

Bertman, Dmitry - Stage Director

Biography



Dmitry Bertman was born in Moscow in 1967. He studied at the Russian Academy of Theatre Arts in the class of professor G. P. Ansimov and in 1990 became music theatre director of the Elizabet Buhne Theater in Salzburg, Austria.

In 1990 Dmitry Bertman **established "Helikon Opera" Music Theatre** of which he is **Artistic Director** and he is **Professor** at the Head of the Russian Theatre Academy's Musical Theatre Department. He has **staged more than 100 productions** in Helikon-Opera and throughout the world.

Among his **present and upcoming productions** are Rosenkavalier (Malmö Opera), Lady Macbeth of Mtsensk (Teatro Comunale di Bologna), Rossignol (Beirut Festival) and Rake's Progress.

Dmitry Bertman's stage-directing work is in great demand all over the world. **Among his recent works** are "Il Re Nudo" by L. Lombardi in Rome Opera (2009), "Rusalka" by A. Dvorak in Canadian opera in Toronto (2009), "The Love for Three Oranges" in "Estonia" theatre in Tallinn (2010). The Swedish Royal Opera proposed to Dmitry Bertman to stage all Tchaikovsky's operas (only two productions are realized: "Eugene Onegin" in 2005 and "The Queen of Spades" in 2009). At the end of 2010 the successful premiere of "Andrea Chenier" by U. Giordano took place in The Swedish Royal Opera. In February 2011 Dmitry Bertman staged Verdi's "Otello" on stage of The Norrland's Opera in the Swedish city of Umeo.

Helikon Opera started touring with visits to the Queen Elizabeth Hall, London, Salzburg Festspielhaus, Montpellier Opera, Berlioz and Paris Théâtre des Champs Élysées, and since then has toured the whole world. Dmitry Bertman's productions were presented at **numerous international festivals**, among them The Mermaid at Wexford, 1997; Così fan Tutte at Ludwigsburg, 1999; Die Fledermaus with Maestro Rostropovich at Evian, 2000; Lady Macbeth of Mtsensk at Santander, 2001; Aïda at the Verdi Festival, Strasbourg, 2001; Les Contes d'Hoffmann and Lulu at Santander and at the Peralada Festivals, 2002; Norma at Santander Festival, 2004; La Clemenza di Tito at Merida Festival, 2004; Nabucco with Massy Opera, Duo Dijon and Helikon, 2004; Boris Godunov in San-Sebastian, 2010 and many other.

In 1997 Dmitry Bertman has been named the Honored Art Worker of Russia. He has won the prestigious Russian **National Golden Mask award** as the best opera director for Carmen in 1998, The Tsar's Bride in 1999 and Lady Macbeth of Mtsensk in 2001. In 2003 he has become the Officier des Palmes Académiques (France) and in 2004 - the Knight of the Maltese Cross. In 2008 the President of Republic of Estonia Toomas Hendrik Ilves awarded Dmitry Bertman with Order of Santa Maria Land for his production of "Wallenberg" opera by Erkki Sven-Tüür in Estonian National Opera.

Now Dmitry Bertman carries the **highest Russian Governmental title** - The People's Artist of Russia and he is awarded with one of the highest Russian Governmental awards - the Order of Friendship

Repertoire

Productions

Bach, J.S.	Kaffecantate	Puccini, G.	La boheme
Bellini, V.	Norma		Tosca
Berg, A.	Lulu	Purcell, H.	Dido and Aeneas
Bizet, G.	Carmen	Reise, J.	Rasputin
Borodin, A.	Prince Igor	Rimsky-Korsakov, N.	Boyarynia Vera Sheloga
Bortnyansky, D.	Quintus Fabius		The Golden Cockerel
Dargomyzhsky, A.	The Maidmaid		Kashchey the Immortal
Debussy, C.	Le fils prodigue		Mozart and Salieri
Dvorak, A.	Rusalka		The Tsar's Bride
Erenberg, V.	Vampuka, the African Bride	Rossini, G.	Il barbiere di Siviglia
Gershwin, G.	About You I Sing	Shostakovich, D.	Lady Macbeth of Mtsensk District
Giordano, U.	Andrea Chenier, Siberia	Strauss, J.	Die Fledermaus
Gounod, Ch.	Faust	Strauss, R.	Rosenkavalier
Grétry, A.	Pierre le Grand	Stravinsky, I.	Mavra
Hindemith, P.	Hin und Zurück		Rake's progress
Janacek, L.	From the House of Dead		Rossignol
	The Makropulos Affair	Tchaikovsky, P.	Eugene Onegin
Krenek, E.	What Price Confidence?		Iolanta
Leoncavallo, R.	I pagliacci		Mazeppa
Lombardi, L.	Il Re nudo		Undine
Loewe, F.	My Fair Lady		The Queen of Spades
Mussorgsky, M.	Boris Godunov	Tukhmanov, D.	Tsarina
Mozart, W.A.	Appolo et Hyacinthus	Tüür, E.	Wallenberg
	La Clemenza di Tito	Ulanovsky, V.	Golden Chicken
	Così fan tutte	Verdi, G.	Aida
	Le nozze di Figaro		Un ballo in maschera
	Die Zauberflöte		Falstaff
Offenbach, J.	Les Contes d'Hoffmann		Nabucco
Pergolesi, G.B.	La Serva Padrona		Otello
Poulenc, F.	Les Dialogues des Carmélites		La traviata
	La Voix Humaine	Wagner, R.	Das Liebesverbot
Prokofiev, S.	Falling from the Sky		www.niebelungopera.ru
	The Love for Three Oranges		
	Maddalena		
	Ugly Duckling		

