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Issue No.11

Newsletter



The Bolshoi Theatre mourns the innocent victims of Kemerovo tragedy.

March 28th was declared a national day of mourning in Russia.

The President signed the [Decree](#) Declaring mourning in connection with the death of people as the result of the fire in Kemerovo Oblast'.

The award ceremony of the laureates of the President of the Russian Federation Award for young cultural workers has been postponed. Vladimir Putin ordered this event to be held later and expressed his condolences to the relatives of those who died at the Winter Cherry shopping mall.

On Monday, March 26th, the press-secretary of the President of the Russian Federation Dmitry Peskov announced that the award will probably take place in the end of the next week.

Premiere



Svetlana Zakharova and Denis Rodkin.
The premiere of the ballet Anna Karenina
by John Neumeier

March 23rd, the Historic Stage – the Bolshoi Theatre presented the ballet [Anna Karenina](#) by John Neumeier to the music by Pyotr Tchaikovsky, Alfred Shnitke, Cat Stevens / Yusuf Islam, a co-production with the Hamburg Ballet.

Choreographer, Set and Costume Designer (Costumes for Anna Karenina: A-K-R-I-S) and Lighting Concept Author: the artistic director of the Hamburg Ballet John Neumeier. Music director: Anton Grishanin.

The premiere performances at the Bolshoi Theatre also took place on March 24th (at noon and at 7 p.m.), March 25th, 27th and 28th. The Hamburg Ballet presented the world premiere on July 2nd 2017.

The casts starred: Anna – Svetlana Zakharova (March 23rd and 27th), Kristina Kretova (March 24th at noon, March 25th) and Olga Smirnova (March 24th at 7 p.m., March 28th); Vronsky – Denis Rodkin, Artem Ovcharenko and Artemy Belyakov; Karenin – Semyon Chudin, Andrei Merkuriev and Alexander Volchkov; Dolly – Anastasia Stashkevich, Nina Kaptsova and Ekaterina Shipulina; Levin – Denis Savin, Georgy Gusev and Artemy Belyakov; Kitty – Daria Khokhlova, Evgenia Savarskaya and Ekaterina Fateeva; Stiva – Mikhail Lobukhin, Alexander Vodopetov and Egor Khromushin; Seryozha – Grigory Ikonnikov, Alexei Putintsev and Artem Kalistratov, and others.

[More information about the casts](#)



On March 21st the press-briefing took place prior to the dress rehearsal. It was recorded by 18 TV cameras of different channels. John Neumeier, Svetlana Zakharova, Semyon Chudin and Denis Rodkin talked about the new production. The Ambassador of Germany to the Russian Federation Rüdiger von Fritsch started the briefing. Photo courtesy: Mikhail Yarush/FB

The video report featuring the rehearsals is available on the Bolshoi Theatre official YouTube channel. The choreographer John Neumeier talks about the preparation process, his attitude to the novel and explains how important it is to show the inner state of the characters true to life.



John Neumeier at the curtain calls after the performance of Anna Karenina at the Bolshoi Theatre. The Historic Stage, March 23rd / [YouTube](#)

On March 22nd the A-K-R-I-S designer Albert Kriemler, who created costumes for the main heroine, arrived in Moscow to attend premiere performances. Anna Karenina is the 4th project that he has carried out together with John Neumeier. The Swiss brand **A-K-R-I-S** was established in the 1920s. The collections of this famous brand have been shown at the Paris Fashion Week since 2002.

Events

On March 27th, the International Theatre Day, the award ceremony for the Union of Theatre Workers National Theatre Award Golden Mask in the category For the outstanding contribution to the development of the theatre art took place at the Bolshoi Theatre. The ceremony started with a moment of silence in memory of those who died in Kemerovo.

The Chairman of the Union of Theatre Workers of Russia Alexander Kalyagin said: "Today is a sad day, a difficult day. Today is a tragic day for our country. What happened in Kemerovo is terrible. I am sorry, and I am going to start the ceremony with a moment of silence".

There was another moment of silence in memory of the People's Artist of the USSR Oleg Tabakov, who passed away on March 12th. Last year Oleg Tabakov received The Golden Mask Award for his outstanding contribution to the theatre art.



The Russian National Theatre Award
The Golden Mask

The laureates of the 24th Golden Mask: the actors Vladimir Andreev, Valentin Gaft, Alexander Shirvindt, Alla Pokrovskaya and Galina Anisimova (Moscow), the ballet master Nikolay Boyarchikov and the actor Ivan Krasko (Saint Petersburg), the actor and the director Vladimir Retsepter, as well as theatre workers from other cities of Russia, namely the artist Anatoly Gladnev (Voronezh), the stage director Yuri Bure-Nebelsen (Kursk), the actresses Alla Zhuravleva (Murmansk) and Vera Kuzmina (Cheboksary).

The 24th Festival Golden Mask is taking place in Moscow from February 6th till April 15th 2018.

The award ceremony of the winners in main award categories is going to take place on the Bolshoi Theatre New Stage on April 15th.

[The website of the Russian National Theatre Award and Festival The Golden Mask](#)



A moment of silence in memory of those who died in the fire in the Winter Cherry shopping mall at the award ceremony of the Russian National Theatre Award The Golden Mask.

The Bolshoi Theatre Historic Stage White Foyer, March 27th. Photo courtesy: Vyacheslav Prokofiev/[TASS](#)

March 18th, the New Stage – Ekaterinburg State Academic Opera and Ballet Theatre closed the series of its performances as a part of the National Theatre Festival The Golden Mask with the opera [The Passenger](#) by Mieczysław Weinberg (director, set and lighting designer: Thaddeus Strassberger, music director: Oliver von Dohnányi).

This production of the Ekaterinburg Theatre was first presented at the Bolshoi Theatre as a part of the International Forum Mieczysław Weinberg (1919–1996). The Return (the forum took place at the Bolshoi Theatre and the State Institute of Art February 16th – 19th 2017; the Bolshoi Theatre General Director Vladimir Urin was the director of the forum, and the editor-in-chief of [Muzykalnoe Obozrenie](#) newspaper Andrei Ustinov – the director-curator of the forum).

According to the ratings of [Muzykalnoe Obozrenie](#) newspaper, the forum was one of the most significant events of 2017.

[The opera The Passenger on the website of the Ekaterinburg State Academic Opera and Ballet Theatre](#)

On March 18th the company from Ekaterinburg also presented the licensed video recording of their production at the Bolshoi Theatre Press-Office. Three thousand copies of the DVD were made in cooperation with the studio DUX Recording producers (Poland). Włodzimierz Marciniak, Ambassador Extraordinary and Plenipotentiary of the Republic of Poland to the Russian Feder-



ation, and Mikhail Shvydkoy, Russia's Special Presidential Envoy for International Cultural Cooperation, made speeches at the presentation.

On March 16th the ballet [The Snow Queen](#) by Artem Vasiliev was presented on the New Stage; choreography and libretto by Vyacheslav Samodurov based on the fairy-tale by Hans Christian Andersen.

Choreographer: a laureate of The Golden Mask Award Vyacheslav Samodurov. Music Director: a laureate of The Golden Mask Award Pavel Klinichev. The world premiere took place on December 10th 2016.

More information about the ballet is available on the [website](#) of the Ekaterinburg State Opera and Ballet Theatre.

March 21st, 23rd, 25th and 27th, the New Stage – the opera [Alcina](#) by Georg Friedrich Händel staged by Katie Mitchell.



[Alcina](#) by Georg Friedrich Händel on the New Stage on March 21st, 23rd, 25th and 27th.
Photo courtesy: Damir Yusupov

Music Director: Andrea Marcon. Designer: Chloe Lamford. Movement Director: Joseph W. Alford. Libretto by anonymous author inspired by Ludovico Ariosto's Orlando furioso. The spring series of performances starred the premiere cast with one exception (Juan Sancho made his debut as Ornote).

