



Newsletter

Birthdays

April 2nd – Anna Antropova, the Bolshoi Ballet's first soloist

April 2nd – Serge Lifar, a ballet dancer, ballet master, dance theoretician and the founder of the of the Institute of Choreography in Paris and the University of Dance (1905-1986)

April 14th – Yuri Klevtsov, People's Artist of Russia, the Bolshoi Theatre's ballet master and repetiteur

April 17th – Dmitry Vdovin, the head of the Bolshoi's Young Artists Opera Program and the Honored Artist of Russia

April 18th – Vladimir Vasiliev, People's Artist of the USSR, former Bolshoi Theatre principal dancer, ballet master and repetiteur, the General and Artistic Director of the Bolshoi Theatre (1995-2000)

Debuts

"Carmen"

April 2nd. Andrea Caré as Don Jose

"Don Quixote"

April 9th. Olga Smirnova as Kitri

April 7th. Yulia Stepanova – Second variation in Grand Pas

April 8th. Xenia Zhiganshina as a friend to Kitri (Juanita)

April 9th. Ana Turasashvili as the Queen of the Dryads. Anna Nikulina had been scheduled to perform this part earlier; however, her performance was cancelled.

"La Bayadere"

April 14th

Denis Rodkin as Solor

April 16th

Yulia Stepanova as Nikia

Artemy Belyakov as Solor

Olga Marchenkova as Gamzatti

Current events

The homage to the outstanding ballet master **Boris Akimov** took place at the Bolshoi Theatre on March 30th. This People's Artist of the USSR, the former artistic director of the Bolshoi Ballet and the Academy of Choreography has devoted a little less than 50 years of his life to the theatre. People know and appreciate his amazing talent as a pedagogue not only in Russia. Akimov receives invitations to teach at the world's best theatres every year. The programme of this Gala marking the 50th anniversary of Boris Akimov's creative career at the Bolshoi Theatre brought together the best pieces from the Paris National Opera and the London Royal Ballet, the Mariinsky Theatre and the Dutch National Ballet.



Photo credit: Elena Fetisova

The premiere of the opera "**Don Pasquale**" by Donizetti, staged by Timofei Kulyabin, is taking place on the Bolshoi Theatre's New Stage on April 19th. Performances are also scheduled for April 20th – 24th. Music Director – Michał Klauza. Set Designer – Oleg Golovko. Costume Designer – Galya Solodovnikova. Lighting Designer – Denis Solntsev. Chief Chorus Master – Valery Borisov. Dramaturge – Ilya Kukhareenko. There are several casts that are now rehearsing for Donizetti's final comic opera. The casts star soloists of the Bolshoi Theatre and other Russian theatres – Venera Gimadieva, Igor Golovatenko, Konstantin Shushakov, Kristina Mkhitarian, Alexei Tatarintsev and Nikolay Didenko – as well as guest singers from other countries, an Italian bass Giovanni Furlanetto and a Spanish tenor Celso Albelo.

The synopsis of the opera is available on the theatre's [website](#): the production team of this new version have decided to set the action at an imaginary university in Rome in contemporary times.



Don Pasquale

On Sunday, April 10th, the new choreographic version of the ballet [“Don Quixote”](#) to the music by Ludwig Minkus that recently premiered at the Bolshoi Theatre was transmitted live at cinemas around the world.

This new choreographic version, created by Alexei Fadeychev, premiered in February 2016. It is based on choreography by Marius Petipa and Alexander Gorsky. A new set was designed for this production. It turned out to be Valery Levental's final project at the Bolshoi Theatre. The cast starred Ekaterina Krysanova as Kitri, Semyon Chudin as Basilio, Anna Tikhomirova as a Street Dancer, Olga Smirnova as the Queen of the Dryads, Ruslan Skvortsov as Espada, Roman Simachev as Sancha Panso, Anna Antropova performing Gypsy dance and the permanent performer of the part of Don Quixote at the Bolshoi Theatre Alexei Loparevich. The orchestra was conducted by Pavel Sorokin.

Katerina Novikova, the head of the Bolshoi Theatre's press-office, was the host of the live transmission;



Ekaterina Krysanova as Kitri

during intermissions she interviewed the Bolshoi Ballet's artistic director Makharr Vaziev and the author of the new choreographic version Alexei Fadeychev.

The companies Pathé Live and Bell Air Media provide transmission of the Bolshoi Ballet's productions in more than 1,000 cinemas across the globe. On April 25th Pathé is going to announce the new season of transmissions from the Bolshoi for the season 2016/2017. Detailed information about the broadcasts will be available on our partners' web-sites:

theatrehd.ru

pathelive.com



Tugan Sokhiev, Orchestre national du Capitole de Toulouse, Bolshoi Theatre Chorus. Photo by Damir Yusupov

The concert of the [Orchestre National du Capitole de Toulouse](#), conducted by Music Director and Chief Conductor of Bolshoi Theatre Tugan Sokhiev took place April 5th. The famous tenor Saimir Pirgu and the Bolshoi Theatre's Choir also participated in this concert that took place on the Bolshoi's Historic Stage. The musicians performed “Requiem” by Hector Berlioz that is not performed in Russia very often. “We are proud of the fact that it is the first time when Orchestre National du Capitole de Toulouse performs on the Bolshoi Theatre's Historic Stage. Music by Berlioz influenced many Russian musicians; he also visited Russia twice. “Requiem” was first performed in Paris in 1837; its second performance took place in Russia in 1841”. The France-Russia bilateral year was opened with this concert.

