



Newsletter

Events

Rusalka by Antonín Dvořák (1841-1904) in the Bolshoi repertoire for the first time.

Premiere performances were at the New Stage on March 6, 7, 8 and 9.

Libretto by Jaroslav Kvapil based on folk legends.

Stage Director — **Timofei Kulyabin** (he invited the work on a new production after his success with Don Pasquale in 2016.)

Conductor — **Ainārs Rubiķis** (Latvia).

Well-known Russian director Timofei Kulyabin has found a stage concept that combines reality with a fairytale world.

Set Designer — **Oleg Golovko**, Costume Designer — **Galya Solodovnikova**, Video Designer — **Alexander Lobanov**, Dramaturge — Ilya Kukhareenko.

Parts performed by:

Rusalka / The Bride — Dinara Alieva (March 6,8), Ekaterina Morozova (March 7,9)

The Prince / The Groom — Oleg Dolgov (March 6,8), Sergei Radchenko (March 7,9)

The Water Sprite / Father of the Bride — **Miklós Sebestyén** (March 6,8), Denis Makarov (March 7,9)

Ježibaba / Physician — Elena Manistina (March 6,8), Irina Dolzhenko (March 7, 9)

The Foreign Princess / Special guest — **Maria Lobanova** (March 6,8), Elena Popovskaya (March 7,9)

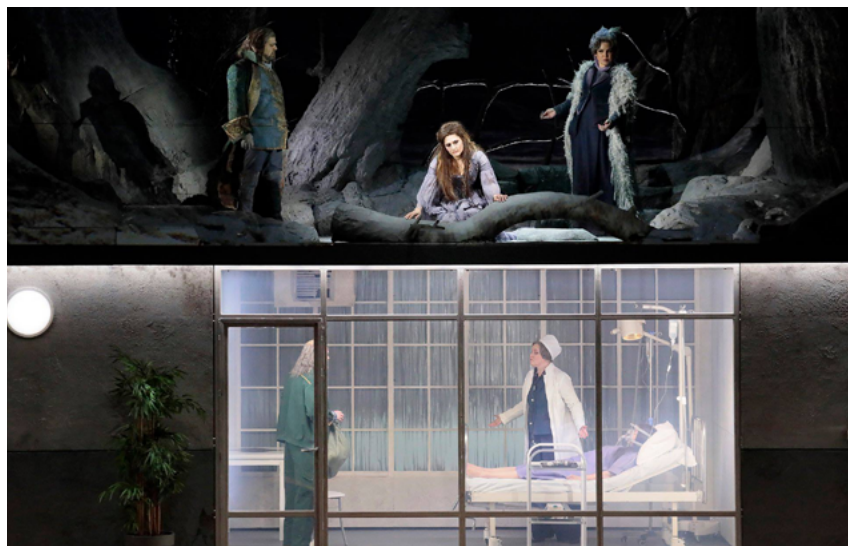
The kitchen boy / Errand boy — Yulia Mazurova (March 6,8), Ekaterina Vorontsova (March 7,9)

[Cast details](#)

[Premiere details](#)

March 5 the organ gala **Triumph of Love** was held at the Historic Stage.

The programme included virtuoso toccatas by Johann Sebastian Bach, Widor, Duruflé, lyrical arias and duets by Saint-Saëns, Offenbach, Webber, as well as ballet miniatures, recitation to music, choir tutti performed by Hiroko Inoue (Japan), Luca Gadalia (Abkhazia), Evgenia Krivitskaya (Russia) and Aare-Paul Lattika (Norway/Estonia).



Rusalka by Antonín Dvořák. Photo by Damir Yusupov

The ballet company soloists Daria Khokhlova, Ana Turazashvili and Artemy Belyakov took part in the concert, as well as the opera company soloist, Merited Artist of Russia Svetlana Shilova (mezzo soprano), the Bolshoi YOP participant **Mikhail Shirochenko** (contra tenor), YOP participant of YOP participant, guest soloist **Anastasia Barun** (soprano) and others. The Moscow Conservatory Chamber choir and Tula State Choir led by Alexander Solovyov. [See more](#)



The charity concert of the Bolshoi Orchestra at MSU Culture Centre, March 6. Photo / MSU

On March 6 the Bolshoi Orchestra gave a charity concert. Conductor — the chief conductor and musical director of the Bolshoi Tu-

gan Sokhiev. The concert for students and professors of Moscow State Lomonosov University was held within the 20th anniversary of the programme MSU Rector Invites. The programme included the 2nd Symphony by Sergei Rachmaninoff.

[See more](#)

March 7, 8 (12:00 and 19:00), 9 (12:00 and 19:00) and 10 at the Historic Stage — the ballet [La Fille du Pharaon](#) by Cesare Pugni, choreography by Pierre Lacotte (after the ballet of the same name by Marius Petipa.)

The capital revival of Pierre Lacotte's production (the world premiere was on May 5, 2000) based on the 1st "full scale" ballet of the prominent choreographer was presented by the Bolshoi after a six-year gap as part of the Year of Russian Ballet and of the 200th anniversary of Marius Petipa. First performance series took place on July 19-22, 2018, as the final premiere of the 242 season.

This ballet only exists in the Bolshoi repertoire. This magnificent ballet with many characters presented a series of important debuts (see below in Debuts section).

Conductor — Pavel Klinichev

Choreographer Assistant — [Anne Salmon](#)

Set Designer — Pierre Lacotte

Conductor (all days) — Pavel Klinichev

[Cast details](#)

[Performance details](#)

[Casts](#)



Vladislav Lantratov as Taor (debut), Ekaterina Krysanova as Aspacia. The Historical stage, March 10. Photo/Instagram

March 9 — a day performance of [La Fille du Pharaon](#) (12:00) was held within the programme [The Bolshoi For](#)

[Youth](#), meant to bring theatre and young audiences together. The tickets were sold for a special price.

[See more](#)

March 11 at the Historic Stage the concert version of opera [The Maid of Pskov](#) by Nikolai Rimsky-Korsakov, whose 175 anniversary is being celebrated these days, was performed at the Historic Stage.

Conductor — Tugan Sokhiev.

Chorus Master — Valery Borisov.

[Synopsis](#)

On March 15 [The Maid of Pskov](#) (titled [Ivan the Terrible](#)) was presented with the same cast at [Halle aux Grains in Toulouse](#), within the first season of [Les Musicales Franco-Russe held in Toulouse](#) (February 22 – March 16), created with the assistance of the Bolshoi chief conductor and musical director, musical director of Orchestre national du Capitole de Toulouse Tugan Sokhiev.

The festival programme also includes the [Bolshoi Choir concert](#) (March 13) and the opera by Pyotr Tchaikovsky [The Queen of Spades](#) in a concert version (March 14).

On March 16 the [French tour of the Bolshoi Opera, Choir and Orchestra](#) proceeded with the concert version of [The Maid of Pskov/Ivan the Terrible](#) by Rimsky-Korsakov at the [Salle de Pierre Boulez of Paris Philharmonie](#) (Oleg Dolgov as Mikhailo Tucha, Nikolai Kazansky as Yushko Velebin.)



Nikolai Rimsky-Korsakov (March 6, 1844 – June 8, 1908)

Also the French capital saw the concert [Russian Spring](#) (March 17), the Bolshoi Choir and Orchestra performed The Spring cantata for baritone, choir and orchestra by Sergei Rakhmaninov (solo by Vasily Ledyuk) and Symphony №2 of the composer as well as the Polovtsian Dances from the opera Prince Igor by Alexander Borodin.

The French tour of the Bolshoi Opera, Choir and Orchestra (Conductor — Tugan Sokhiev, Chorus Master — Valery Borisov) took place on March 13-17.

