



Newsletter



[Bolshoi Has Announced Plans for New \(243rd – 2018/19\) Season](#)

The Bolshoi Theatre announced plans for the 243rd theatre season at a press conference that took place in the Grand Imperial Foyer of the Historical Building of the Bolshoi Theatre at noon on May 3rd.

The following people participated in the press conference: the Bolshoi Theatre General Director Vladimir Urin, the Bolshoi Theatre music director and chief conductor Tugan Sokhiev, the Bolshoi Ballet artistic director Makhar Vaziev, the Bolshoi Theatre spokeswoman Katerina Novikova.

The Bolshoi Theatre approaches its 243rd season with a vast repertory, amounting at the present time to 26 operas and 37 ballets. Of course, it will expand further, acquiring new productions. Overall in ballet and opera Bolshoi announced 10 premiers.

Pyotr Tchaikovsky's opera Eugene Onegin will return to the Historic Stage. A new work by the director Eugeny Arye and the designer Simon Pastukh will replace the outstanding production by Dmitry Tcherniakov which ran at the Bolshoi for

twelve years and had over 150 performances in Moscow, not to mention the tours to France, Britain, Italy, Japan, China, and so forth. Another feature of the season is the emphasis on Russian composers in the programming of the symphonic concerts: it will include works by Shostakovich, Prokofiev, and Rachmaninoff. In 2018 the entire world celebrates the centenary of the conductor and composer Leonard Bernstein, and the Bolshoi Theatre will commemorate this jubilee as well – with a semi-staged production of the operetta *Candide*. Renowned Russian theatre directors who have previously worked at the Bolshoi will produce operas by Rossini and Dvořák on the New Stage. *Il barbiere di Siviglia* directed by Evgeny Pisarev and conducted by Pier Giorgio Morandi will premiere there in November, and *Rusalka* directed by Timofei Kulyabin and conducted by Ainārs Rubiķis will be produced in May. Since our repertoire totally lacks the works of the great Rossini, we decided it was time to compensate for this absence with the production of one of his operas on the Historic Stage. The famous Italian opera director Damiano Michieletto will stage *Il viaggio a Reims*, recently performed at the Bolshoi in a concert version.

The Bolshoi Ballet company will produce six new works in the coming season, including two world premieres: Edward Clug's *Petrushka* to the music by Stravinsky and a ballet so brand new that it has only got a working title so far: *Krasavin-Samodurov*. This title speaks for itself, indicating the composer and the choreographer, Vyacheslav Samodurov, winner of several Golden Mask awards. Three of the other titles are such famous masterpieces as William Forsythe's *Artifact*, George Balanchine's *Symphony in C* and Maurice Béjart's *Gaîté parisienne*. And finally, one of the major events of the ballet season will be *The Winter's Tale*. In the beginning of his glorious career Christopher

Wheeldon choreographed *Misericordes* after Shakespeare's *Hamlet* on the New Stage of the Bolshoi Theatre; now the Historic Stage will host his three-act ballet based on another play by the Bard. *The Winter's Tale* to the music by Joby Talbot premiered in 2014 at the Royal Opera House and is now considered a masterpiece among narrative ballets. Knowing our dancers' passion for acting we expect them to create a most interesting performance of Shakespeare.

Our partnership with our foreign counterparts will continue with our ballet tours to Italy, Latvia, Britain and Australia, and our opera tour to France. In September our friends and partners from the Savonlinna Opera Festival will be guests on our New Stage with a production of Verdi's *Otello*. This is a natural outcome of the successful tour of the Bolshoi opera company to the Festival in the summer of 2017. An anniversary concert by a famous bass Vladimir Matorin who turns 70 on 2 May 2018 will take place on the Historic Stage on 11 November 2018.

The Bolshoi Theatre Museum celebrates its centenary. To commemorate the jubilee an expansive exhibition titled *Museum and Theatre. 100 Years Together* will take place in December 2018 – February 2019 in the New Manege. Special events will honour the memory of the great artists Zurab Sotkilava and Ekaterina Maximova. Together with Pathé Live and Bel Air Media we will continue the broadcasts of our ballet in cinema. And certainly we will work day by day, presenting our productions and concerts on our three stages – the Historic, the New, and the Beethoven Hall – and hoping that the Moscow citizens and visitors of the city will be besieging the Bolshoi Theatre all year long, excluding perhaps the house's days off and vacations.

Premieres

In the second half of April the Bolshoi Theatre presented three premieres on its two stages.

The premiere performances of [Un Ballo in Maschera](#) took place on the Historic Stage on April 20th, 21st, 22nd, 24th, 25th and 26th. One of Giuseppe Verdi's most popular operas is back in the Bolshoi Theatre's repertoire.

The production was staged by the team from Italy. The music director – maestro [Giacomo Sagripanti](#). The stage director and the set designer – [Davide Livermore](#). Costume designer – Mariana Fracasso, video design – Paolo Gep Cucco (D-wok studio), lighting designer – Antonio Castro. More information about the opera's history and about this particular staging is available on the [Bolshoi's website](#).

The premiere casts starred the Bolshoi Theatre soloists and guest artists:

Richard – [Giorgio Berrugi](#) (April 20th, 22nd and 25th), Oleg Dolgov (April 21st, 24th and 26th);



The premiere performances of *Un Ballo in Maschera* took place on the Historic Stage on April 20th, 21st, 22nd, 24th, 25th and 26th. Photo courtesy: Damir Yusupov

Renato – [Vladimir Stoyanov](#) (April 20th, 21st, 24th and 26th), [Maxim Aniskin](#) (April 22nd and 25th);
 Amelia – [Oksana Dyka](#) (April 20th, 22nd and 25th),
 Anna Nechaeva (April 21st, 24th and 26th);
 Oscar – Nina Minasyan (April 20th, 22nd and 25th),
[Damiana Mizzi](#) (April 21st, 24th and 26th);
 Ulrica – [Nadia Krasteva](#) (April 20th, 22nd and 25th), [Silvia Beltrami](#) (April 21st, 24th and 26th).

Full casts are available [here](#).

More information about *Un Ballo in Maschera* and the style of the new production is available on the Bolshoi's [website](#).



Giorgio Berrugi as Richard, Marat Gali as the Supreme Judge, Nina Minasyan as Oscar.
 Photo courtesy: Damir Yusupov

The stage director and the set designer [Davide Livermore](#) says: “Un Ballo in Maschera is a very romantic opera, I consider it to be the romantic centre of Verdi’s entire operatic universe. It is amazing: things that are happening there are supernatural, absolutely incredible, but at the same time this story can happen in real life with any of us. We are all somewhat involved in Un Ballo in Maschera”.



The premiere performances of the major revival of the ballet *Coppelia* took place on the New Stage on April 20th and 21st (matinee performances at noon and evening performances at 7 p.m.) and on April 22nd. Photo courtesy: Elena Fetisova

The Bolshoi Theatre presented the revival of the ballet *Coppelia* by Leo Delibes on the New Stage.

The premiere performances took place on April 20th and 21st (matinee performances at noon and evening performances at 7 p.m.) and on April 22nd.

More information about this performance is available in the article *The Beauty with Enamel Eyes* on the [Bolshoi’s website](#).

Libretto by Charles Nutter and Arthur Saint-Leon after the stories by Ernst Theodore Amadeus Hoffmann.

Choreography: Marius Petipa and Enrico Cecchetti.

Staging and new choreographic version: an Honoured Artist of Russia [Sergei Vikharev](#) (February 15th 1962 – June 2nd 2017).

This version of the ballet had its premiere at the Bolshoi Theatre on March 12th 2009.

It was planned that in the season of 2017/18 the renewed version would be staged at the Bolshoi by Sergei Vikharev (February 15th 1962 – June 2nd 2017), but when the ballet master passed away due to a tragic accident, the plans had to be changed. The Bolshoi Theatre now presents the capital revival of the previous version.

With this performance, the Bolshoi Ballet pays tribute to their colleague, a unique specialist in the sphere of the reconstruction of ancient ballets, a pedagogue and a Master. In the year of the Russian Ballet and the 200th anniversary of Marius Petipa, *Coppelia* returned



Sergei Vikharev at the rehearsal. The Bolshoi Theatre.
Photo courtesy: Vyacheslav Podorozhny

to the repertoire of the Bolshoi Theatre after an absence of four and years.

The music director of the revival – Pavel Sorokin.

Choreography Revival: an Honoured Artist of Russia [Vladimir Grigoriev](#) (a pedagogue-repetiteur of the Novosibirsk State Academic Opera and Ballet Theatre).

Sets revival: Dmitry Fialkovsky. Costumes revival: Olga Nikulina.

With the use of decor sketches by Pyotr Lambin (Acts I and III) and Heinrich Levot (Act II) and costume sketches by Adolph Charlemagne, Pyotr Grigoriev and Evgeny Ponomaryov.

Sets reproduced by Evgeny Yakimenko and Anton Danilov (Acts I and III), Elena Kinkulskaya (Act II).

Choreography (for the first staging) has been restored using notations from the Harvard Theatre Collection.

Archive research and co-ordination: Pavel Gershenzon.

Set and costume sketches have been made available by the St. Petersburg State Museum of Theatre and Music Arts and the St. Petersburg State Theatre Library.

The score has been made available by the publishing house EDWIN F. KALMUS.

The video recording of the conversation with Sergei

Vikharev in the Green Living Room (2013) is available on the [Bolshoi Theatre official YouTube Channel](#).

The cast of the premiere performances of Coppelia revival production starred:

Swanilda — Ekaterina Krysanova, Daria Khokhlova
Anastasia Stashkevich, Margarita Shrainer

Frantz — Vyacheslav Lopatin, Artemy Belyakov, David Motta Soares

Coppelius — Alexrei Loparevich, Yuri Ostrovsky,
Gennadi Yanin, Alexander Fadeyechev.

Conductors: Pavl Sorokin and Pavel Klinichv

Casts

The performances will also take place on June 8th, 9th (matinee performance at noon and evening performance at 7 p.m.) and 10th 2018.

