



Newsletter

For the first time the grand awards ceremony of the national theatre prize [Golden Mask](#) was held as an online livestream.

The jury awarded the Bolshoi Theatre five prizes.

[Artifact Suite](#) by William Forsythe to music by Eva Crossman-Hecht and Johann Sebastian Bach (the Bolshoi premiere was on November 20, 2018 in a one-act ballet programme at the New Stage) was acknowledged the Best Production in the category Ballet/Contemporary Dance.

Artem Ovcharenko was the winner in category Best Male Role for his performance as Leontes in the ballet [The Winter's Tale](#) by Christopher Wheeldon to music by Joby Talbot; Anton Grishanin was awarded in the Best Conductor category for his work on this production.

The Bolshoi production [Rusalka](#) Antonín Dvořák's opera staged by Timofei Kulyabin was awarded in the categories of Best Director – Ainārs Rubiķis and Best Costume Designer – Galya Solodovnikova.

Ainārs Rubiķis, who attended the online livestream of the Golden Mask awards ceremony and received the prize, thanked the Bolshoi Theatre and its General Director Vladimir Urin personally as well as the head of Perspective Planning and Special Projects Department Irina Chernomurova for their vote of confidence and sent congratulations to his “favourite team” – director Timofei Kulyabin and set designer Oleg Kulko, as well as his “beloved Bolshoi Orchestra.”

The competitive programme of the 26th Golden Mask Festival opened in spring 2020 but was interrupted by the global epidemic crisis. The performances recommenced only in autumn upon the reopening of theatre venues in Russia. Despite all difficulties the festival gathered more than 70 prominent theatre productions from the previous season on its competition playbill, held a number of important out-of-competition programmes, initiated a series of online and cinema screenings of nominated productions – all this time remaining a focus of attention for the theatre community and the audience.



The online screening of the Golden Mask awards ceremony took place on November 10. Photo by Mikhail Yarush and Vladimir Gerdo

[Nominees at the Golden Mask -2020 website](#)

[Juri](#)

[The Golden Mask Festival](#)



Rusalka by Antonín Dvořák (photo by Damir Yusupov) – the winners of Golden Mask-2020 Ainārs Rubiķis (Best Director) and Galya Solodovnikova (Best Costume Designer)



Anton Grishanin – the Best Conductor (The Winter's Tale)
Photo by Katerina Novikova
Artem Ovcharenko as Leontes in The Winter's Tale
(photo by Sergei Dyachkov) – the Best Male Role in ballet

The Bolshoi Ballet prima Svetlana Zakharova was awarded the Stanislavsky Prize “For Outstanding Creative Achievement in the World Ballet Art”; opera singer Anna Netrebko – “For Outstanding Creative Achievement in the World Opera Art”, and Peter Brook – “For Unique Contribution to the World Theatre Development”

The [online conference](#) meeting of the jury of the 25th Stanislavsky Prize was held at the Bolshoi press office on November 6.

The member of the Bolshoi Young Artists Opera Program [Alexei Kulagin](#) (bass) – the first prize winner of the 4th Georg Otts International Music Festival Competition (took place in St Petersburg on November 7-9, 2020.)

The competition held with support of St Petersburg Culture Committee aims to promote young talents; its professional jury includes representatives of well-known international agencies and opera houses.



Alexei Kulagin – the first prize winner of the 4th Georg Otts International Music Festival Competition.
Photo /Dmitry Vdovin's [FB](#)

Events

October 30, 31 and November 1, the Historic Stage – La Fille du Pharaon.

Conductor – Pavel Klinichev

[Casts](#)

The Bolshoi congratulated National Artist of Russia [Sergei Filin](#) on his 50th birthday dedicating to him the ballet by Cesare Pugni in choreography by [Pierre Lacotte](#) [La Fille du Pharaon](#) – October 31.

[To the First 21st Century Taor](#) – an article on the theatre website.

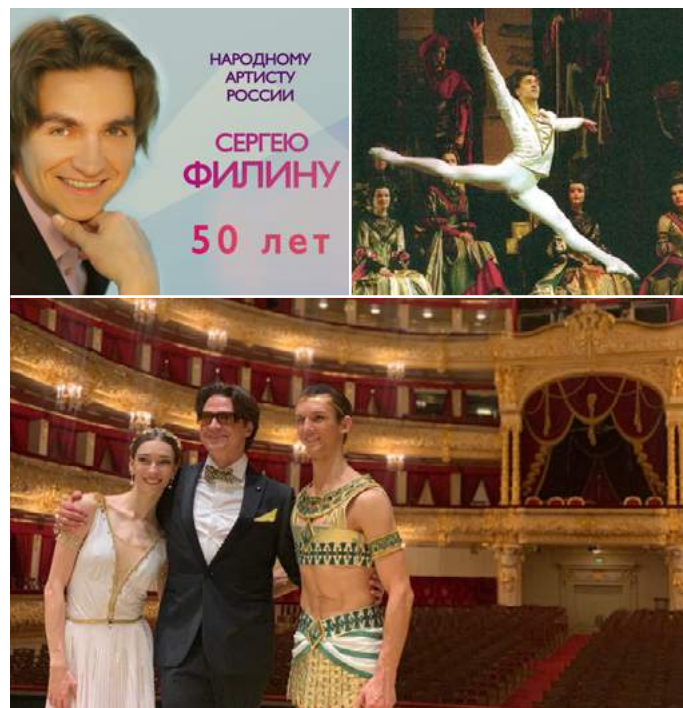
The production choreographer of the ballet sent his congratulations from France:

“Dear Sergei, happy anniversary! I wish happy birthday to one I consider the greatest dancer of the Bolshoi Theatre. I keep you in my heart and memory with deep respect, admiration and sincere love.

Pierre Lacotte.”

The film with fragments of Sergei Filin’s performances in his best roles was shown before the performance.

Video of curtain calls of October 31 on [Instagram](#).



Sergei Filin with Olga Smirnova (Aspicia) and Semyon Chudin (Taor) after the evening performance of the ballet La Fille du Pharaon; the Bolshoi Theatre, October 31

November 3, 4, 5, the Historic Stage – opera [Boris Godunov](#) by Mussorgsky (orchestration by Nikolai Rimsky-Korsakov including the scene ‘Near Kromy’.)

The production was staged for the first time in 1948 by Leonid Baratov together with conductor Nikolai Golovanov. Sets and costumes by Fyodor Fedorovsky.

Leonid Baratov's production of Boris Godunov has remained on the theatre's stage for 57 years. Prominent singers have taken part in the production over the years – Ivan Kozlovsky, Alexander Pirogov, Mark Reisen, Maria Maksakova, Irina Arkhipova, Elena Obraztsova, Vladimir Atlantov, Artur Eisen, Evgeni Nesterenko, Tamara Sinyavskaya, Alexander Vedernikov, Ferruccio Furlanetto, Vladimir Matorin, Valentina Levko, and others. With this production the Bolshoi Historic Stage closed for reconstruction in 2005.



