



# Newsletter

## Birthdays

**April 14th** – a ballet dancer, a ballet master, a pedagogue and a People's Artist of Russia Yuri Klevtsov

**April 17th** – the head of the Young Artists Opera Program, an Honored Artist of Russia Dmitry Vdovin

**April 18th** – a ballet dancer, a ballet master, a choreographer, a painter, a pedagogue and a People's Artist of the USSR Vladimir Vasiliev

**April 23rd** – the 125th anniversary of Sergei Prokofiev

**April 27th** – the composer Ilya Demutsky

**April 29th** – a ballet master-repetiteur and an Honored Artist of Russia Yan Godovsky; International Dance Day; the outstanding French ballerina, the widow of Roland Petit Zizi Jeanmaire (92 years old)

**May 2nd** – the Bolshoi Opera's soloist and a People's Artist of Russia Vladimir Matorin (bass)

## Debuts

### Le Corsaire

April 22nd. Igor Tsvirko as Conrad Xenia Zhiganshina as Gulnare. Nina Kaptsova had been scheduled to perform this part earlier; however, her performance was cancelled. Daria Bochkova as Third Odalisque

April 23rd. Daria Khokhlova as Gulnare. Xenia Zhiganshina as Third Odalisque

April 24th. Nelli Kobakhidze as First Odalisque

### La Traviata

May 6th. Anna Nechaeva will have her debut in the role of Violetta at the Bolshoi Theatre. Vincenzo Costanzo will perform the role of Alfredo Germont

## Cast changes

**"The Flames of Paris"**. May 4th – Nina Kaptsova will perform the part of Adeline; on May 5th the same part will be performed by Anna Nikulina.

**"La Traviata"**. Vincenzo Costanzo will perform the role of Alfredo Germont on May 6th and 8th. The cast stars Igor Golovatenko as Giorgio Germont on May 6th and 8th and Vasily Ladyuk on May 7th and 9th. Muran Karahan and Elchin Azizov had been scheduled to perform this part earlier; however, their performance was cancelled.

## Current events

Premiere performances of the opera **"Don Pasquale"** by Donizetti took place on the New Stage. Timofei Kulyabin, the director of the Novosibirsk theatre "Krasny Fakel", and the Polish conductor Michał Klauza made their debut at the Bolshoi with this production. Set Designer: Oleg Golovko. Costume Designer: Galya Solodovnikova. Lighting Designer: Denis Solntsev. Dramaturge: Ilya Kukharensky.



Daniil Chesnokov, Celso Albello, Igor Golovatenko and Giovanni Furlanetto.

The curtain call at the opening night of "Don Pasquale"

Photo courtesy: Alexander Shvartsenshtein

The great Donizetti's final joke has not been performed at the Bolshoi since 1872; now it is back, and a modern interpretation has been presented. In Timofei Kulyabin's production the action is still set in Rome, but takes place in contemporary times. The story unfolds at the imaginary St. Jerome University, where Don Pasquale, being a great scientist, holds the post of the president. The plot, which is rich with up-to-date details, remains unchanged and the initial intrigue about the deceived old man, who decides to marry a

young girl, is still there. In April there were two casts. Venera Gimadieva and Kristina Mkhitarian performed the role of Norina, Celso Albelo and Alexei Tatarintsev – the role of Ernesto, Igor Golovatenko and Konstantin Shushakov – the role of Malatesta. The casts starred Giovanni Furlanetto and Nikolay Didenko as Don Pasquale.

In the year of [Sergei Prokofiev's 125th anniversary](#) the Bolshoi Orchestra's soloists paid a tribute to the composer that was by no means trivial. The concert took place on April 19th at the Beethoven Hall. Sonata for two Violins, Overture on Hebrew Themes and String Quartet No.1 are not performed at philharmonic halls in Russia very often, even though Prokofiev's music is quite popular. The orchestra's soloists decided it was important to reveal and present these most valuable oeuvres of the composer, and this was one of the most important outcomes of this concert. Of course, Prokofiev's hits – Waltz from the opera "War and Peace", March from the symphonic story for children "Peter and the Wolf" and "Montagues and Capulets" from the ballet "Romeo and Juliet" – were performed as well.

On April 26th the Bolshoi Theatre Brass Ensembles' Concert took place at the Beethoven Hall. The programme of the concert included pieces of music composed over 400 years, from Gabrieli and Purcell to blues and tango. The programme is available [here](#).