The world ballet festival Benois de la Danse that was founded by Yuri Grigorovich in 1992 organised a press-conference at the Bolshoi Theatre; nominees for the international ballet award were announced there. The Bolshoi Ballet's artistic director Makharr Vaziev attended the press-conference. Tatiana Kuznetsova ([“Kommersant”](#)) reports:

“This year there are 8 choreographers nominated for the award, instead of the 4 or 5 that have usually been nominated for the prize. There are two young Swedish men – Alexander Ekman and Johan Inger –

an Italian Mauro Bigonzetti, and the Chinese Zhang Yunfeng. The artistic director of the Paris Opera Ballet Benjamin Millepied, who is going to resign next year, is nominated with the ballet with the very optimistic title – “Clear, Loud, Bright, Forward”. An American Justin Peck choreographed the re-make of the famous ballet “Rôde,ô: Four Dance Episodes” by Agnes de Mille for New York City Ballet. There also are two Russian nominees: the young Maxim Petrov has been nominated for his miniature “Divertissement of the King”, staged at the Mariinsky Theatre, and the experienced Yuri Posokhov – for the massive three-act production of “A Hero of Our Time” at the Bolshoi Theatre.

The programme of the Different Years Laureates Ballet Gala is quite curious; as usual, the gala will take place on the Bolshoi Theatre’s Historic Stage the next day, May 18th. It is the first time that the organisers have decided to centre it around a topic: the programme, entitled “Shakespeare in Ballet”, is going to include four variants of “Romeo and Juliet” – those by Bejart, Preljocaj, Mailliot and Mats Ek. There will be versions of “Hamlet” by Bejart and Neumeier; “Othello” by Lara Lubovich will be brought from the USA and characters of “Storm” will arrive from Buenos Aires. The Bolshoi Theatre is going to revive a fragment from “Macbeth” by Vladimir Vasiliev and will also present “The Taming of the Shrew” that has recently been staged for the company by Jean-Christophe Mailliot.

The performance of the ballet “Don Quixote” on April 9th marked the [60th anniversary of Vsevolod Nemolyaev’s](#) creative career at the Bolshoi Theatre. This former ballet dancer, an unforgettable Sancho Pansa and a performer of Russian dances, who is now a casting manager of the ballet company, also became the guest at the [Green Living Room](#). The director told Katerina Novikova, the head of the Bolshoi Theatre’s press-office, about his 60-year life at the Bolshoi.

Press analysis:

Russian mass media

Makhar Vaziev gave his first interview as the head of the Bolshoi Ballet to the TV channel “Russia-24”; he talked about life principles, his experience, dreams and coming productions at the Bolshoi. He also explained what he considers to be main goals of the new artistic director. Gulya Baltaeva reports:

– The golden age of the Mariinsky Theatre is associated with your name: those 13 years that you

were the head of its ballet company were marked by the arrival of Ulyana Lopatkina, Diana Vishneva and Svetlana Zakharova, who you later invited to La Scala as an étoile.

– The most important thing is to develop the talent that a person, an actor has, and to develop everything that his/her pedagogues taught him/her. If a dancer performs this or that part not well enough, not in the right way and not with the necessary degree of precision, this does not mean this dancer is bad. This means that I have not been able to find a right decision being the head of the company.

– Your dancing experience must help you a lot.

– I am extremely grateful to those people I have worked with: we give each other an impulse and develop each other. In this regard I am a happy person. //

– Is there anything in particular that you can talk about, or are all productions and plans still being discussed?

– I am not going to interfere with those projects that have already been discussed and planned. You know, there are many companies in the world, where. I use the word “fanatics” in this case. Well, if you see their repertoire you will be amazed – they are performing so many things! But it is impossible to watch. I guess that apart from putting together a playbill there is one more task that might be even more important, moreover, when it comes to such theatre as the Bolshoi: it is necessary to educate “stars” right there. And I mean it, when I say “stars” – bright and energetic dancers and ballerinas, together with the bright corps de ballet. The level of performance has to be the highest. The repertoire has to be adjusted as well. You see, it is only the first impression that classical ballets, which are being performed for decades, are not evolving. Their evolution is about those rules that exist there. The turnout in the first position is the base of the classical dance. If you do not have this turnout in the first position, you might be however talented, but, I am sorry, you absolutely cannot be a classical dancer. Such are the rules. It is really most difficult when there are rules. Now, take a look at modern ballets: there are no rules, you can do whatever you want. But it is only very rarely that something interesting and bright comes up.

