



Newsletter

Events

The most important event in the ballet world that is being widely celebrated everywhere is the 200th anniversary of an outstanding choreographer Marius Petipa. He was born in Marseille on March 11th 1818; at the age of 28 he came to Russia and stayed here until his death in 1910. He created the whole classical ballet repertoire as we know it today. But for Marius Petipa, there would not have been such ballets as La Bayadere, Sleeping Beauty, The Nutcracker, Raymonda or Don Quixote.

On March 13th the gala-concert of Russian Ballet Schools Festival Homage to Marius Petipa took place on the Bolshoi Theatre Historic Stage.

More than 240 young dancers from 9 leading ballet schools of different regions of Russia took part in the concert. There were students of the Moscow State Academy of Choreography, the Vaganova Ballet Academy, the Novosibirsk State Choreographic School, the Perm State Choreographic School, the Krasnoyarsk Choreographic College, Boris Eifman Dance Academy, Bashkir Choreographic College named after Rudolf Nureyev, Yakut Choreographic College named after Axenia and Natalia Poselskikh and Moscow Ballet School at the Moscow State Academic Theatre of Dance Gzhel.

On March 13th the press-conference took place at the Bolshoi Theatre Historic Stage press-center. The Bolshoi Theatre General Director Vladiir Urin, the artistic director of the ballet company Makhar Vaziev, the rector of the Moscow State Academy of Choreography Marina Leonova, the director of the A.A.Bakhrushin State Central Museum Dmitry Rodionov and the director of the State Institute for Art Studies Natalia Sipovskaya took part in the press-conference.



On the same day the opening ceremony of [Russian Ballet Schools Festival](#) took place at the Moscow State Academy of Choreography (10.30 a.m. – 11 a.m.) and the 2nd All-Russian scientific and practical conference with international participation Relevant Issues in the Development of the Ballet Art and Choreographic Education started.

More informatin about Russian Ballet School Festival Homage to Marius Petipa is available on the [website](#) of the Moscow State Academy of Choreography.

[The press-release about the festival \(*.pdf\)](#)

On March 11th the President of the Russian Federation sent a [telegram](#) of congratulations to the participants, organizers and guests of Russian Ballet Schools Festival Homage to Marius Petipa:

“Dear friends!

I send you my greetings on the opening ceremony of Russian Ballet Schools Festival that is marking the 200th anniversary of Marius Petipa.

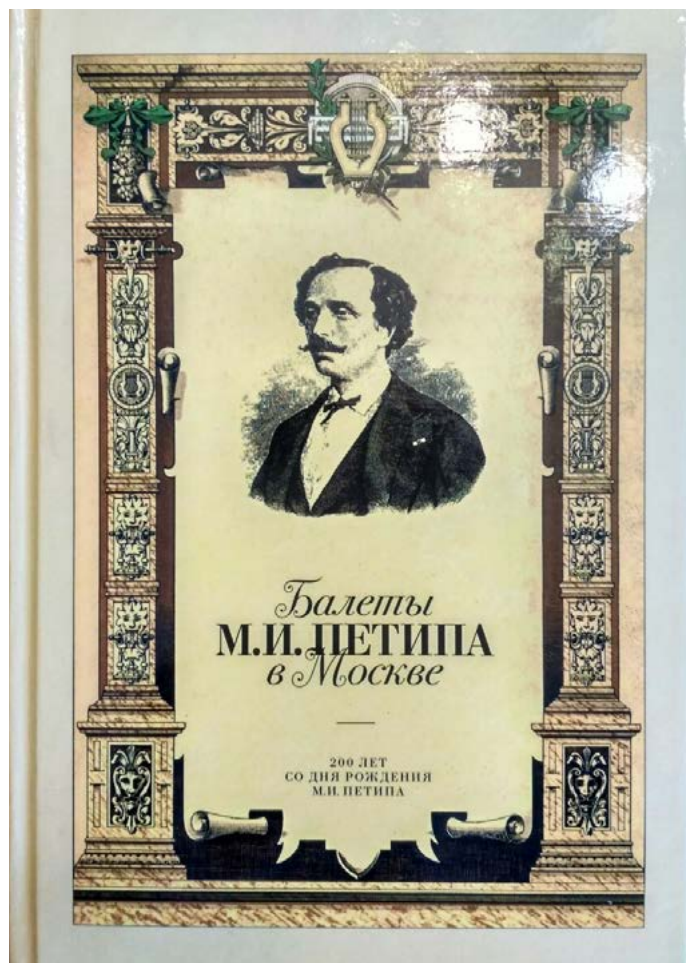
The jubilee of this great choreographer is a special date for Russian and world culture and, of course, for connoisseurs of the classical dance. The whole era in the history of the Russian ballet is associated with the name of this outstanding Master, and it is quite symbolic that fragments from his famous productions have been included in the Festival’s programme.

I am convinced that your forum is going to become a real celebration for talented participants from different regions of the country; those dancers will have a chance to perform at the legendary Bolshoi and Mariinsky theatres, become familiar with the richest heritage of Marius Petipa and get lessons from recognized ballet stars.

I wish you success, inspiration, interesting and unforgettable impressions. Vladimir Putin”.

On March 11th at 1:30 p.m. the presentation of the book Ballets of Marius Petipa in Moscow (by Marina Leonova and Yuri Burlaka) took place at the Moscow State Academy of Choreography as a part of the Festival programme. There was also a round table on the issues con-

nected with repertoires of ballet schools and preserving the heritage of Marius Petipa.



Together with A.A.Bakhrushin State Central Museum and the State Institute for Art Studies the Bolshoi Theatre is going to organize the International scientific conference Marius Petipa. The Ballet Empire: from the Rise to the Fall.

The conference is marking the date of signing of the contract between Marius Petipa and the administration of the Imperial Theatres and will take place at the Bakhrushin Museum from 6th till 8th of June 2018.

The following categories are invited to attend the conference: ballet historians, music, theatre and art historians, culture experts, historians, specialists in museum management, archivists, philosophers, choreographers, artists, set designers, writers and journalists, as well as undergraduate and postgraduate students.

The working languages of the conference are Russian and English.

Deadline for applications is March 31st 2018.

More details are available on the Bakhrushin museum [website](#).

In the same days the exhibition Two Centuries of Petipa opened at the A.A.Bakhrushin State Central Museum.



Adolf Charlemagne. A sketch of a female costume for the ballet Ice Queen by Marius Petipa
A.A.Bakhrushin State Central Museum

On February 28th and on March 1st, 2nd, 3rd and 4th (matinee performance, 2 p.m.) the opera *Don Carlo* by Giuseppe Verdi was performed on the Historic Stage (production by an English director Adrian Noble).

The production was staged to mark the 200th anniversary of the composer and premiered on December 17th 2013.

More information about the opera's history, its productions at the Bolshoi Theatre and this particular version by Adrian Noble is available on the Bolshoi's [website](#).

Several important debuts took place on these dates: on March 1st and 3rd Dinara Alieva (soprano) performed the role of Elisabeth of Valois and the Chinese bass Liang Li sang the part of Philip II, the King of Spain. The Bolshoi Theatre guest artist [Vladislav Sulimsky](#) made his debut with the part of Marquis of Posa (on February 26th the singer was given the Russian opera prize Casta diva in the nomination "Singer of the year").

On March 1st and 3rd the cast also starred Oleg Dolgov as Don Carlo, Pyotr Migunov as The Grand Inquisitor, Goderdzi Janelidze as a Monk, Elena Zelenskaya as Princess Eboli and Albina Latipova as Thibault (debut).

On March 2nd and 4th the cast starred Yusif Eyvazov as Don Carlo, Dmitry Ulyanov as Philipp II, Igor Golovatenko as Marquis of Posa, Vyacheslav Pochapsky as The Grand Inquisitor, Goderdzi Janelidze as a Monk, Anna Nechaeva as Elisabeth of Valois, Anastasia Bibicheva as Princess Eboli and Anastasia Barun (a participant of the Young Artists Opera Program) as Thibault.



Oleg Dolgov (Don Carlo), Vladislav Sulimsky (Marquis of Posa),
Liang Li (Philip II), Dinara Alieva (Elisabeth of Valois)
and Elena Zelenskaya (Princess Eboli)
after the performance of the opera Don Carlo
by Giuseppe Verdi, Historic Stage, March 1st.

Photo courtesy: VKontakte

Conductor — [Keri-Lynn Wilson](#) (she has been cooperating with the Bolshoi Theatre since 2008 and has conducted such operas as La Bohème, Tosca, Iolanta and Don Carlo).

More information about the casts is available [here](#).

The biography of Li Xiaoliang / Liang Li, who made his debut at the Bolshoi Theatre with the part of the King of Spain, is available [here](#) (in Chinese and in English).

On March 3rd the Bolshoi Theatre dedicated the performances of the opera Don Carlo to an outstanding singer and pedagogue, a People's Artist of the USSR [Evgeny Nesterenko](#). In the beginning of this year he celebrated his 80th birthday.

The article about Evgeny Nesterenko Such voices should be kept in a golden safe (the title is actually a quote by Sviatoslav Richter about the singer) is available on the Bolshoi's [website](#).

On March 6th the gala-concert [Festial Toccata](#) to the Glatter-Götz Bolshoi Theatre organ' 5th anniversary took place on the Historic Stage.



The organ Glatter-Götz at the Bolshoi Theatre.

Photo courtesy / [Itogi](#)



Evgeny Nesterenko as Philipp II in Don Carlo
by Giuseppe Verdi. 1976

The programme included music by Vivaldi, Bach and Langlais, Cavatina of Norma from the same name opera by Bellini, Adagio from the ballet Raymonda by Alexander Glazunov and The Swan by Camille Saint-Saëns, as well as pieces by Georg Friedrich Händel, Wolfgang Amadeus Mozart, Théodore Dubois, Jules Massenet, Gioacchino Rossini, Percy Fletcher, Issei Tsukamoto, Jean Langlais, Astor Piazzolla, César Franck, Charles-Marie Widor, Henry Purcell, Nino Rota, Giulio Caccini (Vladimir Vavilov), Oleg Yanchenko and other composers.

Five organists played the instrument, namely: Gianluca Libertucci (Italy), Baptiste Florian Marle-Ouvrard (France), Hiroko Inoue (Japan), Evgenia Krivitskaya and Daniel Zaretsky (Russia).

The following artists took part in the concert: the prima-ballerina Maria Allash and the principal Alexander Volchkov, the Bolshoi Theatre soloist Svetlana Shilova (mezzo-soprano), a member of the Young Artists Opera Program Anastasia Barun (soprano), a laureate of international competitions Sergei Vanin (countertenor, Saint Petersburg), the Bolshoi Theatre guest artist Alexander Boldachev (harp), Ludmila Khersonskaya (violin),

Pyotr Kondrachin (cello), Alexei Korniliev (trumpet) and Pyotr Tataritsky (actor-reciter, the MC of the concert), as well as the Bolshoi Theatre Children's Choir and The Chamber Choir of Moscow Conservatory (conductor: Alexander Soloviev).

