



# Newsletter

In March the Bolshoi Theatre presented two premieres – the ballet *Orlando* and the musical comedy *Moscow, Cheryomushki*.

March 24, 2021, the New Stage – the world premiere of the ballet *Orlando* to music by Edward Elgar, Philip Glass, Lera Auerbach and Eleha Kats-Chernin, after the eponymous novel by Virginia Woolf.

Choreographer – [Christian Spuck](#)

Libretto by [Claus Spahn](#).

Set Designer – [Rufus Didwizus](#)

Costume Designer – [Emma Ryott](#)

Lighting Designer – [Martin Gebhardt](#)

Music Director and Conductor – [Alexei Bogorad](#)

There will be performances on March 25, 26, 27 (12:00 and 19:00) and 28 (14:00) as well.

Main roles by: Olga Smirnova, Maria Vinogradova, Margarita Shrayner, Xenia Zhiganshina, Alyona Kovaleva, Anna Balukova, Jacopo Tissi, David Motta Soares, Semyon Chudin, Artemy Belyakov, Denis Savin, Dmitry Dorokhov and others.

## Casts

Christian Spuck:

“I really love this novel by Virginia Woolf for its unbridled imagination and amazing breadth. The narrative covers three hundred and fifty years.

Woolf tells the story of a young man who does not grow old and passes through the centuries like passing through magical spaces and, literally “on the go”, turns from a man into a woman as if there is nothing more natural in the world.

*Orlando* provides that very thing which impresses me as a choreographer: it is rich in voluminous, expressive images.

The story is more like a dream than a reality. And it has an almost weightless lightness and humour. And at the same time, Virginia Woolf is asking very important questions here: what is the true individuality of a person? How quickly does the subjectively perceived lifetime pass? How many different versions of “me” live in the personality of the artist? She leaves the answers to the reader. And I like that too. “

On March 23, Christian Spuck together with the Bolshoi dancers presented the ballet to the media.



*Orlando*. The premiere at the New Stage – on March 24.  
Photo by Elena Fetisova and Natalia Voronova

On March 25-28, the Bolshoi Chamber Stage has a premiere – the only musical comedy by Shostakovich *Moscow, Cheryomushki* directed by [Ivan Popovski](#). The Macedonian director had already worked at the Bolshoi Theatre staging the opera *War and Peace* by Sergei Prokofiev.



*Moscow, Cheryomushki* by Dmitry Shostakovich.  
The premiere at the Chamber Stage – on March 25.

The multiple laureate of the Golden Mask Prize [Pavel Klinichev](#) will take the conductor's stand.

Libretto by Vladimir Mass and Mikhail Chervinsky  
Set Designers – [Sergei Tchoban](#), [Alexandra Scheiner](#)

Costume Designer – [Lyudmila Gainseva](#)

Lighting Designer – [Ayvar Salikhov](#)

The premiere took place at Moscow Operetta Theatre on January 24, 1959.

Main roles by: Alexandr Polkovnikov, Yuri Syrov, Natalia Ritter, Anna Semenyuk, Viktor Borovkov, Alexander Kolesnikov, Ekaterina Ferzba, Anastasia Sorokina, Vasily Sokolov, Azamat Tsaliti, Zakhar Kovalyov, Valery Makarov, Marianna Asvoynova, Ekaterina Semenova, Alexey Morozov, Roman Shevchuk, Irina Khruleva, Alexandra Nanoshkina, Alexey Prokopyev, German Yukavsky.

[Casts](#)

[The production details](#)

## Events

On March 9, at the Historic Stage, Placido Domingo's second gala of this season took place, which brought together the best voices of world opera.

Prominent singers of our time took part in the gala Spring. Love. Opera: [Aida Garifullina](#), [Sonya Yoncheva](#), [Erwin Schrott](#), [Oksana Dyka](#), [Maria Kataeva](#), [Javier Camarena](#).

Conductor – Anton Grishanin. [See more](#)

March 10 and 11, the Historic Stage – [Swan Lake](#) by Tchaikovsky

Libretto by [Yuri Grigorovich](#) after the scenario by Vladimir Begichev and Vasily Geltser.

Choreographer – Yuri Grigorovich (2001 version).

Scenes in choreography by Marius Petipa, Lev Ivanov, Alexander Gorsky used; sets and costumes by Simon Virsaladze; music director – Pavel Sorokin.



Alyona Kovalyova as Odile,  
Jacopo Tissi as Prince Siegfried in Swan Lake



Placido Domingo, Erwin Schrott and Maria Kataeva,  
Oksana Dyka, Aida Garifullina, Anton Grishanin  
and Javier Camarena at the gala Spring. Love. Opera –  
March 9, the Historic Stage. Photo by Damir Yusupov

The premiere of this version of the ballet took place 20 years ago – on March 2, 2001.

[Casts](#)

Conductors – Pavel Klinichev (March 10), Anton Grishanin (March 11)

March 13 14, the Historic Stage – John Neumeier's ballet [La Dame Aux Camelias](#), music from Frederic Chopin's pieces.

The premiere at the Bolshoi (the Hamburg Ballet version of 1981) was on March 20, 2014.

Conductor – Pavel Sorokin (all days). [Casts](#)



Svetlana Zakharova as Marguerite Gautier, Denis Rodkin as Armand Duval, Ekaterina Shipulina as Manon Lescaut, Artemy Belyakov as Des Grieux, Kristina Kretova as Prudence Duvernoy, Mikhail Lobukhin as Gaston Rieux, Daria Khokhlova as Olympia at curtain calls after the evening performance of *La Dame Aux Camélias* by John Neumeier on March 13. Photo by Katerina Novikova



Olga Smirnova as Marguerite Gautier at curtain calls after the matinee performance on March 13 (Artem Ovcharenko as Armand; photo by Anna Peplova/FB) and March 14 (Vladislav Lantratov as Armand; photo/Instagram)

March 17, 18, 19, 20 и 21, the Historic Stage – [Un Ballo in Maschera](#) by Verdi.

The Bolshoi premiere was on April 20, 2018.

