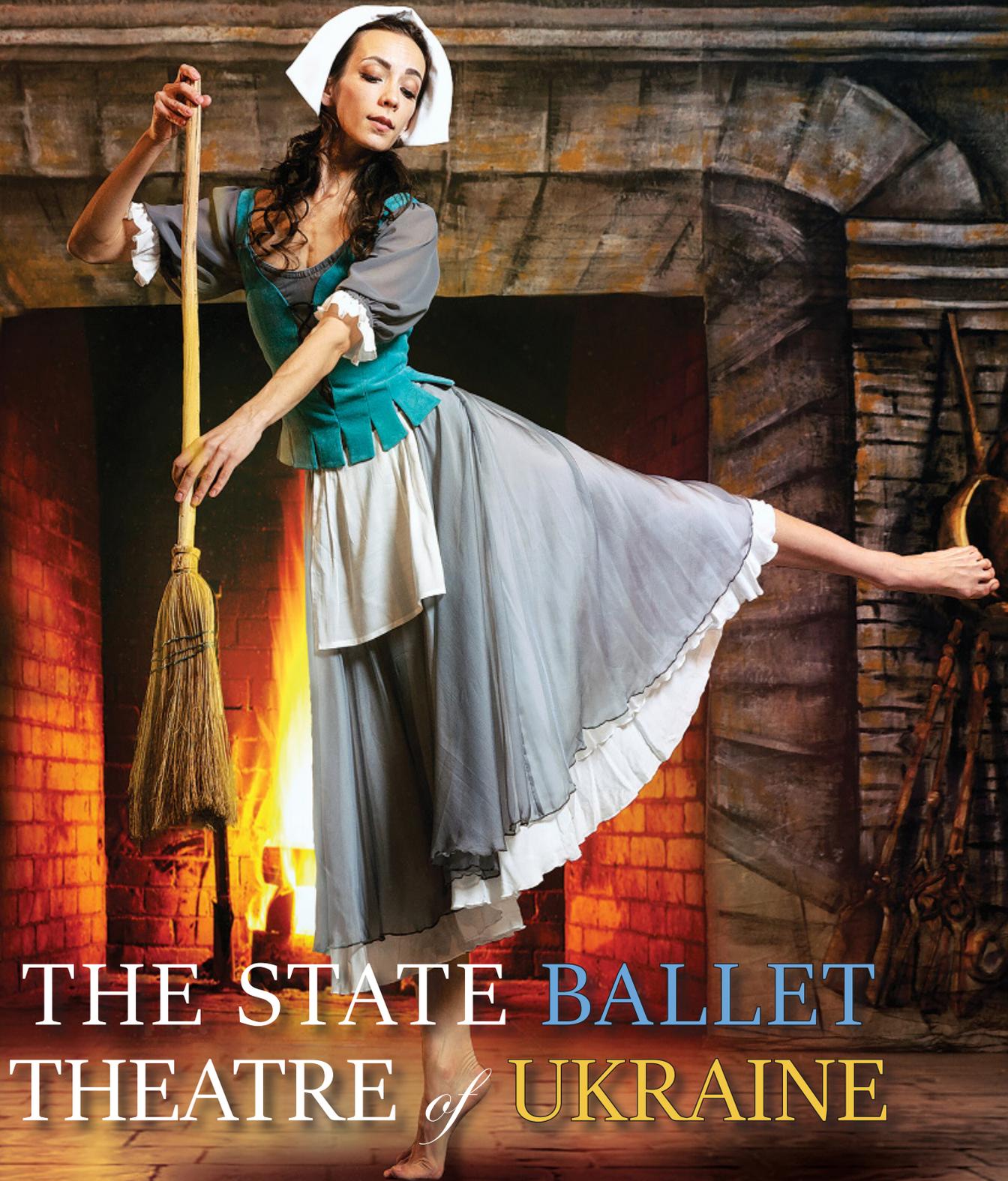


CLASSICAL ARTS ENTERTAINMENT PRESENTS

Cinderella



THE STATE BALLET
THEATRE *of* UKRAINE

Gift Brochure



THE STATE BALLET THEATRE OF UKRAINE

HISTORICAL OVERVIEW

REPERTOIRE OF THE THEATRE

- “Lady with Camellias”*
- “Degage”*
- “Don Quixote”*
- “Gisele”*
- “The backstage”*
- “Carmen & Jose”*
- “Princess Olga”*
- “Swan Lake”*
- “Nutcracker”*
- “Romeo and Juliet”*
- “Sleeping Beauty”*
- “One Thousand and One Nights”*
- “Corsair”*
- “It’s a Tango in June”*
- “Jesus”*
- “Foxtrot of Twelve Chairs”*
- “Chopiniana / Pachita”*
- “Cinderella”*

On December 26, 1974, the grand fanfare announced the opening of the Dnepropetrovsk Opera and Ballet Theater. This event restored historical continuity because the opera house in Dnepropetrovsk had existed before, from 1931 as a WIRE (Dnepropetrovsk Workers' Opera House) and before the war. In 1941 the theater was evacuated to Krasnoyarsk, where it merged with the Odessa troupe. But after the war, his artists filled the corpses of Odessa, Donetsk, Kharkiv, and in Dnepropetrovsk, his activity has not resumed. That vivid memory of “its Opera” and the traditions it laid down created the preconditions for the revival of the theater, which was accomplished in 1974. The resolution of the Council of Ministers of the USSR of August 31, 1973 (No. 405) officially approved the idea of creating the Dnepropetrovsk Opera.

