



# Newsletter

From March 27 to April 10 the Bolshoi runs free livestreams — for the first time worldwide — of six previously recorded productions from its “Golden Collection”: ballets *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker* to the music by Tchaikovsky, *Marco Spada* to the music by Daniel-François-Esprit Auber, operas *The Tsar’s Bride* by Rimsky-Korsakov and *Boris Godunov* by Mussorgsky.

The Bolshoi expresses their gratitude to the companies Pathé Live, in association with Bel Air Media, and Mezzo which have produced the ballet recordings for the Bolshoi, and to Google — for the opportunity to resume working in the digital space. The livestreams are available only on the theatre’s [official YouTube channel](#).

The previously recorded performances start at 19:00 MSK and remain available for 24 hours from the end of the livestream.

March 27 — [Swan Lake](#) (2015)

March 28 — [The Sleeping Beauty](#) (2011)

April 1 — [The Tsar’s Bride](#) (2018)

April 4 — [Marco Spada](#) (2014)

April 7 — [Boris Godunov](#) (2019)

April 10 — [The Nutcracker](#) (2011)

On March 27, the World Theatre Day, the livestreams symbolically started with [Swan Lake](#) by Yuri Grigorovich (2001 version), with scenes used from choreography by Marius Petipa, Lev Ivanov, Alexander Gorsky, and sets by Simon Virsaladze.

Before the livestream, at 18.30 MSK spectators [discussed](#) the upcoming pre-recorded performance online with the Bolshoi dancers — principal dancer Denis Rodkin and leading soloist Igor Tsvirko.

Moderator — Katerina Novikova, Head of the Bolshoi press office.

And on March 28, the theatre’s birthday, the Bolshoi presented the ballet [The Sleeping Beauty](#) to the music by Tchaikovsky, which was the first premiere to take place in the reconstructed historical building (November 2011). Libretto by Ivan Vsevolozhsky and Marius Petipa based on the fairy tale by Charles Perrault. The ballet runs at the Historic Stage in choreographic version by Yuri Grigorovich and in glorious sets by Ezio Frigerio. Costumes by Franca Squarciapino.



On March 27 *Swan Lake* had more than 1.1 million viewers

The livestream of *The Sleeping Beauty* was preceded by an online interview with David Hallberg from Melbourne.

“Like all our country and the rest of the world we have found ourselves in a very difficult situation which we never experienced before. The situation that forced us to close the theatre and stop our





#9 НА ВКЛАДКЕ "В ТРЕНДЕ"  
Балет "Спящая красавица"  
1 218 765 просмотров • Дата премьеры: 28 мар. 2020 г. 33 тыс. 847 ПОДЕЛИТЬСЯ СОХРАНИТЬ

On March 28 The Sleeping Beauty had more than 1.4 million viewers



Svetlana Zakharova (Princess Aurora) and David Hallberg (Prince Desire), Kristina Karasyova (the Queen) in The Sleeping Beauty — on March 28 on the Bolshoi [YouTube channel](#)

performances at all our venues. Of course, we want to stay in touch with our spectators. Theatre was always giving people unique emotions and an extraordinary experience. And while today it is possible only in digital format we still want very much to show our previously recorded productions these days. It was a big job to make it possible. We hope it will support all those who like the art of the Bolshoi, keep them in good spirits and help to maintain their mental health," the Bolshoi director general Vladimir Urin said.

Daniel-François-Esprit Auber which is not in the Bolshoi repertoire any more. Lacotte recreated Marco Spada in 1981 for the Opera di Roma ballet company, especially for Rudolf Nureyev and Ghislaine Thesmar.



The ballet Marco Spada



Svetlana Zakharova, Denis Rodkin, Artemy Belyakov and Igor Tsvirko in Swan Lake — on March 27 on the [Bolshoi YouTube channel](#)



Agunda Kulaeva as Lyubasha in opera The Tsar's Bride  
Photo by Damir Yusupov

April 4, on Pierre Lacotte's birthday, you will have a unique chance to see his ballet [Marco Spada](#) to music by

The Tsar's Bride by Rimsky-Korsakov and Boris Godunov by Mussorgsky — both opera productions to be

shown belong to so-called “big style” (in gorgeous settings by Fyodor Fedorovsky) and have remained in the theatre repertoire for more than 50 years.

Conductor — Maestro Tugan Sokhiev.

The theatre has never presented operas online before.

The Bolshoi has cancelled all their performances, concerts and excursions for the period from March 17 to April 10, following the Moscow Mayor’s decree to prevent spreading of Covid-19. All tours of foreign and Russian artists are cancelled, too. The rehearsal process is rearranged so that there are no more than 50 persons in a room at a time.

[The Moscow Mayor’s decree](#)

[Details of reimbursement due to cancellation of performances from March 18 to April 10, 2020](#)

All information about return of tickets for refund - at the Bolshoi [website](#).

Tickets to the Bolshoi performances are sold online at the [theatre official website](#).

The Bolshoi USA tour is cancelled by mutual agreement due to the current situation in the world. We were supposed to present Romeo and Juliet on June 2-7, 2020, at Kennedy Centre in Washington, and Swan Lake on June 10-14 at the theatre Auditorium in Chicago. Any further arrangements will be announced later.

## Events

March 21 and 22, the New Stage — dress rehearsals of one-act ballets [Dancemania](#) (choreographer — [Vyacheslav Samodurov](#)) and [Seasons](#) (choreographer — Artemy Belyakov), the premiere was planned to March 26.

The premiere of the evening of one-act ballets Dancemania / [Made in Bolshoi](#) / Seasons was planned for March 26, but cancelled following the measures to prevent spreading of Covid-19.

The Bolshoi hopes that the situation in the world will be stabilised and the productions will be presented at the New Stage on May 9 and 10, 2020.

The ballet [Dancemania](#) was staged by the head of the Ural Opera Ballet Theatre [Vyacheslav Samodurov](#). Music was specially written by St Petersburg composer Yuri Krasavin.

Set Designer — Alexei Kondratiev

Costume designer — Anastasia Nefyodova

Lighting Designer — Anton Pomorev

Vyacheslav Samodurov and Yuri Krasavin are among the creators of the ballet Paquita at the Ural Opera Ballet Theatre — laureates of the RF Government prize in the field of culture of 2019.



Vyacheslav Samodurov working on the ballet Dancemania by Yuri Krasavin; photo by Katerina Novikova

The ballet to the music by Alexander Glazunov Seasons (1900), by the Bolshoi principal dancer [Artemy Belyakov](#).



Artists and creators of the ballet Seasons after the dress rehearsal ; the New Stage, March 22.  
Photo/Instagram of Artemy Belyakov



Libretto by [Daria Khokhlova](#)  
Set Designer — Anna Kostrikova  
Music Director — Anton Grishanin  
Lighting Designer — [Anton Stikhin](#).

Artemy Belyakov graduated with honours from the choreography department of Moscow State Ballet Academy in 2015, majored in Art of Choreographer, tutor Mikhail Lavrovsky; in 2016 he staged a choreographic number A Serenade to music by Boguslav Martyn at the New Stage as part of the Faces project within the Bolshoi Youth Ballet Program.

New ballets rehearsed by: Kristina Kretova, Ekaterina Krysanova, Anna Nikulina, Eleonora Sevenard, Olga Smirnova, Anastasia Stashkevich, Ekaterina Shipulina, Vyacheslav Lopatin, Denis Rodkin, Denis Savin, Jacopo Tissi, Igor Tsvirko and other soloists.



Artemy Belyakov at a rehearsal of Seasons  
(with Alexandra Trikoz and other dancers.)

Photo by Katerina Novikova

The Bolshoi prima ballerina [Olga Smirnova](#) — was awarded the prize for young culture professionals of 2019 — For Contribution to Development of National Choreographic Art.