Music Director – Giacomo Sagripanti

Director and Set Designer - Davide Livermore

Graphic and production design with the technical support in of GiòForma

[Casts](#)

Conductor – guest conductor of the Bolshoi Theatre

[Keri-Lynn Wilson](#)

Keri-Lynn Wilson debuted at the Bolshoi in 2008 having conducted the opera *La Bohème*. Also at the Bolshoi, she conducted the operas *Tosca*, *Iolanta*, *Don Carlo*, *Manon Lescaut*. Keri-Lynn Wilson will take the conductor's stand at the spring performances of [La Traviata](#) (Plácido Domingo will appear in the performances of May 5 and 8 as Giorgio Germont.)



Keri-Lynn Wilson (centre) with Dinara Alieva and Nazhmiddin Mavlyanov at curtain calls after *Un Ballo in Maschera* on March 18  
Photo by Damir Yusupov



Anna Aglatova as Susanna and Alexander Miminoshvili as Figaro. Photo by Damir Yusupov

March 6 and 7, the New Stage – [Le Nozze di Figaro](#) by Mozart, libretto by Lorenzo Da Ponte after the play by

Beaumarchais. The premiere of Evgeny Pisarev's production was on April 25, 2015.

Set Designer — Zinovi Margolin  
 Costume Designer — Viktoria Sevryukova  
 Lighting Designer — Damir Ismagilov.  
 Music Director — William Lacey  
[See more Casts](#)  
 Conductor — Alexander Soloviev.

March 9 and 10, the New Stage — The Taming of the Shrew to music from Shostakovich's works. [Jean-Christophe Maillot](#), the famous French choreographer, artistic director of the Ballet of Monte Carlo troupe, created the ballet commissioned by the Bolshoi Theatre.

Set Designer: [Ernest Pignon-Ernest](#)  
 Costume Designer: [Augustin Maillot](#)  
 Lighting and Video Projection: [Dominique Drillot](#)  
 Dramatist: [Jean Rouaud](#)

The world premiere of Taming of the Shrew was on July 4, 2014, at the New Stage and brought the Bolshoi three Golden Masks.

[Performance details](#)  
 Conductor — Alexander Soloviev.



Lyubov Andreeva as Gala, Oleg Gabyshev as Leon. The ballet by Boris Eifman [The Pygmalion Effect](#) – March 12 (the above photo by Evgenia Matveeva); Anastasia Tetchenko as Zarema. Mikhail Zinoviev as Khan Gyrei, the ballet-poem [The Fountain of Bakhchisarai](#) – March 14



Olga Smirnova as Bianca, Artemy Belyakov as Baptista; photo by Elena Fetisova

On April 16 and 17 the Bolshoi Ballet will present [The Taming of the Shrew](#) at Voronezh Opera Ballet within the [11th Platonov Arts Festival](#).

[The Platonov Festival official website](#)

The Bolshoi Theatre hosted ballets within the Golden Mask theatre festival.

March 12, the New Stage — [The Pygmalion Effect](#) of St Petersburg Eifman Ballet.

March 14 — [The Fountain of Bakhchisarai](#) of Samara Opera Ballet to music by Boris Asafiev.

March 18 and 20, Beethoven Hall – concerts [Anthology of Russian Classical Romances. Anton Rubinstein. Anton Arensky.](#)



Curtain calls after the concert Anthology of Russian Classical Romance. Anton Rubinstein. Anton Arensky. March 18. Photo by Damir Yusupov

Ksenia Sharoeva, great-great-granddaughter of Anton Rubinstein, Christopher Muravyov-Apostol, philan-

thropist, descendant of the Decembrist Sergei Muravyov-Apostol, Tovar da Silva Nunes, Ambassador of Brazil to Russia, and Alexander Svetakov, Trustee of the Bolshoi Theatre, Chairman of the Board of Directors of Absolute Investment Group were the guests of honour of the concert on March 18.

[See more](#)

March 21, Beethoven Hall — the concert of the [Bolshoi Chamber Orchestra Morning Symphony](#).

Music by Haydn, Schubert and Brams

Conductor — Mikhail Tsinman

Presenter — Irina Bashkireva

[See more](#)

The Bolshoi Theatre turns 245 on March 28. For this date and for the International Theatre Day celebrated on March 27, the Bolshoi has prepared a virtual gift for Russian viewers: on these days, a recording of the 2015 Swan Lake will be available for viewing on the theatre's YouTube channel. Production by Yuri Grigorovich.

Set Designer — Simon Virsaladze

Main roles by: Svetlana Zakharova as Odette/Odile, Denis Rodkin as Prince Siegfried, Artemy Belyakov as Evil Genius, Igor Tsvirko as Fool.

The Bolshoi Orchestra, conductor — maestro Pavel Klinichev.



The Bolshoi will show the ballet Swan Lake on its YouTube channel on March 27 — for the theatre's 245 anniversary.

Photo by Svetlana Gorelova / [Instagram](#)

March 5, 6, 7, the Chamber Stage – the opera Don Giovanni, ossia Il dissoluto punito by Mozart, staged by Boris Pokrovsky.

Conductors – Ivan Nikiforchin (March 5 and 6) and Alexey Vereshchagin (March 7.)

[Casts](#)

Stefano Poda, director, set, costume and lighting designer of the upcoming premiere of the opera [Tosca](#) has arrived in Moscow for rehearsals.



Roman Bobrov as Don Giovanni. Photo from the archive of the Chamber Theatre.

The premiere will be at the New Stage on April 21, 2021. Music director of the production — Daniele Callegari.



Stefano Poda has started rehearsing Tosca at the Bolshoi Theatre

The world renowned concert master Semyon Skigin holds master classes with the YOP members from March 9 to 20.

The first issue of 2021 of the Bolshoi Theatre magazine is published ([\\*.pdf](#)).

The materials include an interview with the director of Salome [Claus Guth](#) who speaks very positively about all workshops of the Bolshoi. "Everyone I communicate with here is well educated, professional, and precise in their work and knows new opera novelties," says Claus

Guth. “I am grateful for the conversations I had with artists, musicians, and experts who are engaged in the theory of the opera theatre. Frankly, I have never met such a level of knowledge //.”

Also in the magazine – an interview with the chief conductor – music director of the Bolshoi, music director of Salome Tugan Sokhiev, a conversation with the performer of the main role Asmik Grigorian and 15 questions to the Bolshoi Opera soloist Dinara Aliyeva. There is a big article about the upcoming premiere of the ballet Orlando. The article titled “Present Continuous” is dedicated to the fruitful cooperation between the Bolshoi and Placido Domingo.



