



Newsletter

Events

On the 15th of April on the New Stage of Bolshoi Theatre the laureates of the Russian National Theatre Golden Mask Award were announced. (The Golden Mask National Theatre Award is the most important Russian prize in the field of performing arts. It was established in 1993 for productions in all genres of theatre art: drama, opera, ballet, modern dance, operetta, musical, and puppet theatre. Golden Mask is also an all-Russian Performing Arts Festival that takes place in Moscow in the spring of each year, presenting the most significant performances from all over Russia. It is supported by the Ministry of Culture of the Russian Federation and the Moscow City Government.)

Bolshoi was represented in several sections. We are pleased to introduce our winners:

Billy Budd – Opera/ Best Production

Paul Stainberg – Best Stage Design for Musical Theatre (for Billy Budd)

Anastasia Stashkevich – Ballet/ Best Female Performance (Novice in The Cage)

Anna Netrebko, Yusif Eyvazov – Opera/ Musical Theatre Jury Special Award “For Unique Duet in Manon Lescaut at the Bolshoi Theatre”

Kirill Serebrennikov received an award as the best director of opera for his staging of Chaadski in Helicon Opera.

This year during the ceremony a major part of the speakers spoke about their hope for the quick liberation of Kirill Serebrennikov and his colleagues — Sophia Apflebaum, Yuri Itin and Aleksey Malobrodsky.

The special award of drama jury went to the GOGOL-centre under the leadership of Kirill Serebrennikov for creating a space for art freedom and a daring search for the contemporary theatre language.

[Information of all the winners on the official site of the Golden Mask Award](#)

More information about this production on our [website](#).



Bolshoi Theatre general director Vladimir Urin receives the award for the Benjamin Britten opera Billy Budd directed David Alden

April 9th—the 50th anniversary of the ballet *Spartacus* premiere (music by Aram Khachaturian). Today the production by Yuri Grigorovich is rightfully considered a choreographic masterpiece of the 20th century.



Spartacus on the Historic Stage on April 8th. Photo by Damir Yusupov

The creation of this masterpiece is associated with the names of the outstanding artists that performed the main roles, namely Vladimir Vasiliev, Mikhail Lavrovsky, Maris Liepa, Boris Akimov, Nina Timofeeva, Ekaterina Maximova and Natalia Bessmertnova. For many

ballet fans there is the inextricable connection that Vladimir Vasiliev (Spartacus) and Andris Liepa (Cras-sus) have with their characters. Over the years of its existence the ballet Spartacus has been performed at the best theatres around the world, including those in Paris, London, New York, Tokyo and many other cities. Famous dancers have performed the role of Spartacus, for example, Mikhail Lavrovsky, Irek Mukhamedov, Carlos Acosta and Nicolas Le Riche.

On April 8th the performance at the Bolshoi Theatre marked the 50th anniversary of the ballet Spartacus. The choreographer and a People's Artist of the USSR Yuri Grigorovich was present in the Director's Box. The Bolshoi Theatre also invited a large number of ballet artists, who used to perform in this legendary production, to attend the performance. There were the People's Artists of the USSR Mikhail Lavrovsky, Boris Akimov, Vyacheslav Gordeev, Svetlana Adyrkhaeva, Marina Kondratieva and Lyudmila Semenyaka, the People's Artists of Russia Maria Alexandrova, Anna Antonicheva, Galina Stepanenko and Alexander Vetrov, the Honoured Artists of Russia Vladimir Neporozhny and Mark Peretokin, the Bolshoi Ballet's principal Mikhail Lobukhin, the Bolshoi Ballet's soloist Yegor Khromushin and others.

The Bolshoi Theatre video studio created a short film. The 15-minute video features episodes of performances of many great dancers in the ballet Spartacus, from Marius Liepa, Vladimir Vasiliev, Ekaterina Maximova, Natalia Bessmertnova and Mikhail Lavrovsky to the generation of the modern dancers.

To mark the anniversary of Spartacus, the Bolshoi Theatre has issued a special booklet in two languages. The compiling editor – Alexander Kolesnikov. The booklet provides some curious “statistics”.

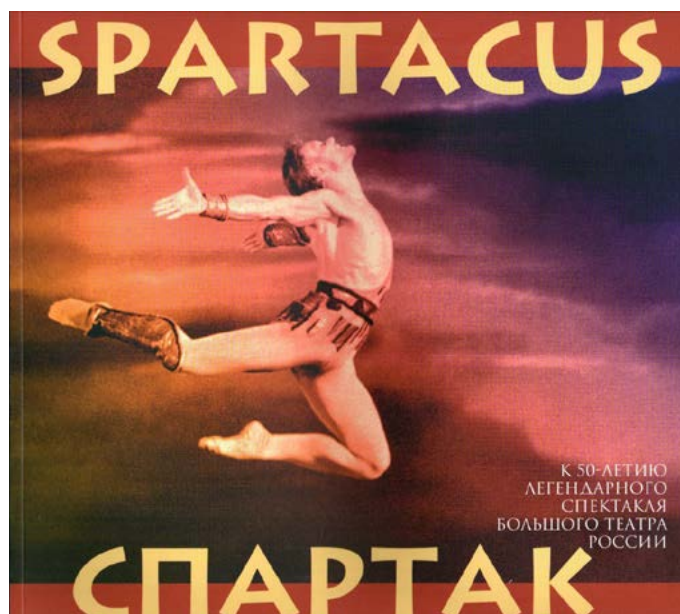
It is estimated that during the guest tours from 1969 to 2017 the ballet was performed around 300 times; the concert fragments from the production have been performed around 400 times. Performances have taken place in 37 countries: Australia, Austria, Argentina, Bulgaria, Belgium, Brazil, the UK, Venezuela, Germany, Greece, Denmark, Egypt, India, Ireland, Spain, Italy, Israel, Canada, China, Cuba, Mexico, the Netherlands, New Zealand, Norway, Paraguay, Poland, the USA, Tunisia, Finland, France, the Czech Republic, Sweden, South Korea and Japan. In many of those countries the ballet or its fragments have been performed numerous times. The total number of viewers at the Bolshoi Theatre of Russia is over 700, 000 people. Between 1968 and 2018 the TV audience that enjoyed the transmission of the ballet was no less than 420 mln people.

To mark the anniversary of the great ballet the Bolshoi Theatre presented Spartacus on the Historic Stage on April 6th, 7th (matinee performance at noon and evening performance at 7 p.m.) and 8th.

The casts are available [here](#).

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

On April 6th the performance marked the 115th an-



The Bolshoi Theatre booklet



Vladislav Lantratov as Crassus.

Photo courtesy: I. Semirechensky

niversary of Aram Khachaturian (June 6th 1903 – May 1st 1978).

The article Triumphs of Spartacus is available on the [Bolshoi's website](#).

In 2018 the legendary dancer of the 20th century and a People's Artist of the USSR Vladimir Vasiliev celebrates an important date: 60 years ago he started his career at the Bolshoi Theatre.

The 60th anniversary of Vladimir Vasiliev's creative career will be celebrated in Moscow, Perm and Voronezh.



Vladimir Vasiliev and Ekaterina Maximova, Spartacus

April 20th – 26th, the Historic Stage – the premiere of the opera **Un Ballo in Maschera** by Giuseppe Verdi.

The production team is from Italy: the music director and the conductor Giacomo Sagripanti, who worked on the opera Don Carlo at the Bolshoi in 2015, the director and the set designer David Livermore, the costume designer Mariana Fracasso, video design by Paolo Gep Cucco (D-wok), the lightning designer Antonio Castro.



Rehearsals for Un Ballo in Maschera by Giuseppe Verdi are in full swing at the Bolshoi.
Photo courtesy: Damir Yusupov

The world premiere of the opera took place at the Apollo theatre in Rome in 1859; in Russia the opera was first performed in Saint Petersburg in 1861. Un Ballo in Maschera had its premiere at the Bolshoi on December 8th 1880. Later the opera was staged at the theatre twice, in 1891 and in 1979 (the final production was performed until December 2006).

So, 12 years later Un Ballo in Maschera by Giuseppe Verdi is back at the Bolshoi Theatre.

The cast stars the Bolshoi Theatre's soloists and guest artists, including Giorgio Berrugi and Oleg Dolgov as Riccardo, Igor Golovatenko and Vladimir Stoyanov as Renato, Oksana Dyka and Anna Nechaeva as Amelia and others.



