



Newsletter

February 25, the Bolshoi Theatre presented the premiere of the one-act opera [Salome](#) by Richard Strauss.

Director – [Claus Guth](#).

Libretto by the composer after the play of the same name by Oscar Wilde in Hedwig Lachmann's translation.

Music Director – the chief conductor and musical director of the Bolshoi [Tugan Sokhiev](#).

The first opera premiere of 2021 at the Historic Stage – February 25-28 and March 2-3.

The production team:

Set Designer – [Etienne Pluss](#).

Costume Designer – [Ursula Kudrna](#).

Lighting Designer – [Olaf Freese](#).

Video Projection – [Roland Horvath / rocafilm](#).

Salome by Richard Strauss was the first opera premiere of 2021 – the performances took place on February 25, 26, 27, 28, 2021. This is a co-production of the Bolshoi of Russia and the Metropolitan Opera. The opera Salome was absent from the Bolshoi repertoire for more than 90 years. The Bolshoi Theatre turned to Richard Strauss's heritage for the first time 95 years ago. Salome premiered at the Bolshoi on June 11, 1925. There were 15 performances, the last one on June 15, 1929.

Main roles at the premiere on February 25 performed by:

Salome – Asmik Grigorian (also February 27, 28 and March 2)

Jochanaan – Thomas Johannes Mayer (also February 27, 28 and March 2)



Asmik Grigorian as Salome, Anna Maria Chiuri as Herodias, Vincent Wolfsteiner as Herod, Thomas Johannes Mayer as Jochanaan.
Photo by Damir Yusupov



Music Director: Tugan Sokhiev.
Photo by Damir Yusupov form a rehearsal

Herodes – Vincent Wolfsteiner (also February 26, 27, 28 and March 2)

Herodias – Anna Maria Chiuri (also February 27, 28 and March 2)

Narraboth – Ilya Selivanov (also February 27 and March 2)

The Page of Herodias – Alina Chertash (also February 27, 28 and March 2) and others.

Main roles on other days:

Salome – Ann Petersen (February 26 and March 3)

Jochanaan – Oliver Zwarg (February 26 and March 3)

Herodes – Roman Muravitsky (March 3)

Herodias – Elena Zelenskaya (February 27 and March 3)

Narraboth – Timofei Dubovitsky (February 26, 28 and March 3)

The Page of Herodias — Karina Kherunts (February 26 and March 3) and others.

Casts

In an [interview](#) published on the Bolshoi website, Claus Guth spoke about the new production, the relevance of the plot and its poignant moments for which he finds “indirect” ways of stage embodiment.

“The production staged by one of the most famous directors of today’s opera world, Claus Guth, was conceived as the first co-production in the history of the Bolshoi with the New York Metropolitan Opera,” [Kommersant](#) reports. Shortly before the premiere, Claus Guth told Sergei Khodnev about his attitude towards the main character of the opera, pandemic challenges and his own democratism.

On February 23, a press briefing was held in the White Foyer of the Historic Stage before Salome dress rehearsal. The production team members and the performers of the main roles in the premiere answered questions from reporters.



Thomas Mayer, Anna Maria Chiuri, Asmik Grigorian, Vincent Wolfsteiner, Katerina Novikova, Tugan Sokhiev and Claus Guth at the press briefing in the White Foyer, February 23. [Photo](#) by Mikhail Yarush and Olga Vaisbein

Opera Day

On February 24, the Bolshoi YouTube channel presented [Opera Day](#), timed to coincide with the premiere of



[The Opera Day](#) at the Bolshoi YouTube channel was on February 24

Richard Strauss’s opera Salome and the staging of Modest Mussorgsky’s Boris Godunov present in the repertoire since 1948.

The stream presenters — music director and chief conductor of the Bolshoi Tugan Sokhiev and the head of the theatre’s press office Katerina Novikova.

For two hours, viewers were given the opportunity to observe the inner life of the Bolshoi Opera, attend stage and orchestral rehearsals, attend vocal classes and lessons of the Young Artists Opera Program, and communicate with directors and artists. The stream featured the director Claus Guth, the Bolshoi Opera soloists Agunda Kulaeva and Mikhail Kazakov, the head of the Young Artists Opera Program Dmitry Vdovin, Salome set designer Etienne Pluss and music director and chief conductor of the Bolshoi Tugan Sokhiev.

[The Opera Day at the Bolshoi official YouTube channel](#)



Pavel Klinichev, Artem Ovcharenko, Semyon Chudin (photo / FB of Valeri Lagunov) are given the title of the Merited Artist of the Russian Federation

By the decree of the President of the Russian Federation, the honorary title of Merited Artist of the Russian Federation was awarded to the conductor of the Bolshoi Orchestra [Pavel Klinichev](#) and the Bolshoi Ballet principals [Artem Ovcharenko](#) and [Semyon Chudin](#) for their great contribution to the development of Russian culture and art, and many years of fruitful activity.

[The decree of the President of the Russian Federation No.83 of February 12, 2021](#)

Career Progress



Eleonora Sevenard promoted to the Leading Soloist rank.
Photo by Sasha Gusov

Events

The ballet [Giselle](#) to the music by Adolphe Adam, the new version and choreography by [Alexei Ratmansky](#) (using choreography by Jean Coralli, Jules Perrot, Marius Petipa) was presented at the Historic Stage on February 13 and 14.

The premiere took place on November 21, 2019.

Music Director – [Pavel Klinichev](#).

Sets and Costumes by [Robert Perdziola](#) (with the use of Alexandre Benois' sketches).

Assistant to Choreographer – [Tatiana Ratmanska](#).

The performance of February 13 was a part of the National Theatre Festival the Golden Mask.

[The 2021 nominees on the festival website](#)



The award nominees Artemy Belyakov and Olga Smirnova welcome the audience of the festival on the Golden Mask [FB page](#) and [Instagram](#): curtain calls after the performance of February 13 (photo/Instagram)

February 16 and 17, the New Stage – [Coppelia](#) by Marius Petipa and Enrico Cecchetti to music by Leo Delibes in the choreographic version by [Sergei Vikharev](#) (1962-2017).

[Casts](#)

Conductors – Pavel Sorokin and Alexei Bogorad.



[Coppelia](#) at the New Stage on February 16 and 17.
Photo by Damir Yusupov

February 19, 20 and 21, the New Stage — [La Sylphide](#) by Levenskiold.

Libretto by Adolphe Nourrit and Filippo Taglioni.
[Johan Kobborg's](#) new choreographic version of the famous production by August Bournonville (premiered at the Danish Royal Theatre on November 28.)