The Bolshoi Theatre magazine is available both in printed and digital versions via the [link](#)

[The Bolshoi YouTube channel](#) prepared a video piece about the premiere of Salome. The premiere series of the opera Salome by Richard Strauss, the co-production of the Bolshoi of Russia and Metropolitan Opera (USA) – took place on February 25-28 and March 2 and 3 at the Historic Stage.

An exhibition dedicated to the 90th anniversary of the birth of the outstanding singer Tamara Sorokina

(May 19, 1931 – January 2, 2021) has opened at the Bolshoi New Stage.

Tamara Sorokina has been a Bolshoi Opera soloist for more than 30 years (1954-82.) She has prepared and performed 39 roles over these years. She toured abroad (India, Poland, Japan, Australia, Italy, Philippines, Canada, France, East Germany, Hungary). She performed as a concert singer. She taught at GITIS (now RUTA). National Artist of the USSR. The exhibition features photographs from operas.



Tamara Sorokina as Violetta (La Traviata by Verdi) and Marfa (The Tsar's Bride by Rimsky-Korsakov.) An exhibition dedicated to the 90th anniversary the birth of the singer at the Bolshoi New Stage.

## Press analysis:

### Russian mass media

Russian media continue to cover the first opera premiere of 2021 – Salome by Richard Strauss directed by Claus Guth.

**Literaturnaya Gazeta:** “The huge orchestra (the score is designed for 110 participants) under the direction of Tugan Sokhiev did not overwhelm the soloists, but emphasised their vocals showing the great merit of the conductor. Even the small voice of Ann Petersen was perfectly heard throughout the entire performance, and Salome practically does not leave the stage.

In the first cast, Salome was brilliantly performed by Asmik Grigorian. And in general, all the soloists sounded great, their voices were “dressed” for this opera. Tugan Sokhiev said: “When you look at the score, you think: ‘Lord, how will the singers be heard?’ It turns out that everything is perfectly audible if you do exactly as the composer wrote, perform all the nuances. If the oboe has mezzopiano and the English horn has fortissimo then it

should be so although the performers are sitting next to each other. It means that it is important for Strauss.” /.. /

Vladimir Urin gave an interview to the [ArtMoskovia](#) online publication – “There Is No Theatre Without Motion”. The head of the Bolshoi answered questions regarding the development of the theatre, the formation of its repertoire, ballet and opera companies, as well as questions on popularisation of art and development of personality.



Vladimir Urin gave an interview to [ArtMoskovia](#)

“How is the Bolshoi Theatre’s repertoire policy being formed now, and what is it based on? Maybe something is missing?”

“There are many factors influencing the formation of the theatre repertoire policy. First, you need to keep in mind the repertoire you already have. Then, of course, you need to understand the capabilities of the company you have. If there are artists ready to provide the selected musical material.

And much more /.. / Whenever we think of what we are going to stage in the new season, we must take all these factors into account. Often inviting eminent maestros such as John Niemeyer or Christopher Wheeldon, I am ready to hear their wishes and include the titles they are interested to implement at the Bolshoi Theatre in our line-up. This is the case with opera directors. But we

definitely look and assess what kind of picture we end up with when we begin to complete the repertoire as a whole from this rich mosaic. Our priority is undoubtedly the masterpieces of Russian opera and classical ballet, but opera must present the Italian, French, German repertoire, popular and rare names, ballet must include works of contemporary choreographers and classics of the twentieth century.” /.. /

The premiere of the Bolshoi’s 244th season – opera Sadko by Rimsky-Korsakov staged by Dmitri Tcherniakov – has won the Highlight of the Season prize of 2021. [TASS](#) reports. In total, the five best performances staged in Moscow theatres in the past have become laureates of the annual Moscow prize of the Union of Theatre Professionals of Russia”. The awards ceremony will take place at the theatre centre Na Strastnom on April 5.



Nazhmiddin Mavlyanov as Sadko. Ekaterina Semenchuk as Lyubava Buslaevna Photo by Damir Yusupov



Vladislavs Nastavševs speaks about his work on the opera [Les pêcheurs de perles](#) by Bizet at the Bolshoi Theatre

Director and composer Vladislavs Nastavševs, who staged the opera *Les pêcheurs de perles* at the Bolshoi

Chamber Stage this season, gave an interview to [Музыкальная Жизнь](#). The premiere of the production was positively received by music critics and won several awards, the magazine notes.

Keri-Lynn Wilson was the guest of the programme [Tavor in Major](#) on Orpheus radio on March 17.

“Currently, Keri-Lynn Wilson, one of the few successful female conductors, conducts Verdi’s opera *Un Ballo in Maschera* at the Bolshoi. A Canadian with Ukrainian roots, fluent in Russian, she collaborates with famous opera houses and symphony groups. Keri-Lynn Wilson was the guest of the programme [Tavor in Major](#).”



Keri-Lynn Wilson – the guest of Jossi Tavor on Orpheus radio on March 17 (15:00, [Tavor in Major](#)).  
Photo by Katerina Novikova

The Bolshoi YOP graduate Vasilisa Berzhanskaya was the guest of the programme [Tavor in Major](#) on Orpheus radio on March 19.

Many TV pieces and press publications are dedicated to Placido Domingo’s gala *Spring, Love, Opera* on the Historic Stage on March 9.

[Kultura channel](#)

[TASS](#)

[ClassicalMusicNews.Ru](#) republishes the TASS material

[Orfei](#)

[Rossiiskaya Gazeta](#) “Domingo appeared on stage solo and in duets and demonstrated not so much vocal power as incredible dramatic energy captivating both in

*Hamlet* and in the role of the gray-haired Germont – a lyrical, sensitive and at the same time adamant father who cannot afford to melt away from the endless charm of Violetta (Aida Garifullina) /./.

Oksana Dyka (Ukraine) appeared on the stage together with Domingo, performing the arias of *Turandot* and *Lady Macbeth* with some devilish temperament and unbridled strength, as well as *Aida* in a duet with the maestro. Uruguayan bass-baritone Erwin Schrott was elegant and ironic in his signature role of *Don Juan*, while Maria Kataeva demonstrated the ‘steely’ character of the gypsy *Carmen*. The brilliant Mexican tenor Javier Camarena performed in Russia for the first time.”