This production received the award [Casta Diva](#) for the outstanding achievement in opera art. It is also the joint project of the Bolshoi Theatre and the International Festival in Aix-en-Provence (France). The premiere took place in summer 2015 at the Festival in Aix-en-Provence. The premiere performances on the New Stage took place on October 18th, 20th, 22nd, 24th and 26th 2017.

More information about Juan Sancho's debut in the part of Oronte is available in the article [A New Guard on Alcina's Island](#).

For more information about Handel's opera and its production please refer to the article Several Magical Changes... on the Bolshoi's [website](#).

March 31st and April 1st, the Historic Stage – [The Snow Maiden](#) by Nikolai Rimsky-Korsakov, libretto by the composer based on the play of the same name by Alexander Ostrovsky.

The Snow Maiden, the final opera premiere of the season 2016/17, was staged by the Bolshoi Theatre chief conductor and music director Tugan Sokhiev and the stage director Alexander Titel, the set designer Vladimir Arefiev, the lighting designer Damir Ismagilov, the chorus master Valery Borisov and the choreographer Larisa Alexandrova.

The production premiered on the Historic Stage on June 15th 2017.

The opera The Snow Maiden has been staged at the Bolshoi Theatre a number of times. More information about the history of production is available in the article by Irina Kotkina on the [website](#) about the life and the creative career of Nikolai Rimsky-Korsakov.

On April 9th the ballet world marks the 50th anniversary of the premiere of Spartacus by Yuri Grigorovich: it was a production that became a breakthrough in the world ballet in the 20th century.

Spartacus, choreographed by Yuri Grigorovich to the music by Aram Khachaturian (the third version of the ballet at the Bolshoi Theatre) turned upside down all ideas about the heroic and romantic genre, relationships between the main hero and corps the ballet, as well as the metaphoric nature of the choreography.

The creation of this masterpiece is associated with the names of the outstanding dancers that performed the main roles: Vladimir Vasiliev, Mikhail Lavrovsky, Maris Liepa, Nina Timofeeva and Ekaterina Maximova.

The Bolshoi Theatre presents [Spartacus](#) and Romeo and Juliet by Yuri Grigorovich on the Historic Stage to mark the anniversary of the great ballet production.

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

Conductors: Pavel Sorokin and Alexei Bogorad (April 7th, noon).

[Romeo and Juliet](#), choreographed by Yuri Grigorovich to the music by Sergei Prokofiev (sets and costumes by Simon Virsaladze, 1979), is a part of the Bolshoi Theatre's repertoire together with the new production by Alexei Ratmanský (2017). The premiere of the production's major revival took place almost eight years ago, on April 21st 2010. For more information about the ballet please refer to the article by Yuri Grigorovich A Symphony of Love (available on the [Bolshoi's website](#)).

The performances on the Historic Stage are scheduled to take place on April 4th and 5th.

Conductors: Pavel Klinichev (April 4th) and Pavel Sorokin (April 5th).

[Casts](#)



The final scene from the ballet Spartacus, 1968.

Photo courtesy: Alexander Makarov/RIA Novosti

March 22nd (7 p.m.) and March 24th (noon and 7 p.m.), the New Stage – the theatrical concert for children [The Guide to the Orchestra. Le carnaval des animaux](#) (matinee performance is rated 6+, evening performance – 10+).

It is a theatrical excursion into the world of the symphony orchestra, uniting The Young Person's Guide (Variations and Fugue on a Theme of Henry Purcell) by Britten and a zoological fantasy by Saint-Saëns. The premiere took place on September 24th 2017.

Music director: Anton Grishanin. Director and an author of the text: Alexei Frandetti. Set designer and costume designer: Timofey Ryabushinsky. Lightning



Alexander Arsentyev as Father. Elizaveta Bugulova as Anya.
Photo courtesy: Elena Fetisova

designer: Aivar Salikhov. Video: Yan Kalnbersin, Evgeniy Afonin.

Alexander Soloviev conducted all performances in March.

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

The YouTube report about the concert The Guide to the Orchestra. Le carnaval des animaux is available on the [Bolshoi's website](#).

March 30th and 31st (noon and 7 p.m.), April 1st (2 p.m.) – performances of the ballet [La Sylphide](#) to the music by Herman Severin Levenskiold.

This production of the famous romantic ballet by August Bournonville was staged at the Bolshoi by the famous Danish choreographer Johan Kobborg (the ballet premiered on February 20th 2008). Music director: Pavel Klinichev. Designer: Peter Farmer



Artemy Belyakov as James,
Anna Nikulina as Sylph.
Photo courtesy: Damir Yusupov

Conductors: Pavel Klinichev and Alexei Bogorad (March 31st, noon).

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

March 16th, the Beethoven Hall – the Bolshoi Theatre Chamber Orchestra Concert [In the Memory of the Bolshoi Theatre Orchestra Soloist Andrei Lokalenkov](#).



Andrei Lokalenkov

The programme of this concert in memory of the Honoured Artist of Russia, who devoted thirty years of his life (1986–2016) to the Bolshoi Theatre Orchestra, included pieces by Pyotr Tchaikovsky, Jean Françaix, Astor Piazzolla, Christoph Willibald Gluck, Johannes Brahms, Joseph Horowitz, César Franck, Johann Sebastian Bach and Carl Maria von Weber.

Conductor: Mikhail Tsinman.

More information about the concert is available in the article In memory of a friend by Oxana Usova on the [Bolshoi's website](#).

March 17th, 3 p.m., the Beethoven Hall – the concert [Peter and the Wolf and Other Musical Stories by Sergei Prokofiev](#) (rated 6+).

On March 20th the recital of Bogdan Volkov and Alexei Goribol [Dichterliebe](#) took place at the Beethoven Hall.

Bogdan Volkov, the Bolshoi Opera soloist since 2016 (a participant of the Young Artists Opera Program in 2013-2105) and a laureate of the National opera award Onegin-2017, and a famous pianist, an Honoured Artist of Russia Alexei Goribol presented masterpieces of chamber vocal music: Robert Schumann's cycle *Dichterliebe* (A Poet's Love) on poem by Heinrich Heine, Benjamin Britten's *Canticle I* My beloved is mine and I am his on poem by Francis Quarles and lieder by Pyotr Tchaikovsky on poems by Lev Mei, Alexei Pleshcheev, Daniil Rathaus, Vladimir Sollogub and Alexei Tolstoy.



The programme *Dichterliebe* by Alexei Goribol and Bogdan Volkov, March 20th.
Photo courtesy: Charles Thompson / Facebook



The magazine The Bolshoi Theatre, No. 1 (11), March 2018

More information about the concert is available in the article [It Was in Early Spring...](#)

On March 29th the concert of the [Saxophone Ensemble](#) under the baton of Bolshoi Theatre Orchestra Soloist Alexei Volkov took place at the Beethoven Hall.

The programme: Carmen Suite No. 1, L'Arlésienne Suite No. 1 and L'Arlésienne Suite No. 2 by Georges Bizet, Jazz Suite No. 1 by Dmitri Shostakovich and Eight Yiddish Songs (2011) by Mikhail Bronner (all – transcriptions for saxophone ensemble).

More information about the concert is available in the article [Georges Bizet and the Saxophone on the Bolshoi's website](#).

The first issue of The Bolshoi Theatre magazine in 2018 is now [available](#).