Sets and Costumes — [Peter Farmer](#)

[Performance details](#)

[Casts](#)



Vyacheslav Lopatin as James. Photo by Elena Fetisova



A scene from Act One. Photo by Damir Yusupov

February 23, 24 and 25, the New Stage — ballet [The Bright Stream](#).

Libretto by Adrian Piotrovsky and Fyodor Lopukhov. The premiere took place on April 18, 2003.

Choreographer — [Alexei Ratmansky](#).

Set Designer — [Boris Messerer](#)

Music Director — Pavel Sorokin (conducted of February 23 and 24.)

Conductor — Pavel Klinichev (February 25)

[Casts](#)

February 26, 27 and 28, the New Stage — one-act ballets programme [Four Characters in Search of a Plot](#) which opened the Bolshoi Ballet schedule of the current 245 season.

The Ninth Wave by [Bryan Arias](#) to music by Glinka and Rimsky-Korsakov;

Just by [Simone Valastro](#) to music by David Lang;

Fading by [Dimo Milev](#) to music by Enrique Granados, and

Silentium by [Martin Chaix](#) to music by Arvo Pärt.

Music Director and Conductor — Pavel Klinichev (all days).



Alyona Kovalyova – The Ninth Wave. Svetlana Zakharova, Jacopo Tissi in Silentium. Olga Smirnova – Just.

[Photo](#) by Natalia Voronova



Vladislav Lantratov as Romeo, Igor Tsvirko as Mercutio, Dmitry Dorokhov as Benvolio. Photo by Damir Yusupov

March 2 and 3, the New Stage — [Romeo and Juliet](#) by Sergei Prokofiev in choreographic version by Alexei

Ratmansky. The premiere took place on November 22, 2017.

Sets and Costume Designer — [Richard Hudson](#).
 Lighting Designer — [Jennifer Tipton](#).
 Conductor and Music Director — Pavel Klinitchev.
[Casts](#)

February 19 and 20, the Chamber Stage — “a merry drama” by Joseph Haydn [Il Mondo Della Luna](#), libretto by Carlo Goldoni.

Stage Director — Olga Ivanova
 Music Director — Vladimir Agronsky.

[Casts](#)

Conductor — Ivan Velikanov.

Music Director of Stabat Mater interpretation — Vladimir Agronsky, Music Director and Conductor — Ayrat Kashaev.

Music Director of the opera La voix humaine — Igor Gromov.

Irina Kurmanova as Woman. Conductor — Ayrat Kashaev.

[Casts](#)

February 26, 27 and 28, at the Chamber Stage – opera [The Government Inspector](#) by Vladimir Dashkevich, libretto by Yuli Kim and Vladimir Dashkevich based on works by Nikolay Gogol.

Stage Director – Olga Ivanova.



Alexey Sulimov as Ecclitico,
 German Yukavsky as Buonafede,
 a rich Venetian merchant. Photo by Ivan Murzin



Boris Molchanov as Khlestakov,
 an official from St Petersburg.
 Photo from the Chamber Stage archive



Irina Kurmanova as Woman. La voix humaine.
 Photo from the archive of the Chamber Musical Theatre

February 21, the Chamber Stage — [Stabat Mater](#) by Pergolesi.

Text by Jacopone da Todi, and the opera [La voix humaine](#) by Poulenc, libretto by Jean Cocteau.
 Stage Director — Olga Ivanova.

On February 27, a year after the foundation stone of the Bolshoi Theatre branch in Kaliningrad was laid, a large-scale gala concert of singers and ballet dancers of the Bolshoi Theatre took place on the stage of the [Yantar Hall](#).

The one-act ballet Carmen Suite by Georges Bizet and Rodion Shchedrin opened the gala.

For many years the performance was inextricably linked with the name of Maya Plisetskaya — Alberto Alonso staged the ballet especially for her. In 1967, Carmen Suite entered the repertoire of the Bolshoi. The image of Carmen became one of Plisetskaya’s most brilliant creations. When she left the stage of the Bolshoi, the performance left with her. But 20 years later, it was revived, the Bolshoi having invited Alonso to stage it again. Today the leading primas of the country star in the title role.

In the second part, the audience saw fragments of the Bolshoi’s most famous ballets — The Sleeping

Beauty, Spartacus, Swan Lake, The Legend of Love, Don Quixote, as well as The Swan by Camille Saint-Saëns. The Bolshoi Orchestra, conductor — maestro Pavel Klinichev.



On February 27, the Bolshoi artists performed at the Yantar Hall again

On February 17, a press conference of the 11th Platonov Arts Festival was held, dedicated to the first project of the festival — the tour of the Bolshoi of Russia on the stage of Voronezh Opera Ballet. On April 16 and 17 the Bolshoi Ballet will present [The Taming of the Shrew](#) to music by Dmitri Shostakovich. Jean-Christophe Maillot, the famous French choreographer, artistic director of the Ballet of Monte Carlo troupe, created the ballet especially commissioned by the Bolshoi Theatre.

Performers of the main roles — the Bolshoi Ballet principal dancer Vladislav Lantratov, prima ballerina Olga Smirnova, and the head of the Bolshoi press office Katerina Novikova attended the press conference (online) and spoke about the production.

The conference presenter — the artistic director of Platonov Festival Mikhail Bychkov.



[youtube](#)

The livestream recording is available on the festival [YouTube channel](#)
[The festival official website](#)

Choreographer — [Christian Spuck](#) resumes rehearsals of the ballet [Orlando](#) to music by Edward Elgar, Philip Glass, Lera Auerbach and Eleha Kats-Chernin, with the Bolshoi dancers.

Libretto by Claus Spahn.

Set Designer — Rufus Didwizsus

Costume Designer — Emma Ryott

Lighting Designer — Martin Gebhardt

Music Director and Conductor — Alexei Bogorad

The premiere will be at the New Stage on March 24, 2021.

There will be performances on March 25, 26, 27 and 28 as well.



March 25, 26, 27, 28 and April 15, Pokrovsky Chamber Stage — the premiere of the musical comedy Moscow, Cheryomushki by Dmitri Shostakovich.

Libretto by Vladimir Mass and Mikhail Chervinsky

Music Director — Pavel Klinitchev

Stage Director — Ivan Popovski

Set Designers — Sergei Tchoban, Alexandra Scheiner

Costume Designer — Lyudmila Gainseva

Lighting Designer — Ayvar Salikhov

The premiere took place at Moscow Operetta Theatre on January 24, 1959. Performances soon followed in Rostov-on-Don, Odessa, Sverdlovsk, Bratislava, Prague, Magadan, Zagreb, and various German cities. The director of the play, Ivan Popovski, is a student of Pyotr Fomenko who became famous for his works both in drama and musical theatre. He made his debut at the Bolshoi in 2005 with a production of the opera War and Peace by Prokofiev.



