

# *International Dialogue*



*Dialogue of cultures*

*Mariinsky Theater*

*The Novel's Journey*

*Dostoevsky House, Moscow*







## DEAR READERS!

We are pleased to announce a new issue of the International Dialogue magazine, which is part of the Russian Culture Viewed from Abroad project and was established to promote it.

Our magazine will offer you information about the 240th anniversary of the Mariinsky Theater, the 150th anniversary of Sergei Rachmaninoff and Fyodor Chaliapin, international cultural dialogue through the presentation of Michael Dangl's novel "Dostoevsky Venetian Mystery" in Russia and Austria, staging the Coppelia ballet at the Vienna Volksoper and the Moscow Musical Theater's performance of "The Circus Princess".

The magazine presents a young talented singer Diana Skavronskaya, the social activist Dmitry Erokhin, who lives in Vienna, and our partners — the Society for Friendship with Austria, businessman Sergey Abramov, and businessman and politician Leonid Terekhov.

The article "Keeping Traditions, Striving for the Future" is dedicated to the centennial of the Vorovsky Resort, while the article "Dostoevsky House, Moscow" provides information about this unique museum, which celebrated its 95th anniversary.

The magazine opens with an interview with Mikhail Shvydkoy, Special Representative of the Russian President for International Cultural Cooperation, and a publication under the title "Russia's Chairmanship in the BRICS Business Council in 2024", written by the Chamber of Commerce and Industry of the Russian Federation, with The International Dialogue magazine as its media partner.

Along with publishing this magazine, the Russian Culture Viewed from Abroad project involves the publication of a book series and a YouTube channel called Bridge of love. This project helps people across the globe to form their own judgments on what is happening today, and we would be grateful to everyone who will contribute to its development.



*Yours Natalia Holzmüller*

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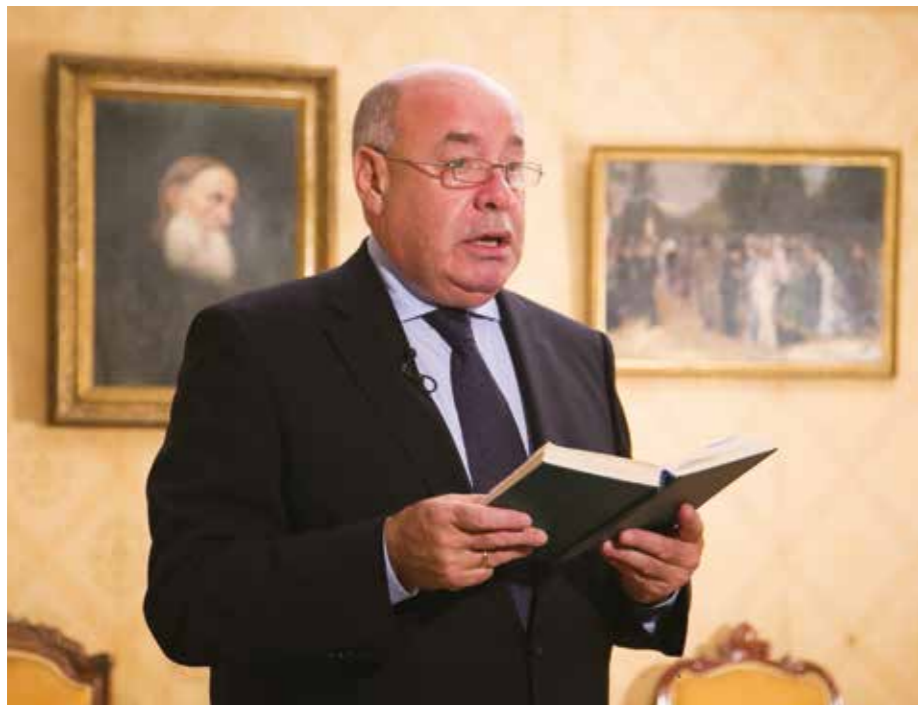
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# The relevance of international cultural dialogue

Interview with Mikhail Shvydkoy, Special Representative of the President of Russian Federation for International Cultural Cooperation



on 7 December last year with the opera Boris Godunov, in which the title role was sung by the outstanding Russian singer Ildar Abdrazakov. The young musicians from Europe and the USA took part in the 17th International Tchaikovsky Competition and the number of viewings in these regions reached a record high level of millions of people.

*What is the role of culture in the process of renewing international dialogue?*

No matter what happens in the relations between states in the modern world, cultural dialogue between peoples is still relevant. However, one should keep in mind that such communication is possible only with the consent of both sides. Despite aggressive Russophobic sentiments in Europe, North America and certain Asian countries, Rus-

sian actors, musicians and ballet dancers continue to perform there. Russian film-makers take part in various international film festivals in one format or another.

*What positive trends in this direction can you not point out?*

Russian culture has been an integral part of world culture for many centuries and cannot be “cancelled”. Thus, the current season of Milan’s La Scala opera house was opened

*How do you assess the possibilities of international cultural cooperation for the preservation of traditional spiritual and moral values?*

Culture by nature is based on tradition. As prominent thinkers of the last century wrote, it is a system of prohibitions. Unlike art, which is oriented towards the new, culture is conservative, and this is what creates opportunities for preserving traditional and spiritual values that are typical of each nation.

# Russia’s Chairmanship of the BRICS Business Council in 2024



Sergey Katyrin

Katyrin, President of the Chamber of Commerce and Industry of the Russian Federation, received the mandate of the temporary chairmanship of the BRICS Business Council in 2024. The handover ceremony was held online.

“We in the Russian part of the BRICS Business Council are approaching the upcoming chairmanship with great responsibility. We are currently drawing up a plan of main activities, after the approval of

which we will hold a number of internal meetings within the Russian part and from the beginning of the year we will start working through the secretariats and working groups of the national parts of the Business Council” Katyrin said. He reminded that from 1 January 2024 the association should include Argentina, Egypt, Iran, UAE, Saudi Arabia and Ethiopia, which will join Brazil, Russia, India, China and South Africa.

“The number of representatives from the national parts of the BRICS Business Council has increased from 25 to 55. Of course, we understand that this may affect our work to some extent in organizational and substantive terms. In this regard, we believe that it is extremely important to properly and timely immerse our new colleagues in the current agenda. At the same time, we count on the active participation and support of all representatives in the current composition of the ‘five’” — said Katyrin and added that joint efforts will ensure smooth co-operation within the framework of the Business Council in the future. The upcoming major events of the BRICS Business Council, including the Annual Meeting and the Business Forum with the participation of the BRICS Heads of State, are planned to be held in the run-up to the BRICS Summit which will be held in Kazan in October 2024.



# A Novel's Journey Dostoevsky Venetian Mystery:

## Vorovsky Resort

Following the first presentation of the Russian edition of the novel by an acclaimed Austrian actor and writer Michael Dangl at the Dostoevsky Literary Memorial Museum in St. Petersburg in May, the book is gaining popularity by the day, which is confirmed both by the readers' feedback and the new presentations of this debut edition both in Russia and in Austria.

In early September, on the eve of the 100s anniversary of Vorovsky Resort, the Russian Culture Viewed from Abroad project was presented there; the framework of the project was expanded by the contributions of International Dialogue magazine and Bridge of love YouTube channel.

Professor Vyacheslav Bukhaev, a St. Petersburg architect and artist, member of the Russian Academy of Fine Arts and state prizes laureate, attended the presentation; he declared that he had turned into an avid champion of Dostoevsky Venetian Mystery (the title of the novel in Russia).

On the eve of the presentation, Vladimir Kalyukin, an actor of Rybinsk Drama Theater, introduced the honored guest to the city. Both the guide's outfit and

his rendition were scenic, making a most favorable impression on our guest.

Of course, the preparation of any event never goes without worries and unexpected challenges that have to be overcome on the spot. Experience, self-command and a reliable team are always very helpful.

As always, our enthusiastic trio, the head of the club Olga Khvesik, system administrator Artyom Burrov and me did all we could to ensure the festive spirit of the event.

We've invited the young musicians, laureates of international contests, to take part in the musical recitals. I know Darya Shavrina, the singer, and the folk singer Yulia Malinova quite well, they are always happy to accept my invitations.

As for Danil Sakharov, the tenor, and Ludmila Dukhan, the pianist, I've never met them before, but our creative bonding was immediate.

Vorovsky Resort has a long-established reputation of one of the best, people from all over Russia are trying to get here. Needless to say, they primarily come for wellness and treatment, yet cultural events are an important part of

the guests' routine. We began to prepare this event well in advance, telling the guests about the project and the new novel (for this purpose, books were delivered to our resort).

We saw a lot of interest, judging by the questions from our guests. For many of them, it was their first encounter with Dostoevsky, an introduction to his works. Thus, we have achieved one of the goals of our project, to encourage interest in the life and art of the great Russian writer and thinker.