The main topics include: the premiere of the opera *The Queen of Spades* by Tchaikovsky staged by Rimantas Tumina (Tatiana Belova interviewed the stage director), the Bolshoi Theatre Young Artists Ballet Program concert *Faces of the* (December 18th 2017), festivals of the modern dance, transmissions of opera and ballet

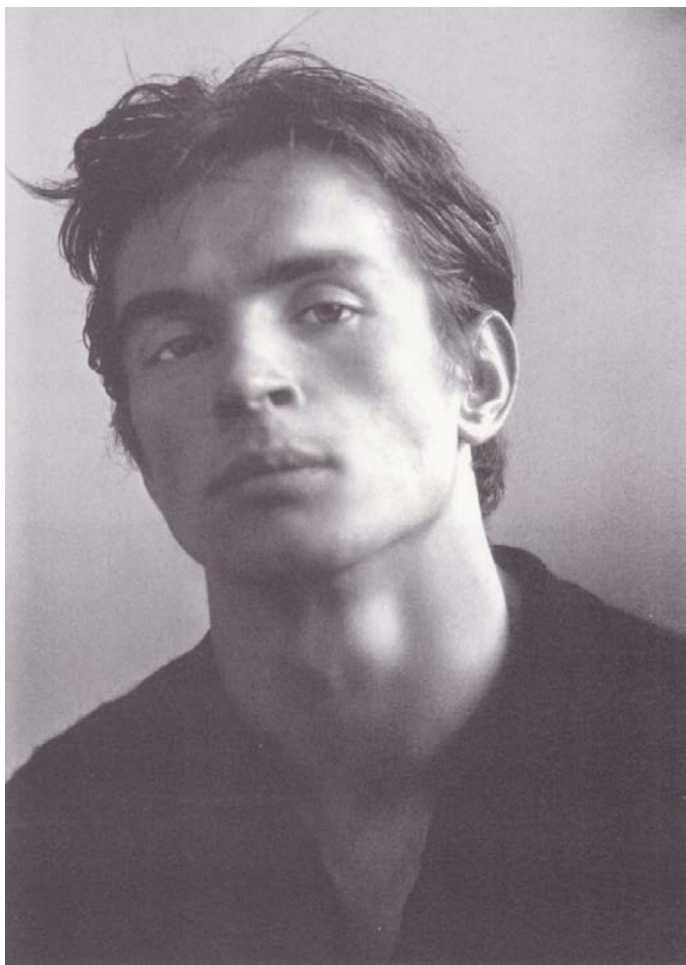
performances of the best music theatres and other important theatrical events in Russia and abroad.

On March 19th [the exhibition](#) marking the 80th anniversary of Nureyev opened at the Russian Institute of Art History White Hall at noon. The exhibition features photographs that tell about his life and creative career from 1957 till 1992. Art historians and authors of books and articles about the dancer made speeches at the opening ceremony. The exhibition is open until April 30th on Mondays, Wednesdays and Fridays (except for the days when scientific events of the Russian Institute of Art History take place at the White Hall).

[Interfax](#) also reports about the exhibition.

On Saturday, March 24th, the Bolshoi Theatre opened the advance booking for the coming series of performances of the ballet [Nureyev](#).

The ballet *Nureyev* to the music by Ilya Demutsky (choreographer: Yuri Possokhov, the author of the libretto, the director and the set designer: Kirill Serebrennikov) will be presented on the Historic Stage on June 26th, 27th and 28th 2018.



[The exhibition](#) marking the 80th anniversary of Rudolph Nureyev at the Russian Institute of Art History

The advance booking opens three months prior to the performances; due to the increased demand there will be a special procedure.

The tickets will be sold only on presentation of the passport; each person will be able to buy no more than two tickets. More information is available [here](#).

The exhibition *The Magician of the Dance. The Era of Marius Petipa* at the Bolshoi Theatre is open at the Bolshoi Theatre Museum and Exposition Foyer from March 23rd till July 31st 2018.

The exhibition features photographs, costumes and booklets of the Bolshoi Theatre's ballets from the end of the 19th century and up to the present day that used the choreography of the ballet master: *The Sleeping Beauty* and *Swan Lake* to the music by Pyotr Tchaikovsky, *La Bayadere*, *Don Quixote* and *Grand Pas* from the ballet *Paquita* to the music by Ludwig Minkus, *Le Corsaire* to the music by Adolph Adam and Cesare Pugni, *Raymonda* to the music by Alexander Glazunov, *Esmeralda* and *The Pharaoh's Daughter* to the music by Cesare Pugni, *Coppelia* to the music by Leo Delibes and *Giselle* to the music by Adolph Adam.

As for the visuals, there are scenes from productions and photographs of the Bolshoi Ballet's soloists of the past and the presents, including such dancers, as Yekaterina Geltzer, Mikhail Mordkin, Adelina Djuri, Marina Semyonova, Galina Ulanova, Ekaterina Maximova, Vladimir Vasiliev, Mikhail Lavrovsky, Marius Liepa, Natalia Bessmertnova, Nadezhda Gracheva, Galina Stepanenko, Nina Ananiashvili, Nikolay Tsiskaridze, Svetlana Zakharova, Natalia Osipova, Maria Alexandrova, Anastasia Goryacheva, Nina Kaptsova, Artem Ovcharenko and others.



A Pharaoh's Daughter. The production of 1892
Photo courtesy: K.A. Fischer

The deadline for applications for the scientific conference *Marius Petipa. The Ballet Empire: from the Rise to the Decay* is March 31st 2018. The Bolshoi Theatre organises this scientific forum together with the A.A. Bakhrushin Theatre Museum and the State Institute of Art.

The international conference is going to take place at the Bakhrushin Museum from June 6th till June 8th 2018.

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

The exhibition [Bolshoi Ballet at the Library](#) continues at the Russian State Art Library.

The new exhibition features the details of the creative cooperation of the library and ballet artists. Painters, set designers, stage directors, artists and students of art institutes have been its readers since the library opened in 1921. For many years the library collections were used by the ballet art historians Jury Slonimsky and Vera Krasovskaya, the ballet masters Leonid Yakobson and Alexey Chichinadze, the ballerinas Marina Semyonova and Maya Plisetskaya. Today the collections are available for anyone, who is interested, from students to acknowledged masters; the exhibits include sketches of costumes, created by outstanding designers, photographs with autographs, rare editions and other ar-

chive documents, for example, the request form of Maya Plisetskaya, or the photograph of the rising ballet star Vladimir Vasiliev with the note “to my favourite library”, or the note from Vera Krasovskaya, who congratulated the staff on the New Year.

The exhibition Bolshoi Ballet at the Library will be open at the Russian State Art Library until the end of 2018.



The exhibition Bolshoi Ballet at the Library
at the Russian State Art Library
Photo courtesy: [Russia-K](#)

The TV channel [Mezzo](#) continues to broadcast productions of the Bolshoi Theatre.

March 20th (4:31 p.m. CET; will be repeated on April 1st) – live transmission of the opera Katerina Izmailova by Dmitri Shostakovich, staged by Rimas Tuminas.

The cast stars Nadja Michael, John Daszak, Marat Gali, Taras Shtonda and Oxana Gorchakovskaya.

March 27th (8:30 CET, will be repeated on April 2nd, 7th and 20th) – as a part of special programmes about [Petipa](#) there will be the transmission of the ballet [Swan Lake](#) to the music by Pyotr Tchaikovsky, the choreographic version of Yuri Grigorovich (the recording of the performance on January 25th 2015). The cast stars Svetlana Zakharova, Denis Rodkin and Artemy Belyakov.

Detailed schedule and times of transmissions of all performances are available on [Mezzo website](#).

On April 8th the recording of the ballet Giselle from the Historic Stage (October 11th 2015) will be transmitted to the cinemas around the world as a part of the 5th season of the project [Bolshoi Ballet in the Cinema](#).

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

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

The promo video about the transmission on the [YouTube channel](#).

The Award

The Bolshoi Ballet principal Denis Rodkin has become a laureate of the President of the Russian Federation Award for young cultural workers “for the contribution to the preservation, augmentation and popularisation of achievements of the Russian choreographic art”.

Vladimir Putin signed the decree No. 103 On the giving out of the [President of the Russian Federation Award for young cultural workers](#) of the year 2017 on March 19th.

