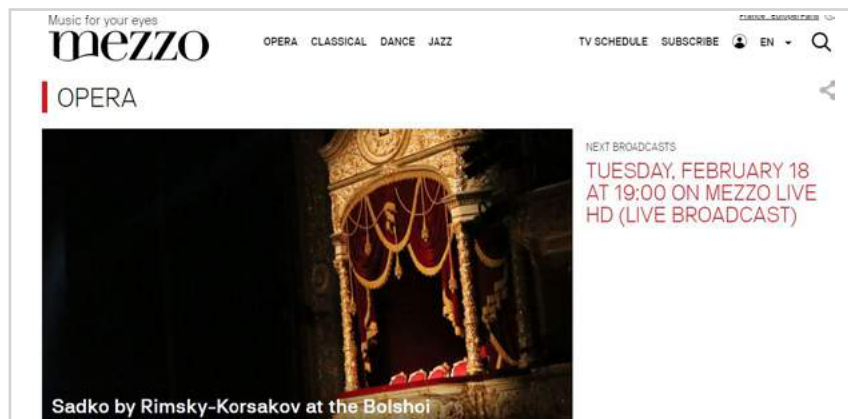




# Newsletter



Dmitri Tcherniakov and Nazhmiddin Mavlyanov at a rehearsal of [Sadko](#). Photo by Dmitry Yusupov



February 14, the Historic Stage – the first premiere of 2020 – opera [Sadko](#) by Nikolai Rimsky-Korsakov staged by the famous Russian director [Dmitri Tcherniakov](#), libretto by Nikolai Rimsky-Korsakov and Vladimir Belsky based on Russian legends. Music Director: Timur Zangiev (debut at the Bolshoi in 2019 as the music director of ballets *Symphony in C* and *Gaîté Parisienne*).

Costume Designer – Elena Zaitseva.

Lighting Designer – Gleb Filshtinsky.

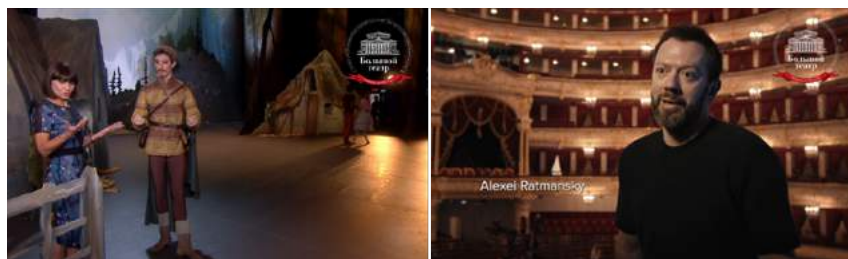
Chief Chorus Master – Valery Borisov.

Rehearsals are in full swing. On February 18 *Sadko* will be live streamed on the [French channel Mezzo Live HD](#).

On January 26 the Bolshoi together with partner companies Pathé Live and Bel Air Media live streamed the ballet *Giselle* from the Historic Stage to cinemas around the world. See more at our partners' websites.

The Bolshoi spokeswoman Katerina Novikova anchored the livestream. Before the performance, ballet dancer [Yuri Ostrovsky](#) (Wilfred, Albrecht's squire) told the audience about the hand-language, restored by the choreographer in pantomime; during the break, Alexei Ratmansky himself spoke about the goals of his production.

[Pathé Live](#) (in Russia and around the world) [TheatreHD in Russia](#)



Production director Alexei Ratmansky in the new version of *Giselle*: live screening from the Bolshoi Historic Stage, January 26  
Olga Smirnova as *Giselle*, Artemy Belyakov as *Count Albrecht*

[Live streams of the theatre jubilee 10th cinema season 2019/20](#)  
[Cast details](#)



Victoria Karkacheva – winner of the International Concurso de Canto Tenor Viñas

The member of the Bolshoi Youth Opera Program (2017-19) [Victoria Karkacheva](#) took the 1st place in the 57th International Vocal Contest named after the famous opera singer Francisco Viñas – Concurso de Canto Tenor Viñas – which is held at Teatro Liceo, Barcelona. One of the oldest in Europe, the contest has been held since 1963, it has discovered many talents and is considered one of the most important “springboards” in an opera career.

The finalists were judged by a proficient jury including the Bolshoi Opera director Lyudmila Talikova, artistic director of Beijing National Performing Arts Centre Giuseppe Cuccia (Italy), Covent Garden Royal Opera Covent Garden casting director Peter Mario Katona and many others.

The winners’ gala will take place in Madrid on May 22.

On March 3 a gala of the Bolshoi Youth Opera Program will be held for the first time at the Israeli Opera historic stage in Tel Aviv within the Russian culture festival M.ART. The rising stars will perform at the main opera venue of Israel accompanied by the Israel Symphony Orchestra of Rishon-Le-Zion, conductor – maestro Alexander Soloviev.

The programme features famous numbers of the world opera repertoire including arias from operas by Pyotr Tchaikovsky, Giacomo Rossini, Giacomo Puccini, Georges Bizet and other composers.

The Youth Opera Program artistic director Dmitry Vdovin.

[The concert programme and tickets](#)

The Bolshoi Opera, Choir and Orchestra will perform on tour in France on March 10-15, 2020. Halle aux Grains, Toulouse – concert versions of Mazeppa (March 10) and Eugene Onegin (March 11) by Tchaikovsky.

March 12 – the concert of the choir and orchestra. Paris Philharmonic – the concert version of Mazeppa (March 14) and the oratorio for narrator, soloists, choir and orchestra Ivan the Terrible by Sergei Prokofiev (March 15).



On March 3 a gala of the Bolshoi Youth Opera Program will be held at the Israeli Opera in Tel Aviv

## Events

The Bolshoi has finished year 2019, the Year of Theatre in Russia, and opened the new year 2020 – with [The Nutcracker](#) by Pyotr Tchaikovsky, choreographic version

by Yuri Grigorovich at the Historic Stage. The traditional performance series took place on December 25-31, 2019 and January 2-8, 2020. The ballet was shown 22 times



during Christmas and New Year's eve. Libretto by Yuri Grigorovich after the namesake fairy-tale by E T A Hoffmann, ideas from the scenario used by Marius Petipa.

Set Designer: [Simon Virsaladze](#)

January 15, 16, 17, 18, 19, the Historic Stage – [Un Ballo in Maschera](#) by Giuseppe Verdi. The premiere at the Bolshoi was on April 20, 2018. The Bolshoi dedicated the performance of [Un Ballo in Maschera](#) on January 17 to an outstanding singer, the Bolshoi Opera soloist (1958-89) [Tamara Milashkina](#). The National Artist of the USSR celebrated her anniversary on September 13, 2019. Tamara Milashkina had first performed the part of Amelia in Un Ballo in Maschera at the Bolshoi in 1979.

Director and Set Designer – Davide Livermore

[Casts](#)

Conductor – Anton Grishanin



Un Ballo in Maschera by Puccini dedicated to Tamara Milashkina's anniversary: the Bolshoi music director and chief conductor's assistant, National Artist of the USSR Makvala Kasrashvili, opera company manager Lyudmila Talikova, Igor Golovatenko as Renato, Vladimir Komovich as Tom, Veronika Dzhioeva as Amelia, accompanist Artem Grishayev (sitting), Andrea Caré as Richard, Elena Manistina as Ulrica and other participants of the performance; the Historic Stage, January 17.  
Photo / Facebook of Veronika Dzhioeva

January 21 and 22, the Historic Stage – the ballet by Ludwig Minkus [Don Quixote](#), choreography by Marius Petipa, Alexander Gorsky, choreographic version of 2016 by Alexei Fadeyevch.

The main parts of Kitri and Basilio:

January 21 – Eleonora Sevenard and Vladislav Lantratov

January 22 – Svetlana Zakharova and Denis Rodkin



Tamara Milashkina

Conductors – Alexei Bogorad (January 21), Pavel Klinichev (January 22). [Full casts](#)



Svetlana Zakharova as Kitri, Denis Rodkin as Basilio.

Photo by Elena Fetisova

January 24, 25 (12:00, 19:00) and 26, the Historic Stage – premiere series of [Giselle](#) by Adolphe Adam continues. Libretto by Theophile Gautier and Jean-Henry Saint-Georges. New choreographic version by [Alexei Ratmansky](#) based on choreography by Jean Coralli, Jules Perrot, Marius Petipa.

Music Director – Pavel Klinitchev.  
 Set and Costume Design by [Robert Perdziola](#)  
 (with the use of Alexandre Benois' sketches);  
 Lighting Designer: [Mark Stanley](#)

The Bolshoi dedicated the performance on January 24 to memory of the great ballerina [Galina Ulanova](#) – on January 8 the world marked the 110th anniversary of her birth. [See more](#)

On January 17 an exhibition timed to the 110th anniversary of the birth of Galina Ulanova opened at Bakhrushin Museum.