The characters in the novel are vibrant and dynamic, and many of our guests came to believe that the events described by the writer really took place. Even though the author makes a point that his work is a literary fantasy, we cannot rule out that encounter between Dostoevsky and Rossini described in the book happened in real life.

The festive decorations at Vorovsky Resort where lovely panels were put on display, as well as the anticipative mood of the guests, made the evening a success, and encouraged the readers' interest in the book written by an Austrian who likes and respects Russia and its culture.



From left to right: Vyacheslav Bukhaev, Natalia Holzmüller and Vladimir Kalyukin



Vyacheslav Bukhaev



Natalia Holzmüller and Vladimir Kalyukin



Program participants



Actors and employees of the resort



## Dostoevsky House, Moscow

Министерство культуры Российской Федерации

Государственный музей-квартира российского писателя и драматурга Ф.М. Достоевского

14/09

Сбор гостей: 18:00

Московский дом Достоевского  
ул. Достоевского, 2

Приглашаем Вас на творческую встречу

### Русская культура: Взгляд из-за рубежа

В программе

- Презентация романа австрийского писателя и актера Михаэля Дангеля «Венецианская тайна Достоевского»
- Представление журнала «Международный диалог»
- Выставка портретов, созданных Народным художником России Николаем Сафроновым
- Классические произведения в исполнении молодых музыкантов, лауреатов международных конкурсов

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ИЗДАТЕЛЬСТВО  
**ДЕАН**

Moscow was an important destination for the novel *Dostoevsky Venetian Mystery*. Scholars still debate which of the two cities, Moscow or St. Petersburg, Dostoevsky preferred. Even though for the majority the name of the great writer is associated with St. Petersburg, some experts believe that he loved Moscow even more, for it was the city where he was born and spent his adolescence.

It is of paramount importance for our project that its topicality should be recognized by the shapers of the public opinion and by the indisputable authorities in various spheres.

The presentation at the Dostoevsky House, Moscow was sup-

ported by Dmitry Bak, the Director of the V. I. Dahl State Museum of Russian Literature and a professor of Russian State Humanitarian University: “I’m positive that it makes sense to conduct this presentation at Dostoevsky House, Moscow, one of the branches of the Dal Museum; it matters within the academic, cultural and political framework.”

Pavel Fokin, the head of the Museum, helped me to organize the presentation, our cooperation was both creative and fruitful. Pavel was very detail-oriented and made a major contribution to the success of the project. It’s yet another proof that enthusiastic and dedicated people, true patriots

always work on removing the obstacles from their way to the goal, rather than create them artificially, which, unfortunately, is quite a common occurrence.

Society for Friendship with Austria that was the key actor in the publication of Michael Dangel’s book in Russia, made a major contribution to the success of the project.

Nikas Safronov, a People’s Artist of Russia and the illustrator of the book, also took part in the presentation.

He began his speech with the story of a granted wish: despite all the challenges, he managed to build the church of St. Anna in his native city of Ulyanovsk, in me-



Nikas Safronov

moriam of his mother Anna. Nikas mentioned that the contemporary Western world with its domineering surrealistic outlook tends to forget that without the Russian culture it would lose its value.

The artist spoke about his work on the novel, about his efforts to maximize the emotional impact of the story through the in-depth consideration of the plot.

“Such small-scale meetings might be of more importance than ambitious events, for it’s much easier to create the atmosphere of trust and understanding, to listen and to hear... Each successful individual must make his minor contribution to the culture of his country and henceforth to the preservation of peace.”

Evgeny Kuzminsky, the Director of DEAN Publishers, spoke about the 18th International Book Fair in St. Petersburg: the publisher’s stand was fully dedicated to Dostoevsky Venetian Mystery, dozens of people admired the illustrations and the Venetian paintings by Nikas Safronov, marveling at the precision with which the artist managed to recreate the spirit of the legendary city, as if he was born and lived there.



Evgeny Kuzminsky



Alexander Minkin

Alexander Minkin, a renowned Russian journalist and writer whom Nikas had invited to the event, said in his speech at the presentation:

“Even if we take today’s situation in the world into the account, we have no reasons to worry about Dostoevsky, for there’s no doubt that he will remain with us, irrespective of the politics and military conflicts. He will remain with us for as long as humanity is there, because he’s one of the peaks of the world culture. This peak is indisputable, accepted by the whole world. Whatever happens, Mount Everest will be there forever, it will forever be the tallest peak on planet Earth.”

Olga Hvesik, the head of the Vorovsky Resort Club, took part at the artistic meeting at the Dostoevsky House, Moscow; she spoke about the presentation of the Russian Culture Viewed from Abroad project that took place at the Resort on the eve of the celebration of its centennial anniversary. Olga mentioned that unsophisticated people, both the guests of the Resort and those who came to attend the presentation, listened with due attention and then purchased the



Olga Hvesik

books, began to read them at once and then shared their impressions. She remembered that a woman decided to buy a copy as a gift for her granddaughter, a seventh-grade student, to prepare her to the studies of Dostoevsky works.

“In province, we’re by no means spoiled by the variety of cultural events, and that’s why we attach special value to interesting patriotic projects, for our hearts ache for our Motherland, for Russia,” said Olga Hvesik. She expressed her hope that similar projects would be undertaken again, and invited everyone to visit Vorovsky Resort.

The events of the night were summarized by Pavel Fokin:

“I want to thank Michael Dangel for giving Dostoevsky the gift of five happy days in Venice, for the meeting with Rossini and the wonderful young girl Victoria, for the music performed by Rossini that the writer was listening to, and even for the swim in the Adriatic sea...”

Following the established tradition, actors and musicians took part in the presentation.

Anton Kuzmenko, a Merited Artist of Russia, read an ex-





Anton Kuzmenko

cerpt from the novel, and Darya Shavrina, Danil Sakharov, Yulia Malinova and Ludmila Dukhan, participants of the presentation at Vorovsky Resort, endowed the visitors with unforgettable musical impressions.

The decoration of the program was the performance of the young violinist and ballerina Anastasia Belugina.



Yulia Malinova



Lyudmila Dukhan, Danil Sakharov, Daria Shavrina



Anastasia Belugina



After the concert



Anastasia Belugina

## Vienna Debut



2017, 2018... looking back, we see these years as idyllic islands that belong to the past.

Taking this into account, we should value all the more the efforts of those who participated in the publication of my book in Russian and with unfailing persistence worked on the fruition of this project.

First of all, I would like to thank Natalia Holz Müller who volunteered to translate the book, found a Russian publisher and managed to secure the support of the Society for Friendship with Austria.

I would like to thank DEAN Publishers and its Director, Evgeny Kuzminsky; Nikas Safronov who supplied the illustrations for the book; Natalia Ashimbaeva, the Director of Dostoevsky Literary Memorial Museum in St. Petersburg, where the first Russian presentation took place in May of this year.

My thanks to everyone who believed and still believes in this

The first presentation of the Russian translation of Oranges for Dostoevsky, the novel by Michael Dangl, outside Russia took place in Vienna.

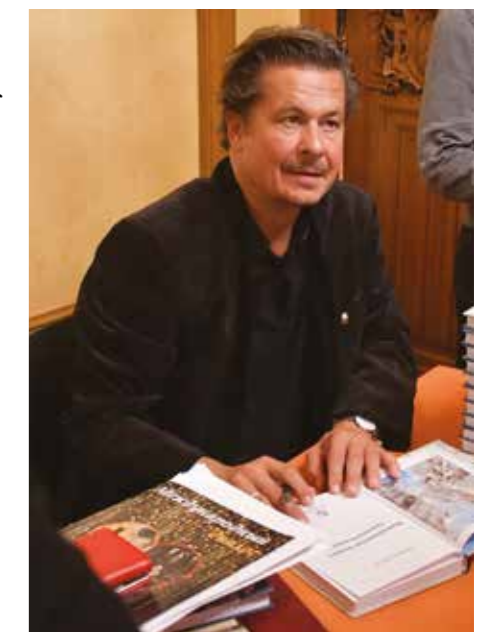
The words by Vladimir Putin that Russia has many friends in the West found their confirmation at a night at the Russian House, where both Russians and Austrians assembled.

The publication of M. Dangl's novel inspired Evgeny Kuzminsky, the Director of Dean Publishers, to launch a series of books on Russian culture, initially published outside the country. He's now working on

the Russian-language edition of the book by the German writer and musical critic Meinhard Sarem-ba on Rachmaninoff. Other projects under consideration are the books about Mikhail Chekhov, Igor Sikorsky, Ilya Glazunov, Anton Chekhov, Vasily Kandinsky.

Michael Dangl attended the presentation.