Singers Oleg Dolgov (Pretender), Agunda Kulaeva (Marina Mnishek) and Maxim Paster (Shuisky) before going on stage on November 5. Photo / [Facebook](#)

The premiere of the revived production was on December 1, 2011. Conductors Vasily Sinaisky and Pavel Sorokin and director Igor Ushakov worked on the production revival. The most complicated work was performed on restoration of sets (designer Alyona Pikalova) and costumes (Elena Zaitseva) including the reconstitution of Boris Godunov's coronation dress with lots of gems and metal (it weights almost 17 kilos.)

[Casts](#)
[Details](#)



Nikolai Kazansky as Malyuta Skuratov Ilya Selivanov as Lykov in opera *The Tsar's Bride*.
Photo by Damir Yusupov

November 6, 7 and 8, the Historic Stage – [The Tsar's Bride](#) by Rimsky-Korsakov.

Music director Gennady Rozhdestvnsky (Maestro's last work at the Historic Stage) and production director Yulia Pevzner worked on the revival of this opera, a part of the Bolshoi's "Gold Reserve". Set designer (based on 1955 sets design by Fyodor Fedorovsky) – Alyona Pikalova; Costume Designer – Elena Zaitseva. The premiere took place on February 22, 2014.

[Casts](#)

Conductor – [Alexei Bogorad](#)

November 11, 12, 13, 14 (12:00), the Historic Stage – the three-act ballet [Jewels](#) by George Balanchine.

The Bolshoi premiere was on May 5, 2012

Ballet-masters – [Sandra Jennings](#), [Merrill Ashley](#), [Paul Boos](#). Music Director – [Pavel Sorokin](#). [Casts](#)

November 4 and 5, the New Stage – the ballet by Marius Petipa and Enrico Cecchetti to music by Leo Delibes [Coppelia](#) in the version by Sergei Vkharev (1962-2017.)



Emeralds, Rubies, Diamonds.
Photo by Dmitry Yusupov and Elena Fetisova



Elizaveta Kokoreva, Anton Grishanin, Gennadi Yanin,
Denis Zakharov, Evgenia Obraztsova, Anastasia Denisova,
Maria Mishina (right to left) – curtain calls after the evening
performance of Coppelia on November 4.
Photo by Katerina Novikova

Conductor — Anton Grishanin (all days)
[Casts](#)

November 7 and 8, the New Stage – the one-act ballet programme of *Symphony in C* and *Gaîté Parisienne*. The premiere took place on June 13, 2019.

The revival of *Symphony in C* by George Balanchine to music by Georges Bizet was prepared in cooperation with the George Balanchine Foundation and conforms to the Balanchine standards of style and technique set and provided by the Foundation.

Ballet master-repetiteur – [Elyse Borne](#)
Costume Designer – [Tatiana Noginova](#)

Lighting Designer – [Sergey Shevchenko](#)
[Casts](#)

You can find the interview with directors of the George Balanchine Foundation – Ellen Sorrin and Barbara Horgan (who was the choreographer’s personal assistant for many years) via the [link](#) (recording of 2014 at the Bolshoi’s Green Salon.)



A scene from the *Symphony in C*.
Photo by Damir Yusupov

[Gaîté Parisienne](#) by Maurice Bejart to music by Jacques Offenbach and Manuel Rosenthal was the Bolshoi’s first ballet by the choreographer.

[See more](#) — Maurice Bejart about his ballet.

One of the ballet’s authors, the famous set and costume designer Thierry Bosquet worked on the Russian premiere of *Gaîté Parisienne*.

One of the choreographer’s associates, former soloist of the Ballet of the XX Century and Bejart Ballet Lausanne [Piotr Nardelli](#) and ballet mistress, the assistant artistic director [Nasuno Keisuke](#) revived the choreography.

Lighting Designer – [Anton Stikhin](#).

[Casts](#)

Conductor (all days) – the ballet’s music director [Timur Zangiev](#).



Georgy Gusev as Bim. Irina Zibrova as Madame.
Photo by Natalia Voronova

November 11, 12, 13, 14, the New Stage – [Il Barbiere di Siviglia](#) by Gioacino Rossini, libretto by Cesare Sterbini after the comedy of the same name by Pierre-Augustin de Beaumarchais.

The premiere of Evgeni Pisarev's production was on November 3, 2019.

[Performance details](#)

[Cast details](#)

Conductor – Alexander Soloviev (November 11, 12, 13 and 15) and [Alexei Vereschagin](#) (November 14).

On November debuts of Alexei Tatarintsev (Count Almaviva, November 11, 13 and 15) and Ildar Abdrazakov (Basilio, November 11 and 13) – [see more](#).



[Il Barbiere di Siviglia](#) (Photo by Yuri Bogomaz)



Ildar Abdrazakov (on the photo – October 22 at a press briefing at the Bolshoi) debuted at the New Stage in [Il Barbiere di Siviglia](#) as Don Basilio – November 11 и 13.

November 3, Beethoven Hall – a concert of the Bolshoi Orchestra artists Young Music. The programme included chamber opuses by contemporary Russian

composers – Kuzma Bodrov, Marianna Golubenko, Pavel Karmanov, Vyacheslav Serzhanov, Nikita Sukhikh.

[The concert details](#)

November 12 – Alexander Ghindin, Bolshoi Theatre Opera soloists and apprentices concert [Ravel. Sibelius. Rakhmaninov](#).

Svetlana Lachina, Guzel Sharipova, Anastasia Shchegoleva (soprano,) Yulia Mazurova, Alina Chertash (mezzo-soprano,) Konstantin Artemiev (tenor) Andrei Potaturin (baritone).

Piano part – winner of international pianists' competitions, Merited Artist of Russia Alexander Ghindin.

[See more](#)



Alexander Ghindin

Bolshoi Orchestra artists' concerts will resume at Beethoven Hall also.

November 13 – [Journey to the Caucasus](#).

The programme included works by Fikret Amirov, Arno Babadjanyan, Otar Taktakishvili, Aram Khachaturyan, Karen Khachaturyan.

[See more](#)

November 14 (day) – [Great String Quintets](#). Works by Brahms and Mozart performed by Kristina Avanesyan, Alexei Kolbin (violin;) Vasily Devyakovich, Ekaterina Tatarintseva (viola,) Stepan Khudyakov (cello.)

November 14 (evening) – the Bolshoi Symphony Orchestra concert at Tchaikovsky Concert Hall.

Conductor – Anton Grishanin. Soloist – Alexander Ramm (cello.)

The programme includes: Tchaikovsky – The Nutcracker Suite. The Variations On A Rococo Theme for cello and orchestra. Rakhmaninov – Symphonic Dances.

Performances of the opera The Little Devil on November 7 and 8 at the Bolshoi Chamber Stage were timed to

coincide with the anniversary of the author – composer Alexander Zhurbin. A fantasy based on the same-name novel by Fyodor Sologub. The premiere at Pokrovsky Chamber Theatre was on June 19, 2015.

[Alexander Zhurbin – 75!](#)



In honour of Alexander Zhurbin's birthday,
at the Bolshoi Chamber Stage –
the composer's opera *The Little Devil*

The ballet festival in celebration of the birthday of National Artist of the USSR [Vladimir Vasiliev](#), is being held at the Bolshoi Theatre from November 15 to 22, 2020.

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 Maestro, ballets important in Vladimir Vasiliev's career are being shown at the Bolshoi with the participation of leading dancers: [Don Quixote](#) – November 15, [Spartacus](#) – November 17 and [The Nutcracker](#) on November 18. November 22 – the multi-genre production [Lux Aeterna of Tatar Opera Ballet](#).