Galina Ulanova as Giselle

The visitors to the exhibition will see Ulanova's main roles via her costumes and theatre accessories, rare cinema and photo materials.

Photos will show Ulanova in different periods of her life and in different roles, at class with her pupils and at home with her family. Archive documents: letters and poems from her fans, films from her collection, ar-

ticles and books about her – will allow the visitors to understand Ulanova's creative life on a deeper level.

January 28, 29, 30, the Historic Stage – [The Tsar's Bride](#) by Nikolai Rimsky-Korsakov.



Nikolai Kazansky as Malyuta Skuratov in the opera [The Tsar's Bride](#) by Nikolai Rimsky-Korsakov.  
 Photo by Damir Yusupov

The premiere took place on February 22, 2014. The opera revival was done by the music director [Gennady Rozhdestvensky](#) (the last work by maestro at the Historic stage) and director [Julia Pevzner](#).

The visual image of the production is preserved with basic proportions and colour scheme of "historically authentic" sets by [Fyodor Fedorovsky](#) (1883–1955).

The revival of stage setting and creation of the new version (according to the artist's own notes) was completed by [Alyona Pikalova](#).

Costume designer – [Elena Zaitseva](#)

Lighting Designer – [Damir Ismagilov](#)

Conductor – maestro Tugan Sokhiev (all days).

[Casts](#)

January 11 and 12, the New Stage – [Iolanta](#) by Tchaikovsky, version by Sergey Zhenovach.

Conductors – Anton Grishanin and Alexander Soloviev.

[Casts](#)

January 14, 15, 16, the New Stage – Boris Asafiev's ballet [The Flames of Paris](#) in choreographic version by Alexei Ratmansky using the original choreography by Vasily Vainonen.

Music Director – Pavel Sorokin

Music dramaturgy concept – Yuri Burlaka

Unfortunately, principal dancer Mikhail Lobukhin



failed to resume his role of Philipp at the performance of January 15 due to a severe knee injury.

[Casts](#)

January 18 (12:00 and 19:00) and 19 (14:00) – ballet [Coppelia](#) by Leo Delibes in choreography by Marius Petipa and Enrico Cecchetti. Staging and new choreographic version by Sergei Vikharev.

The premiere of this version of the ballet at the Bolshoi took place on March 12, 2009. Capital revival premiered on April 20, 2018. Choreography Revival – [Vladimir Grigoriev](#).

[Casts](#)

Conductors – Pavel Klinichev and Alexey Bogorad.



Performers of the main roles in Coppelia at curtain calls. Curtain calls after the performance of Coppelia. Ekaterina Krysanova and Ruslan Skvortsov (January 18, evening), Anastasia Stashkevich and Vyacheslav Lopatin (January 19). Photo /Instagram



[Children of the Bolshoi Theatre Orchestra Artists Concert](#). Beethoven Hall, January 17. Photo by Mikhail Bratsilo.

January 16 and 17, Beethoven Hall – traditional [Children of the Bolshoi Theatre Orchestra Artists Concert](#)

with participation of the Bolshoi Chamber Orchestra. Conductor – Mikhail Mering It is not the first concert of the kind at the Bolshoi. Participants are young musicians still at school. Host – Roman Pervozvansky.

The programme for [January 16](#) and [17](#).



Photo by Vladimir Mayorov

January 10 and 11, the Chamber Stage – two one act operas by Gian Carlo Menotti [The Telephone](#). [The Medium](#). Director Alexander Molochnikov.

Last season premiere – the first performance was on March 22, 2019.

[See more](#)

[Casts](#)

January 17 and 18 – [Die Zauberflöte](#) by Mozart, production by Boris Pokrovsky. The premiere took place on September 6, 2004. [Casts](#)

January 19 – [The Adventures of Cipollino](#) Tatiana Kamysheva, based on the fairy tale of the same name tale by Gianni Rodari.

The première took place on March 22, 2008. Stage Director – Igor Merkulov Stage Conductor – Lev Ossovsky. [Casts](#)

January 21, the Chamber Stage – one act operas [The Impresario](#) by Mozart (Stage Director – Boris Pokrovsky) and [Pimpinone](#) by Telemann (Director – Arne Mikk).

January 23 – Shostakovich's opera [Nose](#), libretto by Yevgeny Zamyatin, Georgy Ionin, Alexander Preiss and Dmitry Shostakovich based on the same-name novella by Nikolai Gogol.

Stage Director – Boris Pokrovsky

Music Director – Gennady Rozhdestvensky  
The premiere took place on September 12, 1974.

[Cast](#)

January 25 and 26, the Chamber Stage – the opera [Julius Caesar and Cleopatra](#) by Händel.

The premiere of Boris Pokrovsky's staging was on November 3, 2002.

Revival Director – Igor Merkulov

Music Director – Lev Ossovsky

[Casts](#)

January 11 and 12, the Historic Stage – The Kasatkina and Vasilyov State Academic Classical Ballet Theatre presented the ballet [Krakatuk](#) by Eduard Artemyev.

Production Choreographer – Natalia Kasatkina

[Mystery About Nutcrackers' Origin](#) – see more about the performance

In the second half of its 244th season the Bolshoi will present several premieres.

March 26, the New Stage – a single ballet programme Seasons/Dancemania/Made in Bolshoi.



Artemy Belyakov. Photo /Instagram

Vyatcheslav Samodurov. Photo by Olga Kerelyuk

Anton Pimonov. Photo by Alexei Kostromin

The Bolshoi principal dancer [Artemy Belyakov](#) (graduated with honours from the Bolshoi Ballet Academy, Ballet-master Department, profile choreographer's Art, professor Mikhail Lavrovsky) started rehearsals of his own version of the ballet the music by Alexander Glazunov [Seasons](#) which the composer dedicated to memory of Marius Petipa.

Set and Costume Designer – Anna Kostrikova

One of the most promising Russian choreographers [Vyatcheslav Samodurov](#) works on the ballet [Dancemania](#), the music to it was specially created by the prominent modern Russian composer Yuri Krasavin.

Set Designer – Alexei Kondratiev

Costume Designer – Anastasia Nefyodova.

Lighting Designer – Anton Pomorev.

Choreographer [Anton Pimonov](#) stages [Made in Bolshoi](#) to music by the well-known composer Anatoly Korolyov (like Krasavin, he belongs to the so-called Leningrad school of composers).

Set Designers – Nastya Travkina, Sergei Zhdanov

Costume Designer – [Tatiana Noginova](#)

Lighting Designer – Konstantin Binkin

Choreographer [Edward Clug](#) started rehearsals of the two-act ballet [Master and Margarita](#) to music by Dmitri Shostakovich and Alfred Schnittke.



Production choreographer Edward Clug, Artem Ovcharenko, Mikhail Kryuchkov at a rehearsal of the Master And Margarita: the Bolshoi, January 19.  
Photo by Katerina Novikova

Libretto by Edward Clug after Mikhail Bulgakov's novel of the same name. Clug who is the Artistic Director of the Maribor Ballet works on this staging together with his creative team which formed while creating the ballet [Petrushka](#) at the Bolshoi:

Set Designer – [Marco Yapeh](#)

Costume Designer – [Leo Kulash](#)

Lighting designer – [Martin Gebhardt](#)

Music Director – Anton Grishanin

The premiere at the New Stage will be on May 21, 2020.

The 2nd special children's version (the 4th edition of Bolshoi Teatr magazine in 2019) is published. The edition is almost completely dedicated to professionals without whom not a single performance would be possible. Authors of the edition (Elena Khotuleva, Alexei Trembitsky, Ekaterina Iosifova, chief editor – Nikolai Melnikov) speak about the jobs of boxkeeper, make-up person, conductor, etc.



The children’s version of Bolshoi Teatr Web debuted a year ago and was timed to the New Year holidays as well.



[\(\\*.pdf\)](#)

Due to mourning declared in Oman because of the passing of the Sultan, the Bolshoi Ballet and Orchestra tour was postponed. The Bolshoi had planned to give three performances of the ballet Onegin by John Cranko at the Muscat Royal Opera on January 23-25.

## Press analysis:

Russian mass media

The Bolshoi Director General Vladimir Urin, the Bolshoi Opera soloist, Merited Artist of Russia Igor Golovatenko, production director Dmitri Tcherniakov take part in the show with Mikhail Shvydkoy, Agora Musical Theatre Today, January 18 on [Rossia-Kultura TV channel](#).

“January 1825 is one of the dates in the history of the Bolshoi – Bolshoi Petrovsky Theatre, reconstructed after a massive fire, was opened and shocked contempo-

rary with its size. This is a reason to talk about the role the Bolshoi is playing in the cultural life of the country. Why are musicians, directors, choreographers of various styles all so keen to work there? And, wider, what are prevailing trends in modern musical theatre?”

