



Newsletter

On February 25 in Kaliningrad the formal groundbreaking ceremony for the new Bolshoi branch to be built there took place at the construction site of the culture cluster on Oktyabrsky Island, followed by a gala performance of the Bolshoi Choir, Orchestra, and Opera and Ballet soloists at [Yantar Hall](#) in Svetlogorsk, Kaliningrad Region. The leading soloists of the Bolshoi Opera and Ballet — Anna Nikulina, Ekatreina Krysanova, Evgenia Obraztsova, Olga Smirnova, Jacopo Tissi, Igor Tsvirko, Vyacheslav Lopatin, Egor Khromushin (ballet), Anna Aglatova, Agunda Kulaeva, Yulia Mazurova, Anna Nechaeva, Andrei Potaturin, Timofei Dubovitsky (opera), and the Bolshoi choir and orchestra under the baton of maestro Pavel Klinichev — took part in the gala. [Programme \(*.pdf\)](#)

The Bolshoi Director General Vladimir Urin, Russian Minister of Culture Olga Lyubimova, Governor of Kalinigrad region Anton Alikhanov, director of State Tretyakov Gallery Zelfira Tregulova, president of Social and Cultural Projects Foundation “National Cultural Heritage” Natalia Volynskaya attended the events.

The branch in the country’s western most region will become the first in the history of the Bolshoi. It is planned to complete its construction within the project of a cultural-educational and museum complex (including branches of the Central Music School of Tchaikovsky Conservatory, Tretyakov Gallery, Bolshoi Ballet Academy, music school, student campus, housing for artists and tutors) in Kaliningrad by 2023. The branch construction and operation are provisioned within the programme of four federal cultural-educational complexes — Kemerovo, Kaliningrad, Sevastopol, Vladivostok.

“The task set for the Bolshoi — to open our branch in Kaliningrad — is very important. We take it very seriously,” the Bolshoi Director General Vladimir Urin said at the groundbreaking ceremony. “Right now, while preparing the project and constructing the new theatre building, we should try to calculate all needs of the future theatre. There are no trivialities in such cases — everything is important: the exterior of the



The Governor of Kaliningrad region Anton Alikhanov and the Bolshoi Director General Vladimir Urin gave an opening speech before the gala

building is meant to become one of the city symbols, organisation of the audience flows inside, good visibility, acoustics worthy of the best performers, comfortable seats. ... Another very important aspect is the formation of the company. ... Sure, at first the theatre will work on resources and staff of the Bolshoi. We will give serious help in establishing the company. Yet I want to believe that some time after its creation our branch will gain creative independence and its own artistic face.”

[The Bolshoi in Kaliningrad](#)



Construction of cultural cluster objects, Kaliningrad, February 25.
Photo by Katerina Novikova



The groundbreaking ceremony of the Bolshoi branch; Kaliningrad, February 25. Photo by Katerina Novikova

Information on cinemas: [Pathé Live](#) (world and Russia), [TheatreHD](#) (Russia)



Prince Siegfried – Jacopo Tissi, Odette-Odille – Olga Smirnova – Swan Lake at the Historic Stage on February 21, 22 and 23. Photo by Mikhail Logvinov, Natalia Voronova and Andrei Melanyin

Events

On February 23 the Bolshoi Theatre of Russia together with its partner companies resumed the live screening season with transmission from the Historic stage of [Swan Lake](#) by Pyotr Tchaikovsky the Yuri Grigorovich version of 2001 version using scenes from choreography by Marius Petipa, Lev Ivanov, Alexander Gorsky; designer – Simon Virsaladze. [The ballet details](#)

In March it will be 10 years from the moment when BelAir Média and Pathé Live together with the Bolshoi started their unique project Ballet in Cinema (The Flames Of Paris by Alexei Ratmansky was the first performance to be transmitted.)

The Bolshoi productions are available to audiences in 60 countries of the world in 1700 cinemas.

Main roles on the livestream day by: Odette-Odille – Olga Smirnova, Prince Zigfried – Jacopo Tissi, Evil Genius – Egor Gerashchenko, Fool –Alexei Putintsev. [Casts](#)

The livestream was run by the head of the Bolshoi press office Katerina Novikova. During the intermission the Music Director, Merited Artist of Russia, the Bolshoi conductor and the guest conductor of London Royal Opera Covent Garden [Pavel Sorokin](#) and the ballet soloist Eleonora Sevenard spoke about their work on this production by [Grigorovich](#).

The ballet Swan Lake was also presented in the third block of the 244 season at the Historic Stage on February 21 and 22 (12:00 and 19:00.) [Casts](#)

Next livestream of the 244 season within the project Bolshoi Ballet in Cinema 2019/20 – [Jewels](#) by George Balanchine to music by Gabriel Faure, Igor Stravinsky and Pyotr Tchaikovsky – will be on April 19.

March 29 – recorded screening (of January 21, 2018) of the ballet [Romeo and Juliet](#) to the music by Sergei Prokofiev in the version choreographed by Alexei Ratmansky.

[Livestreams and recorded screenings of the productions of the 10th jubilee cinema season 2019 /20 on the Bolshoi website](#)



Maestro Pavel Sorokin and the ballet soloist Eleonora Sevenard (the Spanish Bride) during the intermission of Swan Lake livestream; the Historic Stage, February 23

On February 18 the Bolshoi Theatre and [Mezzo TV](#) broadcasted the premiere of the opera [Sadko](#) by Rimsky-Korsakov staged by [Dmitri Tcherniakov](#) from the Historic Stage...

The Premiere series was at the Historic Stage on February 14-19.

Chorus Master — [Valery Borisov](#).

[Main roles on the broadcast day](#) (and on the premiere day February 14):

Sadko — Nazhmiddin Mavlyanov.

Volkhova — Aida Garifullina.

Lubava Buslaevna — Ekaterina Semenchuk.

[Casts](#)



Sadko — Nazhmiddin Mavlyanov,
Vision the old mighty warrior — Sergei Murzaev,
Volkhova — Aida Garifullina,
Lubava Buslaevna — Ekaterina Semenchuk.
Photo by Damir Yusupov

Director of Sadko screening — Andy Sommer, long-time production collaborator of Dmitri Tcherniakov.

[DVD and Blu-ray collection Dmitri Tcherniakov on BelAir Classiques](#)

Mezzo February programme also presented the Bolshoi “golden reserves” – operas [Boris Godunov](#) (12–14.02) and [The Tsar’s Bride](#) (12.02). All screenings were preceded by an introductory speech by the theatre’s music director – chief conductor Tugan Sokhiev.

Repeat screening of [Sadko](#) by Dmitri Tcherniakov will be on March 15 and 20 on [Mezzo Live HD](#).

The transmissions are supported by the Bolshoi partner – the independent production company BelAir Média.

On March 3 the Bolshoi Youth Opera Program for the first time performed at the historic stage of Tel Aviv Opera accompanied by Israeli Symphonic Orchestra of Rishon Le Zion within the festival of Russian culture

M.ART (February 20-March 7); conductor – Alexander Soloviev.