The Bolshoi Theatre and Ingosstrakh held the first live selection within the Young Artists Ballet Programme, Russian media reported. The programme manager is Makhar Vaziev, artistic director of the ballet company.

[Kultura channel](#) showed the report by Elena Voroshilova: “The new project was conceived as a ‘bridge’ between ballet schools and the theatre.”

[Orpheus Radio](#)



“These are the first five applicants for study on the Bolshoi Young Artists Ballet Programme. They have passed the first round online. Now they enter the elimination round which will decide their fate. Someone will be lucky, others will go home.” – [Kultura](#) reports

[Vremya Novostei](#) newspaper quotes the director of the Bolshoi Ballet Makhar Vasiev in their article “The Stage Is Yours”: “It’s great that now we have the opportunity to pass on our unique experience to talented young artists from all over Russia. I would like to note that I really liked several participants in the first live selection. It seems to me that they may well master the programme we are planning, and perhaps some have a real chance to become the Bolshoi Ballet dancers. I hope that the kids’ example will instil the sense of purpose in other dancers, because now they know that nothing is impossible, the doors of the Bolshoi are open for young talents!”



[The Benois de la Danse Festival](#) announces the publishing a special issue of Living Legends. John Neumeier, timed to coincide with the choreographer's birthday on February 24, on their official YouTube channel. The film features fragments from his ballets: Hamlet, Anna Karenina, A Streetcar Named Desire, Otello, Lady of the Camellias, Orfeo ed Euridice, Project Beethoven. All the fragments were shown at the Bolshoi in different years within the gala of Benois de la Danse.



Svetlana Zakharova, Benois double winner, and Denis Rodkin, Benois winner, in the ballet Anna Karenina by John Neumeier (Benois double winner.) Bolshoi Theatre  
Photo by Natalia Voronova./FB BenoisdelaDanse

Svetlana Zakharova and the Bolshoi Opera guest soloist Ildar Abdrazakov will perform at the Bravo Prize gala on the Bolshoi Historic Stage on April 2, [TASS](#) reported.

Singers Bogdan Volkov, Albina Shagimuratova, Maria Barakova, pianists Kirill Richter and Ivan Bessonov and foreign stars will also take part in the event.

[Orpheus](#) [Cosmopolitan](#)

Maestro Yuri Simonov, who worked as the chief conductor of the Bolshoi Orchestra for 15 years (1970-1985), celebrated his 80th birthday on March 4 at Tchaikovsky Concert Hall. – reports by [TASS](#), [Kultura channel](#) and other media.

“The main thing is the flexibility of our team, the flexibility of musicians. That is, we do not just play the right notes at the right time, but we play music, it breathes like a living person,” says Yuri Simonov, National Artist of the USSR, in the [Kultura](#) report.

[Rossiiskaya Gazeta](#): “The maestro’s unique plasticity and temperament, his impeccable sense of style and



Conductor Yuri Simonov Turns 80 – a report by [Kultura channel](#)

ability to give the energy of the orchestra members the right course make every concert of the Moscow Philharmonic Symphony Orchestra unforgettable. For more than 20 years, Yuri Simonov has been at the helm of this wonderful team. Prior to that, the maestro had been the chief conductor of the Bolshoi Theatre for many years, performed with the best orchestras of the world, and staged a number of productions in major opera houses.

[Музыкальная Жизнь](#):

“Conductor Yuri Simonov’s main feature of is his amazing one and the same self.”

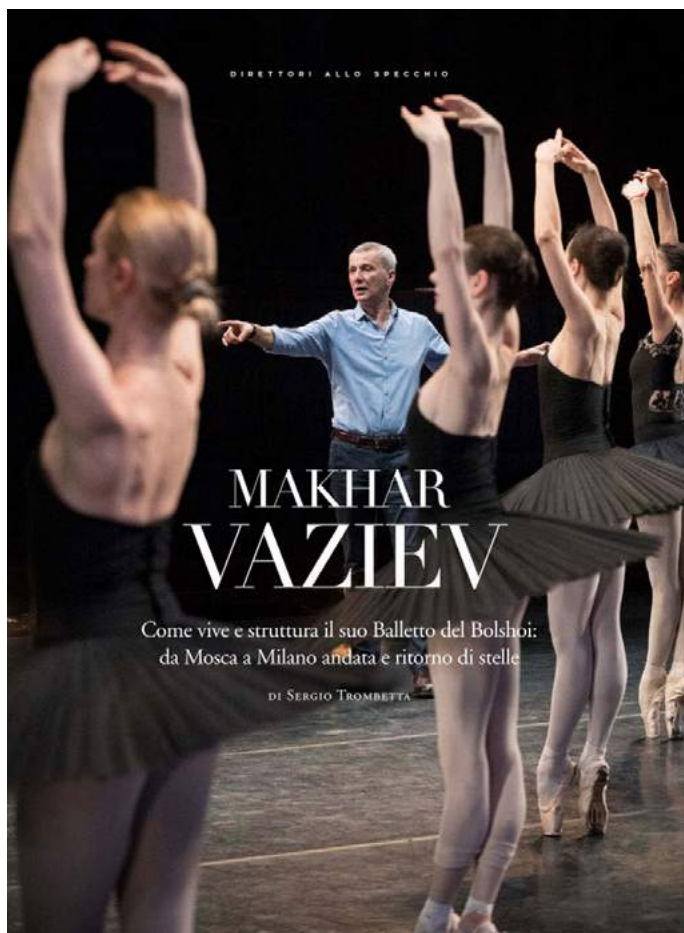
## Press analysis:

international mass media

The Italian specialised dance magazine [Danza and Danza](#) publishes a very large interview with Makhar Vaziev by Sergio Trombetta in its March/April edition. Vaziev speaks about the challenges of running such a large company as the Bolshoi Ballet.

“When I arrived here in 2016 there was some problem. But I came from La Scala, I was used to a big company, things have settled down. Diplomacy is always needed. I changed the situation a bit as I had done at La Scala or Mariinsky. What matters is the result you see on stage.

Difficult job? They have three theatres to manage (the historic house, the new stage and the chamber hall, ed.) A company of 270 dancers, too many, of which 63 are soloists, every month between 20 and 22 ballet performances. It is a job in which it is important to entice people, to give everyone the opportunity to go on stage, not to do wrong and to choose the right performers, to take into account the normal competition between the dancers. Choose good teachers and expect results.”



