



# Newsletter

## Events

March 12th – the Bolshoi Theatre choir and orchestra opened their guest performances in Switzerland. After the performances in Switzerland the Bolshoi Theatre is giving two concerts in France. The programme consists almost solely of compositions by Pyotr Ilyich Tchaikovsky. The guest performances in Switzerland took place at the Tonhalle Zurich (March 12th) and the Victoria Hall in Genève (March 13th). In the first part of the concert the Bolshoi Theatre leading soloists Agunda Kulaeva, Igor Golovatenko and Bogdan Volkov performed arias from operas by Tchaikovsky and “The Tzar’s Bride” by Nikolai Andreyevich Rimsky-Korsakov. In the second part of the concert the Bolshoi Theatre orchestra presented the Nutcracker Suite. Conductor- the Bolshoi Theatre chief conductor and music director Tugan Sokhiev.



The Bolshoi Theatre guest performances took place at the Tonhalle Zurich

The concert version of the opera “Maid of Orleans” by Tchaikovsky will be presented in France. The performances are scheduled to take place in Toulouse (March 15th, Halle aux Grains) and Paris (March 17th, The Philharmonie de Paris, Grande Salle). The cast stars: Oleg Dolgov as King Charles VII, Stanislav Trofimov as The Archbishop, Andrei Gonyukov as

Dunois, a French knight, Igor Golovatenko as Lionel, a Burgundian knight, Pyotr Migunov as Thibaut and Anna Smirnova as Joan of Arc. The detailed programme of the guest performances is available on the [Bolshoi’s website](#).

March 19th – the ballet premiere on the Bolshoi Theatre New Stage. The programme features one-act ballet “Etudes”, “Russian Seasons” and “The Cage”. The ballet “[Etudes](#)” is the most famous work of the Danish pedagogue and choreographer Harald Lander. This ballet without a plot was staged in 1948 to the music by Carl Czerny; it is based on the development of the classic ballet movements. It was during the guest performances of the Paris Opera that the ballet “Etudes” was presented in Moscow for the first time; it enchanted the Russian audience with its elegance, the beauty of its lines and the virtuoso technique so much, that Asaf Messerer, inspired by the piece, later choreographed his famous “Class Concert”. At the wish of the choreographer’s widow Lise Lander the ballet master Johnny Eliassen, who helped the Mariinsky Ballet study this ballet in 2010, worked on the revival of “Etudes” in Russia. Lise Lander says she is happy with the fact that this ballet will finally appear in the repertoire of the Bolshoi Ballet, one of the best classical companies in the world.

The interview of Johnny Eliassen and Lise Lander, which they gave in 2010 prior to the premiere of “Etudes” in Saint Petersburg, is available on the [Mariinsky Theatre website](#).



“Etudes”. The ballet by Harald Lander



The ballet “The Cage”



A scene from the ballet “Russian Seasons”

Photo courtesy: Damir Yusupov

The ballet by American choreographer Jerome Robbins "[The Cage](#)" is going to premiere at the Bolshoi on the same night. It was first performed in New York in 1951.

This is the ballet to the music of Igor Stravinsky's string quartet; it is a short story about the initiation of very young girls that are just discovering the capabilities of their bodies.

"Russian Seasons", choreographed by Alexei Ratmansky to the music by Leonid Desyatnikov, is back at the Bolshoi. This ballet was created by Ratmansky for New York City Ballet in 2006 and appeared on the Bolshoi stage for the first time in 2008. The score by Leonid Desyatnikov is based on Russian folklore songs and folk poetry. Although this ballet does not have a plot, it is easy to trace the basic ideas of the folk mythology: love, death and war. «Russian Seasons» was the first collaborative project of Ratmansky and Desyatnikov; such ballets as "Lost Illusions" and "Opera" at La Scala appeared as a result of their long-term cooperation.

On March 19th the performance is going to be broadcast simultaneously in cinemas in Russia and other countries around the world; the transmission will also be available on the [Bolshoi Theatre's official channel](#).

The broadcast is to start at 6 p.m Moscow Time.

Live transmissions of the Bolshoi's ballet performances are carried out by the theatre's permanent partners Pathe Live and Bel Air Media together with the company CoolConnections. The list of the cinemas and the schedule of transmissions are available on our [partners' website](#).

The video about the coming premiere is available on the [Bolshoi's official YouTube channel](#).



"The Damnation of Faust" by Hector Berlioz – a production of the Astrakhan State Theatre of Opera and Ballet

March 10th – the opera "[The Damnation of Faust](#)" by Hector Berlioz was performed on the Bolshoi Theatre's New Stage. This is a production of the Astrakhan State Theatre of Opera and Ballet. The Astrakhan State

Theatre of Opera and Ballet presented the opera as a part of the "The Golden Mask" Festival. It is the 4th time that a production from the Astrakhan theatre has been nominated by the Festival.

Productions that have been nominated for "The Golden Mask" awards are being presented at the Bolshoi Theatre.