The programme featured popular fragments of the world opera repertoire including arias from operas by Tchaikovsky, Rossini, Puccini, Bizet and other composers.

Singers: Maria Barakova (mezzo soprano), Vasilisa Berzhanskaya (mezzo soprano), Bogdan Volkov (tenor), Elmira Karakhanova (soprano), Maria Motolygina (soprano), Dmitry Cheblykov (baritone), Giorgy Chelidze (bass).

Piano: Mikhail Korshunov.

The YOP artistic director – Merited Art Professional of Russia Dmitry Vdovin.

[The concert programme](#)

[See more at the M.ART Festival website](#)



[The Bolshoi Youth Opera Program](#)

February 26 and 27, the Historic Stage – the ballet by John Neumeier [Anna Karenina](#) to music by Pyotr Tchaikovsky, Alfred Shnitke, and Cat Stevens / Yusuf Islam – a co-production with Hamburg Ballet.



Svetlana Zakharova as Anna Karenina, Semyon Chudin as Karenin. Photo by Svetlana Postoyenko

The choreographer, stage designer, costume designer (the heroine's costumes created by the Swiss company A-K-R-I-S) and the author of the lighting concept is the head of Hamburg Ballet John Neumeier. The Bolshoi premiere was on March 23, 2018. The world premiere at Hamburg Ballet was on July 2, 2017.

Casts

Conductor – Anton Grishanin.

February 29 and March 1, the Historic Stage – The Winter's Tale by Christopher Wheeldon, composer – Joby Talbot, set and costume designer – Bob Crowley. Libretto by Christopher Wheeldon and Joby Talbot after the play of the same name by William Shakespeare. The premiere was at the Historic Stage on April 4, 2019.

Casts

Conductor – music director Anton Grishanin (all days).



A scene from the performance. Photo by Damir Yusupov

The performance of The Winter's Tale on March 1 took place within the national theatre festival The Golden Mask.

Christopher Wheeldon speaks about his ballet on [YouTube](#).

Christopher Wheeldon – the guest at the Green Salon of the Bolshoi on [YouTube](#).

March 7 and 8, the Historic Stage – the concert version of Mazeppa by Tchaikovsky, libretto by Viktor Burenin based on Alexander Pushkin's poem Poltava.

The opera was staged on February 15, 1884 at the Bolshoi in Moscow (conductor Ippolit Altani, director – Anton Bartsal, designers Matvei Shishkov and Mikhail Bocharov, choreographer – Lev Ivanov.)

The concert version of the opera Mazeppa will be performed on March 10 as a part of the Bolshoi Choir and Orchestra tour in France – at the Halle aux Grains in Toulouse within the 2nd edition of Les Musicales

Franco-Russes Festival and the programme Les Grands Interprètes – on March 10. Also at Pierre Boulez Grand Hall of Paris Philharmonic (within the Moscow Weekend programme).

February 21, 22 (12:00 and 19:00) and 23 – the 3rd performance series of the new version of The Tale of Tsar Saltan by Rimsky-Korsakov, the premiere was at the New Stage on September 26, 2019.

Director – Alexei Frandetti.

Set Designer – Zinovi Margolin

Costume Designer – Viktoria Sevryukova

Conductor – the music director of the opera, chief conductor and music director of the Bolshoi Theatre Tugan Sokhiev (all days). Cast



A video about the opera premiere on the [Bolshoi YouTube channel](#)

February 26, 27, 28, 29 and March 1, the New Stage – Il Barbiere di Siviglia by Gioachino Rossini, libretto by Cesare Sterbini after the comedy of the same name by Pierre-Augustin de Beaumarchais.

The premiere of Evgeni Pisarev's production was on November 3, 2019.

Performance details

Conductors – maestro Tugan Sokhiev (all days)

Casts



Il Barbiere di Siviglia by Gioachino Rossini at the New Stage – February 26 – March 1. Photo by Yuri Bogomaz

February 23, Beethoven Hall – a concert of the Bolshoi Orchestra artists [Romance for Strings](#)

The programme included the String Quartet by Brahms and the Piano Quartet by Fauré.

February 23, the Chamber Stage – [Adventures of Cipollino](#) Tatiana Kamysheva, based on the namesake tale by Gianni Rodari.

Stage Director – Igor Merkulov.

Music Director – Lev Ossovsky.

Conductor – Ayrat Kashaev. [Casts](#)

February 26, the Chamber Stage – opera [The Petty Demon](#) by Alexander Zhurbin, fantasia on the novel of the same name by Fyodor Sologub.

Stage Director – Georgy Isahakyan.

Music Director – Vladimir Agronsky. [Cast](#)

March 7, the Chamber Stage – premiere of the new staging of the one-act opera by Benjamin Britten [The Little Sweep](#).

Oleg Dolin (the graduated from the Department general stage management of GITIS Academy, Sergei Zhenovach's workshop.) This was the young director's first experience in directing opera.

Music Director – Ayrat Kashaev.

Costume Designer – Evgenia Panfilova.

Lighting Designer – Narek Tumanyan.

The opera will be sung in Russian and in English. There will be performances on March 8 and 9 as well.

The Bolshoi continues to prepare the one-act ballet programme Seasons/Dancemania/Made in Bolshoi. The premiere will be at the Bolshoi New Stage on March 26.

Choreographer [Vyacheslav Samodurov](#) directs the ballet [Dancemania](#); music for it was specially created by the prominent modern Russian composer Yuri Krasavin.

Set Designer – Alexei Kondratiev.

Costume Designer – Anastasia Nefyodova.

Lighting Designer – Anton Pomorev.

Choreographer [Anton Pimonov](#) stages [Made in Bolshoi](#) to music by Anatoly Korolyov.

Set Designers – Nastya Travkina, Sergei Zhdanov

Costume Designer – Tatiana Noginova

Lighting Designer – Konstantin Binkin.

The ballet by Alexander Glazunov [Seasons](#) (1900) is staged by Bolshoi principal dancer [Artemy Belyakov](#) (in 2015 graduated with honours from the Bolshoi Ballet Academy, Ballet-Master Department, profile Choreographer's Art, professor Mikhail Lavrovsky).

Set and Costume Designer – Anna Kostrikova.

Muzykalnoe Obozrenie newspaper summed up the last year. The Bolshoi was mentioned twice. The 10th jubilee, edition of DanceInversion (September 10 – November 3, 2019, artistic director and producer Irina Chernomurova) has named as The Festival of the Year. Giselle by Alexei Ratmansky (premiered on November 21) won the distinction of The Production of the Year in the Ballet category. The Year of Mieczysław Weinberg (1919-1996) in Russia holding its events at the Bolshoi (the theatre's repertoire includes one of the composer's most famous operas The Idiot; in 2019 the musicians of the Bolshoi gave two concerts of the composer's works at Beethoven Hall) which was named The Event of the Year.