More information about the concert is available [here](#).

More about the history of organ at the Bolshoi Theatre and the first organ concert is available on the [Bolshoi's website](#).

March 7th, 8th, 9th and 10th, the Historic Stage – [Giselle](#) by Adolphe Adam, choreography by Jean Coralli, Jules Perrot and Marius Petipa, choreographic version by Yuri Grigorovich (1987).

The parts of *Giselle*, Albrecht, Myrtha and Hans were performed by (respectively): Svetlana Zakharova, Denis Rodkin, Yulia Stepanova and Vitaly Biktimirov (March 7th); Anna Nikulina, Vladislav Lantratov, Maria Allash and Yuri Baranova (March 8th); Ekaterina Krysanova, Semyon Chudin, Olga Marchenkova and Denis Savin (March 9th); Evgenia Obraztsova, Alexander Volchkov, Ekaterina Shipulina and Dmitry Dorokhov (March 10th).

[The casts](#)

Conductors: Pavel Klinichev and Alexei Bogorad (March 10th).

On April 8th the recording of the ballet *Giselle* (the production that was performed on the Historic Stage on October 11th 2015) will be transmitted at the cinemas around the world as a part of the 5th season on the project [Bolshoi Ballet in the cinema](#).

The cast stars: Svetlana Zakharova as *Giselle*, Sergei Polunin as Count Albrecht, Ekaterina Shipulina as Myrtha and Denis Savin as Hans. Conductor – Pavel Klinichev.

For more information please refer to the article [Giselle on the Russian stage](#).

On March 11th the first award ceremony of the international professional music awards [BraVo](#) that is given for outstanding achievements in classical art took place on the Historic Stage.

Twelve prizes and special nominations from BraVo organising committee were awarded. The Bolshoi Theatre prima-ballerina Svetlana Zakharova was awarded the prize for Best Ballet for her solo project *Amore*.

The prize in the category Global Star was designed to honour an artist that symbolizes Russian art abroad; it was given to Anna Netrebko (the singer performs the main role in the opera *Manon Lescaut* at the Bolshoi Theatre and is also going to take part in future joint projects of the Bolshoi and the Metropolitan Opera).

The Bolshoi Theatre guest soloists Hibla Gerzmava



Svetlana Zakharova (BraVo award in the nomination Best Ballet for the solo project *Amore*), maestro Pavel Kliniched and the actor Vincent Cassel (France) at the award ceremony of the international music award, Historic Stage, March 11th.

Photo courtesy: Kirill Kallinikov/ RIA Novosti

(soprano, Don Carlo and *La Traviata* by Giuseppe Verdi) and Ildar Abdrazakov (Don Carlo) were awarded the prizes for Best Female/Male Singer.

PAO Severstal received the award in For Support of Classical Art (*Don Quixote* to the music by Ludwig Minkus, version of 2016 and *Anna Karenina* by John Neumeier to the music by Pyotr Tchaikovsky, Alfred Shnitke and Cat Stevens – these are two Bolshoi productions that the company supports).

The list of other laureates that also cooperated with the Bolshoi Theatre included: Dmitri Hvorostovsky (posthumously; the award for Classical Album of the Year for his last recording, the opera *Rigoletto* by Giuseppe Verdi. The prize was given to the singer's parents), Teodor Currentzis (awards for Orchestra of the Year and Conductor of the Year) and Dmitri Tcherniakov (Opera of the Year for his productions of *The Snow Maiden* and *Carmen*).

The Chinese bass Liang Li, who made his debut on the Bolshoi stage as Philip II in the opera *Don Carlo*, Sumi Jo (South Korea), Seiichi Furukawa (Japan) and Enkhbatyn Amartüvshin (Mongolia) received Honorary Awards.

The Minister of Culture of the Russian Federation Vladimir Medinsky awarded the prize for The Best Theatre Venue (the Mariinsky Theatre Stage in Vladivostok).

The gala-concert that took place after the award ceremony starred such world-famous artists, as Svetlana Zakharova, Anna Netrebko, Yusif Eyvazov, Sumi Jo, Seiichi Furukawa and others. Jose Carreras (Spain) was the honorary guest of the ceremony.

[The award's official website](#)

More information about the awards received by the Bolshoi Theatre artists is available in the article [Bravo!](#) on the theatre's [website](#).

On March 10th Vladimir Putin sent a welcoming [telegram](#) to the participants and guests of the first award ceremony of the international professional music awards BraVo.

Quote: “I congratulate all laureates of this award on their success. I wish all of those that are present in the audience to have bright and unforgettable impressions”.

[The award's Facebook page](#)

March 4th, 6 p.m. Moscow time – the live transmission of the ballet [The Flames of Paris](#) to the music by Boris Astafiev from the Bolshoi Theatre New Stage to the cinemas around the world. Choreography by Alexei Ratmansky with use of the original choreography by Vasily Vainonen.

Music director – Pavel Sorokin. Music dramaturgy conception – Yuri Burlaka. Scenographers – Ilya Utkin, Evgeny Monakhov. Costume Designer – Elena Markovskaya. Lighting Designer – Damir Ismagilov.



On the transmission day the cast starred: Margarita Shrair as Jeanne, Denis Savin as Jerome, Igor Tsvirko as Philippe, Semyon Chudin as The Marquis, Ana Turazashvili as Adeline, Kristina Kretova as Mireille de Poitiers, Artem Ovcharenko as Antoine Mistral, Alexander Vodopetov as the Captain, Gennady Yanin as King Louis XVI and Nelli Kobakhidze as Queen Marie Antoinette.

Full cast as available [here](#).

This transmission was a part of the 2017/18 season of the project Bolshoi Ballet in the cinema that is continued by the Bolshoi Theatre in cooperation with the companies Pathé Live and Bel Air Media.

The Bolshoi spokeswoman Katerna Novikova hosted the transmission. In the intermission she interviewed the People's Artist of Russia Gennady Yanin (King Louis XVI). The former ballet manager explained why at a certain point, when it was necessary to choose between the ballets The Red Poppy and The Flames of Paris, the ballet by Boris Asafiev was chosen.

[The video announcement of the transmission](#)

The Flames of Paris was also performed on the New Stage on March 1st, 2nd and 3rd.

[The casts](#)

Pavel Sorokin conducted all performances.

The Bolshoi Ballet leading soloist Igor Tsvirko (Philippe) comments the Basque dance from The Flames of Paris and talks about the ballet in the video that was made together with Pathé Live. The video is available on the Bolshoi Theatre's [official video channel](#).

The 2017/18 season of the project Bolshoi Ballet in the cinema on the website of the art association [Cool-Connections](#).



Evgenia Obraztsova in the ballet Marco Spada.

Photo courtesy: Theater HD

The TV channel Mezzo continues to transmit productions of the Bolshoi Theatre of Russia.

March 9th (4:30 p.m. CET, -2 Moscow time) – live transmission of the ballet [Marco Spada](#) by Daniel-François-Esprit Auber choreographed by Pierre Lacotte.

March 12th – Katerina Izmailova

March 16th – The Golden Age

April 2nd – Swan Lake

The detailed schedule and the timetable of all transmissions is available on Mezzo [website](#).

June 10th – the transmission of the ballet [Coppelia](#) by Leo Delibes. Choreography: Marius Petipa and Enrico Cecchetti

Revival and new choreographic version: Sergei Vikharev. Designer: Boris Kaminsky.

The new choreographic version of the ballet Coppelia by Sergei Vikharev was presented on the Bolshoi Theatre New Stage in 2009. In the 242nd season the production is revived to mark the 200th anniversary of Marius Petipa (March 11th 2018).

The Bolshoi Theatre and the company Pathé Live have announced the [programme of transmissions](#) for the coming season 2018/19:

November 11th 2018 – LA SYLPHIDE, live transmission

December 2nd 2018 – DON QUIXOTE, the recording made on April 10th 2016

December 23rd 2018 – THE NUTCRACKER, live transmission

January 20th 2019 – LA BAYADERE, live transmission

March 10th 2019 – SLEEPING BEAUTY, the recording made on January 22nd 2017

April 7th 2019 – THE GOLDEN AGE, the recording made on October 16th 2016

May 19th 2019 – CARMEN SUITE, PETRUSHKA, live transmission



Olga Smirnova and Denis Savin in Carmen Suite

The 2018/19 season of the Bolshoi Ballet screenings and transmissions is available on [Pathé Live website](#).

On March 8th, 9th, 10th and 11th (matinee performance at 2 p.m.) the opera [The Idiot](#) by Mieczysław Weinberg based on the novel of the same name by Fyodor Dostoevsky was performed on the New Stage.

This last of the composer's seven finished operas (it was written in 1986) was staged by an international team. Music director: Michał Klauza (Poland), stage director: Evgeny Arye (Gesher Theatre, Tel-Aviv), set designer: Simon Pastukh (a famous theatre designer who also created the set for the ballet Bolt to the music by Dmitri

Shostakovich at the Bolshoi), costume designer: Galina Solovyova.

More information about the history of creation of the opera The Idiot and its production at the Bolshoi Theatre is available on the theatre's [website](#).

The cast starred: Prince Myshkin – Bogdan Volkov ([the National Opera Award Onegin, 2017](#)), Stanislav Mostovoy; Nastassya Filippovna – Ekaterina Morozova, Maria Lobanova; Rogozhin – Pyotr Migunov, Nikolai Kazansky.

Conductor – Michał Klauza.

The casts are available [here](#).

More information about March performances is available in the article [The Time of Weinberg](#) at the Bolshoi.

The next performances of the opera The Idiot are scheduled to take place on May 27th and 29th.

On March 18th the opera [The Passenger](#) by Mieczysław Weinberg is going to be performed on the New Stage as a part of the National Theatre Festival The Golden Mask. The production of the Yekaterinburg State Academic Opera and Ballet Theatre (Director, set and lighting designer: Thaddeus Strassberger, music director: Oliver von Dohnányi).

This production of the Yekaterinburg State Academic Opera and Ballet Theatre was first performed at the Bolshoi Theatre on February 19th, 2017 as a part of the International forum Mieczysław Weinberg (1919 - 1996). The Return. The forum was organized by the Bolshoi Theatre in cooperation with the newspaper Muzykalnoe Obozrenie (the director of the forum – the Bolshoi Theatre General Director Vladimir Urin, the director-curator of the forum – Muzykalnoe Obozrenie editor-in-chief Andrei Ustinov).

This large-scale project dedicated to the personality and the heritage of the Soviet composer took place on February 16th-19th at the Bolshoi Theatre and the State Institute for Art Studies. Both scientific and cultural programmes were varied; there were premieres of Weinberg's operas, including the first production of his opera The Idiot in the Bolshoi's history. The forum was mentioned among the most important events of 2017 according to the final ratings of [Muzykalnoe Obozrenie](#).