The opera "[Katerina Izmailova](#)" by Dmitri Dmitriyevich Shostakovich was presented on the Bolshoi Theatre Historic Stage on March 7th, 8th and 9th.

The composer wrote it at the age of 24; however, after it had been obstructed, smashed and banned for almost thirty years, he rewrote it. It was this late Shostakovich that aroused the interest of the Bolshoi Theatre's music director Tugan Sokhiev. Together with the drama director, the artistic director of the Vakhtangov Theatre, Rimas Tuminas they brought "Katerina Izmailova" back to the Bolshoi. The opera became one of the most discussed premieres of the previous season. More information about this production and the history of the opera's creation is available [here](#).

The cast starred Maria Lobanova and John Daszak (March 7th and 9th), Elena Popovskaya and Oleg Dolgov (March 8th).

The opera "[The Damnation of Faust](#)" by Hector Berlioz was performed on March 10th on the Bolshoi Theatre's New Stage as a part of the National Theatre Festival as well. This is a production of the Astrakhan State Theatre of Opera and Ballet.

The production of "[La Damnation of Faust](#)", staged at the Bolshoi Theatre by Peter Stein, has also been nominated for "The Golden Mask" Award (April 6th – 9th, the Historic Stage).

On March 4th and 5th the ballet "[Ondine](#)", choreographed by Vyacheslav Samodurov to the music by Hans Werner Henze, was performed on the New Stage. The premiere of the ballet took place on June 24th 2016. The choreographer Vyacheslav Samodurov, the music director Pavel Klinichev, prima ballerina Ekaterina Krysanova and leading soloist Igor Tsvirko, who perform the main roles, as well as the production itself have been nominated for the award.

March 6th – the award ceremony for the Union of Theatre Workers' Award "Gvozd Sezona". This year the list of laureates includes the opera "Katerina Izmailova", staged at the Bolshoi Theatre by Rimas Tuminas. The best productions in Moscow receive the award "Gvozd Sezona" every year.

An exhibition marking the jubilee of Zurab Sotkilava is taking place at the New Stage Foyer. On March 12th the Bolshoi Theatre soloist and a People's Artist of the USSR celebrated his 80th birthday. The exhibition



Rimas Tuminas at the award ceremony

Photo courtesy: Galina Fesenko

features photographs of the singer, performing different parts.

Born 12 March 1937 in the city of Sukhumi (Georgia). From 1965-74, he was a soloist at the Tbilisi Zakhary Paliashvili State Academic Theatre of Opera and Ballet. From 1966-68, he studied at La Scala under Dinaro Barra. In 1973 he made his Bolshoi Theatre debut in the role of Jose (Carmen). In 1974 he joined the Bolshoi Theatre Opera Company. He is an honorary member of the Bologna Academy of Music – elected for his “brilliant interpretation of the works of Verdi”. In 1995 he participated in the premiere of the first production of the opera “Khovanshchina” (Dmitry Shostakovich edition) at the Bolshoi Theatre (music director – Mstislav Rostropovich, stage director – Boris Pokrovsky). He performed the role of Golitsin. He performed the same role in the last production of “Khovanshchina” at the Bolshoi Theatre in 2002 (music director – Alexander Vedernikov, stage director – Yuri Alexandrov).

March 10th, 11th and 12th – the ballet **“Onegin”** by John Cranko was performed on the Bolshoi Theatre Historic Stage.

In this series of performances the leading roles of Tatiana and Onegin, Olga and Lensky were performed respectively by Olga Smirnova and Vladislav Lantratov, Anastasia Stashkevich and Semyon Chudin (March 10th); Evgenia Obraztsova and Denis Rodkin, Kristina Kretova and Artem Ovcharenko (March 11th); Ekaterina Krysanova and Ruslan Skvortsov, Maria Vinogradova and Vladislav Kozlov (March 12th).

The production was first staged at the Bolshoi Theatre in July 2013. Reid Anderson, the artistic director of the Stuttgart Ballet, was the head of the production team; several months prior to the premiere he had been Katerina Novikova’s guest at the Bolshoi Theatre’s Green Living Room. The interview is available on the [Bolshoi Theatre’s YouTube Channel](#).

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Marcia Haydée, prima ballerina assoluta and the first one to perform the part of Tatiana attended the premiere. In May 2013 during the Stuttgart Ballet guest performances at the Bolshoi, Marcia Haydée was Katerina Novikova’s guest at the Green Living Room. The conversation is in two parts and is available on the theatre’s YouTube Channel.

[Part 1](#)

[Part 2](#)



Semyon Chudin, Vladislav Lantratov,  
Anna Tikhomirova, Vitaly Biktimirov,

Marcia Haydée (the first Tatiana, prima ballerina assoluta),  
James Tuggle, the Stuttgart Ballet music director,  
Evgenia Obraztsova, Sergei Filin, Reid Anderson,  
the artistic director of the Stuttgart Ballet  
© Stuttgart Ballet

March 14th and 15th – the prima ballerina Svetlana Zakharova presented her project **“Svetlana Zakharova. Amore”** to the Bolshoi Theatre audience.