The following cultural workers have also become the laureates of 2017: Dina Velikovskaya (a director and a painter of cinema animation) and Sofia Kondratieva (the deputy director on science, the head of the museum department of the natural, architectural and archeological museum-reserve Divnogorye in Voronezh region).

Each laureate was awarded 2.5 million rubles (approx. 27,780 euros).



Denis Rodkin,
Moscow State University, September 2017.
Photo/ [Instagram](#).

The reporter of [Rossiiskaya Gazeta](#) writes about the Bolshoi Theatre's principal Denis Rodkin

Press analysis:

Russian mass media

Major mass media published a lot of announcements about the premiere of the ballet *Anna Karenina* by John Neumeier.

The First Channel: “The Bolshoi Theatre is getting ready for one of the main events of its 242nd season: the ballet *Anna Karenina* by the famous choreographer John Neumeier is about to have its premiere on the Historic Stage. This is not the first time that Neumeier has turned to the Russian classical literature. He has already staged ballet based on pieces by Pushkin and Chekhov. This time he has decided to work on the novel by Tolstoy. Judging by the preliminary reviews, the audience is about to experience something extraordinary”.
/.../

The Bolshoi Theatre’s prima-ballerina Svetlana Zakharova (*Anna Karenina*) says: “It feels like you are in a movie. The images change with one another instantly, the people, who are watching the production, are taken to a totally different setting and a totally different story with different characters in a matter of seconds”.



An image from the video report on the First Channel

Another report appeared on the **First Channel** in the morning of March 23rd (the programme Good Morning).

The artistic director of the Bolshoi Ballet Makhar Vaziev talked about the production on the TV channel **Russia-Culture** on Thursday, March 22nd (the programme Main Role/Glavnaya Rol’).

The shooting team of the **TV Channel Culture** attended the dress rehearsal on March 21st. The choreog-

rapher John Neumeier said: “I am happy to be in the country where art is so important, where people are ready to spend hours in line just to get to the exhibition by Serov, where the orchestra can stay for 18 minutes longer and to continue playing so that we can finish the rehearsal. Today, when there are certain political tensions, I am happy to be a part of the cultural bridge between Russia and other countries”.

TASS: The choreographer stresses that when he was working on his production he was “inspired by Leo Tolstoy’s book”, which has become “just a starting point” for him.

The choreographer says: “I feel that in order to do what I want to do, I have to get to the very essence, the very core. I need to do the same thing that Tolstoy did: I need to place it in my own time and consider the following: what does being a woman mean? What is she allowed to do? What does being a man mean? What is he allowed to do? This is the central theme of this piece. It seems to me that today I know better, how to do it, compared to what I knew 30 years ago”.

Tickets for all performances of the premiere series have been sold out. **TASS reports.**

RIA Novosti: “Prior to the dress rehearsal the Ambassador of Germany to the Russian Federation Rüdiger von Fritsch said: “Hamburg Ballet and John Neumeier in Russia are not an event anymore, they are already a legend”. The Ambassador also pointed out the long-lasting cooperation of Neumeier with Russian theatres and his affinity to Russia. “This is a wonderful bridge between two countries, two cultures that can tell each other a lot, and we are grateful to Neumeier and the Bolshoi Theatre for this cooperation”, — said the Ambassador”.

Elle magazine publishes an interview with John Neumeier. The choreographer talks with Anastasia Ponomareva about the timeless relevance of the novel’s plot and the importance of the image of *Anna Karenina*.

The printed version of the interview is available from the Bolshoi’s Press-Office upon request.

On March 19th the meeting with John Neumeier **Immersion into the Russian Classics** (a part of the cycle For Fans of Terpsichore) took place at the A.A. Bakhrushin State Central Theatre Museum. The host – Anna Berkolaiko, the interpreter – Katerina Novikova.

Short videos from the meeting are available on YouTube; user – Olga Agapova.

Prior to the premiere Tatiana Kuznetsova (**Kommersant**) talked to John Neumeier about his ballet.

- Are you pleased with the Russian dancers?
- Of course. I am very touched with the fact that



John Neumeier's interview for Elle magazine

each soloist in each part in each cast is working so devotedly; each of them wants to make this part his or her own. I and my pedagogues do not demand that the dancers are similar to the first performers of these parts. The choreography is just the text, like you can have a text by Shakespeare, Ibsen or Pushkin. The dancers have learned it together with my assistants, and now they present their own interpretations of the text by means of their dancing. I think that all three casts of the Russian Anna Karenina are very different from one another. //

[Forbes magazine](#) also wrote about the coming premiere and emphasised the financial aspect of the production: "There was a line of sponsors and art patrons, willing to support the new project of John Neumeier at the Bolshoi: from the company Severstal and Cartier (the latter has long been on friendly terms with the theatre, restored the ancient furniture, invited Monica Bellucci to the opening and organised a dinner to mark Maya Plisetskaya's 80th birthday, but this has been the first time when the house decided to give money for the production— €100 000 to be exact, the regular price for the right to be a production's sponsor) to Andrei Kostin, who contributed his personal savings".

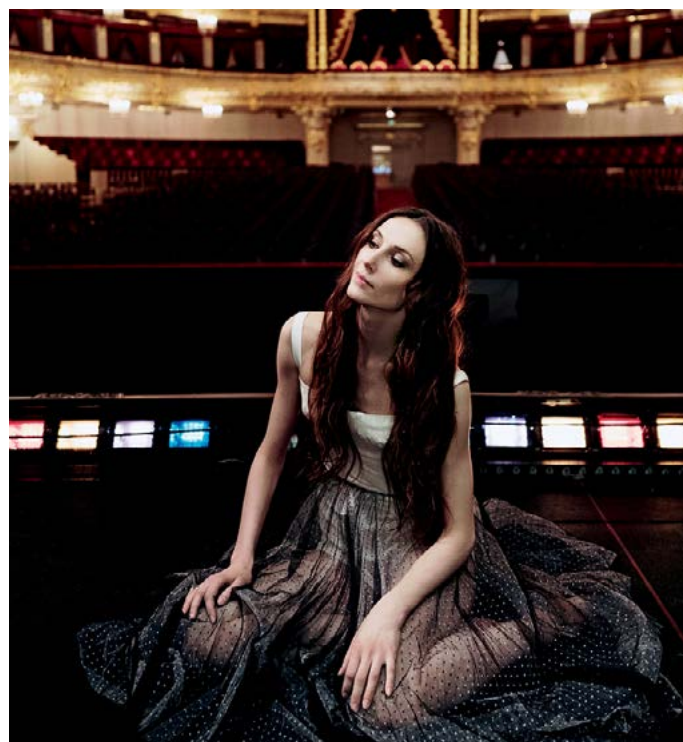
[Kommersant. Weekend](#) also announced the premiere: "The choreographer mentioned that his production was only inspired by Tolstoy's novel; his ballet is

now set in the present day. Karenin has become a candidate for the presidency, Levin is now an American farmer, who is working in the field to the music by Cat Stevens / Yusuf Islam; Kitty will visit him on the tractor, holding a baby in her arms. A representative of the elite youth Vronsky is now a sportsman, but he prefers lacrosse to horseracing. There will be no trains in the production, but there still will be a station man, who will become the main character of Anna's nightmares. She will die not under the wheels, but from her terrible solitude". //

The Bolshoi Theatre's prima-ballerina Svetlana Zakharova gave an interview to the magazine [InStyle](#). The dancer told the reporter about the new production, her personal happiness and her plans for the future.

— The choreographer John Neumeier, whom you have already worked with at the Bolshoi, is called the main psychologist and experimenter of modern ballet. What did he surprise you with this time?