The opera "[Eugene Onegin](#)" was performed at the Bolshoi Theatre New Stage from April 27th till April 30th. The premiere of this opera, staged by Dmitry Chernyakov, took place on September 2006. Since then the production has always been a part of the Bolshoi's repertoire; it has been performed more than 150 times. Performances took place not only in Moscow, but also in the UK, France, Italy, China, Japan and other countries.

Elena Tretyakova, "Peterburg Theatre Magazine", No. 45, 2006: "Not every drama production leaves such an impression of integrity, message and psychological accuracy when it comes to relationships; not every drama production creates such atmosphere (in this particular case we are talking about life in the country estate and in the capital). There is the feeling that everything comes from the text, and this feeling is not forced, but comes naturally; it has been derived from the text itself. It is quite surprising that earlier we have not noticed one thing: every small episode and divertimento is a part of the action. All these episodes are events, they all are drama".

In 2015 to mark Tchaikovsky's 175th anniversary the Bolshoi theatre decided to bring back "Eugene Onegin", starring a new cast. Tchernyakov, whose sched-

ule is packed several years in advance, found some time to come to Moscow to rehearse his own production. The cast stars Bogdan Volkov and Roman Shushakov as Lensky, Andrei Jiliovski and Vasily Ladyuk as Onegin, Yulia Mazurova and Margarita Mamsirova as Olga, Asmik Grigorian and Anna Krainikova as Tatiana, Makvala Kasrashvili and Irina Rubtsova as Larina. Conductor – Alexander Vedernikov.



Asmik Grigorian as Tatiana. Andrei Jiliovski as Onegin  
Yulia Mazurova as Olga. Photo courtesy: Damir Yusupov

The Bolshoi Theatre marks the [85th anniversary of Gennady Rozhdestvensky](#) with the [gala-concert](#) that is to take place on the Historic Stage on May 4th. Rozhdestvensky is an outstanding maestro (a conductor, a pianist, a pedagogue, a researcher and an educator); without any doubts he can be considered one of the key figures in the history of music of the 20th century. The Bolshoi Theatre takes a special place in the huge list of famous orchestras, theatres, philharmonic halls and educational institutions that Gennady Rozhdestvensky has worked with.

In 1951, when he still was a student, Gennady Rozhdestvensky made his debut at the Bolshoi ("Sleeping Beauty" by Tchaikovsky was his first production) and was allowed to join the group of trainee conductors. Later he joined the team of mature conductors and was the Bolshoi's chief conductor from 1965 till 1970. He later regained this position in the season of 2000/01. From 1978 till 1985 he conducted ballet and opera productions at the theatre on a regular basis. Gennady Rozhdestvensky was the music director of such productions, staged at the Bolshoi, as "La voix humaine" by F. Poulenc and "A Midsummer Night's Dream" by B. Britten (1965), "An Optimistic Tragedy" by A. Kholminov (1967), "Mozart and Salieri" by N. Rimsky-Korsakov (1980), "Betrothal in a Monastery" by S. Prokofiev (1982). He initiated the production of the first version of the opera "The Gambler" by S. Prokofiev (2001, world premiere). Maestro Rozhdestvensky has never failed to

pay attention to the ballet as well; he was the music director of such productions, as “Little Humpbacked Horse” by R. Shchedrin (1960), “The Nutcracker” by P. Tchaikovsky (1966), “Carmen Suite” by G. Bizet – R. Shchedrin (1967), “Spartacus” by A. Khachaturian (1968), “The Knight of the Rueful Countenance” by R. Strauss and “Sketches (Esquisses)” by A. Schnittke (1985). His repertoire at the Bolshoi Theatre was unlimited. Today at the Bolshoi maestro conducts the opera “The Tzar’s Bride” by N. Rimsky-Korsakov and the ballet “The Nutcracker”; he also conducts the Bolshoi’s symphony orchestra and choir regularly.

During his anniversary gala concert Gennady Rozhdestvensky is going to perform as an opera conductor, a ballet conductor and a symphony conductor. He is going to conduct the ballet “Les Saisons” by A. Glazunov, the concert version of act three from the opera “Semyon Kotko” by S. Prokofiev and Symphony No. 9 by D. Shostakovich.

A press conference will take place at the big imperial foyer of the Bolshoi Theatre on May 5th. Participants – the General Director Vladimir Urin, the chief conductor and music director Tugan Sokhiev and the head of the ballet company Makhar Vaziev. The Bolshoi Theatre’s spokeswoman Katerina Novikova is going to moderate the press conference.

