



Newsletter

245

2021

Issue No. 15 • April 15 – May 5

Plans for the 246th Season

The Bolshoi Theatre announced its plans for the coming 246 season at a [press conference](#) in the Imperial Foyer of the Historic Stage on April 27.

Seven opera and three ballet premieres await the audience.

The great work by Modest Mussorgsky, the opera *Khovanshchina*, will return to the Historic Stage Conductor —

[Tugan Sokhiev](#), the production will be staged by the renowned director Simon McBurney.

Lohengrin by Richard Wagner will appear as part of our cooperation agreement with Metropolitan Opera (Conductor — [Evan Rogister](#), Director — François Girard.)

Semyon Spivak will stage the opera *Don Giovanni* by Mozart at the New Stage. Conductor — Tugan Sokhiev.

The Bolshoi will stage three opera productions at the Pokrovsky Chamber Stage. There will be a programme combining two titles — *Maddalena* by Sergei Prokofiev and *L'Heure espagnole* by Maurice Ravel.

Conductor — [Alexei Vereshchagin](#).

Director — [Vladislavs Nastavševs](#).



The Bolshoi Theatre announced its plans for the 2021/22 season. Photo /Instagram

Moscow audiences will see works rarely performed in Russia — such as *Falstaff* by Antonio Salieri (Director — Alexander Khukhlin,) *Linda di Chamounix* by Gaetano Donizetti (Conductor — [Anton Grishanin](#), Director — Roman Feodori)

The Ballet will prepare six premieres, four of them transferred from the pre-covid season: *The Master and Margarita* by [Edward Clug](#) and an evening of contemporary choreography consisting of three new one-act ballets to music by Russian composers. In April 2022, the Historic Stage will see a new work by [Alexei Ratmanský](#) *The Art of Fugue* to music by Johann Bach, created specially for the Bolshoi Ballet. [The Young Artists Ballet Programme will continue its work in the 246th season.](#)

The Bolshoi Theatre General Director — Vladimir Urin

Music Director and Chief Conductor — Tugan Sokhiev

Artistic Director of the Ballet — Makhar Vaziev

Head of the Press Office — Katerina Novikova

Together with our partners Pathe and Bel Air we will resume our livestreams in cinemas. People around the world will have the chance to see the ballets [La Fille du Pharaon](#), [Spartacus](#), [Jewels](#).

The Bolshoi will travel around Russia extensively (Nizhny Novgorod, Chelyabinsk, Samara, Dobrograd) and plans touring in France, Spain, Great Britain, as well as hosting the *DanceInversion Festival* at our venues in the autumn 2021.

The Bolshoi will provide its venues for two opera competitions — the [Operalia](#) conceived by Plácido Domingo (October 18–24, 2021), and the [Competizione dell'Opera](#) (February 2–7, 2022).



Plans for the 246 season were announced at a press conference in the Imperial Foyer on April 27



La Fille du Pharaon A scene from the performance. Photo by Dmitry Yusupov

The theatre is getting ready to mark a number of important dates.

In January 2022, the Bolshoi celebrates its great patriarch — [Yuri Grigorovich](#) who will turn 95.

October 29, 2021, will be the 80th birthday of the outstanding ballet dancer and National Artist of the USSR [Mikhail Lavrovsky](#).

The concert performance of *Tosca* at the Bolshoi Historic Stage on October 25, 2021, will pay tribute to the 95th anniversary of the birth of National Artist of the USSR [Galina Vishnevskaya](#). (1926–2012).

The Bolshoi marks the 150th anniversary of the birth of Alexander Gorsky, a great reformer whose 20-year service to the Bolshoi Ballet transfigured the company completely.

The Bolshoi Museum will prepare several large-scale exhibitions timed to coincide with these dates as well as to anniversaries of [Lyudmila Semenyaka](#), [Makvala Kasrashvili](#), [Boris Akimov](#) and the 150th anniversary of the birth of Leonid Sobinov. Also the theatre will celebrate the anniversary of the birth [Yuri Vladimirov](#).

The Bolshoi General Director Vladimir Urin thanked all sponsors and general partners and spoke about three decades of relations between the Bolshoi Theatre and Samsung Electronics. Sergei Pevnev, director for corporate projects and government relations of Samsung Electronics, spoke in response.

Covered by:

[TV Rossia](#)

[TV Rossia](#)

[Moscow-24](#)

[Kultura channel](#)

[TASS](#)

[Interfax](#)

and other media.

The Bolshoi Theatre was awarded seven Golden Masks and became a leader in the number of Golden Masks received. The official awards ceremony took place at Zaryadye Concert Hall on April 22.

The Best Production: Opera — [Sadko](#) by Rimsky-Korsakov staged by Dmitri Tcherniakov; Ballet — [Giselle](#) to the music by Adolphe Adam in the version by Alexei Ratmansk.

[Sadko](#) brought another Golden Mask to [Dmitri Tcherniakov](#), as the Best Opera Director, as well as to the performers of two main roles — [Nazhmiddin Mavlyanov](#) (*Sadko* — The Best Male Role in Opera) and [Ekaterina Semenchuk](#) (Lubava Buslaevna — The Best Female Role in Opera.)

The Bolshoi Ballet principal [Artemy Belyakov](#) — the performer of the role of Count Albrecht in *Giselle* also won the national theatre prize for Best Male Role in Ballet.

The award for Best Opera Conductor went to maestro [Christopher Moulds](#), music director of the opera [Dido and Aeneas](#) by Purcell.

The ballet dancer, choreographer, ballet-master of the Bolshoi Theatre, National Artist of the USSR Mikhail Lavrovsky received the prize For Contribution to the Development of Theatre Art.



Vladimir Urin and Irina Chernomurova pictured collecting the Golden Mask for *Sadko* by Rimsky-Korsakov directed by Dmitri Tcherniakov — The Best Opera Production being collected by tenor Bogdan Volkov



Sadko — The Best Opera Production with Nazhmiddin Mavlyanov (*Sadko* — The Best Male Role in Opera) and Ekaterina Semenchuk (*Lubava Buslaevna* — The Best Female Role in Opera).
Dmitri Tcherniakov — at a rehearsal of *Sadko* — the Best Opera Director. Photo by Damir Yusupov



A scene from *Giselle* — the Best Ballet Production. The Bolshoi Ballet premiere Artemy Belyakov — the performer in the role of Count Albrecht in *Giselle* (The Best Male Role in Ballet). The Best Opera Conductor — maestro Cristopher Moulds, at curtain calls with Anna Goryachova (*Dido*) Anastasia Sorokina (*Belinda*) after the premiere of the opera *Dido and Aeneas* on December 5, 2019. Mikhail Lavrovsky — the winner of the prize For Contribution to the Development of Theatre Art





Winners and the jury of the 2nd Jose Carreras Grand Prix competition of Elena Obraztsova Foundation; Zaryadye Concert Hall, April 26. Photo/Makvala Kasrashvili's Instagram

Members of the Bolshoi Young Artists Opera Program [Elmira Karakhanova](#) (First prize for sopranos and Audience Choice Award) and [Alexei Kulagin](#) (the First prize for basses) — winners of the 2nd International Competition Jose Carreras Grand Prix of the Elena Obraztsova Foundation. The competition finale and awards ceremony for the winners took place at Zaryadye Concert Hall on April 26.

The president and chairman of the jury of the competition is one of the most famous tenors in the world, the Spanish opera singer Jose Carreras. The jury of the competition includes outstanding opera singers and musicians: Makvala Kasrashvili, Dmitry Vdovin, Sergey Leiferkus, Dmitry Bertman, (Russia), Ferruccio Furlanetto, Barbara Fritolli, Alessandro Ariosi, Lorenzo Bavai, Rafaella Murdolo (Italy-Oman), Christina Schepelman (USA-Germany).