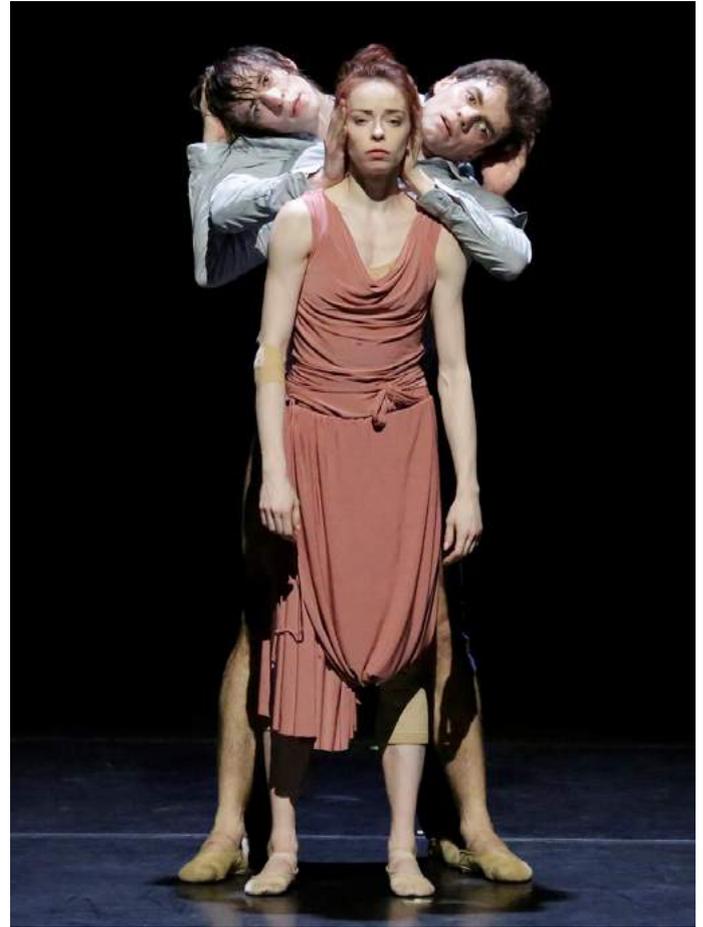
On June 10th the ballet Coppelia will be broadcast live from the New Stage; the transmission will be available for audiences at the cinemas all over the world. On the territory of Russia the broadcast will also be available for the registered users on the [theatre's official channel](#).

This will be the second time the Bolshoi Theatre's Coppelia will be transmitted live; the first live broadcast of the ballet took place on May 29th 2011, when the production was shown in more than 300 cinemas in 22 countries around the world. The cast starred Natalia Osipova (Coppelia), Vyacheslav Lopatin (Frantz) and Gennadi Yanin (Coppelius).



The booklet of the soloists evening A Play for Him.
Photo on the cover: Philipp Sakharov

April 25th and 26th, the New Stage — the third premiere, the ballet soloists evening [A Play for Him](#).



Love Song. Ekaterina Krysanova, Denis Savin and Igor Tsvirko. A Play for Him, April 25th.
Photo courtesy: Damir Yusupov

The Bolshoi Theatre presented two unique ballet galas. The project was inspired by Irina Chernomurova, the Head of the Perspective Planning and Special Projects Department and the founder of DanceInversion, the largest contemporary dance festival in Russia. Being aware of the fact that classical ballet focuses on a ballerina, Irina Chernomurova had the idea of a gala that would focus on male dancers. On April 25th the works by modern choreographers starred Vladislav Kozlov, Vyacheslav Lopatin, Denis Savin and Igor Tsvirko; on April 26th Georgy Gusev joined them as well.

The programme consisted of four parts and each of them was presented in Russia for the first time; two of those were world premieres.

Betrothal for the Sake of a Laugh. Choreography by Anton Pimonov (world premiere)

Faun. Choreography by Sidi Larbi Cherkaoui (Russian premiere)

Love Song. Choreography by Andrei Kaidanovsky (Russian premiere)

South. Choreography by Marijó Álvarez, Pilar Álvarez and Claudio Hoffmann (world premiere)

More information about each ballet is available on the [theatre's website](#).

Judging by the success that this project had with the dancers and the audience, one can hope that the Bolshoi Theatre will implement more of such projects in the future, while interesting pieces might be included incorporated into the theatre's repertoire.

The project also starred Ekaterina Krysanova, Ekaterina Shipulina, Maria Vinogradova, Anna Tikhomirova, Ana Turazashvili, Victoria Yakusheva, Margarita Shrainer, Daria Lovtsova, Eleonora Sevenrad, Antonina Chapkina, Artemy Belyakov, Vitaly Biktimirov, Georgy Gusev, Dmitry Dorokhov, Erick Swolkin, Jacopo Tissi, Mark Chino, Oscar Frame and other dancers.

[The programme](#)

Events

April 28th, 29th and 30th, May 1st and 2nd, the Historic Stage – the ballet [La Bayadere](#) to the music by Ludwig Minkus, choreography by Marius Petipa, scenes from productions by Vakhtang Chabukiani, Nikolai Zubkovsky, Konstantin Sergeyev used.

Music director – Pavel Sorokin. Supervisor of scenery and costumes creation – Valery Levental.



Svetlana Zakharova as Nikia.
Photo courtesy: Damir Yusupov

Several important debuts were made in the spring series of performances. The following dancers perform parts of Nikia, Solor and Gamzatti (respectively):

April 28th – Svetlana Zakharova, Denis Rodkin and Ekaterina Shipulina;

April 29th – Ekaterina Krysanova, Igor Tsvirko and Margarita Shrainer (debut);

April 30th – Olga Smirnova, Semyon Chudin and Maria Vinogradova (debut);

May 1st – Yulia Stepanova, Mikhail Lobukhin and Maria Allash;

May 2nd – Alyona Kovalyova (debut), Jacopo Tissi (debut) and Olga Marchenkova.

Conductors – Pavel Klinichev and Alexei Bogorad (May 2nd).

[The casts](#)

April 28th (matinee performance at noon and evening performance at 7 p.m.), April 29th, May 1st and 2nd, the New Stage – the opera [Iolanta](#) by Pyotr Tchaikovsky, libretto by Modest Tchaikovsky after King René's Daughter by Heinrich Hertz.

This production, staged by a famous director Sergei Zhenovach (on March 23rd 2018 he became the artistic director of the Chekhov Moscow Art Theatre) was dedicated to the 175th anniversary of the composer and premiered on the Bolshoi Theatre Historic Stage on October 28th 2015. Set designer – Alexander Borovsky, lighting designer – Damir Ismagilov, music director – Anton Grishanin.

The casts starred:

Iolanta – Elena Razgulyaeva (April 28th, noon), Ekaterina Morozova (April 28th, 7 p.m., May 1st) and Dinara Alieva (April 29th, May 2nd);

Robert – Vasily Ladyuk (April 28th, noon; April 29th, May 2nd) and Aluda Todua (debut on April 29th, 7 p.m., May 1st);

Vaudemont – Valentin Dytiuk (debut on April 28th, noon; May 1st and 2nd) and Nazhmiddin Mavlyanov (April 28th, 7 p.m.; April 29th).

[Casts](#)

Conductor – Anton Grishanin.

We invite you to take a look back at the premiere that took place on the Historic Stage on October 28th 2015 as you watch the video on the [Bolshoi's official YouTube channel](#).

The concerts of the Bolshoi Orchestra, guest soloists and the Bolshoi Opera soloists continue at the Beethoven Hall.

April 27th – the Bolshoi Theatre Orchestra Artists Concert [Bassoon: All the Genres are in Its Power](#). The musicians presented the programme that featured pieces from different epochs, from baroque to the present day.

April 28th, the Beethoven Hall – the Bolshoi Theatre Orchestra Artists Concert [Works by Wolfgang Amadeus Mozart](#). The Bolshoi Chamber Orchestra performed the following pieces: Overture from the opera Idomeneo, rè di Creta, K. 366, Symphony No. 38 in D major (K. 504) Prague and Piano Concerto No. 24 in C minor, K. 491.

Mikhail Voskresensky (piano).

Conductor – Mikhail Tsinman.

The Bolshoi Opera, Ballet and Orchestra are getting ready for guest performances in [China](#) and Korea. The last time that the Bolshoi Theatre went on tour in these countries was in 2010.

On May 14th – 16th the opera [The Tsar's Bride](#) by Nikolai Rimsky-Korsakov will be performed in the People's Republic of China at the [Shanghai Grand Theatre](#). Tugan Sokhiev will conduct the performance.

The following ballets will be performed at the [National Centre for the Performing Arts in Beijing](#).

May 18th – 20th – [Le Corsaire](#) to the music by Adolphe Adam, choreography by Marius Petipa, the staging and the new choreographic version by Alexei Ratmansky and Yuri Burlaka.

The cast:

Medora – Ekaterina Krysanova (May 18th), Anna Nikulina (May 19th) and Yulia Stepanova (May 20th)

Conrad – Igor Tsvirko (May 18th), Vladislav Lantratov (May 19th) and Denis Rodkin (May 20th)

Gulnare – Kristina Kretova (May 18th and 20th) and Eleonora Sevenrad (May 19th)

Birbanto – Denis Savin (May 18th and 20th) and Vitaly Biktimirov (May 19th)

Pas d'esclaves – Margarita Shrainer and David Motta Soares (May 18th and 20th); Kristina Kretova and Mikhail Kryuchkov (May 19th)

Seyd, the Pacha – Alexei Loparevich (all dates)

Zulmea – Nelli Kobakhidze (all dates)

May 22nd – 25th – [The Flames of Paris](#) to the music by Boris Asafiev, choreography by Alexei Ratmansky with use of the original choreography by Vasily Vainonen.

The cast:

Jeanne – Kristina Kretova (May 22nd and 24th) and Ekaterina Krysanova (May 23rd and 25th)

Jerome – Denis Savin (May 22nd and 24th) and Anton Savichev (May 23rd and 25th)

Philippe – Vladislav Lantratov (May 22nd and 24th) and Igor Tsvirko (May 23rd and 25th)

Costa de Beauregard – Ruslan Skvortsov (all dates)

Adeline – Ana Turazashvili (May 22nd and 24th) and Anna Nikulina (May 23rd and 25th)

Mireille de Poitiers – Yulia Stepanova (May 22nd and 24th) and Antonina Chapkina (May 23rd and 25th)

Antoine Mistral – Jacopo Tissi (May 22nd and 24th) and David Motta Soares (May 23rd and 25th)

Jarresse, an old woman – Irina Zibrova (all dates)

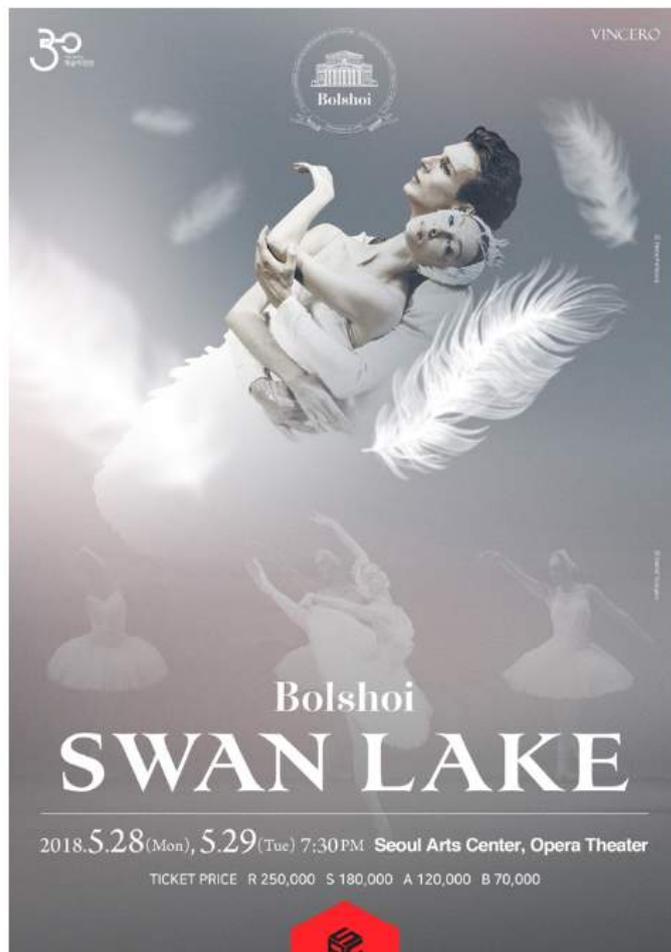
The playbills of the ballets [Le Corsaire](#) and [The Flames of Paris](#) on NCPA website (in English).