The Russian President signed the award decree on March 23.

[The decree text at the President official website](#)

The Bolshoi is getting ready to present the production [The Diary of Anne Frank. Weiße Rose](#) consisting of



Olga Smirnova as Odette/Odile.  
Photo by Charles Thompson /Instagram

two one-act operas by Grigory Frid and Udo Zimmermann at the Pokrovsky Chamber Stage on May 7-8, on the 75th anniversary honouring the Victory in World War II.

Literary basis of the libretto of The Diary of Anne Frank (1972) by Grigory Frid — the genuine text of the diary of Anne Frank, translated from Dutch into Russian by Rita Rait-Kovaleva



Timed to coincide with the 75th anniversary of the Victory [The Diary of Anne Frank. Weiße Rose](#) by Grigory Frid and Udo Zimmermann at the Chamber Stage on May 7 and 8

The libretto of Udo Zimmermann's opera *Weiße Rose* (1967) — about the Resistance members in the Third Reich, siblings Hans and Sofie Scholl, was written by the composer's brother, German journalist Ingo Zimmermann.

Conductor — Philipp Chizhevsky

Director — Hans-Joachim Frey

Designer — Pyotr Okunev

Lighting Designer — Aivar Salikhov

Projection Designer — Vadim Dulenko

The operas will be performed in Russian (*The Diary of Anne Frank*.) and German (*Weiße Rose*.)

The premiere will be on May 7, 2019.

The Bolshoi Director General Vladimir Urin and the head of Shell Russia Cederic Kremers have [signed another three-year cooperation agreement](#). “We are happy that even in these troubled times Shell Group decided to continue supporting the creative work of the Bolshoi Theatre. /.../ I am sure, together we shall overcome anything. I wish Shell Group great success and they are always welcome at the Bolshoi!” Vladimir Urin said.

## Press analysis:

Russian mass media

The Bolshoi Theatre of Russia livestreams six productions from its “Golden Collection” for the first time. Livestreaming started on World Theatre Day. [TASS](#) report republished by dozens of media:

[RIA Novosti](#): “Livestreaming is on the Bolshoi official YouTube channel, geographically unlimited. For those missing the real-time livestreams, recordings stay available for 24 hours after the livestream.”

[ria.ru](#)

[ria.ru](#)

[Interfax](#): “Ballets and operas are available on YouTube from March 27 to April 10.

[Ren TV](#): “I hope it will support people, lift their spirits and help all those who love the art of the Bolshoi to maintain their mental health,” Ren TV quoted the Bolshoi director general Vladimir Urin.

[Ren TV](#)

[OTR](#)

[MIR 24](#)

[Vedomosti](#)

[Rossiiskaya Gazeta](#)

[Vecherniya Moskva](#)

[Vogue](#)

[ClassicalMusicNews.Ru](#)

[RuNews24](#) More than 100 sources in total.

[TASS](#) in its article *The World Theatre Day In Moscow Will Go Online* also mentions the project of the Bolshoi to show six ballet and opera productions on line, for the first time in its history. The Chairman of the Theatre Professionals Association Alexander Kalyagin addresses the professional community: “I am sure that our burning passion for our job will help us in the current situation. We shall overcome it all because theatre devotees are brave and courageous <...> Surely the quarantine will not last forever, soon we all come back on stage and feel the joy of meeting our audience once again.”

[MIR24](#) referring to TASS



[Moya Moskva Online](#)

Media write about the Bolshoi Ballet prima Olga Smirnov, the laureate of the Young Art Professionals Prize of 2019. Smirnova was awarded with the president's prize for her contribution to national choreographic art. [Rossiiskaya Gazeta](#) writes about the ballerina.

“The Bolshoi discovered the renowned name in 2010s. Having become a Bolshoi soloist in 2011 she swiftly was cast to dance the most desirable roles of classical repertoire, became the muse of choreographers and was invited to be a guest star in leading ballet companies of the West. Smirnova came to the Bolshoi Ballet company in 2011, right after graduating Vaganova Academy in St Petersburg. /.../ Tall, well-proportioned, with lines of rare beauty and visual magnetism, Smirnova stole the show even in secondary roles, and gained leading roles in the repertoire by the end of her first professional season: *La Bayadere*, *La Fille Du Pharaon* as well as *Diamonds and Emeralds* by Balanchine and *Dream of Dream* by Finnish choreographer Jorma Elo. /.../ In the premiere series of the revival of *Ivan The Terrible* by Yuri Grigorovich she appeared as Anastasia and showed herself as an outstanding actress. Her debut as *Odette/Odile* in *Swan Lake* had an international resonance — the most senior British critic Clement Crisp came to Moscow for her sake. Then her cooperation with American Ballet Theatre, Mariinsky Theatre and Vienna Opera Ballet started.



Meeting choreographers John Neumeier and Jean-Christoph Maillot was most important for Smirnova. The first trusted her with the role of Marguerite Gautier in the Russian premiere of his *Lady of the Camellias* and the title role in *Anna Karenina*. The second saw in Olga some grotesque, sarcastic notes and trusted her first with Bianca in the world premiere of *The Taming of the Shrew* and then presented her as The Beauty in the same-name ballet based on *The Sleeping Beauty*.



RG: “Olga Smirnova won the world with her exceptional talent and visual magnetism”; the ballerina as Hermione in *The Winter’s Tale* by Christopher Wheeldon (photo by Dmitry Yusupov)

[Vesti.Ru](#) “Olga Smirnova, the Bolshoi Ballet prima, considers the prize to be a serious advance... She plans her own production. ‘I have long dreamt to embody Nastasya Filippovna from *The Idiot* and now I have a choreographer,’ she says”.

[The First Channel](#)

[5 Channel](#)

[RIA Novosti](#) and other sources.

On March 27, 18:45, [Kultura channel](#) broadcast a new episode of the *Ticket to Bolshoi* programme about the opera *Sadko* which had premiered on February 14 at the Historic Stage.

The programme preface: “The opera was staged by one of the most famous Russian opera directors Dmitri Tcherniakov, and world opera stars took part in the premiere series. Why was such a large-scale work chosen, what difficulties did the performers face? All this in a new episode of the programme...”

A video about the premiere of *Sadko* on the theatre [YouTube channel](#). The premiere participants — Nazhmiddin Mavlyanov (*Sadko*), Aida Garifullina (*Volkhova*), Ekaterina Semenchuk (*Lyubava*), Sergei Murzaev (*Old Warrior*) — speak about the production and their work



Aida Garifullina as Volkhova, Nazhmiddin Mavlyanov as Sadko, Stanislav Trofimov as the Sea Tsar. Photo by Damir Yusupov

on their parts at the Bolshoi. The new video is available via the link.

On March 18 the Bolshoi chief conductor and music director Tugan Sokhiev was the guest of [Rossia-K](#) TV channel on the talk show *Sati. Entertaining Classics*:

“This year all the world marks the 250th anniversary of the birth of Beethoven. Having outlived many myths and accompanied humankind in its most tragic periods, his image remains a beacon — both in art and life. It is impossible to tell everything about Beethoven in one programme so the talk show host ... decided to speak about different aspects of the great composer’s work during the whole Beethoven year. Today’s guest in our studio — chief conductor and music director of the Bolshoi Tugan Sokhiev — has chosen the topic: Beethoven’s symphonies.”



Tugan Sokhiev and Evgenia Muravyova (Maria); the premiere of the concert version of *Mazeppa* by Pyotr Tchaikovsky at the Historic stage, March 7

The newspaper [Igraem S Nachala](#) publishes a review *Treacherous Mazeppa*: “The orchestra under the

baton of Tugan Sokhiev sounds exceptionally well, clear, balanced; contrasts are distinct, all details elaborated; the conductor achieves a beautiful, smooth sound of the choir (chorus Master — Valery Borisov); soloists are always in the limelight, even in the most dramatic musical moments. The symphonic diamond of the opera - the interlude Poltava Battle — was played in an interesting way. /.../

Among the protagonists, the works of baritone Gevorg Hakobyan (Mazeppa) and bass Stanislav Trofimov (Kochubei) may be called perfect; they both sing brilliantly and play expressively, appreciably, creating powerful and memorable images.”

