



April 2020

Issue No.13-14

Newsletter

The Bolshoi and Google continue broadcasting performances from the theatre's ["Golden Collection" on YouTube](#).



From April 15 to May 5 the world audience can for the first time see the recordings of five ballets — Spartacus, Don Quixote, A Hero of Our Time, The Bright Stream and Le Corsaire, and two operas — Katerina Izmailova and the premiere of Sadko, as well as the concert of opera soloists timed to coincide with the 175th anniversary of Nikolai Rimsky-Korsakov.

On April 18, the 80th birthday of National Artist of the USSR Vladimir Vasiliev, the first performer of the role of Spartacus, the Bolshoi presented the world audience the ballet [Spartacus](#) by Aram Khachaturyan, choreography by Yuri Grigorovich (recording of the livestream from the Historical stage, October 2013.)

Libretto by Yuri Grigorovich after the novel of the same name by Raffaello Giovagnoli, ideas from the scenario by Nikolai Volkov used.

Set Designer — Simon Virsaladze

Spartacus by Aram Khachaturyan staged by Yuri Grigorovich (the 3rd version of the ballet at the Bolshoi, premiered on April 9, 1968) — transformed the whole concept of the heroic-romantic genre, of the relationship between a protagonist and the corps de ballet, of the graphic structure of choreography.



In the vision of many generations [Vladimir Vasiliev](#) was Spartacus — the personification of "masculine" image of ballet art.

Photo by Elena Fetisova

The part of Spartacus created by Grigorovich for Vasiliev became a symbol of Russian ballet and the Bolshoi in the second half of the 20th century.

"At the age of 28 he created this role that immediately took its place in that select culture-universal of timeless roles together with The Dying Swan by Anna Pavlova, Juliet by Galina Ulanova, Carmen by Maya Plisetskaya." — Asaf Messerer

"The spiritual power and Christian illumination of Spartacus-Vasiliev showed in his masculine dancing: the strong whirl of turns and jumps reminding us of a free bird flying. Each gesture and movement was filled with the deep emotion and intelligence of the hero. The creative work of Vladimir Vasiliev takes a special place in the world choreographic art of the second half of the 20th century. From him a new era of male dancing had begun. He set new standards of virtuosity and expressiveness that have become a template for future generations of dancers." — this text is published at the Bolshoi website. [See more](#)



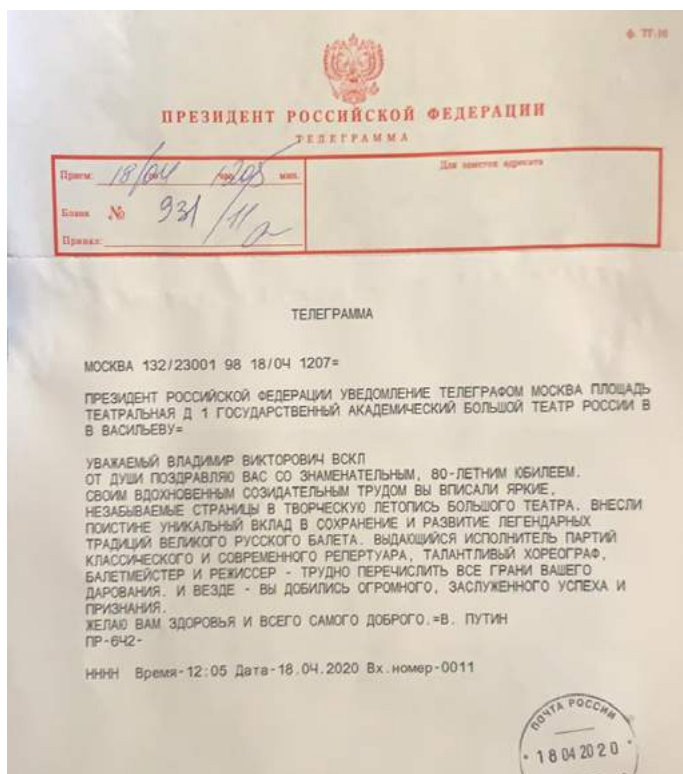
April 18 [Spartacus](#) — a Bolshoi Ballet hallmark — part of the Bolshoi screenings on [YouTube](#)

Main roles: Mikhail Lobukhin as Spartacus, Vladislav Lantratov as Crassus, Svetlana Zakharova as Aegina, Anna Nikulina as Phrygia, Denis Savin as Gladiator; conductor — Pavel Sorokin. [Cast](#)

More than 243,000 viewers saw the ballet screening on the [Bolshoi YouTube channel](#), over 21,000 watched in online.

Vladimir Urin, Hulio Bocca, Ilse Liepa, Carlos Acosta, Natalia Ledovskaya, David Hallberg, Svetlana Zakharova, Yuri Fateev, Lilian Hochhauser, Nina Ananiashvili, Maria Alexandrova and Vladislav Lantratov, Tatiana Chernobrovkina, Denis Rodkin, the Bolshoi Ballet School in Brazil — in a congratulation video Happy Anniversary, Vladimir Vasiliev! (13'35") on the [Bolshoi YouTube channel](#).

The President of the Russian Federation sent a congratulatory telegram:



Dear Vladimir Viktorovich!

I wholeheartedly congratulate you upon this remarkable anniversary of your 80th birthday. Your inspired creative work wrote unforgettable pages in the Bolshoi Theatre creative legacy. Your contribution to the preservation and development of the great Russian ballet legendary traditions is truly unique. A prominent performer of classic and modern repertoire, gifted choreographer, ballet-master and director — the many aspects of your talent are hard to count. And you have gained a great and well-deserved success and recognition in all of them.

I wish you health and all the best.

V. Putin

On April 18, 12.00, a documentary about the birthday boy Reflections — homage to Vladimir Vasiliev was available on [YouTube](#)

[“A Jubilee Party For Vladimir Vasiliev’s 50th Anniversary At The Bolshoi \(1990\)”](#)

On Friday evening, April 17, all staff members of the Bolshoi received an e-mail letter from Vladimir Urin. In this difficult period of self-isolation the Bolshoi director general has addressed all his staff with words of support.

Dear colleagues, dear friends. I address all creative teams, all our workshops, all our co-workers.

You have known me for many years already, and in all these years together I have never wrote you letters — I am doing it now. I am doing it because I cannot visit you on stage before a performance, switch on the screen and see how rehearsals are going, call you all to a meeting or even gather you in our beloved auditorium. My only opportunity to speak to you all today is this letter.

I decided to write it because today we all are going through hard times. Our country, our ancestors saw troubled and tragic years and on the eve of the 75th Victory celebration it is somehow difficult to complain about our fate, but we have never faced anything of this kind before. Our performances are cancelled, the rehearsals are stopped, our theatre buildings are virtually closed. And the most difficult thing, both technically and psychologically is that neither you, nor I know when this situation will be over. I want to hope it will happen soon.

Of course, like all of you, I follow the situation and try to analyse the available information carefully. I am sure, that even with the most optimistic scenario, even if we return to our working pace soon it will take some time for the audience to start actively attending our performances again. We will consult with team leaders, the trade union organisation, we will decide when it would be better for us to go on holidays and when we can come back to normal life.

Concerning our salaries, I want you to know that we will do our best to maintain them as much as possible. But we are a state institution, our possibilities depend on state subsidies, especially taking into account the lack of the theatre’s own income now.

In the end, what can I tell you? As soon as I have enough information, as soon as it becomes possible to determine our future plans firmly, I will inform you immediately.

Meanwhile, we all are deprived of our home and involuntarily separated, but let’s try not to lose heart, to keep calm and fit, protect our health, to keep in touch with each other via modern communication tools.

We will overcome this time together. The main thing — be healthy, take care of yourself!

Vladimir Urin

Screenings timeline

April 15 — [Le Corsaire](#) by Adolphe Adam, ballet in three acts; choreography by Marius Petipa, revival and new choreography by Alexei Ratmanský, Yuri Burlaka (recording of the livestream from the Historical Stage, March 11, 2012.)

Music Director — Pavel Klinitchev.