The full version of the interview is available [here](#).

The news agency “[RIA NOVOSTI](#)” reports about Vaziev’s interview to the channel “Russia-24”. The agency makes Vaziev’s words about the Bolshoi’s readiness to experiment the main focus of the article. “The Bolshoi Ballet has been formed historically as a classical ballet company; still, we are ready to experiment, and not even experiment, but rather work with almost all choreographers, as long as they offer something interesting”, – Makhar Vaziev said. “The Bolshoi Theatre has always educated stars, bright and



Makhar Vaziev

energetic dancers and ballerinas, together with the bright corps de ballet. It is extremely important to understand that the level of performance has to be the highest", – stresses the ballet company's new artistic director.

Svetlana Naborschikova [interviewed the Bolshoi Theatre's General Director Vladimir Urin](#). He talked about "premieres of the coming seasons, artists' salaries, old-fashioned models and harmful ambitions":

"Brand by itself does not define anything. It only allows the concentration of opportunities and efforts. Our goal is to make sure that people come to the Bolshoi not to see the chandelier and the building, but to watch a production. On the other hand, we are dealing with such issues, where predicting success is impossible. It might seem that everything is OK: a director, a designer and a conductor are amazing, the cast is good, everyone has been very involved, but then I come to the final dress rehearsals and I see that things are just not working out. And then there is another situation: the premiere is spectacular, but later the production starts losing it. And sometimes, due to so-called operational circumstances, we have to perform a production that is not really ready yet, but then it suddenly starts breathing.. There are productions that spark interest for a year, two or three. This is the most valuable thing for me. It means we have guessed something right. Because, undoubtedly, it is the members of the audience that determine whether a production is going to be a success or not. It does not even matter if specialists give a 90%-positive review".

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"The Bolshoi Theatre's audience consists of very different people, from extremely conservative representatives of elder generation that are fans of classical opera and ballet art, to modern young people. I have recently been to "A Hero" ("A Hero of Our Time" by Yuri Demutsky – editor's note), where I have seen that half of the audience were under 30. This is not a usual thing to see at an opera and ballet theatre in the

West. Over there theatres are visited by people that are over 50".

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"I would love to bring back the times when the Bolshoi gathered the best of the best from all over the Soviet Union: there could be 4-5 stars performing in one production. But this era has gone forever. Similarly, the theatre time has gone – I mean, the way we perceived it in the Soviet Union in 1960s and 1970s. These are objective theatrical processes. But, as we realize that we live in the 21st century, we need to do everything possible so that the most talented of those born in Russia shall have a chance to perform all over the world and shall perform at the Bolshoi Theatre as well. So that the most talented directors, both from Russia and from other countries, shall stage their productions here. So that the Bolshoi shall not be afraid to risk when it trusts the young with productions and positions".

"There are times when a whole group of artists matures as the same generation. This is what happened when the generation of "La Boheme", as I call it, came to the Stanislavsky Theatre. They have matured and become very serious singers; they have already become a middle-aged generation that mainly determines the style of the theatre. We shall see in ten years whether it will be possible to have the same generation at the Bolshoi. Although, without any doubt, today the Bolshoi's productions star a lot of very talented people of various ages: Anna Nechaeva, Aguna Kulaeva, Igor Golovatenko, Andrei Jilihovschi, Svetlana Shilova and Olga Kulchinskaya. Well, I cannot name them all. The list is huge. Some are working full-time, some are guest soloists, some are still studying with the Young Artists Opera Program. Still, I would not dare to say that the company today has its own expressive face, its own generation. Unlike the ballet company, where generations exist and it is possible to trace where they change with one another. I already know that it will take an enormous amount of effort when it comes to the opera company. Over those months that I have spent here, together with Tugan Sokhiev we have hired seven people. These are not only those that have graduated from the Young Artists Opera Program, but also those that we have invited from other theatres. In the end of this season we are going to invite three more singers that I consider to be very talented".

The news that Vladimir Urin announced in his interview with "Izvestia" about joint plans of the Bolshoi Theatre, the Hamburg Ballet and the Yekaterinburg Opera and Ballet Theatre drew considerable response. Some of these projects are connected with the composer Mieczysław Weinberg. This name has long remained in the shadow of his great contemporaries, however, over the last decades the interest to this composer has been increasing, while his impact on the history of the

20th century music has been gaining more and more importance.