See more about the ballet on the theatre's [website](#).
See more about the ballet on the theatre's [website](#)

[Vladimir Vasiliev's Anniversary Night at the Bolshoi Theatre](#) (1990) (02:29'47") on the Soviet Television YouTube channel of Gosteleradiofond. Representatives of



[Vladimir Vasiliev's Anniversary Night](#)
at the Bolshoi Theatre (1990)

various creative companies congratulate the birthday celebrant on stage.

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

November 20, the Historic Stage – the dance recital dedicated to the [95th anniversary of the birth of Maya Plisetskaya](#) (November 20, 1925 – May 2, 2015).



Photos from Maya Plisetskaya archive – the dance recital dedicated to the 95th anniversary of the birth of the Great Ballerina at the Historic Stage – November 20

Soloists of the Bolshoi and Mariinsky Theatres will take part in the gala Maya Plisetskaya Memorial Recital: Svetlana Zakharova, Ekaterina Krysanova, Olga Smirnova, Yulia Stepanova, Ekaterina Shipulina, Maria Vinogradova, Alyona Kovalyova, Artem Ovcharenko, Denis Rodkin, Ruslan Skvortsov, Jacopo Tissi; Diana Vishneva, Ekaterina Kondaurova, Victoria Tereshkina, Maria Khoreva, Konstantin Zverev, Maxim Zyuzin, Ivan Oskorbina. The recital directors – Makhar Vaziev and Andris Liepa. Conductor – Pavel Sorokin.



An exhibition timed to coincide with the 95th anniversary of the birth of Maya Plisetskaya is on show at the Bolshoi.

Photo by Katerina Novikova

An exhibition timed to coincide with the 100th anniversary of the birth of the opera soloist, National Artist of the USSR Alexander Ognivtsev (August 27, 1920 – September 8, 1981) is on in the foyer of the Bolshoi New Stage. Alexander Ognivtsev was a Bolshoi Opera soloist in 1949-1981. He debuted at the Bolshoi in one of the most difficult roles of Russian opera repertoire – Dosifei in *Khovanshchina* by Mussorgsky. Chamber performances were an important part of the singer's creative career.



An exhibition timed to coincide with the 100th anniversary of the birth of Alexander Ognivtsev in the foyer of the Bolshoi New Stage. Photo by Ivan Semenyaka. Alexander Ognivtsev as Tsar Boris in *Boris Godunov*, the Bolshoi Theatre, 1964.

Tugan Sokhiev presented [Boris Godunov](#) among other Russian opera masterpieces ([Prince Igor](#) by Borodin and [The Tsar's Bride](#) by Rimsky-Korsakov on Mezzo).

In the beginning of November, [Mezzo TV channel](#) resumed the screening of recordings of concert programmes with participation of the Maestro:

Tugan Sokhiev and the Orchestre national du Capitole de Toulouse: [Borodin, Ibert, Tchaikovsky](#) (recording of June 3, 2019, from the festival Prague Spring) – November 3, 6, 9, 14.

Tugan Sokhiev, Alison Balsom and the Orchestre national du Capitole de Toulouse: [Haydn and Shostakovich](#) (recording of January 13, 2017, from the Halle aux Grains) – November 4, 5, 16, 18.

Tugan Sokhiev and the Orchestre national du Capitole de Toulouse: [Berlioz' Requiem](#) (recording of the concert of February 5, 2015, the Halle aux Grains; soloist – Bryan Hymel (tenor); screenings – November 11 and 15.)

Music for your eyes
mezzo OPERA CLASSICAL DANCE JAZZ

PROGRAMS CURRENTLY ON AIR

CLASSICAL 	CLASSICAL 	CLASSICAL
Tugan Sokhiev and the Orchestre National du Capitole de Toulouse: Borodin, Ibert, Tchaikovsky	Tugan Sokhiev, Alison Balsom and the Orchestre National du Capitole de Toulouse: Haydn and Shostakovich	Tugan Sokhiev and the Orchestre National du Capitole de Toulouse: Berlioz's Requiem

The masterpieces of Russian opera by Tugan Sokhiev:

Tugan Sokhiev on [Mezzo](#)

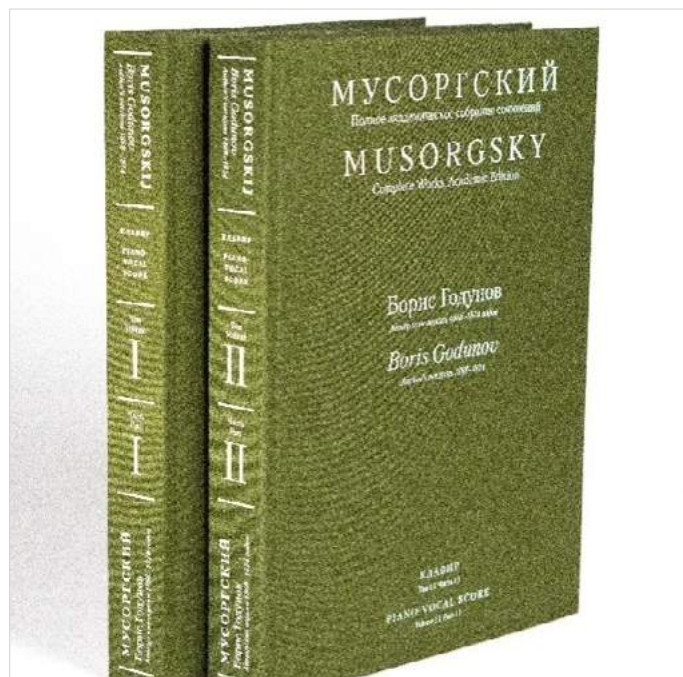
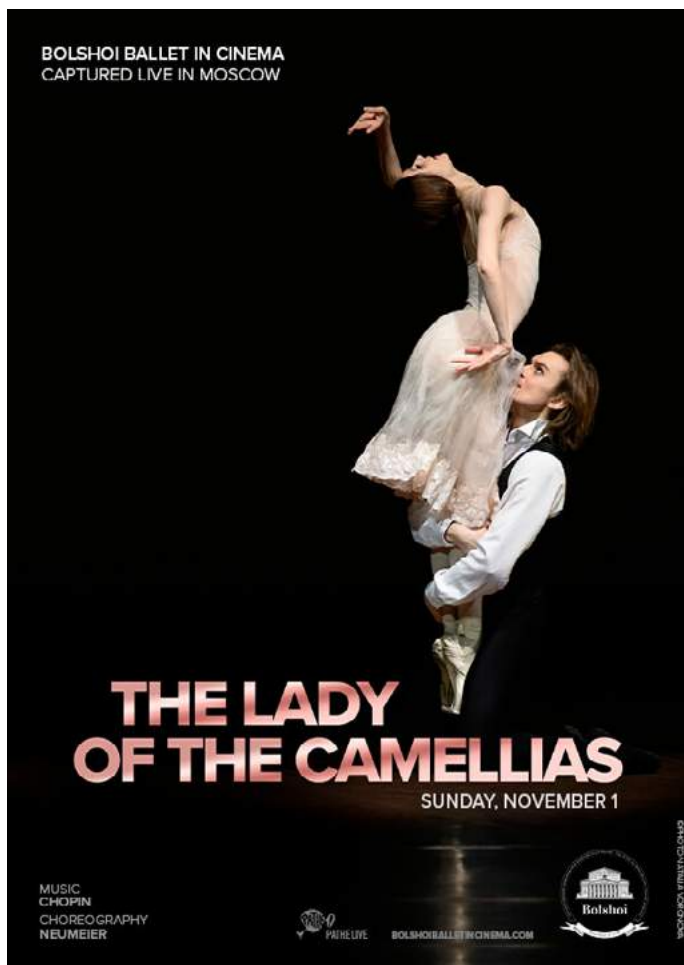
The Bolshoi Theatre of Russia together with its partners Pathé Live and Bel Air Media resumes the season 2020/21 of Bolshoi In Cinema project.