The founders of the theater were: Mark Litvinenko, Honored Worker of Culture of Ukraine (Director); Anatoly Aref'ev, People's Artist of the USSR, laureate of the State Prize. TG Shevchenko (chief artist); Petro Semenovych Varivoda, Honored Artist of Ukraine, laureate of the Shevchenko State Prize (Chief-

Conductor); Lyudmila Voskresenska, Honored Artist of Russia (Chief Ballet Master), Vasily Kyose, Honored Artist of Ukraine, laureate of the State Prize. TG Shevchenko (chief choirmaster). Largely due to their energy and talent, the newly created theater has brought together a magnificent opera-ballet troupe, choir, and orchestra groups with great potential for creative opportunities.

Artistic reference points for those who were just beginning a professional biography - singers, musicians, dancers - were those whose talents were supplemented by previously acquired stage experience and professional skill. All recognized leaders were: Nonna Surgina, Anatoly Danchin, Mykola Poludennyi,



Dnipro Opera House

Mykola Ukrainian - vocalists; Leonora Ellinskaya, Alla Petrina, Olga Zagumenikova, Viktor Rogachev, Mykola Voitenko - ballet soloists; Harry Logwin is the orchestra's concertmaster. The unifying impulse was a common desire to create a theater with an individual personality and character. The reality of the dream was ensured by its powerful potential, inexhaustible efficiency, genuine enthusiasm.

As a result, the theater already had some repertoire at the time of opening. His presentation lasted a week. Nine performances were presented to the audience. Among them are those that have become the hallmark of the Dnepropetrovsk State Opera and Ballet Theater for a long time: “Prince Igor,” “Rigoletto,” “Swan Lake,” “Bakhchisarai Fountain.” In the first two years alone, 18 performances were staged in the theater. They were distinguished by genre variety: grand classical opera and chamber music, ballets and divertissements, operettas, children's performances, concerts, thematic music programs.

The creative development of the young collective went in two main directions: development and promotion of the world

classical heritage (“Carmen,” “Seville Barber,” “Eugene Onegin,” “Giselle,” “Nutcracker”) and appeals to the works of modern composers, the music of the twentieth century. , in particular - to the best Ukrainian models (Spartacus Khachaturian, Porgy and Bess Gershwin, Pannochka, and Hooligan Shostakovich, Bogdan Khmelnytskyi Dankevich, Forest Song by Skorulsky). Respect for the traditions of realistic theater did not preclude the experimental search for new means of expression. This was facilitated by the openness of the theater, its readiness for contacts with renowned masters.

From today's perspective, the “Dnepropetrovsk miracle” about which both the press and theatrical criticism were so eager to write at the time was not accidental and unprogrammed. On the contrary, it was a thoroughly considered, programmatic character. The concept of formation and development of the young theater was carried out by a highly professional team of chief specialists. In addition to the creative ambitions that manifested in a bold desire to create from scratch, literally from the first brick, their theater (a new, not burdened with

the routine of obsolete canons), they were united by a genuine love for high art and a holy conviction in its need for the viewer.

Over the years, due to many tours all over the globe, The State Ballet Theatre of Ukraine has earned it's first-class international reputation.



Soloists of The State Ballet Theatre of Ukraine in the Sleeping Beauty



BRIEF HISTORY OF CLASSICAL BALLET

Origin and History of Ballet

Ballet originated in the Italian Renaissance courts of the 15th century. Noblemen and women were treated to lavish events, especially wedding celebrations, where dancing and music created an elaborate spectacle. Dancing masters taught the steps to the nobility, and the court participated in the performances. In the 16th century, Catherine de Medici - an Italian noblewoman, wife of King Henry II



Dancer Marie Taglioni

of France and a great patron of the arts - began to fund ballet in the French court. Her elaborate festivals encouraged the growth of ballet de cour, a program that included dance, decor, costume, song, music and poetry. A century later, King Louis XIV helped to popularize and standardize the art form.

A passionate dancer, he performed many roles himself, including that of the Sun King in Ballet de la nuit. His love of ballet fostered its elevation from a past time for amateurs to an endeavor requiring professional training.

