



To the Victory Day — *The Diary of Anne Frank and Weisse Rose* by Grigory Frid and Udo Zimmermann
 at the Chamber Stage — May 6–8.

Hans Scholl — Vasily Gafner, Anne Frank — Alexandra Nanoshkina, Sophie Scholl — Irina Khruleva. **Photo by Pavel Rychkov**
 Anne Frank

THE PREMIERE

Weisse Rose (White Rose) by Udo Zimmermann (performed in German) took place at the Chamber Stage on May 6. The production was prepared last season — for the 75th anniversary of the Great Victory, and released on the days when the world celebrates the end of World War II. There were premiere performances on May 7 and 8 as well.

The premiere of *The Diary of Anne Frank and Weisse Rose (White Rose)* consisting of two one-act operas *The Diary of Anne Frank* by Grigory Frid (performed in Russian) and



Production Director Hans-Joachim Frey, conductor Philipp Chizhevsky, singers Alexandra Nanoshkina, Irina Khruleva, Vasily Gafner answering reporters' questions, the press briefing of May 5.
Photos by Katerina Novikova and Mikhail Yarush

The premiere was prepared by Russian conductor — [Philipp Chizhevsky](#),

and German director — [Hans-Joachim Frey](#),

Set Designer — [Petr Okunev](#),

Lighting Designer — [Aivar Salikhov](#).

The premiere [series photos](#) by Pavel Rychkov

Grigory Frid (1915-2012) wrote the one-act opera *The Diary of Anne Frank* using the original text of Anne Frank's (1929-1945) diary as a literary base for his libretto. The chamber opera *Weisse Rose* by Udo Zimmermann (born 1943) is dedicated to the students of the University of Munich, who organised a resistance group named Weisse Rose in 1942 (existed until 1943.) Libretto by Wolfgang Willaschek.

[The performance details](#)

[Casts](#)

On May 5, a day before the premiere, a dress rehearsal of the production took place, as well as a press briefing.

- A traditional concert for veterans and the military took place at the Bolshoi Historic Stage on May 9 in

A traditional concert for veterans and the military with participation of the YOP artists and the Bolshoi Children's Choir; the Historic Stage, May 9 / FB of Alexei Vereschagin

celebration of the 76th anniversary of Victory in the Great Patriotic War.

The soloists of the Bolshoi Young Artists Opera Program (Artistic Director — Dmitry Vdovin) performed songs of the war years.

[For the Rest of the Life. Lyric Songs about War and Peace](#) the concert took place at Beethoven Hall of the Bolshoi on May 7 and 8.

The author and music director of the programme prepared last season for the 75th anniversary of the Great Victory — Alexey Goribol (piano).

Soloists, trainees and artists of the Bolshoi YOP performed music compositions and songs by Valery Gavrilin, Mikael Tariverdiev, Yan Frenkel, Andrei Eshpai, as well as





The author and music director of the programme *For the Rest of the Life. Lyric Songs about War and Peace* Alexei Goribol with the participants of the concert, the head of the Bolshoi YOP Dmitry Vdovin and National Artist of the USSR Makvala Kasrashvili; Beethoven Hall, May 8. Photo by Katerina Novikova

Circle of Songs by Veniamin Basner, arranged by Yuri Krasavin.

[The concert programme details](#)

May 9, Beethoven Hall — a concert of [Vladimir Matorin](#) on the evening of the Victory Day.

CURRENT EVENTS IN THE THEATRE LIFE

On May 3, a concert dedicated to the 20th anniversary of the signing of the Treaty on Good-Neighbourliness, Friendship and Cooperation between the Russian Federation and the People's Republic of China took place at the Historic Stage.

Deputy Prime Minister of the Russian Federation Tatyana Golikova and Deputy Prime Minister of the State



The concert of [Vladimir Matorin](#) at Beethoven Hall on May 9. Photo by Tatiana Streltsova, Pavel Rychkov

The singer performed opera arias and vocal pieces by Russian composers.

Piano part — Margarita Petrosyan

Cello solo — Arseny Kotlyarevsky.

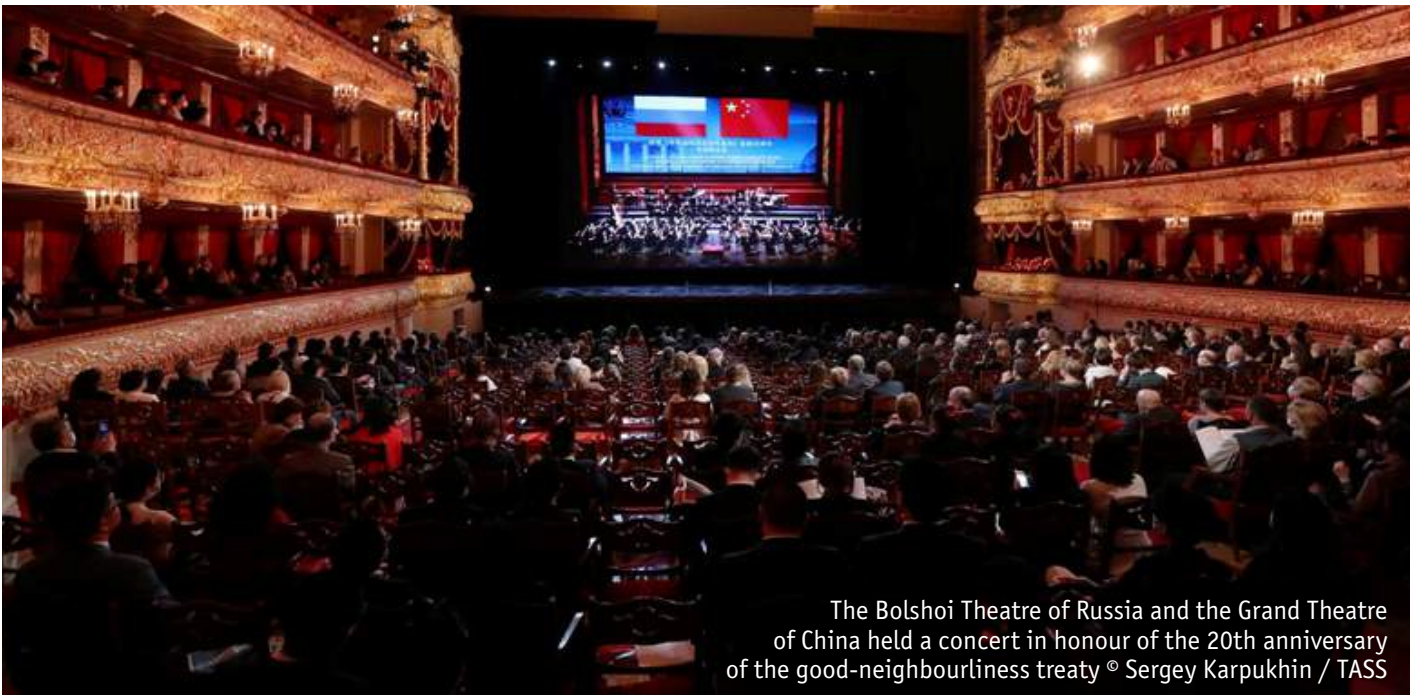
[The programme details](#)

The National Artist of Russia, teacher, professor, founder of the charitable Foundation for the Revival of Culture and Traditions of Small Towns of Russia celebrated his birthday on May 2.