[Cast](#)



[Le Corsaire](#) one of the Bolshoi's screenings on [YouTube](#) on April 15 (19:00 MSC, UTC+03:00; 18 CEST, UTC+02:00)



[Le Corsaire](#) on the Bolshoi YouTube channel had more than 220 000 views from all over the world

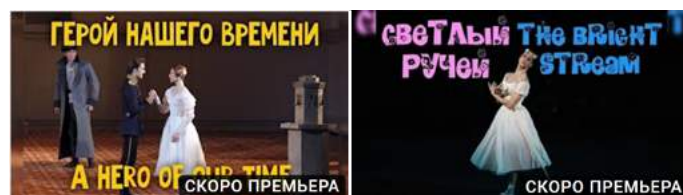
April 21 — the Bolshoi Opera soloists concert [In Honour of 175th Anniversary of the Birth of Nikolai Rimsky-Korsakov](#) (Recording of March 30, 2019 from Beethoven Hall). The programme included romances and songs to verses by Heinrich Heine, Alexei Koltsov, Apollon Maykov, Alexander Pushkin, Adelbert von Chamisso, Aleksei Tolstoy, Nikolai Shcherbina; scenes, soliloques, songs and duets from operas Kashchey the Deathless, May Night, Sadko, Piano Trio in C minor.

April 25 — [A Hero of Our Time](#) music by Ilya Demutsky, choreographer — Yuri Possokhov, Director, Designer and Author of Libretto — Kirill Serebrennikov (recording of the livestream from the New Stage, April 9, 2017.) Conductor — Anton Grishanin. [Cast](#)

April 29 — [Katerina Izmailova](#) music by Dmitry Shostakovich (recording of the livestream from the Historical Stage, November 12, 2016.) Music Director — Tugan Sokhiev. Stage Director — Rimas Tuminas. [Cast](#)

May 3 — [The Bright Stream](#) music by Dmitry Shostakovich, Choreographer Alexei Ratmanský, Designer — Boris Messerer (recording of the livestream from the New Stage, April 29, 2012.) Music Director — Pavel Sorokin. [Cast](#)

May 7 — [Don Quixote](#) music by Ludwig Minkus, choreography by Marius Petipa and Alexander Gorsky, new choreographic version by Alexei Fadeychev (recording of the livestream from the Historical stage, April 10, 2016.) Music Director — Pavel Sorokin. [Cast](#)



The Bolshoi will continue screening its best opera and ballet productions and concerts on the theatre's [official YouTube channel](#) April 15 -May 11

11 May — [Sadko](#) by Nikolai Rimsky-Korsakov, production by Dmitri Tcherniakov (recording of the opera

premiere series of February 18, 2020, from the Historic Stage, by [Mezzo TV](#)).

Conductor — Timur Zangiev.

Sadko — Nazhmiddin Mavlyanov

Volkhova — Aida Garifullina

Lubava Buslaevna — Ekaterina Semenchuk

As before, all performances start at 19:00 MSK (UTC+03:00; 18:00 CET, UTC+02:00)

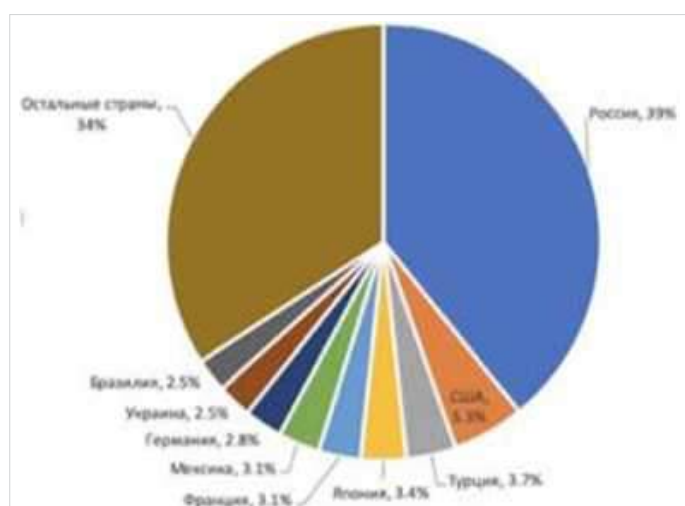
The screenings will run in a “premiere” mode — to receive a reminder of the upcoming performance in advance you should subscribe to the [Bolshoi's official YouTube channel](#). After the end of every “premiere” each performance will stay on the Net for 24 hours.

[Bolshoi Online Vol.2](#) — a video announcement of the second screening series from the Bolshoi's “Golden Collection”.

The Bolshoi General Director mentioned one more anniversary. “The opera Sadko by Rimsky-Korsakov — the last premiere at the Bolshoi Historic Stage — will be screened on the birthday of its stage director Dmitri Tcherniakov, who turns 50 on May 11.”

“I hope dearly that popular ballets by the Bolshoi, such as Don Quixote and Le Corsaire, as well as new works created in the 21st century — The Bright Stream (choreography by Alexei Ratmansk) and A Hero of Our Time (choreography by Yuri Possokhov, director — Kirill Serebrennikov), and the ingenious opera Katerina Izmailova by Shostakovich — in a word, all our screenings will bring joy to the audience in various countries, brighten their forced home isolation due to the coronavirus pandemic,” said the Bolshoi General Director.

As a result of combined efforts of the Bolshoi, Google and YouTube platform millions of people have for the first time in history become “the audience of the Bolshoi.”



- The global number of searches connected to the Bolshoi website has grown 5-fold compared to the same period of the previous year (twice as many in Russia and 4 as many in the USA)
- During the premiere week the Bolshoi Theatre was searched for about 200 000 times.
- On the diagram above, you can see that almost two thirds of the interest in search was created from outside of Russia.

“Today everybody who stays at home needs extra energy, and classical art is one of the best sources of positive emotions and balance, in my opinion. More than 380 000 people who joined the Bolshoi YouTube channel in recent weeks and left more than 60 000 comments there would agree with it,” Julia Solovyova, the head of Google Russia says. “I am frankly proud that today our technologies help to bring the beauty of Russian ballet and opera to spectators throughout the world.”

The first six screenings of the Bolshoi Online project have gained more than 6.5 million views in two weeks and united more than 3 million unique spectators from 134 countries of the world, including Russia, the USA, Canada, Mexico, Italy, Spain, Portugal, China, Hong Kong, Vietnam, Mongolia, Japan, Australia, SAR, Chile, Argentina, Brazil. The Sleeping Beauty alone gained more than 1.5 million views in 24 hours. The number of searches connected to the Bolshoi has grown 5-fold and about 2/3 of them — from outside of Russia.

The screenings are run with the support of the theatre's partners — Pathé Live, Mezzo HD and Bel Air Media companies.

“Given today's painful and sad situation caused by the COVID-19 pandemic which has affected everybody and everywhere, I am glad to contribute a little to support of the Bolshoi activities on behalf of Bel Air Media via screening of remarkable performances we have recorded in recent years. I hope, it will brighten up the necessity of staying at home for spectators who can see the high-quality recordings of the Bolshoi's exceptional productions via our cooperation. I also hope, than soon the doors of the Bolshoi will open again and we, in turn, will be able to continue recording its wonderful productions and please the audience by meeting their favourite singers and dancers,” said Bel Air Media director general François Duplat.

“Being the producer and international distributor of the annual screening series Bolshoi in Cinema, Pathé Live together with Bel Air Media took to the theatre's initiative with great enthusiasm. The four chosen ballets are among the most important productions of the Bolshoi and are always screened in cinemas with great success. We believe that now the online screenings are the best way to keep in touch with ballet fans since cinemas are forced to close all over the world. We hope that new digital opportunities will bring consolation to our audiences in these hard times, and we are eager to meet you all in cinemas as soon all this is over,” said Pathé Live president Thierry Fontaine.

“For a number of years already Mezzo has been proud to be a partner of the Bolshoi, one of the greatest historic institutions of music world. We regularly record and screen their marvellous opera productions, mostly live, and now we are honoured to share them with audiences all over the world. During this unprecedented crisis we decided to support the Bolshoi team and its remark-

able artists. See you soon on Mezzo and Mezzo Live HD! Take care!" — Hervé Boissière, Mezzo director general added.

Events

On April 7 the Bolshoi showed an outstanding piece from its "Golden Collection" – the opera [Boris Godunov](#) by Mussorgsky on their YouTube channel. The production of 1948 by Leonid Baraton in sets by Fyodor Fedorovsky has remained in the Bolshoi repertoire for more than half a century and has often toured abroad.

Conductor — the chief conductor and music director of the Bolshoi Tugan Sokhiev.

[Cast](#)



[YouTube](#)

[A video announcement of the Bolshoi Online](#) (the first series of screenings).



On April 10 the Bolshoi gave the world audience a chance to see the most popular ballet in its repertoire — The Nutcracker — screened on the theatre's YouTube channel. The recording of the livestream from the Historic Stage on December 21, 2014 (Pathé Live, the screening director — Vincent Batallion.)