[The programme recording on YouTube \(57'54”\)](#)



The Bolshoi Director General Vladimir Urin, the Bolshoi Opera soloist, Merited Artist of Russia Igor Golovatenko, production director Dmitri Tcherniakov take part in the live show Agora by Mikhail Shvydkoy. Musical Theatre Today / [Rossia-K](#)

A new issue of the programme Ticket to Bolshoi on [Rossia-Kultura channel](#), January 17 includes a detailed report about the premiere of the opera Dido and Aeneas by Henry Purcell at the Bolshoi New Stage (the Bolshoi premiere was on December 5, 2019). The programme was aired on January 17, 18:20. Announcement: “In the new issue of the programme we will tell you how the mythological narrative resounds in our time, why Vincent Hugué wanted to get into the Museum of the Revolution, and how the Bolshoi Orchestra welcomed the English conductor Christopher Moulds with whom they have already worked together many times.”



A Ticket to Bolshoi / [Rossia-K](#)

A report by [Rossia-Kultura TV channel](#) of January 24: ‘January 25 in Russia is the Students’ Day. There will be more than 80 venues for celebration only in Moscow. Yet you can use your student’s bonus not only on the Students’ Day, but any other day, too – for example, at the chief theatre of the country, the Bolshoi ...

There is another queue next to it: the Bolshoi provides special social programmes for elderly people. And they are ready to wait – they are sincerely glad for students.

A student ID confirming the student’s in full-time education status is a mandatory condition. Those withdrawn failing are not accepted – the cashiers are very strict...

The programme Bolshoi to Students has existed for 17 years already. Egalitarian atmosphere and no traditional armchairs – the fourth circle watches the Bolshoi best performances upright. // Yet it seems to confuse nobody; students say it makes it easier to get acquainted with the art – and with each other as well.”

Many media reprot that January 8 was the 110th anniversary of the birth of the great ballerina Galina Ulanova. A report by [MIR24 TV channel](#): Genius of Russian Ballet: How Did They Memorise Galina Ulanova. Director of the Bolshoi Theatre Museum Lydia Kharina, rector of Vaganova Ballet Academy Nikolai Tsiskaridze, the Bolshoi ballerina and repetiteur Nadezhda Grachyova gave their comments to the channel’s reporter Elmira Nizamova. /.../ Imagine, we are rehearsing Swan Lake and she says, “Let’s go!” We gathered and went from the Bolshoi to a pond and watched how swans, black and white, were moving, how they behave. Galina Sergeevna hated falseness,” said National Artist of Russia Nadezhda Grachyova.

[RT Kultura channel](#)



Svetlana Zakharova in the programme [Destiny of Man](#) (VGTRK)

Svetlana Zakharova “recognised as the best ballerina of our time” – the guest of the day-time talk show

Destiny of Man on [Rossia-1 TV channel](#), January 21 (11:45). [Video \(53’22”\)](#) at [Rossia-1 \(VGTRK\) official YouTube channel](#)

The Bolshoi Director General Vladimir Urin gave an interview to [Forbes](#) magazine – The Bolshoi Can Perform For Free More Often. The key topic of the talk was the international project of BMW, Opera Without Borders, which took place for the 2nd time in summer 2019. The publication’s reporter Ilya Baryshev found out what the audience can expect in 2020, what is the mission of a national musical theatre, and what joint projects with foreign opera houses are planned.

“This year the Bolshoi choir has won the International Opera Awards, one of the most renowned prizes in opera world, leaving behind the choirs of La Scala, Royal Opera (London), Dutch National Opera, Opéra de Lyon and Semperoper of Dresden. What breakthroughs does the theatre plan for the next year?”

“First of all is the co-production with Aux-en-Provence Festival Dido and Aeneas by Henry Purcell. Secondly, a very important work for us is the Russian opera Sadko by Rimsky-Korsakov. Dmitri Tcherniakov, one of the most popular Russian directors in the West, stages it at the Bolshoi. We are looking forward to this production. Then – Don Giovanni by Mozart. We have the Chamber Stage also, and there will be one of the first Russian operas Gostiny Dvor by Vasily Pashkevich, The Little Sweep by Benjamin Britten and Les pêcheurs de perles by Georges Bizet. The theatre plans for the Chamber Stage for the next year are serious enough. Moreover, one of the best Russian operas – Mazeppa by Pyotr Tchaikovsky – will be performed in concert version. Unfortunately, it is not performed very often yet it is one of my favourite works.”



The Bolshoi singers at the rehearsal of Sadko – the premiere will be on February 14. Photo by Damir Yusupov

The upcoming premiere of the opera Sadko at the Bolshoi is covered by Natalia Zimyanina of [Alef magazine](#). She quotes the words of the Bolshoi music director



Tugan Sokhiev who said at the meeting for the 244th season: “At last, this great opera returns to the Bolshoi Historic Stage. And I am very glad that Dmitri Tcherniakov returns to the Bolshoi, too. All his suggestions were long discussed and they still are, yet the main thing is that he shifted his complex schedule for the Bolshoi. Conductor – Timur Zangiev Here, at last, the name of the music director has sounded. Zangiev, young and talented, works at Stanislavsky and Nemirovich-Danchenko Musical Theatre. Their successful tandem with the production director is much desired.”

Head of the Bolshoi advanced planning and special project office Irina Chernomurova said in her interview to [Moskvich magazine](#) how the theatre’s audience dress code has change in past 20 years, about price policy buildup, and of what successful men of 50 like in opera performances. The talk led by Karina Melkumyan. The material published under the title Today We Cannot Deny Somebody Admission To The House Like 40 Years Ago.



Irina Chernomurova gave an interview to Moskvich magazine. Photo by Svetlana Postoyenko

“Many foreign colleagues often ask how we attract young people I answer: we make productions which are interesting for everybody. But we are definitely not going to stage digests – simplified versions of classic productions – to attract young audiences. They have such a trend in the West, already. For example, they began creating abridged versions for children that are sometimes played at theatre foyers. I think it is not right: we should accustom kids and youth to originals. Well, Swan Lake lasts for 3 hours, there is much music and dancing in it, and it differs dramatically from computer games, yet a shortened version is definitely not an option. We have staged a big family production recently – The Tale of Tsar Saltan, especially for parents to bring their children here, to show them what miracles theatre is capable of, and to familiarise them with the

wonderful music by Rimsky-Korsakov. It is the same with literature: if you do have a thick book, you shall read it from cover to cover.”

On January 2 Yuri Grigorovich accepted congratulations on his 93rd birthday. The RF President Vladimir Putin sent a greeting message to the National Artist of the USSR:

“Dear Yuri Nikolaevich!

I congratulate you wholeheartedly on your birthday. You belong to the cohort of outstanding masters who created the glory of Russian ballet with their talent, inspiration and creative toil. Your works as the ballet master and choreographer at the Bolshoi and other venues always become bright events in the cultural life of the country and the world.

I wish you health, success and all the best.”

The text is published on the [Kremlin website](#). Russian media widely reported about the President’s greeting message.

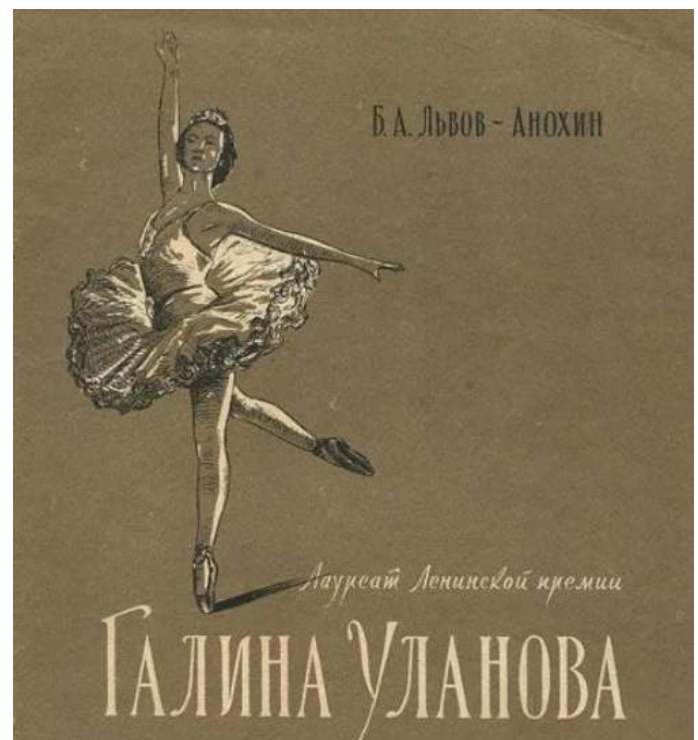
[RBK Grigorovich Turns 93](#)

[TASS: Putin Congratulated Grigorovich On His Birthday](#)

[FAN](#)

[Gazeta.ru](#)

[Rossiiskaya Gazeta](#) and other media.