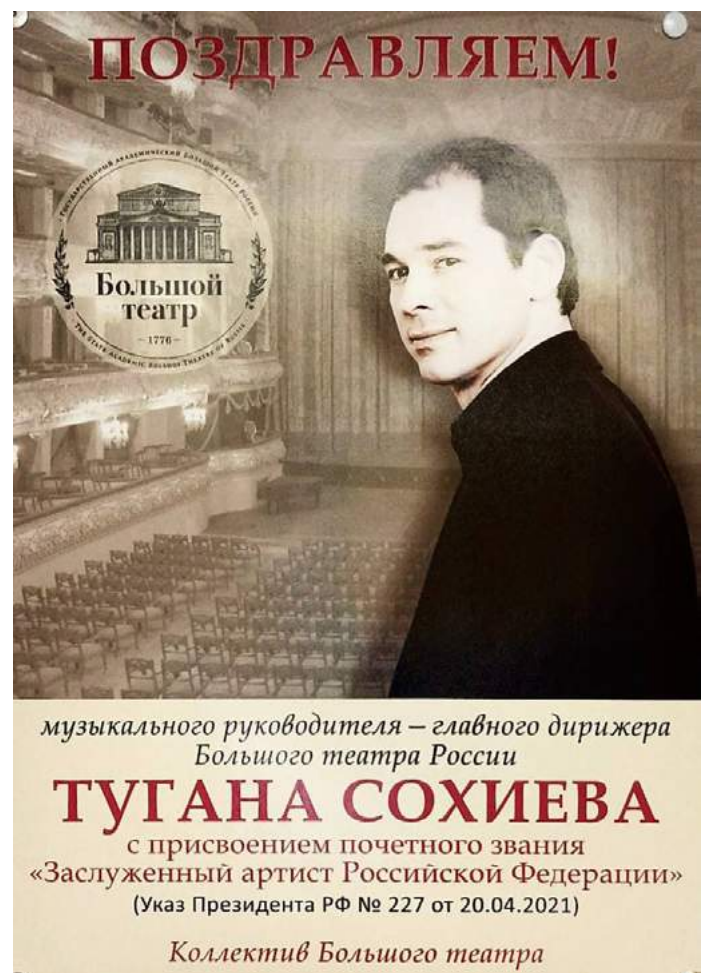
The competition is held within the international project of Elena Obraztsova Foundation *Voices of Heritage* using a grant from the President of the Russian Federation provided by the Presidential Grants Foundation.

Jose Carreras Grand Prix. The 3rd Round and Closing Ceremony (06:11"01") on [Kultura RF](#)

Covered by:

[TASS](#), [Ren TB](#), [Izvestia](#) and other media.

Chief Conductor and Music Director of the Bolshoi [Tugan Sokhiev](#) was given the honorary title of Merited Artist of the Russian Federation upon the [RF Presidential decree](#) No.227 of April 20, 2021.



THE PREMIERE

April 21–25 the Bolshoi Theatre presented the premiere of the opera *Tosca* by Giacomo Puccini at the New Stage.

One of the world's most favourite operas returned to the Bolshoi after a seven year break.

The staging was carried out by an Italian production team:

Music Director [Daniele Callegari](#) and Director [Stefano Poda](#) who also worked as Set, Costume and Lighting designer.

Assistant Director, Assistant Set, Costume and Lighting Designer — [Paolo Giani Cei](#)

Chief Chorus Master — [Valery Borisov](#). Libretto by Giuseppe Giacosa and Luigi Illica based on Victorien Sardou's play of the same name.

[See more about the creation of the production.](#)

Main roles in the new production performed by the Bolshoi Opera soloists [Dinara Alieva](#), [Oleg Dolgov](#), [Elchin Azizov](#), as well as guest soloists. [Lianna Haroutounian](#) sang the title role at the premiere. The Italian tenor [Massimo Giordano](#) and the young Azerbaijani singer [Azer Zada](#) appeared as Cavaradossi. [Gabriele Viviani](#) appeared as Scarpia.

[Casts](#)



The premiere of the opera
Tosca at the New Stage.

A scene from the opera.

Floria Tosca —
[Lianna Haroutounian](#)
and [Dinara Alieva](#).

Mario Cavaradossi —
[Oleg Dolgov](#).

Baron Scarpia —
[Gabriele Viviani](#),

[Elchin Azizov](#).

Photo by [Damir Yusupov](#)



Singers and the production team behind the scenes; curtain calls after the premiere performance on April 21

Tosca is one of conductor Daniele Callegari's favourite operas: "When I started, *Tosca* was one of my most important debuts, which is why I love this delightful score so much. I conducted it many times and each time in a new way. I am always very pleased with the opportunity to work on a new production — especially with Stefano Poda. He's just a genius. We have already worked with him — the last time it was in Seoul, we did *André Chénier* by Umberto Giordano."

For Stefano Poda, this is the first work at the Bolshoi Theatre: "For me, the world of *Tosca* is the world of the subconscious, the world of visions. One may stage this

opera as the characters' deep personal experience balancing on the verge of déjà vu and premonitions. Each character lives both a real and an inner life. There is a continuous stream of insights, memories, fears, instantly emerging plans in each of them, but all this is latent, everything is revealed only in the music. Music acts as a sort of 'lie detector' — it shows and reveals true feelings."

Tosca as a Tragedy — shortly before the premiere, Stefano Poda spoke about the peculiarities of his approach to opera, the historical context of *Tosca* and his sources of inspiration (interviews with Tatiana Belova and Aleksandra Beryozova on the [website](#)).

Next performances of the opera will be at the New Stage on June 9, 10, 11, 12, 13 (14:00.)

A [jubilee gala](#) of the Bolshoi Chief Chorus Master [Valery Borisov](#) was held at the Historic Stage on April 27.

The National Artist of Russia acted as a chorus master and conductor of the orchestra at a concert in honour of his 70th birthday.

Valery Borisov has directed the Bolshoi Choir for 17 years, preserving the best traditions and consistently achieving the highest artistic results. The Bolshoi Choir certainly belongs to the ranks of the world's best music companies — two years ago in London, it was awarded the prize of the *International Opera Awards 2019*.

The anniversary evening programme consisted exclusively of Russian music.

Reported by

[TASS](#), [Kultura Newspaper](#), [Orpheus](#) and other media.



Participants of Valery Borisov's [Jubilee Gala](#). Photo by Katerina Novikova
[Concert Fragment on Katerina Novikova's Instagram](#)



The musical world celebrates the 90th anniversary of the birth of one of the greatest conductors of the 20th century, teacher, pianist, composer, researcher — [Gennadi Rozhdestvensky](#). (May 4, 1931 — June 16, 2018.)

On April 29 the Bolshoi Theatre dedicated the performance of the ballet [Spartacus](#) to the National Artist of the USSR [Yuri Grigorovich](#).

Rozhdestvensky, the ballet music director, stood at the conductor's stand on the day when the history of this legendary performance began — April 9, 1968.

Set Designer — [Simon Virsaladze](#)

The Chief Conductor and Music Director of the Bolshoi [Tugan Sokhiev](#) conducted the performance on April 29.

Homage to Gennadi Rozhdestvensky — [see more](#).

[Spartacus](#) at the Historic Stage — also on April 28 and 30.

[Casts](#)



[Denis Rodkin as Spartacus](#) (Photo by Mikhail Logvinov.) — the ballet by Grigorovich at the Historic Stage on 28 and 30

CURRENT EVENTS IN THE THEATRE LIFE

April 14, 15, 16, 17, 18, the Historic Stage — *Don Carlo* by Verdi with an exclusive cast:

[Plácido Domingo](#) as Rodrigo Marquis of Posa, [Ferruccio Furlanetto](#) as Philip II, [Anna Netrebko](#) as Elisabeth of Valois, and [other opera stars](#). Maestro [Paolo Carignani](#) conducted the opera at the Bolshoi for the first time.

Casts

The famous English director [Adrian Noble](#) staged the production for the bicentennial of Verdi's birth.