Shots from the First Channel report: [Salome At The Bolshoi Theatre. The Year's First Premiere!](#)

Kultura channel

“I seem to be playing the game contained in Salome itself. This is especially evident in painting. On the one hand, it is wonderful, on the other, it is cruel. It’s the same with Strauss’s music – very melodic, beautiful and, at the same time, possessing tremendous destructive energy,” says director Claus Guth.

“Had Strauss not written Salome in the 20th century, the opera would live according different laws. It’s like Caravaggio and all the painting after him. He changed the view of painting radically. Strauss did the same,” said Music Director Tugan Sokhiev.

“Black and white is the biggest contrast existing. We chose these colours to show the contrast between the worlds of Herodes and Jochanaan,” said Set Designer Etienne Pluss.”

The Main Role with the Bolshoi Music Director and conductor of the opera Tugan Sokhiev – on [Kultura](#) channel.



Tugan Sokhiev is a guest of the Main Role programme on [Kultura](#)

Press analysis:

Russian mass media

TV channels, news agencies, printed and electronic media widely cover the first opera premiere of 2021 at the Bolshoi – Strauss’s Salome directed by Claus Guth.

The First Channel: [Salome At The Bolshoi Theatre. The Year’s First Premiere!](#)

Shortly before the premiere of Salome, Tugan Sokhiev gave an interview to the popular newspaper [Trud](#). The material was published on February 19, on the centenary day of the Trud newspaper, under the headline

“Tugan Sokhiev: You achieve nothing with talent only - you have to work!”

“Salome is one of the most performed works. How does the production of the Bolshoi stand out against this background?”

“First of all, I would like to note that Salome has not been on this stage since the beginning of the 20th century, i.e. for over a hundred years. And it is very important for me to return the title, which has become one of the most iconic in the operatic genre in the entire century, to our playbill. I am happy that I managed to do this with the wonderful German director Claus Guth and his team. I would also like to point out that this project is the first within our cooperation agreement with one of the top musical theatres of the world, the Metropolitan Opera in New York. Moreover, since, due to the pandemic, the Met will not be able to host this opera for the next two or three years, the domestic audience will have the opportunity to watch the performance much longer than it was originally planned.” //

“In recent decades, the so-called “director’s opera” associated with arbitrary replacements of the era, colour, and meaning of the action, has become a scarecrow for the audience (or a lure, for some people.)”

“I would like to note that “director’s opera” and the work of outstanding directors are different things. It is the most gifted and professional directors who decisively separate themselves from “director’s opera” - for example, Claus Guth. Or Dmitri Tcherniakov who, due to his tight schedule, hasn’t staged anything with us for a long time, but we managed to get him last season.” //

[ClassicalMusicNews](#) republishes the interview of Tugan Sokhiev from the Trud newspaper.

[Mir24](#) created a piece A Scandalous Opera: the Bolshoi Will Show Salome.

Shortly before the premiere of Salome, the performer of the title role, soprano Asmik Grigorian, gave an interview to [Novosti Kultury](#) (February 24, 2021.)



Asmik Grigorian told [Novosti Kultury](#) how she prepared to perform the title role

[Rossiiskaya Gazeta](#) publishes the interview with Asmik Grigorian.

// “How do you manage to evoke a kind of regret, sympathy in the audience through the dense layer of negative perception of Salome?”

Asmik Grigorian: “I believe that everyone wants to be kind initially, regardless any mistakes they make in their life. I never believed in basic evil. It has always seemed like broken people to me. My Salome is more broken than demonic. I justify all my heroines, it is my task to explain and tell the story, perhaps from the other side. Have you ever seen how little children rip off their dolls’ heads? This is how I see this situation.”

In his interview to [Rossiiskaya Gazeta](#), Claus Guth says that Salome was an ideal opera for his debut as a director at the Bolshoi.

“What aspects of Salome do you reveal in your production at the Bolshoi Theatre?”

Claus Guth: “Salome is a very interesting, slightly schizophrenic work that you cannot relate to rationally. This is a thriller — like a movie that we easily perceive. In addition, the opera has the right length — a short and captivating format of a seemingly understandable plot that matches our current habits. But in fact, what is happening there is very strong, even extreme. And there is always more than we can perceive. I hope I managed to find something for the new production that will work both in Moscow and in New York.” //



Photo by Igor Ivanko / [Kommersant](#)

[Kommersant](#) “Claus Guth: “People Ask: ‘And when will you start yelling at us?’” The Director About His First Production at the Bolshoi”

“We are used to perceiving Salome as ‘the first modernist opera’ but it is still a very late-romantic thing, too: are its orientalism and pictorial exoticism important to you?”

“No, not really, something else is more important to me. You see, if you read Strauss’s letters of that period and imagine his life in Garmisch-Partenkirchen, a conservative, patriarchal and a little old-fashioned person

emerges. And such a person suddenly does something blatantly anarchic. It seems like there are two Strausses who are at war with each other. If we compare his works with what was happening in the musical world at the same time — well, Alban Berg, for example - then Strauss, of course, looks specific. But the more you listen to him and immerse yourself in him — the more you notice that he does wild, extraordinary things, harmony included. But hides them under the formal beauty. So there is both an anarchist and a person who treats musical tradition with care. This is incredibly interesting, especially in Salome — later, the conservative still sometimes takes the upper hand in him.” //

The premiere announced by:

[TASS](#)

[Radio Komsomolskaya Pravda](#)

[Orpheus](#)

[Kultura newspaper](#)

[Teatral](#)

[Rewizor](#)

[Russkiy Mir](#)

and other media.

[Nezavisimaya Gazeta](#)

“Not so long ago, Asmik Grigorian was awarded the prize of the International Opera Awards 2019 in the category Soloist of the Year — precisely for the title role in Salome performed at the Salzburg Music Festival.”

“Once the main role in the opera was played by conductors, today’s theatre is primarily directorial. Do you have any controversies with the director’s concept, moments of disagreement?”

“I have not seen the time when conductors played a leading role, and I belong to the generation of director’s opera. Of course, some disagreements happen, yet this is what rehearsals and dialogue are for, so that by the end of the rehearsal period we come to the same opinion. And if it doesn’t work out at all, one must refuse.” //



Asmik Grigorian as Salome. A rehearsal.
Photo by Damir Yusupov

“It is impossible to live every minute feeling that the Bolshoi Theatre is a global brand!”