The screening of The Nutcracker by the Bolshoi on the theatre's YouTube channel gained more than 0.8 million views — more than 800 000 spectators watched the screening online.

During the screening of The Nutcracker the Bolshoi received numerous comments from grateful viewers in different countries around the world. [The Nutcracker Through the Eyes of Our Audience](#) — a video, based on Instagram posts, on the Bolshoi YouTube channel — is a grateful response of the screening organisers to the world audience.

C

Claudia Pardo 2 часа назад
From Chile..thankyou!!

E

Eva Mateo 5 часов назад
Thank you !!! From Madrid Spain

suwattana nontasut 14 часов назад
Thanks to Bolshoi Theater, make me happy to stay home.

n

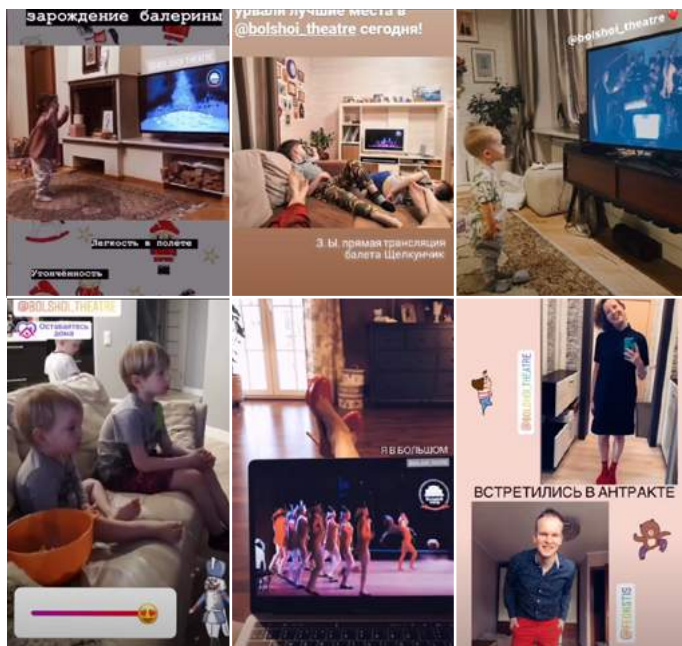
nguyễn thủy 5 часов назад
Amazing!! Thank you !!

M

Margarita Beltran Diaz 3 часа назад
Quiero dar las GRACIAS POR ESTE HERMOSO REGALO DE HABER DISFRUTADO AL BALLET BOLSHOI DESDE EL CARIBE MEXICANO!!! ESTOY EN PLAYA DEL CARMEN. MUCHAS, MUCHAS GRACIAS!!!!!!!!!!!!!!

H

Hoda Farid 9 часов назад
Thank you. for offering us the opportunity to admire the beauty of the human body as well as to admire how can perseverance combined with talent leads gifted dancers to get beyond human limits



The Nutcracker Through the Eyes of Our Audience —
a video on the Bolshoi YouTube channel

April 11, the Historic Stage — a concert We Are Together — an act of gratitude to doctors who fight with COVID-19 for life of their patients.

Rossia-1 TV channel with participation of the RF Ministry of Culture arranged a concert to support doctors fighting the coronavirus pandemic. On April 11 classical and music artists, theatre and cinema actors — including the Bolshoi Ballet prima Svetlana Zakharova and dancer Sergei Polunin, violinist Vadim Repin, violist

and conductor Yuri Bashmet, pianist Nikolai Lugansky and others — performed at the Bolshoi Historic Stage.



The Bolshoi symphonic orchestra played Adagio by Alessandro Marcello. Oboe solo — Timofei Yakhnov. The musicians played online, staying at home.

Artists of the Bolshoi on self isolation in social media

The Bolshoi Ballet principal dancer, performer of the role of the Nutcracker-Prince — Denis Rodkin held a live conference with the audience on the theatre's [Instagram](#) before the online performance of The Nutcracker recording.

Soloists of the Bolshoi Theatre — performers of major roles Agunda Kulaeva, Elchin Azizov and Olga Seliverstova have announced a live stream of The Tsar's Bride and [invited viewers to join them](#).

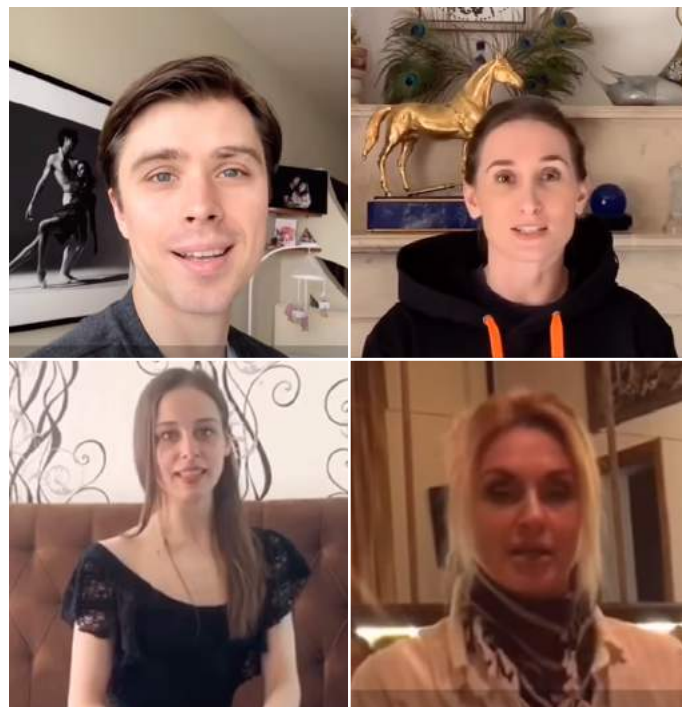


Denis Rodkin — about The Nutcracker
on the Bolshoi [YouTube channel](#)



Agunda Kulaeva, Elchin Azizov and Olga Seliverstova participating in the video for the Bolshoi [YouTube channel](#)

Prima ballerina [Evgenia Obraztsova](#) and Bolshoi Ballet leading soloist [Igor Tsvirko](#) have launched a campaign #DanceWithBolshoi using the resources of the Bolshoi Theatre in the social media.



Artem Ovcharenko, Anastasia Vinokur, Daria Khokhlova, Anna Antropova, Anastasia Stashkevich and Vyacheslav Lopatin spoke in a video on YouTube before the screening of [Le Corsaire](#)

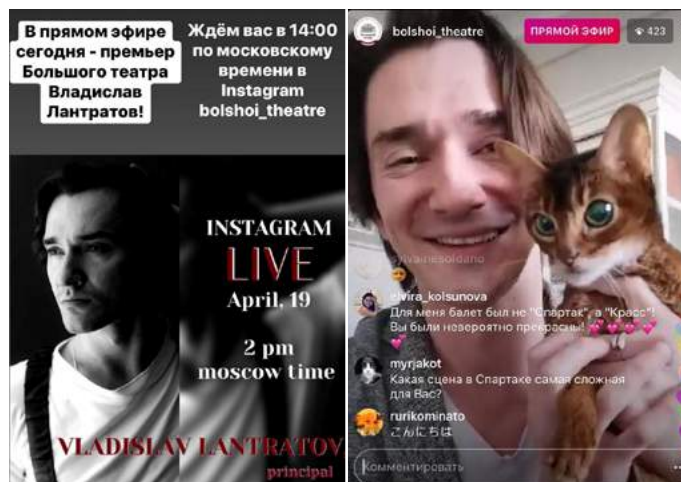
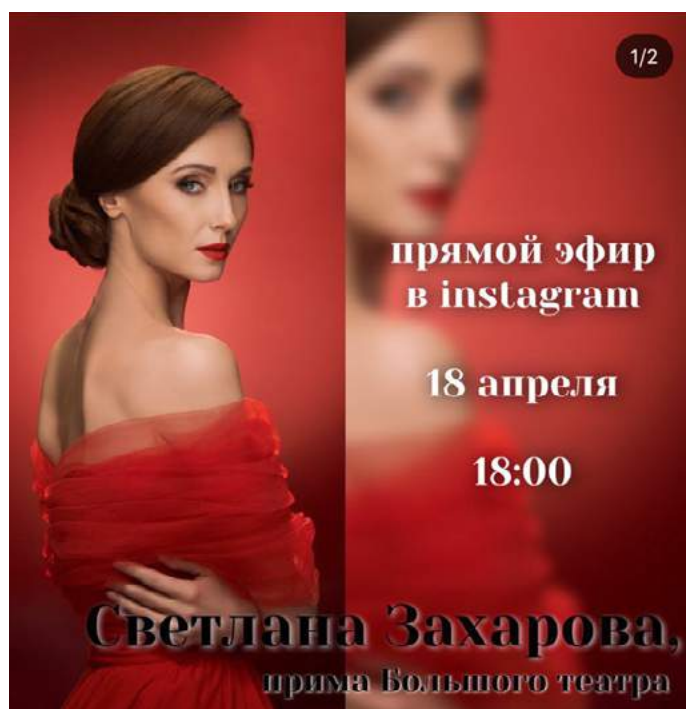


Agunda Kulaeva and Alexey Tatarintsev with their daughter Violetta and son Daniil have made a musical present, addressed to their teachers — the video is published on [Facebook](#).