“Negotiations are being held with Paul Lightfoot and Sol Leon about an exclusive production. We are having talks with John Neumeier about cooperating with the Hamburg Ballet. During one season a production will premiere in Hamburg and in Moscow. The next season we are having a joint project with Yekaterinburg; it will be devoted to Mieczysław Weinberg’s operas. The Yekaterinburg theatre is going to stage his opera “The Passenger”. We are going to bring this production to Moscow; at the same time we are going to have the premiere of “Idiot” and the conference, devoted to the composer’s creative works. There are plans to work together with Dmitry Chernyakov – that is, during the season of 2018-2019. We are now looking for some material together with him”, – Mr. Urin told “Izvestia”. This fragment has become a separate news story that has been published by several information portals.

mskagency.ru

uralweb.ru

77.rodina.news

The Bolshoi Theatre General Director Vladimir Urin commented on the report by the Minister of Culture Vladimir Medinsky. Last week the Minister said the Bolshoi and the Mariinsky had been the most effective of all opera theatres; their attendance indexes never went below 96%.

The newspaper “[Komsomolskaya Pravda](#)” quotes Vladimir Urin: “I have listened to the report of the Minister very attentively and I am very impressed. It is not even so much about the percentage indexes that are increasing. The scale of the activity and its direction impress greatly. As far as I know, some changes to the tax legislation have been passed in their first reading; those changes are connected with benefits for art patrons. In my opinion, this is a very serious and decisive measure that will surely help to solve a range of relevant issues, connected with attracting private funds”.

The news about the Bolshoi Theatre having extra auditions for the [Young Artists Opera Program](#) appeared on several federal and regional portals in those cities and regions where castings are going to take place. The auditions will be organized in Yerevan, Tbilisi, Yekaterinburg, Chişinău, Ulan-Ude, Saint Petersburg and Moscow. The Young Artists Opera Program has existed at the Bolshoi Theatre since 2009; it is headed by an outstanding vocal pedagogue Dmitry Vdovin and has already brought positive results. Its students win prizes at prestigious competitions and perform not only at the Bolshoi Theatre, but also at other theatres all over the world.

irkutsk.bezformata.ru

muzklondike.ru

station-online.ru

vt-inform.ru

Several federal news agencies and other mass media sources published the news announcing nominees for the largest international ballet award Benois de la Danse. Apart from the above-mentioned article by Tatiana Kuznetsova in “[Kommersant](#)”, there was a news release published by [TASS](#) and the newspaper “[Vedomosti](#)”.

The National news service quotes the Bolshoi Ballet’s director Makhar Vaziev: “The Festival Benois de la Danse, this very important celebration in the ballet world, is going to take place at the Bolshoi Theatre. I think, it would be great if there were more events of this kind. Such festivals are very motivational and promote the development of the ballet art. I am sending my most sincere congratulations to everyone”.

Almost all sources mention that the special Russian-Italian ballet prize that united Benois de la Danse and Premio Positano «Léonide Massine» last year will be awarded to the Bolshoi Theatre’s principal Ekaterina Krysanova.

tvkultura.ru

cultradio.ru

nsn.fm

ng.ru

mk.ru

colta.ru

snob.ru

dance.ru

[Russia Beyond the Headlines](#) the global media project of Rossiyskaya Gazeta publishes an article by Olga Svistunova who reports that the shortlist of the prestigious Benois de la Danse awards has been announced, with eight choreographers up for a prize for the first time, as well as six dancers and two scenographers. “The nominees for the 24th edition of the Benois de la Danse international ballet awards were announced on April 7 at a press conference at the Bolshoi Theater. The award ceremony will be held at the Bolshoi’s Historic Stage on May 17”.

As soon as Russian mass media resources celebrated the 240th anniversary of the Bolshoi Theatre, they focused on another anniversary that is important for the Bolshoi – the 50th anniversary of the Bolshoi’s legendary dancer and pedagogue

[Boris Akimov's](#) creative career. The Bolshoi Theatre celebrated this event with a big gala-concert, starring numerous international stars.

In her review, published in the newspaper ["Kommersant"](#), Tatiana Kuznetsova describes the gala with pleasure; she provides many details and mentions the sophisticated and extraordinary programme: "It shall come as no surprise that primas and principals of all ages from all over Europe have come to celebrate the brilliant pedagogue; even those, who have already finished their dancing careers, arrived in Moscow. Leaders of the epoch that has already gone, those, whom we will not see on the stage again, made this anniversary gala unique. There is no replacement for the winning femininity of Aurélie Dupont: the Paris Opera's étoile that retired last year and is going to become the artistic director of this company in August can bring passion even to the flat choreography of Benjamin Millepied. She performed his piece «Together Alone» with Alessio Carbone. The touching duet of Alina Cojocaru and Johan Kobborg already does not exist either, since one of the partners has become the artistic director of the Romanian ballet; however, at the Akimov gala this wonderful couple danced about love once again – they performed a very sad adagio from Liam Scarlett's ballet "No Man's Land". Editors Note: Both Cojocaru and Kobborg have left the Romanian Ballet since the gala.