He said in his speech: "I first got the idea for my novel Orangen für Dostojewski (the name of the book in German) in 2017, when I was working in Venice on my novel Im Rausch. In 2018, the ideas got into shape.



Michael Dangl



project that promotes the idea of mutual understanding between nations and mutual enrichment of the cultures.”

The literary and musical part of the presentation was organized by Natalia Holzmüller with the support of the likely-minded people: they performed gratis and prepared a special theme program.

Irina Prodeus, an actress, stage director and instructor, read excerpts from the novel, opera singers Olga Chervinski and Vera Klimova sang romance songs by Glinka and Rachmaninoff, whose art is described in the book by Meinhard Sarembo. Pavel Singer, a composer and pianist, accompanied their performances.

The actors and musicians performed to the shouts of Bravo! that sound the same in all languages.

The guests were unanimous in accepting the message of the project’s authors and organizers, the appeal to work towards unification of nations on the cultural grounds; this is the main and the most encouraging result.

## A New Outlook on the Novel



Natalia Holzmüller and Michael Dangl



From left to right: Irina Prodeus, Pavel Singer, Vera Klimova, Natalia Holzmüller, Michael Dangl, Olga Czerwinski



*I met Vladimir Kalyukin, an actor of Rybinsk Drama Theater, a couple of years ago, and it didn't take me long to appreciate the power of his creative imagination.*

*At the presentation at Vorovsky Resort, Vladimir was reading excerpts from Dostoevsky Venetian Mystery that inspired him to come up with a stage version he told me about.*

An enchanting adventure that the reader is to share with Michael Dangl in his Dostoevsky Venetian Mystery offers us yet another encounter with the great writer. It's a fantasized European journey of the artist that was wonderfully described by Dostoevsky himself, but... with the omission of the culminating visit to Venice. Why? Was Venice of no interest to the writer? How can this be possible? Venice is one of the most beautiful European cities, and he doesn't say a word about it?

Benefiting from Dostoevsky's diaries and letters, as well as from his own imagination, Michael Dangl offers us a walk through the streets and across the bridges of Venice in the company of the great Russian writer; we are bound to fall in love with it, and then meet no lesser a figure than Rossini, who would make Dostoevsky a proposal one cannot decline...

This story, musical, lucid, filled with the warmth of both the Italian sun and the bold ideas of the characters, encouraged me to make a stage production of this work and try to represent it on stage. Togeth-

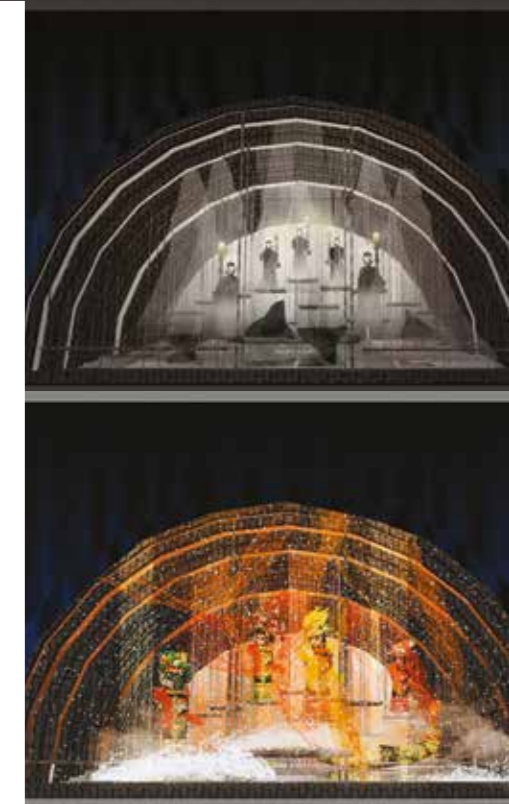
er with a talented artist Elizaveta Ermakova, we came up with the first sketches for the Dostoevsky Venetian Mystery.

The contrast between the multi-colored Venice and gloomy monochrome St. Petersburg, combined

with the world of Rossini's operas and of Dostoevsky's characters, encourages a question: are the differences between us indeed so strong? Is St. Petersburg never sunny, or Venice never covered with snow?



Vladimir Kalyukin





# Feedback

# Venetian reverie of Michael Dangl



*Olga Czerwinski, opera singer*

“The novel ‘Dostoevsky Venetian Mystery’ by Austrian writer Michael Dangl is set in Venice under Austrian occupation. Through comparisons, reflections, memories and unexpected meetings of the protagonist with various characters, the author creates a vivid, historically accurate picture of life in the great city in the 60s of the XIX century. The fictional meeting between Dostoevsky and Rossini, outstanding representatives of the creative intellectuals of Russia and Western Europe, draws a parallel between two different cultures that have many similarities: in the quest for knowledge of the soul, humanism, unity, equality, but most of all in love for God and humanity as the only important value on Earth, uniting all nations”.



*Vera Klimova, opera singer*

“I was very pleased to take part in the presentation of Michael Dangl’s novel ‘Dostoevsky Venetian Mystery’. Since high school, Dostoevsky has been my favorite writer, and as I reread his books at new rounds in my life, I manage to reveal and attain even more their profound content and scope. His work is truly bottomless! That is why it was a great honor for me to perform several romances within the framework of this unforgettable evening, as well as to meet the author of the book personally and get his autograph! The project «Russian Culture Viewed from Abroad» under the keen guidance of Natalia Holz Müller, who translated this wonderful book, seems to me very relevant. A lively exchange of thoughts and feelings, the desire to find points of contact, joint interesting events like nothing else contributes to unification on a universal level! I believe in the creative power of art!”



*Pavel Fokin, writer and literary historian:*

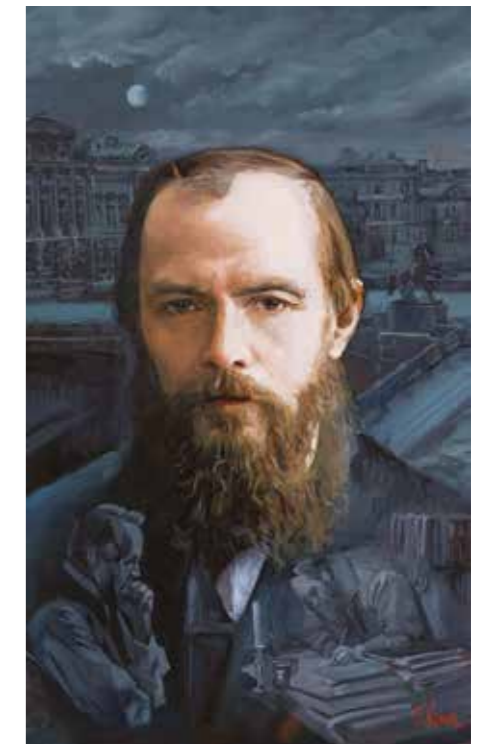
“Michael Dangl wrote a fantasy novel about the meeting of two geniuses of world culture — the Russian novelist Fyodor Dostoevsky and the Italian composer Gioacchino Rossini. But I would not refer this work to the now popular genre of alternative history. It is more of a parable novel. The author is mostly interested in the possibilities of dialogue and mutual understanding of Russian and European cultures, Russian and European civilizations. Recognizing the essential difference between them, the writer at the same time sees their mutual attraction. His novel is a series of encounters, each of which reveals different sides: mutual in-

terest, surprise, misunderstanding, response, doubt.

In the novel, Rossini proposes to Dostoevsky that they work together on a new opera based on Casanova’s Memoirs. At first, hope for a creative union flares up: it seems that the project will be successful and will be an example of the unity of the two cultures. But the more the partners get to know each other, the clearer it becomes to both of them that the idea is doomed. It is impossible to combine Rossini’s cheerful, carnal, playful element with Dostoevsky’s tragic Christian mysticism and austere nature. And yet their meetings did not remain fruitless. Rossini’s opera Casanova, based on

Dostoevsky’s libretto, was not created, but each discovered in the other as well as in himself those qualities and feelings that they have in common.

Michael Dangl’s novel sounds very topical. It is written with great love for Dostoevsky, for Rossini, for Venice. And of course for Russia. It is a kind of declaration of love and a dream of good neighborliness, joyful and spiritualized.”



Nikas Safronov.  
“Portrait of F. M. Dostoevsky”



# Vivat, the Mariinsky!



The Bolshoi (Stone) Theater

The Bolshoi (Kamennyi) Theatre on Carouselnaya Square in St. Petersburg, from which the history of the Mariinsky Theatre begins, was inaugurated on 5 October 1783. The new theatre, designed by Antonio Rinaldi, was unrivalled in scale, impressing with its sweeping and majestic architecture, while the technical capabilities of the stage seemed to be ahead of its time — the most modern equipment was used. This theatre became one of the most important centers of cultural life in the capital. Among its regulars was, among others, Alexander Pushkin. It was here that Russian opera and ballet culture began to take shape, with premieres of Glinka's *A Life for the Tsar* and *Ruslan and Lyudmila*, Verdi's *Forces of Destiny*, Pouni's *The Pharaoh's*

*Daughter*, Minkus' *La Bayadera* and many other famous opera and ballet performances that are still part of the theatre's repertoire. The Mariinsky Theatre is a grateful heir who renews forgotten productions, presents the world with bright new names and carefully restores opera and ballet masterpieces.