A big interview with the Bolshoi general director in Argumenty Nedeli. <https://argumenti.ru/interview/2021/02/711149>

“Vladimir Urin has been the head of the Bolshoi Theatre of Russia for 8 years already. During this time, the Pokrovsky Chamber Theatre joined the main theatre of the country, cooperation with international festivals and world theatres has become commonplace, ballet and opera stars consider it an honour to perform on the great stage. Due to the pandemic, the Bolshoi Theatre had to make adjustments to the schedule of premieres, the 244th season tours, and even to close for four months. But on September 6, 2020, while the entire world cultural life is still paused, the Bolshoi opened its 245th anniversary season with Don Carlos by Giuseppe Verdi’, and on February 25 the first premiere of 2021 - Salome by Richard Strauss will take place. What is the secret of this success, what changes await the theatre, how to maintain professionalism on stage, in life, and how does the general director of the Bolshoi relax?”

“Will the theatre continue to commission musical works? Who are you working with and what will we see in the future?”

“We do it all the time. I said that we ordered a new opera based on Green’s story The Shining World with music by Ilya Demutsky. He has already handed over to us the score of a new piece of music on which director Timofei Kulyabin will work. At the end of this season, we will show Yuri Possokhov’s new ballet The Seagull where the music was also composed by Ilya Demutsky. Or in March, we will see the world premiere of the ballet Orlando — this is also a new work, although previously written music will be used there. In addition to classical works, new creations keep appearing in both the opera and the ballet repertoire.” //

Vladimir Urin spoke about the impact of the pandemic on the Bolshoi Theatre, reports RT, citing the general director’s interview with [Argumenty Nedeli](#).

“Vladimir Urin: “The concept of ‘classic’ is very conventional“ — [Uchitelskaya Gazeta](#) publishes a vast interview with the head of the Bolshoi of Russia.

“Would you try to give us a portrait of a modern visitor to the Bolshoi Theatre?”

“It is very diverse. Starting with who comes to the ticket office on Saturday morning and buys the cheapest tickets on the pre-sale. For 800 RUB and 1000 RUB in the gallery. And they buy not one, but five performances. These are people who love ballet and opera, for them, visiting the Bolshoi twice a month is sheer happiness.

“Are these people of the older generation?”

“They differ. There are also young people. Dmitri Tcherniakov recalled how, as a boy, he used to go to the

Bolshoi and buy cheap tickets. The spectators in this category are amazing. Also, there are many guests of the capital among the spectators, for whom it is important to visit the Bolshoi. Before the pandemic, there was a large stratum of foreigners — about one fifth of the audience. Now almost no foreign speech is heard.” //

Vladimir Urin spoke online at the opening of the Third Baltic Cultural Forum held in Svetlogorsk on February 25-27.



Vladimir Urin spoke online at the opening of the Third Baltic Cultural Forum. Photo/ YouTube

Vladimir Urin’s speech was dedicated to the creation of a branch of the Bolshoi Theatre in Kaliningrad on the island where construction is in full swing. [Komsomolskaya Pravda Kaliningrad](#)

“This is not just the creation of one or two cultural institutions. This is the creation of all the necessary material base for study and personnel training,” said the director of the Bolshoi.

The Bolshoi Theatre branch in Kaliningrad is planned to open in 2024.

[TASS](#)

[AiF Kaliningrad](#)

The performance of the Bolshoi artists at Yantar Hall on February 27 covered by media.

[Klops. Afisha](#): “Carmen Suite and Swan Lake: the Bolshoi artists will perform in Svetlogorsk.” and other media.

On February 26, Rossia-Kultura channel hosted the premiere of the film Five Years and Three Days with Makhar Vaziev as part of the Ticket to Bolshoi project. The film announcement: [Facebook](#):

“The new film is a three-day observation of the work of the artistic director of the ballet company, who has been heading the Bolshoi Ballet for five years.” “Rehearsals, run-throughs, performances, replacement of artists — so much and so little of what Makhar Vaziev manages to do in the time allotted for filming. During



[Five Years and Three Days with Makhar Vaziev](#)

these three days, two performances took place at the Historic and New Stages: Nureyev and Coppelia. Together with the film crew, you will see what is happening behind the scenes before, during and after the performances.”

[The recording of the film was available right after the broadcast](#)

Dmitry Vdovin, head of the Bolshoi Young Artists Opera Program, spoke about his unique experience of working with novice vocalists, trends in the musical theatre of the 21st century and the modern public, in his detailed interview with [RIA FAN](#). The article was published under the heading — Dmitry Vdovin: Most of Russia’s Opera Artists Want to Live and Sing in Their Hometown.

“Has the ‘portrait’ of your students changed during the more than ten years of the project’s existence?”

“I think there are no fundamental changes. Another thing is that, due our active work, people began to imagine what purpose the Young Artists Opera Program was created for at the Bolshoi, what requirements are imposed on applicants, and what actually happens during the improvement course. Understanding the specifics of the project facilitates our work with artists greatly. Coming to us, novice vocalists know that they will have to work hard every day. Only those with fanatic commitment to their profession can be considered as participants in our project.”

Dozens of media announce the Bolshoi tour in Voronezh, scheduled for April 16-17, 2021. The Platonov Festival will bring the ballet The Taming of the Shrew by Jean-Christophe Maillot to Voronezh.

The performers of the main roles — prima ballerina Olga Smirnova and principal dancer Vladislav Lantratov, as well as the head of the Bolshoi press office Katerina Novikova and artistic director of Platonov Festival Mikhail Bychkov spoke about the unique project of the

Bolshoi Theatre and its importance for the Voronezh public at a briefing on Wednesday, February 17.

[RIA-Voronezh](#) gives the details of the online meeting

[TASS](#): “According to Mikhail Bychkov, the artistic director of Platonov Festival, 100% of the seats in the house will be sold for the Bolshoi tour performances as the sanitary and epidemiological situation improves.”

[Kultura channel](#) (a report)

[Rossiiskaya Gazeta](#)

[Argumenty I Fakty](#)

[Orpheus](#)



Vladislav Lantratov as Petruchio and Ekaterina Krysanova as Katharina.

Photo by Damir Yusupov

[Rewizor.Ru](#)

[SM.News](#)

[Colta.ru](#)

[Kommersant-Voronezh](#), etc.

[Rosbalt](#) talks about the joint project of the Bolshoi Theatre and its general sponsor Ingosstrakh — the Youth Ballet Programme. Within the initiative, novice dancers from different regions of the country will be able to undergo training at the Bolshoi, and the best of the best will be enrolled in the company.