On May 28th and 29th the Bolshoi Ballet and the Bolshoi Orchestra will present the ballet [Swan Lake](#) to the music by Pyotr Tchaikovsky in the Republic of Korea at the Seoul Arts Center Opera Theatre.

On May 28th and 29th the roles of Odette/Odile and Prince Siegfried will be performed by Yulia Stepanova and Artem Ovcharenko, Alyona Kovalyova and Jacopo Tissi (respectively).

Conductor – Pavel Klinichev.

[The playbill on the website of the Seoul Arts Center](#) (in English and Hangul)



On May 28th and 29th 2018

the ballet [Swan Lake](#) to the music by Pyotr Tchaikovsky will be performed in the Republic of Korea at the Seoul Arts Center Opera Theatre

May 12th – 23rd, the Bolshoi Theatre Historic stage and New stage – [guest performance of Sofia Opera and Ballet](#) (Bulgaria).

This is the first time that the company will present the Bulgarian opera [Yana's Nine Brothers](#) by the famous Bulgarian composer Lyubomir Pipkov, [Le Corsaire](#) to the music by Adolphe Adam and the tetralogy [Der Ring des Nibelungen](#) by Richard Wagner staged by the theatre's director Plamen Kartaloff.

[Das Rheingold](#)

[Die Walküre](#)

[Siegfried](#)

[Götterdämmerung](#)

The magazine [Ballet](#) announced the laureates of the prize [The Soul of Dance- 2017](#), which was estab-

lished by the magazine 24 years ago and which is the only professional ballet award in Russia. In the category Star the winner is the Bolshoi Ballet premier Mikhail Lobukhin; in the category Rising Star the winner is the Bolshoi Ballet soloist Alyona Kovalyova.

The Bolshoi Ballet soloist (working under contract) and an Honoured Artist of Russia Gennadi Yanin became the laureate of the award The Soul of Dance in the category Press-Leader for the cycle of TV programmes.



Alyona Kovalyova is a laureate of the Ballet magazine prize The Soul of Dance-2017 in the category Rising Star
© Niv Novak



Mikhail Lobukhin is a laureate of the Ballet magazine prize The Soul of Dance-2017 in the category Star
© Alex Pankov

Live and recorded broadcasts of the Bolshoi Theatre performances at the cinemas in Russia and around the world continue. To get information about all transmission of Bolshoi Ballet in the Cinema, season 242, please visit the [Bolshoi's website](#).

The full list of cities and cinemas around the world is available on the website of Bolshoi Theatre's partner, the company [Pathé Live](#).

The information about transmissions in Russia is available on the [TheatreHD website](#).

[The website of CoolConnections](#)

[The video about the Bolshoi Ballet in the Cinema season](#)

The ballet [Swan Lake](#) to the music by Pyotr Tchaikovsky (choreography by Yuri Grigorovich, [the recording of the performance on January 25th 2015](#)) was transmitted live as a part of a series of programmes dedicated to [Marius Petipa](#). The transmission by the French TV channel Mezzo took place on April 20th at 4:30 p.m. 16:30 CET, -2 Moscow time.

Starring Svetlana Zakharova, Denis Rodkin and Artemy Belyakov.

The exhibition Marius Petipa. The Wizard of the Dance, marking the 200th anniversary of the choreographer, continues at the Bolshoi Theatre. The exhibition traces the life of the productions by Marius Petipa on the stage of the Bolshoi Theatre. It also features costumes based on the sketches of the People's Artist of the USSR Simon Virsaladze.

The photo exhibition dedicated to the outstanding opera singer [Yevgeny Nesterenko](#) is on at the New Stage Foyer.

On January 8th the bass Yevgeny Nesterenko, the People's Artist of the USSR and the Bolshoi Theatre's soloist in 1971 – 2002, celebrated his 80th birthday.

The exhibition features photos of the singer in the leading roles.



The exhibition, dedicated by Yevgeny Nesterenko, at the New Stage Foyer.
Photo courtesy: Katerina Novikova

On April 19th, the press conference about the 26th Benois de la Danse International Ballet Festival took place at the conference hall of the Bolshoi Theatre Historic Building. The nominees of the 2018 Prize and programmes for charity gala concerts were announced.

The ballet Nureyev is the leader in terms of the number of nominations it received. The creators and performers of the ballet are nominated in four categories: Ilya Demutskiy as a composer, Yuri Possokhov as choreographer, dancer Vladislav Lantratov as a performer of the main role and Kirill Serebrennikov for his set design. Among the nominees for the award is the prima ballerina Svetlana Zakharova for her role in the production of Ivan the Terrible.

The gala concert and the awarding ceremony of the winners will be held on June 5. The next day, June 6, there will be a gala concert of the winners of the prize in different years Dedicated to Petipa! Classics as Perceived by Modern Choreographers.

Traditionally, in May the Bolshoi Theatre will present plans for the upcoming season.

At noon on May 1st, according to long established tradition, a solemn meeting of the veterans of the Great Patriotic War, combat operations and the Armed Forces, soldiers of the Moscow garrison, dedicated to the 73rd anniversary of the Victory in the Great Patriotic War of 1941-1945 will take place on the Bolshoi Theatre New Stage.

The programme of the meeting includes:

- congratulations from the heads of legislative and executive authorities of Moscow;
- a festive concert of the Bolshoi Theatre artists.

At noon on May 9th a traditional concert will take place on the Bolshoi Historic Stage to mark the 73rd anniversary of the Victory in the Great Patriotic War. The concert stars soloists of the Bolshoi Opera and members of the Bolshoi Young Artists Opera Program.

May 2nd – the Bolshoi Opera soloist (since 1991) and a People's Artist of Russia Vladimir Matorin (bass) celebrated his 70th birthday.

In 1989, his interpretation of Boris Godunov was acclaimed as the best opera role of the year.

Since 1991, Vladimir Matorin has been teaching at the Russian Academy of Theatre Art where, in 1994, he was made Professor and head of the faculty of solo singing.

His repertoire at the Bolshoi Theatre includes the following parts: Prince Yuri (Nikolai Rimsky-Korsakov's *The Tale of the Invisible City of Kitezh* and the Maiden Fevronia), King Rene (Pyotr Tchaikovsky's *Iolanta*)

Don Basilio (Gioachino Rossini's *Il Barbiere di Siviglia*), Title role, Varlaam (Modest Mussorgsky's *Boris Godunov*), Title role (Mikhail Glinka's *Life for a Tsar/Ivan Susanin*), Gremin (Pyotr Tchaikovsky's *Eugene On-*

egin) and many other roles. Overall, Vladimir Matorin's repertoire includes more than 60 parts.



Vladimir Matorin

Press analysis:

Russian mass media

Cultural mass media focused their attention on the premiere of the opera *Un Ballo in Maschera* on the Historic Stage.

The TV Channel Russia-K presented several reports.

One report about the premiere was shown on Sunday ([Culture News with Vladislav Flyarkovsky](#), April 22nd, aired at 7:30 p.m.):

“The modern public reacts vividly to the label “romantic thriller”, and this is what Giuseppe Verdi's opera *Un Ballo in Maschera* is. Anyway, this is the opinion of the Bolshoi Theatre, which brought this performance back to its Historic Stage. See what the Italian critic Gustavo Marchesi said: “It's a ball on the edge of the underworld.” Here is another quote: “The explosion of a love duet in a horrible field of executions, where life breaks through only in the form of bitter damn grass.” The popularity of this opera has acquired some cosmic scale. The asteroid, they say, is named after one of her heroines, the witch Ulrica. The premiere of the production, which is now back at the theatre, took place two days ago. Anna Galinskaya reports.

The gun that should fire appears on the stage even before the first act. The champagne is ready, the chairs are arranged — the masquerade ball is about to begin in five minutes. The public was promised Verdi seasoned with Hitchcock, hence the mask of birds and an indefinite alarm. One can feel it in the audience hall too.

“I cannot talk about my performances. This mustn't be done, it's a bad omen,” says Vladimir Urin, the Bolshoi Theatre General Director.

None of Verdi's operas had so many censorship problems. This is the Boston version. /.../ Giorgio Berrugi stars as Richard.

"This character has a lot of faces. He is not plain. He is a man of power who is shown through the prism of his personal story. This love for a woman that is unattainable, destroys," — said tenor Giorgio Berrugi. / ... /

"Hitchcock just taught us how to feel the psychological drama, how to tell it — the drama that the heroes go through not only in their souls, but mostly in their heads. All these dark colours, this whole thriller simply emphasise romanticism. After all, this is Verdi's most romantic opera " — insists the production director Davide Livermore.

Nadia Krasteva has sung in different productions - in Vienna, Berlin, and Tel Aviv, but never before was her heroine, the fortune-teller, was a Chinese .

"Very interesting. Of all the operas by Verdi this is the only paranormal party of Ulrica. I really love her," — admitted the mezzo-soprano Nadia Krasteva.

Twelve years later *Un Ballo in Maschera* is performed on the Historical Stage again. Verdi has finally taken his place in the repertoire of the theatre. The Italian opera was staged by the Italians — this is something that was worth the wait."



Vladimir Urin, the Bolshoi Theatre General Director:
 «I cannot talk about my performances.
 This mustn't be done, it's a bad omen»/ [Russia-K](#)

In the evening on Friday, April 20, an interview with the guest singer Vladimir Stoyanov was aired ([Culture News](#), 11 p.m.). The announcement said: "The production was staged by compatriots of the composer — the conductor Giacomo Sagripanti and the director Davide Livermore, known for his innovative style. This time there were also surprises; for instance, he brought the aesthetics of Hitchcock to the opera by Verdi. The director chose the Boston version of the opera, which deals with the murder of not the Swedish King Gustav III, but the

US governor Richard Warwick. He also died at the hands of a friend, whose wife he was in love with. The guest of our studio is Vladimir Stoyanov, who performed the role of Renato, Richard's friend."

The portal [7Days.ru](#) published an article: "At the Bolshoi Theatre they "crossed " Verdi's opera and Hitchcock's film. *Un Ballo in Maschera* by Verdi returned to the main music stage of the country". The article provides an excursion into the history of the opera's creation.



Nadia Krasteva as Ulrica. Photo courtesy: Damir Yusupov

[Colta.ru](#) published the review by Ekaterina Biryukova. The author of the article pays special attention to the performance of Nadia Krasteva and Nina Minasyan: "The thickest mezzo of the Bulgarian star Nadia Krasteva (Ulrica) and the sharpened coloratura of the Bolshoi Theatre Young Artists Opera Program graduate Nina Minasyan (Oscar, Richard's page) cause the greatest approval of the public".