Reviews

Opera Now. December, 2013

Artistic Director Dmitry Bertman, designated a 'People's Artist', is a force to be reckoned with in the Russian opera world - quirky, unpredictable, inspired and infuriating.

Helikon-opera continues to ply its loyal audiences with Bertman's productions, inspired by the likes of conceptual directors such as David Pountney and the Alden brothers in the operatic heydays of the 1980s. The company isn't afraid of walking on the wild side: recent projects have included taking a production of Wagner's early opera *Das Liebesverbot* to Beirut - the Lebanese initiation to Wagner's music. Another very Bertmanesque project accomplished this year was www.nibelungopera.ru, a typically original tribute to Wagner, set in the fuselage of a passenger plane (Valkyries as stewardesses) and using music from all of Wagner's operas.

Opera Now. December, 2011

Inspired by the 'Powerhouse' years of English National Opera, and trained in the straight-theatre techniques of Stanislavsky and Meyerhold, Bertman was really the first to introduce what has become known as 'Regietheater' to Russian opera.

Glyn Williams. The Opera Critic. November, 2011

Wagner's *Das Liebesverbot*... Helikon's directors Dmitry Bertman and Edwald Smirnov, together with conductor Vladimir Ponkin, are to be congratulated for bringing this delightful work to the Russian stage for the first time.

Stephan Mosch. Opernwelt. 2011

Dmitri Bertman, der Chef der Moskauer Helikon Oper, inszeniert das sensibel und unaufdringlich aus. Er initiiert bei diesem Duett sogar Körperhaltungen, die vorausweisen auf das Ende des Paares, das am selben Bert stattfinden wird.

Bertman ist ein mit allen Wassern gewaschener Regisseur. Er hat seinen Stanislawski intus, kann aber auch einen Thriller bedienen, wenn es sein muss. Für «Otello» nutzt er beides.

Girardi Enrico Corriere della Sera. March, 2009

La dimensione è appunto del carino e del fiabesco, come bene sottolinea la regia di Dmitrij Bertman. Che manipola un linguaggio scenico, visivo e gestuale assai rapido, televisivo, da spot pubblicitario.

John Keillor "National Post". February, 2009

Bertman takes a rather simple story and injects it with Fellini-like significance that doesn't slow down the action or dampen the drama...

The director is interested in how the same sort of romantic problems pass themselves on from generation to generation. Bertman allows us to view the mechanics of our eternal erotic tragedy. The fresh and seamless execution of this production makes it absolutely necessary viewing for opera veterans and newbies alike.

John Coulbourn "Toronto Sun". February, 2008

Under the masterful direction of Dmitri Bertman, creates a work of bleak but stunning beauty that pulses with life.

Robert Thicknesse "Opera Now". January, 2006

Bertman is one of those producers, like Calixto Bieito, who enjoys (literally) an épatant reputation, and whose Helikon opera continues to try manfully to overturn a stultified operatic culture...

Rod Biss, New Zealand Listener. October, 2005

Bertman is the director that *La Traviata* deserves, he understands Verdi's humanity and his particular sort of realism, and he matches the composer's creative imagination with his own.

William Dart "The New Zealand Herald". September, 2005

Bertman... finds opera one of the most erotic of all arts - "if we can't find an erotic experience in opera we are not doing it right".

Isabelle Truchon, "Le Bien Public". November, 2004

Mais l'âme de ce Nabucco, c'est aussi et surtout, son metteur en scène, Dmitri Bertman, le directeur du Théâtre de Helikon, qui réussit à équilibrer, d'une part, les « trouvailles » de mise en scène, assez nombreuses pour que le public les remarque sans toutefois en être importuné, et d'autre part, un classicisme de bon aloi et un esthétisme incontestable.

Miguel Angel Lucas "Hoy". August, 2004

El director ruso prepara cada montaje como si fuera el último de su vida.
Cree que hoy día la ópera abusa de lo artificial sin fijarse en el sentimiento.

Miguel Angel Lucas "Hoy". August, 2004

A las riendas del montaje se encuentra Dmitry Bertman. El director ruso, acostumbrado a las puestas en escena lúdicas y delirantes, también resultó más sobrio que de costumbre. Planteó 'La clemenza di Tito' con sencillez y elegancia, basándose en la naturalidad y en fuerza dramática de la música, más allá de los efectos escénicos o los artificios operísticos.