In the 200-anniversary year of Marius Petipa The Bolshoi Theatre is getting ready to present the revival of the ballet Coppelius by Leo Delibes. The premiere performances will take place on April 20th, 21st (matinee performance at noon and evening performance at 7 p.m.) and 22nd on the New Stage.

Libretto by Charles Nuitter and Arthur Saint-Leon after the stories by Ernst Theodore Amadeus Hoffmann.

Choreography: Marius Petipa and Enrico Cecchetti. Staging and new choreographic version: Sergei Vikharev. This version of the ballet premiered at the Bolshoi on March 12th 2009. It was supposed that in the season 2017/18 Sergei Vikharev (February 15th 1962 – June 2nd 2017) would stage a renewed version at the Bolshoi; tragically, due to his abrupt death the plans

had to be changed. Bolshoi is reviving this work by its own forces. This is the Bolshoi's tribute to the memory of its colleague, a unique specialist of ancient ballets' revivals, a pedagogue and an outstanding Master. Music director: Pavel Sorokin. Choreography revival: an Honored Artist of Russia and a pedagogue-repetiteur at the Novosibirsk Opera and Ballet Theatre Vladimir Grigoriev. Sets Revival: Dmitry Fialkovsky. Costumes Revival: Olga Nikulina.

April 25th and 26th, the New Stage – the ballet soloists evening [A Play For Him](#).

At the premier Vyacheslav Lopatin, the leading soloists Denis Savin and Igor Tsvirko, as well as the dancer Vladislav Kozlov will perform pieces by modern choreographers that represent different dance styles (from neo-classics to tango).

The programme consists of four parts and each of them will be presented in Russia for the first time; two of those parts will have their world premieres.

Betrothal for the Sake of a Laugh. Choreography by Anton Pimonov (world premiere).

Faun. Choreography by Sidi Larbi Cherkaoui (Russian premiere).

Love Song. Choreography by Andrei Kaidanovsky (Russian premiere).

South. Choreography by Marijó Álvarez, Pilar Álvarez and Claudio Hoffmann (world premiere).



Vyacheslav Lopatin, Igor Tsvirko, Denis Savin and Vladislav Kozlov, the participants of the ballet soloists evening [A Play For Him](#). New Stage, April 25th and 26th

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

The Bolshoi continues its cooperation with the Moscow State Philharmonic.

On April 6th the Bolshoi orchestra, choir, soloists and guest soloists under the baton of the chief conductor and music director Tugan Sokhiev performed one of the greatest symphony pieces in musical history, Symphony No. 2 (the Resurrection Symphony) by Gustav Mahler at the Tchaikovsky Concert Hall. The soloists: Anastasia Kalagina (soprano), Svetlana Shilova (mezzo-soprano) and Fedor Stroganov (organ).

Tugan Sokhiev has performed symphonies by Mahler, including his Symphony No. 2, numerous times with the Deutsches Symphonie-Orchester Berlin and the Orchestre National du Capitole de Toulouse. The Bolshoi Theatre soloist Svetlana Shilova has also taken part in the performance of Symphony No. 2 earlier: in 2013 she performed the part of the mezzo-soprano at the Moscow Conservatory Great Hall under the baton of Gilbert Kaplan. More information about the concert is available in Natalia Abryutina's article [Playing Mahler on the Bolshoi's website](#).

[The playbill of the concert](#)



Tugan Sokhiev is conducting the concert at the Tchaikovsky Hall. Photo courtesy: Pavel Rychkov

April 4th and 5th, the Historic Stage – the performances of the ballet [Romeo and Juliet](#) to the music by Sergei Prokofiev, choreography by Yuri Grigorovich (sets and costumes by Simon Virsaladze, the major revival of the 1979 production; the first performance took place on April 21st 2010). This ballet has not been performed for over a year, so Yuri Grigorovich himself supervised the final dress rehearsal with the Bolshoi's dancers.

More information about the performance is available in the article [A Symphony of Love](#) by Yuri Grigorovich on the [Bolshoi's website](#).

Conductors: Pavel Klinichev (April 4th) and Pavel Sorokin (April 5th). [Casts](#)

March 31st and April 1st, the Historic Stage – performances of the opera [The Snow Maiden](#) by Nikolai



Romeo and Juliet to the music by Sergei Prokofiev, choreography by Yuri Grigorovich (Kristina Karaseva as Lady Capulet). Photo courtesy: Damir Yusupov

Rimsky-Korsakov, libretto by the composer based on the play of the same name by Alexander Ostrovsky.

The production team: the chief conductor and the Bolshoi Theatre music director Tugan Sokhiev, 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 opera premiered on the Historic Stage on June 15th 2017.

More information about the history of productions at the Bolshoi Theatre is available from Irina Kotkina's article on the [website](#) about the life and the creative career of Nikolai Rimsky-Korsakov.

Conductor: maestro Tugan Sokhiev.

Casts are available [here](#).

April 3rd, 4th and 5th, the New Stage – performances of the comic opera by Wolfgang Amadeus Mozart [Così fan tutte, ossia La scuola degli amanti](#).

Stage director Floris Visser (the Netherlands); music director Stefano Montanari (Italy), set designer Gideon Davey, costume designer Dieuweke van Reij.

Hammerklavier part: Artem Grishaev

Conductor: maestro Tugan Sokhiev (all dates).

The casts are available [here](#).

[More information about the debut of Evgeniya Sotnikova at the Bolshoi Theater](#)

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

April 8th, the New Stage — [Iolanta](#) by Pyotr Tchaikovsky, Libretto by Modest Tchaikovsky after King René's Daughter by Heinrich Hertz.

This production, staged by director Sergei Zhenovach (on March 23rd 2018 he became the artistic director of the Chekhov Moscow Art Theatre) was dedicated to

the 175th anniversary of the composer and premiered on the Bolshoi Theatre Historic Stage on October 28th 2015. Set designer — Alexander Borovsky, lighting designer — Damir Ismagilov, music director — Anton Grishanin.

Conductor — Tugan Sokhiev. [Casts](#)

This season the opera will be performed on April 28th (matinee performance at noon and evening performance at 7 p.m.), April 29th, May 1st and 2nd.

April 12th and 13th, the New Stage — performances of the ballet [The Taming of the Shrew](#) by Jean-Christophe Maillot to the music by Dmitri Shostakovich.

Set Designer: Ernest Pignon-Ernest. Costume Designer: Augustin Maillot. Lighting & Video Projection: Dominique Drillot. Dramatist: Jean Rouaud. Music Director: Igor Dronov.

The cast:

Ekaterina Krysanova as Katharina, Vladislav Lant-ratov as Petruchio, Anastasia Stashkevich as Bianca, Semyon Chudin as Lucentio, Igor Tsvirko as Hortensio, Denis Medvedev as Gremio, Anna Tikhomirova as The Housekeeper, Anna Balukova and Kristina Karaseva as The Widow, Artemy Belyakov and Alexander Volchkov as Baptista, Georgy Gusev and Evgeny Truposkiadi as Grumio. Conductor: Igor Dronov.

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



Curtain calls after the performance of The Taming of the Shrew on April 12th. Photo courtesy: E. Pakhomova

The Taming of the Shrew had its world premiere on July 4th 2014 on the New Stage and brought the Bolshoi Theatre three Golden Mask Awards. The company performed this production on its guest tours in Monte-Carlo (December 2014), Saint Petersburg (April 2015), London (August 2016) and New York (July 26-30 2017, David Koch Theatre, Lincoln Center).

On September 11th, 12th and 13th The Taming of the Shrew will be presented at La Scala in Milan during the Bolshoi Theatre's tour in Italy as a part of Russian Seasons.

On April 10th at the Beethoven Hall — the [Wind Quintet Concert](#) marked the centennial of the birth of Bolshoi Theatre Orchestra soloist [Ivan Pushechnikov](#) (1918 – 2010). He was an outstanding oboist, the Bolshoi's soloist in 1939-1959, a pedagogue and a composer.



Ivan Pushechnikov (1918- 2010)

On February 20th 2018 he would have been 100 years old. Students of Ivan Pushechnikov continue to work on his creative heritage. His students, namely V. Elston, L. Timokhin, S. Burdukov, L. Kondakov, A. Nekrasov and N. Zhemchuzhin, worked at the Bolshoi Theatre's Orchestra during different years. At the moment such musicians as Sergei Lysenko, Alexander Krylov, Sergei Nekrasov, Vladislav Komissarchuk and Ivan Paisov represent the school of Pushechnikov.

For more information please refer to the article In memory of the Great Master available on the theatre's [website](#).