Ekaterina Kretova in her article for "[Moskovsky Komsomolets](#)" writes that "the sound of the orchestra seemed simply magical / ... / the musicians, under the guidance of the young and handsome maestro Sagripanti, played expressively and romantically." The reviewer pays special attention to the performance of

Vladimir Stoyanov (Renato) and Anna Nechaeva (Amelia), who “were very good in terms of both vocal and acting abilities. The director and the set designer Livermore created a beautiful picture. The set was changed with the help of a turning platform: we saw the facade of an opera theatre, light and translucent, then a garbage heap in the sinister scene at the cemetery, and the interior of the nightclub, where the show of Ulrica the fortune teller is held. The final scene of the masquerade, where Richard is murdered, was designed beautifully as well. All of this is quite pretty from an artistic point of view”.

[Nezavisimaya Gazeta](#) also reviewed the production. The author of the article Nadezhda Travina analyses the director’s decisions of Davide Livermore, who shows how “the great and terrible Alfred Hitchcock could have shot *Un Ballo in Maschera*. The symbol of the performance was the birds, whose silhouettes flashed ominously on large screens in key scenes (video design of the D-wok team). Like in the film of the same name by the American film director, the birds intrude into Richard’s life, actually pushing him to death — or rather, these are the Boston people dressed in mask-beaks, like the medieval plague healers. The oppressive atmosphere of the performance is also strengthened by specific lighting (the lighting designer — Antonio Castro): gloomy shadows, gray-black colour scheme give the feeling of hopelessness and make one confident that there will be no happy end”.

The critic highly appreciates the performance of Vladimir Stoyanov, Nadia Krasteva and Nina Minasyan. “The singer Nina Minasyan (Oscar the page) managed with Verdi’s vocal inventions easily: perhaps, the fervent and resonant timbre of her voice, which had certain boyish manner, became the only ray of light in the atmosphere of this dramatic night”.

Irina Muravyova ([Rossiiskaya Gazeta](#)) supposed that “... the Bulgarian Nadia Krasteva was the brightest and the most convincing of all. She performed the part of Ulrica and had in her voice both volume and density of sound, as well as all the colours necessary to voice the “trance” of clairvoyance, even regardless of the fake microphone in her hands”. The critic concludes: “For the Bolshoi the cooperation with the Italian team was useful. The orchestra under the baton of Giacomo Sagripanti sounded in true Verdian style — with a live pace, without rough dynamics, with clear pitches for the singers. It would be good now for the singers and the choir to get into this vigorous movement more accurately”. (Here the birds do not sing, April 23rd).

Yulia Bederova also wrote a review for [Kommersant](#) (They played the victim, April 24th).

The major mass media sources also focused their attention on the ballet premiere at the Bolshoi Theatre. [First Channel](#) (Kristina Levieva, The much discussed production at the Bolshoi — the revival of the ballet *Coppelia*, April 21st, 12:20):

“Politics as an obstacle to art. The Russian Foreign Ministry expressed regret after several leading Bolshoi Ballet dancers were denied an American visa. This did not happen even during the Cold War. The gala evening of the largest ballet competition in the USA in New York will be held without our artists.

In such context the Bolshoi Theatre presented the revival of the ballet *Coppelia*. The dancers had a difficult task — to use the language of the dance to tell an easy, gentle yet piercing story, and at the same time to remain in the framework of the classical ballet. /.../

“It is very difficult. [To Ana Turazashvili] Please tell me, is it difficult to dance such a performance? What makes it difficult?” — asks the artistic director of the Bolshoi Ballet Makhar Vaziev.

“Because this is pure classic” — the soloist of the Bolshoi Theatre Ana Turazashvili says.

“Here’s the answer for you! She has put it very precisely, because it is pure classic. And it is incredibly difficult to dance it with no mistakes,” — says Makhar Vaziev.

Besides, *Coppelia* is a comedy. This genre hardly ever appears on ballet playbills. / ... /

“It has always been very interesting for me to work on it [the role of *Coppelia*]. Firstly, because it definitely takes more than one day — I mean, to make your movements work like a mechanism, to enter this very dry plastique, an emotionless game, so that later you can show the contrast when she comes to life”, — says the Bolshoi Theatre prima-ballerina Ekaterina Krysanova”.

The news story also features short interviews with Vyacheslav Lopatin about his character Frantz and with Pavel Klinichev about the ballet music.



The soloist Ana Turazashvili (La Priere) and the Bolshoi Ballet artistic director Makhar Vaziev talk about the revival of the ballet *Coppelia* / [First Channel](#)

Tatiana Kuznetsova was one of the first to present her review for *Coppelia* at the Bolshoi Theatre (A Doll to

Play Classic, [Kommersant](#), April 23rd): “Coppelia, one of the best ballets of the 19th century was reconstructed at the Bolshoi Theatre in 2009 by Sergei Vikharev, who based his version on the records of the pre-revolutionary director Nicholas Sergeyev. / ... / The choreographer-researcher, who had an outstanding pedagogical gift, was able to inculcate the old St. Petersburg style into the boisterous Muscovites, emphasizing the unique features of the ballet, where the old French fluidity of Marius Petipa was juxtaposed with the Italian sharpness introduced by Enrico Cecchetti.

Coppelia disappeared from the Bolshoi’s playbill five years ago for no artistic reasons: just the time and the repertoire policy changed. Then more changes occurred, and the next new artistic director Makhar Vaziev, who headed the Mariinsky Ballet in those days when Vikharev had a huge success there with his first reconstruction of the blockbuster *Sleeping Beauty* (1999), bet on his long-time associate and decided to start with the revival of *Coppelia*, especially with the anniversary of Petipa just round the corner. However, the sudden and tragic death of Sergei Vikharev destroyed not only the immediate plans of the artistic director, but his concept of the Bolshoi Ballet development as well. *Coppelia* had to be revived by their own efforts under the guidance of the Novosibirsk pedagogue-repetiteur Vladimir Grigoriev.

It looks like the ballet has not changed — Viharev’s reconstruction still looks idyllic. /.../ In general, the Bolshoi Theatre managed to preserve the style of the performance, thanks to the dances of the corps de ballet. The characteristic suite of the first act — the mazurka and the czardas — still surprises with the Saint Petersburg goodwill and harmony ... /.../ ... And the classical ensembles (especially the more difficult Clock Dance) firmly hold the construction of the performance”.

The premiere of the ballet soloists evening *A Play for Him* has also been the focus of attention of the Russian mass media.

TASS reported: the programme included premieres, two of which were world premieres.

“The male ballet benefit stars the Bolshoi’s premier Vyacheslav Lopatin, the leading soloists Denis Savin and Igor Tsvirko, as well as the ballet dancer Vladislav Kozlov. As for the choreographers of the project, there is the renowned Sidi Larbi Cherkaoui, the rising stars Andrei Kaidanovsky and Anton Pimonov, as well as the team from Argentina — Marij Alvarez, Pilar Alvarez and Claudio Hoffmann”.

[Rossiyskaya Gazeta](#) publishes the article by Leila Guchmazova *Labyrinth of the Faun*. The reviewer admires the Bolshoi artists, focuses on the success of the Russian premiere of *Love Song* by Andrei Kaidanovsky and *Faun* by Sidi Larbi Cherkaoui. “It came as no sur-



Faun. Starring Vyacheslav Lopatin.
Photo courtesy: Damir Yusupov

prise that the highlight of the evening was the first Russian production of *Faun* of the real world star Sidi Larbi Cherkaoui. His assistants James O’Hara and Daisy Phillips worked with the dancers, and there is every reason to thank them: Vyacheslav Lopatin danced as if his childhood was spent not in his native ballet barracks, but in the open spaces of nature, or at least at all possible master classes of dance and body techniques. Clever by every muscle, anxious without doubt and delicate without weakness, he lived the tight bars of Debussy on the scale from cautious hope to exuberant joy. Judging by past roles, Georgy Gusev (second cast) will be an excellent flexible *Faun* as well. The Bolshoi still has plenty of great dancers”.

The Bolshoi Theatre’s leading soloist Igor Tsvirko talked about *A Play for Him* in the programme [Main Role/Glavnaya Rol’](#) on the TV Channel Culture. The programme went on air at 7:45 p.m. on April 26th.

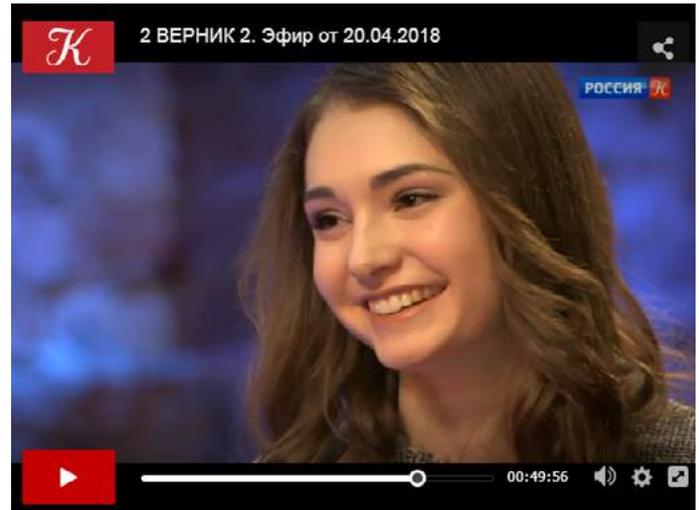
The following sources announced the ballet soloists evening at the Bolshoi:

[Culture in its Playbill section](#)
[Radio Culture](#)
[Radio Orpheus](#)
[The Portal KudaGo](#)
[Kommersant. Weekend](#)

The prima ballerina of the Bolshoi Theatre Olga Smirnova and the first soloist Jacopo Tissi could not



Igor Tsvirko in the programme Main Role on the TV Channel Culture



Alyona Kovalyova
tvkultura.ru

perform in the US because of the US's refusal to issue visas; this news has caused widespread resonance in the media.

At 11:28 a.m. on April 21st The Ministry of Foreign Affairs of the Russian Federation published the following [Commentary](#) of the Russian MFA Information and Press Department Regarding Refusal to Issue American Visas to Bolshoi Theatre Artists.

At 11:45 a.m. [TASS](#) reported that the Russian Foreign Ministry expressed regret over the refusal to issue US visas to artists of the Bolshoi Theatre: "As the Ministry stated on Saturday, this never happened even in the times of the Cold War".

Publications in other sources:

[Vesti.ru](#) (12:06): This was not the case even in the times of the Cold War: the Bolshoi dancers were not allowed to enter the USA

[Vesti.ru](#) (15:51): The refusal to issue the US visas to the Bolshoi's dancers was considered to be nonsense

RIA Novosti (15:58): Russia criticised the refusal of the US visas to the Bolshoi Theatre dancers

[Rossiiskaya Gazeta](#) (Yevgeny Shestakov, Visa refusal: the USA is building a "visa wall" to keep Russians out, April 22nd, 8:19 p.m.)