Escola do Teatro Bolshoi no Brasil, the first and the only school the theatre opened beyond Russian borders, marks its 20th anniversary.

One of the school founders and patrons Luiz Henrique da Silveira (1940 - 2015), a prominent Brazilian public person and politician, the governor (2003-10) and senator (2011-15) of Santa-Catarina state, would have been 80 on February 25.



The founder of Escola do Teatro Bolshoi no Brasil, National Artist of the USSR Vladimir Vasiliev with the School Council chairman Dr. Valdir Steglich and patron and Honoured founder, senator Luiz Henrique da Silveira (February 25, 1940 – May 10, 2015). Photo /Sputnik

The idea of opening the Bolshoi School in South America belongs to the outstanding dancer [Alexander Bogatyryov](#) (May 4, 1949 – October 11, 1998), Bolshoi principal dancer, Bolshoi Ballet company manager (1995-97) and its deputy artistic director (1997-98.)

The world ballet star [Vladimir Vasiliev](#) fulfilled his friend's idea together with the Mayor of Joinville and later Governor and Senator Luiz Henrique da Silveira. [Galina Kravchenko](#) (1943-2018) – Alexander Bogatyryov's widow, former soloist of the Bolshoi Ballet (1964-1985) became the head master of the Escola do Teatro Bolshoi no Brasil and an Honorary Freeman of Joinville (2013.)



Students and tutors of Escola do Teatro Bolshoi no Brasil in Joinville after the performance in Jaraguá do Sul, Santa-Catarina, Brazil, January 29, 2020. Photo/Instagram

Among its graduates are dancers of today's Bolshoi [Mariana Gomes](#) (in 2006 she was the first Brazilian dancer to join the company), [Bruna Cantanhede Gaglianone](#) (joined the company in 2011) and [Erick Swolkin](#) (joined the company in 2011.)

National Artist of the USSR ballerina and tutor [Ekaterina Maximova](#) (1939-2009) took part in the opening of the ballet school in Joinville. In 2004 Vladimir Vasiliev and Ekaterina Maximova became the officers of the Ordem de Rio Branco awarded by the president of Brazilia for diplomatic achievements.

The school principal is Pavel Kazaryan. The president of the School Council Dr Valdir Steglich is a doctor and the head of Injury Treatment and Orthopedics Center in Joinville.

Escola do Teatro Bolshoi no Brasil will celebrate its 20th anniversary with performances on March 14 and 15. The Bolshoi Director General Vladimir Urin sent a welcome letter to the audience:

“Dear spectators, today you attend remarkable special performances that are very important to us. This year Escola do Teatro Bolshoi no Brasil marks its 20th anniversary. Brazil first became acquainted with the art of the Bolshoi Ballet back in 1957 during the theatre's Latin American tour. Between 1979 and 1999 the Bolshoi Ballet toured in Brazil five times bringing their best classic productions and new works by choreographer Yuri Grigorovich. It was after the tour of 1999 that the decision was made to build and open the Bolshoi School in the town of Joinville. The town's administration supported the initiative – personally the Mayor Luiz Henrique da Silveira and also the president of Brazil, and the theatre management represented by Vladimir Vasiliev, supported it too. Today we can surely say that the idea was materialised brilliantly. It is proved by The Nutcracker and Don Quixote staged by Vladimir Vasiliev with the main roles performed by the Bolshoi dancers Bruna Gaglianone and Erick Swolkin – your compatri-

ots and graduates of our school. That means that the level of teachers and students of this unique educational institution are high enough to train ballet dancers worthy of the best world stages. We are happy that Joinville has a part of the Bolshoi in it – a group of excellent tutors committed to their job, and that its students are in demand everywhere. We wish our Brazilian school success and new creative achievements. And unforgettable theatre impressions to you, dear spectators, on these jubilee performances.

Vladimir Urin
and the Bolshoi Theatre of Russia company”.

[Instituto Escola do Teatro Bolshoi no Brasil on Facebook](#)

Press analysis:

Russian mass media

Federal and local media widely covered the groundbreaking ceremony of the Bolshoi branch in Kaliningrad on February 25, the gala with participation of the choir, orchestra, and soloists of the Bolshoi Opera and Ballet companies. They quote the Bolshoi CEO:

[The First Channel](#)

[NTV](#)

[OTR](#)

[Kultura channel](#)

[Vesti-Kaliningrad](#)

[TASS](#): “The Bolshoi company and all professionals working there will do their best to make the Kaliningrad branch a true theatre center of Russia”.

[TASS](#)

[Orfei](#)

[Interfax](#)

[Izvestia](#) quote Vladimir Urin:

“At first fulfilling the Kaliningrad branch agenda may suggest transferring there some productions of the Bolshoi yet the purpose is, of course, quite different. It is necessary to form their own artistic management and companies in Kaliningrad capable of making and developing an independent creative programme.” He also reminded the audience that Kaliningrad enjoys a sufficient tourist flow from Europe. “We purposely recommended building a hall of 950 seats like our New Stage, and we hope it will gain its fans and spectators if they manage to form an interesting creative company. We want to believe that the colossal funds invested in this project will not be spent in vain,” Vladimir Urin said.

[Rossiiskaya Gazeta](#) reports about an exhibition from the Bolshoi collection open till March 1 at Kaliningrad Region Fine Arts Museum.

[Nevskie Novosti:](#)

“The complex is under construction on Oktyabrsky Island – in the near future there will be branches of Tretyakov Gallery, the Bolshoi Theatre, Russian State Institute of Performing Arts. All buildings will be incorporated in a park zone where places for citizens’ recreation are planned. Construction of the objects at the ‘Eastern site’ is nearly completed already. /.../

[Moskovski Komsomolets:](#)

“... The head of the Bolshoi Ballet Makhar Vaziev not only provided dancers for the gala and formed a programme, he also came there personally to watch his team dancing. The programme included fragments from famous ballets of the Bolshoi. ... The gala featured the Bolshoi Choir and Orchestra under the baton of maestro Pavel Klinichev.”

[KP Kaliningrad](#)[IA Krasnaya Vesna](#)[Novosti Mira](#)[Website Buduscheye Rossii. Natsionalnye Proyekty](#)

The premiere of Sadko continues to be the focus of Russian media.

[Mir TV channel – The Return of Sadko](#)[TASS video](#)

[VTRK Mir report](#)

“It Is Interesting To Clear A Heavy Weight” – Dmitri Tcherniakov about the premiere of Sadko at the Bolshoi – [Music in Events. Olga Rusanova’s choice](#) on Radio Rossii on February 22.

Opera Club by music critic Alexei Parin on [Echo Mosky](#) held a talk about the Sadko production at the Bolshoi on February 24.