Council of the People's Republic of China Sun Chunlan greeted the guests of the theatre.

The concert took place in Russia and China simultaneously. In the first part in Moscow, the choir and orchestra of the Bolshoi Theatre performed fragments from the operas *The Maid of Orleans* and *Mazeppa* by Tchaikovsky and *Prince Igor* by Borodin. Viewers in the People's Republic of China watched this part of the concert live. The public in Moscow watched the second part which was broadcast from China. Works by Chinese composers were performed on the stage of the Grand Theatre of China in Beijing.

The concert reported by: [TASS](#), [IncNews](#)



The Bolshoi Theatre of Russia and the Grand Theatre of China held a concert in honour of the 20th anniversary of the good-neighbourliness treaty © Sergey Karpukhin / TASS



Maestro Keri-Lynn Wilson, Igor Golovatenko and Placido Domingo (Giorgio Germont,) Irina Lungu (Violetta Valéry,) Arturo Chacón-Cruz (Alfredo Germont) at curtain calls after the performance of the opera *La Traviata* by Verdi, the Historic Stage, May 9. Photo /Instagram

• The Bolshoi Theatre continued its cooperation with [Placido Domingo](#), having invited him to sing the role of Giorgio Germont in *La Traviata* by Giuseppe Verdi.

The performances were at the Historic Stage on May 5-9. All leading roles were sung by world opera stars: [Irina Lungu](#), one of most brilliant Violettas of our time, and [Arturo Chacón-Cruz](#) as Alfredo (debuted in this role at the Bolshoi in 2012,) the Bolshoi Opera leading soloists — [Dinara Alieva](#), and [Elchin Azizov](#), Matteo Lippi, [Zuzana Marková](#), [Liparit Avetisyan](#), [Vasily Ladyuk](#), and a conductor's debut in *La Traviata* at the Bolshoi — [Keri-Lynn Wilson](#), (she also conducts Verdi's and Puccini's operas *Un Ballo in Maschera*, *Don Carlo*, *La Bohème*, *Manon Lescaut*, as well as *Iolanta* by Tchaikovsky at the Bolshoi.)



Scenes from *La Traviata*. Zuzana Marková (Violetta) and Elchin Azizov (Giorgio Germont;) Dinara Alieva (Violetta) and Vasily Ladyuk (Giorgio Germont;) Liparit Avetisyan (Alfredo) and Irina Lungu (Violetta.) Photo by Damir Yusupov



La Bayadere in choreographic version by Yuri Grigorovich (2013) at the Historic Stage — May 11, 12, 13.

• May 11, 12, 13, the Historic Stage — the ballet by Marius Petipas to music by Ludwig Minkus *La Bayadere* stage version by [Yuri Grigorovich](#) (scenes from productions by Vakhtang Chabukiani, Nikolai Zubkovsky, Konstantin Sergeyev used.)

Music Director — [Pavel Sorokin](#) (at the pulpit — May 11 и 13.)

Sets and Costumes by [Nikolai Sharonov](#) (supervisor — [Valery Levental](#))

[Casts](#)

The performance of the ballet *La Bayadere* on May 13 was dedicated to the Bolshoi Ballet principal of 1980s-90s [Alexander Vetrov](#).



Alexander Vetrov ([photo by Batyr Annadurdyev](#)) celebrated his birthday on May 10.

On May 10, the National Artist of Russia, ballet-master of the Bolshoi turned 60.

When Yuri Grigorovich staged his own version of *La Bayadere* (1991), he cast Alexander Vetrov as the first performer of Solor's part. Alexander Vetrov comes from a ballet dynasty. He joined the Bolshoi Theatre in 1979, after graduating from the Moscow Ballet School, where he studied with Pyotr Pestov in the upper school. One of the leading Bolshoi Ballet soloists of his generation, he has been ballet-master since 2011. Denis Rodkin, Semyon Chudin, Artemy Belyakov, Jacopo Tissi, Klim Efimov and other dancers rehearse under his guidance.

In Honour of Alexander Vetrov, — [see more](#)

A film in honour of the hero of the day was shown before the start of the performance. The opening speech was made by the artistic director of the Bolshoi Ballet Makhar Vaziev, — [available via the link](#)

• May 14-16, the Historic Stage — the three-act ballet *Jewels* by George Balanchine (*Emeralds*, music by Gabriel



The leading part in *Emeralds* — Klim Efimov ([photo by Damir Yusupov](#)); in *Rubies* — Kristina Kretova. — *Jewels* by George Balanchine — May 14 — 16

Fauré; *Rubies*, music by Igor Stravinsky; *Diamonds*, music by Pyotr Tchaikovsky).

Jewels was staged by Balanchine for his New York City Ballet company in 1967 and entered history as the first “full-scale” non-narrative ballet, — [see more](#)

The Bolshoi premiere was on May 5, 2012.

Ballet-masters — [Sandra Jennings](#), [Merrill Ashley](#), [Paul Boos](#).

Casts

An American ballerina, the New York Ballet prima Merrill Ashley who worked with George Balanchine for many years was a guest of Katerina Novikova at the Bolshoi Green Salon in 2014. The interview is available via the link on the [YouTube](#) channel.

[Katerina Novikova talked to directors of George Balanchine Foundation Barbara Horgan and Ellen Sorrin — in the Green Salon.](#)

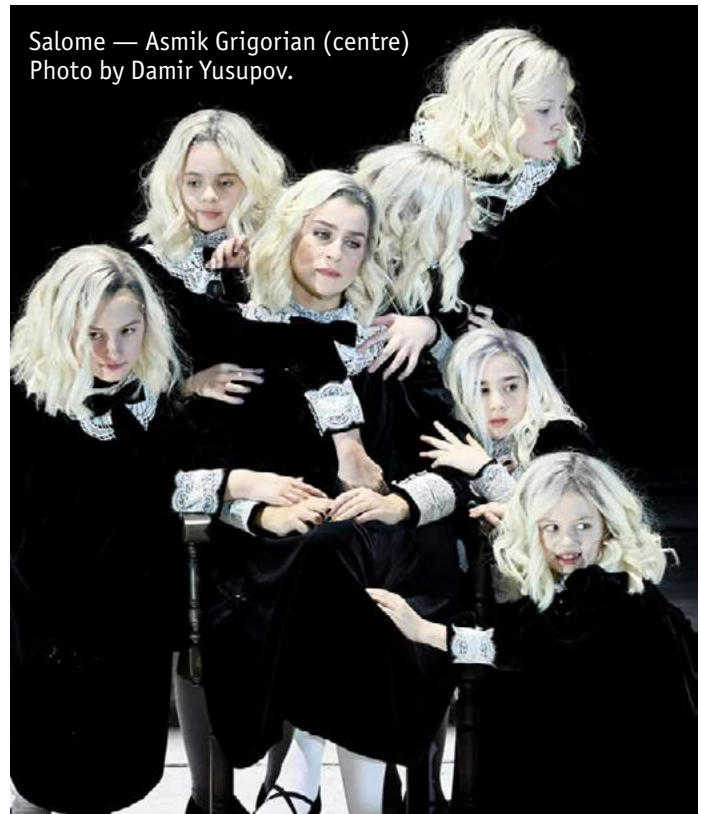
• May 19-23, the Historic Stage — the Bolshoi continues its premiere series of the musical drama by Richard Strauss *Salome* staged by [Claus Guth](#). Libretto by the composer after the play of the same name by Oscar Wilde in Hedwig Lachmann’ translation.