By 1661, a dance academy had opened in Paris, and in 1681 ballet moved from the courts to the stage. The French opera *Le Triomphe de l'Amour* incorporated ballet elements, creating a long-standing opera-ballet tradition in France. By the mid-1700s French ballet master Jean Georges Noverre rebelled against the artifice of opera-ballet, believing that ballet could stand on its own as an art form. His notions - that ballet should contain expressive, dramatic movement that should reveal the relationships between characters introduced the ballet d'action, a dramatic style of ballet that conveys a narrative. Noverre's work is considered the precursor to the narrative ballets of the 19th century.

The 19th Century

Early classical ballets such as *Giselle* and *La Sylphide* were recreated during the Romantic Movement in the first half of the 19th century.

This movement influenced art, music and ballet. It was concerned with the supernatural world of spirits and magic and often showed women as passive and fragile. These themes are reflected in the ballets of the time and are called romantic ballets. This is also the period of time when dancing on the tips of the toes, known as pointe work, became the norm for the ballerina. The romantic tutu, a calf-length, full skirt made of tulle, was introduced.

The popularity of ballet soared in Russia, and, during the latter half of the 19th century, Russian choreographers and composers took it to new heights. Marius Petipa's *The Nutcracker*, *The Sleeping Beauty* and *Swan Lake*, by Petipa and Lev Ivanov, represent classical ballet in its grandest form. The main purpose was to display classical technique - pointe work, high extensions, precision of movement and turn-out (the outward rotation of the legs from the hip) - to the fullest.

Complicated sequences that show off demanding steps, leaps and turns were choreographed into the story. The classical tutu, much shorter and stiffer than the romantic tutu, was introduced at this time to reveal a ballerina's legs and the difficulty of her movements and footwork.



Choreographer Marius Petipa

Ballet Today

In the early part of the 20th century, Russian choreographers Sergei Diaghilev and Michel Fokine began to experiment with movement and costume, moving beyond the confines of classical ballet form and story. Diaghilev collaborated with composer Igor Stravinsky on the ballet *The Rite of Spring*, a work so different with its dissonant music, its story of human sacrifice and its unfamiliar movements that it caused the audience to riot. Choreographer and New York City Ballet founder George Balanchine, a Russian who emigrated to America, would change ballet even further. He introduced what is now known as neo-classical ballet, an expansion on the classical form. He also is considered by many to be the greatest innovator of the



Vatslav Nijinsky Tamara Karsavina in *Le Spectre de la Rose* 1911

contemporary "plotless" ballet.

With no definite story line, its purpose is to use movement to express the music and to illuminate human emotion and endeavor. Today, ballet is multi-faceted. Classical forms, traditional stories and contemporary choreographic innovations intertwine to produce the character of modern ballet.

At first, the dancers wore masks, layers upon layers of brocaded costuming, pantaloons, large headdresses, and ornaments. Such restrictive clothing was sumptuous to look at but difficult to move in. Dance steps were composed of small hops, slides, curtsies, promenades, and gentle turns. Dancing shoes had small heels and resembled formal dress shoes rather than any contemporary ballet shoe we might recognize today.

The official terminology and vocabulary of ballet was gradually codified in French over the next 100 years, and during the reign of Louis XIV, the king himself performed many of the popular dances of the time. Professional dancers were hired to perform at court functions after King Louis and fellow noblemen had stopped dancing. A whole family of instruments evolved during this time as well. The court

deur to the point where performances were presented on elevated platforms so that a greater audience could watch the increasingly pyrotechnic and elaborate spectacles. Jump ahead 200 years and take a look at the proscenium stage at the War Memorial Opera House -- the elevation of the stage and dramatic height of the curtained opening will remind visitors of this development first hand.

From Italian roots, ballets in France and Russia developed their own stylistic character. By 1850 Russia had become a leading creative center of the dance world, and as ballet continued to evolve, certain new looks and theatrical illusions caught on and became quite fashionable. Dancing en pointe (on toe) became popular during the early part of the nineteenth century, with women often performing in white, bell-like skirts that ended at the calf. Pointe dancing was reserved for women only, and this exclusive taste for female dancers and characters inspired a certain type of recognizable Romantic heroine - a sylph-like fairy whose pristine goodness and purity inevitably triumphs over evil or injustice.

In the early twentieth century, the Russian theatre producer Serge Diaghilev brought together some of that country's most talented dancers, choreographers, composers, singers, and designers to form a group called the Ballet Russes. The Ballet Russes toured Europe and America, presenting a wide variety of ballets. Here in America, ballet grew in popularity during the 1930's when several of Diaghilev's dancers left his company to work with and settle in the U.S. Of these, George Balanchine is one of the best known artists who firmly established ballet in America by founding the New York City Ballet.



