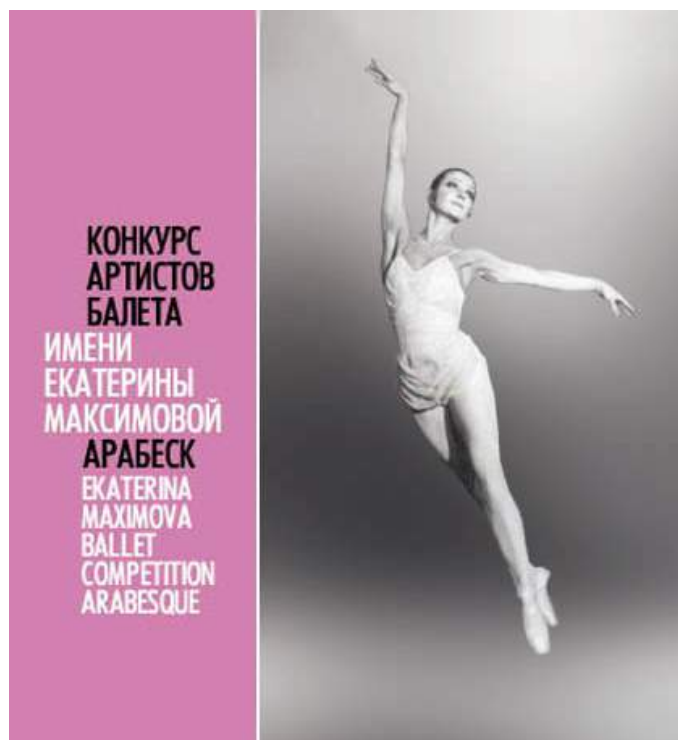
The International Young Ballet Artists Competition [L'Arabesque](#) takes place in Perm from October 24 to November 2. – a report by [Rossia-K](#):

The competition opened with the ballet Anyuta staged by Vladimir Vasiliev and with his participation.

“Initially this ballet was conceived and staged especially for Ekaterina Maximova. Here in Perm it is a new version. We see new sets, new costumes,” said the artistic director and jury chairman of the Maximova competition L'Arabesque Vladimir Vasiliev.”

The online screening of the L'Arabesque competition opening – the ballet Anyuta and the competition tours on the theatre official [YouTube channel](#) and in [VK](#) community.

[Instagram](#)



The International Young Ballet Artists Competition [L'Arabesque](#)

The all-Russian competition of ballet artists and choreographers will begin in Yaroslavl on November 8, [Orpheus](#) announces. Youths, both male and female aged 14 to 27, take part in the competition. The competition will open with a ballet night of the Vaganova Acade-

my. Its graduates will perform fragments from The Nutcracker and the one-act ballet The Fairy Doll to music by Josef Bayer. Besides, master classes of famous teachers await both guests and participants. Nikolai Tsiskaridze, premier dancer of Mariinsky Theatre Denis Matvienko and prima ballerina of the Bolshoi Theatre Ekaterina Shipulina will perform at the events. The competition will continue until November 13.

Teodor Currentzis' musical collective MusicAeterna will open its creative laboratory at the Swiss city of Lucerne starting February of next year, [Muzykalny Klon-daik](#) reports. The ensemble plans to present projects in other cities around the world, amongst them Vienna, Paris, New York. The audience can expect performances of orchestra and choir, which will acquaint them with music of different epochs – from Baroque to contemporary. The educational programme will include open rehearsals, master classes and public discussions, which will immerse the audience in the cultural and historical context of the pieces.

October 26, on the stage of Mariinsky-2 – [The Evening in Memory of Dmitry Khvorostovsky](#) with the participation of the singer's friends, stars of the world stage Hibla Gerzmava, Ekaterina Semenschuk, Ildar Abdrazakov and young soloists of the theatre, laureates of the 16th Tchaikovsky Competition Aygul Khisvatullinova and Vladislav Kuprianov – winner of the special prize In Memory of Dmitry Khvorostovsky established at the 2019 competition. With the accompaniment of the theatre's symphonic orchestra.