The Bolshoi planned to present three word premieres on March 26. Vyacheslav Samodurov, Anton Pimonov and Artemy Belyakov were going to present three new ballets combined in one programme — Dancemania/Made in Bolshoi/Seasons (respectively).

[Kommersant](#) newspaper talked to Artemy Belyakov about his production and the peculiarities of working under quarantine.



The Bolshoi Ballet principal dancer Artemy Belyakov gave an interview to [Kommersant](#) newspaper

“You chose Seasons to the music by Glazunov. Great choreographers, from Gorsky to Neumeier, have used this music. Are you not afraid of comparison?”

“I liked Glazunov’s music, not only Seasons, back when I studied at Choreography Department. Yet then I did not dare to tackle in this music. First, it is very academic and, second, very danceable. Danceability is difficult because it relaxes the choreographer’s mind, makes you to stage obvious things. But if you go by a reversal, inventing movements across the music, you get strange things. You have to look for some compromise, some deeper understanding of the music. The very idea of Seasons belongs to Makhar Vaziev — and he did not name the composer. So at first I thought of Vivaldi, of course.”

“Why did you agree to stage such a warmed-over topic at all?”

“Because it allows for a non-narrative ballet. I am not against narrative in ballet, I even think that for most people a story forms the foundation of a performance. Yet to stage a narrative ballet you need to get the grip of non-narrative productions, to master the plastique of a body.”

“So, it is more difficult to stage narrative ballets than ones without a topic?”

“Here we can have an ambiguous approach. On one hand, you can always hide behind a story when you fail to immerse in music and open it. For example, I hear love in music and stage some hugs. That is, it makes choreographer’s job easier. Yet on a deeper level the story shall meet the choreography of the highest quality. And choreography derives from music exceptionally, you cannot stick to mise-en-scenes as to some lifeline.”

Artemy Belyakov — a hero of an article in [Moskvich Mag](#).

“The premiere of Seasons ... We discussed it with the director of the Bolshoi Ballet Makhar Vaziev long ago. It was his idea. ‘You would like to make Seasons, wouldn’t you?’ Of course, I took on Vivaldi immediately and found an interesting arrangement performed fully on two guitars. But when I came with this idea to Makhar Vaziev, he said: ‘No no no, I offered you Glazunov. Do you want to do Glazunov?’ For me Glazunov’s music is incredibly powerful and danceable, and at the same time, it is of highest aesthetic level, so I have never found courage to tackle in this music. Yet after those words, I thought: ‘Why not?’

I picked dancers for my production... based on my personal liking. A feeling that has nothing to do with communication — an aesthetic one. That is, I just wanted very beautiful people, very beautiful dancers.

The most difficult thing in staging... is that all these people are my colleagues, and that is a responsibility. Of course, on one hand, there is mutual respect because we all dance on one stage; on the other hand, I do understand how tired these people are — we are still together in the same repertoire and are forced to rehearse a lot of productions every day, dance every day...”

[Rossiiskaya Gazeta](#) reports that the head of Ural Opera Ballet Vyacheslav Samodurov is preparing a premiere at the Bolshoi — Dancemania. Also the choreographer speaks about his other ballets, about his participation in prestigious festivals, about special features of minor forms and modern music.

“Is dancemania a medical condition? Do you suffer from it yourself?”

Vyacheslav Samodurov: “Can a person, bound to ballet school since their early years and spending all their life in theatre afterwards, not catch this virus?”



Dancing, movement from a perspective you take the world in through, and Dancemania is about movement as a way of living and feeling it.

“You ordered the scores again from Yuri Krasavin with whom you have worked on Paquita. What is interesting for you in the new music?”

Vyacheslav Samodurov: “You can ask a living author to write as many measures as you need and in the mood you are feeling right now. And then make him rewrite it as many times, as it may be needed. Seriously speaking, I enjoy music written specially for dancing, music of the 21st century. In Yuri’s music I like the energy, sometimes destructive, humour and a drop of poison that is always there. He can present something very familiar and seemingly understandable — and then drop short. I suppose, it was difficult for Yuri at first since I gave him only the structure and emotional background. Yet he has hit the target. And I did not even terrorize him much about rewriting. /.../



[Rossiiskaya Gazeta](#) publishes Vyacheslav Samodurov’s interview

The online publication [ClassicalMusicNews.Ru](#) learnt from directors and press secretaries of the main city concert halls and theatres how theatre and concert life is organised now. The Bolshoi press secretary Katerina Novikova told the reporters about the theatre’s work — We Should Support Each Other and Our Audience (26.03.20).

Also [ClassicalMusicNews.Ru](#) shared that the Bolshoi Ballet dancers joined together to support ballet schools’ students.

The Bolshoi Ballet dancers joined the initiative of the Central Ballet School and are giving online workshops to children going in for ballet.

Every day on the Instagram account of the CBS @centralballetschool one can see various exercises from the big stage stars, and children learn and practice them and post them on social media. Not only CBS stu-

dents, but those from any other ballet schools can join.

Evgenia Obraztsova, Maria Alexandrova, Olga Smirnova, Anastasia Vinokur, Ksenia Zhiganshina, Daria Khokhlova, Anastasia Meskova and others confirmed they are joining the initiative. Soon dancers from the Mariinsky Theatre will be added to the list.



The article about Ekaterina Shipulina’s school in BAZAAR KIDS

A new application BAZAAR KIDS publish an article about the Central Ballet School and its artistic director Ekaterina Shipulina: Ballet, Manners And Immersion In Art — Where To Study And With Whom. Scanned copy of article available upon request.

The Bolshoi General Director Vladimir Urin turned 73 on March 13. Vice chairman of State Duma Alexei Gordeev congratulates the head of the Bolshoi in [Kommersant](#) newspaper.



The Bolshoi General Director Vladimir Urin

“Dear Vladimir Georgievich! I congratulate you wholeheartedly on your birthday! You have been serving

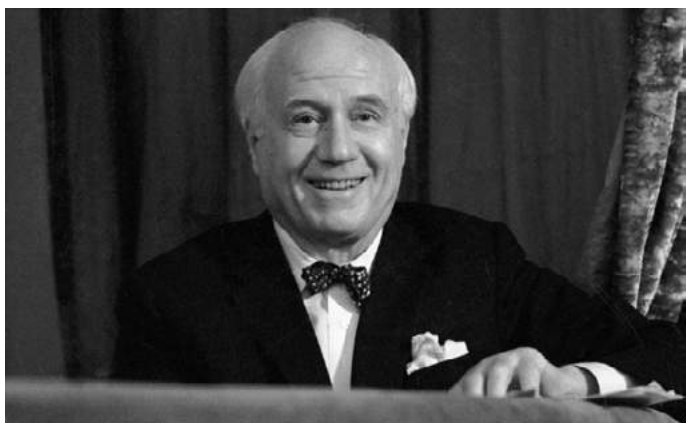


the Bolshoi in the widest sense of the word for almost 50 years. Thanks to your relentless work, sensitivity, outstanding managing talent, courage, honesty and integrity two great musical theatres of our country — Stanislavsky and Bolshoi, as our audience call them — have experienced a kind of Renaissance. The Bolshoi is now one of the top-10 musical theatres of the world. I know it is upon your personal initiative that brilliant Russian talents return to their native stage and iconic world premieres are held with first-rank world stars. Besides, the Bolshoi always naturally combines well-beloved classics and its modern interpretations. Yet I think, the main point is that now the theatre attracts not only sophisticated ballet and opera fans but common people also, it has become accessible to all. And that is thanks in a large part to the theatre management and all its creative staff. Within just few years the Bolshoi will mark its 250th anniversary. I wish you and all your team inspiration, fulfilling of your most ambitious creative plans, brilliant premieres, full houses and spectators' love!"