April 12th and 14th, the [Beethoven Hall](#) — the Bolshoi Theatre Young Artists Opera Program Concert [Reingold Glier, Nikolai Myaskovsky, Dmitry Kabalevsky. Anthology of Russian Classical Romances](#).

April 13th, the Beethoven Hall — the Bolshoi Theatre Opera Soloist [Alexandra Durseneva Recital Romance Songs of the 20th Century](#).

[CD](#)
[melody.su](#)

April 12th and 13th — the production from the Bolshoi Theatre's repertoire, the ballet [Lady of the Camellias](#) choreographed by John Neumeier to the music by Frederic Chopin, was performed outside the Bolshoi for the first time. The ballet was presented in Novosibirsk as a part of the programme of [V Trans-Siberian Art Festival](#), directed by Vadim Repin.

[The playbill on the website of the Novosibirsk Opera and Ballet Theatre](#)

The ballet Lady of the Camellias has been acknowledged as one of the ballet classics of the 20th century; John Neumeier staged it in 1978 at the request of Marcia Haydee and the Stuttgart Ballet that she was then the head of. The performance which was originally created for the Hamburg Ballet in 1981 had its premiere at the Bolshoi Theatre on March 20th 2014.



For more information please refer to the article Lady of the Camellias: a Visit to Novosibirsk available on the theatre's [website](#).

As a part of the [Bolshoi Ballet in Cinema](#) season 2017/18 the recording of the Bolshoi Ballet's performance of this [ballet](#) starring Svetlana Zakharova and Edvin Revazov was transmitted in Russia and around the world.

The ballet Lady of the Camellias by John Neumeier will be presented on the Bolshoi Theatre Historic Stage on June 2nd and 3rd.

Live transmissions and broadcasts of the Bolshoi's recorded performances at the cinemas in Russia and abroad continue as parts of the Bolshoi Ballet in Cinema season 2017/18.

On April 8th ballet fans had a chance to see the recording of the ballet [Giselle](#) on the Historic Stage (October 11th 2015).

The transmissions took place in Volgograd, Vologda, Voronezh, Yekaterinburg, Kaliningrad, Kiev, Krasnodar, Krasnoyarsk, Minsk, Moscow, Nizhny Novgorod, Novosibirsk, Omsk, Penza, Perm, Petropavlovsk-Kam-

chatsky, Rostov-on-Don, Samara, Saint Petersburg, Saratov, Syktyvkar, Tyumen, Ulan-Ude and Ufa.

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



Svetlana Zakharova as Giselle,
Sergei Polunin as Duke Albrecht. Photo: Jack Devant

By the decree of the President of the Russian Federation No. 118 the Bolshoi Theatre prima-ballerina Ekaterina Shipulina was awarded the honorary title of



Ekaterina Shipulina as Myrtha
Photo courtesy: Elena Fetisova

Honoured Artist of the Russian Federation for her “outstanding achievement in the field of art”.

The decree of the President of the Russian Federation No. 118 is available on the Russian President [web-site](#) and on the [official portal of legal information](#).

On April 7th Ekaterina Shipulina performed the part of Aegina in the ballet Spartacus on the Historic Stage (evening performance); on April 8th audiences in Russia and all around the world had a chance to see her perform the role of Myrtha in the ballet Giselle.

More information is available from the article [Giselle on the Russian stage](#).

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

Bolshoi Ballet in Cinema season 2017/18 on the website of the Bolshoi Theatre’s partner [Pathé Live](#) and on the website of [CoolConnections](#).

The French TV channel Mezzo continues to transmit the Bolshoi Theatre’s performances.

The Bolshoi Theatre has announced additional admissions for soloists-vocalists to the Young Artists Opera Program for the season 2018/19 (from two to four vacancies).

[As usual, there will be three rounds of admissions](#)

On Sunday, April 15th, the National Theatre Award of the Union of Theatre Workers of Russia The Golden Mask Award Ceremony took place on the Bolshoi Theatre New Stage. This year the Bolshoi Theatre received the following awards:

Billy Budd — Opera/Best Production.

Paul Steinberg (Billy Budd) — Musical Theatre/Best Designer.

Anastasia Stashkevich (Novice in The Cage) — Ballet-Contemporary Dance/Best Actress.

Anna Netrebko/Yusif Eyvazov — Jury’s Special Award (Best Duet).

Press analysis:

Russian mass media

Mass media continue to report about the Bolshoi Theatre Symphony Orchestra and choir performing the Symphony No. 2 by Gustav Mahler for soprano, contralto, mixed choir and orchestra at the Moscow Philharmonic under the baton of Tugan Sokhiev. The concert opened the Bolshoi Theatre Orchestra season.



The Bolshoi Theatre chief conductor and music director Tugan Sokhiev gave an interview to the portal iz.ru

Prior to the performance at the Tchaikovsky Great Concert Hall the Bolshoi Theatre chief conductor and music director Tugan Sokhiev gave an interview to the portal [Izvestia](#); he talked about the sound of the Bolshoi Orchestra, the approach he uses with this particular orchestra, the rules of evaluating a performance and the new projects. Vladimir Gridin wrote an article entitled The Special Sound of the Bolshoi Orchestra and also recorded a video interview with Tugan Sokhiev.

— You are someone who can influence the choice of repertoire directly. What are your criteria and what are we to expect in the near future?

— There are quite a few. One of those criteria is the system of coordinates that our theatre is a part of. Today the Bolshoi is cooperating with the world's leading opera houses, including the Metropolitan, La Scala and the Paris Opera; our theatre is in the same theatrical and musical ecosystem with these theatres. Besides, we target our audience. Some come to see the 1946 production of Boris Godunov, which is our heritage. Others enjoy The Idiot by Mieczysław Weinberg. As for the baroque component of the repertoire, we have Alcina by George Frideric Handel. Some really enjoy the opera Carmen, others – the ballet Anna Karenina. //

April 6th, the Kremlin – the President of the Russian Federation Vladimir Putin handed out the Presidential awards to young artists and the Presidential awards in the field of literature and art for works for children and youth. [TASS](#) agency reports.

The Bolshoi Theatre principal Denis Rodkin received the award for his contribution to the preservation and popularisation of the Russian choreographic art.

Dozens of mass media reported about this event, including the following sources:

[The TV Channel Culture](#)

[Vesti](#)

[Fifth Channel](#)

[TASS](#)

[RIA Novosti](#)

[Gazeta.ru](#)

[Rossiiskaya Gazeta](#)

[RT in Russian](#)

[Moskovsky Komsomolets](#)

[Vechernaya Moskva](#)

and many others.



Vladimir Putin and Denis Rodkin at the award ceremony in the Kremlin

Russian mass media announce the upcoming premiere of the opera Un Ballo in Maschera.

For example, an announcement was published in April edition of the magazine Sapsan, No. 4: “The opera Un Ballo in Maschera by Giuseppe Verdi is back at the Bolshoi Theatre. Before 2006 the production of this masterpiece by the Italian classic staged by Algis Zhuraitis, Semyon Stein and Nikolai Benois was a part of the Bolshoi's repertoire”.

Scanned version of the article is available from the Bolshoi's press-office.

According to Sergei Sych ([Argumenty Nedeli](#)) the opera premiere at the Bolshoi is one of the most interesting theatre events this April. “After a 40-year oblivion the famous opera Un Ballo in Maschera by Giuseppe Verdi is back on the Bolshoi Theatre Historic Stage on April 20th. This is Verdi's 23rd opera; libretto by Antonio Somma. The plot is based on the story about the assassination of King Gustav III of Sweden. But the Naples censors demanded that the plot be changed, hence the Governor of Boston, who was killed by his friend, whose wife he was in love with, became the protagonist”. //

The magazine Teatral also published a short announcement in its April issue No. 4.

The link is not available. The printed and scanned versions of the article are available from the Bolshoi's press-office upon request.



Adrien Moreau. The Carnival Procession
in the 17th century, 1887

Mass media continue to report about the premiere of Anna Karenina.

Grigory Zaslavsky talks about the ballet in his authorial programme on the TV channel [Mir 24](#) (on air on April 1st at 12:28 a.m.):

“The ballet Anna Karenina on the Bolshoi Theatre Historic Stage. But there are none of the 19th century sets and costumes one is used to. John Neumeier has set the action in the present day. Anna is a party animal, Karenin is a successful politician, Vronsky is a muscular sportsman. According to the choreographer, he did not intend to illustrate the novel by Leo Tolstoy. It was rather an attempt to convey the emotions that arise after reading the book.