March 13, 14, 15 — John Neumeier's ballet [La Dame Aux Camelias](#), music from works by Frederic Chopin, took place at the Historic Stage.

Sets and Costumes by Jürgen Rose.

John Neumeier staged the ballet La Dame Aux Camelias in 1978. The Premiere at the Bolshoi (the Hamburg Ballet version of 1981) was on March 20, 2014.

The main roles of Marguerite Gautier and Armand Duval performed (respectively) by: Svetlana Zakharova, Denis Rodkin (March 13), Evgenia Obraztsova, Artem Ovcharenko (March 14), Nina Kaptsova, Vladislav Lantratov (March 15); Manon Lescaut and Des Grieux (respectively) — by Maria Vinogradova, Ruslan Skvortsov (March 13, 14), Angelina Vlashinets, Artemy Belyakov (March 15).

Conductors — Pavel Sorokin (March 13, 15), Pavel Klinichev (March 14).

[Cast details](#)

March 16 and 17 — [Giselle](#) by Adolfe Adam was performed at the Historic Stage, choreography by Jean Coralli, Jules Perrot and Marius Petipa, choreographic version by Yuri Grigorovich (1987).

Parts of Giselle, Albrecht, Myrtha and Hans performed by (respectively):

March 16 — Anna Nikulina, Alexander Volchkov, Alyona Kovalyova and Denis Savin.

March 17 — Evgenia Obraztsova, Ruslan Skvortsov, Yulia Stepanova and Mikhail Lobukhin.

[Casts](#)

Conductor — Pavel Klinichev (March 16), Alexei Bogorad (March 17)

[See more about the ballet in Giselle On Russian Stage](#)

On April 4, 2019, at the Historic Stage the Bolshoi will present the premiere the ballet [The Winter's Tale](#) with libretto by Christopher Wheeldon and Joby Talbot based on the play of the same name by William Shakespeare. The prominent English choreographer Christopher Wheeldon staged one of his best ballets for Covent Garden in 2014. Wheeldon worked at the Bolshoi in 2007, having made a one-act production Misericordes based on the plot lines of another play of Shakespeare, Hamlet.

Being a sophisticated choreographer mastering the clear, laconic and at the same time living language of classic dance Christopher Wheeldon managed to tell this story of Shakespeare interestingly, having distinctively materialised the characters of the play on stage in original with sets and costumes by Bob Crowley. Video Designer: Daniel Brodie, Music Director — Anton Grishanin.

Main roles prepared by: Olga Smirnova, Evgenia Obraztsova, Ekaterina Krysanova, Ekaterina Shipulina, Yulia Stepanova, Anastasiya Stashkevich, Daria Khokhlova, Semyon Chudin, Artem Ovcharenko, Denis Savin, Jacopo Tissi, Ruslan Skvortsov, Vyatcheslav Lopatin, Vladislav Lantratov, David Motta Soares, and others.



The Winter's Tale rehearsal. Photo by Damir Yusupov

March 13, 15, 17, 19 at the New Stage — last performances of opera [Alcina](#) by Georg Friedrich Händel directed by [Katie Mitchell](#), libretto by an anonymous author inspired by Ludovico Ariosto's Orlando Furioso.

Music Director — Andrea Marcon.

Designer — Chloe Lamford.

Movement Director — Joseph W Alford. Costume Designer — Laura Hopkins. Lighting Designer — James Farncombe. Assistant Directors — Robin Tebbut, Gilles Rico.

The production is a joint project of the Bolshoi Theatre and Aix-en-Provence Festival (France). The premiere performance took place in summer 2015 at the festival in Aix-en-Provence. The premiere performances at the New stage were on October 18, 20, 22, 24 and 26, 2017. Also the opera was performed on March 21, 23, 25, 27 and October 17, 19, 21, 23, 2018.

Alcina has won the Casta Diva prize for outstanding achievements in opera art (awarded on October 15, 2018) and was a nominee for Russian national theatre awards [The Golden Mask-2019](#) in opera qualifications:

Best Production,

Best Music Director ([Andrea Marcon](#)),

Best Direction (Katie Mitchell),

Best Female Role ([Heather Engebretson](#) as Alcina,

Anna Aglatova as Morgana, [Katarina Bradić](#) as Bradamante),

Best Design ([Chloe Lamford](#)),

Best Costume Design ([Laura Hopkins](#)),

Best Lighting Design ([James Farncombe](#)).

[Nominations on Golden Mask-2019 website](#)

Main roles on all days — by the participants of premiere performances.

Conductor — Andrea Marcon.

[Casts](#)

[See more](#)



Bradamante — Katarina Bradić, Morgana — Anna Aglatova,
Alcina — Heather Engebretson, Ruggiero — David Hansen

March 14, 16 (12:00 and 19:00) at the New Stage — a theatre concert for children [The Guide to the Orchestra](#). [Le Carnaval Des Animaux](#) combining the Guide by Benjamin Britten (a fugue and variations on Henry Purcell's theme) and the Zoological Fantasy by Camille Saint-Saens.

[Performance details](#)

Music Director — Anton Grishanin.

[Cast](#)

Pokrovsky Chamber Stage is ready to present the premiere of two one-act operas by Gian Carlo Menotti (1911–2007) [The Telephone](#) and [The Medium](#).

Stage Director — [Alexander Molochnikov](#) (the Bolshoi invited Molochnikov, the GITIS Academy graduate from the masterclass of Leo Kheifets, actor and director of MAT, after his mini-performance within last year's programme Cantata. Lab.)

Music Director and Conductor — [Alexei Vereschagin](#)

Set Designers — [Sergei Tchoban](#), [Agniya Sterligova](#)

Costume Designer — [Maria Danilova](#)

Lighting Designer — [Aivar Salikhov](#)

Alexander Molochnikov about his work: “Menotti wrote these operas in the USA in 1940s. Medium is about spiritualism and communication with the other world and was written first. Yet for the Broadway theatre pre-

miere Menotti wrote a musical comedy Telephone - both operas should be performed in one evening. We thought that in spite of the seeming lack of plot similarities we still can risk and link the two works into a whole. The main characters of our production are the family of Madame Flora, where the daughter holds remote spiritual sessions, the mother sees visitors at home and Toby, an orphan employed by Madam, runs the technical support of spiritual communication. The opera was written nearly 80 years ago and people keep attending spiritualist sessions, visiting fortune-tellers and other prophets. And what will be there 20 or 30 years later when according to more scientifically shrewd foretellers our world will surrender to artificial intelligence, and nano-robots providing the functioning of our systems will wean people off growing old and perhaps even death? ...”

The premiere will be on March 22, 2019. There will be performances at the Chamber Stage on March 23, 24 and on April 12 and 13 as well.

The premiere of The Telephone and The Medium at Pokrovsky Chamber Stage On March 23 and 24.



The Medium's, rehearsal. Photo by Vladimir Mayorov

[Don Giovanni, Ossia Il Dissoluto Punito](#) by Wolfgang Amadeus Mozart staged by Boris Pokrovsky was presented at the Chamber Stage over the holidays March 7, 8, 9.

Music Director — Lev Ossovsky

The première at the Bolshoi took place on January 30, 1839.

Revival Director — [Mikhail Kislyarov](#)

You can read about the play on the own [web-site of the Chamber Stage](#).



Don Giovanni, Ossia Il Dissoluto Punito
by Wolfgang Amadeus Mozart staged by Boris Pokrovsky
at the Chamber Stage on March 7, 8, 9.

Conductors — [Vladimir Agronsky](#) (March 7), Alexei Vereshchagin (March 8, 9).