Long-term planning has long become usual for the largest opera theatres in the world. However, there are only a few major opera theatres that can compare with the Bolshoi in terms of the number of events. At the Bolshoi the opera and the ballet company have equal workloads; besides, there are two venues – the Historic Stage and the New Stage. Therefore, both mass media and general public are very eager to learn about the Bolshoi’s plans for the next season and to see the information booklet; this will enable theatre-goers to plan their visits to the theatre beforehand and see the most interesting events of the season.

The press conference starts at 1 p.m. at the Big Imperial Foyer.

Please, send your accreditation requests via fax +7 (495) 692-3367 or email

pr@bolshoi.ru. For additional information, please call +7 (495) 692-0818.

Entrance (opens at 12.15): entrance No. 12 (one of the central entrances) of the Historic Stage (Theatre square, building 1).

The world premiere of the documentary “Yuri Grigorovich. The Golden Age” took place on April 26th on the TV channel “Russia Culture”.

On January 2nd 2017 [Yuri Grigorovich](#) will turn 90 years old.

Prior to this anniversary of the outstanding choreographer the director Denis Snegirev has created a

film – a creative biography of Yuri Grigorovich, told by himself and by the participants of premiere performances of his legendary ballets. The film was commissioned by the Bolshoi with its long-time partner, the French company Bel Air Media.

“You want to know who I was? I was an innovator, a conservative, a sex-addict, I was so many things”, – the main character of the film “The Golden Age” starts speaking as soon as he appears on the screen. This is how he answers the question of the film’s director Denis Snegirev “Who are you, maestro Grigorovich?”.

The film stars Alla Osipenko, Irina Kolpakova, Arif Melikov, Marina Kondratieva, Mikhail Lavrovsky, Boris Akimov, Vladimir Derevyanko and Irek Mukhamedov. Fragments of the following production by Yuri Grigorovich were used: “The Stone Flower”, “A Legend of Love”, “Spartacus”, “The Golden Age” and “Ivan the Terrible”.

The trailer is available on the [Bolshoi Theatre’s YouTube Channel](#).



Yuri Grigorovich

On April 25th the company Pathe announced the programme of live transmissions of the Bolshoi ballets in the 2016/2017 season.

Here is the list of productions that are going to be transmitted live all over the world and on the YouTube Channel in Russia: “The Golden Age” – October



16th, 2016, “Sleeping Beauty” – February 22nd, 2017, “Contemporary choreography gala” – March 19th and “A Hero of Our Time” – April 9th. The recordings of the following ballet productions will be broadcast during the next season as well: “The Bright Stream” – November 6th, “The Nutcracker” – December 18th and “Swan Lake” – April 5th.

Schedule and additional information about the screenings as available on our partners' websites:

[Theatrehd.ru](http://Theatrehd.ru)

[Pathelive.com](http://Pathelive.com)



The Bolshoi Symphony Orchestra opens auditions for sub-principals of the cello group on June 6th 2016.

There will be three rounds:

I round – solo programme

II round – orchestra pieces for cello

III round – cello solos with orchestra

For more information about the competition, the programme, code of conduct and contacts please visit the Bolshoi Theatre's [website](http://www.bolshoi.ru).

## Press analysis:

### Russian mass media

Speaking of topics connected with the Bolshoi theatre, Russian mass media sources have lately focused on the premiere of the opera “Don Pasquale” by Donizetti, staged by Timofei Kulyabin. The majority of critics gave positive reviews. Yulia Bederova (the newspaper “[Kommersant](http://kommersant.ru)”) believes that the new modern turns and twists of the plot “match Donizetti’s outline in a very natural way, without destroying or hiding anything. The production team pays more attention than it is usually paid to the fact that Donizetti almost associates himself with the image of the half-mad wrinkly; at least one can hear that the author is compassionate with his character in the music itself, when the buffoonish tongue-twisters step back and the score is suddenly filled with tender and bitter sadness. Following the other production team members, Michał Klauza interprets Donizetti’s score in a very precise and meticulous way; sometimes his manner seems hyper realistic”.

Pyotr Pospelov (“[Vedomosti](http://vedomosti.ru)”) also praises the production and mentions new meanings that are created on the stage but do not get in the way of the original buffoonish plot. “Timofei Kulyabin, the set designer Oleg Golovko, the costume designer Galya Solodovnikova, the lighting designer Denis Solntsev and the dramaturge Ilya Kukhareenko, who is responsible for the concept and the printed materials, have all demonstrated admirable teamwork. It has turned out that a scandal does not always come together with it. There is nothing even close to blasphemy, but the topic is vitally important for anyone that considers him/herself to belong to the critical part of the society and at the same time lives side by side with the majority”.