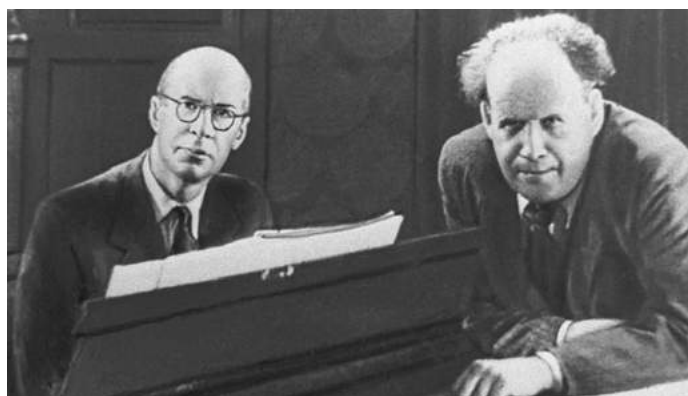
Plácido Domingo (Rodrigo), Ferruccio Furlanetto (Philip II), Yusif Eyvazov (Don Carlos), Anna Netrebko (Elisabeth of Valois), Agunda Kulaeva (Princess Eboli). Photo by Pavel Rychkov

The world celebrated the 130th anniversary of the birth of Sergei Prokofiev (April 23, 1891 — March 5, 1953.)

April 20, 21, 22 and 25, the Historic Stage — the ballet by Yuri Grigorovich *Ivan the Terrible* to music by Prokofiev. The version and additional music excerpts — Mikhail Chulaki. Libretto by Yuri Grigorovich.

Sets and Costumes — [Simon Virsaladze](#).

Composer Sergei Prokofiev and film director Sergei Eisenstein, 1943. (TASS photo archives)





Svetlana Zakharova as Anastasia, Mikhail Lobukhin as Ivan IV — the ballet *Ivan the Terrible* by Yuri Grigorovich at the Historic stage, timed to coincide with the 130th anniversary of the composer's birth. Photo by Damir Yusupov

[Yuri Grigorovich](#) speaks about his ballet on the theatre [website](#).

The exhibition from the Bolshoi Museum, dedicated to the 130th anniversary of the birth of the composer, is displayed in the foyer of the Historic Stage.

Conductors — Pavel Klinichev (April 20, 21), Pavel Sorokin (April 22, 25)

[Casts](#)

May 1 and 2, the Historic Stage — [Swan Lake](#) by Tchaikovsky, libretto by Yuri Grigorovich after the scenario by Vladimir Begichev and Vasily Geltser.

Choreographer — Yuri Grigorovich (2001 version). Scenes in choreography by Marius Petipa, Lev Ivanov, Alexander Gorsky used.

Sets and Costumes by Simon Virsaladze; Music Director — Pavel Sorokin.

Ballet is Same as Symphony — [performance details](#)

[Casts](#)

Conductor — Tugan Sokhiev.

Alyona Kovalyova as Odile,
Jacopo Tissi as Siegfried
(photo by Mikhail Logvinov)





Anna Nikulina as Odette (photo by Elena Fetisova,) Yulia Stepanova as Odile (photo /Pinterest) — *Swan Lake* by Yuri Grigorovich at the Historic Stage

May 5–9, the Historic Stage — *La Traviata* by Verdi.

All leading roles sung by world opera stars:

[Plácido Domingo](#) as Giorgio Germont (May 6 and 9.)

May 6 and 9 — [Irina Lungu](#), one of the most brilliant Violettas of our time, [Arturo Chacón-Cruz](#) as Alfredo

Germont, and others, as well as Bolshoi Opera leading soloists.

La Traviata: Parade of Stars — [see more](#). Conducting *La Traviata* for the first time — maestro [Keri-Lynn Wilson](#) [Casts](#)

LA TRAVIATA

Opera in two acts

Historic Stage

5.05-9.05

Details

La Traviata: Parade of Stars — May performances of the opera by Giuseppe Verdi at the Historic Stage





Mieczysław Weinberg's opera *The Idiot*
(photo by Damir Yusupov) at the New Stage —
April 29 — May 2

April 29, 30, May 1 and 2 (14:00), the New Stage — opera *The Idiot* by Mieczysław Weinberg, based on the novel of the same name by Fyodor Dostoevsky.

Music Director [Michał Klauza](#) at conductor's stand all days.

Director — [Evgeny Arye](#),

Set Designer — [Simon Pastukh](#),

Costume Designer — [Galina Solovyova](#).

[See more](#) about the history of the opera creation and its productions at the Bolshoi.

[Casts](#)

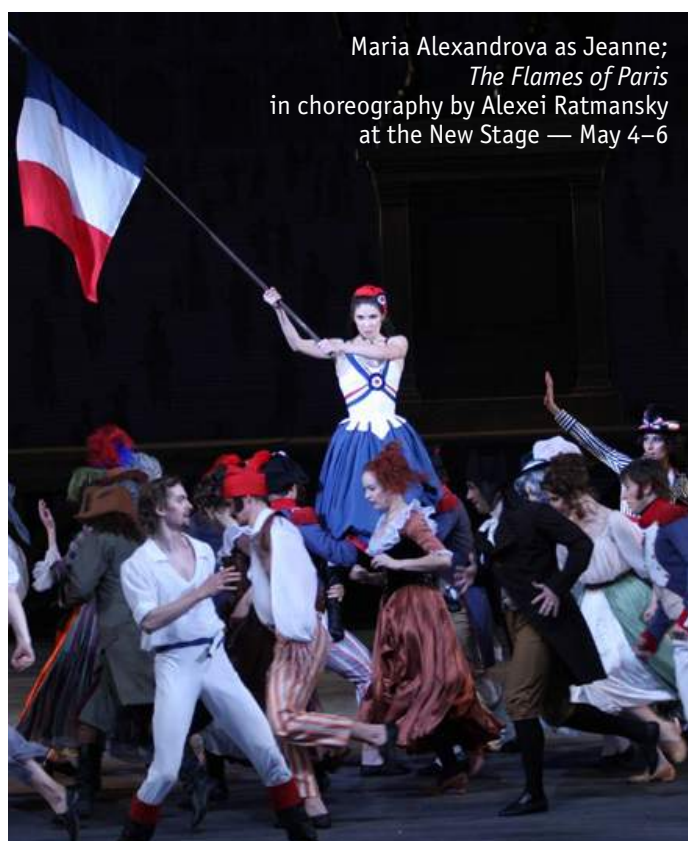
A video about the premiere at the Bolshoi on February 12, 2017, on the [Bolshoi YouTube channel](#).

May 4, 5, 6, the New Stage — Ballet *The Flames of Paris* to the music of composer Boris Asafiev in choreographic version by [Alexei Ratmanský](#) using the original choreography by Vasily Vainonen.