Music Director — the chief conductor and music director of the Bolshoi [Tugan Sokhiev](#)

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

Casts.

[Claus Guth told Katerina Novikova about the new production](#) at the Green Salon, and in an [interview](#) on the Bolshoi website.



Salome — Asmik Grigorian (centre)
Photo by Damir Yusupov.

• May 8-9, the New Stage — the second premiere series of the ballet *Orlando* by [Christian Spuck](#) to music by Edward Elgar, Philip Glass, Lera Auerbach and Eleha Kats-Chernin.

Music Director — [Alexei Bogorad](#) (at the conductor’s stand)



Curtain calls after the matinee performance of *Orlando* on May 8; Margarita Shrayner (Orlando) and Jacopo Tissi (Elizabeth I/Shelmerdine) after their debuts in the ballet by Christian Spuck, with music director Alexei Bogorad, maestro Kashaev and musicians of the orchestra.
Photo by Katerina Novikova

The world premiere of the ballet based on the same-name novel by Virginia Woolf took place on March 24.

Libretto by [Claus Spahn](#) (chief dramaturg of Zurich Opera since 2012)

Set Designer — [Rufus Didwizus](#),

Recorded fragments of the novel are read by Marina Frenk.

How Many Different 'Selves' are there in an Artist's Personality? — [a detailed interview](#) with the production choreographer.

[Casts](#)

[Christian Spuck](#) — the guest of Katerina Novikova at the Green Salon,

[Orlando](#) — a film within the Ticket to Bolshoi project on the Bolshoi YouTube channel.

The ballet performances will continue in the 245 season on June 19 and 20.

• May 12, 13, 14, 15, 16, the New Stage — the comic opera by Wolfgang Amadeus Mozart [Cosi Fan Tutte, Ossia La Scuola Degli Amanti](#).

Conductor (all days) — chief conductor and music director of Bolshoi Theatre [Tugan Sokhiev](#).

The premiere of the production by the Dutch director [Floris Visser](#) took place on May 24, 2014 (music director — [Stefano Montanari](#)).

[The performance details](#)

[Casts](#)

All five performances of the opera *Così fan tutte, ossia La scuola degli amanti* took place as part of the Bolshoi to Youth programme with tickets for a special price (500 rubles) sold at the Bolshoi's box office on May 10 (sale schedule and terms — [*.pdf.](#))



Ekaterina Morozova as Fiordiligi, Alexey Neklyudov as Ferrando (photo by Damir Yusupov)

• May 18, 19 and 20, the New Stage — ballet [Onegin](#) by John Cranko to music by Tchaikovsky.

The Bolshoi premiere was on July 12, 2013, at the Historic Stage.

Sets and Costumes by [Jürgen Rose](#).

[Casts](#)

See more about John Cranko and his [Onegin](#) in an article by Natalia Shadrina at the theatre website.



Vladislav Lantratov (Onegin) and Anna Tikhomirova (Olga.)
Photo by Damir Yusupov

• The premiere of the opera [Mazeppa](#) by Tchaikovsky will take place at the Historic Stage on June 23. Music Director — Tugan Sokhiev, Director — Evgeny Pisarev.

The Bolshoi rehearses the ballet [The Seagull](#). The music was specially commissioned by the Bolshoi from Ilya Demutsky, Choreographer — Yuri Possokhov, Libretto by Alexander Molochnikov and Okga Khenkina. Designer — Tom Pye.

The world premiere will be at the Bolshoi New Stage on July 1.

• The Bolshoi Young Artists Opera Program classes continue. The outstanding accompanist, Italian pianist Giulio Zappa will hold workshops and classes with programme participants from May 16 to 29.

• From May 1 to June 2 French music channels Mezzo and Mezzo Live HD will be showing two operas ([Boris Godunov](#), [Sadko](#)) and two ballets ([The Sleeping Beauty](#), [Marco Spada](#)) performed by the Bolshoi.

[See the detailed programme](#) of broadcasts of the above performances, dates and times of shows, as well as casts, via the link.

[Video](#) about the upcoming screenings — May with the Bolshoi Theatre and Mezzo!



Bolshoi Theatre, Moscow

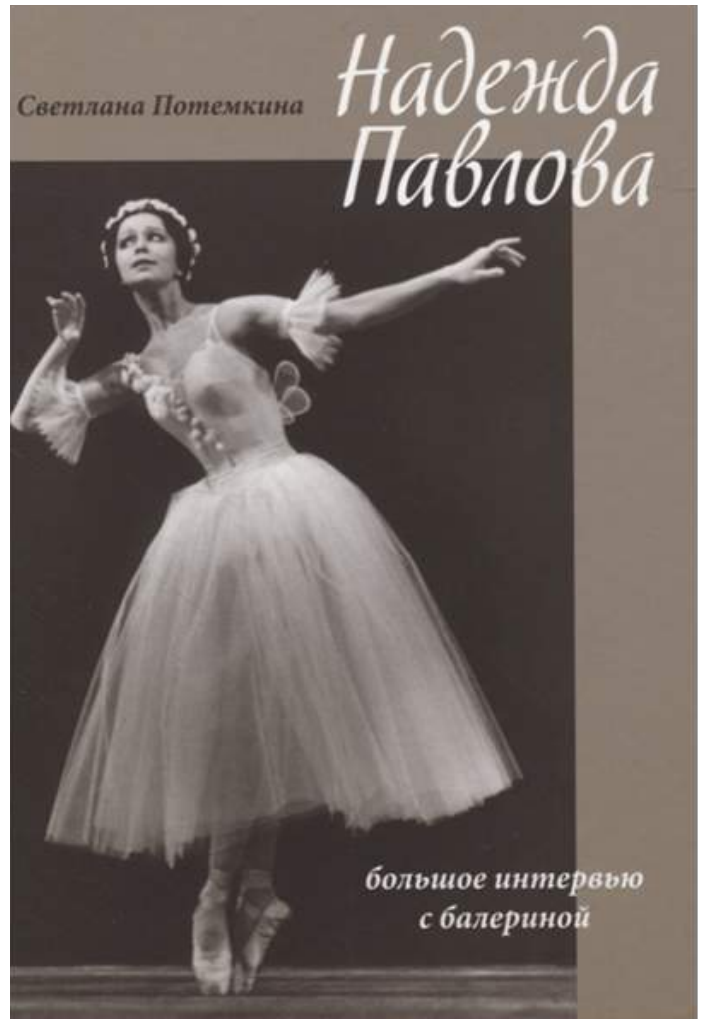
In May, the music TV channels Mezzo and Mezzo Live HD will show performances of the Bolshoi Theatre *Boris Godunov, Sadko, The Sleeping Beauty, Marco Spada.*

• On May 13, the Bolshoi press centre hosted a presentation of Svetlana Potemkina’s book *Nadezhda Pavlova: A Big Interview with the Ballerina*, published by Progress-Tradition Publishing House. The presentation was timed to coincide with the 65 birthday of the outstanding artist (born May 15, 1956).