The rehearsals for the ballet [Anna Karenina](#), choreographed by John Neumeier to the music by Pyotr Tchaikovsky, Alfred Shnitke, Cat Stevens / Yusuf Islam are in full swing. This is the co-production with the Hamburg Ballet.

The choreographer, the set and costume designer and the lighting concept author – John Neumeier. The costumes for the main heroine were designed by the Swiss fashion house Akris.

Music director – Anton Grishanin.

The ballet is scheduled to premiere on the Histor-



John Neumeier continues the rehearsals for the ballet Anna Karenina. The Bolshoi Theatre, February 13th.

Photo courtesy: Katerina Novikova

ic Stage on March 23rd 2018 (the world premiere took place at the Hamburg Ballet on July 2nd 2017).

On March 7th at 7:30 p.m. there was Bolshoi Theatre Orchestra Artists Concert [The Great Women Composers](#) marking the International Women's Day.

Pieces by Amy Beach, Lili Boulanger, Sofia Gubaidulina, Dora Pejačević, Louise Farrenc and Clara Schumann were performed by Anna Grishina (piano), Boris Lifanovsky (cello), Vladlen Ovanesyants (violin), Dmitry Usov (viola), Roman Yanchishin (violin) and Stanislav Yaroshevsky (flute).

More information about the concert is available on the [Bolshoi's website](#).

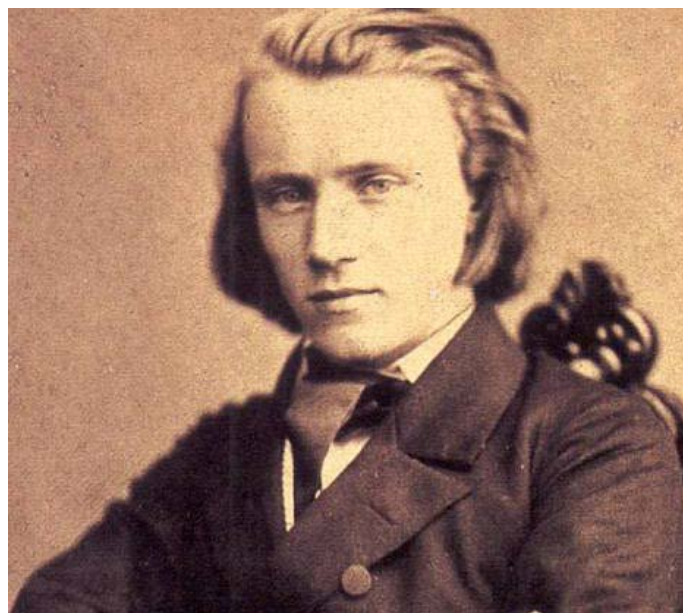


Allegro rustico by Sofia Gubaidulina was performed at the Beethoven Hall on March 7th. Sofia Gubaidulina in Sortavala, 1981. Photo courtesy: Dmitry Smirnov

On March 8th and 10th at 7:30 p.m. there was the Bolshoi Theatre Young Artists Opera Program concert [In the Paris Salons of La Belle Epoque](#).

The programme included vocal pieces by Reynaldo Hahn, Léon Delafosse, Camille Saint-Saëns, Jules Massenet and Gabriel Faure to the lyrics by Elena Văcărescu, Paul Verlaine, Théodore de Banville, Louis Gallet, Henri Cazalis, François Coppée, Maurice Magre, Jean Moréas, Anna de Noailles, Lorenzo Pagans, Sully Prudhomme, Henri de Régnier, Armand Silvestre, Anatole France, Augusta Holmès, Victor Hugo, Agrippa d'Aubigné and other poets.

On March 13th at 7:00 p.m. there was the third concert of the cycle [Songs of Wayfarer](#), marking Johannes Brahms' 185th anniversary (May 7th 1833 – April 3rd 1897).



Johannes Brahms (May 7th 1833 – April 3rd 1897)
The photograph of 1853

Serenade for chamber orchestra, Four Songs for female chorus, two horns and harp and other vocal pieces by Johannes Brahms and Max Reger were performed by the Bolshoi Theatre soloists Ekaterina Shcherbachenko (soprano), Ekaterina Vorontsova (mezzo-soprano) and Mikhail Kazakov (bass).

Alexander Andrusik (horn), Artur Arzumanov (horn), Alla Koroleva (harp) and the Bolshoi Theatre Chamber Orchestra also took part in the concert. Conductor: Mikhail Tsinman.

[The first concert](#) of the cycle Songs of Wayfarer, Schubertiade, took place on March 10th 2016.

More information is available on the [website](#).

[The second concert](#) of the cycle took place on April 25th 2017.

More information is available in the article [Wagner, Mahler and Richard Strauss](#).

On June 5th the Lifetime Achievement prize of the international festival [Benois de la Danse](#) will be awarded to Natalia Makarova; the ceremony will take place on the Bolshoi Theatre Historic Stage.

As it is announced on the award's website, the jury of Benois de la Danse-2018 (Yuri Grigorovich, Eleonora Abbagnato, Nicolas Le Riche, David McAllister, Samuel Wuersten, Tamara Rojo, Boris Eifman and Nora Esteves) decided to give the prize to the ballerina by a majority vote.

[Information on Facebook](#)

The award ceremony Benois de la Danse-2018 and the gala-concert of award winners and laureates, as well as the gala-concert Benois de la Danse stars – laureates of different years are scheduled to take place on the Bolshoi Theatre Historic Stage on June 5th and 6th.



Natalia Makarova as Princess Florine in Sleeping Beauty by Pyotr Tchaikovsky, choreography by Marius Petipa, version by Konstantin Sergeev, 1962. Photo/ [Vkontakte](#)

VIRGILIJUS NOREIKA PASSED AWAY.



Virgilijus Kęstutis Noreika (22nd September 1935, Šiauliai, Lithuania – 3rd March 2018, Vilnius).

Photo courtesy: Valentina Tcherdyntseva, 1976/TASS

The Bolshoi is sad at the death of a People's Artist of the USSR Virgilijus Noreika, an outstanding singer, a colleague and a friend, who took part in the Bolshoi's performances numerous times.

Mass media recall the "golden age" of the Bolshoi Theatre of the USSR in relation to this sad news.

[TASS](#) points out: "Maestro performed as a guest leading singer at the Bolshoi Theatre in Moscow many times. At some point he opened the guest performances of this famous company at La Scala in Milan. As the singer said himself, it was a great honour for him ("The Lithuanian opera singer Virgilijus Noreika passed away: the People's Artist of the USSR was 82 years old", March 3rd, 12:26).

The information agency also reports: "Noreika was awarded the title "A People's Artist of the USSR" in 1970... The singer pointed out that he was the youngest artist that was given the title "A People's Artist" in the USSR. Music critics considered his performance of pieces by Russian classical composers to be a gold standard one. Regardless of his young age, maestro performed a lot both in his native country and abroad.

Virgilijus Noreika was the soloist of the National Opera and Ballet Theater of Lithuania from 1957 till 1975; starting from 1964 he was the Bolshoi Theatre's guest soloist and performed there regularly (for more than 50 times); he took part in 8 opera productions at the Bolshoi. His last performance in Russia took place on October 29th 2009 on the Bolshoi Theatre New Stage. The

singer made several recordings of his signature parts together with the orchestra of the Bolshoi Theatre of the USSR (recording studio Melodiya, conductor Boris Khaykin).

The following sources announced the death of the outstanding Lithuanian tenor:

[Vesti.Ru](#)

[Russia-K](#)

[RT in Russian](#)

[Ren TV](#)

[5 channel](#)

[Mir 24](#)

[RBC](#)

[TV channel 360°](#)

[RIA Novosti](#)

[Rossiiskaya Gazeta](#) (photogallery)

[Izvestia](#)

[Moskovsky Komsomolets](#)

[Vechernaya Moskva](#) and other Russian mass media sources (about three dozens of them).

The singer's interview entitled "A People's Artist of the USSR Virgilijus Noreika: 'I gave up the Bolshoi Theatre for my daughter'" (Komsomolskaya Pravda, December 22nd 2010) is available [here](#).



Virgilijus Noreika's record
with the Bolshoi Theatre of the USSR Orchestra

After a siege of illness Galina Kravchenko, the Bolshoi Ballet dancer (1964-85), a pedagogue of the supernumeraries' ensemble (1999-2001) and a pedagogue of the Bolshoi theatre School in Joinville since 2001 passed away in Joinville at the age of 73. Galina Kravchenko rehearsed with students and graduates all important productions at this school, revived there the ballet Chopiniana and trained artists that were then

sought after in many companies in Europe and the USA. Twice she was awarded the press diploma for training the students for the ballet artists contest Arabesque that takes place in Perm. The Brazilian school helped her to find a new lease of life after the death of her husband, an outstanding dancer and the Bolshoi Ballet dancer Alexander Bogatyryov. (1949 – 1998). It was his idea to spread Russian ballet education in Latin America, and he shared this idea with Vladimir Vasiliev, who, in turn, put it into life in such a brilliant way. Alexander Bogatyryov did not live to see the opening of the school, but his widow gave lessons and rehearsed with students there, in the class named after him. In 2013 Galina Kravchenko was given the title An Honorary Citizen of the city of Joinville. It is in this city in Jardim das Flores cemetery where she was buried.



Press analysis: Russian mass media

[TASS](#) with the reference to the director of the Tretyakov Gallery Zelfira Tregulowa announces that the director of the Bolshoi Theatre is going to open a series of dialogues on cultural leadership (March 5th, 10:22 p.m.):

On March 29th the State Tretyakov Gallery opens the new series of dialogues as a part of the programme "Culture without Borders. Dialogues with Contemporary Cultural Leaders". Directors of the Guggenheim Museum (the USA), Musée d'Orsay (France), the Bolshoi Theatre and many others are going to talk about the influence that art can have in the modern world...

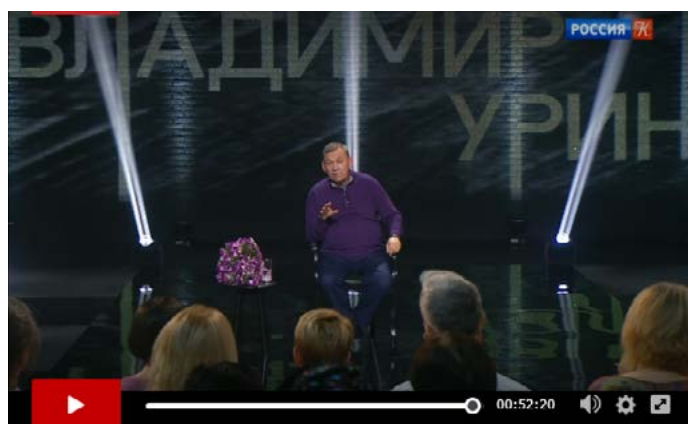
“The new director of Musée d’Orsay Laurence des Cars and the director of the Guggenheim Museum Richard Armstrong have confirmed their participation. The conversation with the Bolshoi Theatre director Vladimir Urin opens this series”. /.../

Tregulowa reminded that the programme was first put into life with the support of the Potanin Charity Foundation in 2016. The following people were interviewed: Sir Ciarán Devane, Chief Executive of the British Council, London, Mikhail Shvydkoy, Russia’s Special Presidential Envoy for International Cultural Cooperation, Mikhail Piotrovsky, the director of the Hermitage Museum, Tim Marlow, the artistic director of the Royal Academy of Arts, Martin Roth, the director of the Victoria and Albert Museum, and Kirill Serebrennikov, the theatre and film director”.