Opera soloists Agunda Kulaeva and Alexey Tatarintsev sing on Facebook

On April 18, at 18:00, before the screening of Spartacus National Artist Svetlana Zakharova talked to her fans on [Instagram](#).



The Bolshoi principal dancer Vladislav Lantratov, the performer of the title part in the ballet Spartacus screened yesterday online as one of the Bolshoi's "Golden Collection" – met his fans on [Instagram](#) on April 19

Press analysis:

Russian mass media



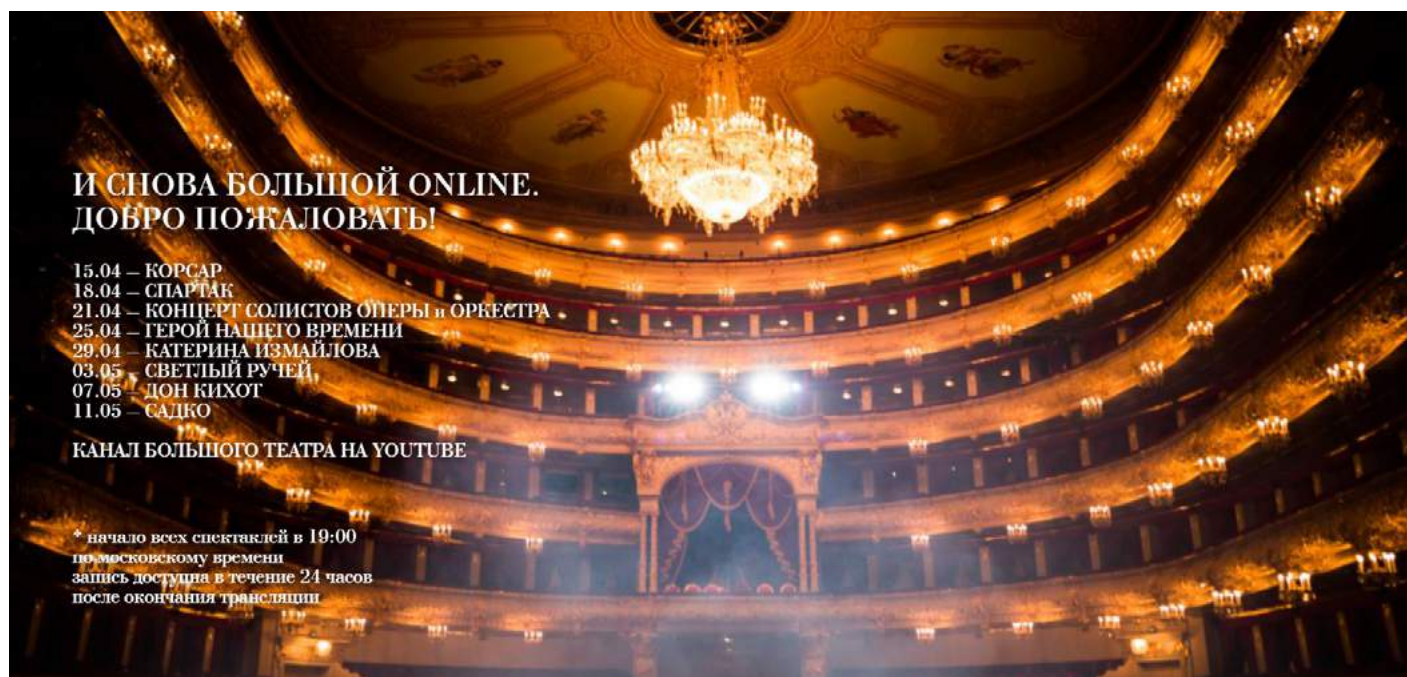
Artemy Belyakov and Daria Khokhlova keep inventing new lifts on [Instagram](#)

The Bolshoi has prolonged the online screenings of productions from its "Golden Collection" until May 11, federal and local media report.

TASS gave figures on the "first series" of performances and quotes the head of the Bolshoi:

"The Bolshoi General Director Vladimir Urin commented on the upcoming series of screenings. 'Since we cannot restore the normal modus operandi of our theatre yet, and our beloved spectators have to stay in self isolation, we decided to resume online screenings of our productions. Moreover, it obviously brings great joy to people. /.../ I want to make a special notice of two events, two anniversaries we are going to celebrate virtually... We will show the ballet Spartacus by Yuri Grigorovich on April 18 — the day when the National Artist of the USSR Vladimir Vasiliev, who was the first to perform the part Spartacus, turns 80. We planned to hold a formal evening at the theatre yet life has made changes. Instead, the whole world will congratulate one of the greatest dancers together with us on his day.'

[ORT TV channel](#)
[RIA Novosti](#)
[Interfax-Russia](#)
[IA Regnum](#)
[News.ru](#)
[Gazeta.Ru](#)
[Afisha Daily](#)
[ParkSeason.ru](#)



From April 15 to May 11 the audience will see eight screenings. [Dance.Ru](#) gives details about ballets to be shown within the project. Also, they mention that the screening of Spartacus is dedicated to Vladimir Vasiliev.

Announcing the screening of A Hero of Our Time on April 25 the publication quotes the Bolshoi website: “Retelling a plot is trivial: drama-ballets are not a thing to make Kirill Serebrennikov change his tracks.” “An incredibly complicated and multilevel work by Lermontov lives according to its own internal laws. These laws were acutely captured by Ilya Demutsky — and now we can ‘hear’ them in his music. And it means that we shall dance these very laws, connections between the characters, the fateful collisions of love and hate.”

[Karetniy Ryad](#) [Volzhskaya Kommuna](#)

[Snob](#) together with Culture.Ru publishes screening galleries, mentioning the streaming of Spartacus on the theatre’s YouTube channel on April 18: “The Bolshoi’s Legendary Production Spartacus. Choreography — Yuri Grigorovich. Aegina — Svetlana Zakharova.”

Le Corsaire screening reported by:

[Colta](#)
[Orpheus](#)
[Bublik](#)

The TASS project [Future of Russia](#) gives statistics on the “first episode” of screenings: “More than 6.5 million people in 134 countries saw the Bolshoi online screenings.”

[TASS](#) managed to have a personal talk with the choreographer, National Artist of the USSR Yuri Grigorovich before the screening of The Nutcracker.

“My friends, what shall I tell you today? If there is any joy in these difficult days, it is the one that helps us to survive and keep our heads up — Russian ballet. It happens to be a ‘tough nut’. Those who practised it and who still do, know what I mean. It is hard to keep fit outside the theatre, outside the company. Yet we should. Otherwise, the thing we committed our lives to will cease to exist. We are in the spotlight. Because we are strong and beautiful. I wish all my dear and beloved colleagues endurance. We will continue our work in autumn,” Grigorovich said.



[Yuri Grigorovich](#)

The choreographer reminded us that the premiere of The Nutcracker in his version took place at the Bolshoi on March 12, 1966.

He called it symbolic that the screening of The Nutcracker will take place in such a hard time for all mankind. “The Nutcracker is a doll that cracks tough nuts. For 56 years already the heroes of the ballet in my version have been bravely overcoming difficulties the get in their way to find happiness. Thus, the production has long ago become a synonym for victory,” Grigorovich noted.



Vesti of [Russia-1 TV](#) channel announced the screening of the ballet The Nutcracker on April 10



The Bolshoi General Director Vladimir Urin.
Photo by Pyotr Kassin / Kommersant

The screening of the ballet The Nutcracker was covered by federal and local media:

[Ria Novosti](#)

[Ria Novosti](#)

[Kommersant Weekend](#)

[Izvestia](#)

[Harper's Bazaar](#)

and many other sources.