In the 18th and 19th centuries, the worst trouble for cities was fires, which destroyed many architectural monuments. The Bolshoi (Kamennyi) Theatre was repeatedly damaged by fire and rebuilt; the flames also destroyed the so-called Theatre Circus, which was opposite it. In 1860 the Mariinsky Theatre was opened in its place in the building that is known today as the historic stage of the Mariinsky Theatre.

Today the Mariinsky Theatre is not only its historic stage but also new unique buildings in St Petersburg — the Concert Hall and Mariinsky-2, five chamber halls — Prokofiev Hall, Stravinsky Foyer, Shchedrin Hall, Mussorgsky Hall and Rachmaninoff Hall.



Mariinsky-2



Concert Hall





Maestro Valery Gergiev has been Artistic Director of the Mariinsky Theatre since 1996.

While still a student at the Leningrad Conservatoire, Gergiev won the Herbert von Karajan Competition in Berlin and the All-Union Conducting Competition in Moscow, after which the recently deceased eminent conductor Yuri Temirkanov invited him to join the Kirov (now Mariinsky) Theatre as his assistant. In 1988 Temirkanov took over the Academic Orchestra of the St Petersburg Philharmonic and Valery Gergiev was elected Principal Conductor of the Mariinsky Theatre.

Speaking before the start of the gala concert held at the Mariinsky-2 on the occasion of the theatre's 240th anniversary, Valery Gergiev noted Temirkanov's role in shaping the traditions of the Mariinsky Theatre and his own creative development:

"We musicians of the younger generation have learnt a lot from Yuri Khatuevich Temirkanov. He made colossal respect for the composer a law of the life of this the-



Valery Gergiev

atre as well as that for the author whose work the theatre takes up. We try to continue this course and can give offence to anyone but a great composer".

Mariinsky Theatre performances and concerts in St Petersburg and its branches in Vladivostok and Vladikavkaz are attended by around two million spectators per season.

The maestro stressed the uniqueness of the Mariinsky Theatre Symphony Orchestra, with which he has visited 70 Russian regions during the traditional Easter Festival and mentioned that 38 concerts had recently been given in 33 Russian cities:

"I don't think such intense programs can be traced anywhere in the history..."



Maria Shirinkina, Vladimir Shklyarov. Ballet "Romeo and Juliet"

I would like to thank our team, which is incredibly active in laboring, as it seems to us, for the good of the Motherland...

We work for music amateurs and we always think that you should enjoy what we make for you....

'Covid Time' helped us. We spent more time at home and prepared an incredible number of

productions which we then staged. We tripled the number of new productions by bringing in new artists."

Valery Gergiev concluded by saying:

"I congratulate you on such an anniversary. I think Russia can be proud of the Mariinsky Theatre."



Inara Kozlovskaya. Opera "Ruslan and Lyudmila"



Vladislav Sulimsky. Opera "Khovanshchina"



Diana Vishneva, Konstantin Zverev. Ballet "Park"



"Poland" Act. Opera "A Life for the Tsar"



## Dostoevsky House, Moscow

Fyodor Dostoevsky Museum in Moscow is turning 95 in 2023. The ceremonial opening of the first exposition took place in two rooms of the apartment where the writer had spent his childhood on 11 November 1928, on his birthday. The founder, champion and Director of the Museum was Vera Stepanovna Nechaeva (1895–1979), later a prominent Russian philologist, the author of several influential books on the life and work of Dostoevsky. Her efforts helped to put together a collection of memorial items brought from research trips to Leningrad, Staraya Russa and Darovoye. An invaluable collection of data, put together by Anna Dostoevskaya for the Dostoevsky Memorial Museum at the Imperial History Mu-

seum was added to the funds with her help.

Dostoevsky Museum was incorporated into the State Literary Museum in 1940. Time went on. The collection was growing, so was the expertise of the staff. In 1956, for the 75th anniversary of Dostoevsky death, the museum premises were expanded; it now occupied two thirds of the side wing of the former Mariinsky Hospital. At the same time, Novaya Bozhedomka Street was given the new name, Dostoevsky Street. The five rooms were used for a comprehensive historical and literary exposition.

The next important stage of the Museum's history was the restoration on its premises in 1980–83. Afterwards, the interiors of the

Dostoevsky apartment was reconstructed, using the available archival data and the Memoirs of the writer's younger brother Andrey Dostoevsky; various memorial items, a coach-side table, a bookcase ("the Library") and candelabra were used for the reconstruction. The desk and the bookcase from the writer's last apartment (in St. Petersburg) were exhibited in a separate room. The historical and literary exposition had to be dismantled though. For many years, Dostoevsky's life story was only represented at small temporary exhibitions.

The Museum was well-loved and well-attended. It offered a variety of cultural activities, such as recitals, academic lectures, performances of actors and musicians. Major Dostoevsky scholars, Leonid Grossman, Viktor Vinogradov, Nikolay Antsiferov, Arkady Dolinin, Igor Volgin, Vladimir Zakharov, Ludmila Saraskina, Karen Stepanyan took part in the events. Over the years, the Museum hosted many renowned writers, Konstantin Fedin, Leonid Leonov, Andre Gide, Alberto Moravia, Jean Paul Sartre, Simone de Beauvoir. Amid the other visitors were the Japanese actor Toshiro Mifune, stage director Andrey Konchalovsky, composer Edward Artemyev, movie directors Vladimir Khotinenko and Vladimir Bortko, playwright and stage director Mark

Rozovsky and many other literary and cultural activists.

On the eve of Dostoevsky 200th anniversary, the whole wing was handed over to the Museum. The new exhibition, now taking up all the three floors, was visited by the Russian President Vladimir Putin on 11 November 2021. Olga Lyubimova, the Russian Minister of Culture, took him on a tour. He wrote in the Distinguished Visitors Book, "Many thanks to the organizers, enthusiasts for preserving the memory of F. M. Dostoevsky, a genius thinker and a Russian patriot."

The Museum got a new name. It is now called Dostoevsky House, Moscow. The first floor details the Moscow period of Dostoevsky life. The Memorial Apartment of the Writer's Childhood has been restored. The rooms tell us about Moscow of the 1830s, Mariinsky Hospital for the Poor, about the Dostoevsky family (parents, siblings, relatives and ancestors), about the literary and theatrical experiences of young Fyodor.

Dostoevsky left the parents' house for good in 1837. He started his independent life in St. Petersburg. Ascending to the second floor, the visitor leaves the Moscow of Dostoevsky to follow the writer on his arduous journey,



The decor of the living room in the Dostoevsky memorial apartment

moving from room to room and turning the pages of his incredible life story: his studies and the School of Engineers, his literary debut and fame, participation in Petrashevsky Circle, arrest, imprisonment in Peter and Paul Fortress, death sentence, execution stopped at the very last moment and replaced by a long term of forced labor, Siberia, his meeting with the characters of *The House of the Dead*, his personal transformation through the light of the Gospel, his first love and marriage, return to St. Petersburg, resumption of his literary career, publishing the two magazines, *Vremya* and *Epokha*, travels

abroad, the "Great Pentateuch," his meeting with Anna Snitkina and their marriage, pleasures and tragedies of their family life, purchasing of the house in Staraya Russa, publication of *The Writer's Diary*, the triumph of his *Pushkin Speech*...

The exposition features a variety of lifetime editions, documents, autographs, photographs, views of the sites and interiors, memorial items, paintings, graphics and sculptures: portraits of the writer by Ivan Kramskoy, Ilya Glazunov, Mikhail Royter, Alexandra Korsakova; illustrations to his novels by Petr Boklavsky, Nikolay Karazin, Igor Grabar, Boris Kustodiev, Nadezhda Vereshchagina-Rozanova, Sarra Shor, Dmitry Shmarinov, Ilya Glazunov, Vasiliy Kosenkov, Mikhail Royter, Alexander Gur'yev, Alexandra Korsakova, Mikhail Shemyakin, Yuriy Shtapakov; sculptures by Leonid Bernshtam, Sergey Kononov, Gavriil Glikman.

In the rooms, one can hear fragments from Dostoevsky's testimonies at the investigation, his letter to his brother written after his return from Semyonovskiy Platz, excerpts from *The Idiot*, *The Possessed*, *Pushkin Speech*.