[See more](#)



Svetlana Potemkina’s book *Nadezhda Pavlova: a Big Interview with the Ballerina* was presented at the Bolshoi press centre on May 13. Anna Tikhomirova congratulates her teacher Nadezhda Pavlova. Photos from the presentation by Katerina Novikova



• May 25 and 26, the New Stage — the Bolshoi together with MuzArts company presents a night of contemporary choreography [Postscript](#)

The leading artists of the Bolshoi Ballet will take part in the performance. The programme includes works by well-known choreographers who largely determine the “look” of modern ballet: the Russian premiere of the composition *McGregor + Mugler* — a combination of Wayne McGregor’s choreography and costumes of the “extreme” couturier Thierry Mugler (music was written by Holly Herndon and Nils Frahm with the participation of artificial intelligence) — the premiere of the ballet staged especially for the Bolshoi prima ballerina Olga Smirnova took place in 2019 at the Coliseum Theatre in London; Russian premiere of Alexei Ratmansky’s ballet *Memories of a Dear Place* to music of the same-named pieces for violin and piano by Tchaikovsky, *A Faun* by Sidi Larbi Cherkaoui and *Postscript* directed by Sol Léon and Paul Lightfoot for the Dutch company NDT2.

Anticipating *Postscript* — [see more](#)



[Postscript](#) at the New Stage — May 25 and 26.
Photo by Katerina Novikova

A New Manager in the Ballet Company



[Anna Leonova](#) has been appointed ballet company manager.

Anna Leonova

SAD NEWS

National Artist of Russia [Vladimir Redkin](#), Bolshoi Opera soloist from 1986 to 2016, Associate Professor of the Department of Solo Singing of the Gnessin Academy of Music, died suddenly on May 12, at the age of 66.

Vladimir Redkin was born on January 8, 1956, in Moscow. Graduated from the Moscow State Tchaikovsky Conservatory (teachers Pyotr Selivanov, Alexey Baturin, Zurab Sotkilava). Trained at the Teatro alla Scala in the class of Juliet Simionato. In 1990 he made his debut at La Scala. He has performed at almost all the world’s leading opera houses: the Vienna Opera, the San Francisco Opera, the Santiago Opera, the opera houses of Toronto, Hamburg, Barcelona, Glasgow, Cardiff, Ljubljana, and many others.

As a lead soloist of the Bolshoi Opera, he sang all the leading roles written for the baritone for 30 years. Having finished his singing career, he devoted himself to teaching and educating the young generation of opera singers at the Gnessin Academy.

A civil funeral service was held on Saturday, May 15, at the Bolshoi Theatre Atrium.



More than 50 media report the artist’s passing:

[TASS](#)

[RIA Novosti](#)

[RBK](#)

[Kultura channel.](#)

Vladimir Redkin
(January 8, 1956 —
May 12, 2021)

RUSSIAN MEDIA

The Russian media widely covered the Victory Day premiere of the Bolshoi Theatre — two one-act operas about the war *The Diary of Anne Frank* by Grigory Frid and *Weisse Rose* by Udo Zimmermann at the Chamber Stage (May 6, 7, 8).

[Moskva 24](#), [TASS](#), [RIA Novosti](#), [RIA Novosti](#) and other media.

“The performances about the Holocaust were performed for the first time on the same evening,” says the video report of the [Rossia-Kultura TV channel](#). (Novosti Kultury)



[Moskva 24](#) (from 13'28")

“The heroes of the operas are not fictional characters — they are real persons who never knew each other in their lives.

“Anne Frank and Sophie Scholl have never met in reality. But on stage, their stories become parallel stories. And the heroines themselves are friends who depart to their deaths together,” said director Hans-Joachim Frey.

Alexandra Nanoshkina transformed into thirteen-year-old Anne Frank ...

“I saw the score and realised that the role would not be easy. The role of a child, a teenager. In difficult conditions. The child and the war”, confessed the singer Alexandra Nanoshkina. /.../

The history of the underground anti-fascist organisation White Rose ... was a revelation for Vasily Gafner. Each episode of the opera — and there are sixteen of them — is a test. /... / The ragged, screaming music of Zimmerman

scares many, but not Philip Chizhevsky: “Zimmermann is more stripped down, more uncompromising. The principle of speaking is closer to me,” said the conductor.

Two operas in Russian and German. Real heroes, parallel plots converging at one point in history.”

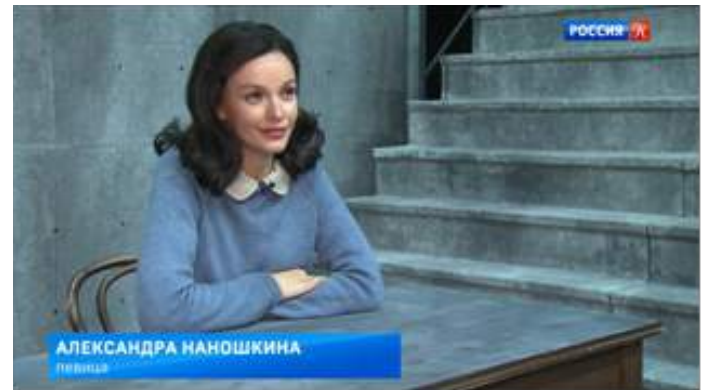
Maria Babalova in [Rossiiskaya Gazeta](#)

“The tiny stage perfectly conveys how the living space of three young people has shrunk and concentrated at the same time; they want to live and love, but they only feel the smell of impending death. /.../

Listening to this music is a great work for both the soul and the mind. But even more, titanic work was needed to learn this music and real courage — to make these images real and not stereotyped. The roles are played by Alexandra Nanoshkina (Anne Frank), Irina Khruleva and Vasily Gafner (Sophie and Hans Scholl). Both Alexandra Nanoshkina and Irina Khruleva do it phenomenally well: at a high level as singers and poignant to tears as actresses. After all, even today there is no answer to the child’s question: “Why is there war in the world?” And this answer must be constantly sought, and not only on Victory Day.” (“Why is there war in the world? : The Bolshoi presented two anti-fascist operas”)

Maya Krylova on [ClassicalMusicNews.ru](#)

“Conductor Chizhevsky called Frid’s music similar to Shostakovich’s *Katerina Izmailova*. It is full of drastic harmonious shifts, sometimes illustrative (and how can we do without it with such a theme?) and seeks to influence the psyche of listeners “directly”. From echoes of jazz to an analogue of a requiem, from an orchestral scream to a lull,



“The operas *The Diary of Anne Frank* by Grigory Fried and *Weisse Rose* by Udo Zimmermann were performed at the Bolshoi Theatre” / [Rossia-K](#)

from a measured tread of fate to a musical point of no return. /.../

I'll tell you about the performers right away. Alexandra Nanoshkina (Anna) resembles her heroine even by her appearance, with her adolescent giggle, the sobriety of an adult in distress and the flexible beauty of the Dutch tulip. And she sang superbly. Just like Irina Khruleva (Sophie Scholl), who together with Vasily Gafner (Hans Scholl) showed vocally the soul of a human punished for goodness. / ... / To be honest, both operas, each in their own way, are decently made, by sight and by ear ... / ... / According to the Jewish tradition, the earth rests on 36 righteous people, and while they exist, God tolerates our imperfect world. Despite the evil done by people. That's what the premiere at the Bolshoi reminds us of." ("Three Righteous Persons, or a Tulip and a Rose ... ")



Anne Frank — Alexandra Nanoshkina, Sophie Scholl — Irina Khruleva. Photo by Pavel Rychkov/ClassicalMusicNews.ru

• "The gloomy weather in the capital this year did not prevent us from celebrating May 9: Muscovites gave veterans red carnations, sang war songs and danced a waltz near the Bolshoi Theatre," Izvestia says. — ... The sounds of an accordion and a song near the theatre ... The atmosphere is so warm and soulful that no one is going to leave despite the chilly wind. The audience is waltzing to the song *In The Front-Line Forest*."