“True, I am not Russian and neither do I aspire to be a Russian. When I read Leo Tolstoy’s books, I see there universal meaning that everyone can grasp. I would say Tolstoy is great because he raises issues that absolutely all people can relate to regardless of their nationality. As any great work of art, the novel Anna Karenina is timeless, it is always relevant”, – said John Neumeier.



John Neumeier: “As any great work of art, the novel Anna Karenina is timeless, it is always relevant” / [Mir 24](#)

There is a train in this production, but it is very small, a toy one. Still, this train prepares the audience for the inevitable tragic end” (The Point of Criticism – The Productions that are Worth Seeing).

The federal issue of [Rossiiskaya Gazeta](#) published the review by Andrey Maximov; the famous TV show host compares the “greatness” of the choreographer and the writer (Ballet as a Novel, April 1st):

“To begin with, I’d like to express my respect to the Bolshoi Theatre. For this premiere in particular, but not only. The theatre’s current management believe that the country’s main theatre is a living theatre. Meaning that not only does it preserve the fine traditions (which is important), but is also an active participant in modern theatre life (which is equally important). Therefore, the theatre invites famous theatre directors to stage operas. Therefore, the theatre invites Neumeier.

Here is one thing that has always struck me about the classical ballet: you never pity anyone there. ././ As you watch Neumeier’s Anna Karenina you feel pity for everyone, and eventually you feel pity for yourself. You start to think that your own life is ridiculous, that you cannot separate the main things from the minor things, that you have also had an argument with your son over some stupid little thing, that you also torture the one you love, because she does not follow the rules you like, but follows her own rules... In a nutshell, here is the effect that the theatre has. The living one. ./.../ John Neumeier has staged a real production. ./.../

Thank you, the theatre, thank you, John Neumeier, thank you, the dancers for the completely new impressions of this ballet-novel. What did the poet say? “But be alive-this only matters”? And for this I bow to you”.

Pavel Yaschenkov, who watched the production starring Olga Smirnova, wrote the review entitled Anna Karenina Rode the Tractor ([Moskovsky Komsomolets](#), March 30th). Quote: “Regardless of the fact that the ballet has a complex structure and lots of characters, Neumeier demonstrates his miraculous talent as a director”.

The music community continue to reflect upon the premiere of the new production of Pyotr Tchaikovsky’s opera at the Bolshoi Theatre.

The newspaper [Play from the Beginning](#) published the review by Dmitry Morozov (The Game Was Over Yesterday: the Bolshoi Theatre Presented One More Version of The Queen of Spades).

The author of the article considers the debut of Yusif Eyvazov to be “inspiring and promising”: “His voice... in Germany he suddenly demonstrated lyricism... the top notes came without any effort, and the aria What is our life? was performed in the original B ma-

jor, which had not happened on this stage for quite a while!...". The critic also praised Oleg Dolgov, the "second" Herman, mainly for the fact that he performed and sang his part so skillfully.

"Two singers demonstrated real charisma, namely Larisa Diadkova, the only Countess of the first premiere series of performances (side note: in this Queen of Spades she is much more natural than in the production by Dyudin) and Vassily Ladyuk, the best Yeletsky today... Yeletsky in the first cast (Igor Golovatenko) was also good. As for the rest of the cast, I would also like to mention Tomsy — Gevorg Hakobyan, Olesya Petrova (Polina) and Albina Latipova (Prilepa)".

On April 1st the TV channel [Russia-Culture](#) broadcast the First Award Ceremony of the International Professional Music Award [BraVo](#) in classical art that took place on the Bolshoi Theatre Historic Stage on March 11th (the transmission went on air at 10:20 p.m.)

Mass media continue to report about the Bolshoi Ballet's stars taking part in the events marking the Year of Ballet and the anniversary of Marius Petipa.

Local mass media report that the People's Artist of Russia and the head of the Bolshoi Theatre Young Artists Ballet Program Sergei Filin and the Bolshoi's prima-ballerina Olga Smirnova, "the acknowledged ballet professionals", are on the jury of the 4th International Children and Youth Classical Dance Competition The Nutcracker Invites (Sergei Filin is the head of the jury). There are also reports about the closing gala of the festival, starring the prima-ballerinas Anastasia Stashkevich and Nina Kaptsova, as well as the principals Vyacheslav Lopatin and Denis Rodkin.

4th International Children and Youth Classical Dance Competition The Nutcracker Invites marked the 200th anniversary of Marius Petipa; the competition took place in Yekaterinburg from March 28th till April 2nd at the municipal ballet theatre The Nutcracker. The award ceremony took place on April 1st and on April 2nd there was the gala-concert at the Yekaterinburg State Opera and Ballet Theatre.

[Vesti-Ural report:](#)

"Over 300 dancers aged from 10 to 18 from Russia, Germany, Israel and Kazakhstan took part in the competition. /.../ Every participant has a chance to show their best. The victory is not as important as the chance to participate. The head of the Bolshoi Theatre Young Artists Ballet Program and People's Artist of Russia Sergei Filin says: "Our goal is not to hurt children and not to rank them, but to pay attention to each and every one of them and give them a chance to be seen and heard, so that each of them will learn some kind of lesson".

On April 2nd the gala-concert of young stars took place at the Yekaterinburg Opera and Ballet Theatre. Two star pairs from the Bolshoi Theatre performed ballet classics together with the participants of the competition (Sergei Khromushin: The Competition The Nutcracker Invites in Yekaterinburg).

[Fourth Channel](#) (Yekaterinburg)

[TASS](#): 4th International Classical Dance Competition The Nutcracker Invites

[Oblastnaya Gazeta](#) (Ksenia Kuznetsova): The Nutcracker Can Take You to the Bolshoi and other Yekaterinburg and regional mass media sources.

[The results of the 4th International Children and Youth Classical Dance Competition The Nutcracker Invites](#)

[The competition page in Vkontakte](#)



Sergei Filin: "Our goal is not to hurt children and not to rank them, but to pay attention to each and every one of them and give them a chance"/ [Vesti.Ural](#)

Mass media continue to report about the books on the Bolshoi Theatre's history that are being published.

[Izvestia](#) reports that the book by Solomon Volkov The Bolshoi Theatre. Culture and History. The New History was published by the AST publishing house (edited by Elena Shubina). The article by Sergei Uvarov. "One of the most famous modern music historians decided to look at the main theatre of the country from a new perspective: the main characters of his book are not singers or conductors, but the heads of state, namely Nicholas I, Lenin and Stalin".

Solomon Volkov gave an interview to [RIA Novosti](#) reporter Olga Denisova in New York.

He talks about the political context that the theatre exists in today and explains whether or not the ballet Nureyev will become the company's new trademark.

— Which era of the Bolshoi Theatre do you like most as a culture historian and a simple member of the audience?

— I have met many of those that played an important role in the theatre's history, for example, Kirill Kondrashin, Boris Pokrovsky and other people, who shaped the Bolshoi's recent history. I discussed this book for hours with Maya Plisetskaya over the phone, and I dedicated this book to her. I remember the absolutely revolutionary production of Mikhail Glinka's opera *Ruslan and Lyudmila* staged by Boris Pokrovsky, who I consider to be the greatest opera director of the 20th century. His understanding of what an opera production should be like remains the fundamental one. //



The culture expert and the music historian Solomon Volkov

The famous dancer, choreographer and pedagogue Azary Plisetsky wrote the book *A Life in Ballet. Family Chronicles of Plisetskies and Messerers*. The book has also been published by the AST publishing house (edited by Elena Shubina). In the beginning of April it hit the shelves at the bookshops in Moscow and other Russian cities.

Before the book was published Azary gave an interview to [TASS](#); he talked about writing his *Family Chronicles*, shared the memories of his friendship with Rudolph Nureyev and other world ballet stars and also explained what his relationship with the Bolshoi Theatre is like today.

[Kommersant](#) newspaper published a review of the book. The ballet critic Tatiana Kuznetsova mentions the informal style of narration, "the intonation of a good-humoured narrator that makes the reader trust him. This wonderful life is described in a surprisingly naive manner. It is not dull, because every phrase expresses the delighted surprise with the life itself, the chances it gives and the circumstances that are so fortunate. //

In other words, there are no artistic discoveries to be made, but the reader has a chance to learn many facts and details about the lives of wonderful people first-hand".

The Bolshoi Theatre General Director commented upon the arrest of Ziyavudin Magomedov.