[Vedomosti](#), – critic Pyotr Pospelov rebuffed the director’s new production yet mentions: “Both leading female singers, Garifullina and Semenchuk are the crown of the first cast. Nazhmiddin Mavlyanov as Sadko was an incarnation of reliability. Next to be mentioned are

all three Merchants – Varangian (Dmitry Ulyanov), Indian (Alexei Neklyudov) and Venedetian (Andrey Zhilikhovskiy)...”

What Is Sadko Crying About? asks Irina Muravyova in her article for [Rossiiskaya Gazeta](#). The reviewer praises the musical interpretation of Rimsky-Korsakov – “it was doubtless impressive. It is important there are no rough omissions which kill the epic flow of the music. The orchestra sounded with measure and harmony, with grandeur and colourful beauty (conductor Timur Zangiev). The choruses are beautiful and sophisticated, still on their way to coordination with the orchestra. The soloists did great work. They had not only to perform the most complicated vocal parts but to pass through all the layers of the clever theatre play offered by Tcherniakov.”

“In his Sadko for the Bolshoi Tcherniakov maintains his ‘trademark’ principle of theatre within theatre – it is through it that the director distances himself from a fairy-tale and discovers something archetypal and timeless and thus important even today in it,” Evgenia Artemova of [ArtMoskovia](#) thinks. “Moreover, in this case we speak not only about the orphic aspect of the gusla player. Actually, the image of a legendary storyteller covers the psyche of a non-satisfied and rebellious dreamer.”

Muzykalnaya Zhizn magazine offers publishes the collected opinions on Sadko of musical critics Sergei Khodnev, Vladimir Dudin, Sergei Bulanov, Evgenia Krivitskaya, Elena Cheremnykh. The premiere of the opera Sadko by Rimsky-Korsakov at the Bolshoi has predictably dominated the Moscow season. The February series gathered critics from different cities, and Mezzo livestream provided the world coverage.” – [QUESTING SADKO](#)

[Rossiiskaya Gazeta](#) answers five questions about the opera Sadko. After the February series the Bolshoi will return to Sadko in May. The opera will be performed at the Historic Stage on May 6, 8 and 10.

Critic Alexander Matusevich of [Kultura](#) newspaper was “pleased with the beautiful picture at the premiere” yet confesses that he fails to understand the director’s concept and musical interpretation of the opera. Matusevich gives a high rating to Lyubavas in both casts. “Mezzos Ekaterina Semenchuk and Ksenia Dudnikova came off splendidly: rich, 100% mastered voices, absolute stylistic authenticity, virtually at Arkhipova’s level. Bass Stanislav Trofimov (the Sea Tsar) and dramatic

baritone Sergei Murzaev (Vision of the Old Mighty Warrior) are good in their small but very important parts. All six performers on both evenings did the hit arias of Merchants generally well, singing by bass Dmitry Ulyanov (Varangian Merchant) and baritones Andrei Zhilikhovsky and Andrei Kymach (Venedetian Merchant) was most fascinating. Performers of acting, buffonish parts – Maxim Paster, Mikhail Petrenko, Andrei Popov, Valery Gilmanov, Roman Muravitsky did show off.”

Another [Kultura](#) reporter contemplates the scenic movement in the opera and the relevance of the director’s findings. The premiere also covered by:

[Radio Rossii](#)
[Vecherniya Moskv](#)
[Trud newspaper](#)
[IA Krasnaya Vesna](#)

[Kommersant Weekend](#) magazine announces the concert performance of Mazeppa at the Historic Stage on March 7 and 8. “This opera by Tchaikovsky was last staged at the Bolshoi in 2004 by Robert Sturua, and his work failed to evoke much enthusiasm in the audience. The Bolshoi music director Tugan Sokhiev decided to limit the case to a purely musical aspect – he will present the new Mazeppa in a concert version. Yet we should remember that *Il Viaggio A Reims* by Rossini was performed the same way at first, then they did ‘re-stage’ it – and it has become one of the most bright and popular productions in the Bolshoi’s current lineup.”

“The Mazeppa score sets high requirements for performers – main roles are considered some of the most difficult in the Russian classical repertoire,” [Radio Sputnik](#) notes. “On March 7 the guest soloist from Armenia Gevorg Akobyan will appear in the title role of Mazeppa, and on March 8 it will be National Artist of Azerbaijan Elchin Azizov.”

Radio Sputnik also announces the premiere of the opera *The Little Sweep* staged by Oleg Dolin.

[Teatr magazine](#) “The Little Sweep is one of the operas created by Britten especially for children. It is based on a musical story of a young boy named Sam and his adventures. Libretto by Eric Crozier. An important feature of the production is that it does not leave the spectator as just an outside watcher of the opera but makes the audience take an immediate – chorus – part in it. Besides, it is performed in two languages simultaneously – Russian and English.

The March edition of *Marie Claire* publishes a short announcement of the one-act ballets *Dancemania/Made in Bolshoi/Seasons* to be shown by the Bolshoi at the New Stage on March 26-29.

The opening of the Russian culture festival M.ART in Tel Aviv, mentioning the Bolshoi YOP participation, covered by:

[TASS](#)
[Orfei](#)
[Kultura newspaper](#)

[Kultura channel](#) broadcast the gala of the Bolshoi Youth Opera Program on February 24. The Bolshoi YOP marked its 10th anniversary with the gala at the Historic Stage on December 8. The gala participants: Venera Gimadieva, Oksana Volkova, Yulia Mazurova, Nina Minasyan, Bogdan Volkov, Ilya Kutukhin, Alexandria Shayner, Andrei Kymach, Vasilisa Berzhanskaya, Olga Kulchinskaya, Andrei Zhilikhovsky, Maria Motolygina, Maria Barakova, Nikolai Zemlyansky, Elmira Karakhanova, Elizaveta Narsia, Igor Korostylov, Konstantin Suchkov, Giorgi Sturua, David Posulikhin.

The programme included arias, duets and ensembles from operas by both Russian and foreign composers. The Bolshoi Orchestra took part in the concert, conductor – Alexander Sladkovsky.



Finale of the gala 10 Years of the Bolshoi Youth Opera Program.

[Photo](#) by Pavel Rychkov

[Argumenty Nedeli](#) newspaper (online) publishes an article Best of the Best about primas and premiers of Russian ballet including the heroes of the story – Svetlana Zakharova, Denis Rodkin, Artemy Belyakov, Diana Vishneva.

The Bolshoi Ballet prima Svetlana Zakharova – a guest of the Evening Show by Alla Dovlatova on [Radio Rossii](#) on February 20

On February 21 the Bolshoi Ballet prima Ekaterina Krysanova (Catarina) and principal dancer Vladislav Lantratov (Petruccio) appeared in the main roles of the ballet by Jean-Christophe Maillot to music by Dmitry Shostakovich *The Taming of the Shrew* as part of the Ballets de Monte Carlo tour at Novosibirsk Opera Ballet.