The reviewer gives special mention to Russian star dancers that performed at the gala: "The Russian audience has a good reason to be proud on this occasion. There was a beautiful couple from the Bolshoi – Olga Smirnova and Artem Ovcharenko performed the pas-de-deux from Jean-Christophe Maillot's "Nutcracker", where they combined crystal clearness of lines and lifts with devoted passion. Ekaterina Krysanova was an unusually cheerful, dynamic and passionate Aegina, so that the worn-out pas-de-deux from "Spartacus" suddenly seemed unusual and lively, although Crassus (Alexander Volchkov) was too strict and gave an impression of a professor that was trying to stop a young student harassing him in public, rather than that of a lecher from the Ancient Rome. Of course, there was the brilliant Vyacheslav Lopatin, Boris Akimov's best and favourite student; together with Ekaterina Smolkina from Saint Petersburg he performed the only academic pas-de-deux in this gala, the one from the ballet "The Talisman", which is tough and tricky in terms of form but quite uplifting in terms of content".

Valery Modestov (["Vechernaya Moskva"](#)) also writes about the anniversary gala; however, he focuses rather on details of the incredible career of Akimov the dancer and Akimov the pedagogue. The article features historic photographs and ends with several lines from Boris Akimov's poem that the author himself recited

that evening from the Bolshoi's stage.

Two largest news agencies in Russia published detailed announcements of this event:

[tass.ru](#)

[ria.ru](#)

The TV report about the homage to Boris Akimov at the Bolshoi was presented by the TV channel ["Russia-Culture"](#); interest to modern choreography was given particular attention.

Svetlana Naborschikova (["Izvestia"](#)) also published a review about this event. She was surprised with the shape of the 70-year old hero of the day. She considered "The Talisman" by Petipa to be the headliner: "Vyacheslav Lopatin performed the part of the courageous and elegant God of wind, demonstrating the best traditions of his pedagogue".



At Boris Akimov Gala

The director of the Royal Ballet Kevin O'Hare,
the head of the Paris Opera Ballet Aurélie Dupont
and the artistic director of the Bolshoi Ballet Makhar Vaziev
Photo courtesy: Anton Getman

[Radio "Orpheus"](#) presented a detailed report about the presentation of a book about the Bolshoi Theatre by the famous music historian, culture expert and journalist Solomon Volkov. He was commissioned by the Bolshoi Theatre and tried to tell the Bolshoi's new history, basing himself not only on the evidence of contemporaries, but also vast archival materials. The presentation took place on March 28th and marked the Bolshoi Theatre's 240th anniversary: "The book covers not the whole history of the Bolshoi, but a very significant period, from the first third of the 19th century, the era of the emperor Nicholas I and the director Verstovsky, and up to the beginning of the 21st century, the era of President Putin and the director Urin, from the Imperial theatre that was of secondary importance all the way to the main theatre of the country. The author also mentions the much-discussed "acid" scandal at the Bolshoi. It is for a good reason

that the period he researches starts with the era of Nicholas I, who was placed first in the black list of reactionaries and conservatives by Soviet historians. In fact, the era of Nicholas was the turning point, when the theatre became not only a place for entertainment, but also an important ideological tool, used for the state policy; as we know, cosmopolitanism was changed for the formula “Orthodoxy, Autocracy and Nationality”. The presentation and the booklet that was published for this event gave a better understanding of the book’s main idea; according to these sources and to the list of witnesses that gave information for the book, the “Stalin” chapter should be its most interesting part. When it comes to academic art, the author considers Stalin to be the direct, although implicit, heir of Nicholas. During the Stalin era the theatre flourished more than at any other time, whether we are talking about the Soviet of the post-Soviet period. Perhaps, this happened due to the fact that the ties between the main theatre of the country and the supreme power were the closest, the authorities were very much interested in the theatre and the theatre itself was integrated into the Soviet ideological system. Contemporaries helped Solomon Volkov to make this chapter bright with unique details; this was illustrated with a part of a video interview with Gennady Rozhdestvensky, who talked about Stalin visiting his favourite productions at the Bolshoi”.

The famous music historian, culture expert and journalist Solomon Volkov talks about his research “The Bolshoi Theatre’s new history: culture and politics” on air ([“Radio Svoboda”](#)):

– The Bolshoi Theatre is a buzz word. Is a reader of your book going to learn something completely new?

–The Bolshoi Theatre twice faced the threat of disappearing completely from the cultural map of Russia. The last time it happened was in the 90s; this time had its special atmosphere. As Vladimir Kokonin, who was then the Bolshoi’s director, remembered, criminal lords called them and offered to privatise the Bolshoi and to have a crime-sponsored cover for it. There was a real danger that something like that would happen. Earlier the theatre was in danger in the beginning of 1920s when the Bolshoi was about to be closed several times following the order of Vladimir Lenin. Today people prefer not to think back about it, but there was an official paper posted at the theatre that announced it would be closed and all members of the staff would be paid two-months salary. Then they were supposed to get out of there.