Vladimir Urin told [RNS](#) that the owner of Summa Group Ziyavudin Magomedov has been arrested, but, nevertheless, he remains a member of the Bolshoi Theatre Board of Trustees. His guilt has not been proven. The Bolshoi Theatre spokeswoman reported to RSN the words of the General Director, who said: "As for Ziyavudin Magomedov, he has been a member of the Bolshoi Theatre Board of Trustees for many years and he has supported different projects and ambitions of the theatre. In this regard I can only express our gratitude to him. At the moment the investigation is in process, the charges have not been filed and nor have they been proven. Ziyavudin Magomedov is still one of the theatre's trustees".

The Bolshoi Theatre's soloist Alexandra Durseneva (soprano) was a guest of the programme *Rendezvous with a Dilettante* ([radio Orpheus](#)). The singer talks about her childhood and her family, the start of her career, her teachers and her 2nd place at the Glinka International Vocal Contest in 1993. The programme host — Vladimir Molchanov.

— Your mother was a famous Ukrainian singer from Kharkiv. You sing many parts that your mother sang as well. How does it feel?

Alexandra Durseneva: "I have mixed feelings about it. My mother did not want me to become a singer. She created certain obstacles for me, she used to say "first, get a real education, then you can do whatever you want". But at the same time I received a musical education, which was a must. I did not have my tonsils out. She prohibited me to sing during the mutation period. So, on one hand she was rock-ribbed. On the other hand, she did not let me do whatever could interfere with the development of the voice; I think, she did it not want to feel guilty before God".



Alexandra Durseneva, radio Orpheus

The Bolshoi Theatre's soloist Alexandra Durseneva was also a guest of the programme An Evening with Urgant on April 3rd, where she sang a song from a popular Russian TV series Streets of Broken Lights.

[YouTube users leave their comments](#)

About 20 sources report about the singer's performance on The First Channel:

[Fifth Channel](#)

[Lenta.ru](#)

etc.

Mass media continue to write about the upcoming ballet prize Benois de la Danse.

The portal Molnet.ru reports that on June 5th and 6th the International Ballet Festival Benois de la Danse will take place on the Bolshoi Theatre Historic Stage for the 26th time.

On the evening of June 5th there will be the gala-concert of ballet stars, the nominees of the 2018 prize, as well as the award ceremony. This year such world famous ballet dancers as Yuri Grigorovich, Natalia Makarova, Sylvie Guillem, Tamara Rojo and others will take part in the award ceremony.

On June 6th the audience will be presented with a gala-concert of ballet stars, laureates of different years [In Honour of Petipa! Classical Ballet Interpreted by Contemporary Choreographers](#).

The Staatsoper Berlin opened after a renovation that took many years; the audience were presented with the premiere of Tristan and Isolde staged by the theatre's music director Daniel Barenboim and Dmitry Tcherniakov. This is the fifth project that they have carried out together.

Maria Babalova ([Rossiiskaya Gazeta](#)) writes about the production and hopes that the Bolshoi's negotiations with Dmitry Tcherniakov are a success, so that the opera Sadko by Nikolai Rimsky-Korsakov will appear in the repertoire of the theatre. The critic also mentions that the opera The Betrothal in the Monastery by Sergei Prokofiev will be the next project to be carried out by the team of Daniel Barenboim and Dmitry Tcherniakov. "But first the director will stage the opera The Tale of Tsar Saltan by Nikolai Rimsky-Korsakov at La Monnaie Theatre in Brussels".

Press analysis:

international mass media

Local newspapers and online publications announce upcoming screenings of Bolshoi Ballet productions in local cinemas. On April 8th Giselle to the music by Adolph Adam was transmitted as a part of the Bolshoi Ballet in Cinema project.

[FreePress](#) (UK)

[Orlando Weekly](#) (Florida, the USA)

[Frankfurter Neue Presse](#) (Germany)

[Il Nuovo Terraglio](#) (Italy, Veneto region)

[Moore County News](#) (Texas, the USA)

[Bend Bulletin](#) (Oregon, the USA)



Anna Tikhomirova as The Sylph, Artemy Belyakov as James.

After the performance, April 1st.

The photo from the ballerina's FB page

The online specialised classical music publication [Bachtracks](#) publishes a review of the Bolshoi Ballet's La Sylphide by Isabella Zijp giving the performance four stars out of five. "It is performed here in Moscow on the Bolshoi's New Stage, where the Russian and Danish dancing styles meet and the young soloists Anna Tikhomirova and Artemy Belyakov prove that the company is currently at a high level." "Artemy Belyakov, in the role of James, shows strength and confidence in his solos and has a pleasant and mature stage demeanour, and both Tamara Mironova and Egor Khromushin are charming as Effie and Gurn." "The sparkly Anna Tikhomirova floats across the stage and her seemingly effortless jumps and the lightness and elegance of her every move make her convincing as the ghostly creature.

But what's more is her light-hearted joyful appearance. Her face lights up every time she sees James and her eyes sparkle with joy whenever she playfully steals his hat and runs away from him. It is not hard to understand why James fell for her charm. It is heartbreaking to see her die, with her wings falling off, her body shaking and her gaze reaching to the audience with shock and despair. Both dancers in the leading roles are not principals (yet) which only further demonstrates the high standard of the Bolshoi Ballet."

The specialised monthly dance magazine Ballet2000 publishes a special 2017/2018 photo edition with several articles and photos connected to the Bolshoi.

One of the articles is about the Bolshoi Theatre prima Svetlana Zakharova: "A truly international year for Svetlana Zakharova who apart from splitting herself between the Bolshoi Theatre in Moscow and La Scala in Milan travelled far and wide from Tokyo to Beijing, from London to Palermo."

The magazine also publishes photos and an article about the 90th birthday celebrations of Yuri Grigorovich. "It was the occasion for much celebration at the Bolshoi Theatre in Moscow for this giant of Russian ballet, undoubtedly the greatest living Russian choreographer."

There is also a photo and short information about the premiere of the new version of the ballet Romeo and Juliet that took place on the Bolshoi Theatre Historic Stage on November 22nd 2017:

"The Alexei Ratmansky version was created in 2013 for the National Ballet of Canada and recreated for the occasion in Moscow".

Another article publishes photos from the performances of Jewels by New York City Ballet, Paris Opera Ballet and Bolshoi Ballet to commemorate the 50th anniversary of the ballet's creation by George Balanchine. One of the photos features Makhar Vaziev. There are also photos of the Bolshoi's Alyona Kovalyova and Jacopo Tissi that performed the third part of the ballet, Diamonds, to the music by Pyotr Tchaikovsky.

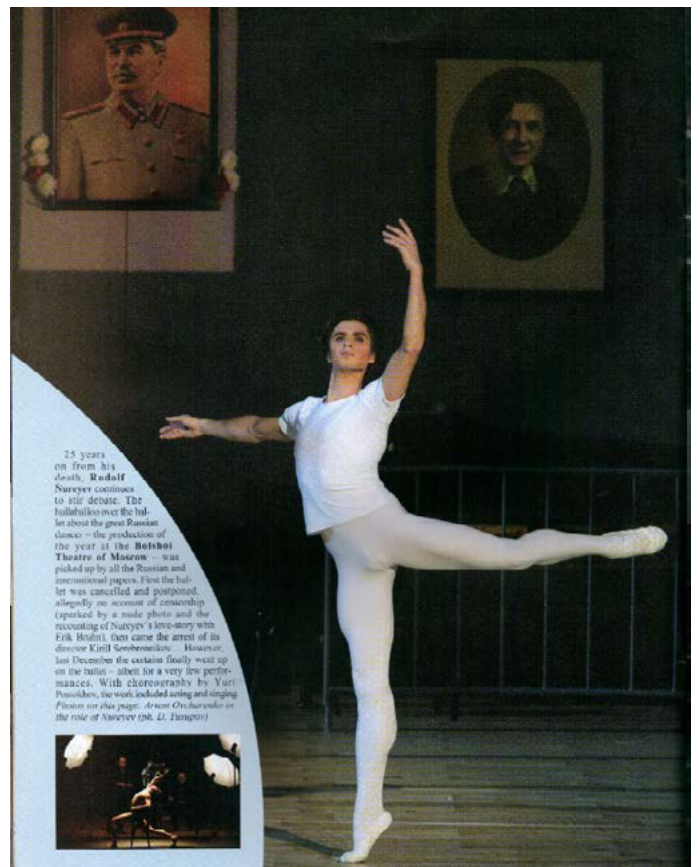
The magazine publishes photos and short information from the Bolshoi's new production Nureyev that had its premiere on December 9th and 10th 2017. "25 years on from his death Rudolf Nureyev continues to stir debate. The hullabaloo over the ballet about the great Russian dancer – the production of the year at the Bolshoi Theatre in Moscow – was picked up by all Russian and international newspapers.