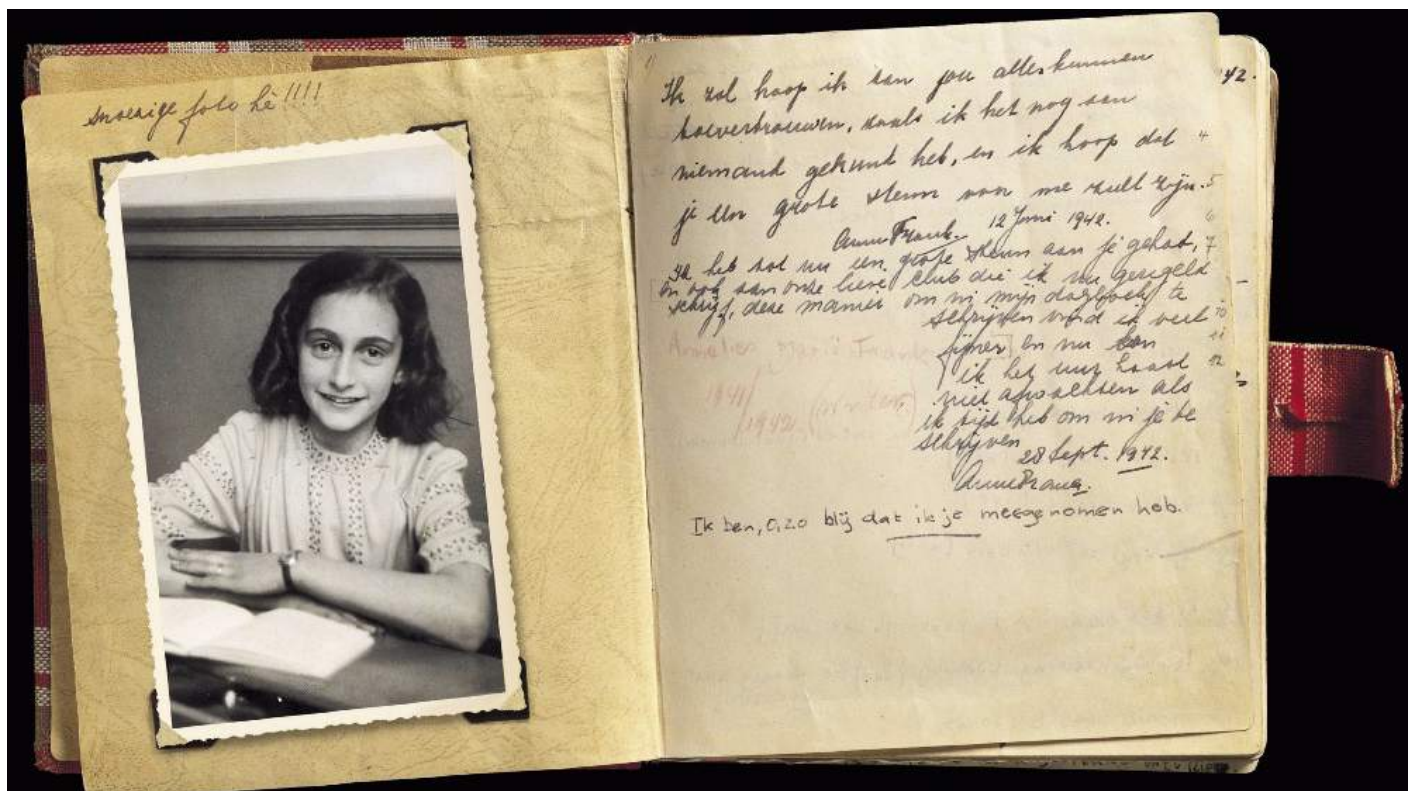
The ballet was successfully shown during international tours and within the Bolshoi In Cinema project of 2017/2018 (recording of the [livestream](#) from the New Stage on March 4, 2018.)

Music Director — [Pavel Sorokin](#) (all days) Music dramaturgy conception — [Yuri Burlaka](#)

[Casts](#)



Maria Alexandrova as Jeanne;
The Flames of Paris
in choreography by Alexei Ratmanský
at the New Stage — May 4–6



The Diary of Anne Frank. White Rose by Grigory Frid and Udo Zimmermann at the Chamber Stage — May 6–8

April 29, Beethoven Hall — Bolshoi Orchestra artists concert *Romantic and Impressionist Style in Solo and Chamber Harp Music*.

"The concert programme is designed to demonstrate the vast abilities of an ancient and beautiful instrument — the harp, based on the example of the works by romantic and impressionist composers", — Harp is Soloing! — [see more](#).

May 2 — the Bolshoi Orchestra artists concert *Faces of Romanticism*.

[The concert programme details](#)

May 7 and 8, Beethoven Hall — concert *For the Rest of Life: Lyric Songs About War and Peace*.

Alexey Goribol (piano) is the author and music director of the programme prepared for the 75th anniversary of the Great Victory and postponed due to the pandemic to the current season.

The concert will include soloists and trainees of the opera company and the Bolshoi YOP members and the Bolshoi Orchestra Artists Ensemble.

May 6–8, Pokrovsky Chamber Stage — premiere performances of *The Diary of Anne Frank. White Rose* consisting of two one-act operas *The Diary of Anne Frank* (1969) by Grigory Frid and *White Rose* (1986) by Udo Zimmermann. The production was to premiere a year ago, in May 2020, timed for the 75th anniversary of the Victory, but was postponed due to the pandemic.

Music Director — Philipp Chizhevsky. Director — Hans-Joachim Frey. Set Designer — Pyotr Okunev. Lighting Designer — Aivar Salikhov.

Grigory Frid (1915–2012) wrote the one-act opera *The Diary of Anne Frank* on his own libretto using the original text of Anne Frank's (1929–1945) diary translated from Dutch by Rita Rait-Kovaleva as the literary basis.

The chamber opera *White Rose* by Udo Zimmermann (born 1943) is dedicated to the students of the University of Munich, who organised a resistance group named White Rose in 1942 (existed until 1943.) Libretto by Wolfgang Willaschek.

April 24 and 25, the Bolshoi Chamber Stage — Benjamin Britten's opera for children *The Little Sweep*. Libretto by Eric Crozier. The premiere of *The Little Sweep* took place on March 7, 2020, and the production stayed off stage for more than a year due to the pandemic.



Pyotr Melentyev as Clem / Alfred, Prokhor Vakrameev as Sam, Anatoly Zakharov as Black Bob / Tom. Photo by Pavel Rychkov

The Bolshoi YOP members with the head of the programme Dmitry Vdovin and Plácido Domingo; the Bolshoi Theatre, April 19. Photo /FB



Director and Set Designer — [Oleg Dolin](#).

Music Director — [Airat Kashaev](#) (all days at the conductor's stand.)

Costume Designer — [Evgenia Panfilova](#) Lighting Designer — [Narek Tumanyan](#).

Children's roles: members of the Children's Group of Pokrovsky Chamber Stage.

Casts.

The opera is performed in Russian and in English.

See more about the production in the article [The Little Sweep](#) Creates Opera and the theatre website.

The Bolshoi Theatre continues its cooperation with Plácido Domingo.

On April 19, Plácido Domingo devoted his day to individual lessons with the members of the Bolshoi Young

Artists Opera Program. Speaking to young artists, the maestro emphasised that they were all incredibly lucky to study so thoroughly and to even appear on stage at this great theatre.

On the same day, the *International BraVo Prize* for significant achievements in the field of musical art (the World Star category) was presented to Plácido Domingo personally in the Imperial Foyer of the Bolshoi.

[A video report](#) of the presentation of the prize on the First Channel.

On April 16 and 17, this year first tour of the ballet company took place — upon the invitation of the *11th Platonov Art Festival*, the Bolshoi performed in Voronezh and presented three performances [The Taming of the Shrew](#) to music by Shostakovich, staged by the famous French



The Bolshoi tour in Voronezh — the first event of the [11th Platonov Art Festival 2021](#)

choreographer, artistic director of the Ballet Monte Carlo [Jean-Christophe Maillot](#), specially commissioned by the Bolshoi Theatre.

Three performances were presented at Voronezh Opera and Ballet Theatre.

SAD NEWS

The world is shocked with the death of Liam Scarlett (April 8, 1986 — April 16, 2021.)



Alexei Ratmanskyy

Вчера в 07:21 · 🌐

I am shocked by the news of Liam Scarlett suicide. What a tragic loss of a rare choreographic talent. How many amazing ballets he could have created yet! After allegations of inappropriate behavior less than two years ago, companies that he worked for removed his ballets from the rep and canceled all his future contracts. I did hear one director saying: 'I can't program his ballets, I'll be eaten alive'. Liam knew he has no future as a choreographer. That killed him. It should not have happened. This cancel culture is killing, it is too much!!! Would Diaghilev, Nureyev, Robbins and countless other greats, who were not spotless, be able to work today? How is it possible that the whole ballet world, all of us, turned our backs on such an amazing talent, forcing him to die so young?! Shame and sadness... RIP Liam ❤️



Alexei Ratmanskyy on [FB](#)

The passing of the British choreographer is reported by major Russian and world media.