Makhar Vaziev on the pages of Danza and Danza magazine (March-April 2021)



The 3rd edition of Les Musicales Franco-Russes Festival is presented in digital form from March 13 to April 1

The French newspaper [La Croix](#) quotes the Bolshoi directors. “Conductor Tugan Sokhiev and Bolshoi director Vladimir Urin spoke about cultural life in Moscow.” “Here it is not bad at all”, assures Tugan Sokhiev evoking the new production of *Salomé*, the opera by Richard Strauss, which was presented to the public a few days ago “with a set of international artists and in front of a hall 50% full.”

French media give wide coverage to Les Musicales Franco-Russes (March 13 – April 1.)

The French newspaper [La Depeche](#) selects its culture favourites of the week. Number one is “Initiated by Tugan Sokhiev and the Orchester du Capitole, the 3rd Franco-Russian Musicales done this year in Internet version.

[La Dépêche](#)

[La Dépêche](#)

[France Musique](#)

[France Musique](#)

The Spanish international news agency EFE prepared a report about Plácido Domingo’s gala at the Bolshoi — [Spring. Love. Opera.](#)

The online Swiss news portal [Swissinfo.ch](#) republishes a report from Spanish newswire EFE. “Latin American opera singers Erwin Schrott, Uruguayan baritone, and Javier Camarena, Mexican tenor, conquered the Bolshoi Theatre in Moscow on Tuesday in a gala organised by the Spanish maestro Plácido Domingo. “As a musician, I am doing here what I must, what I love, which is to sing; to bring a moment of music, a moment of calm. Being at the Bolshoi, what this makes me feel is a gigantic impression,” Schrott said.” “For his part, Camarena, who premiered tonight on the main Russian stage, was “more than excited to meet and sing” at the Bolshoi. Both were invited by Domingo, who has coordinated with the Bolshoi a whole series of concerts for the current season. According to the theatre director Vladimir Urin, “Plácido Domingo has become a regular guest of Russia, which welcomes him with open arms...” “The Bolshoi awaits him again in April and May, occasions in which he will sing as a baritone in the operas *Don Carlos* and *La Traviata*, by Giuseppe Verdi.”

[Platea Magazine](#)

The online specialised opera news publication [Opera Wire](#) publishes an article by Francisco Salazar announcing the nominations for the International Opera Awards 2021. “The awards ceremony will take place online on May 10 after the planned 2020 live ceremony was cancelled by the coronavirus pandemic. The virtual event will see the announcement of the 2020 winners and will pay tribute to the resilience of the opera industry during the past year.” Nominees include “New Production: Rimsky-Korsakov, *The Tale of Tsar Saltan* by Dmitri Tcherniakov.”

[The Times](#) newspaper publishes a review by Hugh Canning of Dmitri Tcherniakov’s staging of *Der Freischütz* in Munich at the Bavarian Staatsoper.

“The Russian director stages this ultimate operatic spook melodrama as a study in psychosis. All this takes place in a high-rise commercial building in 1950s Soviet decor (Tcherniakov’s design) where the contestants take

pot shots at passers-by in the street below. It doesn't really work, although the direction of Kyle Ketelsen's commandingly sung Kaspar and a schizophrenic psychopath — who speaks the demon Samiel's words, as well as singing his own in the famous Wolf's Glen scene — is perhaps the staging's most singular success."

[Wall Street Journal](#) (USA) newspaper publishes a review by Heidi Waleson of *Der Freischütz* staged by Dmitri Tcherniakov. "Trying to give Carl Maria von Weber's *Der Freischütz* a contemporary twist is fraught with peril, since magic, omens and the power of the natural world are integral to this 1821 classic of early German Romanticism. Dmitri Tcherniakov's new production at the Bavarian State Opera cleverly transposes *Freischütz* into the modern corporate world, but it takes some work."

The tech trade news publication [Wide Format Online](#) (Australia) reports: "The Bolshoi Theatre of Russia, home of the Bolshoi Ballet and Opera and one of the most historic and respected theatres in the World, has successfully installed the EFI Pro 32r+ roll-to-roll LED printer from Electronics For Imaging, Inc. The printer will allow the Bolshoi Theatre to create stage decorations in higher print quality and on a wider variety of materials."



Igor Tsvirko performed the main role in the ballet to music Prokofiev *The Jester*.  
Photo / the dancer's [Instagram](#)

## Briefly

The Bolshoi Ballet leading soloist Igor Tsvirko performed the main role in the ballet to music by Prokofiev *The Jester*. The production was created especially for the Bolshoi Ballet dancer by young choreographer Nikita Vysotsky at the Voronezh Opera Ballet on March 14. Ekaterina Pervushina as the Jesterette.

On March 14, the Bolshoi ballerina (working under contract), National Artist of Russia Maria Alexandrova performed in the main role of the ballet *Giselle* on the stage of the Rostov Musical Theatre as part of the celebration of the 20th anniversary of the theatre's ballet company.

On March 10, the festival of the Russian National Theatre Award Golden Mask opened an online programme for 2021 which includes broadcasts of four performances from different cities of Russia. [TASS](#) reported.

On March 18, soprano Yulia Lezhneva gave a concert of baroque church music at the [Grand Hall of the Mos-](#)



[cow Conservatory](#). The programme included Gloria by Handel, Nisi Dominus by Vivaldi.

Covent Garden will open its doors on May 17, [Orpheus](#) reports (based on Opera Wire materials.) The Royal Opera House plans to present a new production of Mozart's opera La clemenza di Tito, live. Mark Wigglesworth will be the conductor. The London theatre intends to resume work on the world's first hyper-reality opera Current, Rising. They are also preparing online screenings of The Seven Deadly Sins by Kurt Weill and Bertolt Brecht.

The exhibition-installation Sheintsis. Essay in Four Pictures which tells about the stage designer and teacher of the Moscow Art Theatre School Oleg Sheintsis, opened at the Jewish Museum and Tolerance Centre in Moscow. [TASS](#) reports. Part of the exposition is a video installation where guests of the exhibition will be able to see the memories of Sheintsis of the special representative of the President of the Russian Federation for international cultural cooperation Mikhail Shvydkoy, general director of the Bolshoi Theatre Vladimir Urin, director Dmitry Krymov, rector of the Moscow Art Theatre School Igor Zolotovitsky, artist Pavel Kaplevich and other colleagues of the stage designer.