The world premiere of the project “Amore”, which consists of three one-act ballets, took place last May in Italy. The Bolshoi Theatre audience saw the ballets just a few days later, on May 24th and 25th 2016. The programme includes “Francesca da Rimini” by Yuri Posokhov to the music by Tchaikovsky, “Rain Before It Falls” by Patrick de Bana to the music by Bach, Respighi and Quintana and “Strokes Through the Tail”, created by Irish choreographer Marguerite Donlon to the music by Mozart. Costumes for the ballet “Francesca da Rimini” and “Strokes Through the Tail” were created by a Russian designer Igor Chapurin. The Russian designer has been creating costumes for Russian and foreign productions for more than 10 years. The list of productions includes “Omen”, “Kitchen”, “Kings of the Dance” and “Cinque”.





Svetlana Zakharova © Artem Geodakyan/ TASS

On March 4th (February 20th old style) 1877 the world premiere of the ballet “Swan Lake” by Tchaikovsky took place at the Bolshoi Theatre. The choreographer of the original production was Julius Reisinger (Václav Reisinger). The production was in four acts; each of them had one scene. Polina Karpakova was the first to perform the part of Odette/Odile, Aleksander Gillert – the part of Siegfried and Sergey Sokolov – the part of Von Rothbart. The performance was shown for 41 times and remained in the repertoire until 1883.

Little was known about the first production of “Swan Lake”, which has always stirred great interest among researchers. The witnesses and the materials were too few; some of them were considered to be lost. This mainly refers to the score for two violins that was used for rehearsals.



“Swan Lake”. Photo courtesy: Andrei Melanyin

In 2015, the year of Tchaikovsky’s 175th anniversary, the Bolshoi Theatre and the publishing house “Compozitor” presented a unique edition of “Swan Lake” at the Bolshoi Theatre, 1875-1883. The violin rehearsal score and other documents”. The book became a sensation. This edition (compilation, discovery, publishing and commentary by Sergei Konaev) features a great number and variety of documents that either have not been known before, or are presented for scientific discourse for the first time; these help researchers to learn more about the first production of «Swan

Lake”. The scientific publication of the rehearsal score is, in fact, a reconstruction of the music and stage version of the production that was created while the composer was still alive; this is the first case in the history of science when this kind of music material has been published.

Russian mass media paid close attention to the ballet’s anniversary. For more information please refer to the “Russian mass media: press analysis” of the present newsletter.

## Press analysis:

### Russian mass media

The city news [agency “Moskva”](#) reports about the Bolshoi Theatre guest performances in Switzerland and France with a reference to the Bolshoi’s press office. “As the press office explained, these are the “return” guest performances of the Bolshoi Theatre. Last year the Orchestre National du Capitole de Toulouse, which is also directed by the Bolshoi’s music director Tugan Sokhiev, performed on the Bolshoi Historic Stage. The guest performances in Switzerland took place at the Tonhalle Zurich on March 12th and the Victoria Hall in Genève on March 13th.

The Bolshoi Theatre is also going to perform in Toulouse (March 15th, Halle aux Grains) and Paris (March 17th, The Philharmonie de Paris).

Numerous Russian mass media sources mentioned the 140th anniversary of the ballet “Swan Lake” by Pyotr Ilyich Tchaikovsky in their articles. Konstantine Milchin ([TASS](#)) writes: “Swan Lake” has become not only one of the best ballets in the world, but also a famous Soviet meme. “On the occasion of this great ballet’s anniversary it is worth remembering other cases when art and politics developed strange connections”.

The following sources presented reports and articles about “Swan Lake”:

[MIR 24](#)

[MIR 24](#)

[Public TV of Russia](#)

[National news service](#)

[Life.ru](#)

[The portal “Ponedelnik”](#)

[Dni 24](#)

[The newspaper Metro](#)

The article on [m24.ru](#) presents facts about “the creation of this wonderful, innovative piece that has been arousing particular interest for 140 years”.

The portal “[Babr](#)” mentions a curious fact: the magazine “Businessweek” estimates that even if Tchaikovsky had not composed any other piece besides “Swan Lake”, his royalties today would have amounted to 1.2 billion dollars.

The Bolshoi Ballet artistic director Makhar Vaziev gave a large interview to “[Moskovsky Komsomolets](#)”. Makhar Vaziev talks to Pavel Yaschenkov about the first results that have been achieved over the year, new methods of controlling the artists, ballets by Petipa and Grigorovich in the Bolshoi’s repertoire, Nureyev’s talent and his [Vaziev’s] desire to introduce the position of “etoile” to the Bolshoi Theatre’s hierarchy.

— Your main achievement over these 11 months that you have been the head of the Bolshoi Ballet is the promotion of new, young dancers to the main roles. This was not the case with the previous artistic director. Now you have so many people in the queue.