The walls of the first and the second floor are inscribed with the



Dostoevsky House, Moscow



Vladimir Putin and Olga Lyubimova





Crime and Punishment novel museum



Interior of the Vremya magazine editorial office



Mikhail Shemyakin's signature installation "Raskolnikov's Obsession"

names of those who crossed paths with the writer, his neighbors, his father's coworkers, servants, peasants from the villages of Darovoye and Cheremoshnya owned by the Dostoyevsky family, members of the Petrashevsky Circle, inmates of Omsk Prison, contributors and staff members of Vremya and Epokha magazines.

The third floor, Dostoevsky after Dostoevsky, deals with the representations of Dostoevsky ideas and images in the world culture. Special displays and bookcases contain numerous translations of Dostoevsky works into various languages, academic works on his life and literary career. Two multimedia projects tell about his works as represented in cinematography, from the first silent movies of the 1910s and until nowadays, including fragments from the classical movies by Ivan Pyryev, Lev Kulidzhanov, Akira Kurosawa, Aki Kaurismaki; the book illustrations by Alfred Kubin, Anatoly Alekseyev, Ernst Neizvestny, Alexandra Korsakova, Vitaly Linitsky. A special space is allocated for Mikhail Shemyakin's installation Raskolnikov Deluded.

A visitor spends several hours at Dostoevsky House, Moscow, listening gratefully to the guides. Some come back again and again, always making new discoveries. And what matters most, the visitors always leave with the urge to pick up a book by Dostoevsky, reread the familiar works, discover the new ones.

Today, as before, the lecture and concert halls host various events — research conferences, "round tables," presentations of new books, seminars, meetings with scholars, writers, movie directors, artists. Shows based on Dostoevsky works are staged here, music is played.

An exciting opening of the new season was Russian Culture viewed from Abroad event that took place on 14 September



2023, initiated by a Vienna journalist and translator Natalia Holzmüller. The key event was the presentation of the novel by a renowned Austrian actor and writer Michael Dangl Dostoevsky Venetian Mystery. Merited Artist of Russia Nikas Safronov, the book's illustrator who has donated his portrait of Dostoevsky

to the museum, took part in the event. Life of the Museum is still vibrant.

*Pavel Fokin  
Ph.D. in Philology  
Head of the Department "Fyodor Dostoevsky's Memorial Apartment",  
Vladimir I. Dahl State Museum of the History of Russian Literature*



Natalia Holzmüller



A report on the creative evening at the Moscow Dostoevsky House was shown on the news of the Kultura television channel.



## Unforgettable celebration!

Traditionally, on 11 November, F. M. Dostoevsky's birthday, numerous admirers of the writer's work gathered at the Dostoevsky House, Moscow. This year's meeting was especially festive as it marked the 95th anniversary of the Dostoevsky House.

The day programme was full of events. At the beginning of the meeting, Gennady Ivanov, Executive Secretary of the Russian Writers' Union, welcomed the audience and presented the museum with a public award of the creative unions of Russia — the Order "Dostoevsky's Star".

People's Artist of Russia Nikas Safronov donated a pictorial portrait of Dostoevsky, which he had painted especially for the museum's anniversary. In addition, the artist donated a sanguine portrait of Vladimir Dahl as the Moscow Dostoevsky House is one of the departments of the V.I. Dahl State Museum of the History of Russian Literature.

The scientific part of the evening was dedicated to F. M. Dostoevsky's novel "The Demons", 150 years since the first edition of which will be celebrated in 2023. Ludmila Saraskina, the author of Dostoevsky's biography in the series "ZhZL" ("Life of remarkable people") and one of the leading researchers of the novel, made a detailed report. The discussion was continued by Igor Volgin, writer, literary scholar, vice-president of the International Dostoevsky Society and well-known TV presenter.

The biggest event of the day was the opening of the exhibition "The Glass Demons" by Pavel Titovich, a contemporary photographer from Belgorod who created a portrait gallery of the novel's characters using the ancient technique of ambrotypy. The exhibition was prepared by the staff of the Belgorod Literary Museum, who developed the design project and exposition equipment.



Pavel Fokin and Gennady Ivanov



From left to right: Igor Volgin, Pavel Fokin and Nikas Safronov

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# Keeping traditions, striving for the future!

Everyone prepared for this moment long and thoroughly so that the Vorovsky Resort could celebrate its centenary in full glory. Everyone hoped that the weather would not let them down — after all, the holiday was to begin in the ancient park surrounding the complex of buildings of the resort. Wishes are known to be material and the concentrated energy created a miracle: in autumn, when the weather is especially unstable

and generous with rain, there was a warm sunny day to decorate the event.

Numerous guests with bouquets of flowers walked to the sound of a brass band along the alleys where they were met by characters in historical costumes, including Ivan Durdin, the famous merchant and breeder who once chose this picturesque area for his country house.

A choir was singing, birds were chirping, faces were all smiles — this overture set the tone for the activities that followed.

In the crowded cinema-concert hall of the resort, the founders of CJSC “Vorovsky Resort”, business partners, as well as those who used

to work here and those who are here at present got together.

General Director Natalia Kuznetsova received numerous congratulations and flowers.

It looked as if all those people sincerely loved and appreciated the resort.

Many employees were awarded certificates of honor — after all, the Vorovsky Resort thrives thanks to its excellent staff.

The book “Vorovsky Resort: People and Years” was published for the centenary of the health resort and a museum was opened, the exhibits for which were brought, among others, by holidaymakers and those who need the medical assistance.



Natalia Kuznetsova, CEO



THE RESORT ENTERED THE NEW CENTURY IN EXCELLENT SHAPE AND IT IS NO DOUBT IT WILL CONTINUE TO PRESERVE TRADITIONS AND STRIVE FOR THE FUTURE.





# Dialogue of cultures Through the Ages

## Coppelia Ballet

The ballet was premiered in Paris Grand Opera in 1870, in the presence of Emperor Napoleon III, and later joined the select ranks of the classical ballet legacy.

As the last French romantic ballet, it put an end to Romanticism in ballet, the genre that had emerged with *La Sylphide*. Georges Balanchine, the famous choreographer, called *Coppelia* the greatest choreographed comedy. It is considered to be the most successful work of the French stage director Arthur Saint-Léon, who spent 10 years in Russia, working as the Chief Ballet Master of the Imperial Theaters and staging *The Little Humpbacked Horse* (mu-

sic by Puni) and *The Golden Fish* (music by Minkus) as well as other shows.

The *Little Humpbacked Horse* was the first ballet based on the Russian national agenda. Popular Russian tunes were used, and a dance with the elements of the Russian folk dances and the dances of the other nations of the Empire were performed.

*Coppelia* was premiered in Russia in 1882, at the Moscow Bolshoi Theater. In 1884, Marius Petipa, who took over after Saint-Léon, produced his own version for the St. Petersburg Bolshoi Theater. Ever since, *Coppelia* was staged by

almost all the leading companies of Russia, and for a huge number of children it was, together with *The Nutcracker*, the gateway into the world of ballet.

Emerging at the French court in the 16th century, the ballet frenzy reached Russia in the 1600s, when the first ballet was presented at the court of Tsar Alexey. In the 1800s, due to the efforts of the French ballet master Charles Louis Didelot, the national specifics of the Russian ballet began to emerge, pre-shaping the traditions of the world-famous Russian ballet school.

Pierre Lacotte, the world-renowned French ballet master and



the restorer of the old choreography, a student of the outstanding Russian ballet dancers Liubov Egorova, Matilda Krzesinska, Olga Preobrazhensky, the director of *Natalie*, or the *Swiss Milkmaid* ballet staged for the star of the Bolshoi Theater Ekaterina Maximova, and of *The Undine*, staged for the Mariinsky Theater Company, decided to recreate Saint-Léon's choreography, breathing new life into the story of the love-sick Doctor Coppelius who made a doll that was so lifelike that a young man, Franz, the fiancé of Swanhilda, the main character, fell in love with it.

No doubt, the success of *Coppelia* is largely determined by the music by Léo Delibes that caused Tchaikovsky's admiration: "Ballet never saw such elegance, such abundance of tunes and rhythms, such excellent instrumentation."

Classical ballets traditionally hold a place of prominence in the repertoire of Vienna State Ballet, never failing to attract an enthusiastic audience.

*Coppelia* version by Pierre Lacotte, based on Saint-Léon's choreography, was recently resumed at the Vienna Folk Opera; the premier took place in 2019.

The multinational cast of Vienna State Ballet and Folk Opera, with a lot of Russian dancers involved, was at its prime at this funny show, reconfirming its reputation of one of the best ballet companies in the world.



Kiyoka Hashimoto and Jackson Carroll



Kiyoka Hashimoto and Alexey Popov



Elena Bottaro



# Two men of genius in Russian culture

The year 2023 marks the 150th anniversary of two men of genius in Russian culture: the composer, pianist and conductor Sergei Rachmaninoff and the singer, actor and stage director Feodor Chaliapin.