[The English language version of the Russian news-wire TASS reports](#)

The Moscow-based English language source [The Moscow Times](#) also reported the same news

More than one hundred reports appeared in different news sources.

Alyona Kovalyova was the guest of the programme [2 Vernik 2](#) on the TV Channel Culture on Friday, April 20th, at 11:20 p.m. In her conversation with the host (37'43"—48'52") the Bolshoi Ballet's soloist talked about her way to art and to the stage of the country's main theatre.

The media continue to report about the participation of the Bolshoi Theatre stars in events dedicated to the Year of Russian Ballet and the 200th anniversary of the outstanding choreographer Marius Petipa.

On April 22nd the Bolshoi ballerina Maria Allash (working under the contract) and the Bolshoi Ballet's soloist Egor Khromushin performed the main roles in the ballet Swan Lake at the [Voronezh State Academic Opera and Ballet Theatre](#). The broadcasting company Vesti.Voronezh reported on April 23rd:

"The third festival Voronezh Stars of the World Ballet has started. This year it marks the 200th anniversary of the outstanding Russian choreographer Marius Petipa. /.../

On April 26th there will be an evening of modern choreography. /.../ ... The Bolshoi Theatre soloist Andrei Merkuriev is working on Verklärte Nacht to the music by Schoenberg. /.../ "



Egor Khromushin as Prince Siegfried, Maria Allash as Odette/Odile, Swan Lake, the Voronezh State Academic Opera and Ballet Theatre, April 22nd. Photo courtesy: Komsomolskaya Pravda in Voronezh

The following sources also report about the event: [Komsomolskaya Pravda in Voronezh](#), April 24th
[Pages of Voronezh Culture](#), April 23rd
[AiF – Chernozemye](#)

The Bolshoi Theatre's soloist Andrei Merkuriev (working under contract) gave an [interview](#) to the city portal. On April 26th he presented his production *Verklärte Nacht* to the music by Schoenberg.

On April 27th, the soloists of the Bolshoi Ballet Diana Kosareva and Ivan Alexeev performed the main roles in the ballet *Giselle* at the Third Festival Voronezh Stars of the World Ballet – 2018. The festival closed on April 28th with the ballet *Le Corsaire*, the production of the Voronezh Opera and Ballet Theatre. The Bolshoi Theatre's premier Vyacheslav Lopatin danced the part of Conrad.

[Third Festival Voronezh Stars of the World Ballet – 2018](#)
[The playbill](#)

[TASS](#), [RIA Novosti](#) and [Rossiyskaya Gazeta](#) report about the solemn ceremony of giving state awards of the Russian Federation and departmental awards of the Ministry of Culture of Russia to artists and cultural workers. The ceremony, which took place on April 24th in the atrium of the Bolshoi Theatre, was held by the Minister of Culture of the Russian Federation Vladimir Medinsky.

The Ministry's highest departmental award – the badge For Contribution to Russian Culture – was given to the Bolshoi Theatre General Director Vladimir Urin, the soloist of the Bolshoi Theatre Vladimir Matorin, the rector of the Moscow State Academy of Choreography Marina Leonova, and others.

Vladimir Urin shared his impressions with the reporter of the [TV Channel Culture](#) Maria Trofimova: “You look at the people who are sitting in the auditorium and are waiting for the award. I must say that these are respected, famous and beautiful people. Marina Leonova was the soloist of the Bolshoi Theatre for many years, and today she is the rector of our Academy of Choreography. There is also the outstanding People's Artist of the Russian Federation Vladimir Matorin, who in the very near future will celebrate his 70th birthday. When you get into such a company, you get the feeling that, probably, everything you do is not in vain”.

intermedia.ru

The head of the Bolshoi Ballet Makhar Vaziev, as well as the director of the Bakhrushin Theatre Museum Dmitry Rodionov, the editor of the book *The Ballets of Petipa in Moscow*, the professor Ekaterina Belova, the director of the Sergei Khudekov Museum in Sochi Dmitry Krivoshapka talk about the art and personality

of Marius Petipa and discuss the events of the year of ballet in Russia that marks the anniversary of Petipa. The program *Music in Events* was aired on [Radio Rossii](#). The choice of Olga Rusanova is also marks the 200th anniversary of Marius Petipa. With the music by Pugni, Minkus, Glazunov and Tchaikovsky.

Elizaveta Dyukina ([NEWSmuz.com](#)) reports about the modern operas of the Golden Mask, in particular about *Billy Budd* at the Bolshoi: “*Billy Budd* by Benjamin Britten, the co-production of the Bolshoi Theatre and the English National Opera, received Best Opera award.

The Golden Mask went to Paul Steinberg for the Best Set Design in the musical theatre for the same production. The Bolshoi Theatre received two more awards: Special Prize of the jury for the unique duet of Anna Ntrepko and Yusif Eyvazov in the opera by Manon Lescaut by Puccini and The Golden Mask for Anastasia Stashkevich for her role of Novice in the ballet *The Cage* to the music by Stravinsky.”

The director of the Pushkin Museum of Fine Arts Marina Loshak announce the performances of the modern dance ensemble Dayton Dance Company in the Culture Digest ([VTB portal](#)). The performances are scheduled to take place at the Bolshoi Theatre New Stage on May 19th and 20th.

“This dance company with a 50-year history from the American city of Dayton in Ohio was originally devoted largely to African American culture, but now aims to develop different trends in modern dance and reach the widest possible audience.”



The modern dance ensemble Dayton Dance Company (the USA)

The media continue to report about Solomon Volkov's book about the history of the Bolshoi Theatre. The book *The Bolshoi Theatre. Culture and politics*. The New History was published by the AST Publishing House (Ed-

itorial Office of Elena Shubina), [Rossiyskaya Gazeta](#) reports. The media publishes an interview with the author by Igor Virabov.

The Bolshoi Theatre guest performances in Japan will take place in November 2020. The Bolshoi Theatre General Director Vladimir Urin announced the news at the press-conference on Tuesday, April 24th. [RIA Novosti](#) report:

“Our next trip was supposed to be next year, but since there will be preparation for the Olympic Games in Japan, our tours have been postponed and will be held in November 2020. We already know this for sure and are negotiating with our Japanese colleagues about future tours,” – Urin said.

[The radio Culture](#) reports the news. Vladimir Urin said he was thankful for the fact that the Bolshoi Theatre was chosen to be the site for the opening ceremony of the Year of Japan and Russia, which will take place on May 26th. He said that everything possible will be done to ensure that this event was held at an appropriate level. Vladimir Urin added that a ballet dancer of the Bolshoi Theatre will perform at the opening ceremony, as well as the ensemble of Japanese drummers DRUM TAO.

“This is a bilateral year that covers all areas of our cooperation: from the economy to science, education, problems related to ecology, medicine. We have already planned 300 events,” – said Mikhail Shvydkoy, the Special Representative of Russian President on International Cultural Cooperation. The [TV Channel Culture](#) reports.

The Japanese Ambassador to Russia Toyohisa Kozuki said: “I want to show Japanese culture, but not only traditional and modern culture. There will be a balance, the combination of modernity and tradition”.

On April 29 at 9:45 p.m. the [TV Channel Culture](#) broadcast the recording of the opera Manon Lescaut by Puccini, performed on the Bolshoi Theatre Historical Stage. Opening commentary by Dmitry Bertman.

Press analysis:

international mass media

Local mass media sources and online publications announce the upcoming transmissions of the Bolshoi Ballet performances at the cinemas.



The playbill for Romeo and Juliet screenings in Shanghai / Shine

International media and specialised dance and entertainment media report about Olga Smirnova and Jacopo Tissi being denied a visa to dance in New York.

[The Reuters](#) newswire reports “Russia said on Saturday the United States was trying to fence off Russians with a “visa wall” after two Bolshoi ballet dancers were refused visas to perform in New York. The Foreign Ministry expressed regret over the United States’ decision to refuse visas to Russian prima ballerina Olga Smirnova and soloist dancer Jacopo Tissi, who were due to perform at a Lincoln Center gala.” “Moscow’s Bolshoi Theatre said it could not comment because it did not organise the tour and had no information on the visa applications. “Since the work visa was also not issued on time for Jacopo Tissi, an Italian national, we would like to think that this was related to procedural formalities and not to the current political tensions,” its press office said in emailed comments.”

News about this unpleasant situation was published in numbers of international sources, including The French newswire [AFP Agence France Presse](#), [The Washington Post](#), The Italian newspaper [Corriere della Sera](#) (Milan), The Italian regional news online publication [La Provincia Pavese](#) (Italy)



Jacopo Tissi and Olga Smirnova in [Daily Mail](#)

Republications:

[Japan Times](#) (Japan, with the reference to France Presse)

[Daily Mail](#) (the UK, with the reference to Reuters)

The website about classic music [Slipped Disc](#) (text by Norman Lebrecht)

The news source [Broadway World](#) published the full list of Youth America Grand Prix.

One of the most respected ballet critics Sondra Forsyth [writes](#): “The eagerly anticipated 2018 NYC Final Round and Gala of Youth America Grand Prix were the best I’ve seen in all my years of covering YAGP. On the evening of April 18th at the David H. Koch Theatre in Lincoln Center, the technical prowess as well as the beyond-their-years artistry of the competitors in the Final Round gave credence to YAGP’s slogan: “Ensuring the Future of Dance”. “A distinguished international panel of judges deliberated on who would be the winners that were announced on Friday, April 20th at an Awards Ceremony.” The article mentions “NBC’s Hoda Kotb, the host, was charged with the task of letting the audience know the unfortunate news that the famed Russian ballerina from the Bolshoi, Olga Smirnova, and Bolshoi Soloist Jacopo Tissi would not perform as previously announced because they were denied visas.”

Local newspapers and online sources announce the upcoming transmissions of the Bolshoi Ballet performances at the cinemas.

The online specialised entertainment news publication [Broadway World](#) announces upcoming screenings of Bolshoi’s *Flames of Paris* in local cinemas “Very few ballets can properly depict The Bolshoi Ballet’s overflowing energy and fiery passion as can Alexei Ratmansky’s captivating revival of Vasily Vainonen’s *The Flames of Paris*. With powerful virtuosity and some of the most stunning pas de deux, The Bolshoi Ballet displays an exuberance almost too enormous for the Moscow stage.”

The Chinese online English language news publication [Shine](#) (China) publishes an article by Zhang Qian who announces “As part of the “Bolshoi Ballet in Cinema” project in China, *Romeo and Juliet* featuring new choreography of two-time Benois de la Danse Award winner Alexei Ratmansky will be first screened at Shanghai International Dance Center on April 28 and later at Shanghai Cinker Pictures and Huangpu Theatre. It will be followed by *Lady of the Camellias*, featuring choreography of another Benois de la Danse Award winner, John Neumeier, and dancer Svetlana Zakharova as the leading role; Yuri Grigorovich’s version of *Giselle* starring Zakharova and Sergei Polunin; the multiple-award-winning production *Taming of the Shrew* created by Jean-Christophe Maillot; and the new produc-

tion *Coppelia* staged by Golden Mask Award-winning Sergei Vikharev.”