[Casts](#)

The symphonic fairy tale for children by Sergei Prokofiev [Peter and the Wolf](#) by Boris Pokrovsky was on Sunday, March 10, 12:00 and 14:00.

[The performance details](#)

March 14 and 16 — Bolshoi Theatre Young Artists Opera Program concert [Anthology of Russian Classical Romance. Modest Mussorgsky. Part 1.](#)



Ilya Repin. Portrait of composer Modest Mussorgsky. 1881.
Oil on canvas, 69 x 57 cm; STG

March 10, on the eve of the anniversary of the birth of Marius Petipa (March 11, 1818 — July 14, 1910) The Bolshoi In Cinema resumed its 2019/2020 season with the screening of [The Sleeping Beauty](#) in cinemas around the world.

Choreography by Marius Petipa, version by Yuri Grigorovich (the premiere of the ballet in the new choreographic version took place on November 18, 2011.)

[The performance details](#)

Screening of January 22, 2017.

Olga Smirnova as Princess Aurora, Semyon Chudin as Prince Desire.

Conductor — Pavel Sorokin. [Cast details](#)

The Bolshoi runs live broadcasts together with partnering companies Pathé Live and Bel Air Media.

[Video and screening](#)

Schedule and tickets to Moscow and Russian cinemas available at websites [Theatre HD](#) and [Cool Connections](#)

[Live screenings in world cinemas](#)

[The cinema season 2018/19 at the theatre's website](#)



[See more](#)

The Bolshoi Ballet director, Merited Artist of Russia Makhar Vaziev was awarded with North Ossetia State Medal — To The Glory of Ossetia. Makhar Vaziev was awarded the honorary reward “For Merit of the Republic and Perennially Fruitful Career” by the head of RNO-Alania Vyacheslav Bitarov on March 4. “Ossetia is proud of you as one of its worthy representatives,” said the head of the republic handing out the award. “Your bright talent and great creative energy is known not only in Russia but well beyond its boundaries. You contribute a lot to preserving and enriching the glorious traditions of Russian ballet, you share your experience and professional knowledge with the artists of the best theatre of the country.”

[The award report on the online news publication Nykhas](#)

The bestowing of the RNO-Alania high award is reported by:

[Eto kavkaz](#)

[Novosti Vladikavkaza](#)

and other sources.



The Bolshoi Ballet director Makhar Vaziev awarded with the medal To The Glory of Ossetia, March 4.
Photo / [Nykhas](#)

On March 19 the 2nd awards ceremony of International Professional Music Award BraVo in the field of classical art was held at the Historic Stage of the Bolshoi. World opera stars attended: Romanian soprano Angela Gheorghiu, Italian tenor Vittorio Grigolo, opera and pop singer Alessandro Safina, the winners of the 65 San Remo Song Festival opera trio Il Volo, famous Chinese composer and multi instrumentalist Tian Hao Jiang, singer Du Yun and other artists. The voices of the world renowned Russian opera singers Vladislav Sulimski, Venera Gimadieva, and Bogdan Volkov were also heard that evening. American actor John Travolta and English actress Helen Mirren were the special guests of the BraVo awards ceremony.

The gala was accompanied by a performance of the Bolshoi Choir and Orchestra led by maestro Pavel Klinichev.

[The event page on Facebook](#)



On March 26, 18:00, at the New Stage of the Bolshoi the final of the 4th All-Russia Young Dancer's Competition Russian Ballet will be held.

The jury of the competition established by the RF Ministry of Culture and the Social and Cultural Initiative Foundation will choose the 1st, 2nd and 3rd place winners in the Classic Dance category and award them with commemorative medals and diplomas. The Grand Prix winner will get, besides the main prize, the right to complete their training in the ballet company of one of the leading theatres of Moscow or Saint-Petersburg.

The jury consists of ballet masters, choreographers, and artistic directors of leading theatres of Russia. The chairman of the jury and the artistic director of the competition is National Artist of the USSR, choreographer Yuri Grigorovich.

The steering committee of the Russian Ballet competition on the Culture and Social and Cultural Initiative Foundation [website](#).



The final of the 4th All-Russia Young Dancer's Competition Russian Ballet will be held at the New Stage of the Bolshoi on March 26

Press analysis: Russian mass media

Dozens of media reported about premiere of the new production of the opera Rusalka at the Bolshoi.

Video reports by:

[Rossia 1 / Vesti-Moskva](#) (March 6; 11:54, Marina Bulyga)

[Rossia-K](#) (March 6): "Lidia Alyoshina attended the general rehearsal"

[Rossia-Kultura](#) (Novosti Kultury, air of March 6, 23:45): "The music director Ainārs Rubiķis — about the opera..."

[Pervy Kanal](#) (Pyotr Deryagin, March 9, 12:10): "...The world hit, for the first time at the Bolshoi stage"

[Pervy Kanal](#) (Pyotr Deryagin, March 9, 23:10): Reality and illusion, the present time and the myth — a new vi-

sion of the world opera classics shows how century old stories can be close to contemporary audience.“

[Enigma. Timofei Kulyabin at the Rossia-K channel](#) (air of March 78, 23:30)

[The progamme on YouTube](#) (38'43")

[The Main Role. Timofei Kulyabin at the Rossia-K channel](#) (air of March 5)

[The progamme on YouTube](#) (14'55")

[TVC](#) (March 6)

[Mir 24](#) (March 7)

[Dozhd](#) (March 5)

and others.

All the country's main newspapers published reviews.

Rusalka by Antonin Dvořák claims to be the main event of the opera season,” Leyla Guchmazova of [Rossiiskaya Gazeta](#) thinks:

“... The producers hit the target with casting, Limp and spineless Prince by Oleg Dolgov, classy bitch Ježibaba by Elena Manistina... Quick Errand Boy by Yulia Mazurova, vociferous Huntsman by Aluda Todua, three nympts-nurses with transparent voices — Guzel Sharipova, Ekaterina Shcherbachenko, Victoria Karkacheva — one moment they are valkyries, and next — wilis. Plus the guest trademark Water Sprite Miklós Sebestyén for all his reserve being the base-bass key of the whole performance. Plus unexpected Dinara Alieva, downright brave and bright, not at all ‘poor, timid Rusalka’ as her father laments. /.../ the Bolshoi management proved to be brave twice. And they have received a unique production that will be loved by conservators, radicals and all the rest alike.”

Yulia Bederova of [Kommersant](#) regards the opera as an “accomplished” production. “... Miklós Sebestyén (the Water Sprite), Elena Manistina (Ježibaba), Oleg Dolgov (Prince) in the first cast show a nearly acrobatic cohesion of vocal and acting presence.”

“The most important thing to congratulate the Bolshoi for is the gaining of remarkable music,” Svetlana Naborschikova of [Izvestia](#) thinks (Bipolar Rusalka). The critic appreciates the vocal performance, too.

Pyotr Pospelov of [Vedomosti](#) argues the director's methods in his big review yet estimates the production as a whole positively. “Of course we knew that the Bolshoi soprano Dinara Alieva was a good actress, but now we may recommend to our readers to attend Rusalka solely for its mute scenes Timofei Kulyabin has staged for the actress. /.../ the sound of orchestra... Vocals, video miracles — that is what lingers in the ears and in the eyes after the performance. And its formal

symmetric structure — in the mind. And the fact, than a modern director stayed true to his profession...”

“From the very first sounds of the overture Ainārs Rubiķis lets us know that it is not just an opera yet some otherworldly force of destiny. The sound of the orchestra thrills us not only by the musical ‘onslaught’ which is exquisite and dramatic, metaphysical and frighteningly concrete, polite to the singers and full of colour... But also by precisely hitting the essence of [Timofei Kulyabin's] concept — of both the musical and director's concepts that are luckily the same in the production. Leitmotifs exist not only in the scores but in the stage direction, too.