— Imagine: the curtain rises and you see the pre-election meeting with Karenin in the centre, wearing a modern suite, and his portraits everywhere. I did not expect it to be such a modern production, I mean, it is almost a ballet that we dance with smartphones in our hands. Anna is wearing fashionable clothes and smoking a cigarette. John Neumeier is a genius choreographer, director and philosopher! He always creates bright images that intertwine in a curious way and that are very interesting to follow. //



The ballerina Svetlana Zakharova in the photo shoot of InStyle magazine. Photo courtesy: Marina Krylova

The newspaper [Vedomosti](#) announces the ballet Anna Karenina and specifies that the fashion house Cartier has become a sponsor of this premiere at the Bolshoi Theatre.

The portal [Posta-Magazine](#) also reports about the Bolshoi's partnership with Cartier. "Over the more than a century and a half long history of the House there have been many examples of the synthesis of such forms of art as jewelry, painting and theatre. For instance, the founder of the house Louis Cartier was a true connoisseur of the Russian ballet and a close friend of Sergei Diaghilev, Leon Bakst and Alexander Benois. His love for this form of art played an important role in the development of the House in the beginning of the 20th century".

The following sources also announced the premiere:

[Kulturomania](#)

[Radio Mayak](#)

[Afisha. Rambler](#)

[TV Channel Culture](#)

[Dni.ru](#)

[Binoculars](#)

[Your Leisure/Vash Dosug](#)

[Kuda.go](#)

[PostaMagazin](#)

Following the March premiere of the ballet Anna Karenina in April the Bolshoi Theatre is going to present the opera [Un Ballo in Maschera](#) by Giuseppe Verdi. Un Ballo in Maschera is the 23rd opera by Verdi, libretto by Antonio Somma based on the text by Augustin Eugène Scribe.

The first production was presented at the Apollo Theatre in Rome in 1859, the Russian premiere took place at the Bolshoi Theatre in 1880. For this version of Verdi's opera the Bolshoi Theatre has invited the production team from Italy. Music director: Giacomo Sagripanti, director and set designer: Davide Livermore, costume designer: Mariana Fracasso, video: Paulo JEP Cucco, lightning Designer: Antonio Castro.

Un Ballo in Maschera by Giuseppe Verdi is back at the Bolshoi Theatre almost 40 years after the previous time it was staged there. The premiere is to take place on the Bolshoi Theatre Historic Stage on April 20th.

Mass media continue to report about the 200th anniversary of Marius Petipa; the Bolshoi Theatre is taking part in various events marking the anniversary of the ballet master.

Lyudmila Semenyaka, a People's Artist of the USSR and the Bolshoi Theatre's ballerina and pedagogue told [Nezavisimaya Gazeta](#) how she felt about the choreography of Petipa; she also spoke "about his fairy-tales,



The stage director Davide Livermore is rehearsing the opera Un Ballo in Maschera at the Bolshoi Theatre.

Photo courtesy: Damir Yusupov

princesses and princes, remembered her main parts in Petipa's ballets and shared her pedagogical observations (the article by Elizaveta Avdoshina: Lyudmila Semenyaka: It was the God's will for my son to be born on the birthday of Marius Petipa).



Lyudmila Semenyaka considers the freedom in dance to be the most important thing.

Photo courtesy: Vitaly Belousov/Nezavisimaya Gazeta

/.../ It would have been impossible to learn the modern ballet "literature" without the images, created by Petipa. No one has been able to do without him so far. So there is no doubt that his heritage will be preserved in the modern flow of contemporary styles. Ballets by Petipa are our real treasure. They are our temple, if you wish. I was lucky to get everything from such masters as Galina Ulanova, Marina Semyonova, Irina Kolpakova, Natalia Makarova and, of course, Yuri Grigorovich. I am grateful to these legends. I am happy with the fact that in my dancing critics saw the aristocratic manner of our Russian classical school that I inherited. /.../ Today I see the brilliant performance of our ballerinas, because

there are pedagogues and ballet masters. This heritage should be preserved, and those, who were lucky enough to show it on the stage, are the happy ones. And I am one of them. Am I too romantic when I talk? My son has told me recently: “Mom, why have you brought me up as such a romantic?”. But let me tell you something: it was the God’s will for my son to be born on the birthday of Marius Petipa. This fact fills me with some certain pride, I mean, in a way, I was made special!”.

Major mass media report about the Bolshoi Theatre and the Bolshoi’s stars as they write about the events marking the birth and death anniversaries of the outstanding ballet dancer and choreographer Rudolph Nureyev (March 17th 1938, near Irkutsk — January 6th 1993, Paris). This year they also coincided with the Russian Ballet Year.

The Bolshoi Theatre General Director Vladimir Urin told [TASS](#): “Although Nureyev never performed at the Bolshoi Theatre, the production about his life has caused such genuine interest by the public that now, it seems, even those that used to know nothing about the ballet art, know the name of Rudolph Nureyev”.

He confirmed that the next series of performances of the ballet Nureyev is to take place on June 26th, 27th and 28th.

[Kommersant](#) writes about the opening of the photo exhibition in memory of the dancer at the Russian Institute of Art History and also mentions the Bolshoi’s production (The photo exhibition devoted to the creative career of the dancer Rudolph Nureyev is going to take place in Saint Petersburg).

The online version of the source presents the link to the article by Tatiana Kuznetsova about the production ([The Essence and the Body: Nureyev on the Bolshoi Theatre’s Stage](#), December 11th 2017).

[RIA Novosti](#): Lantratov talked about working on the ballet Nureyev with the choreographer Possokhov (March 16th, 1:53 p.m.), — it is a fragment of a large interview with the Bolshoi soloists Maria Alexandrova and Vladislav Lantratov that was recorded prior to their performance at the Mariinsky Theatre ([Alexandrova and Lantratov say the stage is the most important thing in their job](#); March 16th, 3:38 p.m.).

Mass media report that the Bolshoi Theatre’s principals Denis Rodkin and Semyon Chudin, as well as the company’s first soloist Jacopo Tissi participated in the gala-concert of world ballet stars Rudolph Nureyev. From the Past to the Future. The gala took place at the State Kremlin palace on March 24th and became the final event of the international cultural project Nureyev Seasons.

The gala starred Ivan Vasiliev (the Mikhailovsky Theatre), Vadim Muntagirov (the Royal Ballet), Xander Parish (the Mariinsky Theatre), Bakhtiyar Adamzhan (Astana-Opera) and others. They performed the signature pieces that made Nureyev and his dancing famous.

Rudolph Nureyev’s close friend and student, the French choreographer and dancer Charles Jude took part in the gala as well. The MC — Andris Liepa.

With the support of The Rudolf Nureyev Foundation. The articles mention that in 2018 the organisers of Nureyev Seasons “plan to present various events in



Vladislav Lantratov as Nureyev in the ballet by Ilya Denutsky, Yuri Possokhov and Kirill Serebrennikov, the Bolshoi Theatre Historic Stage. Photo courtesy: Mikhail Logvinov/[Kommersant](#)

Saint Petersburg, Ufa, Kazan and other cities, as well as abroad: in Paris, Berlin, Rome and New York”.

The opening of the Seasons in Russia took place on March 17th at the Philharmonic-2 with the screening of the documentary Rudolph Nureyev: Rebellious Demon (Russia, 2012, director – Tatiana Mavlova), introductory comment by Andris Liepa.

Rudolph Nureyev: Rebellious Demon on the [website of the Moscow State Academic Philharmonic](#)

The information about the screening of the film Rudolph Nureyev: Rebellious Demon on the [website of the Ministry of Culture of the Russian Federation](#)

Rudolph Nureyev: Rebellious Demon (1:36’45”) on [YouTube](#)

The following sources report about the event:

[TASS](#) (March 17th): “The international project Nureyev Seasons opens in Moscow for the first time. The organisers plan to present various events in Saint Petersburg and Ufa, as well as abroad: in Paris, Berlin, Rome and New York”.

[Rossiiskaya Gazeta](#) (the article by Ilya Chekinev, March 19th), The most interesting concerts of the week

[Russia-K](#)

[Radio Culture](#)

[Music Life/Muzykalnaya Zhizn](#) (Alexander Firer)

[Teatral](#)

[Music Seasons](#)

[The portal Russkiy Mir](#)

and other sources.