Ceremonial Tradition: How Russia Celebrated the Victory Day — a [video report](http://video-report) by Izvestia from the steps of the Bolshoi Theatre

Help to the Front, and Performances During the Battles. The Life of Theatres During the War, — material from the Mayor of Moscow's website speaks, in particular, about the affected theatres:

"On October 28, 1941, a bomb fell on the building of the Bolshoi Theatre. A shell weighing half a tonne passed between the columns under the gable of the portico, broke the front wall and exploded in the vestibule. The restoration of the building began in the winter of 1942. The experts completed their job in 240 days — in blackout conditions, without heating. In 1943, the company returned from evacuation in Kuibyshev (now Samara) to the already repaired building. Soon there were premieres of the operas *Ivan Susanin* by Mikhail Glinka and *Prince Igor* by Alexander Borodin. The latter, about the famous campaign against the Polovtsians, was supposed to "reduce the number of operas with pessimistic plots in Moscow theatres."



"The Bolshoi Theatre soloist Olga Lepeshinskaya in a fitting room of the Bolshoi, June 1944." Photo by Mikhail Trakhman from the Main Archive of Moscow / the Mayor of Moscow's website

• Placido Domingo's performance in *La Traviata* at the Bolshoi covered by: TASS, Orfei, Russkiy Mir, Kulturomania, Teatral and others.



Placido Domingo, Arturo Chacón-Cruz and Irina Lungu. *La Traviata*, May 6 Photo by Damir Yusupov

- The Bolshoi General Director Vladimir Urin gave an interview to [Kommersant](#) newspaper about theatrical machinery, trust in the ballet *Nureyev* and the lack of Soviet criticism — “If they berate it then it’s worth seeing.”
Presenter — Victor Loshak.



Vladimir Urin gave an interview to [Kommersant](#) newspaper

The [video interview](#) is also available via the link
“/... / What is success? Well, you say, applause can be organised, reviews — people are not quite ready, public opinion — the question is also very difficult — a somewhat mythical story.”

“It is mythical insofar as society is being formed.

It seems to me that the criticism is now very split up. They do not discuss the performance but clarify their own positions through the performance, sort out their relationship. It’s so funny to watch.”

“And still about success.”

“And about success, I tried to get off the question, to evade it. (Thinks.) I can feel it by the temperature of the auditorium. There is nothing else. /... /”

- TV, print and online media continue to publish reports about the Bolshoi’s plans for its 246 season.

Rossia -1: “The Bolshoi announced what premieres the audience will see in the upcoming season.” [Vesti-Moskva](#) [Rossia-1 and Rossia-24](#) — an interview with the Bolshoi management

[Moskva 24](#)

[Kultura channel](#)

[TVC](#): Nine Premieres of Placido Domingo: What Will the Bolshoi Surprise Us with in the New Season



After the press conference Makhhar Vaziev, Vladimir Urin and Tugan Sokhiev gave comments to [Rossia-24 TV channel](#)

The topic covered by:

[TASS](#), [TASS](#), [RIA Novosti](#), [Interfax](#), [Interfax](#), [Interfax](#), [Kommersant](#)

[Argumenty Nedeli](#) publishes an article about the Bolshoi’s plans for its 246 season. “If the pandemic does not force us to correct them, we will see nine premieres including *Khovanshchina* by Mussorgsky, *Lohengrin* by Wagner and a new ballet to music by Bach. The opera company will open the 246th season September 14 with *Boris Godunov* by Mussorgsky, the ballet company awaits the audience on September 18 with their favourite classic — Tchaikovsky’s *Swan Lake*.

/... / “Even in this 245th season, the premiere of Pyotr Tchaikovsky’s opera *Mazeppa* directed by Yevgeny Pisarev will take place on June 23, at the Historic Stage with Tugan Sokhiev conducting. And there will be two more important shows at the end of the anniversary season. The long-awaited world premiere of the ballet *The Seagull* to music by Ilya Demutsky (choreographer Yuri Possokhov) will take place at the New Stage on July 1. Their creative tandem is remembered for the ballet *A Hero of Our Time*. A diamond in this team is Tom Pye, a world-renowned production designer who is also known for his work in cinema, theatre and television. The last premiere of the season will be Handel’s opera *Ariodantes*, directed by David Alden and conducted by Gianluca Capuano, at the New Stage on July 21.”

- National Artists of Russia ballerinas Svetlana Zakharova, Nina Semizorova and Artistic Director of the Bolshoi Ballet Makhhar Vaziev were special guests of the big,





The Bolshoi Young Artists Ballet Programme — the theme of the programme Observer on Kultura / [the air of 06.05.2021](#)

hour-long programme Observer dedicated to the Young Artists Ballet Programme on May 6. The recorded broadcast is available on [YouTube](#) of Kultura TV channel.

Artistic Director of the Bolshoi Ballet Makhar Vaziev — in a new episode of the programme *Sindeeva* on [Dozhd channel](#). In the interview, he talked about how he was worried about leaving the Mariinsky Theatre, what the company of the Teatro alla Scala in Milan confused him with, what it was like to work with Kirill Serebrennikov on the ballet *Nureyev*, about the Bolshoi Young Artists Ballet Programme partnered by Ingosstrakh. The programme is addressed to talented artists from all over Russia.

“[Business class](#): The Bolshoi Theatre and Ingosstrakh held the first live selection within the Young Artists Ballet Programme”

- Media continue to publish reviews of the premiere of the opera *Tosca* which took place at the Bolshoi New Stage on April 21-25.

“His directorial face was not visible yet, and he flashed with his artistic talent the very first minute,” — [Igraem](#)



Gabriele Viviani as Baron Scarpia. Opera *Tosca* staged by Stefano Poda. Photo by Damir Yusupov

[Snachala magazine](#). “Every scene is the richest picture in a range of rare splendour (black, red, dark gold, white.) The costumes themselves are pieces of art: expensive, exquisitely stylised, sometimes with spectacularly exaggerated forms. I can’t remember when such luxury appeared on our stage. But it is not beauty for beauty’s sake. So, giving everything aesthetic grandeur, Poda will raise what is usually considered melodrama to tragedy. / ... /”

[Nezavisimaya Gazeta](#) publishes a review where the critic draws attention to the work of Gabriele Viviani. The performer of the role of Scarpia, Gabriele Viviani was favourably distinguished. The director offered him a banal image of a brutal villain, and the singer easily beat him, besides he coped with it vocally without much effort.”