The Nutcracker by the Bolshoi gained more than 800 000 views in 24 hours, media report:

[RIA Novosti](#)

[Regnum IA](#)

[Inc News](#)

[Muzykalnoe Obozrenie](#) and other media.

The head of the Bolshoi press office Katerina Novikova spoke on the air on [Moskva FM](#) about how popular the online screening project is and how are artists working under the limitations caused by COVID-19 pandemic.

Vesti on [Russia-1 TV](#) channel gave a comment from the Bolshoi Opera soloist Agunda Kulaeva before the screening of The Tsar's Bride. The singer said that the theatre's audience has widened: Even those who never used to listen to opera go to the Bolshoi YouTube channel, admire it and start loving this art."

The Bolshoi General Director Vladimir Urin gave a large interview to the [Kommersant](#) newspaper. Tatiana

Kuznetsova asked Vladimir Urin about problems related to the coronavirus pandemic, about financial losses, about live performances competing online streaming. According to Urin, if the pandemic situation improves the theatre will return to work by the end of June. This is an optimistic prognosis. In case of a pessimistic one the Bolshoi will open in autumn, although then the institution and the staff will face irreversible consequences.

“Do you coordinate plans and efforts with directors of world theatres?”

“Of course. And not only with directors — with agents, producers, with everybody. Already our opera company tour in Toulouse and Paris is cancelled — it was to be in March. On May 31 we should have flown to Washington and Chicago — and this has also had to be cancelled. Now our ballet's November tour in Japan is already in question — the Japanese have cancelled the Olympics and nobody knows how the situation will develop there. Naturally, the French, the Americans call and write asking if the cancelled tours could be postponed and to what months? And who can predict it now?”

“Given the huge financial losses, will an impresario have enough money to hold the tour when the borders are open?”

“An absolutely correct question. Things we planned calmly before can be cancelled just because of the impossibility to fund this tour or another. It is not inconceivable that the virus will change the world prices for theatre productions and this can impact the theatre

market very seriously. I am almost sure that world theatres will not be able to pay such fees as they paid in 2019. /.../

The interview with Vladimir Urin caused a vast resonance in media. Many publications published their own materials based on the publication by Kommersant.

[TASS](#)

[Interfax](#)

[Vedomosti](#)

[RBK](#)

[Regnum](#)

[ECHO](#)

[RT](#)

[Radio Kultura](#)

and others — more than 20 online publications.

The Bolshoi General Director Vladimir Urin is a member of an initiative Russian Culture Professional Addressing World Cultural Community.

The special representative of the RF president for international cultural cooperation Mikhail Shvydkoy, minister of culture Olga Lyubimova, the Hermitage General Director Mikhail Piotrovsky, the Bolshoi General Director Vladimir Urin, heads of Tretyakov Gallery and Pushkin Museum Zelfira Tregulova and Marina Loshak, musicians Yuri Bashmet, Vladimir Spivakov, Denis Matsuev, Theodor Kurentzis, directors Leo Dodin and Andrei Konchalovsky, and other representatives of the Russian cultural community offer to hold an international culture marathon in June 2020. The event will be virtual, aimed to “support the foundations of the world community and basic cultural values.”

The text of an open letter addressed to UNESCO administration and world cultural community was posted on the [Hermitage social media](#) on April 13.

“Whatever the progress of the pandemic progress is, it will end sooner or later. Yet our solidarity is important right now. ... Now it is very important not to let the bedrock of the civilisation that forms one of the main values of humanity to be destroyed,” the paper says.

Authors of the letter promise to discuss the “contents” of the marathon with their colleagues in the coming weeks. Among their potential project partners they see foreign ministries and committees responsible for cultural development. [The text of the address](#)

Covered by:

[TASS](#)

[Russki Mir](#)

[Orfei](#)

[Izvestia](#)

[Regnum IA](#) and others.

More than 80 publications announced the concert We Are Together held by the Bolshoi and [Rossia-1 TV channel](#) to support doctors fighting the coronavirus pandemic. It was streamed live on Rossia-1 TV channel.

[Rossia-1](#)

[Rossia-1](#)

[Rossia-K](#)

[Vesti.Ru](#)

[Orpheus Radio](#)

[Radio Mayak](#)

[Radio Mayak](#)

[Radio Mayak](#)

[TASS](#)

[RIA Novosti](#)

[IA Regnum](#)



The concert We Are Together
from the Bolshoi Historic Stage:
Timofei Yakhnov and the Bolshoi symphonic orchestra,

[Vesti.ru](#)

[Kultura channel](#) showed the recording of the concert We Are Together on the Easter on Sunday, April 19, 2020 at 19:50.

The Bolshoi Ballet prima Svetlana Zakharova gave an interview to [Moskovsky Komsomolets](#) newspaper and spoke about her participation in the concert We Are Together.

“Svetlana, were you the only one from the Bolshoi at this concert?”

“Yes, I was the only one from the Bolshoi, nobody else was there, only the orchestra played online from their homes.”

“Why did you agree to take part? Were you afraid while driving to the concert? Anyhow you risked your health and that of your family despite all measures taken.” /.../

“Of course, I was afraid, a little, no more than when you enter a shop for food. Or when one of your family does. It seems, there are even more people in those supermarkets than there were at this concert or on the stage. For at the concert nobody came close to me, and those rare persons whom I was in contact with actually wore masks and gloves, spoke from a distance and were previously tested. Yes, I was anxious about getting into a confined space, yet, on the other hand, it was more im-

portant to me that I take part in this, as it seems to me, a very important and unique event, and frankly speaking it has given me an incredible emotional support and strength... I saw how beautiful it all was and how important, and how many people watched the concert. /.../



Nikolai Fadeychev and Svetlana Zakharova (a photo joke)
Photo from [Valeri Lagunov's FB page](#)

“And what safety measures were taken to prevent catching the infection during the concert?”

“Of course measures were taken. Everybody was given a mask and gloves at the entrance. Even shoes were processed. I.e. total disinfection was done, they sprayed all of them. Moreover, all concert participants had separate dressing rooms, also fully disinfected. Antiseptics were everywhere. /.../

The Bolshoi Ballet prima Ekaterina Krysanova gave an interview to [Teatral magazine](#):

“The premiere of the ballet Master and Margarita staged by one of the most popular European choreographers Edward Clug was scheduled for May at the Bolshoi. Ekaterina Krysanova was rehearsing the title role but the work was halted due to the quarantine. Why a “pause” means catastrophe for ballet dancers and what they are forced to do now to keep fit...

“In spite of online activities filling the Net, people are experiencing stress being “on house arrest”. Can you find any bright sides in self isolation?”

“The ‘pause’ certainly opens new opportunities: although usually I suffer from a lack of free time, I have

it now — and I can cook a special dinner to my family, enjoy tasty breakfasts myself. Since I live in the country, I can go for a walk, at least on my own ground, and hurry nowhere /.../.”

“Many are deprived of physical activity now. How do you keep fit? I am utterly lost about how it is technically possible at home...”

“Ballet dancers are a phenomenon actually. I judge both by my colleagues and by myself. Each one of us is a flower to break through asphalt, to grow through a concrete block. Everybody finds an option to do class at least. Every morning — some use a chest of drawers, others use a wardrobe, a fridge, a stove. There are those who have got a barre and professional floor cover already — the quarantine term is growing and we still have to keep fit.” /.../ [See more](#)



Ekaterina Krysanova's interview with [Teatral](#)

“I Will Be Like Those Musicians in the Titanic Movie Who Played on the Desk till the End”: A Quarantine Recipe of Physical Exercise and a Culinary Masterpiece from the Ballerina Kretova, — an article by [Moskovsky Komsomolets](#) newspaper:

“Three skipped days are too much for me already... And in is very upsetting when you train and jump among sofas at home.” Bolshoi Ballet leading soloist Kristina Kretova does not hide her bad mood — the Bolshoi is closed, there will be no performances there until the end of the season at least, and for any ballerina a shutdown is self-defeating. Yet her motto in the pandemic situation is to play like musicians on drowning Titanic — until the end. /.../

“And what did you eat now so as not to lose your fitness? Share a recipe please? Because it is rather essential for most of our readers...”

“Sure. Say, now in the evening I have already prepared ingredients for breakfast.”