Information on the [website of the State Kremlin Palace](#)

[Izvestia](#) published an interview with Andris Liepa, who staged the gala-concert, devoted to Nureyev, at the State Kremlin Palace. The representative of the famous dynasty talked about important dates in the ballet world, experimental productions and favourite ballets.

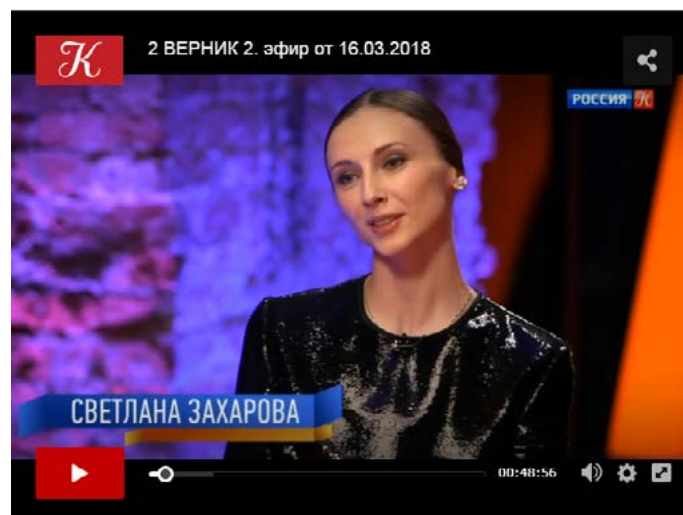
– What is your attitude to the Bolshoi Theatre? As far as I know, your father had complicated relationships with its management.

– I think, all great people had complicated relationships. Vladimir Vasiliev, Maya Plisetskaya, Nina Timofeeva, Mikhail Lavrovsky... I also ended up having a not quite simple relationship with the theatre’s management. But at the same time we all love this theatre. I always remember the words of Maya Plisetskaya: “There is no better stage in the world than the stage of the Bolshoi Theatre”. One can definitely trust her on that. She was dreaming of celebrating her 90th birthday on this stage. Unfortunately, she died several months before and did not live to see it. Together with Rodion Shchedrin we managed to organise a gala in her memory at the Bolshoi Theatre.

The ballet Nureyev where the Bolshoi Theatre’s prima Svetlana Zakharova performs the part of the Diva

(A Letter to Rudi) became one of the main links of the programme 2 Vernik 2 on the TV channel Culture Friday night (March 16th, 11:45 p.m.).

The announcement of the programme 2 Vernik 2 covered the themes of the conversation with the People’s Artist of Russia and a star of the world ballet: “A combative spirit that she acquired in her early childhood. An extremely early debut (at the age of 17) in the main role of Giselle at the Mariinsky Theatre. Her faith in the Bolshoi Theatre and her brilliant international career. Her happy marriage to the violinist Vadim Repin”.



Svetlana Zakharova in the programme of the TV Channel [Russia-Culture](#)

The Bolshoi Theatre’s principal Artem Ovcharenko performed the main role in the film Rudolph Nureyev: Dance to Freedom (the UK, 2015, director – Richard Curson Smith). The film was broadcast by the TV channel [Russia-Culture](#) on Saturday, March 17th, at 9:50 p.m.

The documentary about the dancer’s biography is a reconstruction of the dramatic events of 1961, including the so-called Paris escape. It features fragments of ballets, performed by Nureyev, as well as memories about the dancer, shared by Gabriela Komleva, Alla Osipenko, Tatiana Legat, Tamara Zakrzhevskaya, Gillen Tesmar, Pierre Lacotte, Rene Servin, the dance critic for Le Figaro, and others.

[Rudolph Nureyev: Dance to Freedom \(1:28’31”\) on YouTube](#)

[The discussion of the film on the forum Ballet and Opera](#)

The internet source about opera and ballet [Voci dell’Opera](#) presents the original script of the interview with Artem Ovcharenko in the Russian language: “People dance because they want to be heard”.

Earlier this interview with the Bolshoi Theatre’s principal for [Sputnik Mundo](#) (interview and interpretation by Arina Ilyina) was available in Spanish; here Artem Ovcharenko talks about “the role of the dance

in the modern world, about foreign performers at the Bolshoi Theatre and the problems that artists face” (he also remembers his own emotions he experienced after the premiere of the ballet Nureyev was postponed):

“There is only one thing that a person can do in a difficult situation — to set his heart on creating something and being creative. Bottom line, we all have just one life and it is only up to us whether we will live a happy life, even given the context of diplomatic and economic crises”.



Artem Ovcharenko as Nureyev
Historic Stage, December 10th, 2017.

Photo courtesy: Damir Yusupov/Bolshoi Theatre

The Bolshoi Ballet dancer Mikhail Kryuchkov is also one of those that performed the role of Nureyev in the documentary *Rudolph Nureyev: Rebellious Demon* (screenplay by Oxana Shaparova, director Dmitri Bolizhevsky, Russia, 2016); the film was screened by the [channel TVC](#) on March 16th at 0: 20 and on March 18th at 10:30 a.m.

Rudolph Nureyev: Rebellious Demon (45'03") on [YouTube](#)

The following sources reported about the screenings of biopics:

[Komsomolskaya Pravda](#) (There is a report about ballet: the TV channels mark the 80th anniversary of Rudolph Nureyev)

[Tricolor magazine](#)
and other sources.

The dancer's students and colleagues Laurent Hilaire and Andris Liepa remembered Rudolph Nureyev in the studio of the talk-show Sati. [The Not Boring Classics](#) (on air on March 19th at 10:05 p.m., repeated on March 20th at 12:55).

Alla Osipenko, one of Nureyev's great partners, the author of the letter to the dancer that served as an inspiration for one of Nureyev episodes ([A letter to Rudi. The Diva](#)) and became widely known in the media (“A

country that does not value its heroes is such a shame”) gave a special [interview](#) for the programme.

“This is how Maya Plisetskaya explained the phenomenon of Rudolph Nureyev's popularity: ‘He was blazing with movement, if it is only possible to measure the movement with a thermometer. The pathos of the dance was burning in him like the fire that burns its victims on scaffolds. His talent had a wonderful capacity for warming the hearts and even burning the evil and the foolishness in people’”, – the announcement of the programme says.

March 19th – the birthday of the Bolshoi Theatre General Director Vladimir Urin.

The theatre and film actress Ingeborga Dapkunaite congratulated Mr. Urin on the pages of the newspaper [Kommersant](#):

“I wish you enough energy and inspiration to guide the huge ship of the Bolshoi Theatre with all the professionalism, delicacy, self-respect and the endless love for opera, ballet and modern dance that you have. Thanks to such people as you, new artists appear, while experienced masters demonstrate new dimensions of their talents”.



Vladimir Urin. Photo courtesy: Vladimir Suvorov/Izvestia

Russian mass media continue to report about the opera [The Queen of Spades](#) by Pyotr Tchaikovsky, staged by Rimas Tuminas.

The Bolshoi Theatre's guest soloist Yusif Eyvazov, who performed the role of Herman, appeared in the programme Main Role/Glavnaya Rol' on the TV channel Culture and talked about working at the Bolshoi Theatre and at the Royal Opera House in London. The programme was on air on March 20th.

The Russian news agency [Sputnik News](#) (in English) announces (March 24th, 08:32 a.m.): “According to the Russian Ambassador to the United States Anatoly Antonov, the exchange programme for the young artists

that now exists between the Bolshoi Theatre and the Washington National Opera, is a wonderful model of a Russian-American cooperation. On Friday, March 23rd, Anotnov made a speech at the concert, where participants of the Bolshoi Theatre Young Artists Opera Program and the WNO's Domingo-Cafritz Young Artist Program performed together. He also mentioned that 'this wonderful tradition has existed since 2011' "

[Another message from Sputnik](#) (March 24th, 5:31 p.m.)