[The First Channel](#)

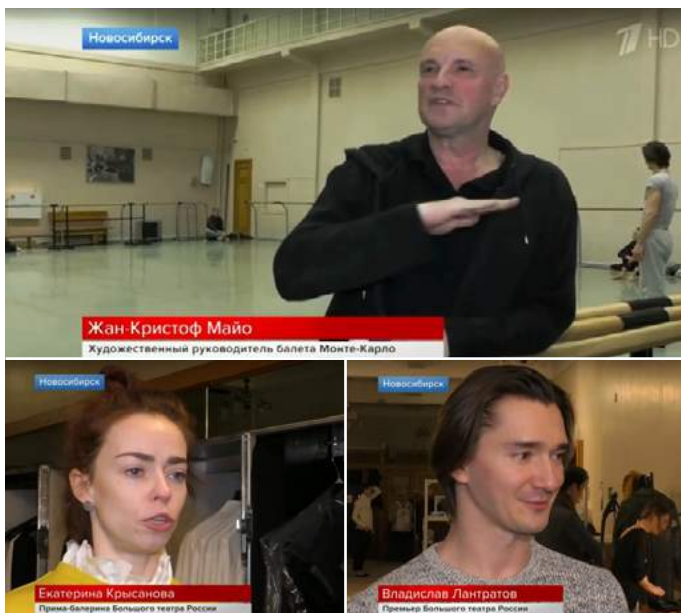
The First Channel

“... A rehearsal before the full-dress run-through. ... There is a feeling that some movements are being invented right now – they keep improvising.

‘Yes, this is choreographer Jean-Christophe’s idea, he says we must live, and every performance is a life. And be it today or tomorrow – it will be different, that is for sure,’ the Bolshoi Ballet principal dancer Vladislav Lantratov says.

‘There is a risk to dance into a direction somewhat off the one intended by the choreographer. Yet, luckily, Jean-Christophe Maillot is always with us, and he is always watching, helping, returning us to the proper route,’ the Bolshoi Ballet prima Ekaterina Krysanova confesses.

This production has three Golden Masks, it has appeared on the world’s leading stages. Today is also success – a standing ovation!”



Jean-Christophe Maillot, Ekaterina Krysanova, Vladislav Lantratov in a video report by the [First Channel](#)

[Rewizor](#) [Interfax](#)
[Rossiiskaya Gazeta](#) [Kulturomania](#)
[A poster on Ballets de Monte Carlo website](#)

Press analysis:

international mass media

The specialised French language Opera magazine publishes a profile of Tugan Sokhiev and a major in-



Tugan Sokhiev on the cover of Opera magazine

terview by Pierre Cadars with the famous conductor. The interview appears to coincide with the start of the Musicales France Russes which runs from 10 March to 3 April. “An event thought of as a link between two historically linked cultures.” March 14 Sokhiev says: “It’s an ambitious project, born last year. It is, in practice, about following a fecund dialogue between two cultures that many points bring together. Music plays an essential role. There is a very strong bond that I have maintained, for almost two decades, with the National Orchestra of the Capitole of Toulouse (ONCT), as well as my functions at the Bolshoi Theater in Moscow” The conductor speaks the about his career, his work in Toulouse and at the Bolshoi and the music he chooses and why.

The French online specialised culture news publication [Culture 31](#) publishes an article by Michel Grialou and a poster for the Musicales Franco Russes. “As part of Les Musicales Franco-Russes, Season II, the Grands Interprètes cycle makes a big hit with three evenings in a row. On March 10 and 11, there will be two successive operas, in concert version, namely Mazeppa then Eugène Onéguine by the same composer Piotr Ilyitch Tchaïkovsky. The troops of the Orchestra and the Choir of the Bolshoi Theatre of Russia are invited. On the 12th, a symphonic concert will follow with works by Alexander Borodin and Sergei Rachmaninov. The three concerts will, of course, be led by their appointed conductor and music director Tugan Sokhiev.”

Before that, [Culture 31](#) announced the festival (March 10 – April 3) and the programme of Les Grands Interprètes. “The Bolshoi Choir and Orchestra will give three exclusive concerts. Tugan Sokhiev, the Toulouse-based Russian chief, assumes his role as director of the legendary Moscow ensemble to conduct a programme paying homage to the Slavic soul ... in Occitane!”

Also the world media continue to report about the premiere of the opera Sadko by Rimsky-Korsakov at the Bolshoi Historic Stage.

The French radio [RFI](#) which is broadcast worldwide in French and in 14 more languages reports on the Sadko press conference based on the French newswire Agence France Presse (AFP) “The director Dmitri Tcherniakov caused such a scandal with his contemporary vision of opera that he had not returned to work in Moscow for a decade but he has just returned to direct the Bolshoi, ready to break with Russian clichés. This return to Russia’s most famous stage with a new version of Sadko, a classic by Nikolai Rimsky-Korsakov (1844-1908), aims to please both lovers of modernity and the more traditionalist public.” The article gives the views of different Russian critics about the production. The AFP article also appears on the website of the French broadcaster [France24](#) and in the French newspaper [La Croix](#).

The global TV news agency [Agence France Presse](#) distributed to TV stations around the world a video report (1:15) and sound bites from Dmitri Tcherniakov about the opera premiere Sadko at the Bolshoi. “Opera director Dmitri Tcherniakov has not performed in his hometown, Moscow, for almost a decade. The last time he was there, the opera he produced did not have a good reception, but this time, the critics seem to see it differently.” [Link to the video](#) (Portuguese TV)

movičs. “It is scary and frightening. A role-playing game that helps to get rid of injuries. This amusement park is filled with desire and one can get stuck there for life. Today’s most outstanding opera director, Dmitri Tcherniakov, has staged Nikolai Rimsky-Korsakov’s Sadko at the Bolshoi Theatre in Moscow.” “Created by director Dmitri Tcherniakov and conducted by Timur Zangiev, Sadko’s new production in the 2019/2020 season of the Bolshoi Theatre in Moscow is the most ambitious project of the season, which has already generated international resonance. Nikolai Rimsky-Korsakov Sadko is a monumental, colourful work of musical theatre in seven scenes. The roots of opera can be found in ancient Russian legends.”



[Weltspiegel](#)



[AFP video](#)

The Latvian daily newspaper [Diena](#) (Latvia) publishes a very large review of Sadko by Jegors Jeroho-

[Weltspiegel](#) the TV section of the German news publication Der Spiegel shows a video report (video 1:32) of rehearsals of Sadko and soundbites of director Dmitri Tcherniakov. “Beloved Bolshoi. Premiere at the Bolshoi Theatre — always a special moment for the Muscovites. They love their famous opera house,’ says our Moscow correspondent Ina Ruck. She had the rare opportunity to look behind the scenes.”

World media continue to republish the story by Maria Antonova about Sadko first published by AFP.