Links to the articles are not available. The printed and scanned versions of Ballet2000 are available from the Bolshoi's press-office upon request.

The online Spanish specialised dance news publication [Danza Ballet](#) (Spain) announces "Nina Kaptsova and Alexander Volchkov, the two stars of the Bolshoi



Alyona Kovalyova and Jacopo Tissi in Diamonds



The magazine Ballet2000 reported about the ballet Nureyev to the music by Ilya Demutsky

Theatre in Moscow, will perform in Catalonia on 3, 4 and 5 May in Terrass, Girno and Cornellà, on the occasion of World Dance Day. They will represent a show composed of ballet masterpieces by different and renowned choreographers; the gala will be directed by Eugeniya Bessipova.

alova.” The source also publishes several photos of the ballerina.

The online specialised entertainment news publication [Broadway World](#) reports about the YOUTH AMERICA GRAND PRIX and the performance of Olga Smirnova and Jacopo Tissi at the gala. “World’s largest student ballet scholarship audition – YOUTH AMERICA GRAND PRIX - returns to the David H. Koch Theater at Lincoln Center to host its 2018 finals week in New York City. The week of ballet festivities will include the YAGP Final Round with performances by the world’s most talented ballet students on April 18th, and the critically-acclaimed Stars of Today Meet the Stars of Tomorrow Gala on April 19th.” “The annually sold-out YAGP Gala features talented young finalists of YAGP 2018 Season on-stage alongside international ballet stars. NBC’s Hoda Kotb will welcome guests to this year’s performance featuring Bolshoi Ballet Principal Dancer Olga Smirnova and Bolshoi Ballet Soloist Jacopo Tissi, in a Pas de Deux from The Pharaoh’s Daughter - one of Marius Petipa’s most lavish ballets. Smirnova will also perform a World Premiere piece by Garrett Smith, who in 2016 received YAGP’s Outstanding Choreographer award and went on to create this work as part of the Bolshoi Ballet’s Young Choreographers Workshop.”

[The New York Times](#) publishes an article by Micaela Baranello about four different operas seen recently in Berlin. “The Staatsoper still excels musically, first and foremost. At Tristan last Sunday, the company’s director, Daniel Barenboim, led an orchestral performance of formidable dramatic weight and conviction.”

The Spanish online-resource about classical music [Platea Magazine](#) publishes an article by Juan José Freijo about the production of Parsifal at the [Staatsoper Berlin](#) by Dmitri Tcherniakov and Daniel Barenboim; the opera was performed at the Staatsoper Berlin on March 30th as a part of the annual opera festival Festtage. Quote: “Dmitri Tcherniakov shows in this production what he does best, stripping works of mythical and idealised components and bringing them to the most mundane here and now, drawing the same original plot with traces of ruthless reality.” “If the traditional version can be read as a loss of the naivety of the protagonist, here the innocence has been lost from the moment the overture ends, to which an always disturbing future happens. Dispossessed of glory and mysticism, in this version of Tcherniakov it is necessary to recognise the merit of reaching a certain transcendence and spirituality through purely earthly elements.”

The opera was also performed on April 2nd. The cast starred Lauri Vasar as Amfortas, Rene Pape as Gurnemanz, Andreas Schager as Parsifal, Nina Stemme as

Kundry, Falk Struckmann as Klingsor, Reinhard Hagen as Titirel and others.



Parsifal by Richard Wagner staged by Dmitry Tcherniakov and Daniel Barenboim at the Staatsoper Berlin.

Photo courtesy: Monica Rittershaus / Platea Magazine

Dance Europe: The April edition of the specialised dance magazine Dance Europe has several interesting articles connected to Russian ballet. (Scanned copies of the articles are available from the Bolshoi’s press-office).

Pandora Beaumont reviews Carmen Suite with Anastasia Kolegova and Danila Korsuntsev in the leading roles and Marguerite and Armand with Ekaterina Kondourova and Xander Parish in the leading roles at the Mariinsky. “As Marguerite, Kondourova was truly magnificent, adding aristocracy to her part. She is not only a great dancer with amazing technique and physical charisma, but also, and most importantly, a great actress.”

Pandora Beaumont also reports about the Petipa 200 Gala that took place at Mariinsky on March 11th. “The last ballet presented was the third act of Petipa’s The Sleeping Beauty. The revival team of 1999 included many people, among them Sergey Vikharev, Pavel Gershenson and Valery Gergiev. It was truly magnificent, with sets and flamboyant baroque-inspired costumes, recreated after the original sketches.”

Amanda Jennings reports on Giselle at Covent Garden in a performance with Natalia Osipova and David Hallberg who had to be replaced by Matthew Ball after the first act due to an injury. About Osipova and Hallberg she writes about the interval “every hallway, every staircase was abuzz with elation as groups of audience members sighed over the beauty they had just witnessed.”

In brief

The March issue of the magazine *Muzykalnaya Zhizn*/Music Life is dedicated to the 200th anniversary of the great ballet master Marius Petipa (1818-1910).

The Bolshoi Ballet director Makhar Vaziev, the Bolshoi Theatre ballet master-repetiteur Boris Akimov, the Bolshoi's outstanding dancer and choreographer Vladimir Vasiliev, the American Ballet Theatre choreographer in residence Alexei Ratmanský, the artistic director of the Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre ballet company Laurent Hilaire, the chief ballet master of the Samara Academic Opera and Ballet Theatre Yuri Burlaka and the chief ballet master of the Perm Academic Opera and Ballet Theatre Alexey Miroshnichenko talk about the great choreographer.

The magazine also published an interview with Tatiana Bogdanova, the curator of the exhibition *Constellation of the Russian Ballet* that opened on March 28th in the Exhibition Hall of the Federal State Archives. The exhibition features unique documents about Marius Petipa's service in Russia. His personal records of 1847-1910 are of particular interest; there are more than 400 pages of the original documents, including memorandums of the Imperial Theatres' directors, reports of the ballet company's directors, official lists, petitions, passport books, official and private letters. Irina Guskova reports.

The magazine also reports that the exhibition *Two Centuries of Petipa* is open at the Theatre Museum to mark the 200th anniversary of Marius Petipa. The exhibition tells about the choreographer's life and creative work; it also helps us to understand why the image of the great master was mythologised as time went by. The reporter Yulia Chechikova interviewed the theatre historian and the curator of the exhibition Sergei Konaev.

In his article *Starting the Dance from Petipa* Alexander Firer writes about the Russian Ballet Schools Festival Homage to Marius Petipa gala-concert that took place on the Bolshoi Theatre New Stage on March 13th.

The links to the magazine articles are not available. The printed and scanned versions of *Muzykalnaya Zhizn*/Music Life March edition are available from the Bolshoi's press-office upon request.

TASS reports: on Thursday, April 5th, the Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre.

The programme included works by three contemporary choreographers: *Illusive Ball* by Dmitry Bryantsev (Russia), *Lonesome George* by Marco Goecke (Germany) and *Minus 16* by Ohad Naharin (Israel). The premiere performances also took place on April 6th, 7th and 8th.

The promo video is available on the Stanislavsky Theatre's [YouTube channel](#).

The open class of Batsheva Dance Company took place at the [Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre](#) rehearsal hall on April 8th at 5:30 p.m. The announcement was published on the theatre's website: "Gaga, the dance technique that was invented by the choreographer Ohad Naharin, conquers Moscow! After the laboratory *Gaga for Ballet* by the Theatre Institute and the premiere of *Minus 16* by Ohad Naharin at the Stanislavsky and Nemirovich-Danchenko Moscow Music Theatre we are happy to allow *gaga* to go beyond studios and theatre stages and offer everyone a chance to experience *gaga*/people regardless of their background. You do not need to have any dancing background to take part in the class".

On March 31st the outstanding artist Sergei Barkhin, who was the Bolshoi Theatre's chief designer from 1995 till 2000, celebrated his 80th birthday. Ekaterina Dmitrievskaya (the magazine [Screen and Stage](#)) asked the artistic director of the Moscow Academic Mayakovsky Theatre Mindaugas Karbauskis to talk about the man of the hour.

[The Moscow Philharmonic](#) organises Rachmaninoff Days to mark the 145th anniversary of the composer.

The pianist Denis Matsuev and Svetlanov Symphony Orchestra under the baton of Alexander Sladkovsky opened the Rachmaninoff Days. On April 3rd the conductor and the People's Artist of Russia was a guest in the studio of the [TV channel Culture](#). The video also features an interview with him.