Dramaturge Ilya Kukharenko came up with a move that catches common lore translated by so called experienced people to young and excited girls. ‘Waiting for a knight in shining armour? Stupid fool. You'll end up paying the price.’ Debunking of girlish idealism is one of the concept foundations. Hence the staging principle of the production — a fairy-tale inevitably turning into a true story,” Maya Krylova of [Rewizor.Ru](#) writes (Poor And Timid: Rusalka At The Bolshoi Theatre”).

The critic looks at both premiere casts: “Two Rusalkas (Dinara Alieva and Ekaterina Morozova) sing well, yet their manner is different. Alieva's water maiden is like a marble statue in a park, and Morozova's one — like a picture in a book. /.../ two Princesses (Maria Lobanova and Elena Popovslaya), both charming for their strong, confident voices, played enticement differently... Elena Manistina (Ježibaba) is a hero to sing with both casts... Both Water Sprites — the guest Miklós Sebestyén and local Denis Makarov. In the production there are a lot of minor parties made with heart and quality: from Yulia Mazurova as The kitchen boy (a clever hustler in Kulyabin's production) to vociferous forest nymphs.”

“...Elena Manistina by managed not only to show her Witch Ježibaba as a personification of evil yet to emphasise folk tones of her vocal melos,” notes Nadezhda Travina of [Nezavisimaya Gazeta](#), pointing out that “the opera was sung in the original language.” The critic takes note of the performance of Dinara Alieva as Rusalka (not totally agreeing with the dramatic vision of the title character) and Miklós Sebestyén as the Water Spirit (Rusalka In A Wedding Dress: Premiere Of Dvořák's Opera At The Bolshoi Combined Fairy-tale And Reality.”)

The Pre-premiere interview of Timofei Kulyabin with Maria Babalova in [Rossiiskaya Gazeta](#) [7 Days](#) publication reports the premiere with much use of illustrated material (A Giant Waterfall Appeared On The Stage Of The Bolshoi.)

[D-Cult](#) and other media.

Pre-premiere announcements published by:

[TASS](#) (Olga Svistunova)

[RIA Novosti](#)

[Rossiiskaya Gazeta](#)

[Kommersant-Weekend](#)

[Teatral](#)

[Kulturomania](#)

[Rewizor.Ru](#)

[IA Regnum](#)

[Radio Kultura](#)

[Orfei](#)

[The Village](#)

[Vash Dosug](#)

and other media. Links to all publications are available at the press department.



Dinara Alieva as Rusalka, Elena Manistina as Ježibaba.
Photo by Damir Yusupov

“Toulouse became the first stop in the tour, the Bolshoi Choir gave a performance there on March 13,” Olga Svistunova of [TASS](#) gives details of the Bolshoi French tour.

[Rossiiskaya Gazeta](#) published an article Russian Spring. “The final show of the Bolshoi Toulouse tour will be the concert performance of a an opera which is relatively unknown in Europe by Rimsky-Korsakov The Maid Of Pskov based on a play by Leo May from the times of Ivan the Terrible,” Irina Muravyova points out. “The scores by Rimsky-Korsakov were introduced to the French by Sergei Diaghilev 110 years ago who showed it in Europe during Diaghilev Seasons under the title Ivan the Terrible. The part of Ivan the Terrible was performed by Feodor Chaliapin. In the current Bolshoi tour Stanislav Trofimov appears as the Russian tsar and Dinara Alieva as Pskov princess Olga.”

“Toulouse was chosen as the first point of the tour not by chance,” [Kultura channel](#) says. “This is the city

where the festival Les Musicales Franco-Russes was created at the initiative of the chief conductor and musical director of the Bolshoi Tugan Sokhiev.”

[Orfei](#)

[Russkiy Mir](#)

The report about the charity concert of the Bolshoi Orchestra in MSU on the eve of their foreign tour on Rossia-K channel ([Novosti Kultury by Elena Voroshilova](#)):

“On the eve of their French tour the Bolshoi came to MCU. For 25 years already the main university of the country has hosted the concert cycle Moscow University Rector Invites. 200 concerts of world stars. /.../ MSU Rector Vladimir Sadovnichy and the Bolshoi General Director Vladimir Urin have a lot to discuss. While performing on the best stages of the world the Bolshoi comes to the main university of the country for the first time.

“The feeling that we are inside of these amazing walls, the walls of Moscow University, the heart and soul of Moscow student culture, the atmosphere of this wonderful hall... This is our first performance here and not the last I hope,” the director general of the Bolshoi Vladimir Urin shares.

There are a lot of young musicians in the Bolshoi Orchestra and the MSU hall is packed with students. Playing for young people is no less difficult than to manage it,” Tugan Sokhiev confesses. “Yet there is always a drive and a special mood. Especially when the programme includes the 2nd Symphony by Sergei Rachmaninoff. /.../ as an encore there was The Snow Maiden by Rimsky-Korsakov as a congratulation on spring coming and a promise to come back so that the Bolshoi concerts at MSU become a tradition.”

[The material copied by ClassicalMusicNews](#)

[A photo report](#)



The chief conductor and musical director of the Bolshoi Tugan Sokhiev, the Bolshoi CEO Vladimir Urin and the rector of MSU of Lomonosov. Victor Sadovnichy before the beginning of the charity concert of the Bolshoi Orchestra at the MSU Culture Centre, March 6. Photo / [MSU](#)

Central media cover the debuts of the Bolshoi Opera soloists Anna Nechaeva and Igor Golovatenko in the main roles of premiere performances of [Eugene Onegin](#) at Washington National Opera.

“On March 17, 20, 23, 25 and 29 on stage of the main concert venue of the USA capital, John Kennedy PAC the premier performances of Tchaikovsky’s opera Eugene Onegin staged by Peter McClintock will be held. Thus the Russian opera returns on stage of Kennedy Centre after a 30-year gap. The original production of the opera for the Metropolitan Opera was done by director Robert Carsen ,” the [website of Teatr magazine](#) reports.

“Three Russian singers debut in the premiere – the soloists of the Bolshoi Opera Igor Golovatenko, Anna Nechaeva and Elena Zarembo. In fact there are four Russians in the production – the aforementioned three and Alexei Dolgov who has already performed at WHO. /.../ set and costumes design by Michael Levin. WNO has already published teasers of the new opera on their official web page. These videos are full of luxurious vintage costumes and grand ball scenes.

Remember that WNO was founded in 1956. In 2000 the USA congress defined it as a national opera. It became one of the creative branches of Kennedy Centre in 2011. For 15 years (up to 2011) WNO director general was tenor Placido Domingo.

The event covered by:

[TASS](#) (Dmitry Kirsanov, Washington)

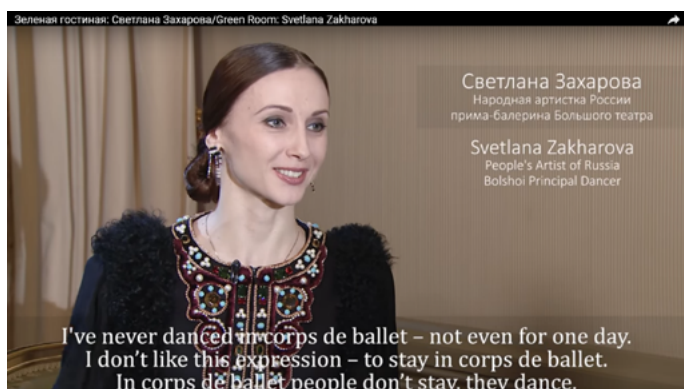
[Rossia-Kultura](#)

[Orfei](#)

[Radio Kultura](#)

[Kulturomania](#) and other media.