Maya Krylova (“[Novye Izvestia](http://novyeizvestia.ru)”) appreciated the attempt of the production team to show “jokes mixed with tears” and considered Kulyabin’s work to be “thoughtful”.

Alyona Karas (“[Rossiiskaya Gazeta](http://rossiiskayagazeta.ru)”), who is a drama theatre critic, paid most of her attention to the analysis of the production itself. “Kulyabin and Nikolay Didenko (Don Pasquale) create the image that is beating with a new sort of complexity. There is an important “nobleman” of science that has robbed his

own life and is now willing to bring it back to life with the help of money. He provokes an acute (and, thus, more surprising, given fixed genre borders) feeling of compassion. When the costume designer Galya Solodovnikova “sends” him shopping and brings him back to the alma mater, dressed in jeans with holes on the knees, a jacket and a baseball cap worn backwards, he looks more like the leader of some bikers’ gang, but not like an important gentleman that has to do with science”.



Kristina Mkhitarian as Norina, Alexei Tatarintsev as Ernesto, Konstantin Shushakov as Malatesta. “Don Pasquale” staged by Timofei Kulyabin. Photo courtesy: Damir Yusupov

Ekaterina Biryukova (the portal [Colta.ru](http://Colta.ru)) describes the director’s concept in a quite friendly manner; as well as other reviewers, she mentions that the production stars strong singers. “Igor Golovatenko performs the role of the tricky and cynical Malatesta that everything is centered around; his baritone is spectacular and his performance is very confident. The guest Italian bass Giovanni Furlanetto presents a skillful portrayal of his confiding old patron; the Spanish tenor Celso Albello, who is a bit monotonous but still possesses a wonderful and powerful voice, performs the role of Ernesto, who is just as confiding and is also fighting with his uncle. Venera Gimadieva (soprano), who performs the role of Norina, Pasquale’s fake wife, Ernesto’s fiancée and, presumably, Malatesta’s lover, is the real jewel in the crown when it comes to the quartet of main characters”.

Sergei Biryukov (“[Trud](#)”) agrees with Ekaterina Biryukova; Sergei believes that “Kulyabin has become quieter after “Tannhäuser”, but the singers’ performances are all the way up to the mark”.

Marina Gaikovich (“[Nezavisimaya Gazeta](#)”) was not particularly impressed with the director’s

interpretation; she considered that the production was “boring” and “sad”. However, she appreciated the singers’ vocal mastery and acting skills: “The charming Venera Gimadieva and Igor Golovatenko (Malatesta) from the Bolshoi Theatre performed together with the Italian singer Giovanni Furlanetto (Don Pasquale) and Celso Albello (Ernesto). They all are virtuosos and their voices are very rich in texture; they have done a great job with this magic “if”.

Svetlana Naborschikova (“[Izvestia](#)”) was the most skeptical; she made a mistake when she suggested that the production team made the main character a 70-year old man – this is the age that Donizetti has in the libretto. At the same time she praises Giovanni Furlanetto’s young voice and Oleg Golovko’s set.

Maria Balabova (“[Vechernaya Moskva](#)”) considers that the change of the time where the opera is set is “quite a usual thing”; still, she appreciated the performance of Venera Gimadieva and Igor Golovatenko as Norina and Malatesta.

The magazine “[Ogonyok](#)” talked to the director about difficulties that are encountered when the piece, written in the classical language of passion, is interpreted using the modern language. Elena Kravtsun interviewed the director. “He brought the characters of Donizetti’s opera to the 21st century. The DJ gives the rhythm, something green is rolling on the stage, a person with a trolley runs past. The place where the action is set has not been changed, though; it is still Rome. Italian passion, irony and farce are still there as well”. Kulyabin also talks about the modern theatre and about himself being both a spectator and a “young director”.

A video report about the premiere at the Bolshoi Theatre was released on the TV Channel “Russia-K”. “[Culture news](#)” host Vladislav Flyarkovsky explains that although Timofei Kulyabin has decided to set the action nowadays, he has not changed one tiny detail of the plot and the preserved temperament and habits of each character”.

Other topics include the second series of premiere performances of “Don Quixote” that was given a detailed analysis in the article by Lyudmila Guseva on the portal of the Radio “[Orpheus](#)”. She praises the cast the theatre chose for the performance that was broadcast at the cinemas around the world. “The choice of the couple for this performance of “Don Quixote” that was broadcast turned out to be a good

one at least because there is no other couple at the theatre that would possess the same virtuosity as Krysanova and Chudin. The amazing technique that they demonstrated are today almost forgotten; their performance caused nostalgia for “Don Quixote” from the times of Plisetskaya and Maximova, Vasiliev and Lavrovsky”.