The Bolshoi Theatre General Director Vladimir Urin appeared in the programme *Linia Zhizni/Life Line* (52’20”) that went on air on March 2nd ([TV channel Russia-Culture](#), 8:20 p.m.).

The head of the Bolshoi Theatre answered the questions from the audience in the studio of the TV channel Russia-Culture and talked about his family, childhood and his studies in Kirov and in Leningrad, explained why he decided to deal with theatre and how he was not admitted to the acting department, told stories about serving in the army, becoming the youngest theatre director, working at the Russian Theatrical Society/Union of Theatre Workers together with Mikhail Ulyanov, being the head of the Stanislavski and Nemirovich-Danchenko Theatre, the offer to become the director of the Bolshoi Theatre and his work at the main theatre of the country. The programme features photographs from Vladimir Urin’s personal archive.

The recording of the programme is available on [YouTube](#).



Life Line. Vladimir Urin. The [TV Channel Russia-Culture](#)

The premiere of *The Queen of Spades* that took place on the Bolshoi Theatre Historic Stage on February

15th remains the focus of attention of major mass media sources.

The stage director Rimas Tuminas appeared in the anniversary 250th issue of the programme *Sati*. The *Not Boring Classics* on the [TV channel Russia-Culture](#) (went on air on March 5th at 9:40 p.m., the programme was shown for the second time on March 6th at 1 p.m.).

During his conversation with the host the creator of the new production of Tchaikovsky’s opera talked about working at the music theatre, “about all mysteries of Pushkin’s novel *The Queen of Spades* and its music interpretations”.

The announcement about the programme is available [here](#).



Rimas Tuminas and Sati Spivakova during the recording of the programme *The Not Boring Classics*, February 2018.

Photo/[Facebook](#)

Grigory Zaslavsky in his programme *Culture Tourism* (TV channel Mir 24, went on air on March 4th at 8:20 a.m.) also talks about the Bolshoi’s new production:

“ ‘What is our life? A game!’ The opera *The Queen of Spades* premiered at the Bolshoi Theatre. Yusif Eyvazov performed the role of Herman. This time his famous spouse Anna Netrebko watched whatever was happening on the stage from the audience. /.../ The impersonal gray stage, empty tables and chairs — the set in *The Queen of Spades* is minimal. All attention of the audience is drawn

to the main characters. The director of this production also tries to act as an anonymous guide and to behave carefully; he teaches the artists to be reserved as well.

“They should be reserved...They should not hug and kiss. I hate kissing on the stage”, – laughs the artistic director of the Vakhtangov Theatre Rimas Tuminas.

Yusif Eyvazov followed all director’s guidelines. He considers his Herman to be not mad, but rather calculating. “He has to get these three cards, he has to win the fortune and then, as he sees it, there will be happiness. I have lived in Italy for 18 years and it is not a problem for me to learn an Italian opera. But for some reason when it came to the Russian opera, the text turned out to be difficult. It is not enough to just learn it, this text has to be given the right interpretation”, – says an Honored Artist of Azerbaijan Yusif Eyvazov” (the article Crazy premieres: theatrical Moscow has gone mad this spring).

[The programme Cultural Tourism](#) went on air on March 4th 2018 at 8:20 a.m.

Rimas Tuminas: “I hate kissing on the stage...”/ [Mir 24](#).

The reporter of the source [Teatral](#) Victor Borzenko talked to the director in London on the day when the guest performances of the Vakhtangov Theatre, which he is the head of, closed with the full house (the article Rimas Tuminas: “We act against the expectations”):

– “The Queen of Spades has had its premiere recently. The premiere at the Bolshoi Theatre is a unique event in anyone’s biography. What are your impressions?

– It seems to me, something has worked. We managed to elaborate the style. Then the taste. The reserve. This reserve brings meaningfulness. This was evident, and this is the main thing.

– Do you have an answer to the question why great directors at some point come to the music theatre? Of course, Stanislavski is the iconic example...

– When you get old, you get fed up with those actors. They are impossible to listen to! It is impossible to make them do anything! During rehearsals nothing goes the way you had it planned. But here we have the world of music and the vocal singing. The conductor is the main person, then comes the music, then the assistant and only then – you. I would make a very good assistant; I would dream to help a director implement his ideas. Serving and obeying is nice if this is done for the sake of art”.

The magazine Muzykalnaya Zhizn/Music Life published the article by Olesya Bobrik. “The new production has become one of the most awaited premieres of the current season. This premiere stirred particular interest due to the fact that the cast stars a famous tenor Yusif Eyvasov, who performed the role of Herman for the first time in his career. “Our style can be defined as a strict conventionality”. These words of Rimas Tuminas from the article for the Bolshoi

Theatre’s booklet characterize his production better than anything else”. //

The printed version of the article is available from the press-office upon request.

The Bolshoi Theatre chief conductor and music director Tugan Sokhiev talks about his interpretation of The Queen of Spades music score in his interview to the magazine Muzykalnaya Zhizn/Music Life

The interview can be found in the printed issue that is available from the press-office upon request. A short version of the interview is available in the booklet for The Queen of Spades.



Ivan Maximeyko as Chaplitsky, Roman Muravitsky as Chekalinsky, Yusif Eyvazov as Herman, Vladimir Komovich as Narumov, Vyacheslav Pochapsky as Surin, Igor Golovatenko as Yeletsky. Photo courtesy: Damir Yusupov

The senator Lyudmila Narusova made a statement about the cost of tickets to the Bolshoi Theatre, which stirred a heated discussion in the media. The Bolshoi Theatre General Director made a comment for TASS and the radio station [Kommersant FM](#).

According to Mr. Urin, he learned about the discussion about the prices for tickets for various sport and cultural events that is going on in the Federation Council from mass media. He explained: “As we have gathered, at the meeting Lyudmila Narusova mentioned the sum of \$800 for a ticket to the Bolshoi Theatre. We do not know the context, but we can suggest that this has to do with ticket scalpers, since the maximum price of tickets to the Bolshoi Theatre that we have set and that are sold through our own channels is 15 thousand rubles (approx. \$264) for ballet performances on the Historic Stage”.

Vladimir Urin stressed that the Bolshoi Theatre is ready to support the legal initiative that would stop ticket scalpers and those, who buy tickets to sell them for a higher price. He mentioned that the actions of those scalpers that “are trying to sell tickets to the Bolshoi at outrageously high price” are harmful for the Bolshoi’s reputation both in Russia and abroad.

TASS: “Urin says prices for tickets to the Bolshoi Theatre remain high due to ticket scalpers”

Several mass media sources also publish the story by TASS:

AiF
Federal Press

Kommersant FM quotes Vladimir Urin: “I do like it very much that the legal authorities have finally brought up the issue of legal regulations when it comes to second-hand dealing of tickets. Today we have the chance to raise prices for a number of productions and still sell the tickets. Even if those tickets cost 20 or 25 thousand roubles (approx. \$352 and \$440 respectively). They still will be sold. But we do not do this, because we receive financial support from the government and we consider that the theatre’s aim is not only to sell tickets. We have a very important educational and cultural function, that is why we do not raise prices for tickets. At the same time we understand that if we lower the prices even more than we do now, then the scalpers will be the ones earning money. That money will end not at the theatre, but in those scalpers’ pockets”.

Kommersant FM also asked famous businessmen when they were at the Bolshoi Theatre last and what they think about the ticket prices.

Olga Egoshina (**the portal Teatral**) considers the changes in the law on culture to be a great way to regulate the prices for tickets. In the article When the population cannot afford the common good she writes: “Luckily, the whole range of dealing with ticket scalpers has been elaborated and now exists. First, there is the method of selling tickets upon presentation of the passport that the Bolshoi Theatre Vladimir Urin has reinforced. Second, there is the blocking of twin websites by the Federal Supervision Agency for Information Technologies and Communications, which can take place even prior to the trial. There is also an idea to make the rules for ticket refund stricter (as of now, scalpers can get refunds for tickets they did not sell and, therefore, do not lose any money). Then, there is an idea to introduce large fines for scalpers. Finally, there is a suggestion to raise salaries for those that work in the ticket offices so that they would appreciate their job and not take part in illegal activities”. //

The magazine Vogue published the article Brave New World about the productions that have been nominated for The Golden Mask award. The list includes the opera Billy Budd by Benjamin Britten, staged by David Alden. This is the co-production of the Bolshoi Theatre, the English National Opera and Deutsche Oper Berlin. Music director – William Lacey. On February 27th the final, 12th performance of the opera took place on the Bolshoi Theatre New Stage; now the production returns to the London stage.

The full version of the article is available from the press-office upon request.

The portal Teatral writes about the programme Bolshoi for the Young: now young theatre-goers aged between 16 and 25 can buy tickets to the Bolshoi for special low prices. “The next title in the list is A Hero of Our Time, staged by Kirill Serebrennikov and choreographed by Yuri Possokhov. The performance will take place on May 6th “. Earlier the young audience had a chance to see such productions, as Eugene Onegin, Don Carlo, The Taming of the Shrew, the comic opera Don Pasquale and Le Nozze di Figaro.



Le Nozze di Figaro. Oleg Tsybulko as Bartolo, Anna Aglatova as Susanna, Alexander Vinogradov as Figaro, Irina Rubtsova as Marcelina. Photo courtesy: Damir Yusupov

Major mass media sources mention Manon Lescaut from the Bolshoi Theater as one of five nominees for the Union of Theatre Workers’ award Gvozdeny Sezon. The award ceremony took place on March 5th.

The following sources report about this event:

TASS (text by Olga Svistunova. “The award Gvozdeny Sezon was given to the production Turandot by Helikon-Opera. Four other productions, namely, Manon Lescaut, Rewizor. Version, Tsar Oedipus and Anna Karenina, received Small Crystal Nail awards”).

RIA Novosti
Teatral
Gazeta.Ru

and other mass media sources.

Mass media report that a People’s Artist of the USSR Lyudmila Semenyaka took part in the ceremony of the post envelope stamp cancellation marking the 200th anniversary of the ballet master Marius Petipa. The ceremony took place on March 5th at 12:30 as a part of the opening ceremony of the post office in Sadovaya-Karetnaya street, 10/5.