[Moskovski Komsomolets](#)

National Artist of Russia, laureate of the theatrical awards Golden Mask, Golden Soffit, Baltika and Benois de la Danse Farukh Ruzimatov has become the head of the NOBAT ([Novosibirsk Opera and Ballet Theatre](#)) ballet company.



Vladimir Kekhman and Farukh Ruzimatov.  
Photo / NOBAT website

Farukh Ruzimatov has collaborated with NOBAT previously — in 2016 he revived the ballet Le Corsaire. Ac-

ording to the artistic director of the theatre Vladimir Kekhman, the creative team will be headed by a person with a special sense of style and professional intuition, who deeply understands classical ballet. With such a professional, “the team will have an interesting and fruitful creative activity.”

[Kommersant](#)

[Rosbalt](#)

and many other media.

Theodor Currentzis will act as the artistic director of the [International Diaghilev Festival](#) in Perm. The festival will take place on June 10-20. Besides the main events, the Diaghilev Festival will include an educational programme for students of music specialties of higher educational institutions. There will be a festival club as well.

The animated film The Nose, or the Conspiracy of the Different based on the works by Dmitry Shostakovich The Nose and An Anti-Formalistic Paradise was released. Andrei Khrzhanovsky tells the story of the defeat of the Soviet avant-garde in three operatic dream-acts. The action takes place at the Bolshoi Theatre.

Ksenia Rozhdestvenskaya talks about the film The Nose, or the Conspiracy of the Different in [Kommersant Weekend](#).

[Trud](#): “How Comrade Stalin Fought The Nose. Do the authorities need to fight dissent in art and politics?”



The animated film The Nose, or the Conspiracy of the Different based on the works by Dmitry Shostakovich was released.

Photo: Shar Studio

March 31 — International Festival of Contemporary Choreography Context. Diana Vishneva and the Pushkin State Museum of Fine Arts will present the film [Cast](#). After the premiere, the film will go on to wide distribution including online. It is a cross-media work that brings together visual arts, contemporary dance, music and cinema. The human body in a variety of plastic forms becomes its main character and material at the same time.



Cast trailer on the museum YouTube channel

[Rossiiskaya Gazeta](#) about what productions for the Golden Mask Festival will be shown online: This year, four performances marked by the award experts will be presented. Broadcasts will be available throughout the year. On May 2, the festival will show the ballet *The Order of the King of the Ural* Opera Ballet from Yekaterinburg.

## Sad news



Evgeny Nesterenko, Soviet and Russian opera singer (bass), teacher, publicist, public figure, professor, Hero of Socialist Labor (1988), National Artist of the USSR (1976), Lenin Prize laureate (1982), holder of the Order of Lenin (1988) passed away at the age of 83 on March 20 in Vien-

na. According to Natalia Ignatenko, general director of Elena Obraztsova Foundation, Nesterenko died from the consequences of COVID-19. He was previously hospitalised with severe COVID. In accordance with the last will of Nesterenko, his ashes will be buried in Russia. Due to quarantine restrictions in Austria, the Nesterenko family refused “any public ceremony and meetings with loved ones for the near future.”

Evgeny Nesterenko was born on January 8, 1938, at the Moscow military hospital in Lefortovo. As a student, he began to take private singing lessons from Maria Matveeva. In 1965 he graduated from the Leningrad Rimsky-Korsakov Conservatory. In 1963-1967 he was a soloist of the Leningrad Minor Opera Theatre (now the Mikhailovsky Theatre), in 1967-1971 – the Leningrad Kirov Opera Ballet Theatre (now the Mariinsky Theatre), in 1971-2002 – the Bolshoi Theatre (Moscow).

He performed over 80 roles in operas, including 21 opera roles in the original language; solo concert programmes of Russian and foreign music. He made about 70 records and discs for domestic and foreign recording companies, including more than twenty operas (in full), many arias, romances and Russian folk songs.

He created vivid images including Boris Godunov (*Boris Godunov* by Mussorgsky) which were hailed triumphantly in the USSR and around the world. He had exceptional diction, which allowed him to perform parts not only in his native language, but also in Italian, French, German and even Hungarian – with equal success. Since 1966, he has toured abroad (East Germany, Bulgaria, Hungary, Czechoslovakia, Poland, Egypt, Great Britain, Italy, Sweden, France, Germany, USA, Switzerland, Japan, Argentina, Finland, Spain, Brazil.)

He performed on the best stages in the world: Metropolitan Opera (USA), La Scala (Italy), Covent Garden (Great Britain), Colon (Argentina), Liceo (Spain), German State Opera (Berlin), Bavarian State Opera (Munich), Hamburg State Opera (Germany), Budapest Opera (Hungary), Warsaw Grand Theatre (Poland), Vienna State Opera (Austria), Opera San Francisco (USA) and many others. He took part in opera festivals in Savonlinna (Finland, 1982), Arena di Verona (Italy, 1978, 1985, 1989, 1991), in Bregenz (Austria, 1986), in Orange (France, 1990).

He began his teaching career at the Leningrad Conservatory (1967-1968, 1969-1972). He taught at the Gnesin Moscow Institute of Music and Teaching (now the Gnesin Russian Academy of Music; 1972-1974). He taught at the Moscow Tchaikovsky Conservatory and was the head of the Solo Singing Department there (1975-1993, professor since 1981). He taught at the Vienna Conservatory (1993-2003). Honourary Professor of the Moscow Tchaikovsky Conservatory (2013). Honourary Professor of the Hungarian State Liszt Academy of Music (1984).

In recent years, he lived mainly in Vienna.

(Obituary by Nikolai Podsokorsky)

Vladimir Urin, on behalf of the Bolshoi Theatre, sent a [telegram](#) of condolences to the family of Evgeny Nesterenko.

“We deeply mourn the death of the great singer Yevgeny Nesterenko.

Most of his creative life is inextricably linked with the Bolshoi Theatre, where he served for over 30 years performing a wide variety of bass parts. It is impossible to forget his Boris Godunov, Ruslan, Khan Konchak, Prince Igor, Kochubei, Kutuzov, Mephistopheles, Philip II.