Como no podía ser de otra forma, el espectáculo no estuvo exento de lo visión innovadora del director ruso. Bertman anima la obra sin traicionarla. Lo hace, además, con una gran economía. Donde otros gastarían el presupuesto en una escenografía impactante, él prefiere echar mano de la inteligencia y la imaginación.

Enrique Franco "El Pais". August, 2004

No se arruga, pero lo pide todo. Resuelve la falta de recursos con imaginación desbordante y fecunda, sus montajes son explosiones de color, movimiento, acción, resoluciones poéticas. Es moderno, ágil, busca públicos amplios, no tiene prejuicios con el repertorio.

"Alerta". August, 2004

Hablar de Dmitry Bertman es referirse a uno de los grandes creadores escénicos de la actualidad. La puesta en escena de sus producciones han supuesto un revulsivo en el panorama escénico del momento.

Erica Jeal "The Guardian". May, 2004

His productions have sometimes been controversial, yet even though they haven't garnered universal approval - far from it - nobody seems to feel that they lack, in the words of one Canadian reviewer, "theatrical wallop".
...yes, there may be a touch of the Calixto Bieito about Bertman, whose international career, outside the Helikon, is burgeoning and whose Paris Hoffmann carried a rider proclaiming it unsuitable for children. When he talks about opera he's thoughtful, full of questions, seemingly wrestling with the whole idea of what to do with the art form. He approaches his new productions with respect for the music (he was a first-study pianist), and with a disregard for the idea of "concept" stagings.

George Loomis, "Financial Times". May, 2004

Bertman says he doesn't feel limited by an opera's words, but always respects the underlying music.

Erica Jeal "Opera". May, 2004

In Russia he's known as something of an iconoclast, a director who's not afraid - indeed, some say over-inclined - to experiment, and who gets results that some find thrillingly different.

"Orient le Jour". January, 2004

Si l'art appartenait au monde de l'entreprise, le Russe Dimitri Bertman serait cité en exemple dans les manuels pour créateurs de start-up.

Il insuffle une énergie nouvelle et même de l'humour dans les grands opéras classiques. Plus question de s'endormir avant la fin de La Traviata ou de Nabucco, car ses mises en scènes... surprennent, séduisent, font rire.

Russian-British Cultural Association, 2003 RBCA News

Anarchic and iconoclastic to his boots, Bertman revels in outrage whether in traditional repertoire works or in

new and undiscovered opera.

Bertman has never compromised on professional quality; the charm and originality of his theatre belies the demands he makes on his staff, his singers and his orchestra.

Angelo Foletto, "La Rebbublica". July, 2003

La quaterna di Bertman, con spettacoli di impostazione non omogenea e nati in stagioni diverse, compendia l'idea di lavoro collettivo, la vocazione eclettica, e la sorprendente vivacità produttiva del fondatore-regista stabile.

Un uomo di teatro di primissima forza e capacità realizzativa, Bertman è formidabile nel raccontare la tragica e struggente Lady Macbeth.

Giovanni Carli Ballola, "Il Mattino". July, 2003

L'audacia con quale il soggetto dell'opera è stato rivisitato era pari all'efficacia dei risultati raggiunti : intatto ed esaltato ; anche mediante scene fortemente hard, ne scaturiva il suo truce, pessimistico nichilismo morale, in una realizzazione che della grande tradizione teatrale russa ha ereditato la perfezione tecnica e l'esuberante gestualità

Lq poetica teatrale di Bertman: rinnovare tutto per meglio conservare, si radicalizzava nella successiva « Dama di picche » di Cajkovskij... anche se di eguale intensità sperimentale.

S.V., "Corriere di Ravenna". July, 2003

La libertà con cui Bertman e i « suoi » si appropriano dei capolavori della letteratura operistica russa, può apparire eccessiva ai cultori più tradizionalisti, ma non è mai irrispettosa e, anzi, testimonia della caparbia volontà di compenetrare il significato, mai invoco, delle opere proposte, cogliendone la ambiguità.

Oreste Bossini "Il Manifesto". July, 2003

Bertman ha una qualità non indifferente, conosce la musica davvero bene. L'idea dello spettacolo nasce da un'attenta riflessione sul ritmo drammaturgico della partitura.

"China Daily". October, 2002

Director Dmitry Bertman mines the darkest recesses of the human mind.

George W.Loomis, "Herald Tribune". February, 2000

Like other Bertman productions, this one was inventive and executed with pinpoint precision. ("Lady Macbeth of Mzensk").

Eric Dahan, "Libération". July, 1999

A la différence de nombreux metteurs en scène d'aujourd'hui, Dmitry Bertman connaît la musique.

Fidèle aux origines de Carmen, à savoir l'opéra-comique, ancêtre de Broadway, Bertman a su tirer le chef-d'œuvre de Bizet des griffes du Grand-Opéra, véritable dévoiement auquel même un Bernstein n'a pas pu résister.