National Artist of Russia, the Bolshoi prima ballerina, La Scala étoile Svetlana Zakharova was a guest of the [Bolshoi Theatre Green Salon](#) interview series. The talk was led by Katerina Novikova.



Svetlana Zakharova
at the [Green Salon of the Bolshoi Theatre](#)

VTB-Russia publishes an exclusive interview by the Bolshoi head of press office Katerina Novikova with the

Brazilian dancer of the Bolshoi David Motta Soares on its website: [“Our national art is football. And so it will be.”](#) The material copied by [ClassicalMusicNews](#).



David Motta Soares (Taor) after his debut in the main part of La Fille du Pharaon with his tutor, National Artist of the RF Vladimir Nikonov, Merited Artist of the RF Anna Nikulina (debut in the main role of Aspacia) and National Artist of the RF, ballet-mistress Olga Chenchikova. The Historical Stage, March 9.

Photo / [facebook](#)

Screenings of The Sleeping Beauty in local cinemas covered by:

[TV Gubernia](#) (Voronezh)

[Otkryty Nizhny](#) (N. Novgorod)

[IA MediaRyazan](#)

[London Billboard](#)

and other sources.

The website of Dozhd TV channel offers a big interview with David Hallberg (16’1”, aired on March 6), Artificial Selection programme:

“Do you feel like a Russian dancer now, after Eugene Onegin?”

“You see, I don’t know who I am actually. Yet I’m sure I’m American – I smile like an American, I’m friendly like an American, yet there’s a small Russian part in me which I love very much. /./”

“Did anyone offer to get you a Russian passport?”

“Russian passport? No, never!”

“Would you like to get one?”

“Why not have a double citizenship? I’ll never forget I’m American yet I love this country, too. /./”

“Do you feel any intolerance in Moscow and in Russia in general?”

“I definitely don’t. I’m not Russian, I didn’t grow up here and thus I see everything with the eyes of a foreigner, a view from stage, perceive the situation via my



David Hallberg at the [Dozhd TV channel](#)

wonderful friends and colleagues from the Bolshoi... /.../
So there is no intolerance in my world. I don't see it in everyday life because I'm constantly happy here. Many people may wonder that I'm happy here but I love my job and everything that surrounds me. That's a fact. /.../”

“Would you like to try your hand as a dramatic actor?”

“In my humble opinion I am a dramatic actor already. For example, I not only dance Onegin — I play him namely. So I'd like to explore another, more creative aspect of my personality which doesn't just use my body as a tool. /.../”

“... About your future performances at the Bolshoi.”

“There was no official announcement yet. But we are very focused on the repertoire. I deeply respect and admire the head of our ballet company Makhar Vaziev. He is committed to the theatre and we keep planning my future on stage of the Bolshoi. That's great.

[Link to the video and the interview transcript](#)

The Bolshoi Theatre and its opera company were awarded the opera prize Casta Diva of 2018 in two categories. [Kultura channel](#) and [radio Orfei](#) report. Il Viaggio A Reims by Rossini (conductor — Tugan Sokhiev) became The Production of the Year. The opera company soloist Igor Golovatenko was acknowledged The Singer of the Year. The baritone got the prestigious award for the role of Prince Yeletsky in The Queen Of Spades by Tchaikovsky. Bogdan Volkov, recently from the Bolshoi, now working at the New Opera, is among the winners.

Media report that the country's main theatre actively reacted to the idea of erecting a monument to commemorate the 75th anniversary of the Great Victory — Soviet Soldier Rzhev Memorial.

“The State Academic Bolshoi Theatre of Russia join the people's fund-raising company to create a memorial making a charitable donation of 12 982 100 roubles. The money came from selling tickets to the legendary ballet The Swan Lake performed on March 1, 2019,” Tverskie Vedomosti reports.

[Izvestia](#), [Tverskoye](#) and other media.

Press analysis:

international mass media

The international news organisation [Reuters](#) presents a video report about Moscow's Bolshoi Thea-



Rossini's Il Viaggio a Reims by the Bolshoi was named The Production Of The Year. Photo by Damir Yusupov

tre getting ready to premiere Antonin Dvorak's opera Rusalka based on Hans Christian Andersen's The Little Mermaid and Czech fairy tales. Rough Cut (no reporter narration).

An international independent New-York based TV channel [NTD/New Tang Dynasty Television/Xin Tánggrén diànshìtái](#) offers a video report of the premiere (1'54") by its Moscow correspondent Oksana Khan.

"All parts are sung in original Czech language and that was a tricky task for Moscow artists... /.../ the action takes place in a full-scale setting of a fairy-tale forest with spectacular video effects," the report includes short interviews with the performer of Ježibaba role National Artist of Russia Irina Dolzhenko and dramaturge Ilya Kukhareenko.

The premiere performances were announced by international European news agency [Euronews](#) on March 6: "... Bolshoi theatre in Moscow has for the first time in its history staged Rusalka by Antonín Dvořák. Director Timofei Kulyabin said that the offer to stage the opera was very compelling since the tale is well known and popular in the West and is still considered box-office there yet never had a success story in Russia.

Teaser is available on [YouTube](#).



Ježibaba — National Artist of Russia Irina Dolzhenko in [NDT](#) report on the premiere of Rusalka by Dvorak.

French newspaper [Libération](#) publishes a big article about Tugan Sokhiev with a portrait of the maestro. "The brilliant head of Orchestre national du Capitole de Toulouse celebrates Franco-Russian friendship with the festival."

The French newspaper [La Depeche](#) (France) publishes an article by Anne-Marie Chouchan titled "The beautiful momentum of the Franco-Russian Musicales"

"Great repertoire, chamber music, cinema-concert, master class, meetings, conference ... The first Franco-Russian Musicales of Toulouse is held until March 16 in several cultural locations of the city. Strengthening the cultural ties between France and Russia: this is the ambition of this event organised by Tugan Sokhiev, musical director of the Orchestre national du Capitole de Toulouse and the Bolshoi Theatre in Moscow. Les Musicales are part of the great cultural project Dialogue of Trianon launched by Emmanuel Macron and Vladimir Putin, with Hugues Malbert."

The French newspaper [La Depeche](#) (France) reports "Ms. Bodilis' students at Jacques-Mauré College in Castelginest attended a rehearsal of Tchaikovsky's Piano Concerto at the Grain Hall. Tugan Sokhiev's baton is able to highlight the glittering riches with a powerful lyricism and fire." A great moment of fantasy and magic capable of enticing the Castelginest students."

The French newspaper [La Depeche](#) (France) chooses the five top shows of the week. This includes "A concert of liturgical and popular songs, two major operas of the Russian repertoire: the arrival at the Grain Hall of the Bolshoi Theatre Choir and Orchestra of Russia, invited by the Great Performers and Franco-Russian Musicales, is a very important event.

The French newspaper [La Depeche](#) (France) publishes an article by A.-M. Chouchan who writes "The Franco-Russian Musicales end in majesty with the singers and orchestra of the Moscow Bolshoi Theatre for three nights at the Grains Hall." And an interview with Vladimir Urin General Director of the Bolshoi Theatre. He says, "For my part, I can say that I am happy that Tugan created this festival. It is also a chance for the Bolshoi to be constantly visible in France. The public can thus appreciate our artists in their diversity and their evolution."

The French newspaper [Le Figaro](#) publishes an article by Thierry Hillériteau and an interview with Tugan Sokhiev about the Franco-Russian Musicales. (Scanned copy of the article attached).