— I do not want to speak for the previous management. Today we have many performers, and all of them are very different, with very different skills. I am convinced that everyone should be given a chance. When a person comes and asks me to watch him/her perform any part, I always agree to do it. I have several aims. First of all: who knows, maybe, the person will surprise me. Of course, one can say: what kind of a director is it who does not know the potential of his dancers? This is nonsense! But I will continue doing it, and this is not nonsense for me! I will give a chance. A person has worked on a part and wants to show it to me in the rehearsal room; why should I refuse? I am interested myself! For instance, Misha Kryuchkov told me: “May I show you the part of the Evil Genius, the part of the Nutcracker?”. Of course, you may! I came, watched him perform and it turned out to be a nice surprise! He is a talented person, and so hard-working! You know, when you see performers that devote themselves one hundred percent, when this is clearly their life, you have a desire to help them. I allowed him to dance in London, and he was a real success there! I was astonished! He is rather convincing in the part of the Evil Genius. Misha showed me the part of the Prince in “The Nutcracker”; again, in terms of his technique it was a nice surprise. I will work with him. As well as with others”.

The first part of the stage rehearsals for the ballet “Nureyev” finished at the Bolshoi. The same team that staged “A Hero of Our Time” is now working on the world premiere: the composer Ilya Demutsky, the director Kirill Serebrennikov and the choreographer Yuri Posokhov. Tatiana Kuznetsova (“[Kommersant](#)”) asked Yuri Posokhov about this ballet “biopic” about the legendary dancer.

— Will you have KGB agents dancing?

— We were going to. But, perhaps, we will abandon this idea. Kirill’s concept seems very right to me, because it has no specificity. Everything is more or less about impressions; it is rather elusive. Of course, there are some fundamental things that I am concentrating on at the moment. First of all, there is Erik Bruhn (a Danish dancer – editor’s note). I started to work on the ballet from his duet with Nureyev. Rudolph saw Bruhn for the first time in Leningrad, when he himself was dancing at the Kirov theatre. When they met in Denmark, Nureyev said: “I want to dance like you do”. For him Erik was the icon of the classical dance. He understood that our school was not so pure. The Western aesthetics with its elegance and its cool beauty charmed him. Not to mention the calm independence of Erik Bruhn, which was very much different from Nureyev’s independence. All of these triggered that love explosion. I can understand that. //

— Are there many Nureyevs and Erik Bruhns at the Bolshoi?

— At the moment there are four of each. But then I thought about the fifth Nureyev.

— Usually choreographers choose one cast of soloists and stage choreography “for them”.

— In this case we have decided we will make up our minds about the casts as we approach the premiere. We will look at the dancers’ skills, their responses and results. Naturally, I am going to adjust to them, but, still, this is my choreography. Any choreographer stages for himself: he stages the way his body feels it. Look: ballets by Lesha Ratmanský are all about himself, and the same can be said about ballets by McGregor. When they say: “I stage for this ballerina”, this is not exactly so. Actually, I am using her body. But I stage for myself.

— Will the Bolshoi dancers cope with the iconic purity of the classics?

— I count on them a lot. In order for me to cope with the choreography, we should help each other. Today there is a wonderful galaxy of soloists at the Bolshoi; I love them and simply worship their talent. But, still, their feeling of the dance is not quite the same as dancers in the West have – they lack this pedantic grace and love for finishing every touch. Our wonderful handsome guys that have great Russian soul are going to search for the feeling of the form together with me. To hold passés - try not to crook their feet..During the class I see that my favourite dancers are not worried about their crooked feet. They are not going to work on it. But they will have to. Well, this is something to laugh about. //

— When you were staging “A Hero”, Ilya Demutsky was composing the music as you went. How about this time?

— The music is ready, I have already received the second act. We are going to have quite a big ballet – two acts about fifty minutes each. The music is divine. Ilya is our symphonist hero, who received an impressive foundation at the conservatory. This is a real rarity

today. Especially in ballet; choreographers are staging to the music by composer-minimalists. If they do choose somebody from previous centuries, it has to be a composer from the 17th century or Bach, who also has precise measured rhythm.

No. 1 (408)/ 2017 of the national newspaper [“Muzykalnoe Obozrenie”](#) has been published. The issue is mostly devoted to the International Forum “Mieczysław Weinberg. The Return” that took place at the Bolshoi Theatre in Moscow from February 16th to February 19th. In the last years of his life Weinberg was almost forgotten. Although, as the newspaper reports, many were forgotten in 1990s. But in the 21st century the creative oeuvre of Weinberg is experiencing a renaissance. The interest in the composer, his biography and his creative legacy is phenomenal. His operas are staged around the world, his symphonies and chamber pieces are performed by the best musicians, CDs with his music are released. The forum in Moscow is the most important step in the process of rediscovering and understanding Weinberg in Russia. This is the climax of the “Weinberg-project” that was announced two years ago and included conferences, presentations, opera premieres, concerts, publications in mass media sources, etc.; outstanding musicians from Russia and other countries took part in it. The newspaper presents unique materials: abstracts of interviews that Weinberg gave to music historians Manashir Yakubov and Lyudmila Nikitina in 1994, the year of his 75th birthday. His memories re-create not only pages of his own biography, but also the most dramatic pages in history.