Grigory Zaslavsky, a musical critic and the host of the programme “Kultprosvet”, compiled a list of important facts from the Bolshoi Theatre’s history to mark the Bolshoi’s anniversary. “During



Solomon Volkov next to the Bolshoi Theatre’s playbill in New York

the reconstruction of the Bolshoi Theatre that took place from 2005 till 2011, 4.5 kilos of leaf-gold was used to decorate the Historic Stage. Today there are 1740 seats in the auditorium. Before the revolution members of the royal family were seated in the famous Imperial Box. During the Soviet era, as well as today, distinguished guests are seated here. In different years there were Joseph Stalin and Winston Churchill, Boris Yeltsin and the Queen Elizabeth II. The chandelier in the auditorium originally had 300 oil lamps. In order to light these lamps it was raised to a special room through an opening in the plafond. In 1863 a chandelier was ordered from France; the same chandelier can be seen in the theatre today. It is 8.5 meters tall; it has the diameter of 6.5 meters and it weighs 2 tonnes and 200 kilos. Prior to the opening of each season at the Bolshoi part of the stalls is taken apart in order to put the chandelier down and to clean it”. The video report is available on the portal of the channel [“Mir24”](#).

Marina Kondratieva, the Bolshoi Theatre’s prima, a ballet pedagogue and a People’s Artist of the USSR, appeared on the talk-show “Sati: Not Boring Classics” on the TV channel [“Culture”](#). She talks about her amazing career at the Bolshoi Theatre. The programme features fragments of her recorded performances.



Marina Kondratieva

Maria Lobanova appeared on Vadim Vernik's programme "Who's There". The singer shares her impressions about the recent premiere of Dmitri Shostakovich's opera "Katerina Izmailova" on the Bolshoi's Historic Stage. Maria Lobanova says that now the part of Katerina is her trademark role that is going to help her make progress and motivate her in future. The programme was on air on March 27th; the recording is available on the website of the TV channel ["Culture"](#).

Press analysis:

international mass media

[The Associated Press newswire](#) (AP) publishes an article by Kate de Pury about the Bolshoi Ballet's new artistic director Makhar Vaziev. She writes "Just a few weeks into his job, the new artistic director at Moscow's Bolshoi Theater is making only one big promise – to keep doing what he says Russia does best – classical ballet. But that doesn't mean that the illustrious ballet company will be stuck in the past, Makhar Vaziev said." "His company will be open to all genres of dance, he says, on pointe or not on pointe, as long as the result is world-class. And the fact that ballet is a young, athletic discipline means dancers bring a modern sensibility to the classics, a process he believes automatically refreshes the traditional repertoire."

[ABC News](#) (website of ABC TV and radio network USA)

The article is republished in many other newspapers and online sources including the [Washington Post](#) (Hundreds of republications in major newspapers and online sources -see list below the article)

Many local newspapers and online editions announce the live transmission of the Bolshoi Ballet's Don Quixote in local cinemas which was on 10 April.

The US local newspaper [Island Sounder](#) writes: "This «Don Quixote» is so rich in detail and full of spectacular dancing and wonderful acting that all other productions pale in comparison. What becomes trite sometimes in other productions of «Don Quixote» is full-blooded art with the Bolshoi".

The latest edition of the online specialized classical music, dance and opera publication [Backtracks](#) includes a review by Mark Pullinter of Dmitry Tcherniakov's "Iolanta" and "Nutcracker" at the Garnier in Paris in March giving it three stars out of five. "At

the 1892 première of Tchaikovsky's Iolanta and The Nutcracker, it was the opera which scored the bigger hit with the critics, even though it's the ballet which has become a repertory staple and most companies' Christmas cash cow. The opera is rightly enjoying a mini-resurgence. Its plot may read as saccharine, but it's truly one of Tchaikovsky's most moving scores. Trying to find a partner for this lengthy one-acter is tricky. For this new staging at Opéra de Paris, enfant terrible Dmitry Tcherniakov has returned to the original pairing. This time, the opera again triumphs but the ballet flounders".

The Chinese language publication Singapore Press publishes an article about the celebration of Bolshoi Theatre's 240 birthday. "The Bolshoi Theatre is a world-renowned arts venue for ballet performances and opera. The main theater has suffered several fires, the main building has therefore gone through several major renovations, but still maintains its original style of design and remains a Moscow of landmark". The article gives a brief history of the Bolshoi including mentioning the acid attack on Sergei Filin and the recent appointment of Makhar Vaziev as the director of the Bolshoi Ballet. NO LINK

[The Telegraph](#) (UK) newspaper publishes an obituary of Armenian tenor Gegam Grigorian, whose career was held back by a failed attempt to defect from the Soviet Union. He died on 23 March at the age of 65. "He thrilled audiences at Covent Garden, where his portrayal of Lensky in Tchaikovsky's "Eugene Onegin" was hailed as musical gold by critics, and at the Metropolitan Opera, New York, where he gave a moving account of Herman in "The Queen of Spades". *././* "The critic Rodney Milnes declared him to be "one of today's great tenors", adding that in "Grigorian's Lensky you hear a century of Russian tenor tradition, inimitably plangent, firm and expressive".