March 24 was the 120th anniversary of the birth of the National Artist of the USSR Ivan Kozlovsky.

Maria Babalova of Vechernyaya Moskva:

"Born in 1900 into a family of peasants in the village of Marianovka near Kiev, he was a man of his century, an absolute original beloved by millions. This genial lyric singer always had an enormous army of female-fans ready to fight for him literally — they had battles with the fans of his chief rival at the Bolshoi, Sergei Lemeshev. They said that Kozlovsky knocked women down with his gaze alone! [See more](#)



Ivan Kozlovsky Photo by Vladimir Fedorenko /[VM](#)

"He sang in the choir of Mikhailovsky Monastery at seven, at 19 he performed in the opera theatres of Khabarovsk and Yekaterinburg, was a soloist of the Bolshoi where he worked for 30 years. Ivan Kozlovsky remained on the stage till his 87. Masterful and sincere performance, passion for his work helped Kozlovsky in the creation of unmatched vocal-scenic images.

[Kultura channel](#)

[Rodina magazine](#) (Rossiiskaya Gazeta editorial board)

March 24, [Rossia-K TV channel](#) — a concert of 1977 with Ivan Kozlovsky within the cycle Historic Concerts.

The programme includes romances of Russian and Soviet composers.

The anniversary of the birth of the great tenor is covered in publications:

[Radio Kultura](#)

[Rewizor.ru](#)

and other media.

[Ivan Kozlovsky Photo by Vladimir Fedorenko /VM](#)

[RIA Novosti](#) publishes an article Music For Victory: A War Story Of One Accordion — about an artefact stored in the [Russian Modern History Museum](#).



Pyotr Shvets and Maxim Mikhailov giving a concert for soldiers / © Russian Modern History Museum

"The Bolshoi Orchestra member Pyotr Shvets was not a star whose performances were especially attended by Soviet establishment. We know little about this man yet during WW2 he did an extremely important job: together with his theatre colleagues Shvets toured battlefronts and gave concerts for tired soldiers.

His accordion arrived in the archive of the USSR Central Museum of Revolution with a letter from the Bolshoi former superintendent Alexei Rybin. In his letter Rybin asks the museum to accept the instrument for eternal preservation since it helped to gain the victory no less than hundreds of thousands of rifles, tanks and airplanes. 'Many outstanding artists such as National Artist of the USSR Mikhailov, National Artist of the RSFSR Kruglikova, Merited Artist of the RSFSR Mezheraul, Pankova, Ermonskaya sang at battlefronts accompanied by his accordion.'

It is interesting that in the Bolshoi Orchestra Shvets played violin yet he played accordion at the battlefront.

The letter included a photo of Svets' performance together with the singer Maxim Mikhailov for the soldiers.

Opera singer [Solomon Khromchenko](#) recalls concerts accompanied by Shvets in his book *The Bolshoi Theatre Soloist*.

Russian Modern History Museum and IIA Russia Today launched a project timed to coincide with the 75th anniversary of the Victory [ArteFAKT Voiny](#) in which they tell stories about the most interesting exhibits and the fates of people behind them.

From March 17, 2020, the Russian Modern History Museum is closed for visitors following the decree No.363 of the RF Ministry of Culture due to the threat of spreading Covid-19.



[Russian Modern History Museum](#)

## Press analysis:

international mass media

An American online news publication [Fathom Events](#) reports: CANCELLED: "Bolshoi Ballet — Jewels, The Met: Live in HD — Tosca, The Met: Live in HD — Maria Stuarda and POSTPONED Bolshoi Ballet: Romeo and Juliet" among many others.

The film and entertainment trade news publication [Variety](#) (USA) also announces the cancellations and postponements.

The online international entertainment news publication [Insider](#) (USA) publishes a report by Rachel Hosie who reports: "BroadwayHD is a theater-streaming

service allowing people to watch performances from Broadway and the West End from the comfort of their own homes. It's currently offering a seven-day free trial, perfect for people self-isolating amid the coronavirus pandemic." She selects the 10 best shows which includes the Bolshoi's Swan Lake. "Alexander Volchkov and Svetlana Zakharova of the Bolshoi Ballet. Getty/Ian Gavan This performance of the classic ballet is set to Tchaikovsky's score, and performed by Russia's Bolshoi Ballet in 2015."

Pointe Magazine (USA) posts a short article by Julia Guiheen who posts a video of the Bolshoi Ballet's Ekaterina Shipulina in a 2003 video clip from *Raymonda*. "From the earliest days of her career, her performances revealed the makings of a leading ballerina. In this 2003 clip of Henriette's second act variation in *Raymonda*, Shipulina fills the massive Bolshoi stage with her lightness. Shipulina's performance is calm and refined, yet her bold level changes and expansive upper body make her dancing uniquely expressive."

[Link to the article and video](#)



[Pointe](#)

The German newspaper [Frankfurter Allgemeine Zeitung](#) (FAZ) (Germany) publishes an article by Stefan Löffler who reports: "At the beginning of the candidate tournament, the World Chess Federation (FIDE) proudly showed a concert hall with almost 2000 guests, almost to the last seat. It was the opening ceremony on Monday evening, designed by musicians and dancers from the Moscow Bolshoi Theatre, and half of Yekaterinburg wanted to be there."



A Lithuanian magazine [7 Art Days](#) publishes a review by Helmutas Šabasevičius on *The Winter's Tale* by Christopher Wheeldon to music by Joby Talbot.

The reviewer highly praises the performance, mentioning the work of set and costume designer Bob Crowley – “The scenery is laconic, monumental” /.../

Wheeldon's neoclassical choreography gives artists the opportunity to create emotionally rich roles that develop during the performance, the most memorable of which is King Leontes of Igor Tsvirko, who persuasively reveals transformations of love, jealousy and repentance. The role of Hermione was performed by Kristina Kretova, who also expressively conveyed the change of her heroine's feelings: love, despair, forgiveness. The second couple of the performance – Perdita (Anastasia Stashkevich) and Florizel (Dmitri Smilevski) – appear in the second act and are more surprising with their effective choreographic scenes, virtuoso jumps and twists.

Even at the end of the performance, there were a huge number of spectators, including a large number of fans of the artists, who gathered at the orchestra pit after the performance and always invited their beloved soloists to perform on the other side of the curtain with applause and shouts.”



Igor Tsvirko as Leontes, Kristina Kretova as Hermione.  
The dancer's photo on [Instagram](#)

The Spanish international newswire [EFE](#) (republication Dairo de Yucatan Mexico) announces the closure of the Bolshoi “The Bolshoi Theatre, the temple of Russian ballet, closed its doors yesterday to the public and will keep them so until April 10 to combat the spread of the coronavirus.” “Visits by all Russian and foreign artists and performers are cancelled.”

The French online specialised classical music publication [Resmusica](#) (France) reports: “The Moscow Bolshoi Theatre closes today until April 10, as does the Helikon Opera House. The Mariinsky Theatre in St Petersburg has announced that it will modify its programs according to the circumstances”

The online specialised classical music publication [Slipped Disc](#) reports: “The Bolshoi Theatre has shut until April 10 and sent all foreign artists home ‘in accordance with a directive of the Mayor ‘Moscow Mayor Sergei Sobyenin has banned all gatherings of more than 50 people.’”

The online specialised classical music publication [Slipped Disc](#) publishes an article by Norman Lebrecht who reports: “Vladimir Urin, general director of the Bolshoi Theatre in Moscow, has been taken to hospital with a respiratory virus infection. He is being tested for COVID-19.”