You can see the ballet [The Lady of Camellias](#) by John Neumeier to music by Fryderyk Chopin in cinemas around the world (from November 1) (recording of the performance of December 6, 2015).

The ballet is available on the post-Soviet territories: Ukraine – Kiev and Odessa (November 10); tomorrow – Minsk and Moscow (also on November 15, 17, 18, 28, 29), St Petersburg – November 14, 20, 25, 29.

[Schedule and tickets](#)
[TheatreHD](#)

On November 3, a presentation of the first two volumes of the Complete Academic Collection of Compo-



Press analysis: Russian mass media

sitions by Mussorgsky – a unique project performed by the State Art Studies Institute – took place at the Bolshoi press centre.

There is no complete collection of compositions by the great Russian composer, neither in our country, nor abroad, and that is not only an academic but also an artistic problem – as well as a legal one. The project means that Russia now takes a leading role in academic studies, performance practice and the publishing field for Mussorgsky’s compositions in any form or genre, from the smallest romances and piano pieces to well-known operas included in the golden reserve of world art and performed everywhere.

The collection of compositions opens with the composer’s piano score of the opera *Boris Godunov* prepared by the SASI research associates Nadezhda Teterina and Evgeni Levashev – the publication of the essentially new research of the original score shows that the real *Boris Godunov* was unknown until now.

Among the scores never published before there are: the piano score of the early version of the “Scene in the Cell of Chudov Monastery”, the piano score in the scene “Falconers on the Dnieper”, the concert version of Varlaam’s Song “Kak Vo Gorode To Bylo Vo Kazani” which was meant not for a male but for a female voice.

The project was possible thanks to support of the RF Ministry of Culture and VTB Bank.

Гендиректор Большого театра предложил закрыть его на карантин

Владимир Урин считает, что из-за новых ограничений, которые вводят столичные власти, Большому будет экономически невыгодно проводить спектакли



[RBK](#)

TV channels, print media and online publications continue to discuss the conditions of tightening of the

restrictions currently in force in the capital for at least two months. Vladimir Urin spoke about how it will affect the life of culture institutions, – the report by [Ros-sia-1 TV channel](#).

The Bolshoi General Director considers it would be a better decision to close theatres than to perform with the audience filling only 25% of the seats, [TASS](#) reports:

[Orpheus](#): “The Bolshoi General Director believes that new restrictions are egging on theatres to close”

[RBK](#) “If the situation with the epidemic is such that such restrictions are required, then it would be more honest to close,” Urin said.

... almost all its tickets for November-December are sold, including those to The Nutcracker ballet,” the agency reports.

[Kultura newspaper](#)

[Rambler News Service](#)

[Argumenty Nedeli](#)

[Gazeta.ru](#)

[Vzglyad.ru](#)

and other sources.

Vladimir Urin ponders on the city administration’s measures and theatre economy during the pandemic in an interview with [Dozhd TV channel](#).

“There is nothing more frightening than to perform before an empty house,” said the general director in the programme Nuances with Yulia Taratuta on Thursday, November 12. Vladimir Urin also informed Dozhd that about 90 employees of the Bolshoi are infected with the coronavirus at the moment and about 200 have already recovered.

More than 10 online publications including [Kom-mersant](#), [Interfax](#) and others republish Urin’s interview to Dozhd.

National Artist of the USSR [Maria Maksakova](#) – the heroine of the programme South Wave of [Astrakhan Ra-dio](#) (Anna Parfyonova): “A street, a garden square and a music festival in our city are named after her. The singer’s hall is open in the Culture Museum. The region’s best concert hall in the Astrakhan Philharmonic also bears her name. Great Maksakova died in Moscow on August 11, 1974. She was 72. People who came to bid their favourite singer a last farewell threw flowers and cried: “Farewell, Carmen!” She performed in this opera at the Bolshoi Theatre 800 times...” (Who of Astrakhan Women Won the Hearts of All Opera Fans?)

Obituaries about the remarkable tutor, author of her own method Svetlana Nesterenko keep appearing on the media.

[Rossiiskaya Gazeta](#): The Voice Has Gone to Heaven. We Lost One of the Best Vocal Tutors of Russia – Svetlana Nesterenko.



Maria Maksakova in [South Wave](#)



Svetlana Nesterenko

“Most people come to opera with no idea that the star singers they applaud cannot imagine their life without a vocal tutor even when their student years are long gone. At the same time, it is an absolutely unique profession, and high-class, really talented vocal tutors are a great deal fewer in the whole world than wonderful singers. And Svetlana Nesterenko was exactly this kind of expert. /.../ Dinara Alieva, Marina Zyatko, Olga Guryakova, Vasilisa Berzhanskaya, Ekaterina Morozova,

Evgenia Muravyouva, Elena Guseva, Alexei Neklyudov, Alexander Vinogradov; and Ekaterina Lekhina has even found herself among chosen ones – the winners of the Grammy Award.” /./”

Republication
Volga-Kaspiy

Norman Lebrecht writes about the passing of Svetlana Nesterenko on the online specialised classical music publication [Slipped Disc](#), too.

A Tribute to an Outstanding Musician – an episode in memory of conductor Alexander Vedernikov was broadcast today in the programme Music in Events. Olga Rusanova’s Choice on [Radio Rossii](#) on November 7. Also in the issue No.381: 50 Volumes of Music – about the work on the complete collection of compositions by Modest Mussorgsky.

The first two volumes of the complete collection of compositions by Modest Mussorgsky were presented at the Bolshoi press centre on November 3. The project is carried out by the State Art Studies Institute.

Orpheus Radio: “The first two volumes published this year include the full piano scores of the opera Boris Godunov. More than 1000 pages gather all eight of the versions Mussorgsky worked on. The piano score of the early version of the “Scene in the Cell of Chudov Monastery” and that of the scene “Falconers on the Dnieper” as well as the concert version of Varlaam’s song for female voice are published for the first time, too. The edition comes with textual and scholarly commentaries.”

Rossiiskaya Gazeta “The Bolshoi Theatre presented the complete collection of compositions by Mussorgsky.”