[TASS](#)

[Rossia-Kultura](#)

[Kultura newspaper](#)

[Kulturomania](#)

[Kommersant](#) and dozens of other media.

The outstanding mezzo-soprano Christa Ludwig passed away on April 24 at the age of 93 in Austria, world music media report.

Ludwig's success in 1954 at the *Salzburg Festival* in the *Le Nozze di Figaro* gave her the opportunity to demonstrate her abilities regularly on the best stages in Europe and the world. The last time the singer appeared on stage was in 1994 as Clytemnestra in *Elektra*. On the occasion of Christa Ludwig's passing, the Wiener Staatsoper published the following words: "She liked to call herself 'a theatre child', and this artistic spontaneity, this self-image was felt in her every appearance and,

added to her great musicality and unforgettable voice, made Christa Ludwig unique."

The obituary on the [Wiener Staatsoper website](#)



Christa Ludwig
(March 16, 1928,
Berlin — April 24, 2021,
Klosterneuburg, Tulln,
Niederösterreich)

RUSSIAN MEDIA

• On April 23, a new film was released on Rossia-Kultura channel within the *Ticket to the Bolshoi* project, dedicated to the preparation for the world premiere of the ballet *Orlando* which took place on the New Stage on March 24. The ballet to music by Edward Elgar, Philip Glass, Lera Auerbach and Eleha Kats-Chernin was commissioned by the Bolshoi Theatre from one of the most famous contemporary choreographers Christian Spuck, the head of Zurich Ballet (Switzerland).

They built the large narrative ballet, based on the novel by Virginia Woolf, bit by bit, working out every image, every movement. Meanwhile, the choreographer got Covid-19 and recovered, the artists went into quarantine and returned to work. The new film of *Ticket to the Bolshoi* is about a difficult creative process in a difficult theatrical season.

[The recording of the film](#) became available right after the broadcast on [YouTube.com/Bolshoi](#)



A shot from the *Ticket to the Bolshoi* dedicated to the preparation for the world premiere of the ballet [Orlando](#)

• TV channels, printed and electronic media report that the Bolshoi Theatre presented the premiere of the opera *Tosca* on its New Stage on April 21–25.

[Kultura channel](#) showed the report by Elena Voroshilova:

"This is my style of work. I do everything with my own hands. In this sense, I am not an artist. I am a craftsman. I have spent my life perfecting my craft. After all, we are talking about the Italian, antique style of working 'bottega' — a workshop, and in this sense the Bolshoi has exceeded all my expectations," says Poda. "I designed the courtyard of Maria Carolina on purpose. In these dresses, they represent the vanishing old world they are trying to grasp as we are now trying to grasp the world that was there before the covid."

Dinara Aliyeva, the performer of the title role confesses: "We have a special warm relationship with the director. In terms of the image. He hears the artist. And we found something new."

Elchin Azizov (Scarpia) says that Puccini's music and Poda's direction helped him live the story of his character who holds the whole country at bay. The abundance of Renaissance symbolism could have made the performance ostentatious, but Poda refused it. "He even asked to minimise some pretentious gestures that we do not use in life. To be the most honest, sincere person here, now, today," confessed the Bolshoi Opera soloist Elchin Azizov.

"*Tosca* gets under your skin. This music is supported by an incredible dramatic action. I compare it to a movie. The music follows the characters, determines their feelings, their characters. And the direction creates an incredibly beautiful picture," said conductor Daniele Callegari.

[Rossia-1 and Rossia-24](#) showed the report by Gulia Bataeva.

Massimo Giordano, performer of the role of Cavaradossi, shares his childhood memories: "My grandfather, who was not even a farmer but a completely uneducated person, wept uncontrollably at the moment when the record was played."

"Terrible things are happening in the world with the pandemic, many contracts have been cancelled," says Dinara Aliyeva. "I am happy that I will debut in this theatre, my favourite one, and the production will be very interesting." /.../

"The production director — Stefano Poda promises to discover this opera anew," — [TVC video](#) has it, "And although many people know the opera by heart, it is impossible to hide emotions. On the stage — a magnificent performance of eternal music and the triumph of the Renaissance: the masterpieces of Michelangelo — the dome of St. Peter's Basilica. Inverted, though, like our world today. The sets and costumes are also created by the Italian.

"Since childhood, I wanted to find workshops that would make all my dreams come true. By an absurd coincidence of



Elchin Azizov, Dinara Aliyeva, Daniele Callegari, Stefano Poda in a report by [Kultura](#)

circumstances and fate, it happened in Moscow — the Third Rome for me. Europe begins to revive after a very challenging coronavirus year. And it is happening right here,” says Poda. Soloists of the Bolshoi confess: this “*Tosca*” is much more than just another production.”

Stefano Poda — a guest of the [Novosti Kultury studio](#). The director, designer tells Mikhail Zelensky why he always designs his productions completely himself, develops sets, costumes, and deals with light.



Kultura: director Stefano Poda — about his staging of *Tosca* at the Bolshoi

In his exclusive interview with [Vesti](#) Stefano Poda said that to him, the work at the Bolshoi is a gift. The interview is published at the Smotrim media platform. “In this *Tosca*, there is my whole life” the director says. He has staged more than a hundred productions. He has staged *Tosca* twice — in Austria in 2012 and in Germany in 2014.

[Kommersant](#) presents a review by Sergei Khodnev, where the work of the Bolshoi Opera soloist Nikolai Kazansky (Sacristan) is highlighted; the music critic also liked the Shepherd, performed by young Bogdan Nagai (soloist of the Bolshoi children’s choir.)

[RIA Novosti](#): “The Bolshoi Theatre presented the opera *Tosca* by Puccini, staged by Stefano Poda”

[TASS](#), [Kultura channel website](#), [Kultura newspaper](#), [Orpheus](#) and other media.

• Winners of the *Golden Mask 2021* are the close focus of Russian media:

[First Channel](#), [Kultura channel](#), [OTR](#)



Makhar Vaziev in a video by the First Channel — the Bolshoi’s *Giselle* was recognised as the Best Ballet Production

• *Musykalnoe Obozrenie* announces the performances of the opera *The Idiot* by Mieczysław Weinberg at the Bolshoi (April 29, 30, May 1, 2). Score adaptation by Philippe Adam, libretto by Alexander Medvedev based on the novel of the same name by Fyodor Dostoevsky. Director — Evgeny Arye. Music Director — Michał Klauza, Set Designer — Simon Pastukh, Costume Designer — Galina Solovyova

• *Orpheus* publishes an article Untimely Star of the Bolshoi Theatre timed to coincide with the anniversary of the birth of the opera singer and teacher Galina Borisova. “Experienced music lovers remember the exceptional beauty of the voice and appearance of the Bolshoi Opera soloist Galina Borisova well. Her ‘romance’ with the country’s main stage, which is more than thirty-five years long, was full of highs, creative discoveries, as well as frustrations due to unfulfilled plans. On April 22, the National Artist of the RSFSR turns 80.”



Galina Borisova accepts congratulations on her birthday



The Ballet magazine recalls those who passed away last year — Vladimir Nikonov (November 28, 1937 — August 25, 2020), Yaroslav Sekh (October 1, 1930 — November 19, 2020) and Gennady Selyutsky (December 23, 1936 — October 29, 2020)

- A total of 3.5 thousand people watched the Bolshoi Theatre tour in Voronezh, according to the media:

[Vesti 24](#), [Vesti Voronezh](#): “An exclusive performance by the Bolshoi Theatre in Voronezh was sold out three times”, [Rossia-K](#), [TV Gubernia](#) and other media.



Ekaterina Krysanova and Vladislav Lantratov, Kristina Kretova and Denis Savin (Katharina and Petruchio,) Igor Tsvirko, Semyon Chudin, Vyacheslav Lopatin (Hortensio, Lucentio and Gremio,) Alexander Volchkov, Anna Tikhomirova and other artists (Baptista, the Housekeeper and servants) in photos by Damir Yusupov from the performances of *The Taming of the Shrew* in Voronezh on April 16 and 17

INTERNATIONAL MEDIA

- The Extraordinary Adventures of Italians in Russia: *Tosca* Returns to the Bolshoi.