Snow White and the Seven Dwarfs by The State Ballet Theatre of Ukraine



Music by Pyotr Tchaikovsky



Music by Pyotr Tchaikovsky



THE NUTCRACKER

BALLET - FAIRY IN TWO ACTS WITH EPILOGUE

SWAN LAKE

FANTASY BALLET IN FOUR ACTS WITH ONE INTERMISSION

Adapted from E.T. A. Hoffmann's story "The Nutcracker and the Mouse King"
Libretto by Marius Petipa, edited by Andrey Litvinov Choreography by Marius Petipa, Lev Ivanov, Vasil Vanonen

Production by Andrey Litvinov
Set Design by Konstantin Pinchuk Coctume Design by Konstantin Pinchuk

Libretto is based on the scenario by Vladimir Begichev and Vasiliy Geltser
Choreography by Marius Petipa, Lev Ivanov Konstantin Sergeyeve

Production by Andrey Litvinov
Set Design by Konstatnin Pinchuk Costume Design by Konstatnin Pinchuk

PROLOGUE

Drosselmeyer is preparing gifts for President Sielberhaus' children in his room. There is a Nutcracker, a toy for cracking nuts, and the Mouth King among them. Drosselmeyer does not like the Mouse King toy and leaves it at home.

fix the doll. Marie lulls the toy she likes so much. The adults come back from the neighboring room. They perform a nice ceremonial dance called Grossfater and leave.

ugly funny toy transforms into a handsome Prince. He thanks Marie for saving his life.

ACT I

Scene 1
President Sielberhaus is having a Christmas Eve reception. The children look forward to seeing the Christmas tree and the Christmas gifts. Finally, the moment comes and a toymaker (Drosselmeyer) disguised as a magician enters the room and strikes everybody with his art. A puppet show is presented in front of the children. The show is about the Nutcracker who defeats the Mouse King protecting the Princess.

Scene 2
Drosselmeyer comes home and sees a lonely toy left behind, the Mouse King. The toy suddenly stops obeying Drosselmeyer and runs away. Drosselmeyer chases it.

Scene 4
The tracery made by frost on the windowpanes turns into a magic winter forest. Prince and Marie are moved into the Waltz of Snowflakes.

ACT II

A magic trip continues. Drosselmeyer takes Prince and Marie to a fairy tale castle. The lights are on; Christmas toys come alive and greet the couple. All of a sudden the mouse King appears with his mice. Prince Nutcracker goes into battle and wins.

Everybody celebrates the victory over the mice. Chocolate performs a Spanish dance, Coffee performs an Arabian dance, Tea performs a Chinese dance, and Candy Canes perform a Russian dance. French lollipops present the Reed Flutes dance.

At the top of festivities the kind toymaker presents a basket of pink flowers. Marie and Prince are happy. However... it is just a dream. The Christmas Eve is over and a new day comes. Marie is near the Christmas tree and a toy nutcracker is next to her.

Drosselmeyer shows two windup toys, the Harlequin and the Pink Doll. The house host has them put away for safekeeping, not to be broken by children. Marie is upset to see the dolls being taken away and Drosselmeyer gives her another doll, a clumsy and funny Nutcracker, but Fritz purposely breaks it. Drosselmeyer chases the nuisance away and wants to

Scene 3
Marie sleeps in an armchair near the Christmas tree. The Mouse King sneaks into the room and hides under the tree. Drosselmeyer enters. The clock strikes midnight. Drosselmeyer waves his wand and everything around changes. The walls move, the Christmas tree starts growing and the toys come alive. All of a sudden, mice come out of the fireplace led by the Mouse King. The dolls are terrified. The smart and brave Nutcracker saves them by taking the tin soldiers to fight against the mice army. However, the forces are not equal. The Nutcracker remains the only soldier fighting against the Mouse King and his mice. To help her favorite toy, Marie takes a shoe off her foot and throws it at the Mouse King. The mice retreat scared and a miracle happens. The

PROLOGUE

The wicked magician Rothbart put a curse on wonderful Odette and her friends and turned the girls into swans. They get a human look only at night. Only boundless love can rescue them.

lady. Her beauty charms the young man. Odette lets the Prince on to the secret. Siegfried rows in his devotion. The magician follows Odette and Siegfried and decides to force the Prince to break his word.

become free is lost forever. Evil genius triumphs. Prince searches for Odette to beg her forgiveness: in fact at the ball he saw exactly her, his words of love were only for her.

ACT I

In the garden in front of the castle, Prince Siegfried celebrates coming at age. The guests, the charming ladies - in - waiting, the best friend of the Prince, Benno, rejoice. A hilarious Jester entertains everyone by dancing.

ACT II

The ball at the Prince's castle. He is to choose a fiancée among the noble girls. But nobody gets his attention. All his thoughts and feelings are only with Odette. Only obeying his mother, Siegfried renders courtesy to the girls invited to the ball and dances with them.

Siegfried was not scared of the storm which Rothbart had sent on him while he was approaching the magician. The young man starts fighting with him. Odette protects her beloved Prince from a death-blow. Odette and Siegfried's force of love destroys the curse of the wicked magician. Loving couple gladly meets the rays of the rising sun.

A reigning Princess, mother of the Prince, informs everybody that during tomorrow's ball Siegfried must choose a fiancée. The Prince is disappointed as he has not met the girl which he could love.