Russkiy Mir

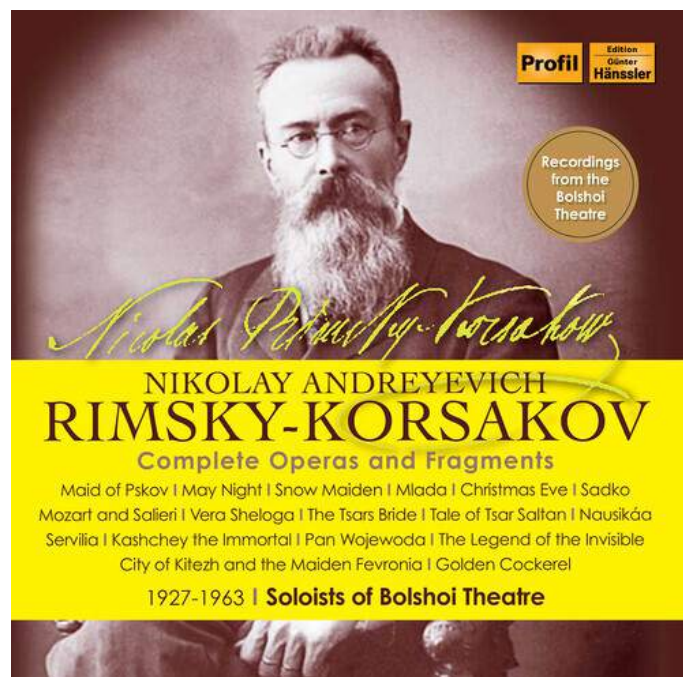
The gala Placido Domingo. Life in Opera remains in the focus of national media. Olga Rusanova shares her impressions in the article The Magic Force of Duende, [Muzykalnaya Zhizn](#) magazine: “The concert <.> was an event out of the ordinary – the brightest, the starriest, the most unexpected and just incredible – especially on the background of total lockdown, endless cancellations and postponing of concerts, performances and even entire seasons.” /./ The audience was euphoric, each number was met with ovation. /./ Anna Netrebko: “At the Bolshoi, everybody is connected by a kindred spirit, even the reporters (who were, in fact, good-humoured.)”

Komsomolskaya Pravda publishes a review of new titles including Entertaining Classics. That’s Not All Yet by Sati Spivakova. The book contains transcriptions of the presenter’s most interesting conversations from programmes Pitchfork and Entertaining Classics on Kultura channel, including those with ballerina Maya

Plisetskaya and singer Elena Obraztsova. “Maya Plisetskaya told Spivakova how she used to go to the zoo while preparing to dance The Dying Swan and watched the birds (‘Swans can stand in an arabesque for an incredibly long time! I watched and thought – that’s the balance!’) Rodion Shchedrin told how he had met Plisetskaya for the first time when the young composer was writing the ballet The Little Humpbacked Horse for the Bolshoi. Elena Obraztsova recollected how – in course of rehearsing Carmen – production director Franco Zeffirelli had literally bitten her on the shoulder – in his opinion it was the simplest way to explain to her how to act. (‘The bruise stayed for maybe two months. And then I understood how he saw Carmen: she was a predator, a black panther wanted and feared by everybody. And she does whatever she wants, she is a law unto herself.’)”

Press analysis:

international mass media



Nikolai Rimsky-Korsakov (1844-1908): Complete Operas and Fragments performed by the Bolshoi Theatre soloists (1927-1963) – a box of 25 Profil Edition Günter CDs.

The French classical music online magazine **Crescendo** publishes a report by Jean Lacroix who reviews the release of a new box set of CDs giving it nine out of ten points “Bolshoi singers for a historical complete set of Rimsky Korsakov’s operas” “Nikolai Rimsky-Korsakov (1844-1908): Complete Operas and Fragments” “More than

30 hours. A box of 25 Profil Hänssler PHI9010 CDs.” “Sublime scores, magical librettos.” “The initiative of the Profil Hänssler label to bring together the fifteen operas by Rimsky-Korsakov, in versions dating from 1946 to 1963, is therefore a mark of recognition. They highlight a series of singers, some of whom have been extraordinary, from this prestigious place that is the Bolshoi.”

The French online specialised opera publication [Forum Opera](#) (France) publishes a review by Max Yvetot of the video of the Bolshoi’s [Boris Godunov](#) performed at the Historic Stage on November 4, 2020.

“For the spectator of the 2020s, the staging of Boris Godunov by Leonid Baratov from 1948, already resuscitated in 2011 by Igor Ushakov, is a journey through time, and an illustration of what opera has been for a long time: sumptuous sets and costumes, a plethora of singers and extras, a gargantuan debauchery of details, in a spirit of almost literal fidelity at work, in short a fairy tale calibrated for a stadium.” “One has the feeling of visiting the Tretyakov Gallery within the walls of the Bolshoi!” “The orchestra of the Bolshoi Theatre, conducted this evening with ease by Alexander Soloviev, is stunningly fluent in this score.” “The hero of the stage nevertheless remains the choir of the Bolshoi Theatre which, carried by this overflowing orchestra, underlines with delight the inscription of Boris Godunov in the continuity of the great French operas ... resolutely “Russian”!”



Mikhail Kazakov as Boris Godunov, Agunda Kulaeva as Marina Mnishek, Maxim Paster as Shuisky in Boris Godunov by Mussorgsky.
Photo by Dmitry Yusupov/[Forum Opera](#)

[Broadway World](#) announces: Bolshoi presents The Tsar’s Bride! The production will run November 6-8. The libretto by Nikolai Rimsky-Korsakov and Ilya Tyumenev, based on Lev Mey’s play of the same name.

Bolshoi Presents THE TSAR'S BRIDE
The production will run November 6-8.

by [BWW News Desk](#) · Nov 2, 2020

Bolshoi presents The Tsar's Bride! The production will run November 6-8.

The production features a libretto by **Nikolai Rimsky-Korsakov** and **Ilya Tyumenev**, based on Lev Mey's play of the same name.

Music Director: **Gennadi Rozhdestvensky**
Stage Director: **Julia Pevzner**

Set Designer: **Alyona Pikalova**
Costume Designer: **Elena Zaitseva**
Chorus Master: **Valery Borisov**
Lighting Designer: **Damir Ismagilov**
Choreographer: **Ekaterina Mironova**

Sets based on the sketches by Fyodor Fedorovsky (1955).

[Broadway World](#)

The UK newspaper [The Times](#) (UK) selects the best of arts online “From ballet galas to virtual art shows, Helen Hawkins and Francesca Angelini on what not to miss” This includes “World Ballet Day Ballet nuts can catch up with various companies’ World Ballet Day activities. Medici TV Some of the dance offerings on this site are world-class: Paris Opera Ballet in Nureyev’s Romeo and Juliet; the Mariinsky in Balanchine’s Jewels; the Royal Ballet’s Alice’s Adventures in Wonderland; New York City Ballet in Balanchine’s Nutcracker; and the Bolshoi’s Flames of Paris. Medici.tv

The UK newspaper [The Guardian](#) (UK) publishes culture to watch at home during lockdown selected by its critics. Dance critic Lyndsey Winship’s selection includes “Bolshoi Ballet: Flames of Paris. French Revolution-set ballet that’s like Les Mis on pointe shoes. Bit of a slow start, but once it revs up with full revolutionary zeal, it’s a rip-roaring ride. Explosive leads Natalia Osipova and Ivan Vasiliev fly across the stage with the Russians showing off what they do so well: virtuoso, escapist entertainment. Available on Medici TV/Marquee TV, subscription required.”