[See more](#)



Kristina Kretova

Photo by Alisa Aslanova/[Instagram](#) of the leading soloist



Igor Tsvirko. Photo by Batyr Annadurdyev/[Bolshoi Expert](#)

Igor Tsvirko: “Ballet Theatre Needs A Director,” — an independent online publication [Bolshoi Expert](#) offers a large interview (taken in video conference mode):

“The current situation in the world dictates new rules of life, work and communication. /.../ We had to meet the Bolshoi Ballet leading soloist Igor Tsvirko in virtual reality... Yet this experience did not in the least prevent us from talking, discussing his creative career, his favourite and least favourite roles and the situation in the theatre and in the world.”

The Bolshoi Ballet soloist Ana Turazashvili shared her impressions of life in unusual circumstances with [Business FM](#). “We are eagerly waiting for the moment to return onstage. It is very hard for all of us now, the conditions and times are very unusual, especially for big cities like Moscow. There are people who are lucky - in my opinion - they can work from home. Yet we are ballet dancers, remote work is hardly applicable to us, performances cannot be done separately. I miss very much our schedule, our rehearsals and performances,” the ballerina said.

On April 18 National Artist of the USSR, outstanding dancer, choreographer, ballet-master, tutor Vladimir Vasiliev turned 80. — [Rossia-1 TV channel](#) reported.

[1tv.ru](#)

[Rossia-Kultura](#) channel prepared a series of programmes for the anniversary of the maestro’s birth.

On April 13 and 14 (repeated) [Rossia-Kultura](#) showed the documentary Bolshoi Ballet.

On April 13-16 evening (repeated April 14-17 day) — performances with the participation of Vladimir Vasiliev and his masterclass.

A House by the Road. A ballet-film by Valery Gavrilin. Production and choreography by Vladimir Vasiliev. Main roles: Irina Kolpakova, Vladimir Vasiliev, Gali Abaidulov.

Vladimir Vasiliev. Mastery and Inspiration. Scenes from the ballets. The programme consisting of archive materials of various years including ballet fragments performed by Vladimir Vasiliev.

The Duo. A ballet film with Vladimir Vasiliev and Ekaterina Maximova.

Masterclass. Vladimir Vasiliev shares professional secrets with the new generation of dancers.

On his birthday, April 18, Vladimir Vasiliev met the audience in one of his most important roles — that of Spartacus in the ballet-film Spartacus (1975). Main roles: Vladimir Vasiliev, Natalia Bessmertnova, Nina Timofeeva.

va, Maris Liepa. Set Designer — Simon Virsaladze. The Bolshoi Orchestra. Conductor — Algis Zhuraitis.

And right after the screening there was a meeting with the birthday boy in the programme Life Line.

About the TV cycle:

[Sankt-Peterburgskie Vedomosti](#)

[Rossiiskaya Gazeta](#)

[Vesti Region](#)

[RT](#)

[TASS](#)

[Kommersant](#)

[muzlifemagazine.ru](#)

[regnum.ru](#)

More than 70 publications.



Natalia Osipova gave an interview to Kommersant.

Photo by Photo from the private archive



Vladimir Vasiliev in the film To the New Aesthetics from the cycle Bolshoi Ballet on [Kultura channel](#)

More than 10 online publications recommend the [online excursion](#). A Journey to the Bolshoi Behind the Scenes:

[Moscow 24](#)

[Rossiiskaya Gazeta](#)

[Vecherniya Moskva](#) and other media.

The Bolshoi Ballet former soloist, prima ballerina of the Royal Ballet Natalia Osipova told [Kommersant](#) about how the coronavirus has transformed the Covent Garden season and her personal plans, about ballet life in isolation and simple home treats — the article [Some Hold Onto An Armchair, Others — Onto A Wardrobe](#).

“We are not in the theatre yet the feeling we are together is complete,” the ballerina says. “Only, we are forbidden to give online-classes ourselves (currently, many popular artists are giving lessons on the net. – K.) It turns out that if an online-student suffers an injury they may have the law on us. And we have no licence either.”

“There should have been a world premiere of Dante by Wayne McGregor at Covent Garden in May. Was it dropped?”

“I have two interesting premieres that have been dropped at the same time. Last week, I would have

danced Syrene in The Prodigal Son by Balanchine. I have never thought of myself as fitting the role yet I got involved at rehearsals: everything turned out to be so unexpected, so interesting. Dante is a huge 3-act ballet. Two acts are staged already; in April McGregor was going to stage the third — and the biggest one - where I take part, but... /.../”

The Bolshoi Opera guest soloist bass Dmitri Ulianov spoke about singers’ altruism, stand-by mode and home flash-mobs in his interview with [Izvestia](#) — [When Online Concerts Were Discussed Nobody Even Mentioned The Fee](#).

/.../

“Stanislavsky Musical Theatre shows its archive online; would you like to work in real time?”

“The theatre administration had some ideas to launch online concerts, preparation has started, we have arranged it with some guys — Hibla Gerzmava, Nazhmiddin Mavlyanov, i.e. with those who stayed in Moscow. We planned to make a programme of chamber concerts from the music salon, but then the self-isolation mode was announced, and now we have lost the right to move anywhere and can only arrange home flash-mobs. /.../”

The Bolshoi Opera guest soloist, the Bolshoi YOP member (2012-2015) Kristina Mkhitarian speaks in her interview to a [YouTube channel](#) [Gotterdammerung](#) about rare and very important to her performances at the Bolshoi, about her debut in La Traviata at the Historic Stage, studying on the YOP and gratitude to her tutors who have taught her so much.

[Muzykalnaya Zhizn](#) publishes an interview with opera soloist Bogdan Volkov.

“When did you first learn about Tcherniakov?”

“I was living back in Kiev, when I found a fragment

from his Eugene Onegin on the Net. I was impressed by the singing and devotion of Andrew Goodwin in the scene of the ball at Larins, and how the scene itself was arranged, with such a genuine anguish.”

“So it was the first time you saw a novelty production. Was there anything embarrassing or repellent?”

“Surely nothing repellent, but it was surprising: Is it possible it was that, too? Now I know: theatre has unlimited opportunities and this makes it ever modern.../.”

“Can you recollect your strongest musical emotion?”

“A few years ago Dmitry Vdovin took me with him to a concert at the conservatory Grand Hall where Mikhail Yurovsky conducted the 9th Symphony by Bruckner. Perhaps the effect of that evening can be called an emotion, I returned to this music more than once, listened to all existing records. Then I saw Wozzeck by Tcherniakov and Kurentzis on DVD. I studied Berg’s music at the conservatory yet the opera has actually attracted me with the stage solution, everything seemed light and adequate. /.”



Press analysis: international mass media

International media continue to announce the Bolshoi online screenings on the theatre YouTube channel.

[Dance Australia](#) writes: If there is any good to be

had from this pandemic, it is witnessing the extraordinary adaptability and speed of arts organisations and the benefits to audiences. We might be shut out of live performances in theatres, but we can watch an amazing amount of dance online that previously wasn’t accessible. One example is the Bolshoi Theatre, which for the first time in history is going digital.” The article gives many statistics on the number of spectators watching the screenings.

“With some of the world’s top arts centres offering their plays online, your laptop has become the ticket to a great show,” — an English language online publication [Indian Express](#) writes: — The article features a detailed announcement of the Bolshoi online screenings. Its doors are shut but Moscow’s majestic Bolshoi Theatre has opened its window for online audiences. Some of Bolshoi’s finest works /.../ are now available on YouTube.”

[France24](#)

[El Pais](#) (Spain)

[Mittlebayerische](#) (Germany)

[Kathimerini](#) (Greece)

The French financial daily newspaper [Les Echos](#) publishes an article by the ballet critic Philippe Noiset: “In Moscow as in Paris, meetings via YouTube channel or dedicated channel are among the most popular at the moment. When the legendary Bolshoi broadcast a recording of Swan Lake on March 27, 50,000 people instantly followed their screen; 24 hours later, there were many thousands of balletomanes despite an outdated production and an outdated decor. But the Bolshoi has many other cards in hand with virtuoso dancers, like the stars Svetlana Zakharova, Olga Smirnova or Ekaterina Krysanova and, the men, Semyon Chudin and Denis Savin. After Le Lac or Marco Spada, the Russian company offers this April 10 (and for 24 hours) The Nutcracker, the usual end-of-year treat. It will be perfect for this Easter weekend. This version created by Yuri Grigorovich does not lack charm. And if not the biggest of the classics, the whole family can find their way around. Russian soloists excel with unique explosiveness. They are often said to caress the stage.”