As fate would have it, both found themselves abroad and passed away there.

Back in their days they were condemned for treason against the Soviet power, but now they are the cultural icons of the Great and Eternal Russia.

Both geniuses were suffering far away from their homeland.

“I am a Russian composer, and my homeland left an imprint on my character and my views,” Rachmaninoff said of himself.

It took him quite a while before he could compose music in a foreign land again, and his first



Sergei Rachmaninoff

works appeared only ten years after he had fled Russia.

“Having left Russia, I lost the desire to compose. Having lost my homeland, I lost myself,” he recalled.

Rachmaninoff always found an opportunity to support his compatriots. He helped Ivan Bunin, whom he had met before the revolution, sent food parcels to starving colleagues in Soviet Russia, and during the Great Patriotic War he gave several concerts in America and donated the royalties to the Red Army.

In 1927, Chaliapin donated the proceeds from one of his concerts to the children of emigrants, and shortly before his death, in 1936, he wrote: “As for my fatherland, I worship it! And I carry and will continue to carry this worship in my heart to the end of my days...”

He stated his credo as follows: “My life is in the Art and in Russia”.

Chaliapin and Rachmaninoff met at Savva Mamontov’s Moscow Private Russian Opera in 1897 and immediately became good friends. They were attracted to each other like a magnet by their passionate love of music.

The friendship between Rachmaninoff and Chaliapin had a huge impact on both of them, also in terms of their artistic endeavors, and lasted for many years, until the death of Feodor Chaliapin.

Rachmaninoff wrote deeply emotional lines about Chaliapin:



Feodor Chaliapin and Sergei Rachmaninoff

“Chaliapin will never die. He cannot die. For he, this miracle artist with a truly fabulous talent, is unforgettable... He will be an icon for future generations.”

In November of this year, the Permanent Delegation of the Russian Federation to UNESCO in Paris hosted an international scientific conference and concert of masters of the arts called “The World Glory of Feodor Chaliapin”, organized jointly by the Gorky Institute of World Literature of the Russian Academy of Sciences and the Ippolitov-Ivanov State Music and Pedagogical Institute, along with the Permanent Delegation of Russia to UNESCO.

The festive concert, which became a true triumph of the Russian performing school, was at-



## The concert bill

tended by prominent musicians educated in Russia and living in France, as well as the Art Director of the concert program, a renowned violinist, the rector of the Ippolitov-Ivanov State Musical and Pedagogical Institute and President of the Russian Performing Arts Foundation Valery Vorona.

Konstantin Orbelian, a member of a noble Armenian princely family, was born in San Francisco and debuted as a pianist with the San Francisco Symphony Orchestra at the age of 11. Continuing to develop the best of the



Konstantin Orbelian



## Valery Vorona and Count Pyotr Sheremetev

Russian-American cooperation, in 2010 he became a producer of the movie “Musical Odyssey in St. Petersburg” featuring world opera stars Dmitri Hvorostovsky and Renée Fleming, the maestro himself and the State Hermitage Orchestra.

Konstantin Orbelian was awarded the Russian Order of Friendship for his outstanding contribution to the development and strengthening of cultural ties with Russia.

Konstantin Orbelian believes in the power of music and its ability to help overcome the crisis in Rus-

sian-American relations. “Music is an international, interethnic and interfaith language... Our composers — Tchaikovsky, Rachmaninoff, Scriabin, Myaskovsky... They were neither eliminated nor obliterated by anyone, and this will never happen.”

During a concert organized by K. Orbelian at Carnegie Hall to celebrate the 150th anniversary of Rachmaninov, the American Morgan University Choir sang Sergei Rachmaninov’s All-Night Vigil in Russian and received a standing ovation.

Music conquers the world.



Morgan State University choir (USA)



# The Circus Princess

As a child, Imre Kalman wanted to become a tailor, then qualified as a lawyer, tried to compose symphonic music, but became famous as a master of operetta, although at first he despised this frivolous genre. However, circumstances were such that Kalman “came down to” operetta, and revived it. The opening night of his first operetta “Autumn Maneuvers” was held on February 22, 1908 in Budapest and was an incredible success. The audience applauded tirelessly, calling the performers to the stage again and again.

The Circus Princess came to life in 1926, and three years later Imre Kalman married a young im-

migrant from Perm, Vera Makinskaya, who soon gave birth to a boy and then two girls: Lily and Yvonka.

In the beginning the action of “The Circus Princess” took place in St. Petersburg and Vienna. However, its libretto had so many funny incidents that the operetta had never been staged in Russia without revisions.

The Moscow Musical Theater decided to tell the famous story in its own way, breaking the existing stereotypes and turning the operetta into a performance that combines several types of art: operetta, musical, dancing and modern cirque nouveau style. Unique circus acts were designed especially

for this production, including the unaided deadly stunt.

Imre Kalman’s youngest daughter Yvonne, who inherited her mother’s love for Russia, reminisces:

“My father had a dream that the circus would be integrated into the performance, and today, for the first time in 90 years, it has come true. My father would have been happy. This is an amazing staging!”

Famous music performed with talent, magnificent scenery that brings the audience back to Paris in the early twentieth century, and thrilling stunts give the audience a sense of festivity and delight.



Imre Kalman



Vera Kalman



Yvonne Kalman





## Opera singer Diana Skavronskaya



Diana Skavronskaya

Diana Skavronskaya wants to bring love and light to people, which is especially important today, when the world is in a twilight state.

She lives for music, and her voice, a precious gift from God, helps her create a miracle of art.

Diana was born in Tashkent, the sunny capital of Uzbekistan in the heart of Central Asia. She felt a creative calling in her early age. At eleven, she won her first international vocal competition. Despite her interest in ballet — Diana was a soloist of the ballet “The Princess” and the central figure in the show project from a young age — her true passion was opera singing. Through her natural talent and perseverance, she soon found success on the path she had chosen.

Undoubtedly, teachers and mentors play a significant role in shaping and molding an artist. Among them there was the remarkable op-

era instructor at the Tashkent State Conservatory, People’s Artist of Uzbekistan, Professor Mukaddas Nishanova Rizayeva. Diana met her when she was thirteen years old. During the audition, Diana delivered a capella rendition of the renowned “Hello, Dolly” from the musical of the same name. Accompanying her performance with dance moves, stomping, imitating bass and falsetto, she concluded her performance with a powerfully delivered jazzy finale in the spirit of Ella Fitzgerald. Professor Rizayeva’s response to this impressive display was rather calm. She advised Diana to evolve into an opera singer rather than a musical performer. The first years of Diana’s education were dedicated to the study of bel canto, a singing technique originated in 18th-century Italy that remains relevant to this day.

Following a period of fruitful studies with Professor Rizaeva, Diana waved goodbye to her “star” childhood and relocated to Moscow. There, she pursued her education at the college within the esteemed Ippolitov-Ivanov State Music Pedagogical Institute, under the tutelage of the Honored Artist of Russia, Professor Vera Nebolsina. Vera Nikolaevna invested a lot of effort and patience into her protégé, meticulously preparing Diana for the International Competition named after M. M. Ippolitov-Ivanov. Diana won the first prize there, captivating the jury with the beauty of her voice, vibrant musicality, and an impressive stage artistry.

During this competition, Professor Galina Pisarenko of the Moscow Tchaikovsky Conservatory, a People’s Artist of Russia, had the opportunity to hear Diana. Impressed by Diana’s significant success, Professor Pisarenko recommended that she enrol at the Moscow Conservatory after graduating from college. Following successful auditions and entrance exams, Diana Skavronskaya found herself in Professor Pisarenko’s class.

Learning to sing opera is akin to a fascinating journey into a magical land. Diana cherishes the five years she spent at the Conservatory. An intensive period brimming with classes, concerts, performances, and the exploration of foreign languages laid the groundwork for Diana Skavronskaya’s professionalism.

Tatyana from the opera Eugene Onegin held a special place in Diana’s heart as her first and cherished role. She first performed it at the Pushkin State Museum of Fine Arts in Moscow she was still a student. Performing a duet with Konstantin Artemiev, now a soloist of the Bolshoi Theater of Russia, they conveyed the full spectrum of emotions within their characters. The title role of Tatyana was Diana Skavronskaya’s graduation work. The sold-out performance in the Great Hall of the Moscow Conservatory marked a triumphant moment for the emerging star, as the audience burst in applause after the scenes of Tatyana’s letter and the final encounter between Tatyana and Onegin.



As Tatyana on the stage of the Great Hall of the Moscow Conservatory, 2019

Galina Pisarenko said at the time: “Diana, you are born to play Tatyana, you have a wonderful combination of the actor’s gift, a strong, sincere and very beautiful voice! Go ahead, my dear! Conquer the world! You can do it!”