Rossiiskaya Gazeta: “The post office of a new type was opened in the center of Moscow, in the building of the Bolshoi Theatre dormitory. The office has been enlarged and now also occupies several rooms where ballerinas used to live several years ago. As a part of the ceremony there was the post envelope stamp cancellation marking the 200th anniversary of Marius Petipa. A famous ballerina, a ballet master and a choreographer Lyudmila Semenyaka took part in the ceremony”.

Moskva agency also reports about this event (“The envelope with the stamp, marking the 200th anniversary of the ballet master Marius Petipa, has been introduced”).



Alla Bondarenko, the regional manager of Moscow macroregion of the Federal State Unitary Enterprise Pochta Rossii/Russian Post, and Lyudmila Semenyaka, a People's Artist of the USSR, at the ceremony of the post envelope stamp cancellation marking the 200th anniversary of Marius Petipa. Office 127006, March 5th.
Photo courtesy: Mikhail Yarush

An Honored Artist of Russia Lyubov Orfenova, one of the most famous Russian concert masters and a permanent pedagogue of the Bolshoi Young Artists Opera Program together with her colleague Nikolay Ovchinnikov talks about working with singers and the role of a concert master in the pedagogical process, difficulties in working with soloists, policies of leading musical theatres and many other issues. The article was published by the portal on classical music [Music Seasons](#) (“Lyubov Orfenova says: ‘We have to be diplomats!’”).

Quote: “A choir and an orchestra are the foundation! The idea was right. The level of a theatre is defined by the condition of its choir and orchestra. It works in the West. True, over there most theatres do not have permanent companies; only those, who sing second and third roles have permanent contracts, but all those, who sing first parts are guest artists. As far as I understand, we are



An Honored Artist of Russia and the permanent pedagogue of the Bolshoi Young Artists Opera Program Lyubov Orfenova. Concertgebouw, Amsterdam. Photo courtesy: Music Seasons

moving in the same direction. /.../. How could it be that an actor is a nobody! I do understand the importance of the choir and the orchestra, but still, today we ask “who sings Boris Godunov today?”. Or “who is Figaro in Il Barbiere di Siviglia today?”. We do not ask about the second violin or about the composition of the choir! /.../ I remember how terrified we were when we told the Bolshoi Theatre singers about such things and they said: “Well, it is not going to happen here!”. It is happening! Not only at the Bolshoi Theatre, but elsewhere as well! There is this point of view now: what is a soloist? Today we need him, but tomorrow we do not...”.

“Bulgarian trainees at the Bolshoi Theatre” – this is the topic of the programme Opera Passions on the [Radio Orpheus](#).

In his programme the host Nikolay Rybinsky talked about outstanding singer, People's Artists of Bulgaria Dimitar Uzunov (1922-1985) and Nicolai Ghiaurov (1929-2004), their cooperation with the Bolshoi Theatre of the USSR and the propaganda of Russian opera in theatres throughout the world.

In his speech to the fans prior to the coming FIFA World Cup Stanislav Cherchesov, the head coach of the



Nicolai Ghiurov (Varlaam), Boris Christoff (Boris Godunov) and Dimiter Uzunov (The Pretender) after the performance of the opera Boris Godunov by Modest Mussorgsky.

La Scala, February 20th 1960.
Photo courtesy: [Vestnik Duma](#)

Russian national football team, named the Bolshoi Theatre one of the main sights and the landmark that is the most important for gaining the understanding of Russia as a whole:

– Football fans from many countries are already planning their visits to Russia. What is your advice of three sights they should definitely see in Russia?

– I would invite them all to my native Ossetia, so that the fans would have the chance to see the most beautiful mountains in the world. But this is quite far from the host citirse. So I advise them to visit the most beautiful places in Moscow: the Kremlin, which is the hear of Russia, the wonderful Red Square and the famous Bolshoi Theatre.

(“Stanislav Cherchesov: “Come to Russia with an open heart”: the head coach of the Russian national football team talked about the country’s preparation for FIFA World Cup”. [Sovetsky Sport](#), March 6th).

Press analysis: international mass media

The German and Austrian newswires DPA and APA with the reference to the Bolshoi spokeswoman Katerina Novikova [report](#): “The finale to this classic dance art is the French-Russian choreographer Marius Petipa, born on 11 March 200 years ago. Dance companies all over the world are celebrating the anniversary, because his work is working. Without the legacy of Marius Petipa, you can not imagine a classical ballet troupe today. His

choreographies have made Swan Lake, Sleeping Beauty, The Nutcracker, La Bayadere and Raimonda classics. «He is particularly important to the Bolshoi Theater because he created the ballet Don Quixote specially for this company”. The reports are republished in the Austrian newspaper Tiroler Tageszeitung and many other editions.

Local newspapers and online publications announced the upcoming live transmission of the Bolshoi’s Flames of Paris in local cinemas.

The local newspaper [Gainsborough Standard](#) (UK) announced “Bolshoi Live is back with The Flames of Paris live from Moscow at Trinity Arts”.

[Lowestoft Journal](#) (UK) also announced the upcoming screening of Bolshoi’s Flames of Paris in local cinemas

[San Juan Islander](#) (Washington state, the USA)

[Frankfurter Neue Presse](#) (Germany)

[Bend Bulletin](#) (the USA)

[Cape Cod Times](#) (the USA)

The Italian local source [Il Nuovo Terraglio](#) (Veneto region) announced the screenings of the ballet that took place on Sunday, March 4th.

Théâtre Bolchoï - Prévisualisation 3D Mise en scène prédictive

Patrice Morel
Toutes les photos et documents 3D sont de © Théâtre Bolchoï

Le Théâtre Bolchoï, situé à deux pas du Kremlin, s'intègre dans un modèle économique et un positionnement bien particulier. Malgré le soutien qui lui est apporté, la direction se doit de rétablir certains équilibres. Une des approches communes consiste à tenter d'optimiser les ressources humaines et le taux d'occupation des espaces scéniques, sachant qu'une journée supplémentaire de répétition est une journée de représentation en moins. L'approche complexe de la modélisation d'un spectacle en 3D leur est apparue comme une des solutions disponibles.



Créneau scène

Petite salle

Préambule

Cet article intervient dans le cadre d'une table ronde animée par le Théâtre Bolchoï présent au salon JTSE 2017. L'objectif, qui fut suivi d'un temps d'échange, nous a permis de préciser un certain nombre de points sur la démarche initiale du projet et le retour d'expérience. Un ensemble de contenus et de visuels se rapportant à cet exercice a été proposé à un échantillon représentatif de professionnels français, le but étant qu'ils puissent se prononcer sur l'opportunité de mener une telle expérience.

Avant-propos

L'équipe du Théâtre Bolchoï n'a jamais fait état d'un moment où un autre de sa volonté à devoir étendre le procédé aux phases de création. Malgré tout, nombreux sont les metteurs en scène, les scénographes et les techniciens de scène spécialistes qui font appel individuellement à la modélisation 3D dans leur espace de travail. On peut citer en point d'orgue les vidéastes et éclairagistes qui, du fait de leur discipline, se plongent rapidement dans des perspectives et des acrométries, alors que d'autres se cantonneront à l'orthogonalité des centres couplés à celle du plateau. Nos interlocuteurs reconnaissent l'intérêt des

techniques de prévisualisation 3D et ne refusent pas le fait d'y avoir recours.

Avec ou sans modélisation

Avec l'investissement des outils numériques, nous disposons de devant faire face à une sorte de dualité avec une tradition de l'équipe qui travaillerait à partir d'outils traditionnels tels que papier, table à dessin ou logiciel en 2D et l'autre qui restait plongée dans un univers virtuel sans se référer à une quelconque présentation physique. Philippe Blesch (scénographe) et Régis Vasseur (3D) se rejoignent assez bien sur ce point, en nous expliquant "qu'il avait assez maladroït de vouloir opposer deux processus a priori complémentaires. La représentation graphique de la maquette peut être saisi à partir de plans et de coupes conçus à l'aide d'outils numériques ou en procédant directement au scanner pour des relevés en 3D". Jean-Michel Bauer (éclairagiste) rappelle à juste titre "que les modélisations aident effectivement les perspectives mais ne donnent aucune information sur le comportement de la maquette face aux directions de lumière, sur les textures et leurs influences sur le rendu acoustique". En toute humilité, l'équipe du Bolchoï reconnaît que ce type de logiciel n'est pas la panacée mais que son utilisation à leur échelle a

The article in Actualité de la Scénographie about 3D modeling at the Bolshoi Theatre

[AS Actualite de la Scenographie](#) (France) (No. 217, February 2018), the French bi-monthly journal about the technical aspects of live theatre performances publishes an article titled Theatre Bolshoi – 3D Preview – Predictive staging. Patrice Morel explains how modern technology changes the process of creating productions. “One of the common approaches is to try to optimize the human resources and the rate of occupation of the scenic spaces, knowing that an additional day of repetition is a day of representation less. The complex approach of modeling a show in 3D appeared to them as one of the available solutions.”



Vladislav Lantratov and Maria Alexandrova in Nureyev. London, February 25th. Photo courtesy: Marc Haegeman

The online specialised dance publication [Seeing Dance](#) publishes a review by Charlotte Kasner of the recent Russian Ballet Icons gala in London on 25 February. “Bolshoi’s Maria Alexandrova and Vladislav Lantratov in a corking Don Quixote pas de deux. In a red, black and gold tutu to die for, Alexandrova flashed fire along with her snapping fan. Not to be outdone, Lantratov gave as good as he got with some crowd-pleasing gestural banter between the pair, for all the world like the rivalry between Romantic ballerinas. Single and double frottées were whipped off nonchalantly. Lantratov’s ballon and soft-pawed landings were a delight.” “La Sylphide as the rather dense James is bewitched by the mischievous fairy. Anna Tikhomirova (Bolshoi Ballet) made a delightful, featherweight sylph and, much as I usually feel the urge to snip of their ridiculous little wings with the biggest pair of shears that I can find, I almost felt sorry for this one, knowing that James was destined to kill her. Artem Ovcharenko (also Bolshoi) shone as James with twinkling batterie and a neatness and softness to his landings that verged on perfection.” “There were times when this Nureyev pas de deux seemed to have turned back the clock, so accurately did Lantratov embody the style and panache that took the world by storm and so suitably illustrated by lavish Liszt. Let us hope that we do not have to wait

too long to see the whole ballet that itself is no stranger to controversy.” “the pas de deux from Le Corsaire.” “Krysanova seemed glued to the spot on her frottées and have ankles of steel as she stayed en pointe for an age.”

The online UK specialised theatre news publication [British Theatre Guide](#) publishes a review by Vera Liber of the Russian Ballet Icons Gala 2018 “Maria Alexandrova and Vladislav Lantratov of the Bolshoi dancing against a backcloth of red swagged drapes go hell for leather in Don Quixote to Ludwig Minkus’s music: one hand lifts, flashy fouettés (my companion asks me if these are obligatory in every ballet—there are more to come), triple turns en l’air, double cabrioles derrière, making it all look easy, stepping up the tempo in each variation, showing off. Phew, time for a drink.” “Lack of context does for the eagerly awaited Nureyev. Maria Alexandrova and Vladislav Lantratov, the Don Quixote dynamic pairing, as Nureyev and Fonteyn in pallid costumes fail to inspire even to Liszt’s lush dramatic music.”