[Radio France Internationale \(RFI\)](#) offers an illustrated article on its website:

“Lianna Haroutounian sang at the premiere. Dinara Alieva — a singer with glamour and a brilliant voice — sings the title role ‘in turn’ with her... Massimo Giordano and Oleg Dolgov sing Cavaradossi, Gabriele Viviani and Elchin Azizov sing the scoundrel Scarpia. /.../ *Tosca* is revived — and that brings joy.”

The on-line specialised entertainment news publication [Broadway World reports](#): “*Tosca* is currently running at the

Russian Bolshoi Theatre. The production stars soloists Dinara Aliyeva (Floria Tosca) and Elchin Azizov (Baron Scarpia), as well as a guest soloist, Azerbaijani opera singer Azer Rzazade (Mario Cavaradossi)."

The English language Azerbaijani news publication [Azer News \(Azerbaijan\)](#) publishes an article by Laman Ismayilova who announces: "The opera *Tosca* by Giacomo Puccini returned to the Bolshoi Theatre of Russia after a 7-year

break. The opera will bring together People's Artists of Azerbaijan, theatre soloists Dinara Aliyeva (Floria Tosca) and Elchin Azizov (Baron Scarpia), as well as a guest soloist, Azerbaijani opera singer Azer Rzazade (Mario Cavaradossi,) and many others."

The European broadcaster [Euronews](#) broadcasts a report about the gala of the outstanding opera singer Plácido Domingo *Spring. Love. Opera*. Their reporters spoke



Shots from [Euronews TV](#)

to the participants of the concert. Aida Garifullina and Javier Camarena gave excited comments about their work with the maestro.

The European broadcaster [Euronews](#) broadcasts a report by Katharina Rabillon with the headline “Plácido Domingo’s glittering gala wows at the Bolshoi” “World-renowned opera singer, Plácido Domingo, recently united inspiring singers for a special gala, presented by IMG Artists, at the historic Bolshoi Theatre in Moscow. For the dazzling event, covered in this week’s Musica, Plácido shared the stage with some of the laureates from his prestigious competition, *Operalia*.” Link to the video report (04:15)

Euronews broadcasted the report in many languages.

[Spanish](#), [Greek](#), [Arabic](#), [French](#)

Also on [Orange actu](#)

Also on [Yahoo Actualities](#)

[Turkish](#), [Hungarian](#), [Portuguese](#), [Italian](#), [German](#)

- The main event of *La Traviata* May performances at the Bolshoi will be Plácido Domingo appearing as Giorgio Germont (May 6 and 9). One of his personal records is associated with *La Traviata* — Domingo has been appearing on the stage in this production for 60 years.

The performances of [La Traviata](#) will take place in the Bolshoi from 5 to 9 May.

- The online French culture news publication Culture 31 (France) publishes an article by Robert Pénavayre who interviews Thierry D’Argoubet, General Delegate of the Orchestre national du Capitole de Toulouse.

“How did you prepare for ONCT season 21/22?”

TDA: “Like every year, working with our music director Tugan Sokhiev. We have favoured two directions: one that makes sense in our “prevented” time: travel. This season will be an invitation to imaginary journeys. It will allow us to dream of Italy, of Germany, of all those places that we miss so much! Then, we placed the twentieth century repertoire at the centre of our musical project. In 2020–2021, we made a lot of space for the great symphonic repertoire. We wanted to make this new season demonstrate modernity. Let it be, in short, an invitation to discovery and curiosity.”

BRIEFLY

- Winners of the [International Opera Awards-2020](#) will be announced at the 2021 on Monday 10th May, with the awards ceremony presented online. The nominations for New Production includes Rimsky-Korsakov’s *The Tale of Tsar Saltan*, Director Dmitri Tcherniakov (La Monnaie/De Munt.)

The organisers invitation: “Opera lovers from around the world are invited to join us online as we announce our long-awaited 2020 winners and celebrate the resilience of the opera world in the face of the pandemic”.

On April 23 the world celebrated the 130th anniversary of the birth of Sergei Prokofiev.

[Literaturnaya Gazeta](#) publishes an article Words and Music of Sergei Prokofiev — the Great Russian Composer Was Born 130 Years Ago.

Kommersant: “Why on earth am I here and not there? Sergei Prokofiev about how to be a Russian composer outside Russia.” He spent more than 20 years of his creative life outside Russia yet during this time he did everything to become and remain a Russian composer. Anastasia Larina studied what Prokofiev wrote about this in his diaries and letters while abroad.

Orpheus: Sergei Prokofiev. A Composer — a Person — an Airport

[Muzykalnoye Obozrenie](#)

Argumenty i Fakty: “Prokofiev claims to be the most fashionable and quoted Russian composer.”

Printed and scanned versions of the newspaper are available upon request at the theatre press office.

- The choral works created by Rodion Shchedrin over the past 20 years, are brought together in the collection *Rodion Shchedrin. Century XXI* published by the MPI Company (Chelyabinsk, Russia) together with the Schott Publishing House (Germany.) The composer presented the work at a meet-the-artist event at Moscow Conservatory on April 15. The title of the collection perfectly highlights Shchedrin’s ‘forward-looking’ approach and his works, in many ways ahead of their time, believes Nadezhda Travina of [Nezavisimaya Gazeta](#).



Rodion Shchedrin at Moscow Conservatory after the presentation of his choral collection, April 15. Photo by Emil Matveev

“The collection includes 22 compositions, six of them are old, the rest are new. I took a fairly simple principle in selecting the text: half of the poets are those I communicated with personally, and half are those I communicated with

via another person. Andryusha Voznesensky is my closest friend, and of those I communicated with via another person is [Vladimir] Mayakovsky, [Velimir] Khlebnikov," [Shchedrin noted](#).

[TASS](#)

[Orfei](#)

- Alexandrinsky Theatre showed an updated version of Boris Eifman's ballet *Moliere Passion*, says Igor Stupnikov in *Moliere Tried On Don Juan's Mask*, [Sankt-Peterburgskie Vedomosti](#) No. 65: "The stylistic score for each role is worked out carefully. Oleg Gabyshev creates the multifaceted character of his hero. His Molière appears in different guises: a zealous master responsible for the fate of both his actors and his theatre; a jealous spouse; a politician who teaches the Sun King Louis XIV himself the graceful dances. The virtuoso dancer Gabyshev skilfully finds colours, both in acting and plastique, for each state. This time, the dedicated lyric dancer Lyubov Andreeva created an image of Armanda, a selfish and ruthless woman. Her dancing energy, bold jumps, sharp plasticity of gesture forms the impression of merciless striving for success and fame." /.../

- April 28, 29, the Astrakhan Opera Ballet — the premiere of the ballet [Le Pari](#) about the ten-year union of Fryderyk Chopin and Georges Sand. Maria Alexandrova (working at the Bolshoi under contract) performed one of the main roles.

The production's choreographer, chief ballet master Dmitri Gudanov: "We cannot know what kind of 'baby' will be born. There are no 'sparks' between the audience and the artists until the performance happens on stage, so we can be sure of nothing ... Each creative work is an experiment. Nothing can be calculated nowadays, this is what my production is about, in a sense."

Music Director — Valery Voronin.

Maria Alexandrova says that the desire to feel is the driving force and the main idea of the ballet: "It doesn't matter what century you live in, people long to love, people are seeking love. And they are always the same in their desires. Only the shape of their clothes change, and humans remain the same."