A powerful, free, beautiful voice brought him to the best venues in the world – Eugene Nesterenko shone at the Metropolitan Opera, La Scala in Milan (where he performed constantly, and in 1978 opened the jubilee 200th season), the Royal Opera Covent Garden, Vienna State Opera, Bavarian State opera, Teatro Colon in Buenos Aires and many others.

As composer Georgy Sviridov wrote: “Nesterenko is the legitimate heir of the famous Russian basses: Chaliapin, Mikhailov, Grigory and Alexander Pirogovs - the successor to their glory. ... Nesterenko connects his inquiring mind with great talent given to him by nature, with the responsive soul of a genuine artist, never satisfied only with success, but always looking for a way to artistic excellence.”

Already living in Vienna, Evgeny Nesterenko came to the Bolshoi Theatre repeatedly to share his skills with our artists – members of the Young Artists Opera Program. It is very important that those who are to perform in the 21st century were able to touch his art directly, work personally with such a unique singer. His legacy is immense – over 80 roles and 70 discs.

Today, mourning the death of the great singer, the owner of a unique voice and outstanding dramatic ability, we mourn a unique personality, a person devoted to Russian culture and who made great efforts for its protection and promotion in the world.

This is a huge loss for us and for the whole world. Please accept our most sincere condolences.”

The head of the Union of Theatre Professionals of Russia Alexander Kalyagin expressed [his condolences](#) on the passing of Evgeny Nesterenko.

“Dear colleagues and friends!

Today the theatrical community was shocked by the news of the death of the National Artist of the USSR Evgeny Nesterenko.

In January of this year, Nesterenko turned 83, and I was happy to once again express to the brilliant opera singer my sincere admiration for his art. The powerful, thick, bright, beautiful voice of Evgeny Nesterenko sounded on the world’s most famous opera venues, they called him ‘the second Chaliapin.’ Evgeny Nesterenko performed a huge number of roles in the original language, he left us a great creative heritage, his name will be preserved in the history of Russian culture, captured in the chronicles of the Mikhailovsky, Mariinsky, Bolshoi theatres. Everyone who knew him spoke of his incredible ability to work: leading roles in well-known opera productions, solo parts, discs, records, teaching. He won the most prestigious international awards, prizes, gold discs

... But I am sure, that the love of millions of opera fans around the world was the most important and essential thing for the greatest opera singer Evgeny Nesterenko, owner of a unique bass. And this love stayed with him to the end. As will the memory of him for many, many years.

I express my most sincere condolences to the family and friends of Evgeny Nesterenko.

Blessed be his memory.”

Hundreds of media all over the world report the passing of Evgeny Nesterenko.

## Debuts

### Spartacus

March 6

Atrem Ovcharenko as Crassus (the first appearance in Moscow, the debut was on June 26, 2019, during the theatre’s Brisbane tour)

March 7

Eleonora Sevenard as Aegina.

### Le Nozze di Figaro

March 6

The guest soloist [Marcus Werba](#) appeared in the title role.



Marcus Werba sang Figaro on March 6

### The Taming of the Shrew

March 9

Georgy Gusev as Gremio

### Lady of the Camellias

March 13 (12:00)

Kristina Karasyova as Nanina

March 14

Daria Khokhlova as Prudence Duvernoy

**Un Ballo in Maschera**

March 18

[Nazhmiddin Mavlyanov](#) debuted as Richard at the Bolshoi (also on March 20)

Marat Gali as Amelia's Servant



Nazhmiddin Mavlyanov as Richard.  
Photo by Damir Yusupov

## Cast alterations

**Swan lake**

March 10

Anna Nikulina replaced Olga Marchenkova as Odette/Odile.

**Lady of the Camellias**

March 14 (12:00)

Olga Smirnova replaced Evgenia Obraztsova in the title role at the matinee performance.

**Un Ballo in Maschera**

Nazhmiddin Mavlyanov as Richard (debut in the Bolshoi production, March 18 and 20); Igor Golovatenko (March 17 and 19) and Elchin Azizov (March 21) as Renato; Elena Manistina as Ulrica (all days.) Anna Aglatova as Oscar (all days).



Olga Smirnova as Marguerite Gautier, Vladislav Lantratov as Armand Duval in *Lady of the Camellias* by John Neumeier; the Historic Stage, March 14.

## Schedule alterations

**BEETHOVEN HALL**

March 28

Bolshoi Theatre Orchestra artists' concert [Mysteries of Paris](#).

## Birthdays

**March 5** — ballet dancer, ballet-master and tutor, National Artist of the of the USSR Konstantin Sergeev (1910-1992)

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

**March 5** — director of the Bolshoi livestreams Isabelle Julienne — 50th birthday

**March 6** — opera singer, National Artist of the USSR Nadezhda Obukhova (1886-1961) — 135th anniversary of her birth

**March 8** — member of the Bolshoi Young Artists Opera Program since 2017 (mezzo) Maria Barakova In 2019 she won the first prizes in the major international competitions — the 16th Glinka Competition in Kazan and the 16th Tchaikovsky Competition in St Petersburg.



Isabelle Julienne

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

**March 9** — ballerina Tamara Karsavina (1885-1978); danced at Mariinsky Theatre (1904-1918), since 1909 worked with Diaghilev's Ballets Russes. Performed together with Vaslav Nijinsky.

**March 11** — choreographer Marius Petipa (1818-1910)

**March 11** — composer Astor Piazzola (1921-1992) — 100th anniversary of his birth



Astor Piazzola



Nadezhda Obukhova

**March 12** — Bolshoi Ballet principal dancer Artemy Belyakov

**March 12** — Bolshoi Ballet first soloist Daria Khokhlova

**March 12** — ballet dancer, choreographer, ballet-master and tutor, National Artist of the of the USSR Vakhtang Chabukiani (1910-1992)



Vakhtang Chabukiani



Maria Barakova



**March 12** — Bolshoi conductor Alexei Bogorad

**March 12** — outstanding dancer, choreographer, ballet innovator Vaslav Nijinsky (1889-1950)

**March 12** — music critic, tutor and singer Svetlana Savenko — 75th birthday

**March 13** — Bolshoi Ballet first soloist David Motta Soares

**March 13** — Bolshoi Opera soloist, National Artist of USSR, assistant of the Bolshoi music director chief conductor Makvala Kasrashvili.