On October 20 Tchaikovsky Grand Symphonic Orchestra (GSO) and the Moscow theatre Helikon Opera gave a big anniversary concert at Zaryadye Concert Hall [Vesti.ru](#) "National Artist of the USSR Vladimir Fedoseev has been at the helm of the GSO for more than a half of ninety years of the orchestra's existence. He speaks warmly of his cooperation with the Helikoners, which began a few years ago. The evening's programme includes two pieces: Tchaikovsky's cantata Moscow and Verdi's Hymn of Nations. [orpheusradio.ru](#)

Social networks

Alexei Ratmansky on [FB](#) on October 16: "Leonid Desyatnikov – the composer whom I adore and was privileged to work with more than once – marks his birthday today. In his honour – a fragment from the ballet Old La-



dies Falling Out to his genius cycle Poet's Love and Life to verses by Kharms and Oleinikov. It was shown only a few times in Moscow in 2007. My last performance, if my memory does not fail me. Wife Tatiana as The Fly. Other parts – by all the best of the Bolshoi (that's the advantage of being a director!): Katya Krysanova, Anna Nikulina, Denis Savin, Andrei Merkuriev, Nastya Vinokur, Genadi Yanin and Ruslan Pronin. Precious Alexei Goribol at the piano, singing – Marat Gali."



Valery Lagunov: "The state exam at the Ballet School, Pushechnaya 2; the examination board: Messerer, Golovkina, Lavrovsky, Lepeshinskaya, Yakhnin, Ulanova, Chikvaidze! 1960!" [FB](#)



Kultura. RF on [FB](#): "In her life there was everything: penury and glory, treason and great love, exile and triumphant return. Singer [Galina Vishnevskaya](#) was born on October 25, 1926."



Manuel Legris (on the photo above – with young Sylvie Guillem in *Don Quixote*) receives congratulations on his birthday from his friends and fans all over the world (photo /Instagram.) - the dancer and choreographer was the guest of the Green Salon in Petipa’s anniversary year (2018) – the recording of the talk (33’05”) on [YouTube](#)



A video on [FB](#) Andris Liepa Production Mikhail Baryshnikov – Vestris’ rehearsal with Leonid Yakobson in 1969. The performance at the 1st International Ballet Competition in Moscow (chief laureate – Baryshnikov). Music by Gennady Banschikov. Choreography by Leonid Yakobson (January 2, 1904 – October 17, 1975)



Malagueña – “Valentina Levko had heard her future ‘hallmark’ performed by street musicians, during a Spanish tour in 1960s” /FB



David Hallberg on [Instagram](#): “When I look at these photos, I want to be in the studio again, rehearsing with Olga” – Photos by James Hill for NYT



Despite the challenging “post-pandemic” situation, Jean-Romain Vesperini managed to make it to Moscow and held rehearsals with the Bolshoi artists (photo / the director’s Instagram)



“The Bolshoi dancers conquer the atmosphere” – the jump of Igor Tsvirko (with Kristina Kretova) в [Instagram](#) / [Facebook](#)

Debuts

Giselle Dido and Aeneas

October 15

The title roles in the opera by Henry Purcell for the first time performed by [Yulia Mazurova](#) (the Bolshoi Young Artists Opera Program member in 2012-14) and [Igor Podoplelov](#) (soloist in training since May 2019; also on October 17).



Yulia Mazurova and Igor Podoplelov debuted in the main roles in Dido and Aeneas.

Photo by Damir Yusupov

The guest soloist [Daria Telyatnikova](#) – the 1st Witch
October 16

[Anastasia Lerman](#) (opera company trainee since April 2019) – Belinda

Don Quixote

October 17 (12:00)

Elizaveta Kokoreva debuted as Kitri, Alexei Putintsev – as Basilio

Manon Lescaut

October 21

Oleg Dolgov debuted as Cavalier de Grioux



Elizaveta Kokoreva and Alexei Putintsev

A Hero of Our Time

Third part, Princess Mary

October 24 (12:00). Anastasia Denisova debuted in the title role, Anastasia Stashkevich – as Vera

October 25. Egor Geraschenko debuted as Pechorin, Anna Nikulina – in the title role

Cast alterations

Anna Karenina

October 14. Artemy Belyakov replaced Denis Rodkin as Vronsky

October 15. Artem Ovcharenko appeared as Vronsky

Don Quixote

October 17 (19:00). Igor Tsvirko replaced Ivan Vasiliev as Basilio

Manon Lescaut

October 22. Elchin Azizov replaced Igor Golovatenko as Sergeant Lescaut. De Grioux was performed by: Oleg Dolgov (debut, October 21,) Sergei Polyakov (debut, October 22,) Yusif Eivazov (October 23)

Schedule alterations

October 27 and 28 – ballet [Ivan the Terrible](#) instead of previously announced Don Quixote.

November 26, 27, 28 (19:00) and 29 (14:00) – opera [Sadko](#) instead of Il Ballo in Maschera.