On the screening of The Nutcracker by the Bolshoi:

[Marin Independent Journal](#) (USA)

[Forbes](#) (USA)

[Broadway World](#)

[Boksburg Advertiser](#) (South Africa)

[The Peninsula Qatar](#) (Qatar)

The [Financial Times](#) publishes a selection by dance critic Louise Levene of the top 10 dance shows to watch



Screening of [The Nutcracker](#) by Pyotr Tchaikovsky on the [Bolshoi YouTube channel](#) – April 10.
Main role Denis Rodkin

online this week. The critic makes a mistake in the description of the ballet video version, still she notes: “Family-friendly material is in surprisingly short supply but the Bolshoi bourrées to the rescue with a 2011 performance of Yuri Grigorovich’s *Nutcracker* starring Nina Kaptsova and Artem Ovcharenko (dream casting for Nureyev in the BBC’s 2015 docudrama *Dance to Freedom*). (Editor’s Note: Leading roles were danced by Denis Rodkin and Anna Nikulina.) Pavel Klinichev makes light work of Tchaikovsky’s bittersweet score.”

The global news agency [Reuters](#) announces: “Moscow’s Bolshoi Theatre, whose director said ... on Thursday he feared for its survival if it didn’t restart performances in September, has begun streaming some of its most notable past performances online.”

[TRT World](#), the website of Turkish TV, reports: “Russian artists took the stage of the empty Bolshoi Theatre to support healthcare workers tackling the new coronavirus across the country. The performance of classical stars, including the so-called “bad boy of ballet” Sergey Polunin and prima ballerina Svetlana Zakharova, and other renowned Russian artists was recorded on Saturday, and broadcast live on state television on Sunday.”

The Italian broadcaster [Sky tg24](#) broadcasts a short video report: “The Bolshoi Theatre in Moscow is completely empty, but the lighthouse is lit on the stage and illuminates the performance of the stars of Russian and international dance. This is what was broadcast on Russian state television; it is a tribute to doctors on the front lines today fighting coronavirus. The initiative called We Are Together was organised inside the temple of world dance and saw the participation of stars such as the principal dancer Svetlana Zakharova

and the “bad boy of dance”, Sergey Polunin, who took turns on stage giving an exciting show.”

The European broadcaster [Euronews](#) broadcasts a video report by Ana Buil Demur about artists around Europe singing and dancing in empty churches and theatres. The report includes the short video clip from the show. “In Russia, from an empty theatre in the Bolshoi, the dancers dedicated their show to health personnel, who deal with the coronavirus every day. The performance, recorded on Saturday and broadcast on Russian state television on Sunday, featured the so-called “bad boy from ballet”, Sergey Polunin, and the first dancer, Svetlana Zakharova.”



Euronews

International media respond to Vladimir Urin’s interview published in [Kommersant](#) newspaper.

The English language Moscow based daily online news publication The Moscow Times reports: “The Bolshoi has cancelled all performances, concerts and tours until April 30 due to the pandemic that has infected more than 10,000 people in Russia and 1.5 million worldwide. The theatre started streaming past performances of its classic productions, including the *Swan Lake* and *The Sleeping Beauty* ballets, in late March. “If we don’t open in September, it’s scary to predict what may happen, up to the theatre’s destruction,” Urin told the *Kommersant* business daily. “Not the building, of course.”

The online specialised Italian dance news publication [Giornale della danza](#) publishes an article by Elena Parmegiani who reports: “Thanks to the hashtag #dance-withbolshoi it will be possible to follow dance lessons. A totally free and unique event, which was made possible thanks to the generosity of the dancers of the famous Russian Bolshoi Theatre. The video lessons “Dance with Bolshoi” will be published on YouTube and Instagram to allow professional dancers but also simple enthusiasts to follow classical dance courses, held by the great dancers of the fast Russian theatre.” The article also

mentions the Bolshoi productions streaming on YouTube.

The Indian online English news publication [The Times Hub](#) publishes an article by Natasha Kumaron who reports: "Next Saturday, April 11, the TV channel Russia-1 will broadcast the concert We Are Together. Talking about the performance of local stars in the empty hall of the Bolshoi Theatre as a thank you to the doctors and volunteers who work on protecting the country against a new type of coronavirus infection."

Briefly

On April 10, the Moscow musical theatre Helikon Opera celebrated 30 years since the day of its foundation. The current situation in the country and the world has made changes to the theatre's plans, and the anniversary is being held online, [TASS](#) reports.



The musical theatre Helikon Opera. Stravinsky Hall.

Photo: Julia Osadchaya

Dmitry Bertman live on air on the [YouTube channel](#) made a celebratory speech – "Let's celebrate the birthday together!"

During the day on April 10 Dmitry Bertman made a celebratory speech, which was aired live on the [YouTube channel of his theatre](#) – "Let's celebrate the birthday together!" The live stream showed videos congratulating the colleagues. The director of the Bolshoi Theatre Vladimir Urin, the General Director of the Deutsche Oper am Rhein Christof Meyer, director of the Novaya Opera Theatre Dmitry Sibirtsev, Artistic Director of the Saint Petersburg Opera theatre Yuri Aleksandrov, Artistic Director of Natalia Sats Childrens' Musical Theatre Georgy Isaakian and many others addressed the employees and viewers of the Helikon.

[Музыкальное Обозрение](#)
[Rossiiskaya Gazeta](#)

The Novaya Opera has resumed its online salons, during which the director of the theatre Dmitry Sibirtsev talks with the artists of the opera. Earlier guests of the Mirror foyer of the Novaya Opera were the tenor Alexey Tatarintsev (March 26) and director Georgy Isaakyan (March 27). With the current regime of self-isolation the theatre is testing new formats: On April 10 and 11 Dmitry Sibirtsev talked via video with the baritone Igor Golovatenko, a Merited Artist of Russia, soloist of the Novaya Opera theatre and Bolshoi Theatre of Russia. The talk was held on the YouTube channel of the Novaya Opera theatre and on the website [novayaopera.ru](#).



[Festival Benois de la Danse-2020 is postponed to 2021](#)

The festival Benois de la Danse will be held in June of 2021. The names of nominees of the ballet Oscar award have already been published. They are Marco Goecke, Wayne McGregor, Crystal Pite, Zhao Ming, as well as two

Russian choreographers — Andrei Kaydanosvsky for his work on Hotel Cecil produced by the Bavarian State Ballet and Yuri Possokhov for his work on Anna Karenina with the Chicago Joffrey Ballet.

The nominees for the main women's prize are Ekaterina Krysanova (Bolshoi Theatre), Amandine Albisson (Paris Opera Ballet), Sara Lamb (Joyce Theatre), Victoria Jaiani (Joffrey Ballet), Sara Mearns (Brooklyn Academy of Music), Fan Xiaofeng (Shanghai Ballet) and Anne Jung (Frankfurt LAB).

The competitors for the men's prize are Jon Vallejo (Semper Opera Ballet), Alberto Velazquez (Joffrey Ballet), Wu Husheng (Shanghai Ballet), Paul Marque (Paris Opera Ballet) and Jesus Carmona (Latitude Festival).

[Molnet](#)
[Orpheus](#)

[Expert](#)

The State Academic Symphony Capella of Russia has created a series of internet concerts in the format of online livestreams featuring masterpieces of international music.

The company joining the symphonic orchestra and chorus under the leadership of the National Artist of Russia Valery Polyansky, presents a wide repertoire in its programmes.

The 8th Symphony by Mahler, the 7th "Leningrad" Symphony by Shostakovich, Glinka's opera Ivan Susanin, woodwind concerts by Bortniansky, chorus miniatures have all been played and recorded by Kultura TV channel. April features new video programmes for younger listeners on [YouTube](#), [Facebook](#) and [VKontakte](#).

[The website of the Ministry of Culture of the Russian Federation](#)

[Muzykalnoe Obozrenie](#)

The editors of the company Melodiya have created two special online playlists under a shared name: Musical Antivirus, [Coltra.ru](#) reports. The playlists can be listened to on Apple Music and contain recordings of Sviatoslav Richter, Maria Yudina, Mstislav Rostopovich, Mikhail Pletnev, Vladimir Kraynev, Nikolai Lugansky, Alexey Goribol, Polina Osetinskaya, Anton Batagov, Ludmila Berlinksaya, Daniil Kramer, Konstantin Volostnov, Aleksander Zagorinsky, Dmitry Masleev, Artem Dervoe, Rudolf Barshai, Saulus Sondetskis, Kirill Kondrashin, Evgenia Svetlanova, Gennady Rozhdestvensky, Valery Gergiev and other musicians.