One may have a look at the book Galina Ulanova by [Boris Lvov-Anokhin](#) in the online library LitMir

Bakhrushin Museum shows jewels and outfits of Galina Ulanova for the first time, [TASS reports](#). Stage costumes and theatre accessories, jewels, rare cinema

and photo materials as well as a miniature swan lake will be presented at the exhibition “Ulanova” dedicated to the 110th anniversary of the ballerina’s birth.

[A report by Rossia-1 – Vesti](#). Aired on 23.01.2020

[Tatler magazine](#) in its traditional section Culture Plans: What To Do In Moscow recommends to Assure Yourself of the Glamour of Ballerina Galina Ulanova at Bakhrushin Museum – till March 22.”

[Kultura newspaper](#)

In honour of the anniversary of Ulanova’s birth Ballet magazine (January-February #1 (220) 2020) publishes fragments from the book Galina Ulanova by Boris Lvov-Anokhin, one of the best studies of the ballerina’s career, and Ulanova’s own remarks.

Alexander Firer, Elizaveta Morozova and Violetta Mainietse speak about the international festival DanceInversion 2019 in the same edition of Ballet magazine. Link unavailable. Printed and scanned versions of the magazine are available upon request at the theatre press office.

On January 11 the sacred music concert To Your Soul, Elena at St. Isaac’s Cathedral Memorial Museum opened a range of events dedicated to memory of the great Russian singer, National Artist of the USSR [Elena Obraztsova](#) (1939-2015). Obraztsova passed on January 15, 2015. The St Petersburg concert Choir performed works by Rakhmaninov, Chesnokov and Sviridov; conductor – Merited Artist of Russia Vladimir Begletsov.

[TASS](#)

[Kultura channel](#)

[St Peterburg TV Channel](#)

[Nevskie Novosti](#)

[Kulturomania](#) and other media.



January 12 – Elena Obraztsova memorial day

[Rossiiskaya Gazeta](#)

Anna Galaida and Irina Muravyova sum up the

musical year 2019, recollecting Orlando, Orlando by Georgy Isaakian and calling “cantata Ivan the Terrible by Prokofiev performed by Tugan Sokhiev with the Bolshoi Orchestra, choir and soloists at Zaryadye Concert Hall” one of outstanding events. The concert version was presented accompanied by a video based on the film Ivan the Terrible by Sergei Eisenstein. “Mikhail Pletnyov’s performance of the 1st Piano Concerto in the composer’s original version at Tchaikovsky Hall was a breakthrough of the year. /.../ it is Pletnyov’s interpretation that can be considered an absolute base point for the new understanding of this concerto.” Critics called the year 2019 inspired in the sense of ballet productions. Capital theatres “gambled on blockbusters and sure names. An original work was done for the Bolshoi by Alexei Ratmansky. After a 10-year break. He has been immersed in studying initial versions of classic productions lately, and Russian ballet needed this encounter to learn about its sources, its language and its development logics.”



Mikhail Pletnyov’s performance of the 1st Piano Concerto in the composer’s original version at Tchaikovsky Hall was a breakthrough of the year. Photo by Svetlana Mishina

Opera singer (soprano) Asmik Grigorian in her interview with [Rossiiskaya Gazeta](#) shared her reason to follow her parents’ way and why one shouldn’t long for success. The talk took place a day before the concert at Zaryadye Concert Hall on January 14.

Every premiere by Asmik Grigorian becomes a happening, Maria Babalova writes: “The daughter of remarkable singers of the Soviet era – Lithuanian soprano Irena Milkivichute and Armenian tenor Gegam Grigorian – is now one of the best voices of the world opera. The programme of the evening accompanied by the Russian National Philharmonic Orchestra conducted by Gintaras Rinkevicius, includes mostly masterpieces and hits from Italian operas.”

“Asmik, you have just recently returned to the Bolshoi after an almost 30 year break with two roles in a row – Liza in The Queen of Spades by Tchaikovsky and



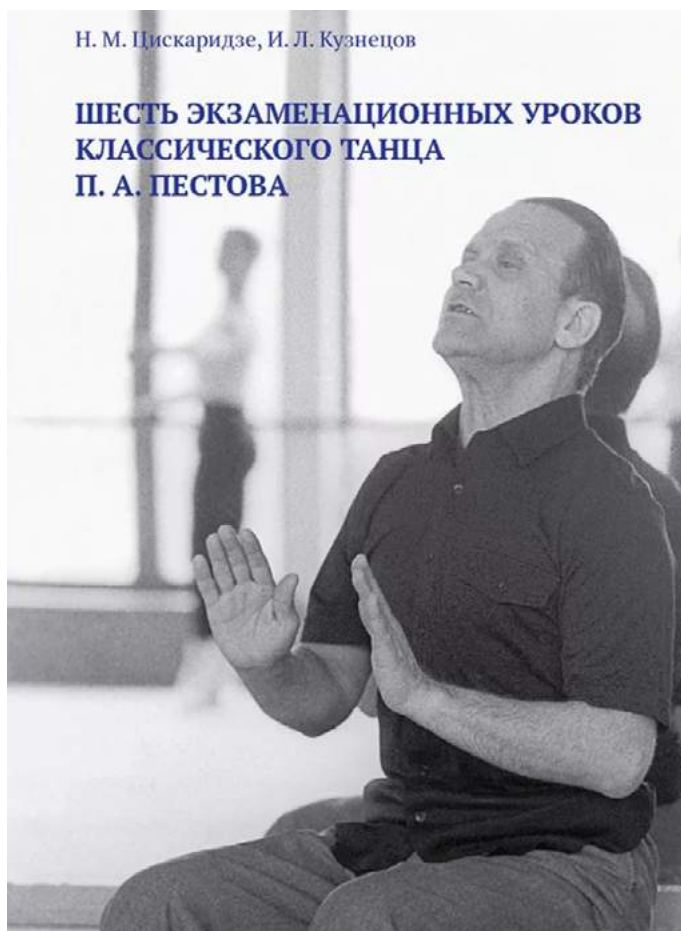
the title part in Manon Lescaut. Can we say that since now your cooperation with the Bolshoi becomes permanent?”

“Not at all. My schedule is complete until 2025 already. The Spades and Manon popped up only because I decided to skip vacations this year. I must learn too much new music and so I stayed in Europe. Thus, an option appeared to sing six performances in a row at the Bolshoi and I am very glad about it.”

[Kultura channel](#)

[Asmik Grigorian's interview to Novosti Kultury](#)

Rector of Vaganova Ballet Academy Nikolai Tsiskaridze and dean Ilya Kuznetsov published a textbook dedicated to memory of ballet teacher Pyotr Pestov – Six Examination Lessons on Classic Dance by Pyotr Pestov. The co-authors presented the collection on the day of the 90th anniversary of the teacher's birth. According to Tsiskaridze, the textbook will help many tutors to improve their understanding of special features of ballet teaching. The education materials presented allow the reader to follow the evolution of Pestov's pedagogical views .



Six Examination Lessons on Classic Dance by Pyotr Pestov is a joint work of classmates Nikolai Tsiskaridze and Ilya Kuznetsov

[Kultura newspaper](#) “He taught male dance for four decades. He brought up several generations of marvelous dancers at Bolshoi Ballet Academy, and they directed the Bolshoi Ballet as well. Pestov's name is a world brand. In his later years he worked in Germany, and people came to Stuttgart to study with him from all sides of the planet.” Author – Elena Fedorenko.

[Argumenty Nedeli](#)

[Teleprogramma](#)

[YouTube channel I Gryanul Gram](#) (5.59 thousand followers, Latvia).

Dmitry Kosyrev of [Ogonyok](#) magazine contemplates excesses of aggiornamento in classical opera taking Dido and Aeneas by Purcell in Vincent Huguet's version as an example.

[Parliamentskaya Gazeta](#) reminded its readers on January 10 of How the Bolshoi Came To Be – Petrovsky Theatre, the predecessor of the Bolshoi, opened in Moscow on January 10, 1781, 238 years ago.

## Press analysis:

international mass media

International media, printed and online publications announce the upcoming live transmission of the ballet Giselle from the Bolshoi Historic Stage in world cinemas – January 26, 2020. Most articles include photos of the Bolshoi productions.