Diana’s vocal mentor at the Galina Vishnevskaya Opera Center was Makvala Kasrashvili, the head of the Bolshoi Theatre’s opera troupe — a luminary on the world’s opera stages. Praising Diana as one of her most commendable students, Kasrashvili remarked, “She is one of those rare opera singers whom every opera house would consider an honor to have. Not just for her extraordinary ability to captivate the audience with her singing, but also for her splendid acting skills, heightened sensitivity, and profound respect for all aspects of opera production. She discerns nuances that often escape other opera singers.”

Diana had a fortune to work with Dmitry Vdovin, the artistic director of the Bolshoi Theatre Youth Opera Company. Their paths crossed at the Yuri Bashmet Winter Festival in Sochi, a selective event where only the best of the best were chosen from hundreds of auditions. Among the multitude of young artists, only twelve were selected to participate in the festival.

The decision to relocate to the United States was driven by the am-

bition to launch an international career — a journey, undoubtedly challenging.

Despite encountering numerous obstacles, the experience rounded up with unforgettable impressions and significant accomplishments.

Diana Skavronskaya is very well known in San Francisco, where her performances, featuring top vocalists and accompanists, stand as cultural highlights in the city’s vibrant cultural landscape.



Puccini’s La Bohème. Diana Skavronskaya (Mimi) and Nicholas Huff (Rodolfo). Photo by Veronique Kherian, courtesy of Pocket Opera



After the concert at Carnegie Hall, 2023

In October of this year, Carnegie Hall’s main stage, the Stern Auditorium / Perelman Stage, hosted a concert dedicated to the 150th anniversary of Sergei Rachmaninoff’s birth. The event was organised by the Cultural Exchange Foundation, presided over by Maestro Constantine Orbelian, the Principal Conductor of the New York City Opera.

The concert went with a full hall to a standing ovation from the audience.

Diana found immense joy in performing Rachmaninoff’s beautiful compositions, skillfully conveying the entire spectrum of emotional states — from quiet sadness to the raptures of love. Maestro Orbelian acknowledged Diana’s performance, stating, “Diana Skavronskaya possesses an extraordinary vocal timbre and robust energy — key elements for a prosperous career. I am confident that her exceptional vocal talent, unwavering dedication, and charismatic presence will propel her to the pinnacle of professionalism.”

Having achieved considerable success, Diana Skavronskaya continues to strive for new horizons. Given her fervent passion and dedication, there is no doubt she will be sure to achieve them.



## Meet Dmitry Erokhin

My life experience made me realize that those who are active in their early years, remain active for life.

Dmitry Erokhin, my recent acquaintance, is a person of this type.

From the very start, his looks and manners made a very favorable impression. He won't be hard to socialize with, I thought, and I was right.

Dmitry's story about the achievements of his youth was quite impressive.

Such achievements don't come out of the blue. It's true that the child is a father of man.

Dima had a happy childhood. He was born in the South of Russia, in Krasnodar, and grew up in a

family of the intellectuals. His parents worked on developing his natural abilities, nurtured his interests, including the main one, foreign languages. Dima began to learn English when he was five.

He studied at an elite school, twice the winner of the Best School of Russia prize, and his talents were further developed. Dmitry was the winner of the local, national and international contests and intellectual Olympiads, he received the Grant of the Krasnodar Region Governor and twice the Grant of the President of Russia; his name had been entered into the Krasnodar Golden Book of Education; the Sochi 2014 Olympic Committee made him one of the Olympic Torch Bearers.

His "list of achievements" reflects the origins of his personality, with prudence and self-esteem going hand in hand with vigor and determination.

German language played a prominent role in shaping Dmitry's career. The winner of a school contest, he decided to take part in a school exchange program and continue his schooling in Germany. Apart from the language, he was interested in economic science and national economy, and on finishing school he went on to study at the Department of Economics of the University of Bonn, one of the best in the world.

Never limiting himself to just studies, Dmitry began to look for the fruitful outcomes for his energy. He found the right goals and was noticed.

In 2015 and 2017, the Bundestag President Norbert Lammert invited him to take part in the events commemorating the liberation of Auschwitz Concentration Camp; he was twice the laureate of the honorary prize of the Konrad Adenauer Foundation for his involvement in the Memory Days Contest.

His first major undertaking was the German-Russian Youth Parliament. Dmitry took part in its tenth jubilee meeting in Potsdam in 2014, where, according to him, "the young people from Russia and Germany came together to discuss a topical issue that transcends the relations of the two countries: Internet, Freedom of Speech, Per-

sonal Responsibility, Governmental Duties. We were seeking the answers to many questions: how should governments regulate the Internet? What are the limits of freedom? How much of the responsibility should be given to an individual? What kinds of regulations do we need? The goal was to familiarize the young people with the workings of the parliament, to exchange views, which is very important nowadays. We wanted to hear each other, to pinpoint the similarities and the differences, to tackle the problems and find solutions that would be supported by the majority. We wanted to argue, to make friends and even fall in love. It all worked. The Tenth German-Russian Youth Parliament was a unique venue where we could express our views, exchange ideas, share experiences, where we learned to listen and to hear. I'm sure that the Youth Parliament helped the young from both countries to gain better understanding of each other, and laid the foundations for the strong international friendship."

Having completed his studies in Bonn, Dmitry Erokhin decided to

continue his education in Vienna Economic University that enjoys the reputation of one of the most prestigious schools in the world. Predictably, in Austria he was also in search of the likely-minded people. His previous experience helped him to come up with the project of Austrian-Russian Youth Parliament, a platform for the dialogue between the Austrian and the Russian young people. Part of this project envisaged the institution of youth parliaments of the sister cities, and it brought Dmitry the Gold Medal of the My Country My Russia Russian national contest.

That's how Dmitry describes his project:

"I wanted to primarily focus on academic exchange (i. e. academic diplomacy, intensification of the student exchange, joint projects of the young scholars). The second issue that I take interest in is the cooperation of the young businessmen. The third project could be the young journalists exchange, because I'm a member of the Austrian Youth Press."

My first contact with Dmitry was when he invited me to the



Youth Conference. Bulgaria, 2021

screening of Amur Tiger. Master of the Taiga.

Unfortunately, I was unable to attend, for I was in Russia then, but on my return to Vienna we got together to discuss the prospects of our cooperation.

It turned out that from 2022 on Dmitry was the head of a Youth Club, founded in Vienna in 2019 under the auspices of the Russian Geographical Society that exists in Russia since 1845.

The goal of the club is to introduce young people to geography, culture and history of Russia, to its ethnic groups, unite the young people in their research, draw in the pioneers in various fields, organize trips, expeditions, create a positive image of Russia in Austria. Over the last year, the club took part in organizing the Russian festivals in Vienna, Maslennitsa, Svyatky, Troitsa. Several open classes in geography and natural science quests took place in the Russian schools. The crowning project was the screening of Amur Tiger. Master of the Taiga movie by the Austrian movie director Franz Hafner who traveled to Russia and spent several years studying the Siberian tigers; he



Dmitry Erokhin at the International Economic Forum in St. Petersburg, 2019



Regional conference of compatriots. Istanbul, 2022



Participation in the Global Flashmob "Russian Samovar", 2022



made a documentary that was shown on the Austrian TV.

The success of the screening, organized by the Youth Club, exceeded all expectations and showed that, despite all the international challenges, the Austrian public takes interest in Russia and maintains a positive attitude to it.

Dmitry Erokhin says:

“Austria played the leading part in this international project. The documentary was filmed by Inter-sport Film for ORF, together with ARTE, National Geographic, Eayerischer Rundfunk and the Russian First Channel.

I obtained the permission for the screening, and in September it was shown in German in a Vienna video studio, which was also a special experience for the audience, for they got a chance to visit the site where TV programs are being prepared. It was mostly attended by the Austrians, community representatives, businessmen, TV persona.”

*President of the European International Cultural Agency Christian Galotzy*

*“In 2018, the cameramen of Universitas, headed by the movie director Franz Hafner, made their first trip*

*to the Siberian Taiga to film a documentary.*

*Because of the substantial preparatory work, they came up with an amazing movie.*

*The piano tunes performed before and after the screening, elaborate refreshments, wine tasting and conversation contributed to the wonderful experience.”*

Protection of animals, nature and natural environment is a vibrant topic all over the world. It brings people together, because only joint efforts can help to achieve a result. This is confirmed by the movie’s director, Franz Hafner:

“This story about a tiger is a story about the world of nature, our roots and our place on this planet in the future.”

Dmitry Erokhin lives a vibrant life, combining his academic work in economics with an active social stand; I’m positive that together we will carry out a number of projects aimed at improving mutual understanding and respect between nations. A journey of a thousand miles begins with a single step!