The Indian newspaper the [Mumbai Mirror](#) (India) announces upcoming screenings of the Bolshoi’s *Giselle* in local cinemas.

The German regional newspaper [Echo Online](#) (Germany) publishes an article by Birgitta Lamparth who reports “As a “showcase of the East”, the May Festival games have been understood for a long time since the 60s. But it has never been looked at as accurately as this time: with the Moscow guest performances *Who is Happy in Russia?* (3 and 4 May), the Wiesbadener Theatre declares its solidarity with the director Kirill Serebrennikov. The internationally sought-after theatre and film director was arrested on 22 August in Russia for alleged embezzlement of funds from state funds, and his passport was confiscated.” “He is not allowed to enter his theatre either. In his absence, the premiere of the ballet *Nureyev* staged by him around the Russian dancers took place in December in the Bolshoi Theatre. The production has just been nominated four times for the prestigious dance prize Benois de la Danse. The prize will be awarded on the 5th of June in Bolshoi.”

Spanish mass media announced the performance of the Bolshoi Ballet dancers Nina Kaptsova and Alexander Volchkov that took place at Teatro López de Ayala in Badajoz on April 27th.



Nina Kaptsova. Photo courtesy: Region Digital

The online Spanish regional news publication [Region Digital](#) (Spain) announces “Nina Kaptsova, the first dancer of the Bolshoi Theatre in Moscow, presents her new show at the Gala *Nina Kaptsova and Stars of the Russian Ballet*, Nina Kaptsova and Aleksander Volchkov, the main stars of the Bolshoi Theatre in Moscow, perform some of the most beautiful and emblematic Pas de

Deux of classical dance under the direction of Evgeniya Bepalova.” The cast includes “Nina Kaptsova (Bolshoi Theatre), Aleksander Volchkov (Bolshoi Theatre), Katerina Kukhar (Kiev National Opera), Aleksander Stoyanov (Kiev) National Opera), Evgeniya Bepalova (Russian Classical Ballet), Denis Karakashev (Russian Classical Ballet), Nadezhda Ivanova (Ekaterinburg Opera House), Nikita Moskalets (Ekaterinburg Opera House).”

The French regional online news publication [Cote azur.fr](http://Cote.azur.fr) (France) reports that the concert Les jeunes voix Russes du Bolchoï at Cagnes-sur-mer took place on 7 April. “Elizabeth Vidal and André Cognet, both on the biggest international stages (Arena of Verona, Covent Garden, Lincoln Theatre of New York, San Carlo of Naples, Turin Opera, Concertgebouw of Amsterdam, St. Petersburg), Bolshoi vocal technique consultants and CALM (Center of Lyric Art of the Mediterranean) invite you to discover the new young Russian singers of the Moscow Bolshoi Theatre. An exceptional concert where you will hear the tunes of the Russian, Italian and French Opera.”

The online specialised Italian dance publication [Giornale de la danse](http://Giornale.de.la.danse) (Italy) reports “Excellent news for the Teatro dell’Opera di Roma: the Capitoline lyric office is, in fact, nominated at the Prix Benois de la Danse 2018 in two categories: in the choreographers section, with the Don Quixote by Laurent Hilaire, inspired by the original version of Mikhail Baryshnikov for the American Ballet Theatre, by Marius Petipa and Alexander Gorsky; in that dancers, with the international étoile Isaac Hernández in the role of Basil in Don Quixote by Laurent Hilaire by Mikhail Baryshnikov, and with the soloist of the Rome Opera House Michele Satriano in the role of Don José in Carmen by Roland Petit.”

The online specialised Italian dance publication [Danza and Danza](http://Danza.and.Danza) (Italy) publishes the list of the nominations for the 2018 Benois de la Danse prize mentioning that the Bolshoi’s production of Nureyev has dominated the nominations.

In brief

On April 23rd and 24th students of the Moscow State Academy of Choreography and the Paris National Opera Ballet School performed at the [Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre](http://Stanislavsky.and.Nemirovich-Danchenko.Moscow.Academic.Music.Theatre); they took part in ballet galas marking the 200th anniversary of Marius Petipa.

Elena Voroshilova ([TV Channel Russia-K](http://TV.Channel.Russia-K)) reports:

“These two schools symbolize the relationship between France and Russia. Petipa was a Frenchman who staged most ballets in Russia. We are all his heirs. We first learn about his masterpieces when we are at school. It was important for me to show the transition from school to the big stage, “ – said Laurent Hilaire, the artistic director of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre Ballet .

Le Jardin Anime from the ballet Le Corsaire is one of the most beautiful fragments. The Moscow Academy has given this fragment to its best students. Eighty people are dancing. Petipa liked spectacular numbers, scale, beauty of costumes, synchronized dance – everything that is now called classic.

The rector of the Academy Marina Leonova does not hide the fact that she is happy with her students. / ... /

Especially for this project Laurent Hilaire restored Paquita by Petipa. Costumes were created according to the sketches of Opera Garnier. Several layers of lace, delicate brocade.

“It was important for me to create these costumes according to French sketches. They are elegant and absolute. Ballerinas like dance in them so much, “- explained Laurent Hilaire.

Laurent studied all the records of Petipa, thoroughly worked with the French version of Pierre Lacotte and then created his own version, in which the music of Minkus and virtuoso dance create a festive mood”.

“The dancers of the Stanislavsky Theatre and the students of the Moscow Academy of Choreography presented fragments from Petipa’s well-known productions – Paquita, Sleeping Beauty and Esmeralda” – the [ORT channel](http://ORT.channel) reports. - The authors of the concert wanted to convey the connection between the traditions of Russian and French ballet schools. For this purpose, the ballet school of the Paris National Opera was specially invited. The students presented the production Spring and Fall.



Photo courtesy: the press-office of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre

On April 23rd and 24th the Russian-French gala-concert In Honour of Petipa took place at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre; the gala marked the 200th anniversary of the great ballet master. Tatiana Kuznetsova ([Kommersant](#)) reports.

Marina Ivanova ([Izvestia](#)) shares her impressions: “The evening opened with the performance of Russian students who performed the suite from the ballet Le Corsaire, better known as Le Jardin Anime. Petipa, inspired by Versailles parks, military parades on the Champ de Mars and the most delicate music of Leo Delibes, built a 20-minute composition of seven movements and a multitude of changes of positions. It turned out to be airy, like a marshmallow; the girls on pointes flutter among the wreaths and flower beds. The choreographer Yuri Burlaka, who staged this piece at the Bolshoi Theatre in the way that Petipa conceived it, adapted the text to the possibilities of schoolchildren, but retained the atmosphere of the old masterpiece, and the young performers made it look even fresher”.

On April 26th the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre shared its plans for the 100th, anniversary season 2018/19. Yulia Bederova and Tatiana Kuznetsova ([Kommersant](#)) comment.

[The anniversary season is presented in the theatre's booklet](#)

[The TV Channel Russia-Culture reports](#)

“The first premiere is scheduled for September 14 — this is the opera War and Peace. The performance will be revived prior to the Festival of Sergei Prokofiev. The world premiere of Alexander Vustin's opera The Devil in Love is supposed to have its premiere in February of 2019. The opera parade will end in late May, when Andrei Konchalovsky will stage Verdi's Othello. The ballet company has great plans. In October there will be three ballets by George Balanchine, Jiri Kilian and Andrei Kaidanovsky, presented on the same night. John Neumeier's The Seagull will also be revived. The gala, marking the centenary of the theatre, is scheduled for December.”

In his interview the theatre's General Director Anton Getman told Svetlana Naborschikova about the achievements and prospects of the theatre, about guest stars, the renewal of the repertoire and spectator activity. The article It is Impossible to Lock Music Theatre was published by the newspaper [Izvestia](#).

The year of 2018 is marked by significant dates in the creative life of the legendary dancer of the 20th century, People's Artist of the USSR Vladimir Vasiliev: 60 years ago he started his professional career on the stage of the Bolshoi Theatre. On April 9, Aram Khacha-

turian's ballet Spartacus, staged by Yuri Grigorovich (the third version on the stage of the Bolshoi Theatre), celebrated its 50th anniversary.

From 11 to 22 April 2018 Vladimir Vasiliev presided over the jury of the Pyotr Tchaikovsky XV Open Russian competition of ballet dancers named after Ekaterina Maximova [Arabesque-2018](#) at the Perm State Academic Opera and Ballet Theatre.

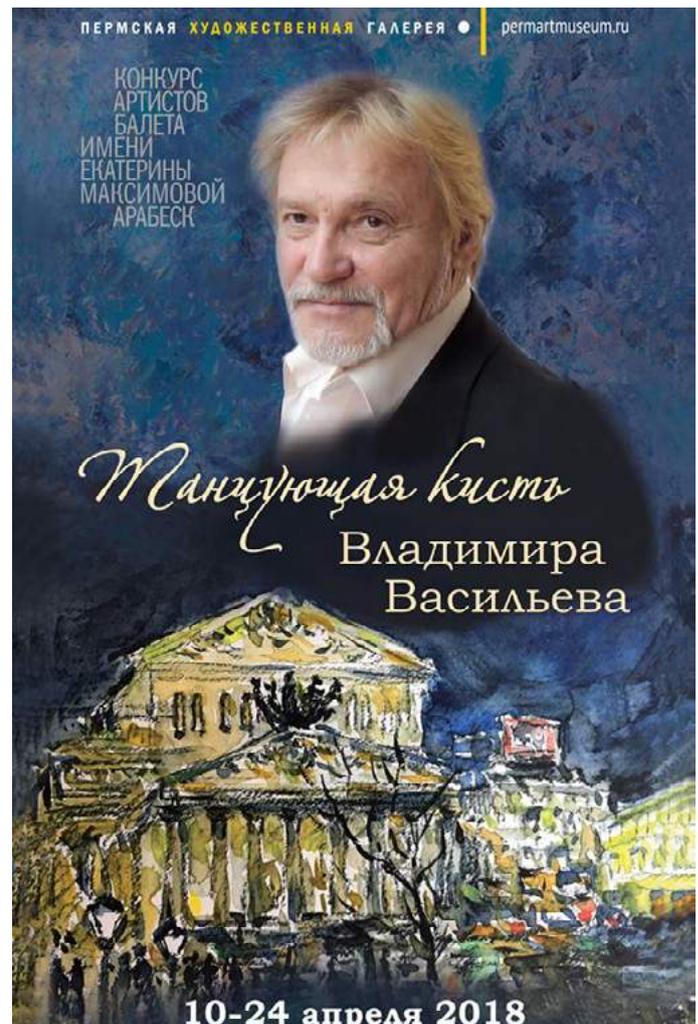
He has also been the artistic director of the competition all these years.

[The awards of the 15th anniversary competition of ballet dancers Arabesque](#) named after Yekaterina Maximova, which takes place in Perm once in two years, were handed out.

On his birthday Vladimir Vasiliev presented the exhibition of paintings that were created in different years at the Perm Art Gallery.

The video report about the exhibition of paintings by Vladimir Vasiliev presented by the broadcasting company [Vesti Perm](#).