The French online events announcements publication [Unidivers](#) (France) announces: “To celebrate this 10th anniversary season of the Bolshoi Ballet at the cinema, the stars of the company will offer you intense emotions through the most popular titles in the repertoire. From Raymonda's loves to the Corsaire's exotic adventure, passing through the festive magic of The Nutcracker and the tragic passion of Romeo and Juliet, the most beautiful stories will be danced on the Bolshoi stage. Swan Lake will enchant you with a new direct transmission from Moscow. Also find the essential Giselle in a new production by the world famous choreographer Alexei Ratmansky”

The French online specialised dance news publication [Danses avec La Plume](#) (France) publishes an agenda of upcoming dance events in France selected by Amélie Bertrand. “... one of the most anticipated ballets of the season: the reinterpretation of Giselle by Alexei

Ratmansky, who is always anxious to go back to the sources of the ballets when they were created, for the prestigious Bolshoi Ballet. For this live broadcast, the star of the title role is none other than Olga Smirnova, the Russian pearl that shines on all stages of the world, together with Artemy Belyakov as Albrecht. This is an opportunity to see one of the most beautiful ballerinas of this generation and to discover the precious work of reconstruction of the classical ballet by Alexei Ratmansky.”



[Giselle](#) in Alexei Ratmansky's version was live streamed in cinemas all over the world

[Specialised ballet news magazine Pointe](#) (USA)

[New York TV channel WWNJ](#)

[Sedonz.biz](#) (Arizona, USA)

[Broadway World](#) (USA)

[Gainsborough Standard](#) (UK)

[Bognor Regis Observer](#) (UK)

[Chichester Observer](#) (UK)

[Wicasset Newspaper](#) (USA)

[The State Journal](#) (USA)

[Markische Online Zeitung](#) (Germany)

[Vincenza Piu](#) (Italy)

Dance Europe (January) publishes a review by Catherine Pawlick of the Bolshoi's new production of Alexei Ratmansky's *Giselle*. "The world premiere of Alexei Ratmansky's reconstructed *Giselle* in late November, a colossal effort by all measures, has, similar to Sergey Vikaren's reconstruction of *The Sleeping Beauty*, somewhat polarised Moscow's ballet circles." "The treasures of this *Giselle* are too numerous to list." "Considering the volume of new material that the Bolshoi dancers had to not only master but then present anew as their own, the result seems no less than an on-stage victory. Bravo to Ratmansky for this new addition to the world stage." The Moscow and St Petersburg *Giselle*'s are also mentioned on the cover of the magazine.

The January edition of the dance magazine *Dancing Times* publishes its regular feature *France Dance* by Laura Cappelle who mentions, "Alexei Ratmansky's historically informed production of *Giselle* for the Bolshoi was the talk of the ballet world this autumn"

*Danza* and *Danza* (January-February), too, publishes a review by Catherine Pawlick of the Bolshoi's new production of Alexei Ratmansky's *Giselle*. "Alexei Ratmansky's monumental reconstruction of *Giselle* opened at the Bolshoi in late November, giving Moscow audiences an intriguing restoration that departs significantly in terms of choreographic nuance and key points from the original libretto." "For pure viewing pleasure this production is a must see."



Magazine *Danza* and *Danza* publishes a review by Catherine Pawlick in both English and Italian

French media publish reviews of the *Damnation Of Faust* by Hector Berlioz, performed by the Paris Philharmonic Orchestra conducted by Tugan Sokhiev on January 15 and 16, 2020.

The French online culture news publication *Toute La Culture* (France) publishes an article by Paul Fourie. "At the head of the Paris Orchestra, Tugan Sokhiev demonstrates his art of perfect balance which he imposes on this stage cluttered with instruments and choristers. It succeeds – which is a challenge in itself."

The French online specialised opera and classical music publication *Olyrix* (France) publishes a review of the performance by José Pons. "The success of the evening rests primarily on the shoulders of Tugan Sokhiev. He leads the Orchester de Paris safely with all the intensity required in the first part – magnified interpre-



tation and all of tension in the Hungarian March or the Race to the Abyss – more internalised in the second part. He obviously knows the musicians of the Paris Orchestra to know how to highlight them, especially wood and brass this evening.”

The online specialised opera news publication [Forum Opera](#) (France) publishes a review by Antoine Brunetto. “The one who finally rocked this vocally mixed evening onto the right side was Tugan Sokhiev. The musical director of the National Orchestra of the Capitole de Toulouse, present on the project from the start, reveals a beautiful alchemy with the forces of the Paris Orchestra.”



Tugan Sokhiev conducts Paris Philharmonic orchestra, the *Damnation of Faust* by Hector Berlioz; Paris, January 16.  
Photo by Matthias Benguigui

The Salzburg Festival announced Tugan Sokhiev as the music director of the opera *Boris Godunov* by Musorgsky at the Grosses Festspielhaus. The premiere of the opera directed by Christof Loy is planned to August 20, 2020. Ildar Abdrazakov will sing the part of Godunov. Also the production features Yulia Mazurova (Tsarevich Fyodor), Dmitry Ulianov (Pimen), Pavel Chernokh (Pretender). The 100th edition of Salzburg Festival will take place in August, 18-30, 2020.

The online specialised opera news publication [Opera Wire](#) publishes an article by Dejan Vukosavljevic who announces: “The Salzburg Festival has announced that conductor Tugan Sokhiev will make his company debut conducting Musorgsky’s opera *Boris Godunov* in place of the late conductor Mariss Jansons.”

Culture news publication [Culture 31](#) (France) “The Bolshoi Theatre of Russia is again the star of the 2020 festival which it will launch with fanfare during the first three evenings (included in the programme of the season of Great Performers). At its head, its music director, Tu-

gan Sokhiev, the link between Russia and France in Toulouse and central figure of the Musicales Franco-Russes. Opening Tuesday, March 10 at the Grains Hall, the orchestra of the famous Moscow theatre, its choir and its soloists, will perform in the concert version *Mazeppa*, Tchaikovsky’s opera inspired by *Poltava*, an epic poem by Pushkin to the glory of Tsar Peter the Great.”

[Les Echoes](#) (France)  
[www.lesmusicalesfrancorusses.fr](http://www.lesmusicalesfrancorusses.fr)  
[Platea Magazine](#) (Spain)

[The Guardian](#) (UK) newspaper publishes an article by Joshua Yaffa who writes about Kirill Serebrennikov. “The highly awaited ballet was a staging of the life and work of Rudolf Nureyev, the famed dancer and choreographer whose defection from the Soviet Union in 1961 made international headlines. The director was Kirill Serebrennikov, who, at 48, was Russia’s most celebrated theatrical figure, an artist whose tastes run to the experimental and provocative. The ballet, titled *Nureyev*, portrays its hero as a genius whose talent, like his idiosyncrasies, made him difficult for the bosses of the time to understand – an inevitable object of suspicion. Serebrennikov missed the performance. He was at home (Editor’s note: under house arrest)” “Mikhail Shvydkoy, Russia’s minister of culture at that time, remains a high-profile and influential figure in the arts. Shvydkoy presided over a relatively laissez-faire period in the state’s role in culture, including support for innovative, and at times unconventional, art forms.” The article is based on a recently published book by Yaffa *Between Two Fires: Truth, Ambition, and Compromise in Putin’s Russia*. Both the article and the book contain many references to the Bolshoi Theatre.



Ballet *Nureyev* Photo by Damir Yusupov

The online specialised culture news publication [The Arts Desk](#) (UK) publishes an article by Jenny Gilbert who selected the best dance of 2019. “For dance lovers, it was a year of heavy hitters. The mighty Bolshoi’s summer

programme at Covent Garden brought us Spartacus, that Soviet-era mega-fest of militarism and machismo.” She includes the Bolshoi’s Bright Stream. “Why is Alexei Ratmansky one of the greatest living choreographers of classical ballet? Partly because he can do comedy.” “On stage the storytelling was as clear as day, a tribute both to Ratmansky’s gift for characterisation and the tremendous acting of the Bolshoi dancers, who dialed up their charm to 100 and looked like they were having an absolute ball.”

The online specialised dance news publication [Dance Tabs](#) (UK) publishes memorable performances of 2019 in London selected by Lynette Halewood, she includes the Bolshoi Ballet’s three weeks at the Royal Opera House in summer.

The online English language Russian news publication the [Moscow Times](#) publishes an article by Andrei Muchnik who selects some of the most anticipated cultural events of the 2020 cultural year. This includes “At the Bolshoi, the main premiere of the spring season is Sadko on February 14. It’s a new take on Nikolai Rimsky-Korsakov’s opera based on a Russian folk tale about a merchant and gusli musician from Novgorod and his adventures in the realm of the sea. Dmitri Tcherniakov is the director and Timur Zangiev serves as the conductor. Other 2020 premieres include Mozart’s opera Don Giovanni and a ballet based on Mikhail Bulgakov’s perennial classic, Master and Margarita.”

Dancing Times (UK) (January 2020) publishes a number of interesting articles related to Russian dance, the Bolshoi and its dancers.

Its regular feature Danza in Italia includes a mention of Svetlana Zakharova and David Hallberg dancing at La Scala. “The two dancers reflect each other physically, with their elegant, lithe limbs, and their eloquent feet. Zakharova’s leg, though, insists on creeping up unnecessarily high – a personal *bête noire*, and a trait she shares with many current Giselles.”