The Hong Kong English language newspaper the [South China Morning Post](#) publishes an interview by Natasha Rogai with Bolshoi prima Svetlana Zakharova. “Ballet superstar Svetlana Zakharova on Hong Kong Arts Festival shows, juggling motherhood, and her husband. Zakharova opens up ahead of two performances of her new show with violinist husband Vadim Repin starting tonight (27 February 2018) at the Hong Kong Cultural Centre” “Svetlana Zakharova is a true ballet superstar. Born in Ukraine, she joined St Petersburg’s Mariinsky Ballet in 1996 aged 17 and was promoted to principal one year later – an almost unheard-of achievement for one so young. In 2003, she moved to Moscow to join the Bolshoi Ballet”



Photo courtesy: Hong Kong Arts Festival

[South China Morning Post](#) (Hong Kong) also publishes a review by Natasha Rogai “The Russian

theme of this year's Hong Kong Arts Festival continued with Pas de deux for Toes and Fingers. The toes belong to ballerina Svetlana Zakharova, the fingers to her husband, violinist Vadim Repin, both superstars in their respective art forms." "Svetlana Zakharova and Vadim Repin entertain Hong Kong with dazzling virtuosity and some help from their friends. (27 February) Superstar couple's varied programme shows off ballerina's flexibility and fluidity and violinist's musicality, and was ably supported by Hong Kong orchestra" "The only strictly classical piece was a lyrical version of the Act 2 Adagio from Raymonda by Japanese choreographer Asami Maki, which showed off the ballerina's grand style and the immaculate partnering of Mikhail Lobukhin, a fellow principal at the Bolshoi, and was accompanied by a gorgeous interpretation of Glazunov's music from Repin." "The best piece was saved for last – Johan Kobborg's La Ronde des Lutins – for which Zakharova was joined by Lobukhin and another Bolshoi star, the scintillating Vyacheslav Lopatin."

[The playbill of the concert](#) (in English)

[The Times newspaper](#) (UK) publishes an article by dance critic Debra Craine about the partnership between Natalia Osipova and David Hallberg. Hallberg also speaks about his experiences in Russia. "In 2011 his career took an extraordinary leap when Sergei Filin, who at the time was the director of the Bolshoi Ballet (and later the target of that infamous acid attack), invited him to join the Moscow company. "I realised I was at a point where I needed to be challenged even more than I had been as a principal at ABT for five years. So even though Moscow scared me to death – the city, the company, the pressure – that's what made me do it. It took me completely out of my comfort zone. Because I have a light physical build, it took me a while to learn how to use my entire physicality to its fullest, but that's what the Bolshoi taught me. That and how to take command of the stage." His experience in Russia was the opposite from his time as a teenager in France.

[The Times \(UK\)](#) and the New York Times review the performance of Giselle with Natalia Osipova and David Hallberg on 1 March with the Royal Ballet in Covent Garden and report that due to an injury in the first act Hallberg was replaced by Michal Ball.

[The Times](#) publishes a review by dance critic Debra Craine who gives the performance five stars out of five and writes "What incredible bad luck. The American ballet star David Hallberg was finally being reunited with his favourite stage partner, Natalia Osipova. It was in a performance of Giselle at the Royal Opera House and it was a big deal. He had spent almost three years

off the stage while recovering from a devastating foot injury; now, performing again at the age of 35, he was looking forward to reviving his acclaimed partnership with Osipova." "David Hallberg, who was injured during the first act, with his favourite stage partner, Natalia Osipova" "Matthew Ball, a first soloist, replaced the injured American star David Hallberg mid-ballet to partner Natalia Osipova. The transition was seamless"

The New York Times publishes a review by Roslyn Sulcas who writes "Until the announcement, there was little indication of a problem. Albrecht, the nobleman who disguises himself as a peasant to court the lovely village girl Giselle, doesn't have a great deal of dancing in Act 1. If Mr. Hallberg seemed slightly muted in those passages, with legs and jumps kept low, it was in keeping with the effortless air of nobility that he brought to the role from the moment he arrived on stage. That he could convey all this while negotiating a just-sustained injury is a tribute to his artistry and to that of Ms. Osipova, who offered a rivetingly original account of the role."

The online Italian dance, opera and photography specialised publication [Gramilano](#) publishes an article where "David Hallberg explains his injury: I felt a pop in my calf, and from then on a sharp pain" "Yesterday, however, Hallberg posted the following on Instagram calming his fans' worries:



David Hallberg, who got an injury in Act 1, with his favourite stage partner Natalia Osipova.

Photo courtesy: Bill Cooper / The Times

My dear friends, Thursday night was the first time I was dancing again with Natasha Osipova in over 4 years and my debut with the Royal Ballet; a moment I eagerly anticipated. I finished the Act through sheer grit of determination but knew in my gut I couldn't possibly continue. I am shattered and heartbroken

(personally for what this performance meant to me, as well for the audience that came from far reaches to see this moment). But I am human and this is a very common injury among dancers. Although my calf needs some rest and rehab, I will be back in no time (my ankle subsequently is better than ever!). Before we all know it, Natasha and I will be onstage, reveling in the chance to dance together again. Deep gratitude to all for the warm wishes and concern, and especially to the entire team @royaloperahouse and Kevin O'Hare for their collective support and understanding.

[David Hallberg's post in Instagram](#)

Foreign mass media report about the death of Virgilijus Noreika and write about his cooperation with the Bolshoi Theatre.

The online source about classical music [Slipped Disc](#) publishes an article by Norman Lebrecht who writes "[OperaNostalgia](#) reports the death of Virgilijus Noreika, Lithuania's foremost tenor of the second half of the 20th century. After six years in the ensemble of the national opera in Vilnius, he became a regular at La Scala, singing Pinkerton, Cavaradossi, Otello and many other leading roles. He was a favourite at the Bolshoi and a regular in Paris. In 2015, he was awarded Russia's Pushkin medal".

International newspapers and online publications continue to review the film Red Sparrow with most reviews mentioning that the star of the spy thriller Jennifer Lawrence is supposed to be an ex-ballerina of the Bolshoi Ballet.

A film trade magazine [The Hollywood Reporter](#) publishes a review.

In brief

On March 2nd the gala-concert the Opera Ball of Elena Obraztsova, marking the 95th anniversary of Franco Zeffirelli, took place at the State Kremlin Palace Great Hall. The newspapers Rossiiskaya Gazeta and Vechernaya Moskva announced the gala that starred Vladimir Vasiliev, Maria Guleghina, Yusif Eyvazov, Veronika Dzhioeva, Ksenia Dudnikova, Vladislav Sulimsky and other world-famous artists. The programme included fragments from such operas, as Il Trovatore, Aida, Un ballo in maschera, Don Carlo, Cavalleria rusticana and Carmen.

Maria Babalova reports that the last time Zeffirelli came to Moscow was to attend the presentation of the Russian edition of his autobiography. [Rossiiskaya Gazeta](#) published fragments of the interview that was made during the visit.



The opera director Franco Zeffirelli with his favourite singer Elena Obraztsova.
Photo provided by Elena Obraztsova Foundation

— Have you ever been offered to stage anything in Russia?

Franco Zeffirelli: There have been a lot of plans, but nothing has been put into life. Vladimir Vasiliev offered me to work at the Bolshoi Theatre. Valery Gergiev wanted me to bring to the Mariinsky my production of Aida that I staged for La Scala in 1963. However, this was technically impossible, plus I did not really feel like going back to my old projects. It is a great pity for me, but this is the fact: I have not staged anything in Russia.

On March 3rd the Bolshoi Theatre soloist Ekaterina Morozova performed the title role in the opera Iolanta by Pyotr Tchaikovsky at the [Krasnoyarsk Opera and Ballet Theatre](#) named after Dmitri Hvorostovsky.

Anton Grishanin conducted the orchestra.

The article "Iolanta from the Bolshoi Theatre" is available on the theatre's [website](#) and has been republished by [Krasnoyarsk mass media](#).

Mikhail Pirogov (Vaudemont) announced the performance starring Morozova and maestro Grishanin on the [Krasnoyarsk State Academic Opera and Ballet Theatre official videochannel](#).

The portal [Culture24](#) and other Krasnoyarsk mass media also announced the event.

On March 8th and 10th Ekaterina Morozova performed the part of Nastassya Filippovna in the opera The Idiot by Mieczysław Weinberg at the Bolshoi Theatre.

On March 6th Tugan Sokhiev, l'Orchestre National du Capitole de Toulouse and the violinist Vadim Repin performed in the concert at the Philharmonie de Paris.

The programme: Violin Concerto in A minor, op.82, by Alexander Glazunov and Symphony No. 12 in D minor "The Year 1917" by Dmitri Shostakovich.

[The playbill](#)



Tugan Sokhiev is conducting
l'Orchestre National du Capitole de Toulouse
Photo courtesy: Marc Brenner/ Philharmonie de Paris

The screenings of the opera *The Snow Maiden* staged by Dmitri Tcherniakov at the Opera Bastille last spring continue at the Russian cinemas. The most recent screening took place in Moscow on Sunday, March 4th, at 3 p.m.

[The schedule of screenings at the cinemas in Moscow and in other Russian cities](#)

On March 18th the [channel Mezzo](#) is going to present the live transmission of *Tristan and Isolde* by Richard Wagner from the Berlin State Opera. The production, staged by Dmitri Tcherniakov, had its premiere on February 11th.

[The playbill of the production](#)

The magazine [Theatre](#) published the review of *Tristan and Isolde* staged by Tcherniakov. The article by Tatiana Yakubova is titled *Beyond the Fear of Death*. The critic talks a lot about the director's vision. "In his latest productions Tcherniakov has been reading classical pieces against the grain and has exploded their inner ideological foundation, so to speak. In *Tristan and Isolde* he is deadly consistent in his attempts to clear this very foundation and aims to present it to the audience crystal clear, without any "phantoms of the day" obstructing it". //

The opera will also be performed on March 11th and 18th. Music director: Daniel Barenboim, costume designer: Elena Zaitseva, lighting designer: Gleb Filshinsky. The cast stars Andreas Schager as Tristan, Stephen Milling as King Marke, Anja Kampe as Isolde, Boaz Daniel as Kurwenal and Stephan Rügamer as Melot. The Bolshoi Theatre guest soloist Ekaterina Gubanova performs the part of Brangane.

The review of the new book by Solomon Volkov about the Bolshoi Theatre (Volkov, Solomon. *The Bolshoi Theatre. Culture and Politics. New History*. Published by AST, Moscow. Edited by Elena Shubina. 2018. ISBN 9785171053390) is published in the March issues of [Aeroflot in-flight magazine](#) (*.pdf).