- Wiener Staatsoper hosted the premiere of Wagner's *Parsifal* directed by Kirill Serebrennikov, without an audience. Music Director — Philippe Jordan. The role of Kundry became the first Wagnerian part in the career of the world famous Latvian mezzo-soprano Elina Garanča. After the premiere, Elina Garanča told Vladimir Dudin about her approach to Wagner, about Kirill Serebrennikov's work and about singing without an audience — "I never thought I would sing Wagner," the interview is published by [Kommersant](#).

- On April 22, the Bolshoi Opera guest soloist bass Ildar Abdrazakov sang Boris Godunov at the premiere of Jean-Romain Vesperini's production at the Opera Monte Carlo.

Young singers — participants of the *Ildar Abdrazakov International Music Festival*, are also involved in the performances. Kirill Belov, who performed at the festival in 2019 and 2020, sang the role of the Simpleton.



[Ildar Abdrazakov and Kirill Belov after the premiere of Boris Godunov with Jean-Romain Vesperini at Opera Monte Carlo](#)

[Kultura newspaper](#)

"Ildar Abdrazakov debuted as the Russian Tsar at the premiere of the Paris National Opera in 2018. Since then, he has returned to this role twice, both times in Russian theatres.

In Monaco, they present a 'composite' version of Mussorgsky's opera published by Pavel Lamm in the late 1920s. Teatro Monte-Carlo turns to this version for the first time — according to the directors, it is 'psychologically more powerful, demonstrating the life and suffering of Tsar Boris with a unique dramatic power'."

- [In April 2021, the Bolshoi Ballet Friends Association and Bakhrushin Museum celebrated the 20th anniversary of Ballet Nights:](#)

"The Ballet Nights history began on a warm spring evening of April 17, 2001. That day, the auditorium of Bakhrushin Museum was stuffed to the brim — the first guest of ballet fans was the world ballet star, the Bolshoi prima ballerina Nina Ananiashvili. Now, 20 years after that memorable day, you can make a whole constellation system, a ballet galaxy of the names of the star guests — choreographers, artists, critics, teachers — who have

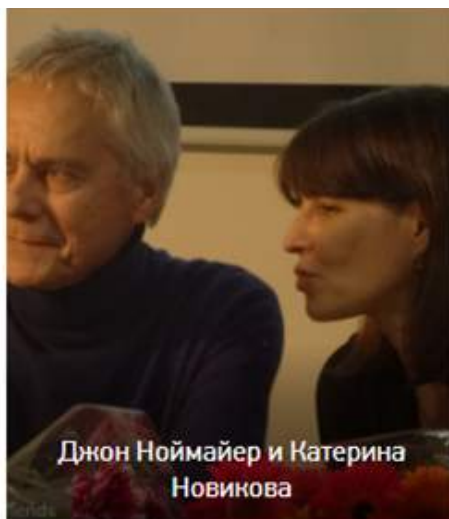
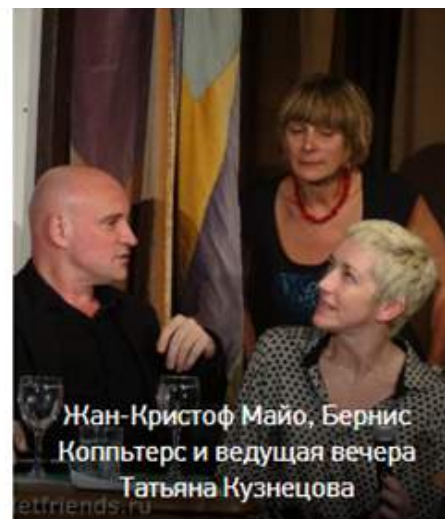
become heroes of the 229 nights held during this time. /.../ The theme of the evenings has expanded. Along with meetings with favourite artists from the leading theatres of Moscow and St Petersburg, as well as foreign guest performers, nights were held in memory of outstanding representatives of the ballet art of the 20th century — Balanchine, Jacobson, Burmeister, Gusev, Ashton, Robbins, Lifar, Nureyev, Bejart, Shelest, Bessmertnova ...

The organisers were creative in planning the nights, looking for unconventional solutions. /... / The nights

with foreign choreographers invited for performances in Moscow have become a lasting tradition. They began with a meeting with Roland Petit, who was working on a production of *The Queen of Spades* at the Bolshoi. This line was continued by Alexander Grant, Pierre Lacotte, Alexei Ratmansky, Jean Christophe Maillot, John Neumeier, Christopher Wheeldon, Christian Spuck. Nights of ballets by Shostakovich and Prokofiev, as well as the meeting with composer Leonid Desyatnikov, were dedicated to the integral part of ballet performances played by music.



Алексей Ратманский

Джон Ноймайер и Катерина
НовиковаЖан-Кристоф Майо, Бернис
Коппьерс и ведущая вечера
Татьяна Кузнецова

Йохан Кобборг

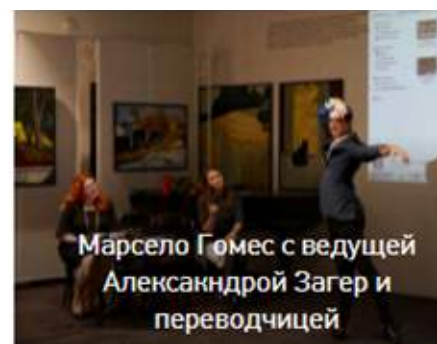
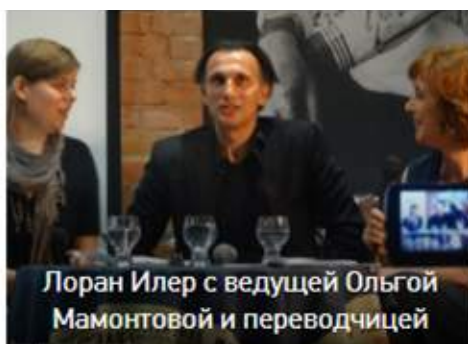
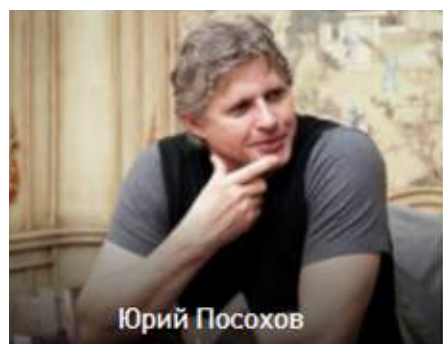


Кристофер Уилдон



Пьер Лакотт и Гилен Тесмар

Alexei Ratmansky; John Neumeier and Katerina Novikova; Jean-Christophe Maillot, Bernice Coppieters and presenter Tatiana Kuznetsova; Johan Kobborg; Christopher Wheeldon; Pierre Lacotte and Ghislaine Thesmar



Roland Petit; Roland Petit with Irina Haroutounian; Yuri Possokhov; Laurent Hilaire with presenter Olga Mamontova and a translator; Marcelo Gomes with presenter Alexandra Zager and a translator; David Hallberg; Ekaterina Krysanova; Natalia Osipova

• The Bolshoi Ballet Friends and Bakhrushin Museum celebrate the 20th anniversary of [Ballet Nights](#):

• On April 21, the world premiere of Nikolai Karetnikov's *Second Chamber Symphony* within the Trikonstruktsiya/Treconstruction programme, timed to coincide with the 90th anniversary of the birth of the composer (June 28, 1930 — October 9, 1994) took place in the Rachmaninov Hall of the Conservatory. The other two authors on the poster — Arnold Schoenberg and John Adams.

[Colta.ru](#) tells the history of one of the main genres of New Music.