DT publishes a brief article announcing the upcoming Ballet Icons Gala at the London Coliseum, which will take place at the London Coliseum on 26 January. The cast includes Maria Alexandrova, Vladislav Lantratov, Ekaterina Krysanova and Artem Ovcharenko. “The programme will feature classical masterpieces as well as contemporary works by today’s leading choreographers.” [Broadway World](#)

The online culture news publication [Sussidiario](#) (Italy) publishes an article by Valentina Gambino who

## Ballet Icons Gala



Maria Alexandrova and Vladislav Lantratov in *The Firebird*. Dancing Times announces the performance of the Bolshoi dancers at the London Coliseum on January 26

announces “Svetlana Zakharova will also dance with Roberto Bolle during *Danza con me*, broadcast on Rai’s flagship network on January 1, 2020.” There is also an interview with the Bolshoi prima who says “If you want to do something, you have to do it at the highest levels: it is the education I received and transmitted.”



[France Musique](#)

The February 2020 edition of *Dance* magazine (Japan) gives its readers news of Russian ballet and dedicates a number of articles to the Bolshoi dancers. The magazine publishes photos of Svetlana Zakharova



(Swan Lake; © Hidemi Seto,) Vladislav Lantratov and Ekaterina Krysanova (Romeo and Juliet; © Damir Yusupov,) Jacopo Tissi, Olga Smirnova and Semyon Chudin (The Swan Lake; © Damir Yusupov,) Denis Rodkin (Spartacus; © Damir Yusupov.)

The Dubai English language online news publication [Arab News](#) (Dubai) announces the cast of dancers from the world-renowned Bolshoi Ballet company who will perform in the UAE as part of the ninth Abu Dhabi Classics festival between Jan. 28 and Feb. 7. The cast will include Svetlana Zakharova “Widely regarded as one of the greatest ballerinas of her generation, Zakharova gained international recognition as a prima ballerina performing the Russian ballet company’s classic repertoire under legendary choreographer Yuri Grigorovich.”

## Briefly

Melodia sound-recording company has for the first time issued a digital version of an archive recording of Mazepa by Pyotr Tchaikovsky, made by the Bolshoi in Soviet times, on CD. [TASS](#)

“The Melodia collection includes several recordings of the opera Mazepa by Pyotr Tchaikovsky, each one of them with the participation of outstanding musicians. Among them there were Vladimir Valaitis, Irina Arkhipova, Tamara Milashkina, Evgeny Nesterenko, Vladislav Pyavko and other famous soloists of the Bolshoi Opera under the baton of conductor Fuat Mansurov, who conducted the Russian and foreign opera repertoire at the Bolshoi for about 40 years,” Melodia press office stated.

On January 30 and 31 Kultura channel dedicates the project The 21st Century Soloists to dancers and singers of the Bolshoi – on January 30, 14:30, they will show the programme [The 21st Century Soloists. Vasily Ladyuk](#).

The programme features Vladimir Urin, Ildar Abdrazakov, Yulian Makarov, Veronika Dzhioeva, Vladimir Spivakov, Tugan Sokhiev and others.

January 31, 14:30 – [21st Century Soloists: Denis Rodkin](#).

[The Hibla Gerzmava and Friends’ Concert](#) was held at the Kremlin Palace. Opera stars congratulated the singer on her anniversary. All proceeds of the evening of January 19 were handed to the Podari Zhizn (Give Life) Foundation and the Vladimir Spivakov Charity Foundation.

### [Rossia-K](#)

“One of the most sought-after singers at the world’s best opera venues – the Bolshoi Opera soloist Hibla Ger-

zmava – calls Stanislavsky and Nemirovich-Danchenko Musical Theatre her home. She came to work there in 1995. Alexander Titel and Vladimir Urin congratulate the singer this evening.

“Thank you for this, for being there, for being true to your home. It is really surprising than having the opportunities you have today – such contracts, such offers – you always return to your beloved home,” the Bolshoi Director General Vladimir Urin said. /.../

[TASS](#) about the concert: “Gerzmava marked her anniversary with Netrebko, Matsuev, Spivakov, Pakhmutova, at the Kremlin Palace.”

### [Rossiiskaya Gazeta](#)

and numerous local media



Hibla Gerzmava on [Instagram](#)

The Golden Mask Festival brought one-act ballets by the Belgian company Rosas to Moscow. The triple bill Bartok/Beethoven/Schoenberg – a work by Anne Teresa De Keersmaeker, the head of the company, a renowned European choreographer. Stanislavsky and Nemirovich-Danchenko Musical Theatre hosted the tour. [Kommersant](#) made an interview with her.

“How do you work? Do you still stage your productions ‘on paper’ and only after that transfer it to the performers?”

“Music has always been my chief partner. All my work forms around it. Analysing music and working on stage are two parallel processes. Improvisation allows me to create basic movement vocabulary which will grow its grammar later. Thus appears a unique language, both existing on its own and corresponding to a certain music. /.../ Dance is noway a visual incorporation of music. I’m dead-set against such interpretation. For me, they are partners, mutually reinforcing and complementary. It is a two-way street.’ /.../

“What do you think of the statement that dance grows older faster than other art forms?”

“I absolutely disagree. Dance is the most contemporary art since there is nothing more contemporary than a body. The body is the dance’s tool, it exists in the pres-

ent moment. And when there is a strong dancing text, an independent view of a choreographer, and a smart and strong body of a dancer who can work with it, the repertoire stays pretty alive. /.../



Anne Teresa De Keersmaeker about music, dance and feminism in her interview to Kommersant

[Nezavisimaya Gazeta](#)  
[ClassicalMusicNews.ru](#)

Vladimir Ashkenazy has decided to finish his concert activity, world media report referring to the [Harrison Parrott](#) agency which has a contract with the musician.

The concert company expresses their gratitude to Ashkenazy and points out his outstanding creative and human features combined with great modesty and kindness.

[ClassicalMusicNews.ru](#)  
[Orfei](#)



Vladimir Ashkenazy has decided to finish his concert activity. Photo /[Harrison Parrott](#)

The heads of Berlin Ballet leave the company.

Sasha Waltz and Johannes Öhman will leave Berlin Staatsballett in the end of 2020. Dozens of media, including [DanceMagazine](#) and [Der Tagesspiegel](#) publish articles based on the official press release of January 22. Sasha Waltz together with Swedish dancer and choreographer Johannes Öhman became artistic head and director general of Berlin Staatsballett in August 2019.



Sasha Waltz and Johannes Öhman will leave Berlin Staatsballett in the end of 2020

The Year 2020 was announced as the year of cultural cooperation between Russia and Kyrgyzstan. The formal opening ceremony will be held at the Bolshoi New Stage in February. [RIA Novosti](#)

[Kultura channel](#)  
[RT](#)

The news was covered by more than 10 online publications.

The Russian President's special representative for international cultural cooperation Mikhail Shvydkoy was awarded "for personal contribution to development of mass media" for 2019, [Kultura channel](#) reports.



The presentation of the book Ivan Kudryavtsev. Diaries was held at the Chekhov MAT in December, [Kultura channel reports](#)



[Rossiiskaya Gazeta](#)

[Rossiiskaya Gazeta](#) publishes an article by Mikhail Shvydkoy about the diaries of Ivan Kudryavtsev, actor of the Moscow Art Theatre where he served from 1924 till the last day of his life, February 12, 1966. “The run of 500 copies has immediately become a rare book.”

January 10 and 11 the Bolshoi principal dancer Denis Rodkin performed at Novosibirsk Opera Ballet. The dancer appeared as Prince Siegfried in Swan Lake. [Novosibirskie Novosti](#) learned how the local audience surprised the artist.

The Spanish language Israeli online news publication [Aurora](#) (Israel) publishes a report about the M. Art Festival in Tel Aviv which takes place between February 20 and March 7, 2020. “The M. ART project promotes contemporary Russian culture in London, New York and Tel Aviv.” “As part of the event, a concert by one of Russia’s leading minimalists, Kirill Richter, a joint project by the composer Vladimir Martynov and the Opus Posth Ensemble with the Young Artists Opera Program of the Bolshoi Theatre will be presented, which will be a wonderful opportunity to see emerging artists and future soloist leaders of the Bolshoi Theatre before they conquer Covent Garden and the Metropolitan Opera.”

Mikhailovsky Theatre presented the only opera premiere of the season – Aida by Giuseppe Verdi. “Judging by its design,” Maria Babalova writes for [Novaya Gazeta](#), “the production should become an epitaph to the great Lithuanian director Eimuntas Nekrošius who passed away a year ago. Igor Ushakov of the Bolshoi, the maestro’s assistant during his work on Kitezh, Rosenthal’s Children and Macbeth, was invited as a director; Nekrošius’ son Marius was a set designer, and the maestro’s widow Nadezhda Gulyaeva was a costume designer. This performance was also the debut premiere for Alexander Vedernikov in his position as the chief conductor of Mikhailovsky Theatre.