The National Theatre Prize “Golden Mask” award ceremony has become another important event for Russian cultural mass media. The ceremony took place on Saturday, April 16th, at the Stanislavsky and Nemirovich-Danchenko Music Theater. Fifty-two theatres from 19 cities participated in the Festival that took place from February 4th till April 15th. They presented 69 productions; there were more than 200 nominees.

The Bolshoi Theatre’s production “A Hero of Our Time” was awarded the “Golden Mask” in the category “ballet/best production”. [TASS](#) reporter Olga Svistunova reports that the Bolshoi Theatre’s General Director Vladimir Urin received this award. “Ilya Demutsky (“A Hero of Our Time”, the Bolshoi Theatre) was awarded as the best composer. When he came on the stage, he promised he would “at least write a new ballet for the Bolshoi Theatre” and reminded the audience that he had received an award for his first ever ballet”.

Yulia Bederova, Tatiana Kuznetsova and Roman Dolzhansky ([“Kommersant”](#)) report about the results of “The Mask” as well. The ballet reporter specially praises the choreographer Yuri Posokhov who “created “A Hero of Our Time” and made it so bright, sophisticated and understandable; it is almost like he has to apologize for this. His discoveries have nothing to do with any kind of experiment, but they are fundamental. The ballet master found unique language for each of the three parts of the big story-based ballet, the triple world premiere (music, libretto and choreography – everything was made from scratch). Formally, this language is neoclassical in all three ballets; however, the approaches used in “Bela”, “Taman” and “Princess Mary” are completely different from one another. Posokhov retold the peripeteias of this novel by Lermontov, but he managed to do without chronicles, pantomime and division into “acting” scenes and dancing divertissement: both solo and ensemble dance numbers are full of incredible psychological truth. In fact, the choreographer discovered a new type of ballet drama, having avoided hopelessly old-fashioned genre markers of drama ballet of 1930s and 1950s that leading Russian theatres have been trying to bring back to life for many years, as they carefully revive productions of Soviet ballet masters, but, however, have had no success with those revivals”.

The brightest episodes of this event are available in [“Kommersant” photo gallery](#).

The article by Marina Gaikovich and Grigory Zaslavsky was published by [“Nezavisimaya Gazeta”](#).

The critic Ekaterina Biryukova talks about the results of the “Golden Mask” on the portal [Colta.ru](#). She considers the nomination category of “composer” to be most painful. “No matter what, this nomination category by its very nature deals with something new and not understandable. We are talking about the 21st century scores. From the widest range of nominees – from Raimonds Pauls at the Musical theatre to radical participants of the project “Sverliitsy/Drillalians” at the Electrotheatre – the jury chose the most conventional option, which was quite expected. This was Ilya Demutsky with his music for the three-act ballet “A Hero of Our Time” at the Bolshoi Theatre”.

The magazine HELLO! publishes the results of the ceremony and the pictures of the award winners.



The cast of the ballet “A Hero of Our Time”

The recording of the full version of the ceremony is available on the [TV Channel “Culture”](#).

The Bolshoi Theatre’s soloists Olga Smirnova and Semyon Chudin were awarded the Grand Prix at the XV International Ballet Festival [DANCE OPEN](#) that closed in Saint Petersburg on April 25th. The prize was awarded by the head of the jury, the outstanding choreographer Hans van Manen and the head of the festival Ekaterina Galanova. The prize is a crystal replica of the sculpture, made by Boris Fredman-Cluzel in 1913 from the mold of a great ballerina Anna Pavlova’s foot.

The anniversary gala of Boris Akimov took place at the Bolshoi Theatre on March 30th. This Bolshoi Ballet former soloist (1965-1989), a pedagogue ballet-master (since 1989), an artistic director of the Bolshoi Theatre (2000-2003) and the Academy of Choreography (2002-2005) and a People’s Artist of Russia has devoted nearly 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. "[Moskovsky Komsomolets](#)" published an interview with Boris Akimov. The ballet master talked to the reporter Pavel Yaschenkov about himself, his life at the Bolshoi, his creative career and not widely known aspects of his talent.