This is not just the history of the great stage, but rather two centuries of the Russian culture that have been comprehended and described by an outstanding musicologist and writer on 500 pages of exciting reading. Volkov regards Bolshoi primarily as a "venue for war of words between the regime and the public", and to this leading motive he adds various stories, one more dramatic than another.

There are also fragments of memoirs by Azari Plisetsky that are going to be published in the near future (Plisetsky, Azari. *A life in Ballet. Family Chronicles of Plisetskies and Messerers*. Published by AST, Moscow, Edited by Elena Shubina). These are the stories about bright years that this outstanding ballet dancer, pedagogue and choreographer spend on Cuba, where he created the ballet school in cooperation with Alicia Alonso and where he met Fidel Castro from time to time.



On February 28th the charity concert *It's Happiness to Live* took place at the [Helikon Opera](#) as a part of the coming bilateral year of Russia and Japan. Such ballet stars, as Anna Nikulina, Denis Rodkin, Maria Vinogradova, Ivan Vasiliev, Ilze Liepa, Morihiro Iwata

and Midori Yamada (the Imperial Kabuki Theatre) took part in the concert. Director of the concert – a People's Artist of Russia Andris Liepa.

[TASS](#) reports that the Bilateral Year of Russia and Japan will be officially opened on May 26th 2018 at the Bolshoi Theatre.

Anna Galinskaya ([TV channel Culture](#)) asked Denis Rodkin for some comments. Last year the dancer went to Japan for guest performances 5 times.



Denis Rodkin

On March 9th the Trans-Siberina Art Festival, organized by the violinist Vadim Repin, opened at the State Concert Hall named after Arnold Kats in Novosibirsk. The playbill of the festival features five world premiers, as well as guest performances of the Bolshoi Theatre. The company is bringing the ballet *Lady of the Camellias*, starring Svetlana Zakharova. The performances are going to take place in Novosibirsk, Krasnoyarsk, Moscow, Saint Petersburg and Samara, several towns in Novosibirsk region (Berdsk, Akademgorodok, Karasuk, Toguchin and Krasnozersky), Japan and the USA. Svetlana Elina ([Rossiiskaya Gazeta](#)) talked to the artistic director of the Festival Vadim Repin.

On February 6th the Bolshoi Theatre guest soloist Kristina Mkhitarian (soprano) made her debut with

the part of Micaëla in the opera *Carmen* at the [Royal Opera House](#) (Barrie Kosky production). She is currently continuing to perform this part in the production.

The singer took part in the performances on March 3rd and 6th.

On March 6th the opera [Carmen](#) was transmitted live to the cinemas all over the world.

The premiere of the opera *Jenůfa* by Leoš Janáček took place at the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre on February 28th, March 1st and 2nd. Stage director: Alecander Titel, designer: Vladimir Arefiev, conductor: Evgeny Brazhnik. Yulia Bederova (*Kommersant*) considers: "This interpretation of a rare opera is the best for those, who are about to encounter the unknown music piece for the first time".

The music director and the conductor Evgeny Brazhnik talks about working on this opera in his interview for [Culture News](#).

"There comes the moment when a person cannot take anything bad anymore. The self-preservation instinct kicks in. If this line is crossed, it is impossible to live. I think, the poignant love for life is a very important motive that this piece has", – said the director Alexander Titel. News story by Yana Mirov, [TV channel Culture](#).

Alexander Titel was a guest of the programme *Glavnaya Rol'* Main Part on the [TV Channel Culture](#) (went on air on February 28th).

Yandex provides its users a chance to watch productions of the theatre festival The Golden Mask online. The performances are going to be transmitted live on the main page and in the mobile app. Besides, the recordings are going to be available during one year. [TASS](#), [MIR24](#), [InterMedia](#) and other sources report.

On March 11th Yandex transmitted the production *Governor* by Andrei Moguchiy, performed by the Tovstonogov Bolshoi Drama Theatre; on March 15th there was a transmission of *King Lear* (theatre-studio Gran' Edge, Novokuybyshevsk) staged by Denis Bokuradze, and on April 14th there will be a transmission of the opera *Chadsky* (Helikon-Opera), staged by Kirill Serebrennikov.

Earlier InterMedia agency has informed that transmission of festival productions are going to take place in over 60 cinemas across Russia. The Golden Mask award ceremony is to take place on April 15th 2018 at the Bolshoi Theatre.

The programme of the XVII International Dance Open Festival has been announced. The Festival is to take place in Saint Petersburg from April 2nd till April 17th. There will be performances, master-classes, lectures, educational programmes and meet-the-artist

events. The artistic director and the head of the largest dance forum in Russia Ekaterina Galanova talked to Svetlana Naborschikova ([Izvestia](#)) about the festival's achievements and prospects.

– // So in order to balance things you offer the good old *La Fille mal gardée* by Yekaterinburg Ballet?

– We open the festival with this production. There is a story behind it as well. Sergei Vikharev (a renovator of ancient choreography – [Izvestia](#) note) passed away. I was lucky to work with Sergei, although very briefly, when I was a ballet dancer myself. He was a very sensitive and talented person, so I wanted to do something to mark his memory. *La Fille mal gardée* that he staged has never been performed in Saint Petersburg. This is a wonderful production, a festive and a scintillating one, with an absolutely incredible design a-la van Gogh. The designer Alyona Pikalova created a very beautiful set. And the dancers are fabulous. The progress they have made over this year has been simply enormous. //

The new programme premiered at the Paris Opera. It features two most famous ballets by the French composer Maurice Ravel: *Daphnis and Chloe* by Benjamin Millepied and *Bolero* (Maurice Bejart version). Maria Sidelnikova ([Kommersant](#)) shared her impressions.

On February 24th, 25th and 26th the project *Intersection Point* took place on the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre for the third time. Anna Galaida ([Rossiiskaya Gazeta](#)) reported about this event. She was mostly impressed by the performance *Juggle* by the youngest participant of the current project Solomon Berrio-Allen (the UK). On March 2nd and 3rd productions from the last season were shown on the Small Stage in the programme *Intersection Point 2016/17: Rewind*. The audience was presented *Deja Vu* by Eno Peci, same *SAME* by Eyal Dadon, *Variation* and the *Quartet* by Konstantin Semenov and *Tea or Coffee* by Andrey Kaydanovsky.

The State Symphony Orchestra of Republic of Tatarstan had the third concert of its personal season at the Moscow Conservatory Grand Hall. This time the conductor Alexander Sladkovsky presented one of Giuseppe Verdi's most famous pieces, his *Requiem*. Marina Gaikovich ([Nezavisimaya Gazeta](#)) reports.

[Belcanto.ru](#) announces that the Muslim Magomaev Cultural and Musical Heritage Foundation accepts applications for the V Muslim Magomaev International Vocalists Contest that is going to take place in Moscow on October 19th and 20th. The Contest has been organized biannually since 2010 and marks the memory of the outstanding singer. Professional vocalists that are aged between 20 and 30 and have special music

education can apply. The deadline for applications is April 30th 2018. A People's Artist of the USSR, the Bolshoi Theatre soloist, the professor Tamara Sinyavskaya is the permanent head of the jury. The performers will be accompanied by the Moscow Symphony Orchestra Russian Philharmonic. Conductor – Dmitri Jurowski.

At the holiday weekend, on March 9th at 8.30 p.m., the [TV channel Russia 1](#) showed the full version of the film *The Bolshoi* by Valery Todorovsky for the first time. For the few days the shooting took place at the Bolshoi Theatre. The source Vesti.Ru mentions: Valery Todorovsky was the first director that was allowed to do this.

On March 7th exhibition *Two centuries of Petipa* opened at the [Bakhrushin Central Theatre Museum](#) to mark the 200th anniversary of the outstanding ballet master.

The exhibition will work until June 10th; it features archive documents, photographs, books, playbills, paintings and graphic drawings, including more than 40 costume sketches by Adolf Charlemagne, sketches by Karl Valts, Ivan Vsevolozhsky, Alexander Golovin and other famous painters and theatre designers of that time. Various events, including lectures and excursions, as well as a scientific conference are going to take place at the Bakhrushin Museum as a part of the exhibition.

The ballet master's unique archives that were miraculously saved by Alexei Bakhrushin during the Revolution, are now kept at the Theatre Museum.

On March 9th, 10th and 11th at 12:45 the [TV channel Russia-K](#) transmitted the archive recordings of *Sleeping Beauty*, *La Bayadere* and *Raymonda* starring the Kirov (Mariinsky) Theatre to mark the 200th anniversary of Marius Petipa.

The introductory speech by Nikolay Tsiskaridze.

March 9th – [Sleeping Beauty](#) to the music by Pyotr Tchaikovsky, choreographed by Marius Petipa (1890), Konstantin Sergeev version (1952), set design by Simon Virsaladze. Recorded in 1982. The cast starred Irina Kolpakova, Sergei Berezhnoi and Lyubov Kunakova.

March 10th – [La Bayadere](#) to the music by Ludwig Minkus (1877); recorded in 1979. The cast starred Gabriela Komleva, Tatiana Terekhova, Rejepmyrat Abdyýew and Gennady Selyutsky.

March 11th – [Raymonda](#) to the music by Alexander Glazunov (1898); recorded in 1980. The cast starred Irina Kolpakova, Sergei Berezhnoi and Gennady Selyutsky.

An Honored Artist of Russia Evgenia Obraztsova performed the leading role in the ballet *Don Quixote* with Asami Maki Ballet at the Bunkyo Civic Center (Tokyo).

The performances took place on March 3rd and 4th. The Bolshoi prima-ballerina danced together with the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre principal Dmitry Sobolevsky.

[The playbill of the performance](#)

[Information on Facebook page](#)

Evgenia Obraztsova during the rehearsal of the ballet Don Quixote ([Asami Maki Ballet promotional video](#))

[The promotional video of the production](#)



The playbill of Don Quixote starring Evgenia Obraztsova and Dmitry Sobolevsky, Bunkyo Civic Center, March 3rd and 4th 2018



Ruzana Grigorian (Maddalena) and Nina Minasyan (Gilda) before their debut in Rigoletto, Hamburg State Opera, February 23rd. Photo/ [Nina Minasyan's Instagram page](#)

On March 4th the Bolshoi Theatre guest soloist and a member of the Young Artists Opera Program in 2011-2013 Nina Minasyan finished her performances at the [Hamburg State Opera](#) with the part of Gilda in the opera Rigoletto by Giuseppe Verdi (stage director: Andreas Honoki, conductor: Carlo Rizzari, set and costume designer: Wolfgang Gussmann). The singer also took part in the performances on February 23rd and March 1st.

Vasilisa Berzhanskaya, a member of the Bolshoi Young Artists Opera Program in 2015-2017, continues to perform at the [Deutsche Oper Berlin](#). On March 10th the singer performed the part of Kate Pinkerton in the opera Madama Butterfly by Giacomo Puccini for the last time. The singer also took part in the performances on February 25th and March 2nd.