Ildar Abdrazakov International Music Festival will run again on stage of Bashkir Opera Ballet. The opera Attila by Giuseppe Verdi – debut as director of Ildar Abdrazakov – will be performed on February 19 as part of the festival. Veronika Dzhioeva will sing one of the leading roles – Odabella.

[Bashinform](#)  
[Sobaka](#)

[AiF \(Ufa\)](#)  
[Bashinform](#)

The Moscow Christmas Sacred Music Festival was held at the Svetlanov Hall of the House of Music from January 12 to 26. The forum timed to the Christmas cel-

ebrations was held for the 10th time, Maria Babalova of [RG](#) reports.

[The Guardian newspaper](#) (UK) publishes an article by dance critic Lyndsey Winship about historical ballets with scenes that show offensive colonial politics and how choreographers and dancers are finding creative ways to change them for today’s audiences.

## Social networks

The Bolshoi ballerina [Vera Borisenkova](#) publishes a [video](#) of a road looking on Trinity-Sergiev Monastery – she visited the orphanage for the deaf and blind in [Sergiev Posad](#).

“This is a way. The road, which has become familiar, to the orphanage of the blind. My beloved, little, brave, smart and touching. I was alone at the beginning of the road. I was scared and had nobody to share it except my family. Today there was a sea of us! The sea of hearts, thoughts, presents, messages, words of friendship and greeting. We brought the kids 20 cars, 30 dolls, ponies, 10 kilos of plasticine and playdo, 50 candy boxes, dresses with glitter and gym suits, CDs and players, Lego, backpacks and pen cases, lipsticks and creams, musical toys and goalposts, toy houses and puzzles. And what is more, I brought them your hearts... Today we all fulfilled the kids’ wishes! They laughed, opened the packs, exchanged gifts, and seemed very happy to me. Thank you all! Help is easy.”



Vera Borisenkova on [Instagram](#): “This is a way. The road ... to the orphanage of blind. / ... / Thank you all! Help is easy.”

“How is choreography born? – [Artemy Belyakov](#) wonders. “One of the most sophisticated questions is the accordance of the choreographic text and the musical material. Is the set of choreographic elements distributed over the given number of bars a good staging?”

In my opinion, we have two aides in working with musical material: muscular vibe – the ability of a body to react to music acutely; aesthetic thinking – translation of perceptible musical information into plastique images in our mind. Yet any of these approaches has its limits: is the plastique born in creative process the answer to music or just a habit of body and mind? Interpretation of a stereotype in choreography – is it an opening of mind to perception of hidden nuances of music, or is it a subconscious (worse if deliberate) destruction of texture to achieve a dubious originality?

Can choreographic content prevail over the music to which it is performed? It happens. Yet, it seems that it is more often vice versa.”



Artemy Belyakov and Yuri Grigorovich . Photo / [Instagram](#)

Эта фотография называется «пожар Малого театра» 1914 год.. он из вот этой замечательной только что вышедшей книжки ..



[Unknown Russian Photo Art](#)



## Debuts

### Un Ballo in Maschera

January 15. Italian tenor [Andrea Caré](#) first appeared at the Bolshoi as Richard. Merited Artist of Russia [Veronika Dzhioeva](#) appeared as Amelia. They sang also on January 17 and 19. Andrea Caré made his debut at the Bolshoi in 2013 in the title role in the premiere series of opera Don Carlo by Verdi (conductor – Robert Treviño, stage director – Adrian Noble.) In 2016 he sang Jose in Carmen by Georges Bizet at the Bolshoi.



Andrea Caré and Veronika Dzhioeva at curtain calls after the debut.

[Photo by Alexander Schwartzstein](#)

January 19. Anastasia Lerman as Oscar



**Don Quixote**

January 21. Ilya Artamonov as Sancho Pansa. Ekaterina Klyavina, Elizaveta Kokoreva – Four Dryads

January 22. Dmitry Ekaterinin – Espada. Grigory Chapaev – Sancho Pansa

**Giselle**

January 24. Denis Savin – Hans. January 25 (12:00). Karim Abdullin – Wilfred

**The Flames Of Paris**

January 14. Olga Marchenkova – Mireille de Poitiers. Igor Pugachev – Marseillaise dance

**Iolanta**

January 12. Timofei Dubovitsky as Vaudemont

## Cast alterations

**The Flames Of Paris**

January 16

Margarita Shrayner appeared as Jeanne.

Previously announced debut of Eleonora Sevenard postponed.

**Un Ballo in Maschera**

January 16 and 18

Maxim Aniskin appeared as Renato.

Elchin Azizov's performances were canceled.

**Coppelia**

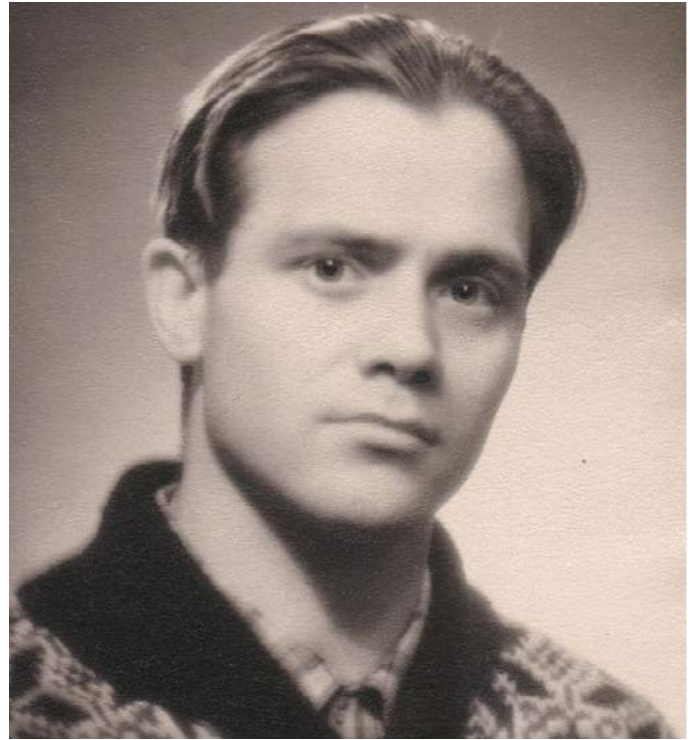
January 18 (12:00)

Evgenia Obraztsova appeared as Swanilda.

Debut of Elizaveta Kokoreva postponed.

## Birthdays

**December 28** – Merited Artist of the RSFSR, Merited Art Professional of Russia, one of the leading male dance teachers who combined the St Petersburg and Moscow schools of ballet Pyotr Pestov (1929-2011) – 90th anniversary of his birth. Bolshoi Ballet Academy senior course professor in 1964-1996. From 1996 he taught at John Cranko Ballet School in Stuttgart. Alexander Bogatyryov, Vyacheslav Gordeev, Valeri Anisimov, Alexander Vetrov, Nikolai Tsiskaridze, Vladimir Malakhov, Yuri Burlaka, Alexei Ratmansky, Mikhail Kaniskin, Andrei Pisarev and other ballet stars were among his students; many of them later became tutors and ballet-masters.



Pyotr Pestov 1950s.

Photo by Commons.wikimedia.org / Tbonny

**December 29** – Merited Artist of the Russia, Bolshoi Opera soloist Agunda Kulaeva



Agunda Kulaeva as Princess Eboli, Don Carlo

Photo by Damir Yusupov

**December 29** – Bolshoi Opera guest soloist Andrei Zhilikhovskiy

**December 31** – Bolshoi Ballet principal dancer Artem Ovcharenko



Artem Ovcharenko as Rudolf Nureyev. Photo /Instagram

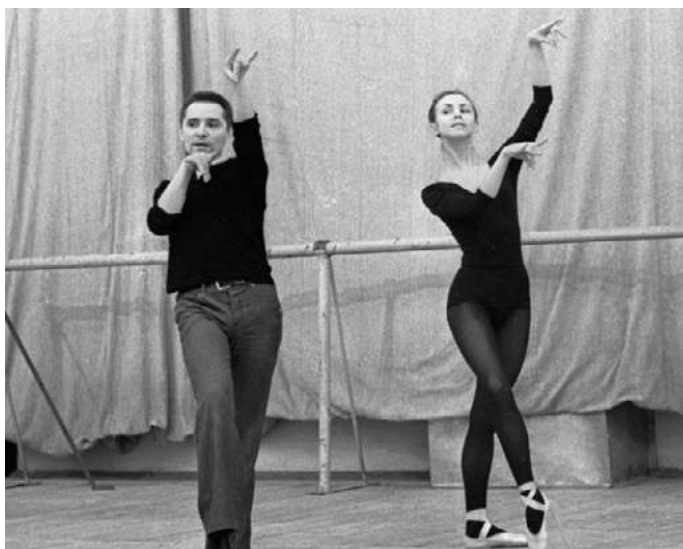
**December 31** – Rector of Vaganova Ballet Academy National Artist of Russia Nikolai Tsiskaridze