[Asia Times](#)

The online specialised French opera news publication [Forum Opera](#) publishes a review by Max Yvetot of Sadko giving the production four stars out of five. “The enfant terrible of the Russian stage proceeds, in this new production, to an amusing tour de force: to situate the action in the present, while immersing the public in the historical and spooky universe of the work, to satisfy the desire for modernity while giving in to the sirens of classicism (this process which makes it possible to mix present and past, a bit convoluted, will remind the French cinephile of La belle époque by Nicolas Bedos)...” “The dream of a mythological Russia, with joyful villag-

ers in the shade of the walls and at the feet of the bell towers has not lost its contemporaneity either – hence the applause for this new staging by Dmitri Tcherniakov who, by realising the hero's dream, will also have fulfilled that of the public.”



A scene from the opera Sadko.
[Photo](#) by Damir Yusupov

[The Moscow Times](#): Sadko Premier to Mixed Reviews “Directed by Dmitri Tcherniakov, the sold-out premiere was a much-anticipated event in the Moscow arts scene.” “As promised, the opera (which tells the Odyssey-esque story of its eponymous hero) has been dramatically revamped by Tcherniakov for 21st-century audiences. The characters become self-aware, with a prologue explaining that they are disillusioned modern people taking part in a psychological experiment in which they embody the characters of a classic Russian epic.” ... “Critics gave relatively favourable reviews of the opera’s musicality, particularly the performance of soprano Aida Garifullina (who portrays the character Volkhova).” “A few critics and theatergoers found the transformation of Russia’s mythical past into a theme park apt and meaningful. But others claimed that the premise fell flat.”

[Mezzo TV website](#) announced the screening of Sadko from the Bolshoi on Tuesday, February 18, within their section Mezzo Live HD and gave the full cast list.

World media, both online and print, announced and widely covered the live screening of the ballet Swan Lake in Yuri Grigorovich’s version from the Bolshoi Historic Stage on February 23 in world cinemas. Some articles included photos of the production.

[Colorado Springs Gazette](#)
[Lancashire Post](#)
[Santa Rosa Democrat](#)
[LondonNet](#)

[Telegraph and Argus](#)
and many other media.

The online specialised dance news publication [Seeing Dance](#) publishes a review by Charlotte Kasner of the Bolshoi’s Swan Lake performance transmitted in cinemas. “Italian import to the Bolshoi, the pencil-thin Jacopo Tissi is a dreamy innocent, politely going through the motions with the princesses at the ball and an easy target for his nemesis the Evil Genius.” “He exhibits a fluid mastery of technique though, with precise landings, plenty of ballon and twinkling batterie. He is well-matched by Olga Smirnova, who in turn gives a pliant rather than timid Odette and a razor-sharp Odile. Partnering is seamless and Smirnova makes us believe that she could stay en pointe on her supporting leg all day while she does as she wills with the working leg.” “All in all, a very pleasant experience, not least because the marvellous Bolshoi Orchestra were at their finest under the baton of maestro Pavel Sorokin.”

The English language Moscow based daily news publication [Moscow Times](#) publishes a report about the history of Swan Lake. “On February 20, 1877, the Bolshoi Ballet premiered what would become one of the most famous ballets of all time.” “Swan Lake premiered at the Bolshoi Theatre in 1877 to poor reviews. The music and choreography were criticised harshly, and the ‘German-ness’ of the story and characters was deemed offensive.”

The online specialised entertainment news publication [Broadway World](#) publishes a review by Aliya Al-Hasan of the Bolshoi’s Swan Lake transmitted live in cinemas giving the show four stars out of five. “Olga Smirnova was hypnotic as Odette-Odile when the company performed in London last summer and retains the role for this screening. She is the archetypal Russian ballet dancer, with such precision and poise it is breathtaking to watch.” “Jacopo Tissi dances the role of Prince Siegfried. Since joining the Bolshoi in 2017 he has become a leading soloist, and the extended role in this ballet is highly demanding. He has a beautiful elegance in his lines and an incredibly straight posture in his long limbs.”

The online events news publication [Big Stamp of Approval](#) (Sheffield UK) announces the upcoming transmission of Bolshoi’s Romeo and Juliet in local cinemas.

The Italian online news publication [ADNkronos](#) announces that the cast of the Les Étoiles gala at the Teatro Comunale Bologna on March 4 and 5 will include “the Russian Denis Rodkin. From the Bolshoi Theatre in

Moscow, temple of ballet, Denis Rodkin returns to Bologna, after last season's success in Svetlana Zakharova's Amore programme, to dance also with Eleonora Sevenard, a young dancer in rapid ascent." "A virtuoso with a powerful impetus from a typical Muscovite school, Rodkin is the ideal interpreter of the great repertoire of Bolshoi. Twenty-one-year-old Sevenard, known to the historians for her descent from the 'dancer of the tsar' Mathilde Kschessinska, combines the refined style of the Vaganova Academy, which she graduated from, with the technical brilliance of the Bolshoi Ballet where she has been dancing for three seasons."

The German newspaper [FAZ Frankfurter Allgemeine Zeitung](#) publishes an article by Eva-Maria Magel about choreographer Edward Clug. "The Slovenian-Romanian choreographer Edward Clug is in demand internationally. He has remained loyal to his ensemble in Maribor for 30 years. Now he is a guest in Darmstadt." "When the curtain goes up on May 21 at the Bolshoi Ballet in Moscow to Master and Margarita, music by Dmitri Shostakovich and Alfred Schnittke, choreography by Edward Clug, the ballet world will look at a relic from Edward Clug's childhood." "Now the long-grown-up child, wearing a casual outfit, with a radiant complexion, works with the famous Bolshoi Ballet and brings back the Russian dance."

The specialised USA dance magazine Pointe Magazine publishes a short article by Julia Guiheen and link to a video of Bolshoi ballerina Evgenia Obraztsova in The Awakening of Flora (2008.) "Flora's variation from The Awakening of Flora, Marius Petipa's 1894 one-act ballet about the Greek goddess of Spring. Back in 2007, historian and choreographer Sergei Vikharev reconstructed the work for the Mariinsky Ballet, with Evgenia Obraztsova, then a soloist at the Mariinsky and now principal at the Bolshoi Ballet, originating the titular Flora." "Obraztsova easily conjures spring's loveliness in this darling solo. From the moment she flutters from the wings, she delights in her willowy port de bras and long, effortless lines." [Link to the article and the video](#)

Briefly

[The 26th Golden Mask theatrical festival](#) has started in Moscow and will continue until the middle of April. In store for the capital is a marathon of performances from St Petersburg, Moscow and other regions – a total of 78 shows from drama and musical theatres, chosen by experts with respect to the conclusion of the 2018/2019 season. The guide to the festival of 2020 can be found on [Snob.ru](#).

On February 24 Golden Mask opened a non-competitive programme Mask Plus. "It will continue until March 12 and will include 12 performances from seven Russian cities and one town," [TASS](#) tells of the events and participants.

On February 25, for the first time in the history of the Moscow conservatory, the world-renowned Latvian opera singer and soprano Kristine Opolais gave a [concert](#) in the Great Hall. The concert was a discovery for the Moscow music enthusiast. Kristine was joined by the tenor Jonathan Tetelman and the conductor Adrian Perruchon.