[The portal Russkiy mir](#)
and other sources.



Tamuna Gochashvili, Victoria Karkacheva and Daniil Orlov
on [Washington National Opera Facebook Page](#).
March 22nd

The Bolshoi Theatre and big politics have become the focus of attention in the new book *The Bolshoi Theatre. Culture and Politics. The New History* (edited by Elena Shubina) by the famous culture expert, journalist and writer Solomon Volkov. Moskovsky Komsomolets reports. In his book Volkov is trying to comprehend the role of the Bolshoi Theatre in Russia and on the international cultural arena in the political context. Based on official documents he dispels a few legends associated with the Bolshoi Theatre. The newspaper published one of the most important chapters from this book that will be soon published.



The Bolshoi Theatre in 1937

On March 27th the press conference marking the International Theater Day took place at [TASS](#); the speakers focused on the prices for tickets to Moscow theatres.

The State Secretary and the Deputy Minister of Culture of Russia Alexander Zhuravsky, the Bolshoi Theatre General Director Vladimir Urin, the director of the Vakhtangov State Academic Theatre of Russia Kirill Krok, the artistic director of Modern Theatre Yuri Grymov, the General Director of the Stanislavsky and Nemirovich-Danchenko Moscow Academic Music Theatre Anton Getman, the acting artistic director of the Chekhov Moscow Art Theatre Yuri Kravets and the director of the Moscow Academic Mayakovsky Theatre Leonid Osharin explained about how prices for tickets are formed, how to deal with ticket scalpers and how to make the theatre art more affordable.

On March 28th the press conference of the ballet dancer and choreographer Azari Plisetsky took place in [TASS](#); the press conference marked the presentation of the book *A Life in Ballet. Family Chronicles* of Plisetskii and Messerer. The author of the book, the ballet dancer and choreographer Azari Plisetsky, the head of Elena Shubina Editorial Office (AST) and the publisher Elena Shubina, the artist and set designer Boris Messerer and the Chereshevsky Les Festival executive director Edit Kusnirovich talked about the history of the legendary ballet dynasty and unique documents that were used while working on this book.



Maya Plisetskaya is trying on the tutu skirt of Anna Pavlova.
Photo courtesy: Sobaka.ru

Illustrated magazines continue to publish colourful messages that feature the Bolshoi Theatre's stars.

The Russian edition of [Marie Claire](#) (April issue) presents a large interview by its guest editor and four expressive photographs (pages 124-131): "He danced all major premieres of the year, from Nureyev to Romeo and Juliet. The Bolshoi Theatre's principal Vladislav Lantratov talks about body culture, secret baths and an ideal girl (A Word to the Body, the interview by Polina Kitsenko, photos by Sasha Sakharnaya; the online-version of the interview is entitled Vladislav Lantratov: "I have got out of wherever I was forced to go when they showed me my place. I have made it the source of my power...").

The printed version of the magazine (*.pdf) is available [here](#).



Vladislav Lantratov in the April issue of Marie Claire (2018. No.4). Photo courtesy: Sasha Sakharnaya

On March 19th Russian mass media congratulated Nina Ananiashvili on her jubilee and wrote about her creative career and the roles she danced at the Bolshoi Theatre (1981 – 2004). She is a world ballet star, a People's Artist of Russia and the artistic director of the Tbilisi Opera and Ballet State.

[Sputnik Georgia](#) (Igor Obolensky, Nina Ananiashvili revealed the recipe of saving Georgian ballet): "The future star first came to the Bolshoi Theatre at the age of 12. Her father went to Moscow on a business trip and took Nina with him. /.../"

[Radio Culture](#): (Nina Ananiashvili, a ballet dancer, a pedagogue and an artistic director, celebrates her 55th birthday):

"At the age of 17 Nina Ananiashvili had already danced in Swan Lake at the Bolshoi Theatre. It was a

matter of pure chance: a soloist got sick and the young ballerina had to substitute for her... "

[Komsomolskaya Pravda](#) (Nina Ananiashvili: "My spouse is some kind of anti-husband and anti-Georgian": on March 19th the star of the Soviet and the world ballet from Georgia celebrated her 55th birthday; an interview):

"A long-lived prima: 37 years of the stage. Nina Ananiashvili came to the Bolshoi Ballet at the age of 18 and four years later she became a prima. She danced on the country's main stage for 20 years." /.../».

Press analysis:

international mass media

[Associated Press \(AP\) Newswire](#) (Republication Colorado Springs Gazette (USA) publishes a photo gallery "US ballet dancer and choreographer John Neumeier gestures as he speaks to the media during his news conference in two days before the premiere of the Anna Karenina ballet in Bolshoi Theatre in Moscow, Russia, Wednesday, March 21, 2018. The ballet consists of two acts based on the novel of the same name by Leo Tolstoy. (AP Photo/Alexander Zemlianichenko).



Photo: AP Photo/Alexander Zemlianichenko

The German newswire [DPA](#) publishes an article about John Neumeier and the Anna Karenina premiere at the Bolshoi. The story is republished in the German newspaper the Hamburger Abendblatt "Moscow. Choreographer John Neumeier sees culture as a bridge across tensions with Russia. "My feeling is that I like being in Russia, because culture is so important here," the Hamburg Ballet chief said in Moscow. His ballet Anna Karenina based on the novel by Leo Tolstoy had

its premiere on Friday (23 March) at the Bolshoi Theatre in Russia. The prima ballerina Svetlana Zakharova dancing the title role of the unfaithful wife who decides to love, but in the end perishes. Throughout his long career, Neumeier (79) has worked several times in Russia and at the Bolshoi. He was always impressed by the Russians' interest in culture, he said before the rehearsal on Wednesday night."

The DPA article is also republished in the online Hamburg news publication [Hamburg.de](#) and the online news group [Die Welt.de](#).

The specialised monthly ballet magazine [Pointe](#) (USA) announces "The Bolshoi Premiere of John Neumeier's Anna Karenina. Last July Hamburg Ballet presented the world premiere of John Neumeier's Anna Karenina, a modern adaptation on Leo Tolstoy's famous novel. Hamburg Ballet coproduced the full-length ballet with the National Ballet of Canada and the Bolshoi, the Bolshoi will premiere the work March 23 (NBoC will have its premiere in November). The production will feature Bolshoi star Svetlana Zakharova in the title role. This is especially fitting as Neumeier's initial inspiration for the ballet came from Zakharova while they were working together on his Lady of the Camellias. The following video delves into what makes this production stand out."

[NPR](#) (USA) National Public Radio broadcasts a report by Mary Louise Kelly about the premiere of the Bolshoi's Anna Karenina and an interview with Bolshoi ballerina Olga Smirnova. "The world-famous Bolshoi Theatre is a Russian icon. But a new staging of the ballet Anna Karenina takes the beloved Russian epic — and the theatre — into the 21st century. NPR's Mary Louise Kelly speaks with Bolshoi principal dancer Olga Smirnova." Link to the audio report and online text.

The online Spanish specialised dance publication [Danza Ballet](#) (Spain) announces the premiere of the Bolshoi's Anna Karenina by John Neumeier. "The premiere at the Bolshoi Theatre in Moscow is a co-production with the Ballet of Hamburg and the National Ballet of Canada. The world premiere of Anna Karenina was presented by the Ballet of Hamburg on July 2, 2017, being the opening presentation of the Hamburg Ballet Days 2017. Other first figures that make up the cast of the opening night performance are: Svetlana Zakharova (Anna Karenina), Denis Rodkin (Vronsky), Semyon Chudin (Karenin). The initial inspiration of John Neumeier to create Anna Karenina occurred in the Bolshoi Theatre, while working with Svetlana Zakharova in her ballet The Lady of the Camellias. The Artistic Director and

Chief Choreographer of the Hamburg Ballet recalls the situation: "I was extremely pleased and impressed with Svetlana's creative approach when rehearsing and then playing the demanding main role. After the last performance in the Bolshoi, she expressed the desire to dance the role of Tatiana in my ballet of the same name."