**January 1** – ballet-master, National Artist of the of the USSR Yuri Vladimirov

**January 1** – Bolshoi Opera soloist, National Artist of Russia Oleg Kulko

**January 1** – one of the major choreographers of the 20th century Maurice Bejart (1927-2007)

**January 2** – Bolshoi ballet master, choreographer, National Artist of the USSR Yuri Grigorovich – 93rd birthday



Yuri Grigorovich and Lyudmila Semenyaka at a rehearsal.  
Photo by RIA Novosti

**January 2** – opera singer, mentor, National Artist of the USSR Irina Arkhipova (1925-2010) – 95th anniversary of her birth



Irina Arkhipova as Carmen

**January 6** – Bolshoi Opera soloist Oleg Dolgov

**January 6** – dancer, tutor, ballet master, theatre and cinema actor, director and producer, National Artist of Russia Andris Liepa

**January 6** – guest soloist of the Bolshoi Opera, National Artist of Russia Hibla Gerzmava



Hibla Gerzmava



**January 6** – Rudolf Nureyev (1938 –1993) – memorial day

**January 7** – ballet dancer, ballet-master Vladimir Malakhov

**January 8** – ballerina and tutor, National Artist of the USSR Galina Ulanova (1910-1998) – 110th anniversary of her birth



Galina Ulanova (January 8, 1910 – March 21, 1998) in the title role in Romeo and Juliet

**January 8** – National Artist of USSR, the Bolshoi Opera soloist (bass) in 1971-2002 Evgeny Nesterenko

**January 9** – opera singer, Bolshoi Opera soloist in 1977-2012, National Artist of Russia Nina Terentieva

**January 9** – Bolshoi Ballet guest soloist Ivan Vasiliev

**January 9** – memorial day of the prominent singer, National Artist of the USSR Alexander Vedernikov (1927–2018) – one of the most famous basses of the 20th century, Bolshoi Opera soloist (1958-90.) He died in 2018

**January 10** – National Artist of the USSR Vladimir Minin, choir conductor, chorus master and mentor, art director of the State Academic Chamber Choir .

**January 10** – National Artist of the Russia Fuat Mansurov (1928-2010) – Bolshoi conductor for more than 40 years (1969-2010), conducted opera and ballet performances, symphonic concerts; tutor.

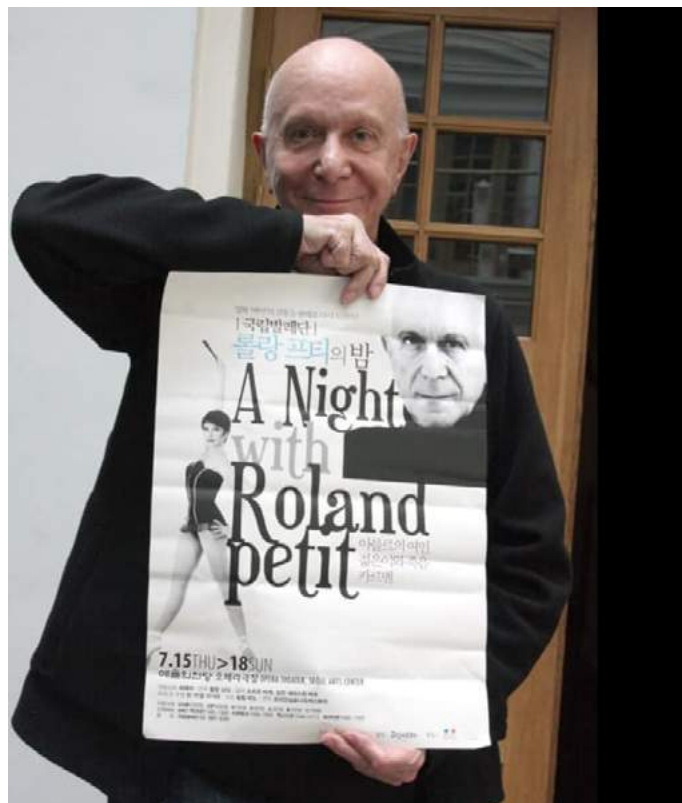
**January 10** – Miša Maiskis, Soviet and Israeli cellist

**January 11** – Alexander Vedernikov (1964) – the Bolshoi chief conductor and musical director (2001-2009)

**January 11** – Bolshoi Ballet first soloist Anna Tikhomirova

**January 11** – in 1940 in Leningrad the premiere of Romeo and Juliet by Sergei Prokofiev took place

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



Roland Petit

**January 13** – theatre artist, set designer, painter Simon Virsaladze (1909-1989). Chief designer of Leningrad State Kirov Opera Ballet in 1940-1962



Simon Virsaladze and Yuri Grigorovich: at work

**January 14** – Bolshoi opera soloist, bass-baritone Nikolai Kazansky

**January 15** – People's Artist of the USSR, painter, set designer, the Bolshoi chief stage designer in 1953-1970 Vadim Ryndin (1902-1974)

**January 16** – ballet master of the Bolshoi, National Artist of the USSR Lyudmila Semenyaka

**January 16** – ballet master of the Bolshoi Tatiana Krasina

**January 17** – Bolshoi ballet dancer (since 2018) Denis Zakharov

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

**January 20** – ballerina, tutor, National Artist of Russia Maria Bylova

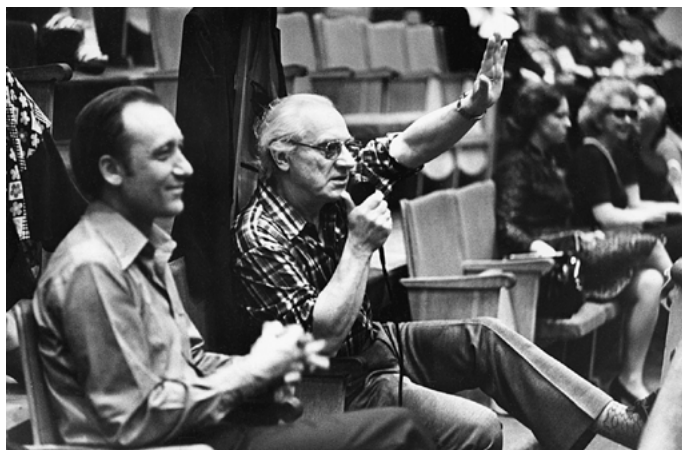
**January 20** – director, art director of Vakhtangov Drama Theatre Rimantas Tuminas (he staged *Katerina Izmailova* by Shostakovich in February 2016 and *The Queen of Spades* by Tchaikovsky in February 2018 at the Bolshoi)

**January 21** – dancer, ballet master, choreographer, tutor, National Artist of the USSR Igor Moiseev (1906-2007)

**January 21** – conductor, pianist, composer, chorus master, tutor, National Artist of the USSR Nikolai Golovanov (1891-1953)

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

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



Boris Pokrovsky at a rehearsal with composer Rodion Shchedrin

**January 23** – a prominent soloist of the Bolshoi Orchestra, the bassoon group concertmaster at the

Bolshoi (1962-1983) Vladimir Bogorad (1938-2004). Since 1983 the conductor of Goskoncert and Moscow Ballet on Ice

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

**January 27** – ballet master of the Bolshoi, National Artist of the USSR Nikolai Fadeyev

**January 27** – ballet dancer, actor Mikhail Baryshnikov



Mikhail Baryshnikov at ABA Gallery in New York, January 2020 The artist plays the main role in the drama [The White Helicopter](#) by Alvis Hermanis at the New Riga Theatre – February 5-8, 11-13, 15, 16 (the première took place on November 21, 2019)

**January 28** – the prominent set designer Karl Valts, Merited Artist of the Republic, worked at the Bolshoi Theatre for 65 years (1846-1929)

**January 28** – Bolshoi Ballet leading soloist Kristina Kretova.

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

**January 29** – Ivan Maximeyko, soloist of the Bolshoi Opera

**January 30** – opera singer (tenore leggero) and tutor, the Bolshoi Opera soloist, National Artist of the RF Anton Grigoriev (1926-2001)

**January 31** – Ekaterina Shcherbachenko, soloist of the Bolshoi Opera

**January 31** – Bolshoi principal dancer, Merited Artist of Russia Ruslan Skvortsov

**January 31** – Bolshoi guest conductor, Merited Artist of Russia, Igor Dronov