The first to see the young singer's talent was Andrejs Žagars (born October 16 1958, Chernogorsk, - died February 26 2019, Riga, Latvia), who at the time was the director and producer of the Latvian opera.

[Radio Rossii](#) and many other media.



Andrejs Žagars and Kristine Opolais in the concert hall Gors, Rezekne, Latvia; September 19 2016.
Photo by Andrei Vysukevich/Panorama of Rezne

Soloist of the Bolshoi Theatre and People's Artist of Russia baritone [Igor Golovatenko](#) (who plays the part of Prince Yeletsky), artist of the Bolshoi YOP 2015-2017 mezzo soprano [Vasilisa Berzhanskaya](#) (who plays the part of Masha), and the guest soloists of the Bolshoi, National Artist of Belarus mezzo soprano [Oksana Volkova](#) (who plays Paulina), baritone [Vladislav Sulimsky](#) (who plays Tomsy), bass [Stanislav Trofimov](#) (who plays Surin) – are all performers in The Queen of Spades opera from the programme of Salzburg Summer Festival of 2018, the recording of which was live on the TV channel Russia-K in the series of broadcasts called Masterpieces of the Worldwide Musical Opera Theatre on February 24. The director and producer is Hans Neuenfels. Other major roles are played by Brandon Jovanovich (Hermann), Evgeina Muravyova (Liza), Hanna Schwarz (the Countess) and others. Maestro Maris Jansons leads the Vienna Philharmonic Orchestra. [Trailer](#)

Not long before the performance in Salzburg Igor Golovatenko debuted at the Bolshoi as Yeletsky at the [premiere of the opera](#) conducted by Tugan Sokhiev and staged by Rimas Tuminas two years ago on February 15 of 2018. The [debut](#) of Oksana Volkova as Paulina was on the second series of premieres of the opera (May 4, 2018).

[Rossia-K](#) broadcast called Enigma. Maris Jansons. The Queen of Spades, which was a prelude to the showing of the opera, was dedicated to the recently deceased conductor Maris Jansons, who was born on January 14, 1943, in Riga and died on December 1, 2019, in St Petersburg.

The premiere of [Il Trovatore](#) by Giuseppe Verdi, produced by Dmitri Tcherniakov will be held on March 1 on the stage of the Cologne Opera. There will also be performances on March 4, 7, 12, 14, 18, 21, 25 and 29.

Conductor — Will Hamburg

Lighting Designer — Gleb Filishtinsky.

The Italian specialised online classical music publication [L'ape Musicale](#) publishes a review by Irina Sorokina of Alexei Ratmantsky's new version of Giselle for the Bolshoi on 25 January 2020. "Alexey Ratmantsky's new choreography of this masterpiece symbol of the romantic ballet, Giselle, brings back to the story many original details that had been lost over time. The excellent cast features Anna Nikulina and the Italian Jacopo Tissi." "Ratmantsky's work is not a reconstruction, but a new version based on the study of the documents he has received (fortunately, one would say)" "The result was a truly new Giselle, of great choreographic and visual appeal, from a different musicality. A decidedly more human and moving Giselle."

Alexei Ratmantsky won the Best Classical Choreographer prize from the 20th National Dance Awards Critics' Circle for his work on the Shostakovich Trilogy for the San Francisco ballet. The choreographer could not be present to receive the award, so Aaron Robison collected it for him.

[The British National Critics' Circle](#) is one of the oldest critics' organisations in England. It has existed for more than one hundred years, and consists of professional journalists in the domain of drama, architecture, music, cinema and dance.

Prima ballerina of the Bolshoi, National Artist of Russia Evgenia Obraztsova went to visit her teacher, choreographer Pierre Lacotte and his wife Ghislaine Thesmar to give him a bust made by the sculptor Andrey Korobtsov (Evgenia's husband). The ballerina has



Aaron Robison collected the award for Alexei Ratmantsky [facebook](#)

danced in five of Lacotte's ballets, two of which were on the stage of the Bolshoi: she appeared as Aspacia in Lacotte's production of Petipa's La Fille du Pharaon, as well as Angela in Lacotte's production of Marco Spada



Pierre Lacotte, Evgenia Obraztsova and Andrey Korobtsov.
Photo by Ghislaine Thesmar

after the choreography from Joseph Mazilier, to music by Daniel-François-Esprit Auber, and she was the first to perform these parts at the Bolshoi. In 2013 she debuted at Paris National Opera, having performed the main role in Schneitzhoeffter's ballet *La Sylphide* (also produced by Lacotte). Currently she is working on the ballet *Red and Black*, based on Stendhal's novel of the same name, with the rarely performed score by Jules Massenet. The decorations and costumes are designed by Pierre Lacotte himself.

The Chaliapin's 38 International Opera Festival has finished in [Kazan at the Dzhali's Tatar Opera and Ballet Theatre](#), the programme featured soloists of the Bolshoi Theatre.

Vladimir Dudin of [Rossiiskaya Gazeta](#) summarises past events "... The Bolshoi Opera soloist Anna Nechaeva, playing the part of Leonora in *Il Trovatore*, and the tenor (the Bolshoi Opera guest soloist) Aleksei Tatarintsev, playing the part of the Duke in *Rigoletto*, have both pleased the music enthusiast's ear."

February 29 marks the inauguration of the Bolshoi concert organ in the Zaryadye Concert Hall. It is the largest musical instrument in the country, and also has some impressive capabilities. [Vecherniya Moskva](#)

The selling of Melodiya, the only musical label of the USSR, was quite unexpected for the performers. Many have compared it to selling assets, but the director of Melodiya Andrei Tropillo in his interview with [Gazeta.Ru](#) pointed out that the company only has the right to geographical processing of records. As of yet, it is unknown what Melodiya will be doing now. [See more](#)

The online specialised classical music publication [Slipped Disc](#) publishes an article by Norman Lebrecht who reports: "The Russian state has sold its Melodiya archives in a non-contested auction. The sale price was 329.6 million rubles, which is a little over \$5 million. But the two buildings that house the Melodiya recordings — at Karamyshevskaya Embankment, 44, and Tverskaya Boulevard, 24/1 — are valued at 300-350 million. So the recordings were essentially given away for free with the real estate."

On March 5 the premiere of *PrimeTime* is on at Moscow Musical Theatre. This is the second performance of the theatre since *Princess of the Circus*, a co-production with the Canadian circus team *The 7 Fingers*. The musical, created from an idea of the theatre's art director Mikhail Shvydkoy, was written by the Canadian composer Maxime Lepage. The author of the libretto is Elena

Kiseleva and poems are by Aleksey Kortnev. The musical will continue throughout March, starting from the 5th (except for March 10, 16, 23 and 30).