The concerts take place at the Tchaikovsky Concert Hall, the Rachmaninoff Concert Hall of Philharmonic-2 and at the Moscow Conservatory Great Hall; the programmes include symphony and vocal pieces, as well piano concerts performed by Denis Matsuev, John Lill, Philipp Kopachevsky, Alexander Ghindin and Lukas Geniušas. The events will continue until April 24th.

On April 5th the Bolshoi Theatre guest soloist and a soloist of the Novaya Opera Alexey Tatarintsev (tenor) gave a solo concert at the Tambov Academic Drama Theatre. The concert was a part of the 37th International Sergei Rachmaninoff Music Festival that is taking place in Tambov and the Tambov Oblast from March 30th till May 13th 2018.

The portals [Bloknot Tambov](#) and [Tambov Life](#) report about this event:

[bloknottambov.ru](#)
[tamlife.ru](#)

Local mass media report about the Children's Dance Festival Svetlana, which the Bolshoi Theatre prima-ballerina Svetlana Zakharova is the founder and the artistic director of.

The South Ural dance ensemble Ural received several awards. The following sources report about this event:

[Cheltoday](#)

[Lentachel](#)

[Vecherny Chelyabinsk](#)

The 12th International Ballet Festival Dance Open started on April 2nd at the Alexandrinsky Theatre Historic Stage. [The TV channel Culture](#) reports. The Festival opened with the ballet La Fille mal gardée of the Yekaterinburg Opera and Ballet Theatre. Vyacheslav Samodurov, the artistic director of the Yekaterinburg ballet company, said: "We are very proud of our version of La Fille mal gardée. It is not like any production that I know of. It is full of life and it seems to me that the reaction of the audience, the applause that we hear as the curtain falls proves this".

Mass media mention that the production was revived by the choreographer Sergei Vikharev, who has sadly passed away.

[Petersburgsky dnevnik](#)

[NTV](#)

In her interview with Yana Miloradovskaya (the portal [Sobaka.ru](#)) the artistic director of Dance Open Ekaterina Galanova explained how the Festival has become one of the most successful contests.

On April 6th the ballet Cinderella was performed at the Alexandrinsky Theatre as a part of Dance Open Festival. [The TV channel Culture](#) reported that the production starred dancers of Les Ballets de Monte Carlo. "This stage version was created by the choreographer Jean-Christophe Maillot. The production had its world premiere in 1999. ./ During the Festival Dance Open Maillot's fans have a chance to see not only Cinderella, but also The Taming of the Shrew by the Bolshoi Ballet. The performance will take place at the Alexandrinsky Theatre on April 24th and 25th".

[The programme of Dance Open Festival](#)

On April 15th at 10:20 p.m. the [TV channel Culture](#) broadcast the concert of Montserrat Caballé and Marilyn Horne to mark the birthday of the famous opera singer Montserrat Caballé (born on April 12th 1933, Barcelona). "Two great opera stars, the Spanish soprano Montserrat Caballé and the American mezzo-soprano

Marilyn Horne, perform in the breathtaking gala-concert at the Munich Philharmonic Concert Hall, one of the best classical music halls in Germany".

Caballé's repertoire is vast and includes around 800 chamber pieces. During her career the singer has performed a wide range of parts, from Pamina to Isolde, from Donna Elvira to Turandot.

Rosiiskaya Gazeta also announced the broadcast of the concert in the column TV Week: "The programme of the concert includes popular arias and duets from operas by Vivaldi, Meyerbeer, Mercadante, Rossini, Handel, Puccini and Offenbach, the pearls of the world opera, from baroque and classicism to the beginning of the 20th century. Two unique singers are accompanied by the Munich Radio Symphony Orchestra under the baton of Nicola Rescigno".

The printed version of the announcement is available from the Bolshoi's press-office.

On April 3rd the Bolshoi Theatre guest soloist Venera Gimadieva urgently substituted Georgia Jarman and performed the main role at the opening night of the opera Lucia di Lammermoor by Gaetano Donizetti at the Opera National de Bordeaux. The American soprano could not perform due to a case of the flu, as she announced on her [FB page](#).



Venera Gimadieva

Lucia is one of Gimadieva's signature roles. In April 2017 she performed it in Beijing as she was making her debut in China, and in February 2017 she sang the same part in Zurich. Venera Gimadieva also starred as Lucia at the [Staatsoper Dresden](#) on April 6th (and prior to that on March 28th and 31st). Simone Piazzola as Lord Enrico Ashton, Edgaras Montvidas as Edgardo di Ravenswood. Stage director – Dietrich W. Hilsdorf, conductor – Giampaolo Bisanti.

The annual Easter Festival of Valery Gergiev is taking place in Moscow and other Russian cities from April 8th till May 9th. Irina Muravyova ([Rossiiskaya Gazeta](#)) reports. The Festival opened on April 8th with the matinee concert of the Mariinsky Theatre Symphony Orchestra under the baton of Valery Gergiev at the Tchaikovsky Concert Hall and the evening concert at the Conservatory Great Hall. On April 9th the Mariinsky Theatre started its regional guest tour.

[The TV channel Culture](#) reports on the Easter Festival together with other cultural events.

On April 1st the Russian National Orchestra conducted by Mikhail Pletnev performed at the International Mstislav Rostropovich Festival and then headed for the guest tour. [NewsMuz.com](#) reports.

On April 4th and 5th the orchestra gave two concerts at the Royal Opera Theatre in Muscat, the capital of Oman. The musicians performed *Danse Macabre* by Camille Saint-Saëns, *Bolero* by Maurice Ravel, *Concerto for the violin and orchestra in E minor* by Felix Mendelssohn, the *Overture-Fantasy Romeo and Juliet* and the *Concerto for violin and orchestra in D major* by Pyotr Tchaikovsky, as well as *Scheherazade* by Nikolai Rimsky-Korsakov. On April 7th the orchestra performed at the Easter Festival in Aix-en-Provence (France), where the programme included *Serenade for string orchestra in C major* by Mieczyslaw Karłowicz, *Symphony No. 3* by Pyotr Tchaikovsky and the *Piano Concerto No. 1* by Maurice Ravel (soloist – Lucas Debargue). The orchestra then moved to Germany, where the same programme was performed in Cologne on April 9th.

Alexey Mokrousov ([Kommersant](#)) writes about the programme of the Easter Festival in Salzburg. "Since the times of Karajan the opera at the Grosses Festspielhaus has been the main event of the Festival. This year it was *Tosca* by Giacomo Puccini staged by Michael Sturminger. Last year he staged the rarely performed *Lohengrin* by Salvatore Sciarrino in Salzburg and at the Easter Festival, and presented *Jedermann* by Hugo von Hofmannsthal at the Summer Festival. This year two days prior to the premiere of *Tosca* Sturminger presented *Maria Stuarda* by Gaetano Donizetti in Munich".

The artistic director of the Moscow music theatre Helikon-Opera Dmitry Bertman has started working on the opera *The Demon* by Anton Rubinstein at Gran Teatre del Liceu in Barcelona. [TASS](#) and several other sources report that the production will honour the memory of the opera singer Dmitri Hvorostovsky.

[RIA](#)
[Gazeta.Ru](#)
[NewsMuz.com](#)

On March 31st Marie-Agnès Gillot, the last prima-ballerina of the star generation of the turn of the century, bid her official farewell to the stage with the dance version of the opera *Orfeo ed Euridice* by Christoph Willibald Gluck (choreography by Pina Bausch) at the Opera Garnier. Maria Sidelnikova ([Kommersant](#)) reports.

Valery Kichin ([Rossiiskaya Gazeta](#)) writes about Natalya Popovich, who was the chief chorus master of the Moscow Kolobov Novaya Opera from 1991 till 2017. The People's Artist of Russia passed away on March 30th at the age of 73 after a serious and long illness. "This is a huge loss for the Russian art: Natalya Popovich passed away. She was not just the spouse and the soul-mate of the great conductor Evgeny Kolobov, but also his friend, who was next to him when he took his very first steps on the theatre stage, the successor and the custodian of his traditions. She was, without any doubt, a wonderful and a rare talent: thanks to her, the choir of the Novaya Opera, just like the choir of the Sverdlovsk Academic Opera earlier, were among Russia's most outstanding opera companies".

[Ivor Forbes Guest passed away](#)

Ivor Forbes Guest, the most prominent researcher of the European ballet theatre of the 18th and 19th centuries, passed away (April 14th 1920 – April 4th 2018).