All of a sudden Rothbart and Odile, looking like Odette, appears at the ball. Evil genius puts the magic formula on the Prince, and he mistakes Odile for Odette. Odile attracts the Prince, seduces him, Siegfried is led away by her sorcery and repeats the oath to her. The magician celebrates the victory: now Odette and her friends will remain swans forever. Rothbart disappears together with Odile. In desperation the Prince hurries to the swan lake.

It is getting dark. The guests leave the garden. Being alone, Siegfried sees the flock of white swans high in sky. The passion of hunter wakes up in him. Taking an arbalest, the Prince goes into the forest.

The lakeside. Odette tells her friends about Siegfried treason. Their hope to

The lakeside. Siegfried sees a white swan and draws a bow - string. One moment more, and an arrow will pierce the bird. Suddenly the swan grows into a wonderful



Solist of The State Ballet Theatre of Ukraine in the Swan Lake

CINDERELLA

BALLET IN 2 ACTS
(WITH ONE INTERMISSION)



PROGRAM NOTES

ACT I

Scene 1: Cinderella's House

Cinderella's stepmother is busily embroidering a scarf she will wear to the Palace Ball that evening. The Father is also in the room, and the Stepsisters tease him unmercifully. Cinderella enters and stops them. They turn on her furiously and the Stepmother orders her to clean the room.

The Stepsisters drag the Father from the room. Cinderella picks up the broom, commences to sweep, then takes a portrait of her dead Mother from its hiding place and gazes at it longingly.

Her father returns and is overcome with remorse when he sees the resemblance between Cinderella and his first wife. His daughter lovingly tries to reassure him, but they are dragged apart by the Stepsisters, who also snatch away the picture.

Suddenly, the door opens, and an old woman enters, begging. The Stepmother gives her the picture of Cinderella's mother to get rid of it, but the beggar woman sees the resemblance to Cinderella and hands it to her. Cinderella offers the woman bread, which she accepts and then departs.

A dressmaker and wigmaker arrive to adorn the Stepsisters for the Ball, followed by a dancing master, who attempts the impossible task of teaching the Stepsisters the rudiments of dancing.

The family departs for the Ball, with the exception of Cinderella, who remains behind. She tries to console her loneliness by pretending that the kitchen broom is her partner at the Ball, but the pretense is too much for her, and she bursts into tears.

At this moment, the beggar woman returns and changes into a beautiful Fairy Godmother, who transforms the kitchen into a forest, complete with Dragonflies



Cinderella by The State Ballet Theatre of Ukraine

swooping among the trees.

The Fairy Godmother gives Cinderella a pair of glass slippers, and the Fairies of Spring, Summer, Autumn, and Winter perform for her, changing the seasons as they dance.

Cinderella's rags become a beautiful gown, but the Fairy Godmother shows her a clock and warns her that at midnight, the magic gown will change back into rags. She then transforms a pumpkin and four lizards into a coach and horses, and Cinderella is driven to the Ball like a princess.

Scene 2: Ball in the Royal Palace

At the Royal Palace, a Jester welcomes the arriving guests, who are all somewhat taken aback by the Stepsisters. The Prince enters and greets the assembly, then gallantly invites each of the Stepsisters in turn to dance with him, much to the amusement of the guests.

At this moment, the Ball is interrupted by the arrival of Cinderella in her coach, and the Prince immediately falls in love with her. The guests are offered oranges — the rarest fruit in the land — and when one of the stepsisters is left without one, Cinderella gives up her own, without the Stepsister realizing her identity.

While the Prince and Cinderella are dancing together, the clock strikes midnight. Cinderella's clothes turn to rags, and she rushes from the ballroom. The Prince

cannot restrain her but finds one of the glass slippers which she has lost in her haste.

ACT II

Scene 3 : The Royal Palace

Back in the kitchen, Cinderella remembers the Ball as if it were a beautiful dream but finds the remaining glass slipper in one of her pockets. She quickly hides it as the Stepsisters return, proudly displaying the oranges the Prince gave them.

Scene 4 : Cinderella's House

The Stepmother announces the arrival of the Prince with his Jester and courtiers in search of the owner of the glass slipper they bear with them. Each of the Stepsisters in turn vainly tries to squeeze an oversized foot into the tiny slipper. When the Prince notices Cinderella sitting shyly

by the fire, he asks her Father if she may try it on. As she moves to do so, the second slipper falls from her pocket. The Prince is overjoyed in spite of Cinderella's ragged appearance and asks her to marry him. Cinderella forgives her Stepmother and sisters for their previous cruelty to her.

As the Prince returns the glass slipper to the Fairy Godmother, the kitchen is transformed into a magic glade where Cinderella and her Prince dance a romantic pas de deux. The guests return to acclaim their new Princess at her betrothal.