The local New York newspaper the [Brooklyn Daily Eagle](#) reports that the Brooklyn Academy of Music (BAM) will host 'Olympic Trials of Ballet,' the world's largest scholarship auditions. Known as the Olympics of ballet the event is coming to Brooklyn for the first time, to be held at BAM the week of April 28. "The final round of the international ballet scholarship auditions will take place on April 27 at 7 p.m., and the YAGP 2016 Gala, "Stars of Today Meet the Stars of Tomorrow," will be held on April 28 at 7 p.m. Featured performances include: Gillian Murphy and Stella Abrera (American Ballet Theatre), Ekaterina Krysanova and Artem Ovcharenko (Bolshoi Ballet), Michaela DePrince and Edo Wijnen (Dutch National Ballet), Kristina Shapran and Xander Parish (Mariinsky Ballet), Hannah O'Neill

and Hugo Marchand (Paris Opera Ballet), and Daniel Camargo (Stuttgart Ballet).

The Saturday edition of [The Times](#) (UK) carries a major 3 page article by Debra Craine about the upcoming London tour of the Bolshoi Ballet and an interview with the impresario Lilian Hochhauser. The photo of the Bolshoi ballet covers the whole front page of the Saturday Review section of the newspaper with the headline Dancing with the Tsars The Bolshoi Ballet summer's hottest ticket. Inside are two more pages of the article and photos of the Bolshoi Ballet. The Bolshoi Ballet is at the Royal Opera House London from 25 July to 31 August. The Hochhausers have been bringing the Russian ballet to London over the past 57 years. About Makhar Vaziev who took over as director of the Bolshoi Ballet in March Lilian says "He is an excellent keeper of the peace and is definitely the director they need now I'm sure about that".

In May 2015 Lilian Hochhauser was a guest at the Bolshoi Theatre's "Green Living Room". Lilian and Victor Hochhauser are outstanding impresarios that have been bringing the best companies and the best performers to the UK for many years. They brought there Mstislav Rostropovich and Sviatoslav Richter. In her interview with the head of the Bolshoi Theatre's press-office Katerina Novikova, Lilian explained how the cooperation of the Hochhausers with the Bolshoi Theatre began, how they managed to bring the Bolshoi's artists for guest performances at times when it was almost impossible, what productions are always popular abroad, etc. The interview is available on the [Bolshoi's official YouTube channel](#).



Lilian Hochhauser is giving an interview
at the Green Living Room

The website of Royal Opera House announces that booking for the Bolshoi Ballet's London season opens on 12 April. There are also photos and trailers of the Bolshoi Ballet on the [website](#).

In brief

Laureates of the Russian National Theatre Award and Festival Golden Mask have been announced. The Bolshoi Theatre has received four prizes. «A Hero of Our Time» has been awarded as the best ballet production. A composer Ilya Demutsky who wrote the music for this ballet, and Simon Donger, the lighting designer for the production, have received awards as well. As for opera, the Musical Theatre's Special Jury Award has been given to Alexander Vinogradov for his performance of the title role in the production of «Le Nozze di Figaro».



At the Golden Mask Award ceremony

The Ministry of Culture supported Alexander Kalyagin's proposal to make the year of 2018 the [Year of Theatre](#).

The concert version of the opera "[Roberto Devereux](#)" by Donizetti was presented at the Tchaikovsky Concert Hall on April 2nd. The concert starred the Bolshoi Theatre's soloists Konstantin Shushakov (baritone) and Oleg Tsybulko (bass) and the Bolshoi's guest soloist Boris Rudak (tenor). The production stars an international cast: the Lithuanian tenor Edgaras Montvidas and the Spanish mezzo-soprano Nancy Fabiola Herrera. The Italian prima Mariella Devia performed the part of the Queen Elizabeth. Conductor – Francesco Lanzillotta (Italy).

The [video recording](#) of the concert is available on the portal of the Moscow Philharmonic

The joint programme of the Bolshoi Theatre's principal Svetlana Zakharova and the violinist Vadim Repin was presented at the music theatre "Helikon Opera" on April 4th as a part of [ELLE's](#) 20th anniversary in Russia. The artists were accompanied by the Bolshoi Theatre's orchestra; conductor – Pavel Sorokin.

Svetlana Zakharova is also working on a unique gala; it is going to take place on May 24th and 25th on the Bolshoi Theatre's Historic Stage. The programme is going to include three one-act ballets that Zakharova has never performed before. The ballet "Francesca da Rimini" by Yuri Posokhov will open the gala. Then the audience will see the ballet "Rain.Before it Falls" by Patrick de Bana. The gala will close with the ballet "Strokes through the Tails" created by the Irish choreographer Marguerite Donlon to the music by Mozart. The Gala will also be held in Italy on May 12 in Modena, May 15 in Parma, June 30 at Rowan, 3 July in Genoa; and July 6-7, in Monte Carlo.