The online specialised classical music publication [Slipped Disc](#) publishes an article by Norman Lebrecht who reports: “Yuri Temirkanov immediately cancelled the St Petersburg Philharmonic. The Bolshoi had already shut down. At the Mariinsky Theatre, however, Valery Gergiev is a law unto himself. At 18:46, staff at the Mariinsky received an internal e-mail saying that tonight's performance of *Lady Macbeth of Mtsensk* would go ahead. And so it did. Later, the Mariinsky announced it would close from tonight until March 31.”

Many other media announce online performances available during the theatre closures.



Svetlana Aksyonova and Bogdan Volkov  
in *The Tale of Tsar Saltan*. The production  
by Dmitri Tcherniakov is available on [La Monnaie website](#)

The German online specialised theatre news publication [TheaterKompass.de](#) (Germany) announces:

“Staatsoper unter den Linden Berlin has put together a schedule for which you don’t have to go out on the streets. Experience recordings of operas and concerts from the Staatsoper Unter Linden. Here is an overview of our daily online performance schedule and the link to the video-on-demand offer. The program changes every day from 12 noon and is then available 24 hours a day.” Includes several operas stages by Dmitri Tcherniakov.

The Canadian daily newspaper [Globe and Mail](#) (Canada) publishes an article by John Doyle who writes: “The performing arts offer succor and these days we are lucky to be able to find the experience of theatre, opera and ballet, even in a self-isolating, quarantined life.” This includes “streaming platform Marquee TV, based in Britain and launched in 2018. It costs \$10.99 a month, or \$109.99 a year and it’s all arts-performance all the time. (Right now, “in response to world events” the platform has increased its free trial period to 30 days.) You can see the Royal Shakespeare Company’s Richard II starring David Tennant, The Bolshoi Ballet’s Swan Lake starring Svetlana Zakharova and Denis Rodkin.”

The newspaper [USA Today](#) (USA) publishes an article by Gary Dignes who announces online streaming options including “Marquee TV, which bills itself as Netflix for arts and culture, carries on-demand ballet, opera, contemporary dance and theatre productions from the Royal Opera House in London, the Bolshoi Theatre in Moscow, England’s Glyndebourne and more. The first month is free. After that, it costs \$8.99 per month.”

The online specialised classical music publication [Place de l’Opera](#) (Netherlands) publishes an article by François van den Anker who announces online streaming performances available online from the Staatsoper Berlin.

The online specialised classical music publication [Platea Magazine](#) (Spain) announces the Bayerische Staatsoper lineup for the 2020/2021 season.

The UK specialised classical music publication [Gramophone](#) publishes a long list of classical music performances available for streaming online. “With concert halls and operas being forced to close their doors due to the spread of Covid-19, a number are turning to the internet to keep the music playing. We at Gramophone recognise the economic fragility of the live music sector and the often hand-to-mouth nature of many musicians’ lives, so we will keep music-lovers updated on ways of listening to the music without leaving home.”

The Italian daily newspaper [Corriere della Sera](#) publishes an article by Pierluigi Panza and an interview with Dominique Meyer Superintendent of La Scala. He says: “At the German and Austrian theatres and the Paris Opera. Politicians have acted at different speeds. In France, an attempt was made to allow 1,000 spectators at a time; then they realised that it doesn’t make sense. Museums also try to organise visits with few people but ... Today the French newspapers speak of a great problem for European culture: it is a sad situation, it is everyone’s problem.”

[The Guardian](#) newspaper (UK) publishes a long list of theatres, festivals, concert halls and other venues and events that are closed because of Coronavirus. These include but is not limited to “All major West End and UK theatres to close and remain closed until further notice. Sadler’s Wells cancels all performances with immediate effect for up to 12 weeks. The Royal Opera House, London has been closed to the public and all performances cancelled with immediate effect. The Coliseum, home to English National Opera, has closed until further notice.”

The London newspaper [The Evening Standard](#) (UK) “Announces closures of all London theatres and concert halls. The article mentions: “Alex Beard, the Royal Opera House’s Chief Executive, said: “Without performances it is inevitable that we will become more reliant on philanthropic support and charitable donations.” He therefore urged ticket-holders to consider donating the cost of their ticket rather than claiming a refund, adding: “Our number one priority is to support each other during this unprecedented situation.”

The whole world is going through hard times.

The online specialised classical music publication [Slipped Disc](#) reports: “Peter Gelb has notified musicians of the Met orchestra and chorus that their employment is suspended from March 12.

Invoking the Force Majeure clause in their contracts, he has agreed to pay two weeks’ wages up to the end of this month. Healthcare and instrument insurance will, however, be continued.

The force majeure clause dates back to the 1960s and has never been invoked before”.

Winnipeg Symphony Orchestra is also reported it is suspending its employment relations with musicians.

The French international newswire [Agence France Presse](#) (AFP) (Republication Lifestyle.inq) publishes an article by Rana Moussaoui who reports about ballet dancers globally “keeping up their classes by video conference, or posting stretching tutorials on Instagram,



dancers from some of the world's top companies are not letting the lay up caused by the virus erode the iron discipline they need to keep in peak physical form." This includes "Dance companies are also organising themselves, with "90 directors of companies from the Bolshoi to the Royal Ballet creating a WhatsApp group" to share information, Kader Belarbi of the Capitole in Toulouse told AFP."

## Briefly

Ildar Abdrazakov presented his staging of the opera *Attila* on the stage of the Bolshoi Theatre. This is reported by:

[First Channel](#)  
[Rossiya-K](#)  
[GTRK Bashkortostan](#)  
[360](#)  
[TASS](#)  
[Gazeta Kultura](#)



Vasily Laduk (Ezio), Veronika Dzhioeva (Odabella) and Ildar Abdrazakov (Attila) at the curtain call after the performance of the opera *Attila* at the Bolshoi.

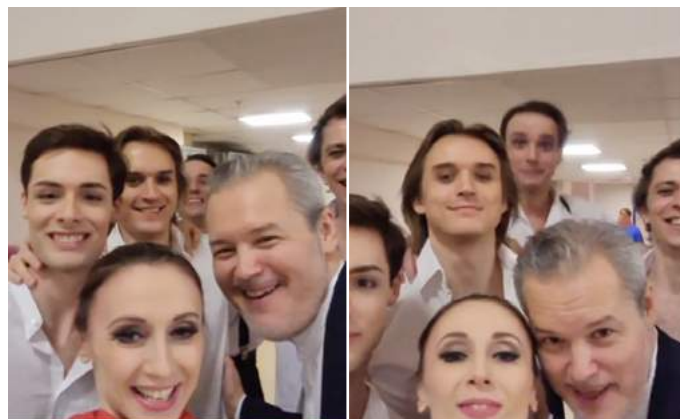
Photo by Alexander Schwarzenstein /Facebook

[8th Trans-Siberian Art Festival](#) has opened on March 21 in Novosibirsk with the project *Pas-de-deux for Toes and Fingers* performed by Vadim Repin, and other choreographic numbers performed by Svetlana Zakharova, Denis Rodkin, Jacopo Tissi, Denis Savin, Vyacheslav Lopatin and Denis Medvedev, informs [TASS](#).

[Rossiyskaya Gazeta](#) (photo report)  
[Muzikalnaya Zhizn](#)  
 and other media.

From March 24 concert programmes of the [8th Trans-Siberian Art Festival](#) are shown via streaming.

The second part is, supposedly, going to take place in the period from September 1 to September 12, 2020.



Svetlana Zakharova and Vadim Repin with Jacopo Tissi, Denis Rodkin, Denis Medvedev, Denis Savin. Novosibisk, March 21 /[Instagram](#)

[Dance Open](#) will still happen this year but not during the spring, promise the organisers. The new schedule and programme of the XIX season will be made public on all the newsletters of the festival, and tickets will start selling again.