[Rostovskaya Gazeta](#): “The Project of Ingosstrakh and the Bolshoi Theatre Will Raise Russian Ballet to a New Level.”

[Business-Online](#)

[PrimaMedia](#)



Maya Plisetskaya and Russian Ballet Traditions.
Photo by Konstantin Zavrzhin

The Russian State Archives of Literature and Art presented rare documents about the great ballerina Maya Plisetskaya.

[Rossiiskaya Gazeta](#)

“She danced almost the entire classical repertoire — she craved “something new”. And the new came in the late 60s. The centre of the exposition is Shchedrin’s manuscripts *The Little Humpbacked Horse*, *Anna Karenina*, *Seagulls* with dedications “To Maya Plisetskaya, always” ... Of course, there is also a dress from Cardin, an adored friend, the designer of costumes for her productions.

Plisetskaya worked at the Bolshoi until the age of 65. Until 70, she danced on pointe. Maurice Béjart staged the number *Ave Maya!* for her anniversary in 1995. There were the main things in it, as always, that constituted the flesh and blood of the great ballerina: “love, beauty, music, witchcraft”. These words of the French choreographer on a small piece of paper are also here, at this touching exhibition.”

The media congratulate Alexander Tchaikovsky on his birthday — on February 19, the composer turned 75 years old. [Kultura channel](#):

“In his interviews, the composer Alexander Tchaikovsky emphasises that he is just the namesake of the famous Pyotr Ilyich. But the composer Boris Tchaikovsky was his own paternal uncle, and Alexander Tchaikovsky devoted his life to music thanks largely to his influence. Composers and musicians often visited the house, and as a little boy he was happy to communicate with them.”

Composer Alexander Tchaikovsky is the author of the music for three ballets, several operas, vocal and sym-

phonic works and oratorios, several concerts, as well as works for chamber orchestras, musicals and operettas.

TASS: “Composer Alexander Tchaikovsky will hold a jubilee recital in Moscow”

Orpheus: Alexander Tchaikovsky. The Composer — a Servant of Two Capitals

The Bolshoi Opera soloist mezzo soprano Agunda Kulaeva — the guest of the Tabor in C Major programme on **Orpheus** radio.

“Fate gives the wonderful singer, mezzo soprano Agunda Kulaeva one large-scale project after another. Most recently, it was Verdi’s Requiem under the direction of the wonderful singer and conductor Dmitry Korchak, and these days the artist sings the title role in the premiere performances of Carmen at Novaya Opera. The premiere took place on February 19-23,” — **Kultura** reports.

MO reports

The Bolshoi Opera guest soloist Ksenia Dudnikova gave an interview to **Izvestia**.

“What do you have in your programme after Aida in Paris?”

“I do not know. I’m in absolute collapse. After Opera Bastille I was supposed to sing Aida in London but it was cancelled. Theatres are open in Moscow but my performances are not there. I have an offer to take part in a co-production of Aida by the Bolshoi and Metropolitan Opera. Frankly, it is too early to talk about this.” //

The singer will appear as Lyubava Buslaevna in Sadko at the Bolshoi on March 26 and 28.



Ksenia Dudnikova as Lyubava Buslaevna.
Ivan Gyngazov as Sadko.
Photo by Damir Yusupov

Press analysis: international mass media

The international newswire **Reuters** distributes a 0:54 second video report about the Bolshoi’s new production of Salome. The video clip includes clips from the rehearsals and a sound byte from the opera’s director Claus Guth.

The International Russian broadcaster **RT** broadcasts a report about Italian opera star Anna Maria Chiuri who has received the Sputnik V vaccine while in Russia. Chiuri is appearing at the Bolshoi in the opera Salome in February. She says this has given her the opportunity to have the Sputnik V vaccine. She speaks very positively about the vaccine and about the present situation in Russia where theatres are open compared to the EU.

Italian opera star Anna Maria Chiuri told **RT** that she has received the Sputnik V vaccine during her tour in Moscow.



Svetlana Zakharova as Nikia in La Bayadere.
Photo by Mikhail Logvinov

The German newspaper **Die Zeit** publishes a major two page article titled Russian Ballet by Tuvia Tenenbom. The reporter visited Moscow during the pandemic and went to the Bolshoi Theatre to see Svetlana Zakharova in La Bayadere. “In the Bolshoi Theatre, the dancers are afraid of the virus — and dance anyway. People hug and kiss in the street. And women take pride in being beautiful. My month in Russia, where the people are admirably indomitable.” “The dancers are in top form, the music is great and Svetlana is outstanding. She dances like an angel of beauty in red and hovers over the

stage like a ghost that knows neither weight nor gravity. How does she do it? She trains three to four hours every day, she says that to me as we are in the atrium of the Bolshoi Theatre.”

The German regional newspaper [Stuttgarter Nachrichten](#) publishes an article by Andrea Kachelriess about “The choreographer Christian Spuck makes a dance piece with the Bolshoi Ballet based on Virginia Woolf’s novel Orlando under difficult conditions in Moscow. The world premiere is in March.” “The choreographer is quite sceptical about whether the Russian way is the right way through the corona pandemic.”

“It is of course pleasant to be able to continue working, but in light of the pandemic, I find it difficult,” says the choreographer, who despite the mask he always wears, was infected with the coronavirus and was ill and in quarantine for three weeks. He had to spend the quarantine in a small hotel room.”

“There were none of the reservations that he had expected from the Russian side about transgender issues, for example, and same-sex pas de deux.” “The management was very open-minded,” reports Christian Spuck. “Kirill Serebrennikov may have paved the way for him with his danced homage to Nureyev, he suspects, and the homosexual scenes have not been excluded either.”

“It’s unbelievable how fast people work here,” he is amazed. “Every fourth day there is a different production on the programme. It is clear that rehearsals for a world premiere are actually a disruptive factor.” “The dancers are brilliant and incredibly quick in their perception.”



Choreographer Christian Spuck rehearses the ballet Orlando. Photo by Damir Yusupov

The Spanish newswire [EFE](#) published a one-minute video of Plácido Domingo conducting La Bohème at the Bolshoi, distributed by many international media. “Plácido Domingo travels more and more often in Russia, which welcomes him with open arms ... Last October, in the midst of the coronavirus pandemic, he made his debut as a conductor at the Bolshoi with the opera Manon Lescaut and during this season, in addition to conducting La Bohème today (12 February) and Saturday, he will also sing in April as a baritone at the operas “Don Carlos” and La Traviata, both by Giuseppe Verdi.”