[Yahoo Movies](#) the online entertainment video news service announces the Bolshoi’s upcoming transmission of The Nutcracker in cinemas and posts the video trailer.

The Bolshoi Opera guest soloist Elena Zhidkova (mezzo soprano) – the heroine of Das Opernglas magazine. The cover of the magazine’s November edition features a big photo of the singer. [Elena Zhidkova](#) debuted at the Bolshoi Theatre in 2009 as Marie in Wozzeck by Berg. In 2011 she sang the part of Marina Mnishek (Boris

Godunov by Mussorgsky), in 2019 – the part of Princess Eboli (Don Carlo by Verdi.)



The Bolshoi Opera guest soloist Elena Zhidkova (mezzo soprano) gave an interview to Das Opernglas magazine.

Foreign media continue to publish obituaries of conductor Alexander Vedernikov.

The French newspaper *Le Monde* publishes an article by Marie-Aude Roux about the death of conductor Alexander Vedernikov. “Conductor Tugan Sokhiev, music director of the Bolshoi Theatre, where Vedernikov himself had performed for eight years, from 2001 to 2009, when he suddenly resigned when the Muscovite troupe was on tour at La Scala in Milan, speaks of a man committed to the future. “Born into a large family of musicians, Alexander Vedernikov was the custodian of the great Russian tradition, he says. He had worked with courage and determination to bring the Bolshoi into the twenty-first century, a course of reforms that we continue to take. He was also very appreciated for his humanity and his humanism, underlines Tugan Sokhiev, and had kept many friends among the artists of the Bolshoi.”

RTBE (Belgium)

Broadcasts the report by Céline Dekock. The channel offers a concert of NHK (Japan) under the baton of Alexander Vedernikov that took place in October 2016.

The Italian online specialised classical music publication *Giornale della Musica* publishes an article by Stefano Nardelli “Vedernikov was born in Moscow in 1964 to a family of musicians: his father Alexander Filipovich Vedernikov was a bass in the company of the Bolshoi Theatre and his mother Natalia Nikolaevna Gureeva, professor of the organ at the Moscow Conservatory.” “In February 2019, the position of music director of the Mikhailovsky Theatre in St Petersburg was added to this list, effective from the 2017-18 season.”



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

The online specialised opera news publication *Opera Wire* publishes an obituary by Logan Martell of Russian Voice teacher Svetlana Grigorievna Nesterenko.

“She is remembered as a renowned vocal teacher in Russia, where she taught students in multiple cities. Nesterenko spent many years as head of the vocal art department of the Pavel Serebryakov Conservatory in Volgograd before she moved to Moscow. From there, she went on to become head of the department of soloists at the Academy of Choral Art. She has taught at the Young Artists Opera Program of the Bolshoi Theatre and the International Academy of Music in Minsk.”

Briefly

On November 3 Stanislavsky and Nemirovich-Danchenko Musical Theatre presented the first ballet programme of the season. “Notably, it was Variations by Vladimir Burmeister – the ballet-master who created the company’s image in the middle of the previous century,” – *Rossiiskaya Gazeta* mentions.

“The main surprise was the appearance of Laurent Hilaire himself in the finale – together with the principal Georgi Smilevsky, the 58-year-old Frenchman brilliantly performed a new pas de deux Et cetera staged by the theatre’s young soloist Maxim Sevagin to music by Francisco Tárrega Mazourka for Guitar,” – Tatiana Kuznetsova of [Kommersant](#) writes.

An exhibition Le Souffle. A Breath has opened in the atrium of Stanislavsky and Nemirovich-Danchenko Theatre. [Novosti Kultury](#) the Bolshoi artists Yulia Stepanova, Igor Tsvirko, Kristina Kretova, Stanislava Postnova took part in the photo session.

“Ballet dancers that we have gotten used to seeing on stage in other sets and images appear on the photos in an atmosphere that is extrinsic for them, it is a very sharp contrast,” the author of the idea, Maria Ryleeva-Cogan notes.



The Bolshoi artists in the project Le Souffle. A Breath – the exhibition in MAMT atrium



Anton Getman becomes the head of Kolobov Novaya Opera

There are changes in the Moscow theatre administration – Anton Getman who has been in the head of Stanislavsky and Nemirovich-Danchenko Theatre for four years will take the position of the director of the Moscow theatre Kolobov Novaya Opera.

Andrei Chernomurov has been assigned acting general director of MAMT from November 6; he has been working in the theatre since November 2006 and holds the position of the general director’s first deputy since July 2013. See details – [TASS](#).

Getman called his assignment a serious challenge and responsibility, [TASS](#) and other sources report.

Reviews on the premiere of the opera Eugene Onegin by Dmitri Tcherniakov in Vienna keep coming in.

[Rossiiskaya Gazeta](#) publishes an article by Andrei Zolotov – It Summons Up Respect. Eugene Onegin by Dmitri Tcherniakov Staged at the Vienna Opera.

“In a sense, the main virtue of Tcherniakov’ direction – and one can say it is an unexampled thing for the Vienna Opera (in contrast to, say, Theatre an der Wien famous for its opera direction) – is the filigree detailed elaboration of all parts including those for chorus and extras. And here we shall congratulate the Slovak Philharmonic Choir active in the production. Supposedly, they were involved in the Viennese Eugene Onegin due to similarity of Slavic pronunciation. And they got a company which – in contrast to the choir of Vienna Opera – is capable of good acting and moving on stage, too.”/.../

The French online specialised culture news publication [Toute la Culture](#) publishes a review by Paul Fourier about the premier of Dmitri Tcherniakov’s staging of Eugene Onegin at the Vienna Opera. “Eugen Onegin at the Vienna Opera: a pleasurable penultimate performance before closure and confinement. The Vienna State Opera is one of the few lyric theatres to have performed all of its fall performances... This performance will, however, be the penultimate, before a new Viennese lockdown. The now “classic” production by Dmitri Tcherniakov – which was notably imported from the Bolshoi to the Paris Opera in 2008 by Gérard Mortier - bears the very recognisable touch of its stage director. Subtly intellectualised, it has the defects of its qualities.”



Bogdan Volkov as Lenski. Wiener Staatsoper. Photo / the artist’s [Instagram](#)

On November 6 the production of Eugene Onegin by Dmitri Tcherniakov could still be watched online on [Wiener Staatsoper website](#).

The online specialised entertainment news publication [Broadway World](#) reports: “For the period of the temporary closure (3 to 30 November 2020 inclusive), the Vienna State Opera will offer video recordings from the digital archive as a stream free of charge. The online program is largely based on the regular schedule. Two very current productions can already be seen this week: Dmitri Tcherniakov’s Eugene Onegin, recorded last Saturday, and Cavalleria rusticana / Pagliacci, a recording of today’s performance with Roberto Alagna in the role of Canio.”

The online specialised entertainment news publication [Broadway World](#) announces: “Wiener Staatsoper has announced further dates of their streaming schedule.” “The streams are available free of charge in Austria and internationally on the website [play.wiener-staatsoper.at](#).”