[Vesti Perm report on YouTube](#)



The exhibition of paintings by the People's Artist of the USSR Vladimir Vasiliev at the Perm Art Gallery

[The interview with Vladimir Vasiliev on Perm's news portal 59.ru](#)

[Echo Mosckvy. Perm](#) also reported about the exhibition.

The head of the jury and the permanent artistic director of the contest Arabesque Vladimir Vasiliev told the reporter of [AiF-Prikamye](#) about his creative career and his interest in life (Vera Shuvaeva, An Affair with Perm. Vladimir Vasiliev talks about Arabesque, Spartacus and provocations: the legendary dancer and ballet master shared some professional secrets).

On April 20th, 21st (4 p.m. and 8 p.m., 0 UTC+03:00= Moscow) and 22nd Maria Alexandrova and Vladislav Lantratov, Alexander Volchkov and Anastasia Goryacheva, Ruslan Skvortsov and Xenia Zhiganshina together with the dancers of the Mariinsky Theatre performed in the concerts [Dance is my Life!](#) at Athens largest concert hall Megaro.

On April 23rd Bogdan Volkov made his debut at the [Metropolitan Opera](#) with the part of Tybalt in the opera Romeo and Juliet by Charles Gounod, staging by Bartlett Sher.

Conductor — Placido Domingo. The performances also take place on April 27th, May 1st, 5th and 12th.

On April 29th Artem Ovcharenko made his debut in the ballet The Seagull by John Neumeier at the [Hamburg Opera](#). The Bolshoi premier performed the part of Kostya in this ballet to the music by Pyotr Tchaikovsky, Evelyn Glennie, Dmitri Shostakovich and Alexander Scriabin, inspired by the same-name play by Anton Chekhov. He also is performing there leading part in "Lady with Cammelias" partenering Alina Cojocararu.

On April 25th the Bolshoi Ballet artist Evgeny Truposkiadi performed in Krasnodar at the VI International Modern Choreography Festival at the Krasnodar Music Theatre; he performed the main role in the piece [Novels: Only about Love](#).

On April 28th the Bolshoi Theatre conductor Alexei Bogorad performed at the Nizhny Novgorod State Academic Pushkin Opera and Ballet Theatre. Maestro conducted the opera [Boris Godunov](#).

[The news agency NewsRoom24 \(Nizhny Novgorod\) reports](#)

The online publication [City Guide New York](#) (USA) announces "A Tribute to Dmitri Hvorostovsky — Carnegie Hall April 22, 2018 — New York "This performance



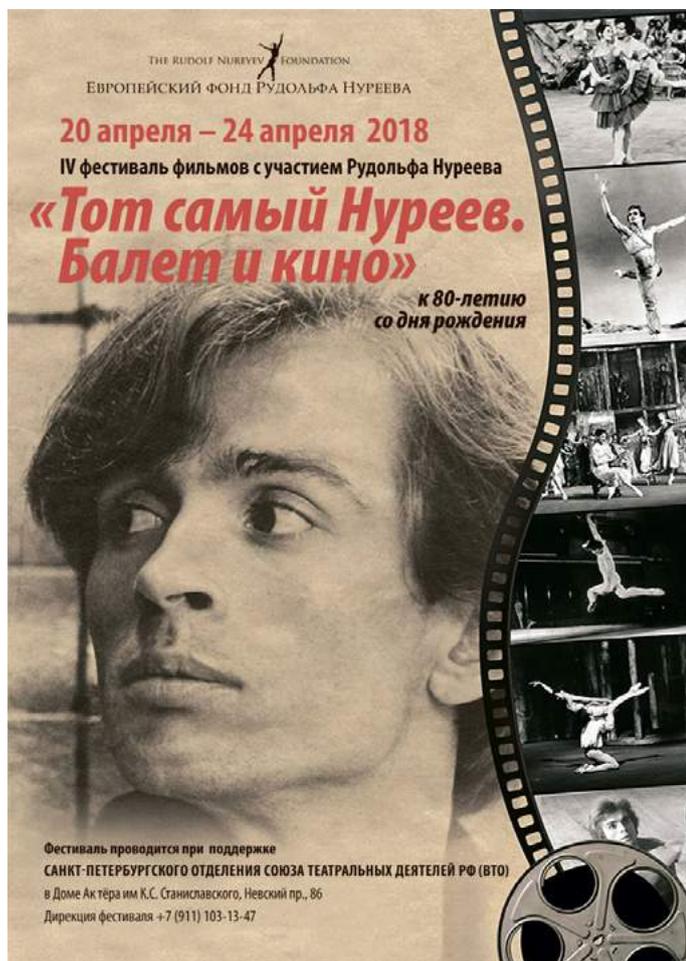
"Lady with Cammelias"
Artem Ovcharenko partenering Alina Cojocararu

brings opera singers from around the world to perform a tribute concert to their beloved friend and colleague, Dmitri Hvorostovsky. The evening celebrates the extraordinary life and artistry of the Russian operatic baritone with his favorite repertoire: soaring opera arias; uplifting operetta selections; soulful Russian romances; and crossover/pop songs. Featured performers include soprano Veronika Dzhioeva (Bolshoi Theatre); mezzo-soprano Nino Surguladze (Covent Garden); tenor Raúl Melo (Metropolitan Opera); baritone David Gvinianidze (President/Founder of Talents of the World); soprano Olga Lisovskaya (Director, Talents of the World); tenor Giovanni Formisano and baritone Junhan Choi (winners of the 2017 Talents of the World International Voice Competition); and baritone Olexandr Kyreiev (Bolshoi Theatre). A portion of the proceeds will be donated to organizations seeking cures for children with cancer."

From April 20th till April 24th the festival [Nureyev. Ballet and Cinema](#) marking the dancer's 80th birth anniversary took place at the House of Actors in Saint Petersburg.

The exhibition by the photo journalist Valentin Baranosky Rudolph Nureyev. The Last Visit is available

in the House of Actors foyer. The exhibition features the dancer's visit to Leningrad in 1989 and his performance at the Kirov Theatre in the ballet *La Sylphide*.



On April 23 Sergei Zhenovach officially became the artistic director of the Moscow Chekhov Art Theatre.

[The Moscow drama theatre Studio of Theatre Art](#), which Sergei Zhenovach is the founder and the artistic director of, will become a branch of Moscow Art Theatre. The Minister of Culture of the Russian Federation Vladimir Medinsky announced the news at the Moscow Art Theatre company meeting. [TASS](#) and approximately three dozens of other mass media sources report the news.

The pianist and conductor Daniel Barenboim and his two orchestras, the Berlin State Orchestra and the West-Eastern Divan Orchestra, returned their Echo Awards to express their protest against awarding the rappers Kollegah und Farid Bang. According to Barenboim and his colleagues, the rapper's album contains anti-Semitic, homophobic and other "humiliating texts", and the reaction of the organising committee of the Echo Award is "very indistinct", the website of [Radio Svoboda](#) informs:

"The Barenboim statement, in particular, says that" freedom of opinion and freedom of creativity are among the most important achievements of an open democratic society. "However, the statement notes that any freedom comes with responsibility, in particular, responsibility in respect of the dignity of other people..."

[The text of the statement on Daniel Barenboim's website](#)

Echo is considered to be a prestigious German music award, which is given out for the best entries of the year in various categories from classics to rap. It has been in existence since 1992. In 2018, the best album of the year according to the Echo Award was a record of the rappers Kollegah and Farid Bang, which included the release of Jung, brutal und gutaussehend 3. In the lyrics the rappers promised to "set up a new Holocaust," [Kulturomania](#) reports.

Other sources:

[Gazeta.ru](#): The winners of the German Echo award return their prizes because of the winners are anti-Semites

[Nevskie novosti](#): Prisoners of Auschwitz are dissatisfied with the April 12 Echo award

On April 21st the oldest teacher of the Vaganova Academy of Russian Ballet, an Honoured Artist of the RSFSR (1959), Professor Lyudmila Safronova passed away at the age of 87. [The Academy's website reports](#)

She was a student of Agrippina Vaganova (graduated in 1947) and she danced at the Saratov Theatre and at the Leningrad Maly Theatre (since 1950). In 1970-75 she was a pedagogue-repetiteur in the Cairo Ballet. Since 1975 she taught at the Leningrad School of Choreography.



Lyudmila Safronova
(September 9th 1929 – April 21st 2018).

Photo courtesy: the Vaganova Academy of Russian Ballet

Some of her students: Irma Nioradze, Tatyana Kutina, Elena Pankova, Evgenia Obraztsova, Olesya Novik-

ova, Alina Somova, Nadezhda Batoyeva, Yulia Stepanova and others.

The last respects to Lyudmila Safronova were paid on April 23 in St. Petersburg.

The Bolshoi Theatre expresses its condolences to the relatives and friends of Lyudmila Safronova.

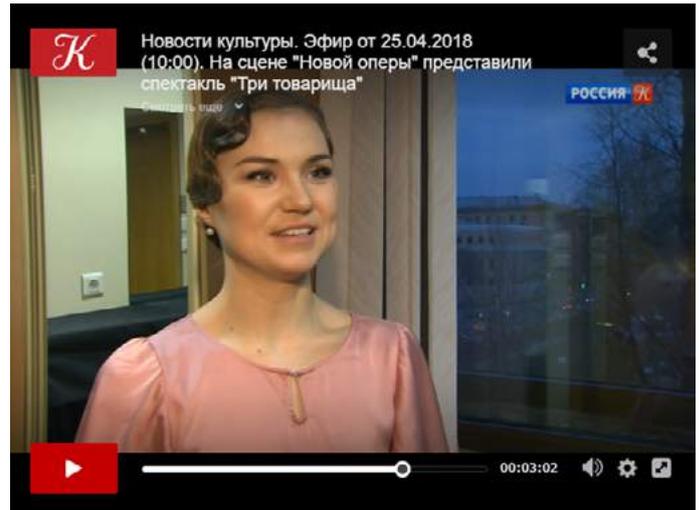
On May 6th the prima ballerina of the Bolshoi Theatre Maria Aleksandrova and the premier of the Bolshoi Theatre Vladislav Lantratov will perform the title roles of Princess Aurora and Prince Desire – in the ballet *Sleeping Beauty* on the stage of the Perm Opera and Ballet Theatre. [Zvezda](#) Internet magazine reports.

Prior to Valery Gergiev's 65th birthday (born May 2, 1953), [Rossiyskaya Gazeta](#) publishes an article about the conductor entitled *Charisma, Labor and Search*. Alexander Belyaev writes: "There are legends about his professionalism. This is how Dmitri Hvorostovsky described the work of Gergiev at the rehearsal in one of his interviews: he keeps one eye on the orchestra, another eye on the "transcribed clavier" (i.e. the score, transcribed into another key) and conducts 4/4 with his right hand, but 9/8 with his left hand".

A museum dedicated to Dmitri Hvorostovsky will be opened in Krasnoyarsk. The staff of the local history museum initiated the project. They have collected personal belongings of the artist and gifts of his fans. About two hundred personal things of the singer were given for the exhibition by his parents. [Culture News](#) report.