The Columbian news publication [La Libertad](#) also announced Plácido Domingo’s performance at the Bolshoi on February 12 and 14: “The Spanish tenor Plácido Domingo will once again take over the baton of the Moscow Bolshoi Theatre orchestra today, this time to conduct the opera La Bohème and transmit his personal energy to it.”



A group photo with Plácido Domingo after the performance of La Bohème; the New Stage, February 12.

Photo / FB of Jean-Romain Vesperini

The Mexican newspaper [Vanguardia](#) reported (referring to EFE): “For me it is more than a joy, for me it is

a great honour that a teacher like Plácido Domingo directs the orchestra in my mise-en-scène”, Jean-Romain Vesperini, declared to EFE. Vesperini is director of the staging of *La Bohème* by Giacomo Puccini in the most important theatre in Russia.”

[Link to the article and video](#)

The Spanish language Latin American news service [Infobae.com](#) (from EFE newswire) reports: “For me it is important when the conductor and the stage director know how singers work, what they need. And Plácido Domingo knows it, because he sang these roles at the Metropolitan, in Paris, and in other places,” Vesperini noted. Russian soprano Aida Garifullina, who plays the character of Musetta, agrees and considers Domingo as her “mentor and teacher”. “... I feel very comfortable with him as an orchestra conductor at the Bolshoi,” she said.

The German broadcaster [Deutsche Welle](#) also published news about Plácido Domingo at the Bolshoi based on the EFE newswire story.



Jean-Romain Vesperini speaks about his production of *La Bohème* and cooperation with the Bolshoi in a [video](#) (WeTransfer)

The online specialised entertainment news publication [Broadway World](#) announced: “The Bolshoi Ballet will present the Shostakovich ballet *The Bright Stream*, February 23- 25.” “The idea to revive the ballet by Shostakovich belongs to Alexei Ratmansky. He was enchanted by the music and, as he confessed, saw and heard all the libretto twists and turns in it.”

The French events news website [Unidivers](#) announces the concert that will take place at the Halle aux grains on April 1, 20:00. Tugan Sokhiev will conduct a programme of Debussy and Stravinsky within the 3rd edition of the

Musicales Franco-Russes to be livestreamed by [France Musique](#).

The Spanish online specialised dance news publication *Danza Ballet* publishes two articles about Russian ballet.

[Danza Ballet](#) announces *The Pygmalion Effect*, a ballet by Boris Eifman at the Bolshoi Theatre in Moscow on March 12, 2021. “In this production, Eifman presents a comprehensive artistic and philosophical portrait of the remarkable flexibility and ability of a human personality to undergo unforeseen changes in response to stated goals and aspirations. While drawing inspiration from the world cultural heritage, Eifman offers his audience a ballet rendition of the archetypal story of *Pygmalion*, the sculptor who fell in love with his own creation, a statue of a beautiful young woman.” The ballet is set to the music of Johann Strauss.

[Danza Ballet](#) also republishes an article from Russian news outlet Sputnik by Ana Liná about Russian ballerina Anna Pavlova’s life and career on the occasion of the 140th anniversary of her birth on 12 February 1881.

Briefly

The online premiere of [Der Freischuetz](#) staged by Dmitri Tcherniakov took place at Bayerische Staatsoper. The recording is available on the theatre website. World media publish reviews of the production.

The UK newspaper [The Times](#) (UK) publishes a review by critic Neil Fisher:

“This performance of Weber’s *Der Freischütz* was rehearsed and presented like any other new production, with international star singers and a modish director, but with no in-house audience, a reduced orchestra and smaller chorus. The plan is that the BSO will be able to revive it for the summer festival.” “Tcherniakov has cut reams of dialogue and added plenty of his own, and there are extra descriptions that flash up while the characters freeze.” “The newly grafted story is ultimately as confusing as the old one.”

The online specialised arts and culture news publication [The Arts Desk](#) publishes a review by Gavin Dixon. He gives the production 4 stars of 5.

On the director’s method, he comments: “If you like what he does, this *Freischütz* is classic Tcherniakov, with lots of experimental ideas, most of which hit their mark. If you don’t like his schtick, the production is unlikely to convert you to his cause.”

The German daily newspaper [Suddeutsche Zeitung](#) publishes a review by opera critic Reinhard J. Brembeck. “Tcherniakov, born in Moscow in 1970, is the most subtle opera archaeologist. In the old pieces he always tracks down the fundamental motive that prevents the society shown on stage from functioning properly. But Tcherniakov, which is one of his many strengths, doesn’t claim anything, he just asks the crucial question.”

The German newspaper [Die Zeit](#) publishes a review by Volker Hagedorn of the opera *Der Freischütz* staged by Dmitri Tcherniakov at the Bayerische Staatsoper and performed without an audience. “How transparent, colourful and elegant Carl Maria von Weber’s music from 1821 is, how confidently it tears up abysses, Antonello Manacorda and the Bayerische Staatsorchester can be heard very vividly.” “Tcherniakov, meanwhile, fights the tumbling text past the music, with inner monologues, to be read above the stage.”

Der Freischütz directed by Dmitri Tcherniakov [is available for viewing on demand](#) until March 15.

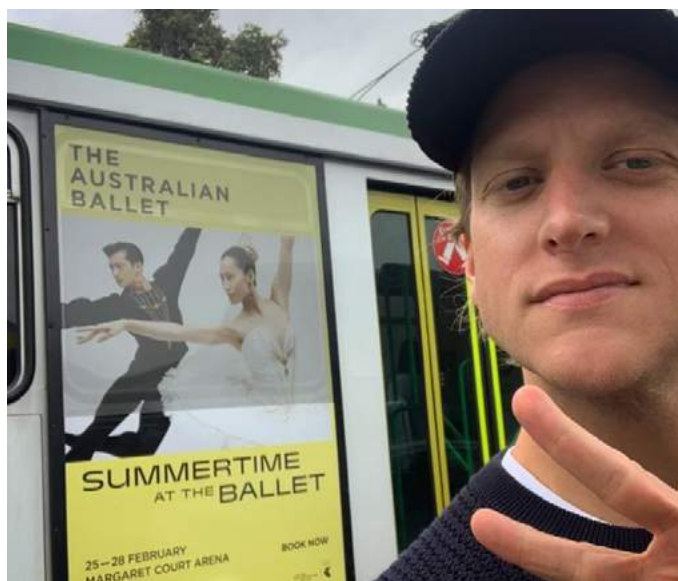


Pavel Černoč as Max, Kyle Ketelsen as Caspar.
Photo gallery on www.staatsoper.de

On February 28, [Australian Ballet](#) directed by David Hallberg will livestream the Summertime at the Ballet gala to audience around the world.