Russian ballet artists, including the Bolshoi Theatre's principal Nina Kaptsova, the Bolshoi Ballet's first soloist Daria Khokhlova and the Bolshoi Theatre's guest soloist Ivan Vasiliev performed at the Teatro Real in [Madrid](#) on April 5th. The performance was a part of the official closing ceremony of the Spanish-Russian Year of Language and Literature and the opening of the bilateral Year of Tourism. The event was visited by the Russian Minister of Culture Vladimir Medinsky and the Spanish minister of industry, energy and tourism José Manuel Soria.

The Mariinsky Theatre's prima Diana Vishneva presented the concert "[Dedication to the Pedagogue](#)" to mark the anniversary of her pedagogue Lyudmila Kovaleva. Kovaleva's other students supported Vishneva's proposal to take part in the concert. Olga Smirnova (the Bolshoi Theatre), Nika Tskhvitaria (the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre), Sofia Gumerova (the Mariinsky Theatre), Ekaterina Borchenko (the Mikhailovsky Theatre), Olga Esina (the Vienna State Opera) and other former students performed fragments from classical ballets.

Dmitry Chernyakov's new production of the opera "[Pelléas et Mélisande](#)" by Claude Debussy is going to premiere at the Zürich Opera House on May 8th. Performances are also scheduled for May 11, 14, 19, 21, 25, 27, 29.

"Macbeth", staged by the chief director of Komische Oper Barrie Kosky and conducted by Teodor Currentzis, has just premiered at the same theatre; the production that is considered "innovative" by the critics has been a great success. The official trailer of the production is available [here](#).

The Bolshoi Theatre's soloist Andrei Merkuriev presented his piece "Last Conversation" at the

[Mariinsky Theatre](#) on April 7th; this was a part of the programme "Young choreographers' workshop".

["Rossiiskaya Gazeta"](#) and ["Kommersant"](#) report that the XV International Ballet Festival Dance Open is taking place at the Alexandrinsky Theatre in Saint Petersburg from April 16th till April 25th. The Vienna State Opera Ballet opened the Festival. The audience was presented three short pieces, created for this occasion: "Le Souffle de l'Esprit" by Jiří Bubeníček to the music by Bach, Pachelbel, Hofstetter and Otto Bubeníček, the choreographic joke "Skew-Whiff" by Paul Lightfoot and Sol Leon to the music by Rossini and "The Mystery of the Bluebeard" by Stephan Thoss to the music by Philip Glass. On April 21st the Dresden Ballet presents "Tanzsuite" by Alexei Ratmansky to the music by Richard Strauss. The programme also includes the one-act production "Im Anderen Raum". On April 23rd the company of the Slovene National Theatre Maribor closes the festivals' tour programme with the production of "Peer Gynt". The Gala Dance Open is to take place on April 25th.

[TASS](#) reports that Zurab Sotkilava, the Bolshoi Theatre's soloist, an outstanding tenor, a People's Artist of Georgia and the USSR has been awarded the Order of Honour in Georgia. The singer has received this award "for the outstanding contribution to the promotion of the opera art, for fruitful creative and pedagogical activities and for glorifying Georgia in the international arena".

[3D videos](#) for tourists are going to appear on the interactive map of Moscow. The list of objects that are going to be available in dimensional format includes the building of the Bolshoi Theatre and the main arch of the VDNKh entrance, as well as The Spasskaya Tower, St. Basil's Cathedral, etc. It will be possible to watch the videos using 3D-glasses or the screen of a smart phone. The press-office of the department of national policy and tourism explained that the interactive map with 3D videos would be presented at tourist exhibitions and festivals.

Social networks

Italian bass [Giovanni Furlanetto](#) uploaded a photo that features him as Don Pasquale during rehearsals at the Bolshoi Theatre on his Facebook page.

Numerous ballet fans that visited the Boris Akimov gala, celebrating the 50th anniversary of his creative career, congratulate Artem Ovcharenko and Olga Smirnova on their brilliant performance of the pas-de-deux from “Nutcracker”. The famous choreographer Jean-Christophe Maillot created it especially for these dancers. [Videos](#) of this piece being performed at the concert in Monaco have been uploaded as well.

The famous music historian and culture expert [Solomon Volkov](#) uploaded a photo from his visit to the Bolshoi Theatre for the presentation of his manuscript

on his Facebook page. The photo features the author of the book, the composer Alexandra Pakhmutova, the poet Nikolai Dobronravov and the sculptor Grigory Bruskin.

The Bolshoi Theatre’s soloist Venera Gimadieva (soprano) and Sergey Romanovsky (tenor) performed at the Moscow International House of Music on April 2nd at the [Grand Opera Gala](#); the singers were accompanied by the National Philharmonic of Russia (artistic director and chief conductor – Vladimir Spivakov, conductor – Alexander Soloviev).