Currently the festival is launching an online programme called Dance Open. Tickets bought on the [danceopen.com](#) website and in the festival's ticket offices are being refunded in full.

On March 18 the Golden Mask Festival decided to postpone all performances, including small ones, as well as the work of the jury – [Kommersant](#).

How will theatres survive when viewers go into isolation? How will performers practice while working from home? How will tour expenses, contracts, decorations, be paid? The general director of the Golden Mask Maria Revyakina, the general director of the capital's theatre of musicals Alexander Novikov and the director of the Vakhtangov Theatre Kirill Krok share their thoughts on potential solutions

[rg.ru](#)

The Moscow International House of Music has shown their first online concert during the days of quarantine. The live transmission of the evening with no viewers was on the stage of the New Salle on March 31. The state Chamber Orchestra Virtuosos of Moscow played a programme consisting of pieces by Tchaikovsky, Gershwin, Piazzolla, Nina Rota and other composers. [The link](#)

Denis Matsuev's online concert in the Moscow Philharmonic was viewed by over 1.5 million people – the pianist's performance was viewed by a thousand times

more people than the Tchaikovsky Concert Hall can hold, reports [TASS](#).

The musician performed a fortepiano cycle by Pyotr Tchaikovsky called The Seasons. The Philharmonic has organised a project called Home Season during this time of restricted events. The project will continue until April 10, reports [Euronews](#).



[Euronews: Music Heals](#)

Anton Getman, general director of the Stanislavsky Moscow Academic Musical Theatre, tells [Kommersant](#) about how opera and ballet live during the pandemic, about its possibilities, losses and dangers, which the international music industry is facing during a time of anti-virus measures.



General Director of the Stanislavsky Musical Theatre  
Anton Getman. Photo: Igor Ivanko / Kommersant

“And what profit does the theatre earn from free showings? The viewer will watch the performance from home and won’t have any reason to see the performance live.”

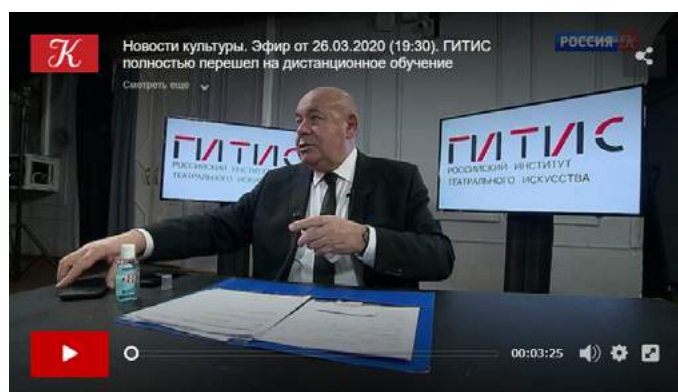
“First of all, it is a show of good manners towards our viewers and it supports their loyalty to our theatre. Not only that, but years of experience show that a person, who has watched the performance in a cinema or online is likely to happily buy a ticket to the theatre to see the same, or perhaps another, performance live. //”

“You are in contact with a lot of large opera festivals. How are they holding up? Are they being cancelled?”

“I talk with the director of Aix-en-Provence on a daily basis. They have not cancelled anything yet, but like all of us, they’re making plans in case of further developments. The worst case scenario – cancelling the festival, complete will all the consequences. There are a few other options in between. //”

The project of Teatral ArtAnswer, which publishes a compilation of online streams from the theatres of Moscow, St Petersburg and overseas, has collected a record number of views and reposts. That way, amongst other things, every performance in St Petersburg has been viewed by at least 60 thousand people. In total, according to the Committee of Culture of St Petersburg, on the weekends from March 21 to March 22, the performances of theatres all around St Petersburg have been seen by over 2 million people. By comparison, Moscow theatres are seeing even more viewers (depending on the source the number varies from 3 million people to 4 million people).

The channel Kultura reports that the GITIS Academy has temporarily shifted to online courses.



Mikhail Shvydkoy from GITIS is hosting an online seminar on the history of foreign theatre.

Image from the story of [Kultura](#)

“Some people think that once we switch everything to being online, it will become a universal trend and such a universal panacea. But we will miss each other.



I miss my students, and it was good to see them, their eyes, to have this student-teacher connection. It is very important.” — notes Mikhail Shvydkoy, a special representative of the President of the Russian Federation for international cultural cooperation.

The Moscow theatre on Malaya Bronnaya street and the Solomon Mikhoels Foundation for Support and Development of Modern Theatre are organising an on-line project called BrON Air, which focuses on seminars by leading theatre experts and theatre historians, as well as conversations and online meetings on relevant themes of modern art.

The seminars are shown live on social pages of the theatre in [Facebook](#), [Instagram](#) and [VKontakte](#), and will also be available as recordings on the [YouTube channel](#) of the Theatre. The transmissions start at 20:00 MSK.

[TASS](#)

[Kolta.ru](#)

[Agenstvo Moskva](#)

[Teatr](#)

and other sources.



[BrON Air](#)

The Bavarian Opera has published the next season's programme lineup. At the end of this year the theatre will present eight new productions, among which will be two international premieres – Timon of Athens by the composer Luca Francesconi and Singularity by Miroslav Srnka. Not only that, but the viewers can expect to see Tristan and Isolde with Jonas Kaufmann and Anya Harteros, Der Freischütz by Dmitri Tcherniakov, Der Rosenkavalier by Vladimir Yurovsky and Barry Kosky and other performances. Kirill Petrenko and Nikolaus Bachler will act for the final time as the music director and general director. In the coming 2021/2022 seasons they will be replaced by Vladimir Jurowski and Serge Dorny.

The programme of the Bavarian State Opera for the 2020/2021 is announced by:

[Orpheus](#)

The Spanish music news outlet [Platea Magazine](#) and other media.

## Sad News

On March 18, at the age of 91, the Merited Artist of Russia [Maya Samokhvalova](#) passed away, a soloist of the Bolshoi Theatre (1948-72) and tutor of the ballet company (1972-2002).

The Bolshoi Theatre grieves and sends its deepest condolences to the family and friends of the recently deceased.



Maya Nikolaevna Samokhvalova  
(May 1, 1929 – March 18, 2020)

Maya Samokhvalova was born on May 1 1929 in the city of Kashira, Moscow Region. In 1948 she graduated from the Moscow Ballet School in (which is now an academy) and was accepted into the ballet company of the Bolshoi Theatre, where she studied under the legendary Marina Semyonova, trained in the class of Galina Petrova. She finished dancing in 1972 and then worked as a ballet tutor, led a women's class, which was earlier led by Elizaveta Gerdt. She left the Bolshoi in 2002.

The daughter of the Ballerina [Maria Volodina](#) published a letter that was addressed to her mother.

The passing of Maya Samokhvalova is reported by:

[Ren TV](#)

[Moskva.ru](#)

[Piaty Kanal](#)

On March 20 Stanislav Gaudasinky, National Artist of Russia, professor, Head of the Department of Direction of Musical Theatre, has died.

The famous opera director passed away at the age of 83.



Director Stanislav Gaudasinsky  
and the opera singer Irina Bogacheva

The death of the famous art figure's passing was reported by his granddaughter Irina Gaudasinskaya in social media. The same message was placed on the [web-site](#) of the St Petersburg State Conservatory.

On September of 2019, aged 81, the singer, wife of Stanislav Gaudasinsky, Irina Bogacheva, died. Then, 42 days after the death of her mother, during the remembrance concert her daughter passed away – the pianist Elena Gaudasinskaya.

The National Artist of the RSFSR, choreographer Nikolai Boyarchikov has died in hospital aged 85 after falling gravely ill in St Petersburg on Sunday, March 22.