[The performance's page on the Internet](#)

[The Vagonova Academy of Russian Ballet](#) has released a book by the professor Natalia Zozulina, the head of the Choreography Department of the Academy, the author of the first Russian monography about a master of dance (John Neumeier in St Petersburg). The book is called *John Neumeier and his ballets. Everlasting Movement*

The book will be presented at the international scientific-practical conference [Hommage à Petipa](#) (March 11-12 at the Academy).



Debuts

[Il Barbiere di Siviglia](#)

February 26. [Anna Goryachova](#) — Rosina (also on February 28 and 29 (evening)). [Josh Lovell](#) — Count Almaviva (also on February 28 and 29 (evening))

February 27. Ekaterina Vorontsova first appeared as Rosina. [Stanislav Kuflyuk](#) — Figaro (also on February 29 (matinee)). [José Fardilha](#) — Bartolo (also on February 29 (matinee))

[The Winter's Tale](#)

February 29 (12:00). Anastasia Stashkevich — Perdita

Cast alterations

Il Barbiere di Siviglia

February 27

Mikhail Kazakov replaced Denis Makarov as Basilio

Schedule alterations

A Don Quixote performance added – March 11

Birthdays

February 19 – composer, pianist, tutor, National Artist of Russia Alexander Tchaikovsky. The opera *One Day in the Life of Ivan Denisovich* by Alexander Tchaikovsky at the Bolshoi Chamber stage

February 20 – Bolshoi ballet soloist (working under contract), balletmaster-repetiteur, Merited Artist of Russia Andrei Bolotin

February 21 – Bolshoi Ballet soloist Karim Abdullin

February 22 – Vsevolod Nemolyaev, the ballet company cast director, more than 60 years at the Bolshoi (since 1956). Former ballet dancer, unforgettable Sancho Pansa and Russian dance performer, Nemolyaev spoke about his life at the Bolshoi in an interview for the [Green Salon](#) (2016)

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

February 24 – choreographer, director of Hamburg Ballet John Neumeier

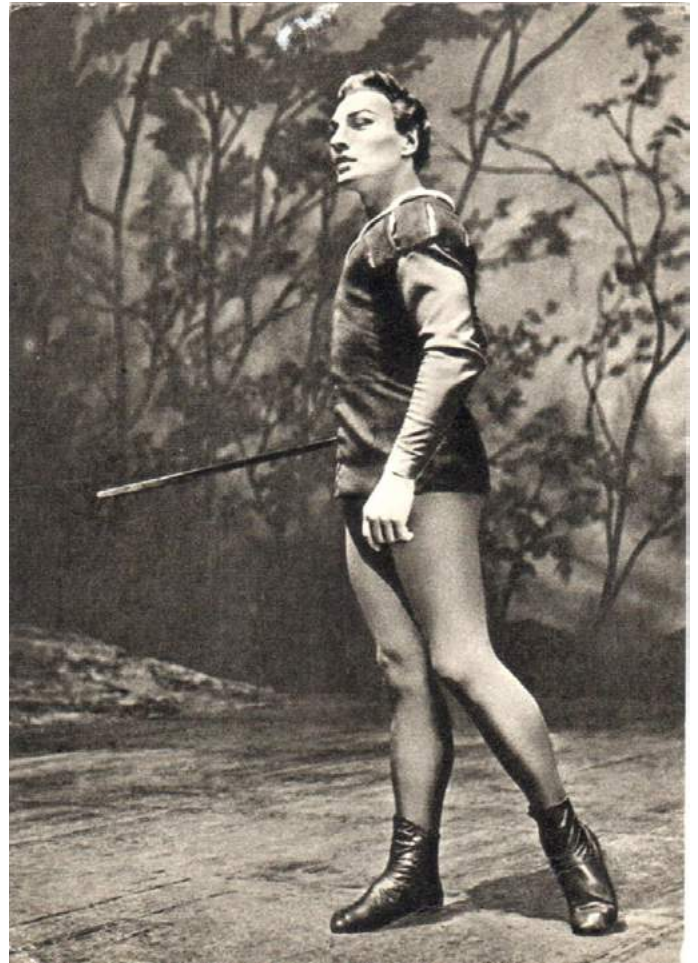
February 25 – ballet expert, critic and dance historian, author of *The Ballet of Moscow Bolshoi Theatre in the Second Half of the 20th Century*, Merited Art Professional of the RF Elizaveta Suritz

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

February 29 – opera bass, mentor, National Artist of the USSR Ivan Petrov (Krause) (1920-2003) – the 100th anniversary. He performed at the Bolshoi from 1943 till 1970.



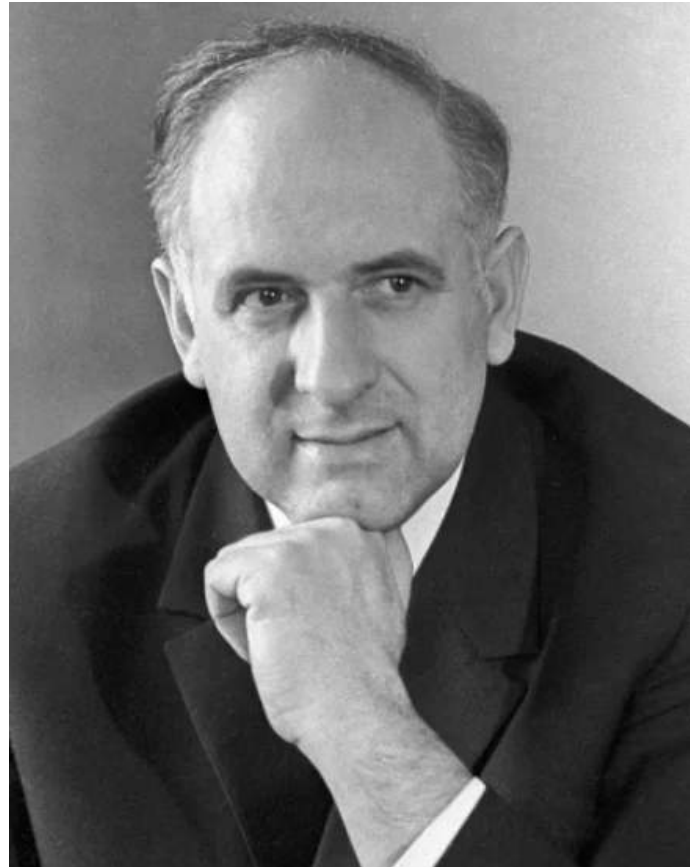
Boris Khokhlov as Albrecht Giselle, 1965



Elizaveta Suritz



Denis Savin with choreographer John Neumeier.
Photo/[Instagram](#)



Ivan Petrov (Krause), 1964.
Photo by David Sholomovich

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

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 the Moscow Philharmonic, the Bolshoi chief conductor 1970-1985 Yuri Simonov

March 5 — ballet dancer, ballet-master and tutor, National Artist of the USSR Konstantin Sergeev (1910-1992) — 110th anniversary of his birthday

March 5 — ballet dancer, ballet master, choreographer Kasian Goleizovsky (1892-1970)