The French online specialised culture news publication [Culture 31](#) publishes an interesting article by Michel Grialou about the Bolshoi's Queen of Spades and a history of the origins of the opera. The article includes many photos and paintings and a poster of the Bolshoi's upcoming performances in Toulouse.

[French online specialised opera and classic music publication Olyrix](#)

The online specialised classical music magazine [Platea Magazine](#) (Spain) reports “The Philharmonic of Paris has announced today its extensive programme for the 2019/2020 season. In addition to the Orchestra of Paris programming, the list of invited international orchestras is very extensive and of the highest level” including the Orchestre national du Capitole de Toulouse with Tugan Sokhiev, Teodor Currentzis with the SWR Symphonieorchester, the Bolshoi Orchestra with Tugan Sokhiev”

Local media and online publications announce upcoming screenings of Bolshoi Ballet productions in local cinemas.

[Cyprus Mail](#) (Cyprus) announces upcoming screening of Bolshoi’s Bayadere in local cinemas. “The epic Bolshoi Ballet is set to continue its cinema series with screenings of La Bayadere.” “Its dazzling sets, infinite white tutus and costumes also promise a captivating show yet what is bound to steal the show is the Kingdom of the Shades scene, one of the most iconic scenes in ballet.”

The local news publication [Grass Valley Union](#) (USA) announces the upcoming screening of the Bolshoi’s Bayadere and Sleeping Beauty in local cinemas. “For ballet lovers, there is nothing like the impeccable classicism and daring performances of the Bolshoi Ballet.”

The screening of the Bolshoi’s Sleeping Beauty is also announced by:

[Times of Malta](#)

[Badische Zeitung](#) (Freiburgh, Germany)

The UK film trade news publication [Screen International](#) (UK) publishes an article by Tom Grater who reports the weekly box office news in the UK mentioning “The Sleeping Beauty, part of the Bolshoi Ballet season of event cinema screenings, had a one-day cinema release this weekend, delivering £175,491 from 152 sites, with 14 further to report. The film will have an additional 16 encores and those are likely to push it to £200,000 – that will be the second best-performing result of this Bolshoi season, behind The Nutcracker (£287,270).”

The USA online specialised publication [Chicago Parents](#) announces the Bolshoi’s summer visit to Chicago June 10-14. “The Bolshoi Ballet, Russia’s premier ballet company, makes a return to Chicago and to the historic Auditorium Theatre after 16 years to perform Yuri Grigorovich’s Swan Lake. Set to Tchaikovsky’s iconic score, the ballet earned the company its international acclaim.”

Briefly

On March 12 there was a press conference at [TASS](#) on the programme of the Year of British and Russian Music 2019 with the participation of the special ambassador of the RF President for international cultural cooperation Mikhail Shvydkoy and the head of the Bolshoi Ballet Makhar Vaziev.

The state secretary – vice minister of culture of RF Anna Manilova, director general of the British Council Cyron Devan, culture attaché of the British Embassy in Moscow Michael Bird, British vice-consul in Moscow Lindsay Skoll spoke about main events of the Year of Music.

The video was available at the agency [website](#).



[Tass](#) press conference

On March 14 British tenor Ian Bostridge presented in Moscow the Russian translation of his new book Schubert’s Winter Journey: Anatomy of an Obsession. The discussion at [Synchronisation](#) space was led by a music critic Alexei Munipov.

The event was a part of the Year of British and Russian Music held by Culture and Education department of British Embassy in Moscow. The same day Bostridge performed at [Zaryadye Concert hall](#) with Europa Galante (19.00).

[Musicalnaya Zhizn reports](#)

On March 8 and 9 the Bolshoi prima Ekaterina Shipulina: performed in Tel Aviv at Suzanne Dellal Centre within the first international tour of Context. Diana Vishneva festival held by MART, a non-profit non-government organisation showcasing modern Russian culture in London, New York and Tel Aviv.

The English language Israeli newspaper [Jerusalem Post](#) (Israel) publishes an article by Maxim Reider about Diana Vishneva’s Context: “The

much-awarded Russian diva, prima ballerina of the Mariinsky Theatre and former principal dancer of the American Ballet Theatre speaks about her art and her self-imposed mission of supporting her country's young ballet generation.” and by [Ora Brafman](#): “Vishneva handpicked seven creations. Most are short except for one, which contains excerpts from a ballet called Letters to Rudy – referring to Rudolf Nureyev.”

[Affiche Musicale reports about the festival](#)

The specialised online business and current affairs publication [Augusta Review](#) (Augusta GA USA) publishes an article by Alfredo Boyd about Diana Vishneva's Context Festival in Tel Aviv.

On March 12 festival performances took place in the UK capital, [London Billboard](#) reports.

“Together with her committed partner and friend and one of the best male dancers in the world Marcelo Gomez Diana Vishneva presented a fragment from her latest project Sleeping Beauty Dreams ... Fragments from the ballet Nureyev by Kirill Serebrennikov... the London audience saw the performance of the Context Lab contest winners including Vladimir Varnava, Olga Vasilieva, Konstantin Keikhel and Pavel Glukhov.”

Prima ballerina Ekaterina Shipulina and the Bolshoi leading soloist Denis Savin performed on March 12 at Sadler's Wells, London, within as part of the first international tour of Context. Diana Vishneva festival held by [M.A.R.T.](#)



Ekaterina Shipulina. Photo from the ballerina's [FB](#)

[Bel Air Classiques](#) announces on their website and in social media the release of DVD and Blu-ray of the ballet Coppelgia by Marius Petipa – Sergei Vikharev:

[facebook](#)

[Instagram](#)

[Twitter](#)

The recording are expected to appear on April 11, 2019.



[Bel Air Classiques](#)

[The company website](#) reports that the double bill Tchaikovsky – Iolanta/The Nutcracker of Dmitry Tcherniakov's production at Opera de Paris has won the Charles Cros Academy prize.

[Winners of the Grands Prix de l'Académie Charles Cros](#)



[Grands Prix de l'Académie Charles Cros](#)

The online specialised classical music publication [Washington Classical Review](#) publishes a review by Charles T Downey of Anna Nechaeva and Igor Golovatenko in Tchaikovsky's Eugene Onegin at Washington National Opera. He writes “Eugene Onegin has returned to the Washington National Opera after an absence of some thirty years.” “The sensation of WNO's cast is Anna Nechaeva, who made an outstanding U.S. debut as Tatiana.” “Also heard for the first time in the United States is Igor Golovatenko... The Russian baritone ... had plenty of ringing volume at the top to communicate the character's anger and bitterness.”

[DC Theatre Scene](#) (USA): “Washington National Opera did indeed ‘discover’ a Tatiana for our times in the ravishing Anna Nechaeva, whose voice is as expressive and lovely as her form. She is the real deal, a singing-actress of keenly honed talent and stage presence.”

“If Nechaeva embodies the eternal (Russian) feminine, then she is well-matched by Igor Golovatenko as Onegin. These stars from the Bolshoi Opera are both making their U.S. and WNO debuts in this quintessential Russian masterpiece, but they give us natural-styled performances that speak to the universal.”

On the 175th anniversary of the birth of Nikolai Rimsky-Korsakov the St Petersburg and International academic conference Rimsky-Korsakov – 175. Year After Year is being held on March 18-21, 2019, at his Memorial Apartment Museum in St Petersburg.

The partners of the conference were St-Petersburg State Conservatory named after Nikolai Rimsky-Korsakov and St-Petersburg State University. More than 40 researchers from Russia, Europe and the USA are taking part in the conference. The honoured speakers are Professor Richard Taruskin (USA) and Marina Frolova-Walker (UK). [Programme](#)

Exhibition From Classics To Modern. Ballet photos from the [ROSFOTO](#) collection, timed to the Year of Ballet has opened in St-Petersburg. 100 photos covering the period from the second half of the 19th century to the end of the 20th century are exhibited.