This is the first public performance of Australian Ballet since the beginning of the pandemic. The performance will be at the Olympic Park Melbourne. The programme includes fragments of classical and modern ballets — *The Realm of Shadows* from *La Bayadere*, excerpts from the ballets *Spartacus*, *Don Quixote* (Nureyev’s version), Tchaikovsky’s *Pas de deux* and *Theme and Variations* by Balanchine, and other works...

[See more](#) on the Australian Ballet website.
[On David Hallberg’s Instagram](#)



David Hallberg reminds us of [Summertime at the Ballet](#) – February 28 for the world audience

The film of the ballet *The Sleeping Beauty* by Tchaikovsky, choreographed by Grigorovich, was shown on February 20 at the [Oktyabr cinema](#).



Olga Smirnova spoke about *The Sleeping Beauty* and her performance of the role of Aurora after the screening of the film of the ballet on February 20 at the Oktyabr cinema

After the screening, a discussion was held with the performer of the role of Aurora, the Bolshoi Ballet prima Olga Smirnova and writer and ballet historian Irina Deshkova. The Bolshoi Ballet principal, virtuoso Semyon Chudin appeared as Prince Desire. [Novosti Kultury TV](#)

A photo exhibition [The World of the Vienna Opera](#) is being held at the museum-estate of Chaliapin in Moscow, the exhibition was prepared by Russian National Museum of Music.

The exhibition features photographs taken by renowned Austrian photographer Lois Lammerhuber who had exclusive access to the theatre. The project was prepared together with the State Museum and Exhibition Centre Rosfoto. The exhibition will run till April 25.

[TASS](#)

[Rossia-K](#)

[Orpheus](#)

[Kulturomania](#)

and other media.

[Rosfoto website](#)

[Kultura RF website](#)



The photo exhibition Lois Lammerhuber. The World of the Vienna Opera: One Hundred Backstage Scenes from the Life of the World's Main Opera House in Moscow museum-estate of Chaliapin – until April 25

Members of the Bolshoi Young Artists Opera Program Maria Barakova and Maria Motolygina will perform in a German music concert [Herzensgedanken – Thoughts of the Heart](#) at Zaryadye Hall on March 17.

The programme includes works by Johannes Brahms and Richard Wagner. Conductor – National Artist of the USSR Vladimir Fedoseev. Tchaikovsky Grand Symphony Orchestra. Moscow Regional Choir n.a. Kozhevnikov.

The musicAeterna Orchestra led by Teodor Currentzis gave its first symphony concert this year. [Muzykalnaya Zhizn](#) writes.

Maria Barakova and Maria Motolygina will perform at [Zaryadye](#) on March 17.

The musicians presented a new programme of works by the greatest composers of the 20th century Debussy, Ravel and Stravinsky twice: On February 22 and 23 at at Zaryadye Concert Hall. In St Petersburg, the concert will take place on March 1 at the Grand Philharmonic Hall.

The Moscow Musical Theatre celebrates its 10th anniversary this year. The anniversary evening 10 Seasons of Happiness took place on February 21. The artistic director of the theatre, Mikhail Shvydkoi, talks about this in detail in the [Main Role](#) programme on February 17.

Social networks



“She is beautiful from all sides: as a prima ballerina, as a choreographer, as a person, and as a friend on stage!” – Marianna Ryzhkina in congratulations from [Alexandra Durseneva](#) (pictured with the Bolshoi Ballet soloist in 1970-1990 Boris Efimov, [Maria Allash](#). – all colleagues, relatives, close friends and admirers of her talent.



[Svetlana Zakharova](#), February 13: “Today is the birthday of the incredible, talented, beautiful and wonderful Jacopo Tissi! An amazing dancer, a reliable partner, a kind and cheerful friend and just a very, very bright person! Yashenka, I wish you success, love, happiness, health, joy and strength with all my heart!!! May all your dreams come true, and only the most reliable people be around!”
Photo gallery/ the ballerina’s Instagram



[Makvala Kasrashvili](#): “February 14 is the birthday of the great concertmaster of the Bolshoi Theatre, Leah Mogilevskaya!
Heartfelt congratulations!”



[Alexandra Durseneva](#):
“Unfortunately, only 50% is still allowed in the halls, so the seats are limited! All close friends phoned, invited!
If someone had been missed occasionally – call: who is late, those ... but I will be very sorry!
#birthday #concert #glinka #duet #trio #mahler #parting #surprise”

Debuts

[La Sylphide](#)
February 19
[Ekaterina Shipulina](#) – Sylph.
Victoria Yakusheva as Effie

February 20 (12:00)
[Dmitry Smilevsky](#) – James.
Igor Pugachev as Gurn

February 20 (19:00)
Elizaveta Kruteleva as Effie
February 21
[Ivan Poddubnyak](#) – James



Ekaterina Shipulina (photo /Instagram of the prima) debuted in the title role in *La Sylphide* on February 19



Ivan Poddubnyak (photo – before his debut in *Pas d'esclaves* in *Le Corsaire*, February 5/Instagram) debuted as James on February 21.

Cast alterations

La Sylphide

February 20 (12:00)

Daria Khokhlova replaced Margarita Shrayner in the leading role.

The Bright Stream

February 24

Nina Kaptsova replaced Ekaterina Krysanova as Zina.

Schedule alterations

March 9 and 10

The Taming of the Shrew at the New Stage – added.

BEETHOVEN HALL SCHEDULE ALTERATIONS

March 18 and 20. *Concerts Anthology of Russian Classical Romance. Anton Rubinstein. Anton Arensky* by the YOP artists – added.