[Colta.Ru](#): And It Could Be a *Young Pope*.

- [The Moskvich magazine](#) publishes an article about ballerina Marina Semyonova (June 12, 1908 — June 9, 2010) titled The Moscow Beauty: Marina Semyonova.

“/.../She was not just valued in Moscow, people worshipped her. On the days when she danced, hundreds of



Marina Semyonova as Nikia in *La Bayadere*

people gathered at the doors of the Bolshoi Theatre awaiting her appearance and it was impossible to drive along the Petrovka. Maya Plisetskaya remembered Semyonova: 'Upon close inspection she appeared as a woman from the times of the serf theatre of Praskovia Zhemchugova who was quite corpulent, with a small, smoothly placed head and a strong torso. Of course, I have never seen neither the serf theatre nor Praskovia Zhemchugova herself. Not even lithographies. But my imagination has always correlated the appearance of Semyonova with this past page of the Russian theatre. She was a serf, but with a royal figure. This was the person who should play the part of Catherine the Great, but our directors were asleep at the switch and missed the opportunity... she danced amazingly. Steely, fine legs, faultlessly taught by Vaganova, spun, held and twirled her moulded body splendidly... when she entered the stage, no one else existed. But her character was pettish, wily and not meek at all.' "

- [Muzykalnoe Obozrenie](#) dedicates an extensive article to the 90th anniversary of the birth of Gennady Rozhdestvensky.

May 4, 2021, marks 90 years since the birth of the distinguished conductor. Two concerts at the Moscow Conservatory are dedicated to this day. MO "republishes an interview which the music expert Viktor Yusefovich made with Gennady Nikolaevich shortly before his 85 birthday in 2016."

[The Kultura channel](#) broadcast a story:

"They called him a man of encyclopaedic knowledge of the highest culture.

Rozhdestvensky possessed not only a fantastic musical talent, but also a phenomenal memory. He not only knew every score, but also the conditions in which they were written. His abilities were highly valued around the world: Rozhdestvensky was a guest conductor of the BBC's orchestras, of the Stockholm Philharmonic, of the Viennese Symphonic Orchestra and a host of other companies."/>

- [Rossiyskaya Gazeta](#) brings to the attention of its viewers The Last Interview with Evgeny Nesterenko.



Evgeny Nesterenko as Prince Igor in Alexander Borodin's opera of the same name *Prince Igor*. The State Academic Bolshoi Theatre, 1981. Photo Alexander Nevezhin / RIA Novosti

"/.../I have always believed in the great mission of our musical art, and first and foremost the Bolshoi Theatre. When I came there (in 1970 as a guest soloist, in 1971 as a full-time company member. — RG), I found myself in an atmosphere of enthusiasm. At that time Boris Pokrovsky arrived, and he brought a lot of new ideas with him. He was a talented artist and opened our eyes to many things. And at the same time Yuri Simonov became the main conductor and very fulfilled in his position. He was a strict, demanding and an enthusiastic leader. I remember when he was staging *Carmen*, he did 29 rehearsals with the orchestra! He chiselled everything. And the existence of such a character as Yuri Grigorovich, such ballet artists like Vasiliev, Liepa, Maximova, Semenyaka — it was a wondrous time!"

- Ilya Demutsky — the guest of [2Vernik2](#) programmes. May 14. The story announcement: "One of the most successful national composers. Three of his ballets are on at the Bolshoi (*Nureyev*, *A Hero of Our Time*, *Modanse*) and there will be the premiere of the ballet *The Seagull* in June; the Bolshoi also plans an opera premiere with Demutsky's music. He will tell us how to become a professional composer, of his studies in St Petersburg and San Francisco, and many other things..."

- [Rossia-Kultura](#) channel screened a recording of Placido Domingo's gala [Spring. Love. Opera](#) (which was on March 9) during a celebratory live stream yesterday (May 10, 20:55):

"The famous Spanish tenor, conductor, a favourite of the Russian audience and record holder in the area of performed scores of the international opera stage... collected the best voices of the world at the Bolshoi Historic Stage: the brilliant soprano Aida Garifullina, the magnificent tenor bel canto Javier Camarena, the incredible bass-baritone Erwin Schrott and guest soloists of the Bolshoi Opera Oksana Dyka (soprano) and Mariya Kataeva (mezzo-soprano), who have conquered the leading opera stages of the world."

[Rossiyskaya Gazeta](#) announced the broadcast
The concert recording is also available on [Okko](#)

- [Forbes magazine](#) has published a list of 100 nominees for the rating of the most promising Russians under 30 years old. The nominees in the Art category include the Bolshoi Ballet leading soloist Alyona Kovalyova.



Japanese ballet dancer, the Bolshoi Ballet soloist in 1996-2012 Morihiro Iwata, the artistic director of the ballet company of Nizhny Novgorod Opera Ballet, spoke about his life and work in Nizhny Novgorod in an interview with [Kommersant](#).

Morihiro Iwata

INTERNATIONAL MEDIA

The Italian online publication [L'Ape musicale](#) publishes a [review](#) on the premiere of the opera *Tosca* at the Bolshoi Theatre (director, costume and lighting designer Stefano Poda)

"At the dress rehearsal we had the impression that the Bolshoi Orchestra conducted by maestro Daniele Callegari did not give the best, as if they wanted to offer some resistance. However, she made it to the last of the series of the first performances in excellent shape. In the finale of the second act the tragic theme of the strings causes shivers."

- The German online specialised music news publication [Neue Musik Zeitung](#) reports: "The German cultural manager Hans-Joachim Frey staged two plays about the horrors of the Nazi dictatorship for of the famous Bolshoi Theatre in Moscow on the anniversary of the end of the World War. On the small stage of the chamber opera, he staged *The Diary of Anne Frank* by Grigory Frid (1915-2012) and *Weisse Rose* by Udo Zimmermann to strong applause and shouts of bravo." /.../

"I want to build cultural bridges here between the two sides," said Frey to the German press agency, referring to the political tensions between Berlin and Moscow. "It's such an entrenched debate on both sides." The 55-year-old cultural manager now works mainly in Russia... /.../

Most recently, the German director Claus Guth brought the opera *Salome* by Richard Strauss and the choreographer Christian Spuck the ballet *Orlando* to the stage at the Bolshoi Theatre. The performances are not official parts of the Germany Year, which is still ongoing in Russia."



Natalia Ritter as Anne Frank, Ekaterina Ferzba as Sophie Scholl, Vasily Sokolov as Hans Scholl. Photo by Pavel Rychkov

- The online specialised opera news publication [Opera Wire](#) publishes an article by Francisco Salazar who reports: "Bolshoi Theatre Announces 246th Season. The new season will include seven new opera productions and three ballet productions. For this article, we will highlight the opera productions and vocal highlights."

[Opera Wire](#) covers the Bolshoi's plans to the upcoming theatre season — 246.