The special representative of the president of the Russian Federation for cultural cooperation Mikhail Shvydkoy and musical expert Artem Vargaftik in the studio of Sati Spivakovaya's programme [Sati Exciting Classics](#) ponder on whether music can carry ideological weight, on pieces that were enjoyed by leaders and rulers.



Records of classic music concerts on the [State Capella website](#)



A committee was founded to celebrate 150 years since the birth of Sergei Rachmaninov. Photo /[MO](#)



Melodiya has compiled two special online playlists under the shared name [Musical Antivirus](#)

BBC is broadcasting a video report by Steve Rosenberg on how ballet artists in Russia are dealing with the lockdown because of the coronavirus, making videos from home, including comical ones. Maria Vinogradova and Ivan Vasiliev are among the heroes of the report.

Social networks

Нет никаких больше комментариев по поводу сегодняшнего концерта, кроме..
 #ОркестрБольшогоТеатра может все.
 Горжусь коллегами.



Soloist of the Bolshoi Theatre orchestra Boris Lifanovsky, April 11, on [Instagram](#) and [Facebook](#) after the livestream of the concert We Are Together : "Proud of my colleagues!"



Olga Smirnova on [Facebook](#)
 Olga Smirnova says "Everything is all right!" on [Instagram](#)

Soloist of the Bolshoi Youth Opera Program [Nikolai Zemlyanskikh](#) has played excerpts from Milonga and

Heavenly Tango on his guitar for his fans and has called upon them to stay at home.



Nikolai Zemlyanskikh on Facebook — #stayathome



To all those who missed online streams of Marco Spada and The Sleeping Beauty the company [Bel Air Classiques](#) offers DVD and Blue-ray recordings in their collection David Hallberg at the Bolshoi / [Facebook](#) and [Instagram](#) of Bel Air Classiques



Prilepa and Milovzor from the opera The Queen of Spades by Tchaikovsky: Prilepa – Makvala Kasrashvili, Milovzor - Tamara Sinyavskaya. Photo / [Facebook](#)



Mikhail Baryshnikov and Merce Cunningham (ep. [Training](#))
photo by Robert Whitman, 1999. /[Facebook](#)

Tatiana Leskova (97), is the last living ballerina from the troupe of Russian Ballets led by Colonel W. de Basil, and an active user and commentator on [Facebook](#).



Denis Savin "quarantined" with his son /[Instagram](#)



"They were amazing stars!
And even now, far from the stage,
they remain in the memories of many!"
says Tatyana Leskova

about the photo of Marina Kondratieva
and Nikolai Fadecheev in the box of the Historical Stage
on the premiere of The Winter's Tale by Christopher Wilson
on April 4 2019. /[Facebook](#)



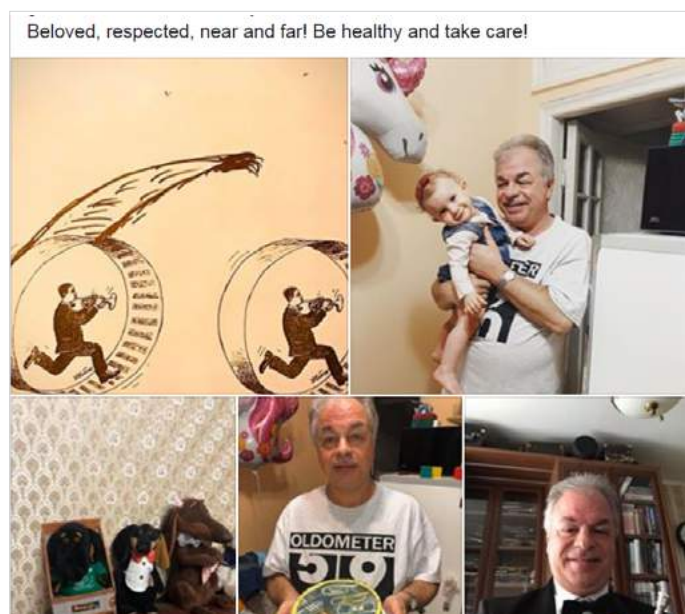
Avatar of Agunda Kulaeva in [Facebook](#) with a link
for the concert [Music of Love](#) with Alexey Tatarintsev.

[Andrei Ikov](#) gives thanks for congratulations on his birthday. The 60-year-old soloist of the Bolshoi Orchestra celebrated his birthday on April 10:

"Yesterday was surprisingly wonderful and full of events, even though there is a quarantine. I managed to deliver a bouquet of flowers to my mother and looked at her from behind the doors (65 in our case is the equivalent of 94, so precautions must be taken). I also met up online with my colleagues and worked with them via Zoom on filming for the concert at the Bolshoi Theatre,

I joined the wonderful online celebration, honouring the Helikon's 30th anniversary, and I spent over three hours chatting with one of my favourite colleagues, who's art and life have become intertwined with mine twenty years ago. And the evening... the evening I spent surrounded by my favourite people, who don't often get a chance to get together due to tight schedules of performances and concerts. And all of that accompanied by the tune of telephone calls and the minimalistic signals of different messengers.

Thank you my dear friends, my family and my colleagues for remembering, for the attention and the wishes! My dear, respected, both close and distant friends! Stay healthy and take care!"



[Andrei Ikov](#)



[#keepmoving](#) Jacopo Tissi on [Instagram](#)



Bolshoi Opera soloist Svetlana Shilova participates in the flash-mob Young Me / [Instagram](#)

Birthdays

April 8 — opera singer (romantic mezzo soprano), National Artist of the USSR Maria Maksakova (1902-1974)



Maria Maksakova

April 9 — prominent impresario of the 20th century Sol Hurok (born Solomon Gurkov) (1888-1974.) He arranged the USA tours of Russian artists such as Feodor Chaliapin, Anna Pavlova, Irina Arkhipova, Maya Pliset-skaya, Mstislav Rostropovich, Galina Vishnevskaya, and of course the Bolshoi tours.

April 12 — opera singer soprano Montserrat Caballé (1933-2018)



Montserrat Caballé

April 12 — opera singer (lyric-dramatic tenor), 1959-1970 — Bolshoi Opera soloist, National Artist of the USSR Zurab Andzhaparidze (April 12, 1928 – April 12, 1997)



Zurab Andzhaparidze as Jose, Carmen.
Photo from the Bolshoi Theatre Museum

April 14 — Bolshoi Ballet principal dancer in 1988-2009, ballet-master in 2015-17, National Artist of Russia Yuri Klevtsov

April 14 — pianist, composer and conductor, National Artist of the RSFSR Mikhail Pletnyov

April 17 — Head of the Youth Opera Program, Merited Artist of Russia Dmitry Vdovin



Yuri Klevtsov as Abderakhman in Raymonda.
Photo by Andrei Melanjin

April 17 — cultural expert, musicologist, writer Solomon Volkov, author of the book The Bolshoi Theatre. Culture and politics. New History.

April 17 — Elizaveta Pavlovna Gerdt (1891–1975)— Russian ballerina and ballet-master, one of the leading teachers of female classical dance in 20th century Russia

April 18 — world ballet star, “God of Dance”, National Artist of the USSR Vladimir Vasiliev — 80th anniversary



Vladimir Vasiliev

April 18 — an outstanding ballet dancer of the 20th century, Márcia Haydée, the muse of John Cranko, who created the roles of Juliet (Romeo and Juliet), Tatiana (Onegin), Catarina (The Taming of the Shrew) for her. An interview with Márcia Haydée at the Green Salon are available on the Bolshoi's YouTube channel: [Part 1](#) and [Part 2](#).

April 18 — Mats Ek, a Swedish dancer, choreographer and theatre director — 75th birthday

April 18 — Grigory Sokolov — a Soviet and Russian pianist, National Artist of the RSFSR, winner of the 1st Prize in the 3rd Tchaikovsky International Contest - 70th birthday

April 20 — Vasily Sinaisky, the Bolshoi chief conductor (2010-2013)

April 20 — Bolshoi Opera soloist Alexandr Borodin

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

April 27 — composer Ilya Demutsky, author of the music to ballets The Hero Of Our Time (2015) and Nureyev (2017) for the Bolshoi

April 29 — ballet-master, Merited Artist of Russia Jan Godovsky

April 29 — the International Day of Dance

April 29 — Zizi Jeanmaire, ballerina, singer and variety actress; wife and muse of the outstanding French choreographer Roland Petit

April 29 — Zubin Mehta, conductor, director of Israeli Philharmonic Orchestra



Márcia Haydée