He graduated from the Leningrad Ballet School in 1954, having studied in the class of Boris Shavrov, and was accepted into the company of the Leningrad's Maly Opera Ballet Theatre, where he performed mainly character and grotesque roles (he left the stage in 1971).

He started his work as a ballet-master in 1956, where he staged dances in drama plays, variety shows and in films. From 1971 to 1977 he was the chief ballet-master of the Perm Opera Ballet. His ballet Romeo and Juliet to music by Prokofiev, staged in 1972 (revived in 2007), did not leave the stage for more than 35 years. His company saw the rise of many ballet stars. Regina Kuzmichyova, Lyubov Kunakova, Olga Chenchikova, Nadezhda Pavlova, Marat Daukaev, Vitaly Dubrovin and others. From 1977 he was the chief ballet-master, and from 1990 to 2007 - the art director of the Leningrad Maly Opera Ballet Theatre, the St Petersburg Mussorgsky Opera Ballet Theatre. From 1976 he led a course in the St Petersburg Conservatory, (from 2001 he was the professor, and from 2001 to

2008 — the Head of the Department). From 2001 he was the professor of the Vaganova Russian Ballet Academy in the Department of Ballet-Master Education.

[The obituary on the website of the Vaganova Ballet Academy](#)

[On the website of the Mikhailovsky Theatre](#)

[On the Facebook page of the Perm Opera Ballet](#)

The choreographer's passing reported by

[TASS](#)

[RIA Novosti](#)

[RBK](#)

[Vesti](#)

and other media.

Memories of Nikolai Boyarchikov — gazeta [Kultura](#)

“Nikolai Nikolaevich Boyarchikov was a talented ballet-master, who was dedicated to his craft and who devotedly loved art,” says Vladimir Vasiliev about the deceased Master.



Nikolai Boyarchikov  
(September 27, 1935 – March 22, 2020)

The world says goodbye to the Polish composer and conductor Krzysztof Penderecki, who passed away on March 29 at his home, at Krakow, aged 87, after a long illness.

One of the most important representatives of musical avant-garde, garnering many prestigious awards, he kept making music and giving concerts until his final breath. Along with musicians of his orchestra, the maestro performed in the Bolshoi Theatre of Russia 13 years ago — on April 4 of 2007, conducting his own [8th Symphony](#) (also known as *Leider der Vergänglichkeit*) during the opening of the Polish Theatrical Season in Russia.

The World Grieves And Remembers Krzysztof Penderecki — material by [Rossiiskaya Gazeta](#) (by Yulia Avakova)

“You have good orchestras, spectacular musicians,





Krzysztof Penderecki (November 23, 1933 – March 29, 2020). Photo / [penderecki-center.pl](http://penderecki-center.pl)

who are open to new music. I'm not even speaking about the older generations. I was lucky enough to have had the chance to speak with amazing Russian musicians, for example, I had an amazing relationship with Mstislav Rostropovich, we understood each other very well. What is there to say, I'm over eighty years old, I have met Igor Stravinsky, have talked with Dmitry Shostakovich, who often came to Poland." — says Krzysztof Penderecki in his last interview with [RG](#) (the interview was hosted by Ariadna Rokossovskaya).

The passing of one of the most famous composers of our time is reported by all leading news publications

[TASS](#)

[RIA Novosti](#)

[Rossiya-Kultura](#) and over ninety Russian media.

## Schedule alterations

April 15. A concert of the soloist and artists of the Bolshoi Theatre has been added The Fires of Undying Love. A Vocal Cycle by Boris Akimov with poetry by Turgenev (starts at 19:30). The National Artist of the USSR Boris Akimov has taken Turgenev's pieces as a base and has created his own vocal cycle. An outstanding dancer, the teacher Boris Akimov has been writing music for many years. He regularly hosts musical and poetry nights, and earlier released a disc with vocal lyrics on the poems of Sergei Yesenin. [Tickets via the link](#)



National Artist of the USSR Boris Akimov at the entrance to the theatre. Photo by Katerina Novikova

April 19. The concert [April. Italian Chamber Vocal Music](#) has been added, performed by the soloists of the Bolshoi Theatre.

May 3. The evening Songs of the Years of War of the woodwind quintet of the Bolshoi Theatre has been cancelled. Instead there will be a concert Clarinet in Chamber Music.

May 29. Instead of the concert Young Music, the Great Fortepiano Quintet will be performed.

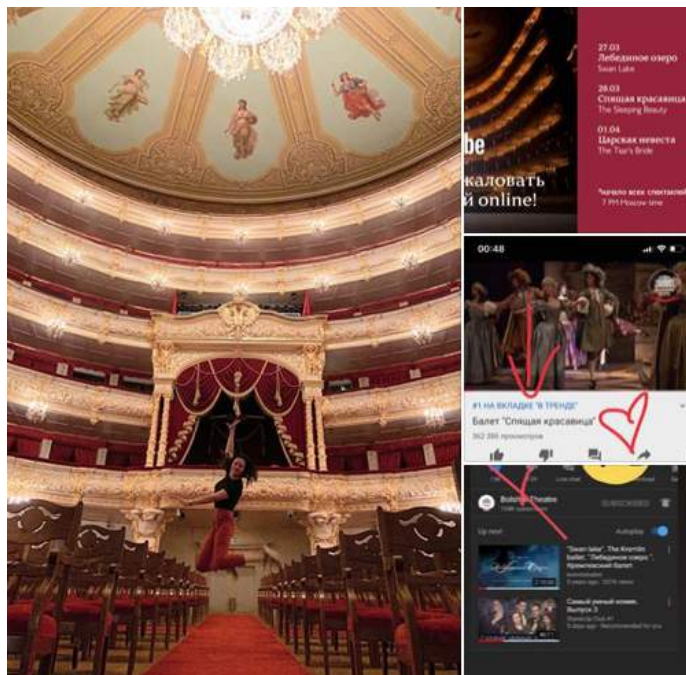


[Lazarus, or the Joy of Resurrection](#) by Franz Schubert and Edison Denisov on the Pokrovski Chamber Stage – April 14. Photo by Ivan Murzin

### THE CHAMBER STAGE SCHEDULE ALTERATIONS

April 14 — the opera performance [Lazarus, or the Joy of Resurrection](#) has been added.

# Social media



**Elina Afanasieva on Facebook:**

«Bolshoi turns 244 today! I turn a little younger...»



“Home-Cleaning” Isabella Geren in [Instagram](#)

**Daria Pushkova post** about Swan Lake on March 27 on the Bolshoi YouTube channel.

“The day has gifted us joyful moments!” – Olga Smirnova has published a photo of herself with the artist Evgeny Mironov in [Instagram](#) and writes: “Today I heard news of being awarded the President of the Russian Federation Prize. I feel deeply indebted to all the people who surround me: my family, my teachers in work and life.

I think that a prize in art is first and foremost a responsibility not only for yourself, but also in front of your viewers. There is no end to self improvement!”