Solists of The State Ballet Theatre of Ukraine

Management



2000-2005 Faculty of Culture and Arts of Kherson State University, 1992-1997 Faculty of Economics, Dnepropetrovsk Mining Academy. 2001 created the first in Ukraine theater of classical dance Classical Bolshoi Ballet, whose main idea is to support classical art tradition in Ukraine. He organized many concerts, theater performances, and sports events. Initiates and takes an active part in organizing and developing festivals. Successfully held an event in the city's cultural life - the all-Ukrainian theater art festival "Extravaganza of the Dnieper."

In the USA, Mexico, Spain, Italy, Sweden, Germany, Netherlands, Switzerland, Belgium, France, China). As a director, he created an exclusive program of gala concerts, "World Ballet Stars," with world-famous dancers - Ilze Liepa, Elena Filipyeva, Fenton Miotsi, Oksana Bondareva, Ivato Marihiro, Natalya Matsak, Jessica Mezei, and many others.

As a production designer, he wrote the plays Romeo and Juliet, My Carmen, The Nutcracker, The Snow Queen, Swan Lake, Sleeping Beauty, Snow White, and the Seven Dwarfs, Cinderella in tandem with Famous Directed by Alexander Sokolov, Yuri Chaika, Andrey Litvinov, Vladimir Troshchenko, Eugene Kaygorodov, Carlo Antonio De Lucia.

He takes an active part in the creative and educational work of the Dnipropetrovsk choreographic school and the cultural life of the Dnipropetrovsk region.

KONSTANTIN PINCHUK

General Director of the Dnipropetrovsk Academic Opera and Ballet Theater, Honored Art Worker of Ukraine.ww



ANDREY LITVINOV

Chief Choreographer of the Dnipropetrovsk Academic Opera and Ballet Theater.

Andrei Litvinov began his ballet biography as a ballet dancer in 1986. at the M. Biesu National Opera and Ballet Theater, Republic of Moldova; he has been in the same theater since 1991. holds the status of Premiere of the ballet (all the leading ballet parties of the classical repertoire dance: Prince in the ballet Swan Lake, Sleeping Beauty, The Nutcracker by P. Tchaikovsky; Basil in Don Quixote by L. Minkus; Prince Albert in Giselle A Adana; Romeo in "Romeo and Juliet" by S. Prokofiev, etc.) Since 2005 combining a ballet career, Andrei Litvinov begins active teaching as a ballet teacher; in 2007, he is appointed the theater's chief choreographer.

Kharkov, Lvov, Sibiu (Romania). As the choreographer, he staged the following productions: "The Nutcracker," "Snow White and the Seven Dwarfs," "Sleeping Beauty," "Swan Lake," "Corsair," "Coppelia," "Spartak," "Corsair," "Romeo and Juliet," "Cinderella."

Andrei Litvinov enjoys authority in the ballet world, as evidenced by his constant participation in the jury of the International choreographic competitions: Terpsichore (Greece), Dance Power (Moldova), Junior Ballet Fest (Lvov), Crystal Swan (Bucharest), Riga Spring (Latvia). Litvinov A.I. is a member of the CID International Dance Council at UNESCO in France. He is a professor at the National Choreographic College of the Republic of Moldova. The success of his students confirms his authority as a choreographer and highly professional teacher. In 2019 his students, Sergei Zdansky and Ivan

Bryakhna became laureates of international choreographic competitions and received the Grand Prix; today, they are leading ballet dancers at the Dnipropetrovsk Academic Opera and Ballet Theater. Awards: Diploma of the best partner at the International Competition of Ballet Dancers in Romania, Constanta. Diploma of the Russian Cultural Charitable Fund - "Diaghilev's House." Awarded with a nominal medal of Yuri Grigovich Awarded the Golden Badge of Honor - "Antioch Cantemir." Madis (Moldova-Russia.)

Principal Dancers and Soloists

MARIA LOLENKO | Prima Ballerina



Hello friends, my name is Maria. As a child, I dreamed of becoming a ballerina and embodying different roles on stage. Although it is a difficult profession, in my opinion, it is the most beautiful and even magical. I also love to read, and as I got older, I become an avid reader. When I was a little girl, I loved Harry

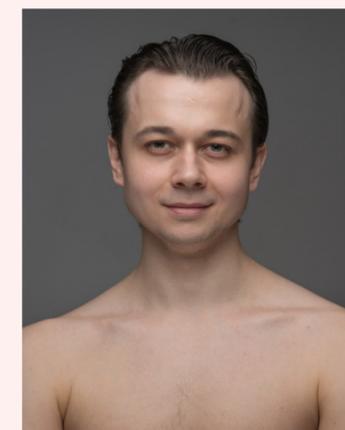
Potter, both the books and films. Now, I read world classics and modern prose, however, the fairy tales I read as a young girl still hold a special place in my heart. I also love traveling, exploring new cities, and trying unique desserts. Mostly, I love spending time with my family and friends. We enjoy watching movies together and cooking delicious food. Can I also share something with you? Remember, always dream! After all, the dream that you wish will come true.