The newspaper “Muzykalnoe Obozrenie” also publishes a large review for the production of “Billy Budd” at the Bolshoi Theatre (coproduction of the Bolshoi with the English National Opera and Deutsche Oper). Music director – William Lacey (staged “Le Nozze di Figaro” at the Bolshoi in the season of 2014-2015); stage director – David Alden. The opera “Billy Budd” was called “The Event of 2016” by the newspaper [“Muzykalnoe Obozrenie”](#) and received the “MO” award.

The reviewer Yulia Bederova writes: “This opera with the Prologue and the Epilogue, told by the old captain, becomes the opera-memory, the opera-gospel and the opera-admonition. Alden highlights the idea of Britten as he turns the old Vere into a penniless convict of his own prison, black with shame, the punished Judas, the infamous Pilate and the mad Evangelist at the same time. Geometrical frontality of mise-en-scenes always leaves the characters one on one with themselves and the plot; it deprives them of cooperation and is rooted in genres of cantata and oratorio. At the same time, in this particular production it works according to the principle “whatever does not kill us (theatre in this particular case) makes us stronger”. The tragedy of personal solitude and powerlessness, told by the language of Britten’s magic music, takes on

a universal scale. The only episode where the main hero turns away from the audience, since there is no point in looking at it, is the ballade of Billy Budd before the prosecution. It takes after arias by Bach, Haydn and Handel; it sounds like the saddest music in the history of the world opera; it is a sad hymn of despair and the hopelessness of the world and love”.

The information agency TASS, RIA Novosti, the TV channel “Culture” and the newspaper “Vechernaya Moskva” report about Svetlana Zakharova’s gala. Mass media also report that the ballerina is going to have a world tour with her solo programme “Amore” and will work on a new modern choreography project.

Yuri Baranov, the producer of the company MuzArts, told [TASS](#): “Before going on the world tour with her solo project “Amore”, Svetlana Zakharova is going to present it on the Bolshoi Theatre Historic Stage on March 14th and 15th”. He mentioned that the programme had already been performed at the Bolshoi on May 24th and 25th of last year and the house had been full.

Svetlana Zakharova told [RIA Novosti](#): “One can say we have decided to show the programme in Moscow again following the demand of the audience. I am happy that this project is a success and that it arouses the interest of the audience. Over the year “Amore” has been shown in several countries – Italy, Monaco and Latvia. After the performance at the Bolshoi it will be shown in Tokyo and in London, in Greece and Cyprus, as well as in the Baltic states”.

According to the ballerina, the secret of “Amore’s” success is that all the creators – artists, choreographers and designers – felt great love for this project as they were working on it. Zakharova is joined on the stage by the Bolshoi Theatre’s principal dancers Mikhail Lobukhin, Denis Rodkin and Denis Savin”.



The ballet “Strokes Through the Tail”

Anna Galinskaya ([TV Channel “Culture”](#)) also reports about the upcoming Children’s Dance Festival “Svetlana”. This year it is the third time it is being held; the festival will take place on March 28th at the



“Rossiya” concert hall in Luzhniki. Five hundred young dancers from different cities of the country are going to take part in it.

[Radio “Culture”](#) reports that the “Amore” world tour kicks off on March 14th with the performance at the Bolshoi Theatre.

The Bolshoi Theatre General Director Vladimir Urin has received [the “Figaro” award](#) named after Andrey Mironov. Elena Livsi (“Komsomolskaya Pravda – Saint Petersburg”) reports, that in accordance with tradition the award ceremony took place on the actor’s birthday, March 8th, at the Saint Petersburg Russian Enterprise Theatre named after Andrey Mironov. “This year the prize was awarded to the Bolshoi Theatre General Director Vladimir Urin; the Bolshoi Theatre company, represented by its director, was congratulated as well”.

The newspaper [“Vechnaya Moskva”](#) presents a detailed report about the 15th award ceremony “Gvozdeny Sezon”. Anzhelika Zaozernaya reports. “The artistic director of the Vakhtangov Theatre Rimas Tuminas came to the award ceremony together with his team – the designer, the choreographer and the assistant. The Bolshoi Theatre General Director Vladimir Urin had arrived before Mr. Tuminas. It was Vladimir Urin that invited Tuminas to stage the opera “Katerina Izmailova” by Shostakovich; as a result, the stage director received the award “Gvozdeny Sezon” hands down. This production has become a true success of the Bolshoi; regardless of the fact that at first it was staged as an experiment, very soon the opera became a part of the permanent repertoire at the main theatre of the country. The wits Konstantin Bogomolov and Sergei Epishev demonstrated brilliant humour as they were discussing the main character of the opera, Katerina Izmailova, or Lady Macbeth of the Mtsensk District. Although the MCs did find excuses for the woman, who committed a series of killings together with her lover Sergei, they used all different kinds of epithets while talking about her. Rimas Tuminas, who received the statuette shaped like a “crystal nail” (“gvozdeny” means “nail” in Russian; “Gvozdeny Sezon” would mean “the highlight of the season” – translator’s note), thanked the Bolshoi Theatre for the offer of “staging this second edition of Shostakovich’s opera, since it is more tender, kinder and more beautiful”. He added: “Perhaps, the second edition does not fully reflect the plot of Leskov’s novel “Lady Macbeth of the Mtsensk District”, but this is genius music”.