Local newspapers and online publications announce upcoming screenings of Bolshoi's *Flames of Paris* in local cinemas.

The local [Evening Observer](#) (Dunkirk NY USA) announces "Opera House to present the Bolshoi Ballet's The Flames of Paris "The 1891 Fredonia Opera House will present one of the world's greatest ballet companies — the Bolshoi Ballet — performing The Flames of Paris this Saturday, March 24, at 1 p.m". "Very few ballets can properly depict the Bolshoi's overflowing energy and fiery passion as can Alexei Ratmanský's captivating revival of Vasily Vainonen's The Flames of Paris. "This production was revived by Ratmanský, the Bolshoi's former artistic director and one of today's most in-demand choreographers, who reconstructed the ballet as close to the 1930s original, exclusively for the Bolshoi Theatre in 2008. This production has since brought audiences rapturous performances with critics raving, "the Bolshoi are in blistering form in The Flames of Paris," (The Telegraph) and the "life- and art-enhancing" production "brings out the best in the Bolshoi" (The Guardian). With powerful virtuosity and some of the most stunning pas de deux, the Bolshoi Ballet displays an exuberance almost too enormous for the Moscow stage."

[San Juan Journal](#) (Washington State, USA) also announces Bolshoi's *Flames of Paris*.

[A Tribuna](#) (Brazil) announces the upcoming screening of Bolshoi's *Lady of Camellias* in cinemas.

[Saffron Walden Reporter](#) announces the screening of Bolshoi's *Giselle* in local cinemas.



Svetlana Zakharova as Giselle, Sergei Polunin as Count Albrecht

The online specialised French classical music publication Classiquenews.com "Review, concert. Toulouse. Halle-aux-Grains, March 5, 2018. Glazunov. Shostakovich. Vadim Repin, violin; National Orchestra of the Capitol of Toulouse. Direction, Tugan Sokhiev. In Vadim Repin and Tugan Sokhiev's entry there is something princely about the two musicians, the first one more distant, the second one very open to communication." "Vadim Repin seems to live the music in the same breath as Tugan Sokhiev;" "Regular work with Tugan Sokhiev allows a kind of familiarity and evidence that works wonders in this very complex music. The greatest complexity here is pure beauty and the public is subjugated; he reserves a triumph for the conductor and the orchestra."

The French newspaper [La Depeche](http://LaDepeche.fr) (France) reports "The violin and viola classes at the Guy Lafitte Music Conservatory had a great evening on Monday, March 5th. Accompanied by their teachers (Myriam Lenfant and Florent Huc), they went to the Grains Hall of Toulouse to listen to the famous violinist Vadim Repin. Accompanied by the National Orchestra of the Capitol of Toulouse under the direction of the conductor Tugan Sokhiev, the Russian virtuoso played the beautiful concerto of his compatriot Alexander Glazunov."

Debuts

Alcina

A Spanish tenor [Juan Sancho](#) was invited to perform the role of Oronte, an officer; he made his debut at the Bolshoi Theatre on March 21st, 23rd, 25th and 27th

Juan Sancho is a famous performer of baroque and classical music; he studied singing at the Escola Superior de Música de Catalunya (Barcelona) with Lambert Climent and also received tuition from Montserrat Figueras. Later he studied with Raphaël Sikorski, Raúl Giménez and also received appreciated advice from the Italian baritone Alessandro Corbelli. The Moscow audience know him after concert performances of operas Alessandro by George Frideric Handel (Leonato, 2014) and Siroe by Johann Adolph Hasse (Cosroe, 2015, with the orchestra Armonia Atenea under the baton of George Petrou).

The Snow Maiden

March 31st

[Andrei Kimach](#) (a member of the Bolshoi Theatre Young Artists Opera Program since 2016) makes his debut with the part of Misgir.

The Mariinsky Theatre leading soloist Nadezhda Serdyuk performs the role of Spring at the Bolshoi for the first time (March 31st and April 1st).

La Sylphide

March 31st (matinee performance, noon)

Ekaterina Zavadina as Effie. Egor Gerashchenko and Oscar Frame as Two Friends. Antonina Chapkina as The First Sylph

March 31st (7 p.m.)

Mark Chino as one of Two Friends

April 1st

Sergei Minakov as Witch Madge

Birthdays

March 15th – a theatre designer, a painter, a set designer and a People's Artist of the Russian Federation Boris Messerer – 85th birthday. Carmen at the Bolshoi Theatre is one of his most famous theatre projects.

March 17th – an outstanding ballet dancer and ballet master Rudolph Nureyev (1938-1993) –80th birthday.

March 18th – composer and conductor Niikolai Rimsky-Korsakov (1844-1908)

March 18th – a member of the Académie des Beaux-Arts (France), a member of the government council and the director of Monet Museum at Giverny Hugues Gall (director of the Paris Opera from 1995 till 2004).

March 18th – the Bolshoi Opera soloist Yuri Syrov

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

March 19th – a ballerina, an Honoured Artist of Russia and the artistic director of the Tbilisi Opera and Ballet State Theatre Nina Ananiashvili.



The ballerina Nina Ananiashvili
© RIA Novosti / Yuri Abramochkin

March 20th – one of the major pianists of the 20th century Sviatoslav Richter (1915-1997)

March 21st – composer and an organist Johann Sebastian Bach (1685-1750)

March 21st – composer Modest Mussorgsky (1839-1881)

March 22nd – the Bolshoi Theatre prima-ballerina Ekaterina Krysanova



Ekaterina Krysanova at the Golden Mask Award Ceremony-2015 (for the Best Female Dancer (Katharina) in the ballet *The Taming of the Shrew*).
Photo courtesy: Dmitri Dubinsky

March 22nd – a choreographer, the founder of Kyiv Modern-Ballet Radu Poklity. At the Bolshoi Theatre he staged such ballets as *Romeo and Juliet* to the music by Sergei Prokofiev in 2003, *Hamlet* to the music by Dmitri Shostakovich in 2015 (together with Declan Donnellan and Nick Ormerod) and the one-act ballet *Ward No.6* to the music by Arvo Pärt (2004, a part of Young Choreographers' Night programme).

March 22nd – a ballet dancer and choreographer Christopher Wheeldon. At the Bolshoi Theatre he staged the ballet *Misericorders* to the music by Arvo Pärt (2007) – 45th birthday.

March 23rd – the Bolshoi Theatre prima-ballerina Anna Nikulina

March 23rd – composer, violinist and conductor Ludwig Minkus, who lived and worked in Russia for

many years; in 1861-1872 he was a Bolshoi Orchestra soloist. He is also famous as the composer who wrote music for such ballets, as *Don Quixote* and *La Bayadere*.

March 24th – an Honoured Cultural Worker of the Russian Federation, an outstanding pedagogue and a professor Svetlana Nesterenko. She has been a pedagogue of the Bolshoi Theatre Young Artists Opera Program since 2009.

March 25th – a ballet dancer, a ballet pedagogue and an Honoured Artist of RSFSR Lyudmila Bogomolova, the Bolshoi Ballet soloist in 1951-1971 and the Bolshoi Theatre's ballet master-repetiteur in 1978-1980

March 25th – an opera singer and a People's Artist of the USSR Evgeni Raikov (1937-2010), a Bolshoi Theatre soloist since 1961, the director of the Bolshoi Opera in 1990-1994

March 27th – cellist, conductor and a People's Artist of the USSR Mstislav Rostropovich (1927-2007)



The portrait In memory of maestro (Mstislav Rostropovich).
A painting by Solomon Epshteyn, 2007

March 27th – World Theatre Day

March 28th – the day when Bolshoi Theatre was founded in 1776