On April 7th, 14th and 20th the singer is going to perform the part of Sonyetka, a convict, in the opera [Lady Macbeth of the Mtsensk District](#) by Dmitri Shostakovich (staged by Ole Anders Tandberg, conductor Donald Runnicles).

In May this mezzo-soprano, who comes from Yessentuki, is going to sing the part of Flora in [La Traviata](#) by Giuseppe Verdi (May 16th and 19th) and the Second Lady in Die Zauberflöte by Wolfgang Amadeus Mozart.

[Vasilisa Berzhanskaya's profile on the Deutsche Oper Berlin website](#)

The festival [Diaghilev. PS](#), one of the Bolshoi Theatre's partners, published the preliminary programme for November 2018.

Following the trend that has been started by DanceInversion – 2017, in the year when the anniversary of the great choreographer is celebrated the festival in Saint Petersburg plans to present a special programme Petipa. PS “that will feature the best versions of productions based on works by Petipa and presented on the world ballet stage in the 20th and the 21st centuries: there will be the new version of The Nutcracker by John Neumeier (Hamburg Ballet), Paquita by Sergei Vikharev and Vyacheslav Samodurov (Yekaterinburg State Academic Opera and Ballet Theatre, 2018), Giselle by Dada Masilo (South African Republic, 2017), Coppelia by Tatiana Baganova (Provincial Dances theatre, Yekaterinburg, 2018) and Sleepless Beauty by the Norwegian National Ballet (2017).

The exhibitions Petipa. Dancemania and the International Scientific Conference Petipa. The Glance from the 21st Century are going to take part at the Museum of Theatre and Music Art as parts of the festival.

The festival will close with the gala-concert Petipa. The Glance from the 21st Century.

Teodor Currentzis, the conductor and the artistic director of the Perm Opera and Ballet Theatre, presented a “secret” programme at the Moscow Conservatory on March 9th. [Interfax](#) reports.

“An unusual concert will be presented at the capital: Currentzis is going to take the stage of the Grand Hall together with the Moscow Conservatory Students Symphony Orchestra. Whether maestro will perform timeless classic or uncompromising modern pieces, remains a secret”.

[The playbill of the event](#)

On March 9th the series of performances Sanza sangue/Bluebeard's Castle (2016) by Péter Eötvös and Bela Bartok closed at the Hamburg State Opera.

The cast starred Angela Denoke, Sergei Leiferkus, Bálint Szabó and Elena Zhidkova. Conductor – Gregory Vayda.

The opera [Parsifal](#) by Richard Wagner (the production of 2015) is going to be presented at the [Berlin State Opera at the music festival Festtage 2018](#) (March 24th – April 2nd).

The performances are scheduled to take place on March 30th and April 2nd. The cast stars: Lauri Vasar, René Pape, Andreas Schager, Nina Stemme, Falk Struckmann. Reinhard Hagen, Michael Smallwood and Grigory Shkarupa. Conductor – Daniel Barenboim.

Social networks

In the evening of March 5th [Anna Nechaeva](#) shared her joy in the social networks: “Friends!!! All of those that worked on our production of Manon Lescaut!!! Congratulations!!! The theatre award Gvozd Sezona was given to Manon Lescaut”. She also uploaded a photo with the “small”, but honorary prize that was given to the production of this opera by Puccini.

Dmitry Ulyanov wrote in his [Instagram](#) after the performance of Don Carlo on March 2nd: “Today the performance was incredible!! My wonderful partners Yusif [Eyvazov], Anna [Nechaeva], Igor [Golovatenko] and Nastya [Bibicheva], thank you so much, I was so happy to share the stage with you!!! You are unbelievable!!! Anna Netrebko, thank you so much for your support!”.



Anna Nechaeva with “Small Crystal Nail” that the Bolshoi Theatre was awarded for the production of Manon Lescaut. February 5th. Photo/ [Instagram](#)

Yusif Eyvazov replied to the post and wrote in the comment: “Dima, thank you for the wonderful partnership and for your talent!”.

Maria Prorovich, the spouse of Sergei Filin, spend the first spring weekend together with her family at the Petrovsky passage, where the traditional flower market takes place. She wrote in her Instagram: “Today the Passage, covered in flowers, brought me into a wonderful spring mood! Thanks to Bosco di Ciliegi for such beauty”. She also uploaded several “positive thinking” pictures.

More flowers can be found in Instagram by hashtag [#насажвцвтах](#).



Sergei Filin and Maria Prorovich with their children at the spring flower market at Petrovsky Passage. Photo/ [Instagram of Maria Prorovich](#)



[The Bolshoi Theatre School in Brazil / Escola Bolshoi](#)

On March 10th the funeral notice and background picture appeared on the [Facebook page](#) of the Bolshoi School in Brazil/ Escola Bolshoi Brasil due to the decease of its pedagogue and choreographer Galina Kravchenko.

[Friends of the School in Joinville share sad messages on Facebook](#)

«We thank you all for your messages of support and declarations of love to our Master. Without any doubt, her light will shine in each and every one of us. Bravo».

«We are saddened by the death of the Professor Galina, the famous Bolshoi Ballet teacher. We send our condolences to her family and to the Bolshoi Theatre».

«Those who are wise will shine like the brightness of the heavens, and those who lead many to righteousness, like the stars for ever and ever». ([Daniel 12:3](#))

Late in the evening on March 9th a soloist of the Mariinsky Academy of Young Opera Singers Alexander Trofimov, who made his debut at the Bolshoi Theatre with the part of Ganya Ivolgin, uploaded on his Facebook page a group photo, taken after the performance of the opera *The Idiot* by Mieczysław Weinberg:



Alexander Trofimov as Ganya Ivolgin (the first on the right) after his debut at the Bolshoi Theatre together with other participants of *The Idiot* production. New Stage, March 9th.
Photo/ [Alexander Trofimov's Facebook page](#)

«Friends and colleagues, thank you for our joint creative process and for your professionalism. I congratulate all of us on the successful performance; I congratulate myself on my debut at the Bolshoi Theatre of Russia!!!».

The Bolshoi Ballet stars report about rehearsals for the ballet by John Neumeier on their [Instagram](#) pages. Olga Smirnova comments on her photo with «the wonderful Ivan Urban and Artem Ovcharenko»: «The end of the working day. We are tired, but smiling».

[Artem Ovcharenko](#) agrees with the prima as he writes: «We have worked on the new premiere».



After the rehearsal of the ballet *Anna Karenina* by John Neumeier together with Artem Ovcharenko and Ivan Urban. March 10th. Photo/ [Instagram](#)

The star of the world opera is rehearsing *Macbeth* by Giuseppe Verdi at [the Royal Opera](#) and is sharing photographs that reflect the engaging atmosphere of working on the new part in her [Instagram](#).



Anna Netrebko: «Macbeth...Macbeth...», — at the rehearsal of the opera by Giuseppe Verdi, the Royal Opera. March 9th. Photo/[Instagram](#)



Tamara Karsavina as Echo in the ballet Narcissus and Echo to the music by Nikolai Tcherepnin, ballet master – Michel Fokine, designer – Leon Bakst. 1911. Photo/[Facebook](#)

Users of social networks remember Tamara Karsavina (1885 — 1978), who was born in Saint-Petersburg on March 9th (according to the English data, she was born on March 10th) and share her pictures.

The album Tamara Platonovna Karsavina on the Facebook page of Straccio Carlo includes. [227 photographs of the ballerina](#); the user's page also has dozens of other collections of high-quality pictures on the history of the world and Russian ballet, including 168 pictures of [Vaslav Nijinsky](#), who, as it is traditionally accepted, was born on March 12th (?1889 r) in Kiev.



Vaslav Nijinsky (March 12th ?1889, Kiev, the Russian Empire— April 8th or 11th 1950, London). Photo / [Facebook](#)

Debuts

Don Carlo

March 1st

Dinara Alieva as Elisabeth of Valois

Liang Li (People's Republic of China) made his debut at the Bolshoi Theatre with the part of Philip II (he made his debut with this part at the Deutsche Oper am Rhein in 2017)

He also took part in the performance on March 3rd
Albina Latipova as Thibault, page to Elisabeth

The Flames of Paris

March 1st

Nikita Kapustin as Gilbert

Elvina Ibraimova as a Friend to Armida

March 3rd

Alexander Vodopetov as Jerome

Maria Bogdanovich as Adeline

Antonina Chapkina as Mireille de Poitiers

The Idiot

March 8th

Igor Tsuran as a Grinder

March 9th

Alexander Trofimov (the Mariinsky Theatre Young Opera Singers Academy) as Ganya Ivolgin

Ivan Shcherbatykh (the Bolshoi Theatre soloist in 2016-2018) as Totsky

Giselle

March 7th

Eleonora Sevenard in Pas de deux

Antonina Chapkina as one of Giselle's friends

March 8th

Alevtina Rudina as Bepra

March 9th

Antonina Chapkina as One of the two wilis

Maria Mishina in Pas de deux

March 10th

Oscar Frame in Pas de deux

Birthdays

March 1st – the composer Frederick Chopin (1810-1849)

March 1st – the designer, the head of the Bolshoi Theatre design and costume department Elena Zaitseva



Elena Zaitseva © Vyacheslav Prokofiev/TASS

March 2nd – the Bolshoi Theatre guest soloist Robert Lloyd

March 3rd – the Bolshoi Opera soloist Svetlana Shilova

March 3rd – the Bolshoi Opera soloist Yulia Mazurova

March 4th – the Bolshoi Opera soloist Anna Aglatova



Anna Aglatova as Morgana in the opera Alcina by Georg Friedrich Handel staged by Katie Mitchell; the production received the prize Production of the year by the Russian opera award Casta Diva.
Photo courtesy: Damir Yusupov

March 4th – a conductor, the artistic director of the Moscow Philharmonic Academic Symphony Orchestra and the Bolshoi Theatre chief conductor (1970- 1985) Yuri Simonov

March 5th – a ballet dancer, a ballet master and a choreographer Kasyan Goleizovsky (1892-1970)



The ballet master Kasyan Goleizovsky during a rehearsal
© RIA Novosti

March 6th – an opera singer and a People's Artist of the USSR Nadezhda Obukhova (1886-1961)

March 9th – the Bolshoi Theatre ballerina (working under contract) and a People's Artist of Russia Maria Allash

March 11th – the great ballet master Marius Petipa (1818-1910)



Marius Petipa. The engraving by L.A. Seryakov
based on the picture by P. Borel. 1872

March 13th – the Bolshoi Opera soloist, a People's Artist of the USSR and the assistant to the chief conductor and music director Makvala Kasrashvili

March 14th – the Bolshoi Ballet principal Mikhail Lobukhin

March 15th – a theatre designer, a painter, a set designer and a People's Artist of the Russian Federation Boris Messerer