March 21. *Concert Morning Symphony* by the Bolshoi Chamber Orchestra – added



Dmitry Smilevsky (photo – after his debut as a Chinese Doll in *The Nutcracker*, December 29, 2020 / Instagram) debuted as James (matinee February 20)

March 28. Concert Paris Secrets by the Bolshoi Orchestra – added

Birthdays

February 15 – stage designer, multiple winner of the Golden Mask award Zinovi Margolin

February 15 – ballet-master, Merited Artist of Russia, Sergei Vikharev (1962-2017)

At the Bolshoi, he staged Fokine's production of Petrushka (2010), completed the revival of the ballet Coppelia (2009)

February 16 – Bolshoi Ballet dancer Roman Simachev

February 17 – Bolshoi Opera soloist Evgenia Segenyuk

February 18 – Bolshoi Ballet principal dancer, Merited Artist of Russia Semyon Chudin



Semyon Chudin as Karenin in Anna Karenina, choreography by John Neumeier. Photo by Damir Yusupov

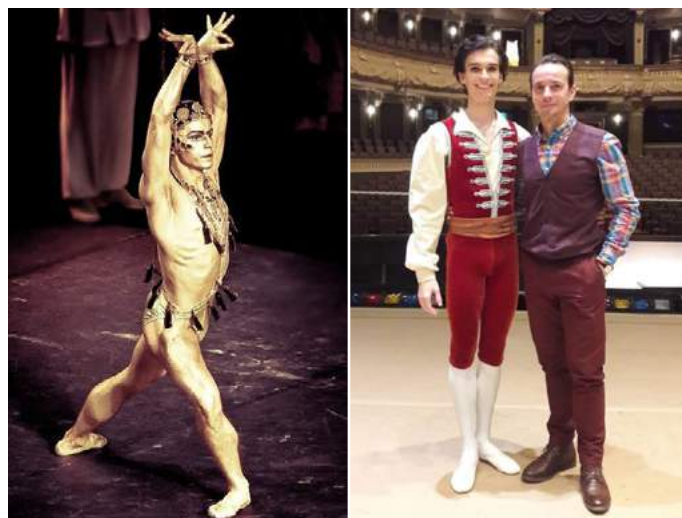
February 18 – opera singer, Bolshoi Opera soloist of the from 1998 till February 2019 Oksana Gorchakovskaya

February 18 – rector of Moscow State Ballet Academy, National Artist of Russia, Bolshoi Ballet dancer in 1969-1989 Marina Leonova

February 18 – CEO of the Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation of CIS, General Director of the Bolshoi (2000-2013) Anatoly Iksanov

February 19 – a prominent opera singer, Bolshoi Opera soloist in 1967-1988, National Artist of the of the USSR Valdimir Atlantov

February 19 – Bolshoi Ballet soloist (working under contract), Merited Artist of Russia Denis Medvedev - 45th birthday



Denis Medvedev as the Bronze Idol, La Bayadere. With his pupil Denis Zakharov (right) Photo [FB](#)

February 19 – composer, pianist, tutor, National Artist of Russia Alexander Tchaikovsky – 75th birthday. Opera One Day in the Life of Ivan Denisovich by Alexander Tchaikovsky is in the Bolshoi Chamber Stage repertoire.

February 20 – Bolshoi Ballet soloist (working under contract), Merited Artist of Russia Andrei Bolotin.

February 21 – Bolshoi Ballet soloist Karim Abdullin.

February 22 – the ballet company cast director, more than 65 years at the Bolshoi (since 1956), Vsevolod Nemolyaev. Nemolyaev gave a vast interview to the [Moskvich magazine](#) about life in post-war Moscow.

He speaks about his life in the Bolshoi in an interview within the [Green Salon](#) cycle (2016)

February 22 – ballet dancer, soloist of the Bolshoi Ballet in 1951-1972 Boris Khokhlov (1932-2000)

February 24 – choreographer, artistic director of Hamburg Ballet John Neumeier

February 24 – Bolshoi Opera guest soloist John Daszak

February 25 – ballet expert, critic and dance historian, author of The Ballet of Moscow Bolshoi Theatre in the Second Half of the 20th Century Elizaveta Suritz – 98th birthday



John Neumeier with the Bolshoi Ballet dancers.
Photo / Katerina Novikova's FB



Ivan Petrov as Boris Godunov



Elizaveta Suritz at the presentation of the book
Marius Petipa: Memoir and Documents
at Bakhrushin Museum, 2019



Maestro Yuri Simonov

February 26 – a prominent ballerina of the 20th century, tutor, soloist of Kirov Ballet in 1937-1963 Alla Shelest (1919-1998)

February 26 – Bolshoi Opera soloist, Merited Artist of Russia Alexandra Durseneva

February 27 – leading soloist of the Bolshoi Ballet, Merited Artist of Russia Denis Savin

February 29 – opera bass, mentor, National Artist of the USSR Ivan Petrov, real surname Krause (1920-2003.) He performed at the Bolshoi from 1943 till 1970.

March 1 – artist, head of the Bolshoi Costume Department Elena Zaytseva

March 2 – Bolshoi Opera guest soloist Robert Lloyd

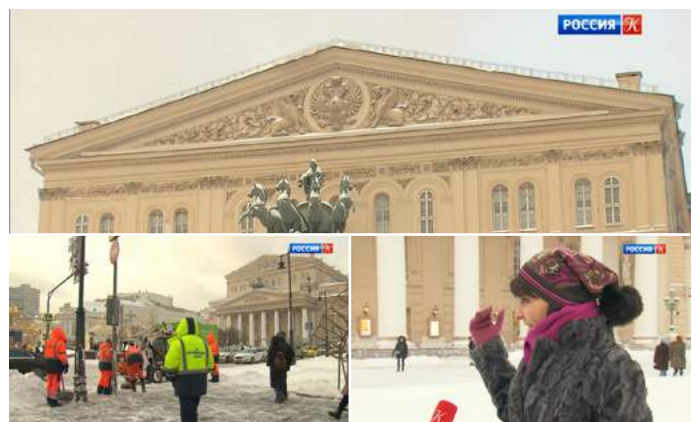
March 2 – opera singer (mezzo soprano), National Artist of the USSR Irina Bogachyova (1939-2019)

March 3 – Bolshoi Opera soloist, Merited Artist of Russia Svetlana Shilova

March 3 – Bolshoi Opera soloist Yulia Mazurova

March 4 – Bolshoi Opera soloist Anna Aglatova

March 4 – conductor, artistic director of the Academic Symphonic Orchestra of Moscow Philharmonic, the Bolshoi chief conductor in 1970-1985 Yuri Simonov – 80th birthday



«Heavy snowfall in Moscow did not affect the work of cultural institutions» / [Rossia-K](#) /.../ More than one hundred and sixty tonnes of snow has already been removed from the territory near the Bolshoi Theatre. "It is necessary to provide spectators with a safe approach to the theatre from different sides and allow employees to leave their cars in the parking lot; also, we have unloading and loading of sets on the back side of the theatre; besides, animals also take part in such performances as Giselle, Don Quixote, they should also come from behind ... Everything should be clean, tidied up so that the cars can come, so that there is no ice and they can drive onto our platforms which can be raised to the stage level, the sets and the animals in particular. Therefore, the work is on around the clock.» – said the head of the Bolshoi press service Katerina Novikova”