Boris Akimov. Photo courtesy: Elena Fetisova

Several regional sources (the news agency "[Tatar-Inform](#)" and the [portal INNOV](#) in Nizhny Novgorod) report about the birthday of the outstanding ballet artist, pedagogue, choreographer and the Bolshoi Theatre's ballet master Vladimir Vasiliev. "Vladimir Vasiliev was born in Moscow on April 18th 1940. After he graduated from the Moscow State Academy of Choreography in 1958, he joined the Bolshoi Ballet". The sources publish short bios of Vladimir Vasiliev.



Vladimir Vasiliev

The magazine [Forbes](#) publishes an interview with the violinist Vadim Repin. The conversation centers

around his creative career, joint projects with Svetlana Zakharova, particular features of the repertoire and income. This year the Trans-Siberian Art Festival, which was first organized in Novosibirsk three years ago, became international – the events of the festival now also take place in Japan, Korea and Israel. The Festival takes place from March to June; the Bolshoi Theatre's prima Svetlana Zakharova, Vadim Repin's spouse, takes part in the Festival as well. In June their joint programme "Pas de Deux for Toes and Fingers" is going to open the Festival of Russian culture in Japan that is a part of the Trans-Siberian Art Festival and is taking place in June. Maria Ganyanits talked to Vadim Repin.

– This is the first year when the Trans-Siberian Art Festival, which started in March and is going to close in June, is also taking place outside Russia.

– It is true that concerts are going to take place in Japan, Korea and Israel. Our joint programme with Svetlana Zakharova "Pas de Deux for Toes and Fingers" is going to be performed in Japan as a part of the Trans-Siberian Art Festival and is going to open the Festival of Russian culture in this country. We chose music pieces for this project together with Svetlana; there are pieces by different composers, from Albinoni to Pärt. Her colleagues, famous choreographers, staged interesting choreographic fragments; as a result, we now have an unusual and exciting programme. /.../

– Who gets paid better – you or Svetlana?

– It can be different for both of us. It is more important for us to plan our schedule in order to have those wonderful days we can spend together. I am happy to come to her performances as often as I can. I have very tender memories about the time when I learned Svetlana was pregnant. I was in Tel-Aviv and had a concert in London in two days. Svetlana was on the tour in Tokyo, Japan, with the Bolshoi Ballet. I decided to surprise her and in those 48 hours that I had on my way from Israel to the UK I came to Japan for just 6 hours. But hours like these remain the brightest memory. I come to her performances every time I can. And I am very nervous when Svetlana is dancing her favorite ballet "Lady of the Camellias" that John Neumeier staged in Hamburg at the Bolshoi Theatre. Even when I watch it for the fifth time, I still have a lump in the throat". /.../

Russian "[Vogue](#)" publishes a big article about Alexei Ratmanský, this ballet innovator that is acclaimed all over the world. The author of the article Anna Galaida says the choreographer is "the main hope of the world ballet" and regrets that Ratmanský "is a rare guest in his motherland". On April 21st "Tanzsuite", choreographed by Ratmanský and performed by Dresden Semper Oper Ballett, was presented at the XV International Dance Festival DANCE OPEN 2016 at the Alexandrinsky Theatre. Alexei Ratmanský says: "The



Alexei Ratmansky

schedule is insane. But I thank my lucky stars that I do not have to ask to stage something. It is not a nice thing, especially when people turn you down. I have experienced it. So I can't complain. I prefer not to make big pauses between projects. Otherwise I lose the habit of creating every day".

Mass media also reported about transmissions of the Bolshoi's productions at cinemas all over the world in the format Live HD. The magazine Vogue Russia published a large article with many wonderful photos.

Anna Aglatova gave an interview to "[Vechernaya Moskva](#)". The Bolshoi's soloist talked about her student years in connection with her participation in the concert to support the construction of the Moscow Conservatory Theatre.

## Press analysis:

international mass media

The Austrian newspaper [the Kleine Zeitung](#) publishes a report by Wolfgang Huber-Lang from the APA (Austrian newswire) with an interview with Marina Davydova who is head of both the Vienna Festwochen and Your Festival NET (New European Theatre) which

will be held in Moscow in November and December. The report mentions "Timofei Kulyabin, is a guest for first time with «Three Sisters» at the Vienna Festival, his «Tannhäuser» production in Novosibirsk experienced a reactionary witch-hunt, which led to the dismissal of the production and the opera director."

[Lycos Entertainment](#) the global online entertainment news publication earlier announced the premier of the Bolshoi Theatre's new production of Don Pasquale on 19 April. "It is the first opera by Russian director Timofey Kulyabin for the Bolshoi. Last year, Kulyabin was the center of controversy because of his production of Richard Wagner's «Tannhauser» at Novosibirsk's State Opera and Ballet Theatre, which a senior cleric in the Russian Orthodox Church said had offended believers."