[Opera Wire](#)

- International media republish reports from the Spanish newswire EFE about Plácido Domingo at the Bolshoi Theatre.

The Ecuador newspaper [El Universo](#) reports: "Today (6 May) at the Bolshoi Theatre in Moscow, Spanish tenor Plácido Domingo sings Giorgio Germont's role in Giuseppe Verdi's opera *La Traviata*. The maestro will repeat the role the next day 9, when he will conclude the series of five presentations of this opera -one daily- in the largest theatre in Russia of one of Verdi's most acclaimed works, all of them with the participation of renowned singers such as the Italian Matteo Lippi or the Mexican Arturo Chacón-Cruz. "The biggest event of the May performances is the presentation on our stage of the extraordinary Spanish opera singer Plácido Domingo in the role of Giorgio Germont," Bolshoi spokeswoman Katerina Nóvikova told the official TASS agency. She added that Domingo has already participated in the current season as a singer, director and teacher."

Replications of the EFE article

[Swissinfo.ch \(Switzerland\)](#)

[El Diario de Yucatan \(Mexico\)](#)

- The French online specialised classical music publication [Culture 31](#) publishes a report by Serge Chauzy about the new schedule for the *Grands Interprètes* concert series which will begin again after 19 May when theatre and concert halls reopen in France. The schedule changes include: "Wednesday March 9, 2022: Postponement of the Bolshoi concert initially scheduled for March 10, 2021. *The Tsar's Bride* by Rimsky-Korsakov (opera concert version) will be replaced by *Eugène Onegin* by Tchaikovsky (concert version); Thursday March 10, 2022: Postponement of the Bolshoi concert initially scheduled for March 11, 2021 (Borodin / Rachmaninov.)"

- A number of Italian media announce the show entitled *Pas -de-deux for Toes and Fingers* by Svetlana Zakharova (Saturday, July 24) at Macerata Festival with the participation of the violin star Vadim Repin and a group of principal dancers of the Moscow Bolshoi, such as the Italian Jacopo Tissi (considered by critics the heir of Roberto Bolle), Mikhail Lobukhin, Denis Savin and Vyacheslav Lopatin."

Regional online news publication [Vivere Macerata](#)

[Italian regional online news](#) publication Il cittadino di recantati

- The UK newspaper [The Telegraph](#) publishes an interview by Louis Wise on the occasion of the publishing of a new book about Sergei Polunin titled *A Life in Images and Words* by Sergei Polunin. Polunin talks about his career and his opinions on the current political situation in Russia and the recent death of Liam Scarlett.

- A French online TV and culture news publication [Télérama](#) publishes a short article by Rosita Boisseau who says: "It was in 2015, at the Théâtre des Champs-Élysées. Dancer and choreographer Blanca Li and Russian ballerina Maria Alexandrova, from the Bolshoi, performed as a duet for the show *Déeses et Démons*. During the creation, Blanca Li described her accomplice as someone "who looks like [her], quite masculine in appearance, tall, dynamic," and on the same wavelength as her despite the language difference." Link to the video on [opsistv.com](#)"

- The online specialised classical music publication [Slipped Disc](#) publishes a short article by Norman Lebrecht who reports: "The Bolshoi has announced the premiere of a new production of Wagner's *Lohengrin* in its coming season. The director is the Canadian Francois Girard and the production is part of the co-pro deal with Peter Gelb at the Metropolitan Opera. The Met, however, remains shut and, given the latest rumblings from its locked-out stagehands, may remain so for the rest of the year. Wanna see a Met opera? Go to Moscow."

Covering the Bolshoi's plans for its 246 season, the world media report that the theatre will not be going on tour until next spring.

The online specialised opera news publication [Opera Wire](#) publishes a brief report by Dejan Vukosavljevic. "All tours that were planned for this season have been cancelled. And as of today, we have cancelled all tours until March 2022," said the Director of Bolshoi Vladimir Urin in a statement.

The Canadian news publication [La Presse](#) reports: "Despite the cancellation of shows abroad, the Bolshoi will continue to mount several productions with foreign participation, such as the *Ariodantes* by Handel, directed by the American David Alden and the Italian Gianluca Capuano or even "*Lohengrin*" by Wagner in cooperation with the New York Met, produced by Canadian François Girard and directed by German-American Evan Rogister."

International media report the temporary cancellation of Bolshoi Theatre tours basing their reports on the report by the French international news agency Agence France Presse:

The French news publication

[Le Parisien](#)

[Le Figaro](#)

[Quest France](#)

[L'OBS](#)

[RTL Info \(Belgium\)](#)

[Publico \(Portugal\)](#)

[RFI \(Brasil\)](#)

[RT TV \(Russia\)](#)

BRIEFLY

On May 7, members of the Bolshoi Young Artists Opera Program Mariya Barakova, Elmira Karakhanova, Dmitry Cheblykov, Nikolai Zemlyanski performed at Zaryadye Hall with the programme *Songs of Peace and War* in honour of the Victory Day. [TASS](#) reports:

- Russian and global mass media report that on May 10, the names of the winners of the international musical award [International Opera Awards](#) were announced.

In the New Production category, the winner is Rimsky-Korsakov's *The Tale of Tsar Saltan* staged by [Dmitri Tcherniakov](#) at La Monnaie in Brussels.

In the Young Singer of the Year category, the prize went to the Russian mezzo [Vasilisa Berzhanskaya](#) who shares the prize with the Spanish tenor [Xabier Anduaga](#).

Maxim Emelyanychev and his orchestra Il Pomo d'Oro were noted in the category of the Solo Album. The music director of the Bavarian opera Kirill Petrenko was acknowledged as the two-time winner of the Conductor of the Year prize for the first time in the history of the awards.

Covered by:

[Orpheus](#)

[Muzykalnaya Zhizn](#)

[InterMedia.ru](#)

[Colta.ru](#)

and other media.

Video version of the winner performance [The Tale of Tsar Saltan](#)



The online specialised opera news publication Opera Wire publishes an article by Francisco Salazar who announces the winners of the 2021 [Opera Awards](#).

The Belgian online news publication [BX1.be](#) (Belgium) also reports about the *Opera Awards*: "The production of Monnaie *The Tale of Tsar Saltan*, the fairytale opera by Nikolai Rimsky-Korsakov, won a prestigious award at the *International Opera Awards*. In 2019, Dmitri Tcherniakov created a deeply moving staging of this popular Russian tale."

Dmitry Vdovin, teacher of Vasilisa Berzhanskaya at the Popov Academy of Chorus Art, gave an interview to [Muzikalnaya Zhizn](#):

“While I am a little spoiled by my students and aspirants of the Academy, nonetheless, I received this news with great enthusiasm [of the awards of the *International Opera Awards*]. It seems to me that the line which began at the Academy 20 years ago with the victories and successes of our pupils — Dmitry Korchak, Vasily Ladyuk, Ekaterina Lehina, Ekaterina Syurina, Sergei Romanovsky, Alexei Tatarintsev, Alexei Neklyudov and many others, those, who are today the foundation of the middle generation of the opera elite, — this line finds it’s continuation in the impressive results of our recent graduates and current students and aspirants.”