“There’s a quarantine in the theatres. Artists don’t go out on stage and don’t hear applause. But they can hear words of love and encouragement!” – writes in [Instagram](#) – “I love you all very much. My life without you would have been great, but with you, it’s fantastic! A chance to see you on stage brings me joy and is a gift from the fate! I watch your dance and see great art rising and disappearing. Paintings of genius painters, sculptures, music can be heard and seen even if they were made 500 years ago. Your art can only be seen in the present. It makes it precious, unique, indescribable. You study many years just to, say, once every season perform Giselle! And now I understand that it is a great honour

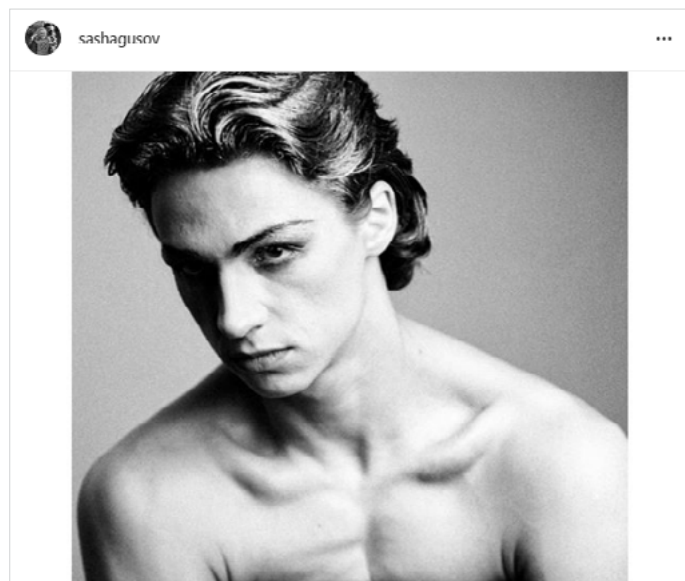
to see this ballet and remember it. I remembered. This masterpiece is deep inside me now. I am all for big words, all for speaking them every day. Tomorrow may be different. I wish you all good health, good spirit and wish to see you soon! I will be applauding and shouting Bravo ten times louder and harder. I love you, bow to you, and worship you!”



Aida Garifullina at [Instagram](#):

“...you can never have enough protection... protect yourself and others by protecting yourself. I love you all!”

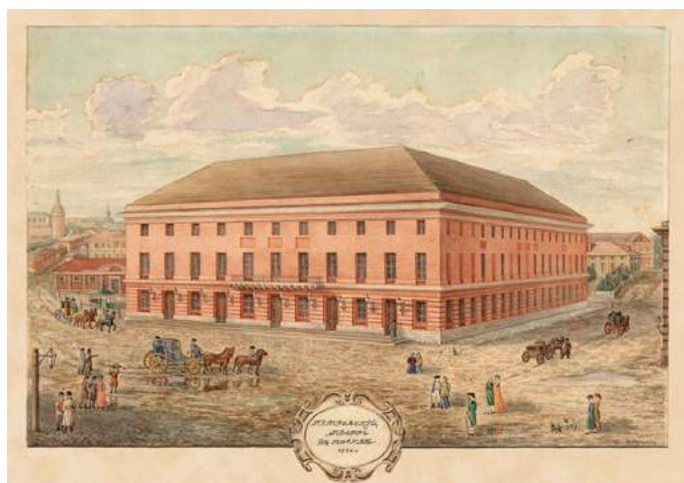




[Instagram Sashagusov](#)

“Bolshoi Theatre and Galina Ulanova is the name of the type of tulips that are planted every year on the flowerbed of the Bolshoi Theatre” – tells an Instagram user @ballet.doma. – “The ‘theatrical’ tulips were bred by a Dutch plant breeder Derek Villem Lefeber. One day he visited a performance which included Ulanova in the cast, and was so startled by her talent, that he decided to breed a new sort of tulip and name them in honour of the ballerina. Now the tulip flowerbed is one of the calling cards of the Bolshoi Theatre”. [Instagram](#)

## Birthdays



The first house of the Bolshoi (Petrovsky) Theatre, 1780

**March 28** — the Day of the founding of the Bolshoi Theatre (1776). It was on this day that governmental prosecutor prince Pyotr Urusov gained a patent from govern-

ment to keep a permanent theatre company in Moscow including an obligation to build a theatre where to perform opera, drama and ballet productions. During the first period of the Bolshoi's existence opera and drama were united. The cast varied a lot — from serf artists to foreign guest stars. The first house was built on the right bank of the Neglinka River. It faced Petrovka street and got its name from it (later it was called Old Petrovsky Theatre.) It was opened on December 30, 1780.

[See more about the Bolshoi history](#)

**March 19** — General Director of the Bolshoi theatre, Merited Artist of Russia Vladimir Urin

**March 19** — ballerina, National Artist of Russia, artistic director of Georgian Opera Ballet Theatre named after Modest Paliashvili Nina Ananiashvili



Nina Ananiashvili



Georg Otts

**March 21** — opera singer (lyric baritone), National Artist of the USSR Georg Otts (1920-1975) — 100th anniversary of his birth

**March 21** — composer Modest Mussorgsky (1839-1881)

**March 22** — prima ballerina of the Bolshoi, Merited Artist of Russia Ekaterina Krysanova

**March 22** — Radu Poklitaru, choreographer, creator of the theatre Kiev Modern Ballet. At the Bolshoi he staged ballets Romeo and Juliet by Prokofiev in 2003 and Hamlet to music by Shostakovich in 2015 (together with Declan Donnellan and Nick Ormerod) as well as

a one-act ballet Ward #6 to music by Arvo Pärt (2004, within the Evening of Young Choreographers.)

**March 22** – ballet dancer and choreographer Christopher Wheeldon. At the Bolshoi he staged his ballets *The Winter's Tale* (premiered on April 4, 2019) and *Misericorders* to music by Arvo Pärt.

**March 23** – prima ballerina of the Bolshoi, Merited Artist of Russia Anna Nikulina.



Anna Nikulina as Medora in *Le Corsaire*.  
Photo by Damir Yusupov

**March 23** – composer, violinist and conductor Ludwig Minkus. He lived and worked in Russia for many years. In 1861-1872 he was a concert-master of the Bolshoi orchestra. Petipa's co-author, music to ballets *Don Quixote* and *La Bayadere* (1861-1872).

**March 24** – Merited Art Professional of Russia, a prominent tutor, professor, head of Solo Singing Department of Victor Popov Chorus Art Academy Svetlana Nesterenko. Since 2009 – a mentor of the Bolshoi Youth Opera Program.



Svetlana Nesterenko

**March 24** – opera and chamber singer, National Artist USSR Ivan Kozlovsky (1900-1993) – 120th anniversary of his birth

**March 25** – ballet dancer, ballet mentor, Merited Artist Lyudmila Bogomolova; Bolshoi Ballet soloist in 1951-1971; ballet tutor of the Bolshoi in 1978-1980.

**March 25** – opera singer, National Artist of the USSR Evgeni Raikov (1937-2010), Bolshoi Opera soloist since 1961; led the Bolshoi Opera in 1990-1994.

**March 27** – cellist, conductor, National Artist of the USSR Mstislav Rostropovich (1927-2007)

**March 27** – the World Theatre Day

**March 29** – ballet dancer, ballet-master, National Artist of the RF Vasily Tikhomirov (Mikhailov) (1876-1956). 1900-1935 – ballet-master of the Bolshoi. 1925-1930 – in charge of the Bolshoi Ballet

**March 31** – great theatre and art impresario Sergei Diaghilev, founder of the Russian Seasons in Paris and Ballets Russes company (1872-1929)

**March 31** – set designer, painter and graphic artist Sergei Bakhrin; 1995-2000 – chief designer of the Bolshoi.



Sergei Bakhrin

**April 1** – composer, pianist, conductor Sergei Rachmaninov (1873-1943). For two seasons (1904-1906) he conducted all Russian opera repertoire at the Bolshoi Theatre.



**April 2** — ballet-master of the Bolshoi, soloist working under contract Anna Antropova

**April 2** — ballet dancer, ballet-master, dance theorist, founder of the Paris Choreography University and the University of Dance Serge Lifar (1905-1986)



Pierre Lacotte Photo by Serge Lidot

**April 4** — outstanding choreographer Pierre Lacotte. In 2000 he staged the ballet *La Fille du Pharaon* specially for the Bolshoi Ballet. In the season 2017/18 it revival presented (first performance on July 19, 2018) In 2013 Lacotte created a new version of the ballet *Marco Spada*.