[Exhibition on Facebook](#)



Maya Turovskaya
(October 27, 1924 – March 4, 2019, Munich)

[Rossia-Kultura channel](#) showed the programme Islands: Maya Turovskaya (March 6): “When you hear this name the first association is of course Ordinary Fascism, the film that changed the minds of a whole generation. Yet our heroine does not consider the scenario her main lifetime’s work. Her books about Babanova and Tarkovsky became bestsellers. Turovskaya recollects her childhood, her father’s arrest, her student years that were synchronised with the ‘fight against cosmopolism’ campaign. Everything our heroine had experienced was profoundly conceptualised in her films, articles and books. Participants: Oleg Tabakov, writer and cultural specialist Vladimir Paperny.”

Golden Mask Online runs live-stream screenings of the productions nominated for the festival.

In 2019 the competing productions from St-Petersburg were chosen for live-stream: a travel banned production by Andrei Moguchi based on the novel by Yuri Olesha (March 7 Three Fats. Episode 1. Rebellion; March 9 - Three Fats. Episode 2. Iron Heart, BDT) and the ballet Don Quixote by St-Petersburg Yacobson Ballet Theatre In choreographic version by Johan Kobborg (the ballet on the web on March 26, 19:00)

The free live-stream will be run on [yandex.ru](#) main page, then the recording will be available at [golden-mask.ru](#).

Irina Korneeva of [Rossiiskaya Gazeta](#) announces the live-stream.

On [March 16](#) the graduate of the Bolshoi Youth Opera Program and the runner-up of the Big Opera project by Kultura TV channel, the Staatsoper Berlin soloist Vasilisa Berzhanskaya and a prominent Moscow pianist, composer, orchestrator and mentor Alexei Kurbatov performed at the Anglican church, [Muzykalnoye Obozrenie](#) reports. On the eve of the premiere the singer talked to music critic Tatiana Yelagina. The recording of the detailed talk is published by ClassicalMusicNews: “/.../ Who is your chief guru now?”

“Still the same Professor Vdovin. /.../ Recently Dmitry Yurievich held master-classes in Sochi within Bashmet’s Winter Academy programme. I happened to have a week off and flew there immediately – to study.” Vasilisa Berzhanskaya: The Only Thing That Matters Is That I Am Interested!

On March 14 in Moscow Conservatory conference hall there was a presentation of the Library of the 20th Century Opera Libretto Translations by Michael Feldman. The Library includes opera librettos and vocal music texts of more than 130 composers of the 20th century. Besides a large-scale body of translations the collection includes texts of the works of Russian composers/ [Colta.Ru](#) reports the event.

On March 10 the world premiere of [Letters To My Friends](#) by Giya Kanchelia in the version for clarinet and orchestra took place at the Grand Hall of St-Petersburg Philharmonic named after Dmitry Shostakovich (the 3rd concert of the 10th subscription Concerts In Jeans And Tailcoats.)

[Rossia-K](#) reports the world premiere of Letters To My Friends.

The Enchanted Stranger by Rodion Schedrin performed at Zaryadye concert hall by soloists, choir and symphonic orchestra of Mariinsky Theatre led by Valeri Gergiev. Anna Galinskaya of [Novosti Kultury](#) shares her impression.

“Contra tenors are becoming less exotic by Russian standards: three are competing for the Golden Mask award in a single MAMT performance, and in the last few years almost all stars with that type of voice hves been to Moscow and St. Petersburg,” Tatiana Belova of [Kommersant](#) notes.

The 4th International festival of choral music Singing Maslenitsa at Mariinsky Theatre was traditionally held during the [Maslenitsa week](#).

On March 3 it opened with the cantata [Carmina Burana](#) with participation of the soloists, chorus and symphonic orchestra of the Mariinsky Theatre, as well as the joint chorus of the children’s music schools of St-Petersbrug (500 people aged 6 to 18), as reported by [Rossia-K](#).

Conductor — Andrei Petrenko.

“The festival management included several theatrical performances into the schedule.” Tokyo artists will show a ‘semistaged’ opera Yudzuru

www.mariinsky.ru

www.mariinsky.ru

International Diaghilev Festival 2019 presented a [programme of main events](#). The theatre programme includes a performance of The Old Man And The Sea by Anatoly Vasiliev.

[The educational programme and Festival club programme will be announced within two weeks](#)

[Video presentation](#)



[International Diaghilev Festival 2019](#)
at Perm Opera Ballet will be on May 20-30

The Bolshoi exhibition at the New Manege is prolonged.

At Bakhrushin Theatre Museum the exhibition [Impresario. Dance Trajectory](#) will run till the end of March.



Maria Callas. A Gala at Opera de Paris. 1958 — A holiday broadcast of [Rossia-K channel](#) on Friday, March 8

British media keep publishing material about the upcoming release of The White Crow the film by Ralph Fiennes about Rudolf Nureyev that is going to appear on the UK screens on March 22.

[The Telegraph newspaper](#) (UK) publishes an article Roderick Gilchrist about his meeting and interview with Nureyev in 1976. The ‘mesmerising’ star then complained about the Royal Ballet company. The Day I Was Bewitched By Rudolf Nureyev: ‘The Royal Ballet Treat Me Like An Electric Rabbit’ (the title)

[The Sunday Times](#) publishes an article by David Jays about The White Crow and an interview with Ukrainian dancer Oleg Ivenko from the Kazan Ballet who stars as Nureyev in the film. “No one could scorch

the air like Nureyev, but Ivenko makes a convincing, compelling centre to the story. Sitting with his translator in a Soho hotel, he's smartly suited — there's even a waistcoat — but with his scrub of hair and round-eyed, puppyish air, I underestimate his age.

"I'm 26," he protests.

"So old!"

Get him onto the dark underbelly of the Russian ballet world, and he's every bit as self-determined as Nureyev." (The publication suggestively calls the dancer a 'Ukrainian ballet star'.)

[7 Iskusstv](#) magazine publishes an essay by the famous music critic, author of many articles on the history of Russian performance Alexander Yablonsky (ex-head of Lenkontsert Chamber Philharmonic and Petersburg-Concert chief) Grigory Sokolov And His Aura.

[The material copied by ClassicalMusicNews](#)



Grigory Sokolov. Photo / [7 Iskusstv](#)

The second CD of the piano duet Lyudmila Berlin-skaya – Arthur Ansel. Russia's last romantics (catalogue number: MEL CD 1002562, record: 2018, release: 2019) of the project 2-Pianos Originals presented by [Melodia](#) recording company.

[St Petersburg Opera Theatre](#) prepares the premier of the opera Little Red Riding Hood by Cesar Kuiu written in 1911 based on the Charles Perrault fairytale and dedicated to Prince Alexei.

Production Director — the artistic director of the theatre Yuri Alexandrov. Premiere performances will be held on March 24 and April 20, 27, 28.

National Artist of Russia Rudolf Furmanov speaks on how to improve the system of state and private institutions in the pages of [Izvestia](#) newspaper: "I think our country doesn't need such a huge number of budgetary theatres."