[Wiener Bezirksblatt](#) also announces the screenings



Yaroslav Sekh with Marina Kondratieva
in Paganini, 1960 / [FB](#)

Anna Galayda writes about the 90th anniversary of the birth of Yaroslav Sekh on her Telegram channel [The King Dances](#) – and gives a link to Gosteleradiofond YouTube channel – The Ballet to Music by Sergei Rakhmaninov A Rapsody to Paganini’s Themes, 1974, (25’33”), with participation of the Merited Artist of the RSFSR.

“He is perhaps the oldest of the Bolshoi soloists still in the service.

I know him only by the recording of Paganini – no personal contacts. Yet the man has an incredible fate. Being of the age of (relative) understanding, he survived the occupation in Galicia, in the end of the War, he graduated from a railway school and got into ballet by sheer accident – his mother worked as a box-keeper in Lvov theatre, and he started attending performances there. At 16 years of age he started attending a ballet studio at the theatre and at 19 went to Moscow Ballet School and entered the class of Nikolai Tarasov. Sekh left the Bolshoi for RATA where he teaches at the Teachers Division of the Ballet-Master Department. According to the Academy website he is still working there!”

The All-Russia Competition of Dancers and Choreographers was transferred from Yaroslavl to Moscow onto the stage of Moscow State Academic Musical Theatre of Natalia Sats where it was held before 2019. The organisers have not only preserved all scheduled events but also have prepared both offline and online programmes.



The All-Russia Competition of Dancers and Choreographers took place in Moscow from November 7 to 12

On November 4 there was a premiere of the 4th season of the project Bolshoi Ballet on [Rossia-K](#) TV channel. Presenters – the Bolshoi Ballet prima Svetlana Zakharova and opera singer Ildar Abdrazakov. Eight couples of young dancers from Mariinsky Ballet, Komi Republic State Opera Ballet, Buryat, Bashkir, Krasnoyarsk, Saratov, Voronezh and Ekaterinburg Opera Ballet theatres,

compete for the titles of the Best Ballerina, Best Dancer and Best Couple this season.

National Artist of the USSR composer Alexandra Pakhmutova marked her birthday on November 9.

“The RF president was one of the first to congratulate her,” [Rossia-K](#) reports Alexandra Pakhmutova was born on November 9, 1929. She graduated from Moscow State Conservatory of Tchaikovsky. Pakhmutiova wrote more than 400 songs...”



Alexandra Pakhmutova with the Bolshoi YOP soloist Nikolai Zemlyanskikh. Photo /[FB](#)

old Maestro himself appeared in the premiere as Pyotr Leontievich, the heroine’s father. It is a unique situation in the history of the world dance art when a ballet that was initially created for television and was transferred onto the stage only afterwards.

The film-ballet Anyuta to music by Valeri Gavrilin staged by Vasiliev as a choreographer and by a venerable director Alexander Belinsky appeared on TV in 1982. The literary base was the story Anna on the Neck (1895)..../



A scene from [Kurt Weill: Kabarett Musik](#) – for the 120th anniversary of the composer’s birth at Moscow International House of Music on November 15.

Photo /[Trud](#)



Vladimir Vasiliev (Pyotr Leontievich) at the curtain calls after the performance of Anyuta within the 16th Ballet Dancers’ Competition L’Arabesque named after Ekaterina Maximova on stage of Perm Opera Ballet. Photo /[FB](#)

“The new version of the ballet Anyuta based on the story by Chekhov and staged by National Artist of the USSR Vladimir Vasiliev enriched the repertoire of Perm Opera Ballet,” [Zvezda](#) newspaper reports. “This is the heritage left to Perm by the 16th Ballet Dancers’ Competition L’Arabesque that took place in the city. The 80 year

The 10th anniversary of the All-Russia Music Competition was marked with a gala on the stage of Tchaikovsky Concert Hall in Moscow on November 9.



Photo /Vera Tariverdieva’s [FB](#)

“Ten years seems such a short time yet our competition discovered so many names and personalities!” – [Vera Tariverdieva](#) writes “Some of them performed today. Dmitri Masleev, Alexander Ramm, Konstantin Suchkov, Aigul Hismatullina, Fyodor Shagov, Alexandra Tikhonova, Ekaterina Mochalova and Oleg Piskunov. I had an impression that Alexander Ramm has dedicated Tchaikovsky’s Pezzo Capriccioso to blessed memory of Alexander Buzlov. So tragically and intensely it sounded.

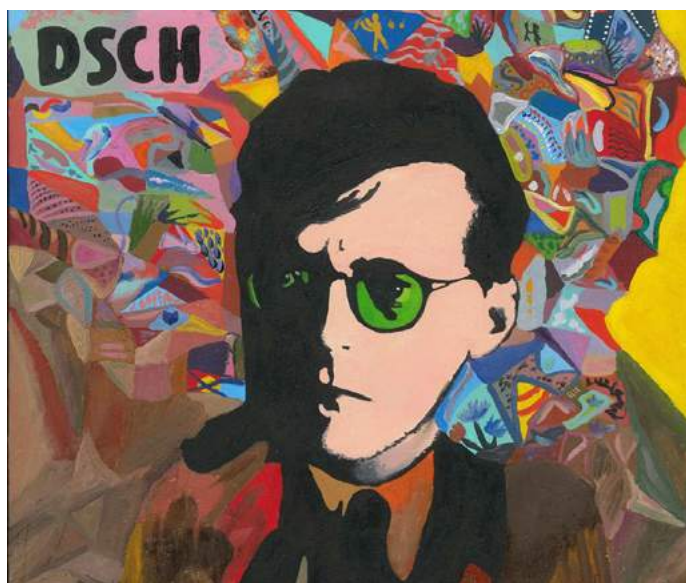
[TASS](#)

[Evraziiskaya Pravda](#) and other sources.

The premiere of a ballet night to music by Dmitry Shostakovich Samara Shostakovich Ballet 1 took place at [Samara Opera Ballet theatre](#) on November 7 and 8.

The first part included a divertimento of ballet pieces to music by Shostakovich. Production choreographer – Yuri Burlaka. The second part was the world premiere of a one-act ballet A Piano Concert – the first work by Maxim Petrov (St Petersburg) for Samara theatre. The third part was the ballet Leningrad Symphony to music from the first part of the 7th “Leningrad” Symphony.

[ClassicalMusicNews.ru](#)



[Samara Shostakovich Ballet 1](#)

November 7, St Petersburg Philharmonic Grand Hall – Svetlanov State Academic Symphony Orchestra of Russia; conductor – Vladimir Yurovsky, soloist – Svetlana Sozdateleva (soprano.) A concert from the cycle Russian and Foreign Orchestras and Ensembles timed for the Philharmonic 100th anniversary season: in June 2021 the country’s oldest concert organisation will mark its centenary. The programme included the 7th Symphony by Beethoven as well as Siegfried Idyll by Wagner and fragments from his opera Götterdämmerung in the version by Alfons Abbas.

The State Orchestra has performed the same programme in Moscow on November 11, for the first time in the philharmonic season 2020/21.

[muzlifemagazine.ru](#)

The baroque opera Dido and Aeneas by Henry Purcell has been staged for the first time at the Small Stage of Novosibirsk Opera Ballet Theatre. The graduate of the Bolshoi YOP Vasilisa Berzhanskaya performed the title part in the premiere on November 13, – [Kultura](#) newspaper reports.