Maria Lolenko was born in Ukraine, in the city of Pavlograd, on July 10, 1990. In 2008 she graduated from the choreographic school at the Dnepropetrovsk Academic Opera and Ballet Theater. Teacher - E.A. Dubrovina in 2014, she graduated from the Theater and Art College. In 2005 she was admitted to the ballet troupe of the theater, and in 2012 she received the position of a soloist of the Dnipro Ballet. She made her debut as Scheherazade in 1000 and One Nights. As a member of the theater and the combined ballet troupes, she has been on tour in France, Germany, Spain, Poland, Italy, Romania, Switzerland, and the USA. Repertoire: "1000 and One Nights" by Scheherazade; "Romeo and Juliet" - Juliet, "Swan Lake" - Odette, Odilia, Pas-de-Roix, big swans, brides; "Sleeping Beauty" - Fairy of Tenderness, great ladies-in-waiting, Fairy Gold; "The Nutcracker" - Masha, Spanish, French, Russian doll; Don Quixote - girlfriends, street dancer; "Corsair" - Medora, Gulnara. "Snow White and the Seven Dwarfs" - Stepmother Queen. "Cinderella" - Cinderella. Also performed parts in the author's ballets: "Jesus" - Mary Magdalene. "The Night Before Christmas" - Oksana. "Princess Olga" - Princess Olga. "Big Waltz" - Olga.

ALEXANDRU LITVINOV | Principal Dancer

My name is Alexander. As a child, I really often went to performances with my parents and watched their performances. My parents also dance, so I know a ballet dancer from childhood, a difficult and amazing profession. It would be best if you always kept yourself in shape, train, and rehearse a lot. Therefore, when I have free time, I use it to the maximum. When I was little, I often played football with friends and ran the fastest at school. My friends and I liked computer games. Even now, I can play with pleasure because today there are so many exciting new games released worldwide. Besides, I love to learn something new every day - I made it my rule. This is very interesting and very important. I enjoy reading about scientists and scientific discoveries, and I enjoy studying the histories of different civilizations.

I especially love the Roman Empire and the times of real pirates, and sometimes it seems to me that I know everything about them. I want to wish you, always strive for new horizons, be strong and faithful! Protect and love your loved ones! See you later!



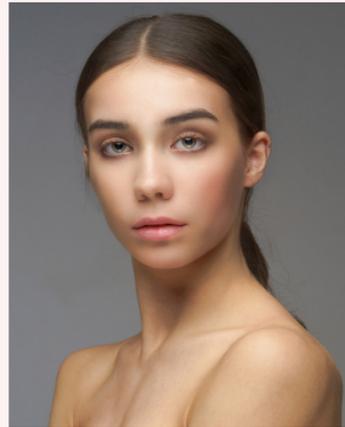
Alexander Litvinov was born in Moldova, in the city of Chisinau, on July 4, 1993. In 2012 he graduated from the Moldavian National Choreographic College. The teacher is Andrey Litvinov. From 2012 to 2015, he worked at the National Opera and Ballet Theater Maria Biesu, Chisinau. From 2018 to 2019, he worked at a private ballet company in Sibiu, Romania. In 2019 he was admitted to the ballet troupe of the Dnipro Academic Opera and Ballet Theater for the Ballet's position. As a member of the theater and the combined ballet troupes, he was on tour in France, Germany, Spain, Poland, Italy, Romania, Switzerland, the USA, and Canada.

Repertoire: "Corsair" - pas de Skylar. Romeo and Juliet - Tybalt.

Snow White and the Seven Dwarfs - Jaeger. Swan Lake - Siegfried, Pas de Trois, Spanish dance. "Nutcracker" - Spanish, French dolls. "Cinderella" - The Prince.

Principal Dancers and Soloists

ILONA BAYTLER | Prima Ballerina



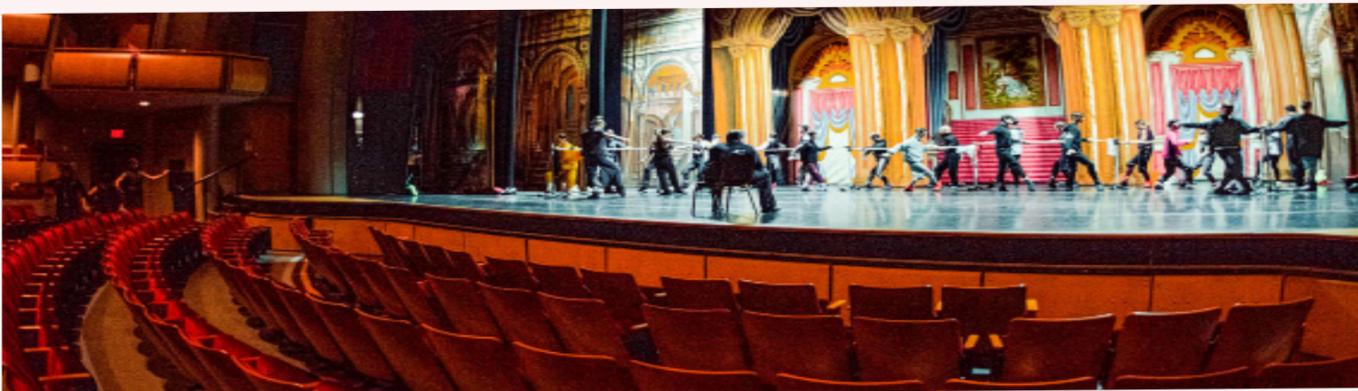
Ilona Baytler was born in Ukraine, in the city of Dnipro, on January 27, 2002.