[La Depeche.fr](#) publishes an article about classical music concerts including the concert conducted by Tugan Sokhiev titled Good Classical Notes. "Tugan Sokhiev has never left Berlioz's music since the beginning of 2016. After exporting the French composer's Requiem at the Moscow Bolshoi Theater, the director of the Orchestre National du Capitole de Toulouse conducts on April 29 at the Halle aux Grains Toulouse another masterpiece of Berlioz's dramatic symphony «Romeo and Juliet».

The Nureyev docudrama '[Rudolf Nureyev – Dance to Freedom](#)' has been nominated for the prestigious BAFTA award (in the nomination category "Special Factual"). The film was screened at the Wythe Cinema in NYC on April 26th. Artem Ovcharenko, who performed the part of Rudolph Nureyev, attended the screening.



Artem Ovcharenko as Rudolph Nureyev



## In brief

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News agencies [TASS](#) and [RIA Novosti](#), as well as the [TV Channel "Culture"](#) report: the first festival "See the Music" will take place in Moscow from September 27th till November 4th. This event will bring regional theatres together at different venues in the capital. Production will be presented at almost every opera venue in Moscow – at the Bolshoi Theatre, the Stanislavsky and Nemirovich-Danchenko Music Theater, "Novaya Opera", "Helikon-Opera", Moscow State Theater of Chamber Music named after Pokrovsky, Moscow State Academic Children's Music Theater Named After Natalya Sats and others.

On April 17th the Bolshoi Theatre soloist, an Honored Artist of Russia and a laureate of international competitions Pyotr Migunov (bass) performed at the [Saratov Philharmonic](#) named after A. Schnittke. The programme of the concert included S. Prokofiev's symphonic suite "Lieutenant Kijé" and M. Mussorgsky's famous vocal cycle "Songs and Dances of Death", as well as Symphony No. 5 by L. Beethoven.

The joint programme by the Bolshoi Theatre's prima ballerina Svetlana Zakharova and violinist Vadim Repin "Pas de Deux for Toes and Fingers" was presented on April 21st in Krasnoyarsk as a part of III Trans-Siberian Art Festival (the Russian premiere took place in April 2014). The artists were accompanied by the chamber orchestra of the [Novosibirsk Philharmonic](#).

Irina Dolzhenko (mezzo-soprano), the Bolshoi Theatre soloist and a People's Artist of Russia, performed at the concert "[Romance in the Stream of Time](#)" that took place on April 20th at the Central House of Scientists with the support from the Club of the Old Romance "Otrada".

The 125th anniversary of this composer is being celebrated in Russia at the national level; the year of 2016 has been announced to be the [Year of Sergei Prokofiev](#). On April 23rd the music celebration in the form of a marathon in memory of the composer took place. Maestro Valery Gergiev and the Mariinsky Theatre Orchestra gave two concerts on the same day in two different cities: in the morning the musicians performed at the P.I. Tchaikovsky Concert Hall in Moscow, and in the evening – at the Mariinsky Theatre in Saint Petersburg. Valery Gergiev said: "There are 5 hours of pure music. Besides, chamber music and piano pieces were performed all day long".

The Bolshoi Theatre's soloist Bogdan Volkov (tenor) performed in the concert "Quiet City" that took place on April 23rd at the chamber hall of [Moscow International Hall of Music](#). The programme included such instrumental and vocal chamber pieces, as romances by Sibelius ("Quiet City", "The Diamond on the Snow", "Sunrise"), Grieg ("The Time of Roses", "With a Water Lily"), Arensky ("The Broken Vase", "Was it long ago that to the magic sound."), Chant du Minestrel and Nocturne by Glazunov, the famous "Valze Triste", "Malinconia" and Romance by Sibelius and other pieces. The pianist Alexei Goribol, the cellist Rustam Komachkov and the violinist Svyatoslav Moroz took part in the concert as well.

The programme of one-act ballets, choreographed by the Bolshoi Theatre's guest soloist, the Mikhailovsky theatre premier and an Honored Artist of Russia Ivan Vasiliev, was presented as a part of the project "[Hermitage Evenings at the Mikhailovsky Theatre](#)". The performances took place at the Hermitage Theatre on April 15th and 17th; another performance is scheduled to take place on June 6th. The ballets are going to be performed at the Mikhailovsky Theatre on June 14th. The programme of one-act ballet includes three productions: "Bolero", "Morphine" and "Blind Connection".