[Vasilisa Berzhanskaya](#)

(member of the Bolshoi Young Artists Opera Program in 2015-2017) appeared as Dido on stage of Novosibirsk Opera Ballet theatre.

Debuts

[Boris Godunov](#)

November 3

Mikhail Yanenko as Misail

[Coppelia](#)

November 4 (12:00)

Elizaveta Kruteleva as Swanilda

November 4 (19:00)

Elizaveta Kokoreva as L’Aurore

[Symphony in C.](#)

November 7 (19:00) Dmitri Smilevsky debuts as the Soloist (Leading Couple) in Part 4.

[Il Barbiere di Siviglia](#)

November 11

Guest soloist [Alexei Tatarintsev](#) debuted at the Bolshoi New Stage as Count Almaviva (also November 13 and 15)

Guest soloist [Ildar Abdrazakov](#) debuted at the Bolshoi as Basilio (also November 13)



Alexei Tatarintsev (photo /Instagram) and Ildar Abdrazakov (photo by Sergei Misenko) debuted in *Il Barbiere di Siviglia* by Rossini

Gayane Babajanyan debuted as Rosina (November 12 and 14).

Jewels

November 11

Part 1. Emeralds

Stanislava Postnova (the first appearance in Moscow, debuted at Brisbane tour)

Part 2 Rubies

Alexei Putintsev, Dmitri Smilevsky, Mark Chino

Part 3. Diamonds

Daria Khokhlova as the Soloist.



Daria Khokhlova after her debut in *Diamonds*.
With Artemy Belyakov /[Instagram](#)

November 13

Part 2 Rubies. David Motta Soares – the Soloist/Leading Couple (the first appearance in Moscow, debuted at Brisbane tour).

November 14

Part 2 Rubies. [Elizaveta Kokoreva](#) (in the company since 2019, after graduating from Moscow Ballet Academy, rehearses under direction of Nadezhda Pavlova) - debuts as the Soloist (the Leading Couple).

Cast alterations

[Boris Godunov](#)

Conductor – Alexander Soloviev (November 4 and 5)

The part of Marina Mnishek performed by Agunda Kulaeva (November 3 and 5) and Anna Bondarevskaya (November 4). Alexei Tikhomirov as Pimen (all days).

[The Tsar's Bride](#)

The part of Lyubasha performed by Oksana Volkova (November 6 and 8) and Agunda Kulaeva (November 7)

On November 7 Elchin Azizov appeared as Gryaznoy.

[Il Barbiere di Siviglia](#)

On November 11 and 13 [Konstantin Shushakov](#) appeared as Figaro. [Nikolai Kazansky](#) as Bartolo (all days).

The part of Basilio performed by Ildar Abdrazakov (debut at the Bolshoi, November 11 and 13) and [Mikhail Kazakov](#) (November 12, 14 and 15.) Ruzil Gatin as Count Almaviva (November 12 and 14). Alexander Soloviev conducted the performances on November 11, 12, 13 and 15.

Schedule alterations

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



Director Dmitri Tcherniakov rehearses with Olga Kulchinskaya (Volkhova) and Ivan Gyngazov (*Sadko*). The singer debuts in the main role in the autumn performance series of *Sadko* (November 27 and 29).
Photo by Katerina Novikova

November 24, 25 and 26, the New Stage – one-act ballet programme Four Characters in Search of a Plot instead of the ballet Bright Stream.

Birthdays

November 1 – Bolshoi Opera soloist (since 2001), Merited Artist of Russia Vadim Tikhonov

November 4 – Bolshoi Ballet dancer, tutor, Merited Artist of the RSFSR Georgi Farmanyantz (1921-1995)

November 4 – general director of Bakhrushin State Central Theatre Museum (since 2007) Dmitry Rodionov

November 6 – Bolshoi Ballet prima Olga Smirnova



Olga Smirnova as Nikia in La Bayadere.
Photo by Damir Yusupov

November 6 – singer (baritone), tutor, National Artist of the USSR Pavel Lisitsian (1911-2004); Bolshoi Opera soloist (1941-1966) – more than 1800 performances

November 7 – theatre director, president of Music Theatres' Association Georgy Isaakyan

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



Pavel Lisitsian as Venedetian Merchant, opera Sadko by Rimsky-Korsakov (1949).
Photo by Semyon Mishin-Morgenstern



Laurent Hilarie and Georgi Smilevsky at curtain calls after Et Cetera at MAMT, November 4, 2020.
Photo by Marina Fonaryova, [FB](#)

November 11 – soloist of Leningrad State Kirov Ballet (1956-1988), ballet-master, choreographer, tutor, National Artist of the USSR Sergei Vikulov

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

November 13 – Bolshoi Ballet first soloist, general producer of MuzArts company Yuri Baranov

November 13 – Bolshoi Opera soloist (soprano) Olga Selivyorstova

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

November 14 – ballerina, National Artist of the Republic (1925) Ekaterina Geltser (1876 – 1962). Having graduated from Moscow Ballet School, Ekaterina Geltser was inseparably tied to the Bolshoi throughout her creative career. She served there for about forty years.



Ekaterina Geltser. Photo by Carl Fisher

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

November 15 – conductor and pianist Daniel Barenboim

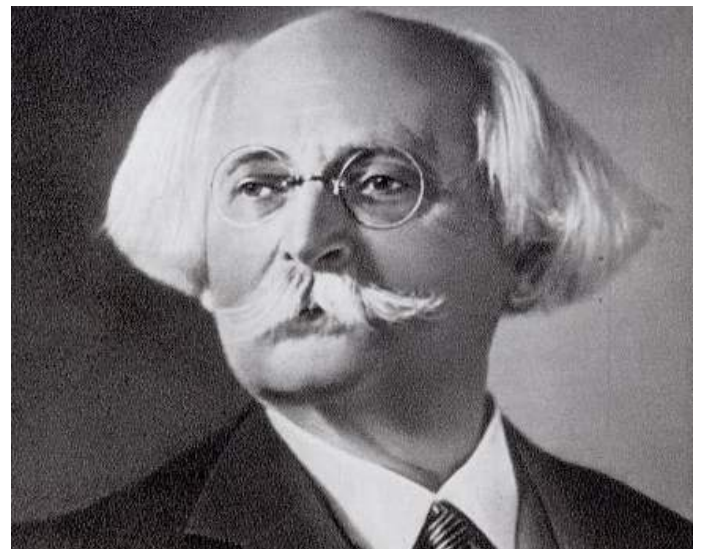
November 15 – British impresario Lilian Hochhauser (b. 1926). The legendary tour organiser Lilian with her husband Victor Hochhauser (March 27, 1923 – March 22, 2019) has worked with the Bolshoi Theatre since 1963. The cooperation goes on – in summer 2019 the Bolshoi

went on tour to London at the invitation of Lilian Hochhauser.



Impresario Lilian Hochhauser

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



Vyacheslav Suk

November 16 – conductor and composer, National Artist of the RSFSR Vyacheslav Suk (1861-1933.) He

became the head of the Bolshoi Orchestra in 1906, remained its chief conductor till the end of his days. One of the foyers in the Bolshoi is named after him

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

November 20 – the greatest ballerina Maya Plisetskaya (1925-2015) – 95th anniversary of her birth

November 20 – Bolshoi Ballet prima Anastasia Stashkevich



Maya Plisetskaya