Victoria Peshkova ([newspaper “Trud”](#)) reports: “Out of all the Bolshoi’s experiments regarding the

involvement of drama stage directors, this one has turned out to be the most successful so far. Tuminas was interested not as much in the hypersexuality of Leskov’s lady Macbeth of the Mtsensk District, as in the mystery of her unsatisfied, restless soul”.

The following sources also published reports about the award:

[The newspaper “Komsomolskaya Pravda”](#)

[The newspaper “Rossiiskaya Gazeta”](#)

[The newspaper “Moscovsky Komsomolets”](#)

[RIA portal VistaNews](#)

[“Moslenta”](#)

The magazine [“Caravan of Stories”](#) publishes a large interview with the Bolshoi Theatre guest soloist Ivan Vasiliev. The dancer tells some childhood stories, talks about his family and about becoming a Bolshoi principal, about his move to the Mikhailovsky Theatre, his roles and his injuries. This year he and the Bolshoi Theatre ballerina Maria Vinogradova had a baby daughter.

— You have started to work as a choreographer. Why so?

— I have been dreaming of staging productions since childhood; this desire was even stronger than the desire to dance. I had been trying to pursue my ambition for a long time, and at some point I drove Masha crazy by my words “I want to stage, I want to stage!”. She could not take it any more: “Go ahead and stage!”. I thought: what am I waiting for?! This is how “Ballet No.1” appeared. It is now being performed successfully. I would like once again to express my gratitude to the Mikhailovsky Theatre that includes my productions in its permanent repertoire. Before the New Year the two-act ballet “A Christmas Carol” based on Charles Dickens’s novel to the music by Tchaikovsky had its premiere. Unfortunately, modern composers hardly write any ballets. In February I presented the new production “Love is Everywhere”. I am nourishing other ideas as well; there will be much work”. √

## Press analysis:



### international mass media

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Local newspapers and online editions continue to announce the screening of Bolshoi Ballet performances in local cinemas. For example the local newspaper the [Courier-Gazette](#) and Camden Herald and Gazette (USA) announces A Contemporary Evening “The Bolshoi boldly takes on a new challenge in a triptych of works by three masters of modern and choreography.

For the first time, the company performs “The Cage” by Academy Award-winning choreographer Jerome Robbins, renowned for his skills at visualising and translating music to movement. Together with Harald Lander’s homage to classical ballet in “Études” and Alexei Ratmanský’s colourful folklore-inspired “Russian Seasons,” A Contemporary Evening brings some of the best dancers in the world together with masters of contemporary choreography.”

The Dutch newspaper [Ede Stad](#) (Netherlands) announces a contemporary Evening of ballet by the Bolshoi Ballet. “The Bolshoi Ballet is famous for its classics, but the ballet company presents a completely innovative performance on Sunday, March 19th. A Contemporary Evening is an encounter between the best dancers and celebrities of modern choreography. Based on the music of Stravinsky modern dances by Jerome Robbins, Harald Lander and Alexei Ratmanský are intertwined. Expect an impressive synthesis in which the energy of Robbins, the virtuosity of Lander and the acumen of Ratmanský reach a higher achievement. That leads to ballet with a unique combination of beauty, intensity and ingenuity. A Contemporary Evening shows an unprecedented dance experience live from Moscow on the big screen of CineMec.”

The Italian online specialised dance publication and [Danza and Danza](#) announces “The Bolshoi Ballet in Moscow Tuesday, arrives in Italy on film on March 21 with Swan Lake, one of the most famous and acclaimed ballets, distributed by Stardust QML. The Tchaikovsky classic will be interpreted by the prima ballerina Svetlana Zakharova with choreography by Yuri Grigorovich, the Bolshoi choreographer and former dancer who is celebrating his 90th year. Denis Rodkin, the youngest of the Russian company’s principal dancers, plays the role of Prince Siegfried.”