Ivan Vasiliev with the company. April 17th.  
Photo courtesy: Ekaterina Vladimirova

A large interview with Diana Vishneva was published by the [Medium.com](#). Anastasia Sheiko interviewed the ballerina. Vishneva speaks about herself, her creative career, projects, teachers and partners. "People know about my awards and my successes, and when I am asked "What do you want? What is next?" I always say: "I want to work with choreographers on a one-on-one basis". I do not want to have any intermediaries, directors, theatres. I want to create something in creative laboratories".

The 10th International Sergei Diaghilev Festival is going to take place in Perm from June 17th till June 30th. Sergei Tsodokov, [OperaNews](#) editor-in-chief, says the programme includes world and Russian premieres, chamber and symphony concerts, performances and exhibitions, lectures, master-classes and informal meetings at the Festival club. The Diaghilev Festival-2016 is going to open on June 17th with the premiere of the opera “La Traviata” by Verdi, staged by Robert Wilson. Guests of the Diaghilev Festival are going to see a different version of this co-production of the Perm opera and ballet theatre and Linz Opera, compared to what was performed at the premiere in Austria. The neat set is going to be changed in order to suit the Perm opera theatre’s Historic Stage, and Teodor Currentzis is going to present his interpretation of this piece. The production is going to be a tribute to the impresario Gerard Mortier.

“Helikon-Opera” presented the concert version of the opera “[Norma](#)” by Bellini on April 27th at the Tchaikovsky Concert Hall. The Bolshoi Theatre’s guest soloist Maria Guleghina (soprano) performed one of the title roles. Conductor – Konstantin Khvatynets. Director – Dmitry Bertman.

The Festival [DANCE OPEN](#) took place on the main stage of the Aleksandrinsky Theatre in Saint Petersburg from April 16th till April 25th. Europe’s oldest company, the Vienna State Opera Ballet, opened this dance marathon. The audience had a chance to see the programme, composed of three miniatures that had been choreographed specially for the festival: “Le Souffle de l’Esprit” by Jiří Bubeníček to the music by Bach, Pachelbel, Hoffstetter and Otto Bubeníček, the choreographic joke “Skew-Whiff” by Paul Lightfoot and Sol León to the music by Gioachino Rossini and “The Mystery of the Bluebeard” by Stephan Thoss to the music by Philip Glass. The two evenings that followed were devoted to the well-known story of Romeo and Juliet. The company of the Perm Theatre presented the same-name production to the music by Sergei Prokofiev, where artists of the Royal Ballet (the UK) were the soloists. Other foreign guests, Semperoper Ballet Dresden, brought a series of avant-garde projects to Saint Petersburg. The programme included “Tanzsuite” by Alexei Ratmanský to the music by Richard Strauss, the story about travelling to another world “Im Anderen Raum” by Pontus Lidberg to the music by Max Richter and the parody “Cacti” by Alexander Ekman. At the end of the Festival the choreographer Edward Clug and the

Ballet of Slovene National Theatre Maribor presented the fantasy-version of “Peer Gynt”. Denis Matvienko performed the title role.

The opera “The Golden Cockerel” by Rimsky-Korsakov premiered at the Deutsche Oper am Rhein in Düsseldorf. The director Dmitry Bertman was invited to stage the production (German maestro Axel Kober conducted the orchestra). Marina Raikina (“Moskovsky Komsomolets”) attended the dress rehearsal and interviewed Dmitry Bertman. Boris Statsenko, a soloist of The Deutsche Oper am Rhein, and a guest soloist of the Bolshoi Theatre and “Novaya Opera”, performed the part of Tzar Dodon. Anna Grechishkina, a soloist of the theatre “Helikon-Opera”, performs the part of the Tsaritsa of Shemakha in the May performances. “Helikon-Opera” choreographer Edvald Smirnov and director Ilya Ilyin worked on this production together with Dmitry Bertman. The series of premiere performances continue till May 15th.



“The Golden Cockerel” at the Deutsche Oper am Rhein

Galina Kravchenko, the Bolshoi’s ex-soloist and the widow of the outstanding dancer Alexander Bogatyrev, gave an [interview](#) where she spoke about her teaching career in Brazil. The couple she is teaching in Brazil takes part in the ballet competition “Arabesque” named after Ekaterina Maximova.

A rarely performed opera “[Servilia](#)” by Rimsky-Korsakov premiered at the Moscow State Theater of Chamber Music named after Pokrovsky. Gennady Rozhdestvensky is the music director of the production.