The full list of the [International Opera Awards](#) winners



Vasilisa Berzhanskaya on [FB](#): Vasilisa Berzhanskaya at [FB](#):
 “I am so happy to receive this most prestigious award.
 I assure you, that I will hold this award dear
 for the rest of my life and career”

On May 12, Vasilisa Berzhanskaya took part in the anniversary gala of [Novosibirsk Opera Ballet](#) with the participation of opera and ballet stars.

Other participants of the concert were: the Bolshoi Ballet primas Evgenia Obraztsova and Maria Alexandrova, principal Vladislav Lantratov, principal dancer of the Mikhailovsky Theatre Ivan Vasiliev and other stars. *Muzykalnaya Academia* magazine (#1/2021) publishes a large interview with the director Dmitri Tcherniakov “I am psychopathically obsessed with perfectionism.” Printed and scanned versions of the *Muzykalnaya Akademia* magazine are available upon request at the theatre press office.

DEBUTS

Orlando **May 8 (12:00)**

Margarita Shrayner debuts in the title role, Jacopo Tissi — in the part of Elizabeth I/Shelmerdine, Yulia Skvortsova — Princess Sasha, Alexander Vodopetov — Nicholas Greene, Xenia Averina, Daria Dmitrievskaya —



Alexander Vodopetov
 as Nicholas Greene.
 A debut in *Orlando*. Photo by
 Damir Yusupov



Margarita Shrayner and
 Jacopo Tissi. Main roles in
 the ballet *Orlando*. Photo by
 Damir Yusupov

Girls, Alexei Gaynutdinov — a Boy, Nina Biryukova, Anton Gaynutdinov, Mikhail Kemenov — nameless characters.

Così fan tutte **May 12**

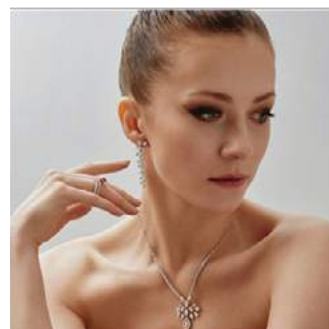
The guest soloist [Markus Werba](#) made his debut at the New Stage as Guglielmo (performances with the Austrian baritone will be also on May 14 and 16.)



Markus Werba (photo / [FB](#))
 made his debut at the
 New Stage as Guglielmo —
 May 12, 14 and 16.

Jewels **May 14**

Diamonds
 Xenia Zhiganshina, Mark Chino — soloists



Xenia Zhiganshina (photo / [Instagram](#)) and Mark Chino
 (photo from the Australian tour, June 2019 / [Instagram](#)) —
 soloists in *Diamonds* (*Jewels* by Balanchine), May 14.

May 15 (12:00)*Emeralds*Ekaterina Klyavlina, Elizaveta Kokoreva — Pas de trois
Diamonds

Olga Marchenkova — the leading couple

May 15 (19:00)*Diamonds*

Eleonora Sevenard — the leading couple

Kirill Sokolovsky — the soloist

May 16*Emeralds*

Stanislava Postnova — Pas de trois

CAST ALTERATIONS

La Bayadere

May 17 — Egor Gerashchenko replaced Igor Tsvirko as Solor.

Così Fan Tutte

May 12, 14 and 16

Fiordiligi — [Ekaterina Morozova](#)Ferrando — [Alexei Neklyudov](#) (May 12, 14 and 16) and [Evgeny Akhmedov](#) (May 13 and 15.)

BIRTHDAYS

May 10 — ballerina, ballet-master and tutor, the Bolshoi Ballet soloist in 1979-1997, National Artist of Russia Alexander Vetrov — 60th birthday

May 11 — director, set designer Dmitri Tcherniakov — opera singer Asmik Grigorian congratulates him on the pages of [Kommersant](#) (Direct Speech section); "Mitya, be happy and never stop breaking our bones. At least we learn how flexible we can be. Love you. Asmik."

Dmitri Tcherniakov

May 11 — the Bolshoi Opera guest soloist, soloist of the Moscow theatre Novaya Opera Alexei Tatarintsev.



May 12 — ballet master-repetiteur, Bolshoi Ballet prima in 1960-1988, National Artist of the USSR Svetlana Adyrkhaeva.

National Artist of the USSR — a guest in the Bolshoi Green Salon. Presenter — [the head of the Bolshoi press office Katerina Novikova](#).Svetlana Adyrkhaeva.
Photo by Damir Yusupov

May 12 — Bolshoi ballet dancer Dmitry Smilevsky

May 13 — ballerina, tutor of the Bolshoi Ballet, National Artist of the USSR Nina Sorokina (1942-2011)

May 14 — director Leo Dodin He staged *The Queen of Spades* by Tchaikovsky at the Bolshoi (2017)

May 14 — conductor, tutor, cellist Samuil Samosud (1884-1964.)

In 1936-1943 — chief conductor of the Bolshoi Theatre, in 1943-1950 — of Stanislavsky and Nemirovich-Danchenko Musical Theatre.

Samuil Samosud

May 15 — ballet-master, National Artist of the USSR Nadezhda Pavlova, prima ballerina of the Bolshoi in 1975-2000 — 65th birthday

May 15 — Bolshoi Young Artists Opera Program soloist Maria Motolygina

May 16 — Bolshoi Ballet soloist (working under contract), Merited Artist of Russia Gennady Yanin



May 17 — ballerina, ballet-master, National Artist of the USSR Olga Chenchikova — 65th birthday

Olga Chenchikova

May 17 — conductor Keri-Lynn Wilson; made her debut at the Bolshoi in 2008 conducting *La Boheme*, later — *Tosca*, *Iolanta*, *Don Carlo*, *Manon Lescaut* and — on May 5-9, 2021 — *La Traviata*.



May 17 — opera and chamber singer (soprano), National Artist of the USSR Elena Stepanova (1891-1978). In 1908-1912 she sang in the Bolshoi Choir, in 1912-1924 and in 1927-1944 she was a Bolshoi Opera soloist — 130th anniversary of her birth

Elena Stepanova as Micaela in *Carmen* by Bizet

May 18 — prima ballerina assoluta, Dame Commander of the Order of the British Empire, one of the greatest dancers of the 20th century Margot Fonteyn (1919-1991)



May 18 — prima ballerina of Covent Garden Royal Ballet and Mikhailovsky Theatre in St Petersburg, in 2004-2011 — Bolshoi Ballet soloist Natalia Osipova — 35th birthday.

May 18 — ballet dancer, Bolshoi Ballet principal in 2011-2014, artistic director of Australian Ballet (since January 2021) David Hallberg.

'Happy, birthday you enigmatic, brave, crazy human. You've made my life that much crazier. Love that we share this day together. 'll see you soon my darling'

May 19 — choreographer, artistic director of Yekaterinburg Opera Ballet Vyacheslav Samodurov. He debuted as a choreographer in 2006 at the *New Choreography Workshop* at the Bolshoi ("+/-" to music by George Frideric Handel) In 2016 he staged the ballet *Undine*.

May 19 — Bolshoi Opera soloist in 1954-1982, lyric soprano coloratura, National Artist of the RSFSR Tamara Sorokina.

May 20 — singer and tutor, Bolshoi Opera soloist in 1976-1996 Raisa Kotova (1939-2019.)