The online specialised dance publication [Landgraf on Dance](#) publishes an article by Ilona Landgraf and videos about the Bolshoi Ballet’s Ondine. “German composer Hans Werner Henze was commissioned with the “Undine” music. Other choreographers subsequently used Henze’s score for their own productions, the most recent dating from the summer of 2016 by Vyacheslav Samodurov for the Bolshoi Ballet.” “Unlike Ashton’s, Samodurov’s “Ondine” is not a typical narrative, but instead is an abstract excursion into mental states, dream worlds with just hints of a story, although he kept the plot’s general outline. There is still a man of this world, a Fugitive (Igor Tsvirko), and there is, too, Ondine (Ekaterina Krysanova) – the eternally feminine he yearns for.” “Samodurov’s libretto is heavy with vague psychology. Its translation into dance is of-

ten incomprehensible. Yet what is certain is that the Fugitive, the forlorn hero, has pulled himself together at the end. His kissing Ondine seals his decision to follow her. Because of its simplicity, this sign of mutual commitment was the emotionally strongest moment of the entire evening.”

## In brief



The solo concert of Ekaterina Scherbachenko took place on March 10th at the [Moscow Conservatory Small Hall](#) as a part of the series “Opera Divas”. The audience was presented with a programme that included pieces by Mozart, Weill, Gershwin, Hindemith and Pravednikov. Pianist – the recipient of the prize of the all-Russian competition Alexander Pravenikov.

[Forbes Life](#) reports, that the gallery “Our Artists” reconstructed the collection of paintings that dates back to the second half of the 19th century – the beginning of the 20th century and belonged to the Bolshoi Theatre prima ballerina and a participant of Diaghilev’s ballet seasons Ekaterina Geltser. “In 1920s and 30s the ballerina Geltser became fond of painting and became a saviour of yet another city tradition – Moscow collecting. Capricious, witty and brilliant – Geltser demonstrated these qualities both in the real life and on the stage; these qualities also were fully reflected in her collection. Geltser performed in ballets where Konstantin Korovin was the designer; there are landscapes, still lifes and theatre sketches by Korovin. Thanks to her great connections and opportunities, the prima ballerina bought paintings from Serov’s widow, as well as from the collectors Langovoy and Lyapunov. Her collection has paintings from collections of Mamontov, Bakhrushin and Botkin. Today we know about 220 paintings from Geltser’s collection. It is known that Geltser had 50 painting by Levitan in her apartment in the Bryusov Pereulok: “On the Volga” and “Sunny Day” are now parts of the Tretyakov Gallery collection. The importance of Geltser’s collection was so huge, that in autumn of 1941 the Tretyakov Gallery included 98 of the best paintings from her collection in the list of masterpieces that had to be evacuated. After Ekaterina Geltser passed away in 1962, her niece Tatiana Geltser presented 5 paintings to the Tretyakov Gallery (today the gallery has 16 objects from the ballerina’s collection), gave some to other museums and sold 25 paintings to the Minsk Art Museum. In 1974 Tatiana Geltser passed away and the traces of the collection were lost. The staff of the gallery “Our Artists” managed to find images of 80 paintings from the collection (they all are in the catalogue) and to bring together 40 paintings for an exhibition. The paintings



have been provided by the Tretyakov Gallery, the A.A. Bakhrushin State Central Theatre Museum, the Glinka State Central Museum of Musical Culture and private Moscow collections”.



Ekaterina Geltser

“[First Channel](#)” and “[TV Culture](#)” report about the unique collection of Ekaterina Geltser.



The company “Melodiya” released the record “Shostakovich Speaks” to mark the 110th anniversary of the composer. The collection has recordings of Shostakovich’s speeches on the radio and talks that he took part in.

March 13th – the round table with the leading theatre directors of Russia “Theatre Director – the age of the job’s development. New time – new challenges: the previous experience, relevant problems and perspectives for development” took place at TASS North-Western press center in Saint Petersburg. “[Rossiyskaya Gazeta](#)” reports that the round table marked the jubilee and was devoted to the professional analysis of the age of theatre business development that followed after 1917. The Bolshoi Theatre General Director Vladimir Urin, the director of the Alexandrinsky Theatre Grigory Popov, the director of the Volkov Drama Theatre in Yaroslavl Yuri Itin and others took part in the discussion.

Laurent Hilairé, the artistic director of the ballet company at the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre was a guest of the programme “Glavnaya Rol”/ “Main Role” on the [TV Channel “Culture”](#). The host of the programme Yulian Makarov talked to his guest about Russian classics and Russian choreographers, planned reforms and coming premieres at the Stanislavsky Theatre. The programme went on air on March 9th.

[Vesti.Ru](#) report: one of the most anticipated films of this year, the movie “Bolshoi” by Valery Todorovsky is going to be released in May. The plot centers around the story of a provincial girl climbing the career ladder at the Bolshoi Theatre.

[BFM.ru](#) reports that the company Central Partnership presented the project “Bolshoi” (directed by Valery Todorovsky) at the European Film Market; the film interested buyers from Germany, France and Asian countries. The film stars Alisa Freyndlikh.