I am a 4th year student at the Dnepropetrovsk Theater and Art College.

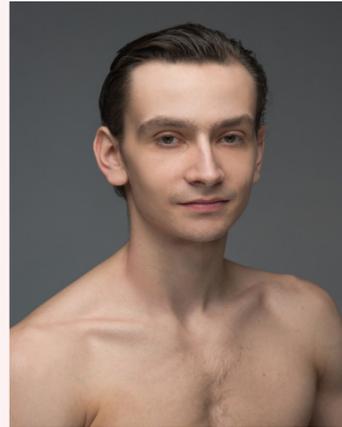
Also, this year I am graduating from the Dnepropetrovsk school of classical dance. Teacher- E. Dubrovina.

Since 2020, she has been admitted to the ballet troupe of the Dnepropetrovsk Academic Opera and Ballet Theater in the position of the 2nd category. As a member of the theater, as well as the combined ballet troupes, she was on tour in France, Germany, Switzerland, Poland
Repertoire: „Swan Lake“ Pas de Trois, dance of little swans „Nutcracker“ Chinese doll, Russian doll „Sleeping Beauty“ Fairy of Courage „Don Quixote“ Cupid „Cinderella“ Fairy „Summer.“

Laureate of international ballet competitions
„Thought -Stream“ 2017 (Kiev) 2nd place.
„Thought -Stream“ 2018 (Kiev) 2nd place.
Slobozhanske Kolo 2018 (Kharkov) 1st place. „Best fest“ 2015 (Kharkov) 1st place.
„Ballet seasons in Odessa“ 2021 (Odessa) 1st place.



SERGEI ZDARSKII | Prima Ballerina



Sergei Zdansky was born in the Republic of Moldova, in Chisinau, on January 11, 2000. Graduate of the Colegiul National de Coregrafie in 2019. Teacturer - Andrey Litvinov In 2017 he was admitted to the ballet troupe of the Chisinau Theater. In 2019,

Sergei moved to the city of Dnipro in Ukraine and received the title of Leading Ballet Soloist. He made his debut as Siegfried in „Swan Lake.“ As a theatrical and national ballet company member, he has toured in France, Germany, Spain, China, Italy, Sweden, and Switzerland.

Repertoire: „Swan Lake“ Siegfried, pas de trois „Nutcracker“ Prince, Frenchwoman, Spanish doll „Sleeping Beauty“ - Prince Dazir, gentlemen. Don Quixote - Basildon „Corsair“ is Ali's slave. „Snow White and the Seven Dwarfs“ - The Prince.

Laureate of international ballet competitions.
Riga Spring - Grand Prix
Vienna International Competition - 2nd place
Romania Crystal Swan -1 place
Italy 1st place.

Principal Dancers and Soloists

ALINA VERETINA | Prima Ballerina



Alina Veretina born in Ukraine, in the city of Dnipro on November 8, 1988. Graduated from the Dnepropetrovsk Choreographic School. Teacher T. Omelchenko. Enrolled in 2004. Theater and art school. She was accepted into the troupe of the Dnepropetrovsk Opera and Ballet Theater. She danced her first solo part at the age of 13. At her 20th, she became a leading ballerina at Dnipro Opera.

Danced in performances:

“Don Quixote” - Kitri. “Giselle” - Giselle, pas de deux insert.

“The Nutcracker” - Princess Masha. „Romeo and Juliet“ - Juliet.

“Snow White and the Seven Dwarfs” - Snow White. “Swan Lake” Odile, Pas de Troyes. “The Sleeping Beauty” - Aurora, Princess Florina. “In vain precaution” - Lisa. “Big waltz” - Olga “Cinderella” - sisters. Contemporary ballet “Degazhe.”

Received three awards, Sicheslavna. Various pas de deux - Marketanque, Gensanne, Flames of Paris. Has toured in France, Switzerland, Romania, Italy, Spain, China, Germany.



DNIPRO OPERA

Dnipropetrovsk Academic Opera and Ballet Theatre

Dmytra Yavornytskoho Avenue, 72A, Dnipropetrovs'k, Ukraine, 49000 T. (056) 797-64-14 | E-mail: info@opera-ballet.com.ua



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30 Bay 25th Street, Suite C-4, Brooklyn, NY 11214 T. (877) 777-6688 | E-mail: info@classicalarts.net | www.classicalarts.net