“Kalinka” ensemble at the Maslenitsa festival at the Russian school in Vienna

## Leonid Terekhov: Businessman and Politician

St. Petersburg, one of the most amazing cities of the world, was and still is a most enticing destination for those who love to travel. It’s an open-air museum, a treasury of culture.

Leonid Terekhov, Director General of the Ambassador Hotel, is a true patriot of his city. His favorite attraction at the Northern Palmyra is the Summer Gardens, located on the banks of the Neva and separated from it by the legendary lacy fence.

*Back in the 18th century, after hearing rumors about the beauty of St. Petersburg, a rich Englishman decided to leave his native shores and check for himself whether the renowned city was as beautiful as it was said to be. As he docked by the Summer Gardens and walked out on the deck, he remained there, staring at the incredible sight and, without stepping ashore, sailed back, for he was positive that he wouldn’t see anything more amazing.*



Leonid Terekhov

Another attraction of St. Petersburg is St. Isaak Cathedral, seen from the windows of the Ambassador hotel that is within walking distance from the renowned Mariinsky Theater. This proximity, obviously, contributes to the atmosphere of the hotel, where performers and musicians often stay.

Leonid Terekhov is open for any cultural initiatives. He believes that the more international cultural projects are there, the faster will the international situation go back to normal, and he’s more than ready to contribute to this process. Leonid is a civil activist, and thus it is no wonder that he had recently become an assistant to a State Duma deputy. He’s dealing with the cultural issues, and we can rest assured that Leonid Terekhov will make his best to help the local culture thrive.





# Sergey Abramov: Culture is an ambassador of friendship and unity

*Sergey Abramov, a successful businessman and outstanding citizen, lives a busy life. He is CEO of Cesar Travel JSC shipping company, president of Cezar Club Corporation holding, the owner of the Hermitage Hotel and the Sunny Bay hotel as well as SunBay entertainment complex in the Moscow region.*

Sergey is actively engaged in public activities as Chairman of the Tourism Committee of the Moscow Chamber of Commerce and Industry.

The Hermitage Hotel often becomes the centre of various events. Two years ago, with the support of Sergei Abramov, it hosted the Christmas in the Hermitage eve-

ning which was attended by young talents, the finalists of the Blue Bird international television competition.

Culture plays an important role in Sergey's life and he often helps its decent representatives at the start of their careers.

Sergey Abramov often takes part as a presenter in conferences in Russia and abroad, where he represents the Russian economy and culture, making a significant contribution to mutual understanding between nations.

"We live in difficult time," says Sergey, "however, we hope that the most difficult problems will gradually recede, because all sane

people on Earth value life and its benefits.

I think we should all try to contribute to stabilization of the international situation so that we can once again feel a solid ground under our feet and see the prospects for the development of the world community.

Cultural dialogue is important for the whole world.

Despite the difficulties in the international arena, our artists still perform outside Russia.

The Days of Moscow were recently held in Istanbul and Antalya. These days included performances by folk dance ensembles and folk orchestras. The concerts

were held at various venues, and the audience — both our compatriots and Turks — enthusiastically welcomed the ambassadors of Russian culture.

I welcome the project 'Russian Culture Viewed from Abroad' and one of its components, the YouTube channel 'Bridge of Love', and wish the traffic on this bridge never stopped.

We save each other and our planet only based on love!"



Sergei Abramov and Natalia Holzmüller



Timur Slanov, Daria Shavrina and Elizaveta Rakushina



Sergei Abramov





Общество  
Дружбы с  
Австрией



RUSSISCHE  
GESELLSCHAFT  
FÜR DIE  
FREUNDSCHAFT  
MIT  
ÖSTERREICH

*The regional public organization “Society for Friendship with Austria” (ODA) was established in 2013. Its members include government officials, academicians, prominent scholars and cultural figures, heads of public organizations. The President and the head of the Presidium is Alexander Pronin.*

Today the dialogue between Russia and European countries has gained special importance due to the tense political and economic situation in the world, and the role of organizations aimed at maintaining two-way relations with Austria and assisting in holding various international events in both countries can not be overrated.

The Society of Friendship with Austria is a good example of how to build good-neighborly relations.

The USSR-Austria Friendship Society used to be headed by Dmitry Shostakovich, the outstanding composer of our days, and given his sincere civic position, he was doing this out of conviction.

The Honorary President of the Society of Friendship with Austria is Oleg Atkov, the USSR pilot-cosmonaut, Hero of the Soviet Union, cardiologist, scientist and social activist.

ODA streamlines public, youth and cultural ties between Russia and Austria in an effort to foster a positive image of Russia abroad.

Much attention is paid to memorial and patriotic work with compatriots and citizens of the Republic of Austria who advocate the revival of multilateral European cooperation through people’s diplomacy, and events are held to preserve in Austria historical heritage associated with the Europe’s liberation from the Nazism.

To support the Russian language and culture in Austria and to promote cultural exchanges, international projects, contests and Olympiads are run. Work is underway with foreign schools in Russia and Austrian educational institutions that teach the Russian language.

The ODA mission is to build a bridge of friendship between Russia and Austria.



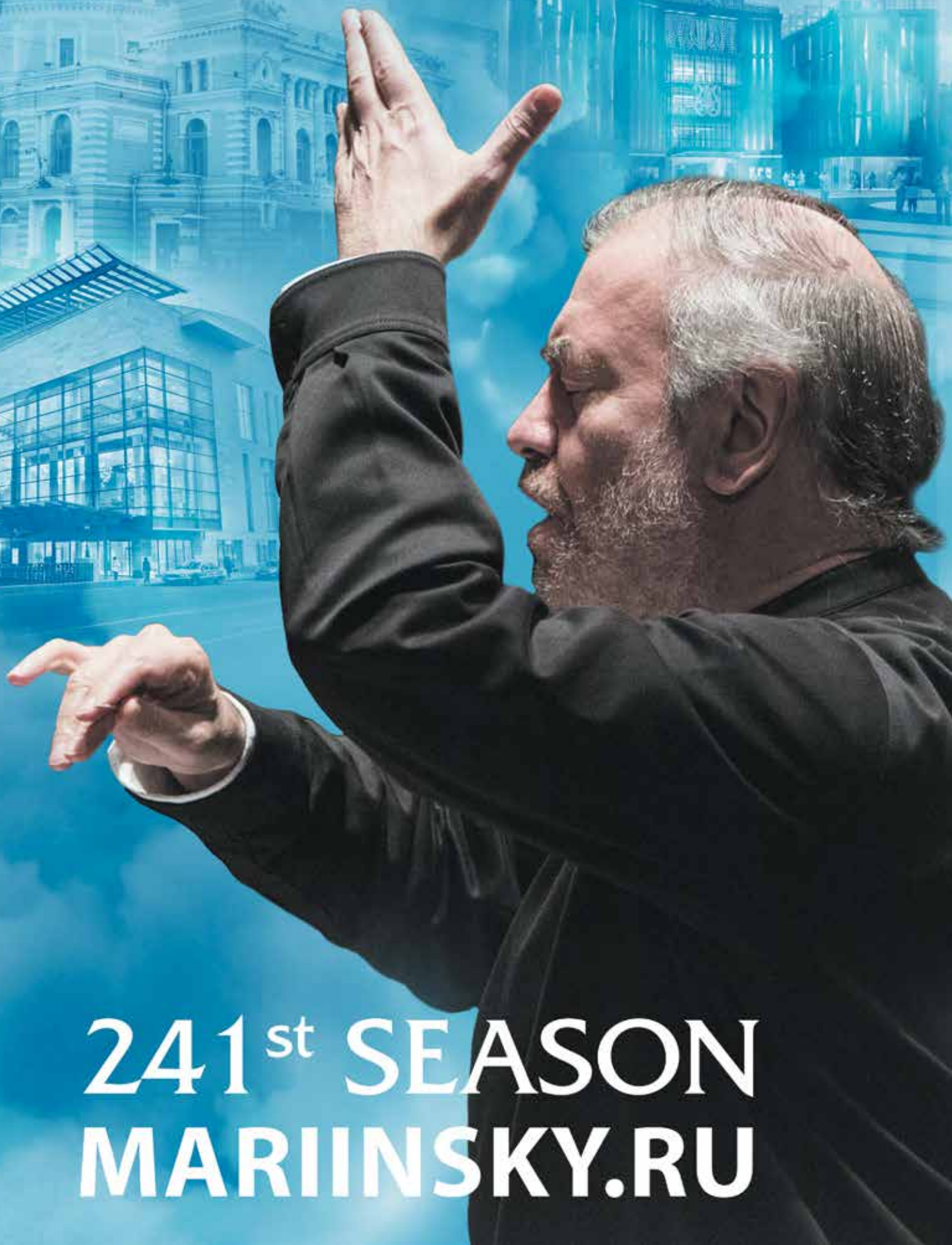








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