Birthdays

October 16 – composer, Merited Art Professional of Russia Leonid Desyatnikov – 65th birthday 2009-2010 - music director of the Bolshoi Theatre. He wrote opera Rosenthal's Children (2005) and the ballet Les Illusions perdues (2011) commissioned by the Bolshoi. The Bolshoi Theatre staged his ballet Russian Seasons (premiered in 2008, revived in 2015) and – within a workshop – the ballet Old Ladies Falling Out to his cycle Poet's Love and Life to verses by Kharms and Oleinikov.



Leonid Desyatnikov in the stalls of the Bolshoi New Stage

October 16 – Bolshoi Ballet prima (working under contract), Merited Artist of Russia Nina Kaptsova

16 October – singer (baritone), National Artist of Russia Dmitry Khvorostovsky (1962-2017)

October 17 – Bolshoi Opera soloist (since September 2014,) baritone, Merited Artist of Russia [Igor Golovatenko](#) – 40th birthday. In 2007-2014 – the soloist of Moscow theatre Novaya Opera. In 2010 he debuted at the Bolshoi Theatre as Dr Falke (Die Fledermaus by Strauss)

October 17 – Bolshoi ballet first soloist Margarita Shrayner

October 19 – Bolshoi Opera soloist (baritone), Merited Artist of Russia Andrei Grigoriev

October 19 – Bolshoi Ballet prima Yulia Stepanova

October 21 – chief conductor and music director of the Bolshoi, National Artist of North Osetia-Alania Tugan Sokhiev

October 21 – Bolshoi Opera soloist, Merited Artist of Russia Vyacheslav Pochapsky

October 22 – Bolshoi Opera soloist, Merited Artist of Russia Roman Muravitsky

October 23 – Bolshoi Opera soloist, National Artist of Russia Irina Dolzhenko

October 23 – Bolshoi Opera soloist Vladimir Komovich



Igor Golovatenko in the title role in Eugene Onegin.

Photo by Damir Yusupov



Tugan Sokhiev

October 23 – an outstanding conductor, composer, the Bolshoi chief conductor in 1953-1962, National Artist of the USSR Alexander Melik-Pashaev (1905-1964)

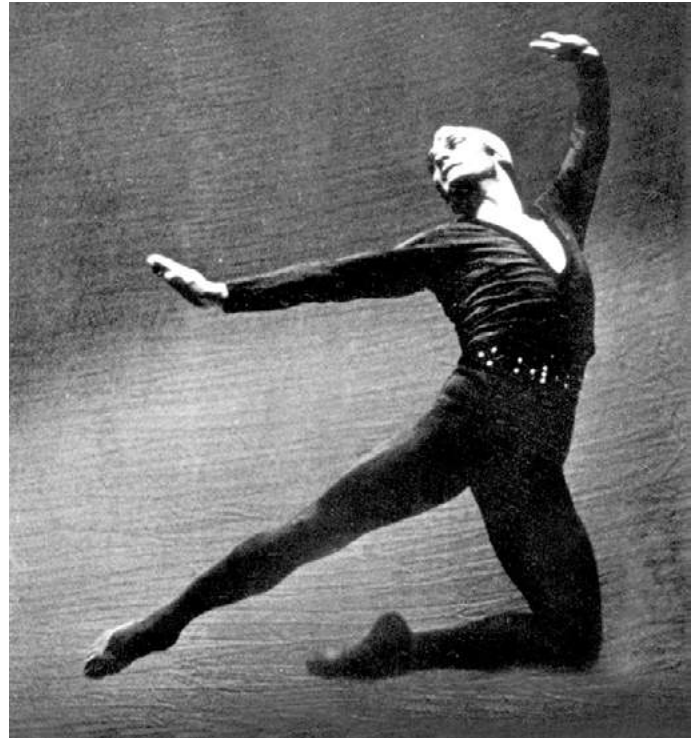
October 25 – opera diva (soprano), the Bolshoi Opera soloist in 1952-1974, mentor, National Artist of the USSR Galina Vishnevskaya (1926 -2012)

October 25 – Bolshoi Ballet soloist Anastasia Vinokur

October 27 – ballet dancer, National Artist of Russia Sergei Filin – 50th birthday. 1988-2008 – Bolshoi Ballet soloist, 2011-2016 – artistic director of the Bolshoi Ballet, 2016-2019 – the head of the Youth Ballet Programme.



Sergei Filin at the concert The Bolshoi and Plácido Domingo (photo /Instagram)



Mikhail Lavrovsky

October 29 – ballet dancer, choreographer, ballet tutor of the Bolshoi, National Artist of the USSR Mikhail Lavrovsky

October 30 – the Bolshoi Opera soloist Marat Gali – jubilee



October 24. Marat Gali and choreographer Yuri Possokhov after the performance of the ballet The Hero of Our Time.

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