On March 6th Alberto Zedda, an outstanding Italian conductor, musicologist and writer, a renowned expert and interpreter of Rossini’s creative works passed away. The artistic director of the Young Artists Opera Program Dimtry Vdovin talks about maestro Zedda, who gave master-classes to participants of the Bolshoi Theatre Young Artists Opera Program many times:

— We met twelve years ago when one of my students was invited to the Accademia Rossiniana in Pesaro. This academy, as well as the famous Rossini Festival that also takes place in this city, were maestro Zedda’s

favorite projects. For the past several years he did not direct the Festival because of his age; however, he remained the head of the academy until his very last day.

He brought up several generations of wonderful Rossini singers, including the brightest stars, such as Marina Rebeka, Joyce DiDonato, Juan Diego Flórez.. when he paid special attention to a vocalist and cared for him, it almost always meant a fast promotion and a brilliant career. At some point he specially mentioned my two students, who are now wonderful singers – Dmitry Korchak and Maxim Mironov.



Alberto Zedda

I can still see his glowing face. He has an amazing smile of a very young man. And, of course, he knew the secret of staying young. This secret was to stay with young people and not to put down the conductor's baton and a score till the very last days.

His interest in Rossini's music was universal. Not only did he perform and taught others to perform his music; he studied it as well. Year after year the publishing house Ricordi printed the collection of works in several volumes that he edited, corrected and enlarged.

The portal [7days.ru](http://7days.ru) reports about Artem Arshavin, the son of the footballer Andrey Arshavin, performed in the opera "Billy Budd" by Benjamin Britten at the Bolshoi Theatre. The young artist performed the part of a cabin boy. The TV host Yulia Baranovskaya, Artem's mother, says: "I am very happy for my children; each of them is doing something that I cannot completely get my mind around. Yana is a brilliant dancer, Artem has already conquered the Bolshoi's stage, Arseny is a wonderful footballer. I came to the premiere of "Billy Budd" and was absolutely overwhelmed by the scale of the production that my son took part in. The house was full, there were ovations, and Artem was in the center of the crowd during the curtain calls. This is incredible!"

The chamber opera "Zinaida" about Gippius premiered at the Mariinsky Theatre. This opera is the final one in the triptych about three poetesses of the Silver Age by the composer Leonid Klinichev "Marina", "Anna" and "Zinaida". While the first two pieces were composed as monoperas and were based solely on the main heroines' poems, prose and memoirs, in "Zinaida" the author introduces three characters and uses not only poems by Gippius, but also memoirs and articles of her contemporaries. Klinichev is not only the composer, but also the author of libretto for all operas of his triptych. The music director of the production – Larisa Gergieva, the artistic director of the Academy of Young Opera Singers. Olga Straus (["Rossiskaya Gazeta"](http://RossiskayaGazeta.ru)) reports about the production.

## Social networks

[Kristina Mkhitarian](#), [Venera Gimadieva](#), Elena Manistina and Bogdan Volkov uploaded backstage photos and videos from the recent performances of "The Tsar's Bride" at the Bolshoi to their pages in social networks.



The ballet critic [Anna Galaida](#) reports on her Facebook page that the Yuri Grigorovich Ballet Festival closed at the Bolshoi; she is unhappy with the fact that there are almost no video documents about the ballet "Angara". She also uploaded the video of "Adagio" from the ballet "Angara", performed by Natalia Bessmertnova and Vladimir Vaisiliev.

Maria Alexandrova published the invitation for her fans on her Instagram page. She invited them to the Bolshoi on March 7th, where she performed in "The

Bright Stream". "Well..see you at the theatre. Photo courtesy: Irina Lepneva".



## Debuts

### “Katerina Izmailova”

March 8th – Elena Popovskaya performed the title role at the Bolshoi Theatre for the first time

### “Onegin”

March 12th

Ekaterina Krysanova as Tatiana

Vladislav Kozlov as Lensky

## Birthdays

**March 9th** – the Bolshoi Theatre prima ballerina and a People’s Artist of Russia Maria Allash

**March 11th** – a ballet master and a theatre worker Marius Petipa (1818 – 1910)

**March 12th** – the Bolshoi Theatre soloist and a People’s Artist of the USSR Zurab Sotkilava (80th birthday)

**March 12th** – the Bolshoi Ballet first soloist Daria Khokhlova

**March 12th** – the Bolshoi Ballet leading soloist Artemy Belyakov

**March 12th** – conductor Alexei Bogorad

**March 12th** – a dancer, choreographer and dance innovator Vaslav Nijinsky (1899 – 1950)

**March 13th** – the Bolshoi Theatre soloist, a People’s Artist of the USSR, the Assistant to Music Director – Chief Conductor Makvala Kasrashvili – 75th birthday

**March 14th** – the Bolshoi Ballet principal Mikhail Lobukhin

**March 15th** – a theatre designer, an artist, a set designer and a People’s Artist of the Russian Federation Boris Messerer

**March 19th** – the Bolshoi Theatre General Director and an Honoured Artist of Russia Vladimir Urin – 70th birthday