He worked professionally as a lawyer, but devoted almost his whole life to the history of Romantic ballet; he is also the author of numerous books on ballet and one of the leading experts in the field of the ballet art. In 1952-1962 he was an assistant to the editor of the *Ballet Annual*. In 1963 he became a consultant of *The Dancing Times* magazine and also cooperated with such scientific journals, as *Dance Research Journal* and *Dance Chronicle*. He became the chairman of the Royal Academy of Dance in 1965 and was an honorary member of its council since 1969. Guest wrote more than 30 books and a huge number of articles on the general issues connected with the development of the European dance of different periods, work of different companies (including the Paris Opera Ballet and London theatres *The Alhambra* and *Empire*), choreographers (Jules Perrot) and dancers (Fanny Elssler, Francesca Cerrito, Virginia



Ivor Forbes Guest 1920-2018

Zucchi, Adeline Genée and Clara Webster), as well as the stage history of classical ballets. The annexes of Guest's books are of particular value: there are lists of dancers, productions, etc. As he worked with archives, he made a number of discoveries (for example, he found and published letters that Arthur Saint-Léon wrote from Russia and the score of the ballet *La Fille mal gardée* to the music by Louis Joseph Ferdinand Hérold that provided the basis for the production created by Sir Frederick Ashton in 1960). His spouse Ann Hutchinson Guest is a world-famous expert on ballet notations. In 1997 Ivor Guest was awarded the Queen Elizabeth II Coronation Award for services to ballet which is the Royal Academy of Dance's highest honour; he was given a Lifetime Achievement Award. In 2000 he received Ordre des Arts et des Lettres.

The Perm choir MusicAeterna has become one of the winners the International Opera Awards for the first time. [TASS](#) reports.

This award is considered to be an opera Oscar. The names of the winners were announced at the ceremony in London. This year MusicAeterna was nominated for the award for the fifth time, but this is the first time that it has become the winner. Six choirs were in competition in this category. Apart from MusicAeterna there was the choir of the Bavarian State Opera and choirs of the Komische Oper Berlin, Teatro Real (Madrid), the San Francisco Opera and the Italian opera theatre La Fenice.

Social networks

The TV presenter Ekaterina Andreeva uploaded a short [video report](#) (5'59") about her visit to the Bolshoi Theatre on April 8th on her Facebook page. She also wrote: "The Bolshoi Theatre marked the anniversary of the ballet *Spartacus*; to tell the truth, this ballet does not really have any age, because everything that is genius is always relevant. I asked the great choreographer Yuri Grigorovich if he knows that ideas from his ballets are used (although I wanted to say "stolen") by other choreographers, who are also talented... This is what the Genius answered: "Let them take those ideas. The main thing is that it is not the other way around". This is what I mean, a real Genius!!! Bravo, Yuri Grigorovich, bravo, the Bolshoi Theatre, bravo to all the dancers. The four soloists – Svetlana Zakharova, Anna Nikulina, Denis Rodkin and Vyacheslav Lantratov (this is the cast that I saw, but others are also [emojis to express delight]) have joined the Hall of Fame of the Bolshoi's Great Dancers that were dancing, are dancing and will be dancing this ballet to the immortal music by Aran Khachaturian in different eras. /.../".



Denis Rodkin (*Spartacus*) is giving flowers to Yuri Grigorovich after the performance on April 8th.

Video by Ekaterina Andreeva/[Facebook](#)

April 7th is the memorial day for Andrei Tolubeyev (March 30th 1945, Leningrad – April 7th 2008, Saint Petersburg).

Evgenia Tropp wrote on her [Facebook page](#): "I have not known a more charming and radiant actor. Ten years have passed. I have never thought it would be so unbearable; it is impossible to see or hear him and not to weep".



An evening in memory of People's Artist of the RSFSR Andrei Tolubeyev at the Bolshoi Drama Theatre, the Kamenny Island Theatre, April 9th.
Photo/ Evgenia Tropp's [Facebook Page](#)

The famous ballet photographer Judy Cameron reminds us on the Facebook page about the anniversary of the great impresario Sol Yurok – Solomon Gurkov (April 9th 1888 – March 5th 1974).

A museum was opened in Pogara (Bryansk Oblast) in his memory. [Bryansk Today](#) reports.



Sol Yurok and Galina Ulanova, New York, 1959.
Photo/ Facebook Judy Cameron

On April 8th Solomon Volkov posted on his [Facebook page](#) the resting dancers by Degas – “Ballerinas read newspapers as well!”.

Debuts

La Sylphide

April 1st.

Sergei Minakov as Madge, the Witch.

March 31st (evening performance, 7 p.m.).

Mark Chino as a Friend/Two Friends.

March 31st (matinee performance, noon).

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

The Snow Maiden

March 31st

[Andrei Kimach](#), a participant of the Bolshoi Theatre Young Artists Opera Program (since 2016), made his debut with the role of Misgir.

The Mariinsky Theatre leading soloist Nadezhda Serdyuk performed the part of Spring at the Bolshoi for the first time on March 31st and April 1st.

Romeo and Juliet (Yuri Grigorovich version)

April 4th

Daria Bochkova, Elizaveta Kruteleva, Antoninva Chapkina and Egor Gerashchenko as Juliet's friends.

Così fan tutte, ossia La scuola degli amanti

April 4th

The Bolshoi Theatre soloist Ilya Kutuykhin (a participant of the Bolshoi Theatre Young Artists Opera Program in 2014-2017) made his debut with the part of Guglielmo.

A soloist of the Bavarian State Opera [Evgeniya Sotnikova](#) made her debut at the Bolshoi Theatre with the part of Despina.

Spartacus

April 6th

Anastasia Denisova as a Mime.

April 7th (matinee performance at noon)

Ivan Filchev as a Shepherd/Four Shepherds.

Iolanta

April 8th

Maxim Aniskin, a soloist of the Novosibirsk Opera and Ballet Theatre, made his debut at the Bolshoi with the part of Robert.

[Anastasia Sorokina](#) (joined the Bolshoi Opera in 2018, made her debut at the Bolshoi with the part of Prilepa in The Queen of Spades) performed the part of Brigitta.

An Uzbek tenor Behzod Davronov as Almerik.

Changes to the playbill

Così fan tutte, ossia La scuola degli amanti

On April 4th Yuri Gorodetsky performed the part of Ferrando instead of Alexei Neklyudov.

Birthdays

March 31st – the theatre and cultural worker Sergei Diaghilev, one of the founders of the group World of Art, the organiser of Russian Seasons in Paris and the company Ballets Russes (1872-1929)



The portrait of Sergei Diaghilev (a fragment).
Valentin Serov, 1904. The Russian Museum

March 31st – a set designer, an architect, a painter and a graphic artist Sergei Barkhin, who was the Bolshoi Theatre's chief designer from 1995 till 2000 – 80th birthday

April 1st – the composer, pianist and conductor Sergei Rachmaninoff (1873-1943) – the 145th anniversary

April 2nd – the Bolshoi Theatre ballet master-repetiteur, a soloist working under contract Anna Antropova

April 2nd – a ballet dancer, a ballet master, a dance theorist and the founder of the Paris Institut Choreographique and Universite de la Danse Serge Lifar (1905-1986)

April 3rd – the Bolshoi Opera soloist Pavel Valuzhin (tenor)

April 4th – the outstanding French choreographer Pierre Lacotte. In 2000 he staged the ballet A Pharaoh's Daughter specially for the Bolshoi Ballet; in 2013 he staged the ballet Marco Spada that he once created for Rudolph Nureyev.



The portrait of the composer Sergei Rachmaninoff.
Konstantin Somov (1925), canvas, oil.
The Russian Museum



Svetlana Zakharova, Pierre Lacotte,
Ruslan Skvortsov and Pavel Klinichev.
A Pharaoh's Daughter, 2012

April 8th – the opera singer (lyric mezzo-soprano) and a People's Artist of the USSR Maria Maksakova Sr. (1902-1974)

April 9th – an outstanding impresario of the 20th century Sol Hurok (born Solomon Gurkov), 1888-1974. He organised guest tours of such Russian artists, as Feodor Chaliapin, Anna Pavlova, Irina Arkhipova, Maya Pliset-skaya, Mstislav Rostropovich, Galina Vishnevskaya and, naturally, the Bolshoi Theatre guest performances in the USA numerous times. 130th anniversary



Montserrat Caballé

April 12th – the opera singer Montserrat Caballé (soprano) – 85th birthday

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

April 17th – the Head of the Bolshoi Theatre Young Artists Opera Program and an Honoured Artist of Russia Dmitry Vdovin

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