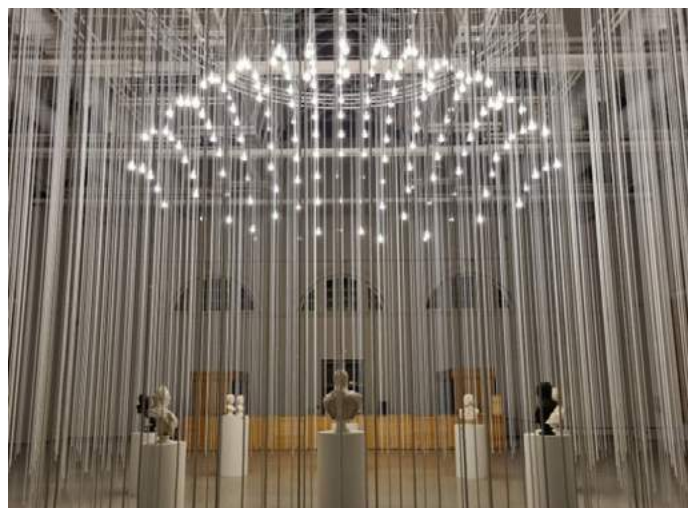
• The *(Im)mobility* exhibition. Russian classical sculpture from Shubin to Matveev is presented in St Petersburg. "The most unusual exhibition in the history of Russian sculpture is transformed into a genuine opera performance," — [Novaya Gazeta](#) states — "An unfinished piece for 150 sculptures and a dozen operas." Manezh Exhibition Hall, until May 16.

• [The Times newspaper \(UK\)](#) publishes an article by Mike Wade who writes: "A slimmer and 'reimagined' *Edinburgh International Festival* will go ahead in August with concerts at three purpose-built outdoor pavilions around the city combined with an online programme. "the *Salzburg*, *Aix-en-Provence* and *Verbier* festivals, are going ahead this summer with international companies using traditional venues. *Glyndebourne*, in East Sussex, will stage its opera season from May 20 in line with social distancing rules after indoor venues open across England."

• The online specialised French opera news publication [Olyrix](#) publishes an article by Hocine Bouhadjera about the *Festival de Bayreuth 2021* and announcing its programme lineup. "The programme should begin with a new production of *Der Fliegende Holländer*." "In this edition, Oksana Lyniv, will take the baton with Dmitri Tcherniakov directing, Eric Cutler (as Erik), Georg Zeppenfeld (Daland), Asmik Grigorian (Senta) and Marina Prudenskaya (Mary) will be among the cast."

• "The new director of the Paris Opera, Alexander Neef, continues to assemble his team. On April 16, he announced the name of the new music director of the theatre. It will be the Venezuelan maestro Gustavo Dudamel (40), perhaps the brightest, most unusual and famous conductor of his generation. He will officially take up his post on August 1, 2021, and the contract has been drawn up to run for six seasons," says Maria Sidelnikova in [Kommersant](#) (The Conductor's Social).

[Orpheus](#) reports the assignment



[Composer Ilya Demutsky plans to visit the *\(Im\)mobility* exhibition](#)

DEBUTS

Ivan the Terrible

April 22

Maria Shuvalova — Images of Death

April 25

Egor Gerashchenko — Ivan IV



Egor Gerashchenko
(photo/VKontakte)
debutes in the title part
in the ballet
Ivan the Terrible

The Idiot

April 29

Ekaterina Shcherbachenko — Varya

April 30

Igor Podoplelov — Lebedev

Alina Chertash — Aglaya

Maria Motolygina — Varya

CAST ALTERATIONS

Ivan the Terrible

April 22 (19:00)

Igor Tsvirko — Ivan IV

Anna Nikulina — Anastasia

Artem Ovcharenko — Prince Kurbsky

April 25

Egor Gerashchenko — Ivan IV (debut)

Anna Nikulina — Anastasia

The Idiot

Nastassya Filippovna — Maria Lobanova (April 29, May 1)
and the guest soloist Maria Bayankina (April 30, May 2.)

Swan lake

Anna Nikulina Replaces Olga Smirnova as Odette/Odile
in the night performance. (19:00) May 1



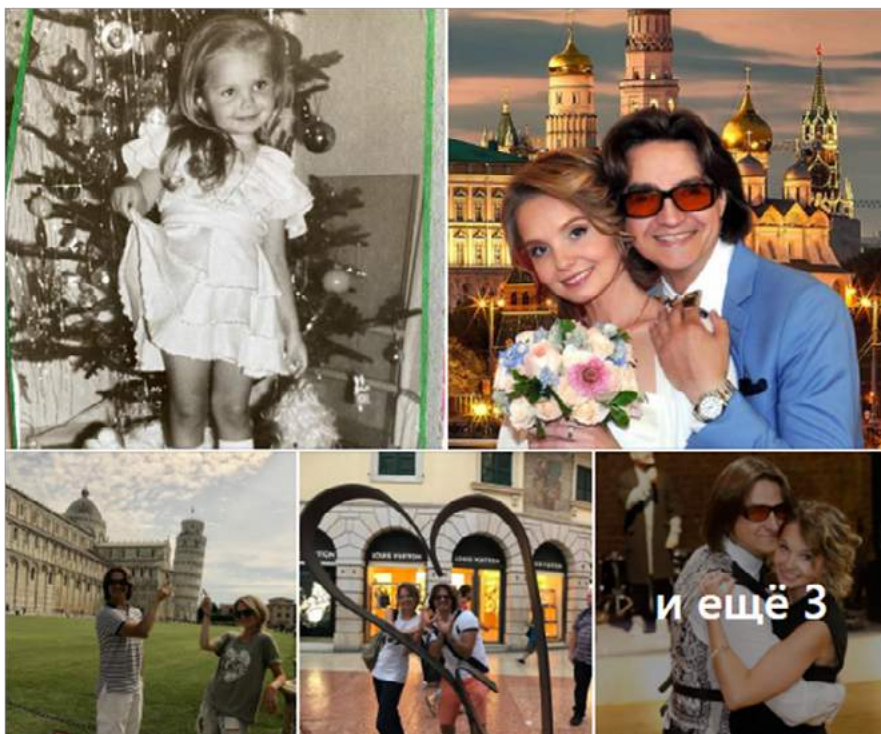
Anna Nikulina
as Anastasia (photo
by Dmitry Yusupov) —
Ivan the Terrible
at the Historic Stage

SOCIAL MEDIA





Vladimir Vasiliev in congratulations by Ekaterina Shipulina on April 18 (*Spartacus* — photo by Elena Fetisova), Maria Volodina (ballet *The Little Humpbacked Horse*, *Tsar-Maiden* — Maya Samokhvalova), and all admirers of his talent

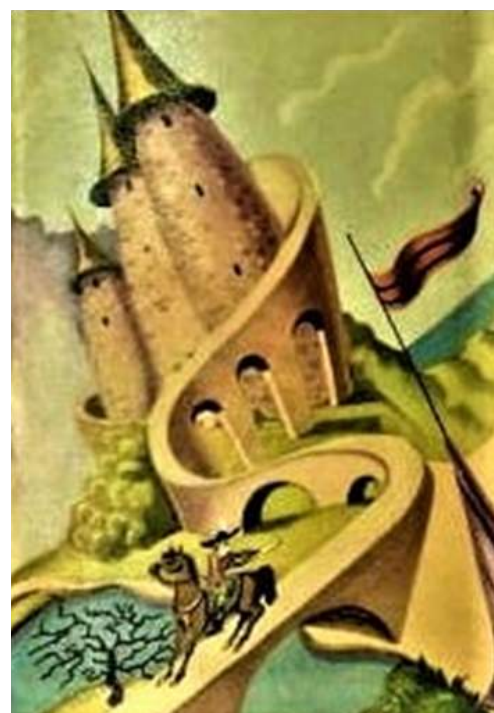


#любовь ❤️
Моя любимая Машенька !!!
@maria_prosvich 🥰
Ну как же ты так быстро выросла ...и такая Красивая !!!!
Обожаю тебя !!! 🥰❤️🥰#марияпропрвич #мария

Maria Popovich in Sergei Filin's [FB](#)



Enrico Cecchetti and members of the Ballets Russes in Lausanne in 1915;
Leonide Massine sits on the floor / [FB](#) Ballets Russes



[Marana Zabolotniaya](#), April 16:
"Nikolai Pavlovich Akimov is 120,
my cheers to those for whom this name
means something"