

# 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 Elizabeth 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 upcomming productions** are Rosenkavalier (Malmö Opera), Lady Macbeth of Mtsinsk (Teatro Communale 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 Elysées, 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 Mérida 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

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

L'poetica teatrale di Bertman: rinnovare tutto per meglio concervare, si radicalizzava nella successiva « Dama di picche » di Cajkovskj... anche se di eguale intensità sperimentale.

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

La libertà con cui Bertman e i « suoi » si appropiano dei capolavori della letteratura operistica russa, può apparire eccessiva ai cultori più tradizionalisti, ma non è mai irriguardosa 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.