Makvala Kasrashvili

**March 14** — Bolshoi Ballet principal dancer Mikhail Lobukhin



Mikhail Lobukhin as Evil Genius

**March 15** — theatre designer, painter, set designer, National Artist of the RF Boris Messerer

Among his most well-known works is Carmen at the Bolshoi (also The Firebird, Petrushka, Egypt Nights, Les Sylphides, Armida's Pavillion.)



Boris Messerer

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

**March 18** — composer, conductor, Nikolai Rimsky-Korsakov (1844-1908)

**March 18** — member of l'Académie des Beaux-Arts Hugues Gall, now the head of Fondation Claude Monet in Giverny.

**March 18** — soloist of the Bolshoi opera Yuri Syrov

**March 18** — ballerina and tutor, l'etoile of the Paris Opera in 1972-1983 Ghislaine Thesmar. The wife of the balletmaster Pierre Lacotte.



Ghislaine Thesmar, Rudolph Nureyev and Pierre Lacotte (Marco Spada)

**March 19** – the Bolshoi general director, Merited Art Professional of Russia Vladimir Urin

Placido Domingo, opera singer and conductor, founder of the annual international opera singers competition Operalia, congratulates Vladimir Urin on his birthday. On the pages of the newspaper [Kommersan](#):

“Dear Vladimir!

I want to congratulate you sincerely on your birthday!!!

I hope that you will have a wonderful celebration of this day.

It was great good fortune for me to work with you and with your wonderful team on the Historic Stage of the Bolshoi Theatre. Your enthusiasm for pursuing public arts has become the guiding force that inspires your theatre to thrive and move forward, especially in this historically difficult time when the coronavirus pandemic has paralysed so many theatres around the world. I love your theatre, your troupe and your audience dearly. I am delighted and honoured to have the opportunity to perform with you regularly this season.

I wish you happiness and excellent health, and prosperity to the Bolshoi.

Yours sincerely!”



Vladimir Urin marks his birthday on March 19

**March 19** – ballerina, National Artist of Russia, artistic director of Georgian Opera Ballet Theatre Nina Ananiashvili.

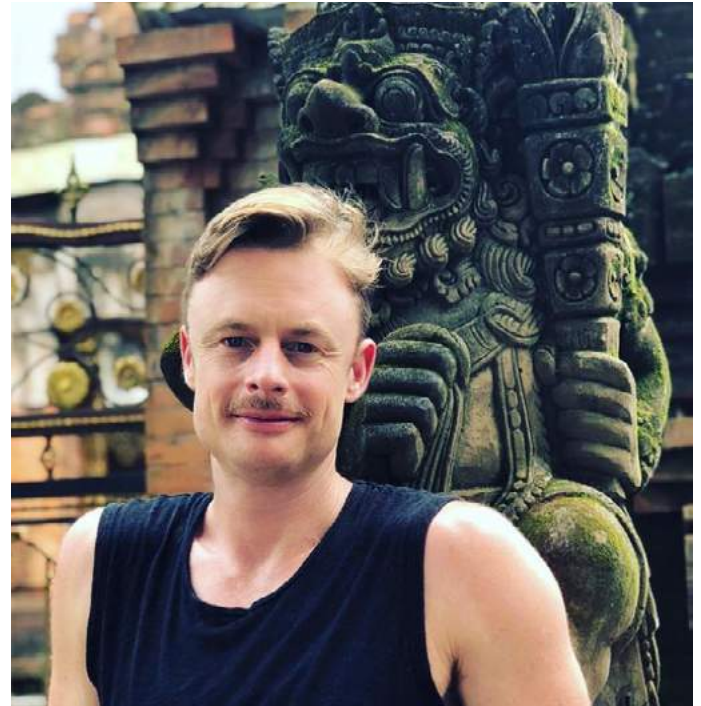
**March 20** – one of the greatest pianists of the 20th century Svyatoslav Richter (1915-1997)

**March 21** – opera singer (lyric baritone), National Artist of the USSR Georg Otts (1920-1975)

**March 21** – composer Modest Mussorgsky (1839-1881)

**March 22** – Bolshoi Ballet prima, Merited Artist of Russia Ekaterina Krysanova

**March 22** – choreographer, creator of the theatre Kiev Modern Ballet Radu Poklitaru. He staged Romeo and Juliet by Sergei Prokofiev in 2003 and Hamlet to music by Dmitry Shostakovich at the Bolshoi in 2015 (Together with Declan Donnellan and Nick Ormerod), and the one-



Christopher Wheeldon

act ballet Ward No.6 to music by Arvo Pärt

**March 22** – ballet dancer and choreographer Christopher Wheeldon.

At the Bolshoi, he staged his ballets The Winter's Tale (premiered on April 4, 2019) and the ballet Misericorders to music by Arvo Pärt in 2007.

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

**March 23** – composer, violinist and conductor Ludwig Minkus. He lived and worked in Russia for many years. In 1861-1872 he was a concert-master of the Bolshoi Orchestra. Petipa's co-author, and composer of music to ballets Don Quixote and La Bayadere (1861-1872) – 195th anniversary of his birth.

**March 24** – outstanding tutor, professor, Merited Culture Professional of the RF Svetlana Nesterenko (March 24, 1947 – November 2, 2020). Since 2009 – a mentor of the Bolshoi Young Artists Opera Program, head of the Solo Singing Department in Popov Chorus Art Academy.

**March 24** – opera and chamber singer, National Artist of the USSR Ivan Kozlovsky (1900-1993)

**March 25** – ballet dancer, ballet mentor, Merited Artist of the RSFSR Lyudmila Bogomolova; Bolshoi Ballet soloist in 1951-1971; ballet tutor of the Bolshoi in 1978-1980.



Svetlana Nesterenko



Lyudmila Bogomolova as the Mistress of the Copper Mountain in the ballet *The Stone Flower*.  
Photo from the Bolshoi Theatre Museum

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**March 25** — opera singer, National Artist of the USSR Evgeni Raikov (1937-2010), Bolshoi Opera soloist since 1961; led the Bolshoi Opera company in 1990-1994.

**March 25** — artist-painter, restorer, art critic, National Artist of the USSR Igor Grabar (1871-1960) — 150th anniversary of this birth