Premiere of the opera Little Red Riding Hood by Cesar Kuiu at St Petersburg Opera on March 23 and 24

The premiere of the ballet Ochiba by Patrick de Bana based on a novel by modern Italian classic Alessandro Barricco Silk/Seta (1996) took place in Tokyo on March 8. We know the French smuggler who tried to take silkworm eggs out of "enclosed" Japan and China from the namesake movie with Keira Knightley and Michael Pitt, 2007. The cast includes Olga Smirnova, Silvia Azzoni, Semyon Chudin, Hibiki Tamura, Fumiaki Miura and Shino Takizawa. "Next stop — Osaka"

On March 12 at Vakhtangov Theatre paid last respects to National Artist of the USSR, war veteran, Full Cavalier of the Order For Merit to the Fatherland Vladimir Etush. "People of different generations came to bid farewell to the actor. Some wanted to thank him for their beautiful childhood where there was not-at-all scary Karabas-Barabas, others wished to bow to their teacher and stage partner, others to take their hats off to comrade Saakhov," [Izvestia](#) and about 200 other media report.



Vladimir Etush (May 6, 1922 - March 9, 2019)



BDT marked its 100th anniversary.
Video/ [Irina Selezneva-Reder's facebook](#)



Debuts in the ballet La Fille du Pharaon:
Nikita Oparin in Pas d'Action (1st variation) on March 8;
March 10 – Egor Gerashchenko as the Fisherman
and Antonina Chapkina as the Fisherman's Wife.
Photo/Instagram

Social networks



David Hallberg on [Instagram](#): "Irina Kolpakova — Ballerina of Mariinsky Theatre — Rudolf Nureyev's partner — Pupil of Agrippina Vaganova — Tutor of generationa of ballerinas — Mentor — Legend!"



On March 9 1885 the great Russian ballerina Tamara Karsavina was born. Photo / [facebook](#)



“No words to describe this moment on stage with Olga Smirnova,” [Manuel Legris writes](#).

Manuel Legris on [Facebook](#)

Photo by Shino Takizawa



Tatiana Vecheslova with Natalia Bessmertnova and Mikhail Baryshnikov rehearses the duet from the 2nd act of Giselle at Leningrad TV studio, 1972.

Photo by Nina Alover / Olga Khrustalyova

[Facebook page](#)

[The website of the Politicheskaya Expertiza magazine reports on March 8](#)

“SM News”: “Five richest actors in Russian cinema”

[Versia.Info](#)

[NewInform](#) and other sources.

Debuts

LA FILLE DU PHARAON

March 7. Maria Mishina as Ramze. Alexei Putintsev — 1st variation of PAS d’ACTION

March 8 (12:00). Margarita Shreiner — Aspicia. Vyacheslav Lopatin as Lord Wilson/Taor. [Alexandra Trikoz](#) as Ramze. [Denis Zakharov](#) as Fisherman. Elizaveta Kruteleva as the Fisherman’s Wife. Karim Abdullin as the King of Nubia. Yuri Ostrovsky as Herald. [Grigory Chapaev](#) as Monkey

March 8 (19:00). [Eleonora Sevenard](#) as the Fisherman’s Wife. [Nikita Oparin](#) in 1st variation of PAS d’ACTION. Olga Marchenkova as Guadalquivir. Georgy Gusev as Herald

March 9 (12:00). Anna Nikulina as Aspicia. David Motta Soares as Lord Wilson/Taor. Jacopo Tissi as the Fisherman. Alyona Kovalyova as the Fisherman’s Wife. Alexandra Trikoz as Neva. Egor Khromushin as the God of the River Nile

March 9 (19:00). [Fuad Mamedov](#) as the Fisherman. Maria Mishina — 1st variation of PAS d’ACTION. Alexandra Trikoz — 2nd variation of PAS d’ACTION

March 10. Vladislav Lantratov as Lord Wilson/Taor. [Egor Gerashchenko](#) as the Fisherman. [Antonina Chapkina](#) as the Fisherman’s Wife. [Vitaly Getmanov](#) — 2nd variation of PAS d’ACTION

THE MAID OF PSKOV

(Concert version of the opera)

March 11. [Stanislav Trofimov](#) (Mariinsky Theatre) as Ivan the Terrible. Dinara Alieva as Princess Olga Tokmakova. [Denis Makarov](#) as Prince Yuriy Tokmakov. [Ilya Selivanov](#) as Mikhailo Tucha. Elena Manistina as Vlasyevena. Svetlana Shilova as Perfilyevna. [Alexander Borodin](#) as Bomelius, as Yushko Velebin.

GISELLE

March 16. Nelli Kobakhidze as Bathilde. Alexandra Trikoz — Friend/Friends

March 17. Mikhail Lobukhin as Hans

Schedule alterations

On March 22, 23 (12:00 and 19:00) and 24 there will be 4 performances of Coppelia instead of previously announced ballet The Hero of Our Time.

Birthdays

March 9 – the Bolshoi ballerina (working under contract), National Artist of Russia Maria Allash

March 9 – Tamara Karsavina (1885-1978), ballerina, Mariinsky Theatre (1904-1918), since 1909 worked with Dighilev's Ballets Russes.

March 11 – great choreographer Marius Petipa (1818-1910)

March 12 – the Bolshoi Ballet leading soloist Artemy Belyakov

March 12 – the Bolshoi Ballet first soloist Daria Khokhlova



Daria Khokhlova and Artemy Belyakov, curtain calls after Onegin

March 12 – the Bolshoi conductor Alexei Bogorad

March 12 – outstanding dancer, choreographer, ballet innovator Vaslav Nijinsky (1889-1950) – 130th anniversary of his birth

March 13 – the Bolshoi Opera soloist, assistant of the chief conductor and musical director of the theatre, National Artist of the USSR Makvala Kasrashvili

March 14 – the Bolshoi Ballet principal dancer, Merited Artist of Russia Mikhail Lobukhin

March 15 – theatre designer, painter, set designer, National Artist of the RF Boris Messerer Among his most well-know works is Carmen at the Bolshoi.

March 17 – outstanding ballet dancer and choreographer Rudolf Nureyev (1938 –1993)

March 18 – Composer and conductor Nikolai Rimsky-Korsakov (1844-1908) - 175th anniversary of his birth

March 18 – academician of the Fine Arts Academy of France, the Government Council member, director of Monet Museum in Giverny Hugues Gall (director of Opera de Paris in 1995-2004)

March 18 – soloist of the Bolshoi Opera Yuri Syrov

March 19 – director general of the Bolshoi Theatre, Merited Artist of Russia Vladimir Urin



Vaslav Nijinsky as Count Albrecht in Giselle, 1910



Makvala Kasrashvili as Leonora in Troubadoure at the Bolshoi Photo by Georgi Solovyov (from the Bolshoi Theatre Museum)

March 19 – ballerina, National Artist of Russia, artistic director of Georgia Opera Ballet Theatre named after Zakhari Paliashvili Nina Ananiashvili

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

March 21 – composer, organist Johann Sebastian Bach (1685-1750)

March 21 – composer Modes Mussorgsky (1839-1881) – 180th anniversary of his birth

March 22 – prima ballerina of the Bolshoi, Merited Artist of Russia Ekaterina Krysanova

March 22 – Radu Poklitaru, choreographer, creator of the theatre KievModern Ballet He staged Romeo and Juliet by Sergei Prokofiev in 2003 and Hamlet to music by Dmitry Shostakovich in 2015 at the Bolshoi (Together with Declan Donnellan and Nick Ormerod), as well as a one-act ballet Ward #6 to music by Arvo Pärt (2004 within the Evening of Young Choreographers)

March 22 – ballet dancer and choreographer Christopher Wheeldon He staged the Misericorders ballet to music by Arvo Pärt (2007) at the Bolshoi/ On April 4 at the Bolshoi there will be the premiere of the ballet The Winter's Tale by Wheeldon.

March 23 – prima ballerina of the Bolshoi, Merited Artist of Russia Anna Nikulina.



Christopher Wheeldon at The Winter's Tale rehearsal at the Bolshoi. Photo by Damir Yusupov.