The novel *Three Comrades* by Erich Maria Remarque has been interpreted into the ballet language for the first time. The production to the music by Kurt Weil and Niels Fram was presented by the Novy Ballet theatre and starred the Bolshoi Theatre ballerina Daria Lovtsova. [TV Channel Culture](#) reports. "Nikita Dmitrievsky is the choreographer and the author of the libretto. The premiere took place at the Novaya Opera. / ... / To dance this part of a romantic and refined lover is the dream of any artist. The choreography, however, is not at all simple, the technique is mixed. Daria dances in pointe shoes, then barefoot, then in soft shoes.

The participants of the Bolshoi Theatre Young Artists Opera Program Evgenia Asanova (mezzo-soprano), Vadim Volkov (countertenor), David Posulikhin (tenor) and Ekaterina Vasheruk (piano part) performed the cantata *Yurovsky or Curentzis?*. Lyrics: Ekaterina Biryukova. Music: Pyotr Pospelov. The premiere took place on April 8th during the opening evening of *Peter and*



The Bolshoi Ballet dancer Daria Lovtsova danced the part of Patricia in the ballet *Three Comrades* at the Novaya Opera

the Wolves, which is a joint project of the Union of Composers of Russia and the Prokofiev Museum. The video recording of their performance is available on the [YouTube](#).

[#Нелекторий](#) (non-lecture hall) *Peter and the Wolves* is a series of monthly meetings, where the music critic, composer, journalist and editor-in-chief of the publishing house Composer Pyotr Pospelov has informal dialogues with contemporary composers, musicians, writers, critics and representatives of other creative professions.



The soloists of the Young Artists Opera Program Evgenia Asanova, Vadim Volkov and David Posulikhin performed the cantata for mezzo-soprano, countertenor, tenor and piano at the non-lecture hall *Peter and the Wolves*

Social networks

“Luxurious in all respects” – this is the general opinion about the premiere of the revival of the ballet Coppelgia at the [Ballet and Opera forum](#) (the forum visitors also continue to share their emotions about the April performance of [The Taming of the Shrew](#)).

On April 20 Vera Mit uploaded to the [Facebook page](#) five photos of Un ballo in maschera: “The premiere in the Bolshoi left a good impression. /.../ Connoisseurs of the classical approach were a bit cautious about the new production, but no one was insulted. The set is not particularly innovative, but it does not smell of moth-balls either.

The ghostly portico of the universal building can represent anything, from Ancient Rome to the provincial drama theatre; there is also the rotating stage, the Chinatown with golden dragons and the magnificent Ulrica (Nadia Krasteva), with whom we are all in love after Carmen (directed by David Pountney). She is a queen in any setting; gray fog, black birds, austere interior of premises, a sinister bird’s eye in gilded screen frames, death in the midst of a noisy ball, turning all the fun into an eerie freeze frame, and dancers into silent statues, wearing terrible bird masks.

The premiere cast is almost all about guest soloists... The page Oscar (Nina Minasyan) is simply wonderful. The Bulgarian team (Vladimir Stoyanov as Renato and Nadia Krasteva as Ulrica) did not let their team down! /.../ In general, sophisticated opera passions are a wonderful antidote to your own life collisions!”



Un ballo in maschera by Giuseppe Verdi. Historic Stage, April 20th. Photo courtesy: [Facebook Vera Mit](#)

Vladimir Sklyarov posted on his [Instagram page](#) new photographs by the famous ballet photographer Alexander (Sasha) Gulyaev, made during the performanc-

es of Manon by Kenneth MacMillan at the [Royal Opera](#) in London.

The premier of the Mariinsky Theatre and the Bayerische Staatsoper replaced the injured David Hallberg at Covent Garden. Their performances with Natalia Osipova on April 5th and 13th were highly praised by the English press (for instance, Louise Levene ([Financial Times](#)) gave them five stars out of five).

[Instagram of Alexander \(Sasha\) Gulyaev](#)



Natalia Osipova as Manon, Vladimir Shklyarov as Des Grieux. Covent Garden, 2018. Photo courtesy: Alexander Gulyaev/ [Instagram](#)

The photos that David Hallberg posts on social networks show that he is recovering both physically and mentally after the trauma received in February during the performance of Giselle at the Covent Garden.



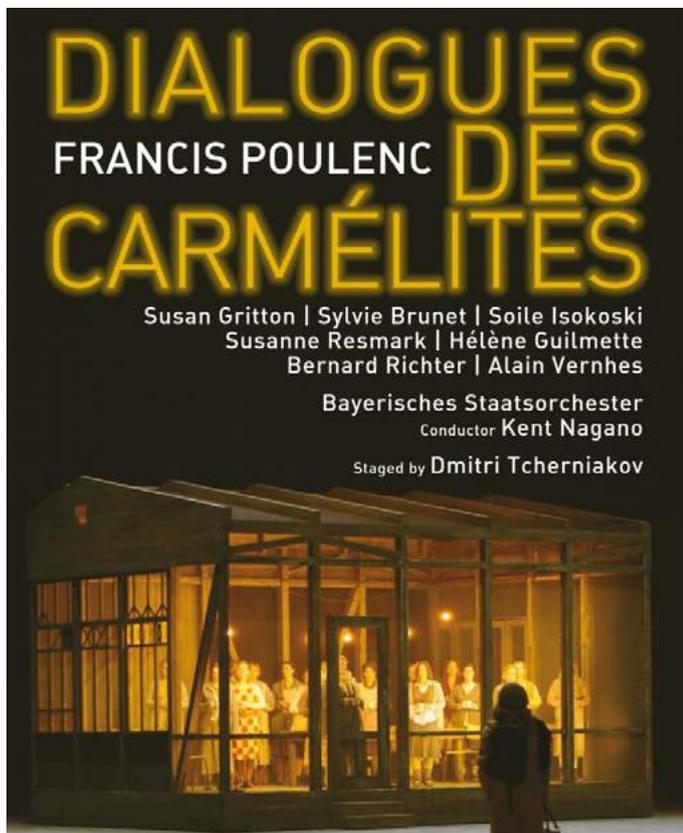
David Hallberg: “Pierre. Gil. Anne. And me”. At the rehearsal of the ballet Marco Spada with Pierre Lacotte and his assistants Anne Salmon and Gil Isoart. The Bolshoi Theatre, October 2013. Photo courtesy: Mikhail Logvinov/ [David Hallber’s Instagram](#)

Here is the caption for one of the [Instagram](#) photos: “Pierre. Gil. Anne. And me”. — “And Marco Spada!” — his followers recognised the photo by Mikhail Logvinov, taken during the rehearsal at the Bolshoi Theatre and featuring Pierre Lacotte and his assistants Anne Salmon and Gil Isoart.

[Bel Air Classiques](#) announces on all its pages in social networks that the video recording of Dmitri Tcherniakov’s production of *Dialogues of the Carmelites* by Francis Poulenc at the Bavarian State Opera in Munich is again available on DVD and Blu-ray (earlier its distribution was banned for eighteen months due to the court decision on the claims of successors of Georges Bernanos and Francis Poulenc).

Conductor — Kent Nagano.

[The promo video](#)



DVD and Blu-ray with *Dialogues of the Carmelites* by Francis Poulenc at the Bavarian State Opera, staged by Dmitri Tcherniakov, conducted by Kent Nagano.

“Football fever! — Anna Tikhomirova publishes a short video on [Facebook](#). Today Denis Rodkin and I visited the Palace of Children and Youth named after Gaidar! We went to the field ... If only everyone played football like the Bolshoi Theatre premier! Well done, Denis! 3 goals in a row, and into such a small gate! Practice a little, and you can go to the World Championship! “



Anna Tikhomirova: If only everyone played football like the Bolshoi Theatre premier! Well done, Denis!

[facebook](#)

Debuts

[La Bayadere](#)

April 28th

Xenia Ziganshina as Gumpe

Eleonora Sevenard, Antonina Chapkina and Oscar

Frame in Grand Pas

Eleonora Sevenard in Scene Shadows Second Variation

April 29th

Margarita Shraimer as Gamzatti

Anastasia Denisova as Gumpe

April 30th

Maria Vinogradova as Gamzatti

Antonina Chapkina in Scene Shadows Third Variation

Anna Balukova as Aya

May 1st

Anastasia Denisova in Scene Shadows Third Variation

May 2nd

Alyona Kovalyova as Nikia

Jacopo Tissi as Solor

Nina Biryukova and Erick Swolkin in Dance with Drum

[Iolanta](#)

April 28th (matinee performance at noon)

[Valentin Dytiuk](#), a soloist of the Ukraine National Opera made his debut at the Bolshoi Theatre with

the part of Vaudemont. The singer also performed on May 1st and 2nd.

April 28th (evening performance at 7 p.m.)

[Ekaterina Vorontsova](#) (the Bolshoi Opera soloists since 2018) as Laura.

Birthdays

April 20th — the conductor Vassily Sinaisky, a laureate of the Herbert von Karajan Foundation's International Competition for Conductors (Golden Medal in 1973), a People's Artist of Latvia SSR; the Bolshoi Theatre chief conductor and music director from 2010 till 2013.

April 20th — Georgi Nelepp (1904-1957), a lyrico-dramatic tenor, a People's Artist of the USSR and the Bolshoi Theatre's soloist in 1944-1957



Georgi Nelepp as Sadko. The painting by P.A. Skotar

April 22nd — an outstanding ballerina of the 20th century Yvette Chauviré (1917-2016). An artist of the Paris Opera in 1934–1945, 1947–1949 and 1954–1963, the Paris Opera étoile since 1941.

April 23rd — a composer, a conductor and a pianist Sergei Prokofiev (1891-1953)

April 27th — the composer Ilya Demutsky. On commission from the Bolshoi Theatre he wrote music for the

ballets *A Hero of Our Time* (2015) and *Nureyev* (2017). 35th birthday.

April 29th — a ballet master-repetiteur and an Honoured Artist of Russia Yan Godovsky

April 29th — International Dance Day

April 29th — the ballerina, singer and artist Zizi Jeanmaire, the wife and muse of an outstanding French choreographer Roland Petit

April 29th — a conductor and the director of the Israel Philharmonic Orchestra Zubin Mehta



Zizi Jeanmaire and Roland Petit at a rehearsal, 1950.

© Archives R.Petit

April 29th — an American soprano Joy Clements (1932 – 2005)

April 30th — International Jazz Day

May 2nd — the Bolshoi Opera soloist, a People's Artist of Russia Vladimir Matorin (bass) – 70th birthday

May 2nd — the Bolshoi Theatre guest soloist, an Honored Artist of Azerbaijan Yusif Eyvazov

May 2nd — a conductor, the artistic director and the General Director of the Mariinsky Theatre, an Honored Artist of Russia Valery Gergiev.

May 2nd — an Honored Artist of Russia, the former soloist of the Kirov Theatre Vadim Gulyaev, the first performer of the part of Rzhevsky in the ballet *Hussar Ballad* by Tikhon Khrennikov

May 4th — the Bolshoi Ballet premier Vyacheslav Lopatin

May 4th — a conductor, a pianist, a composer, a music worker and a social activist, an Honored Artist of the USSR Gennady Rozhdestvensky