

CLASSICAL ARTS ENTERTAINMENT PRESENTS

THE NUTCRACKER




CLASSICAL ARTS

10
YEARS
Anniversary



While we are delighted to celebrate Classical Arts Entertainment's 10th anniversary this season, we proudly present the Grand National Tour 24/25 for the State Ballet Theatre of Ukraine with over 140 shows in 36 states in the United States and Canada! We are very thankful to our audiences over these years. Because of your continuous support and love, the excellence of the art of ballet will be delivered to so many new cities and places this season! As always, our ultimate goal is to stay true to the original classics' magic and majesty, showcasing the entire company's talents.

The Nutcracker ballet is especially significant during the holiday season. Set to Tchaikovsky's enchanting score, it is a beloved classic that has captured the hearts of audiences worldwide. We hope it may draw you into a world of holiday magic, wonder, and festive cheer. With its dazzling scenes, whimsical characters, and enchanting storytelling, this ballet casts a spell of joy and wonder all the way to the Land of Sweets.

We are grateful that even through the challenging times in the homeland of Ukrainian dancers, we stick to the motto: The Show Must Go On. It is our immense pleasure to collaborate with Mr. Andrei Litvinov, who brings to life its Artistic vision while 55 of the brightest and most talented ballet stars of the State Ballet Theatre of Ukraine are performing for us.

We eagerly anticipate your enjoyment of the show and the inspiration you may draw from the story of The Nutcracker: Clara's magical journey with her Nutcracker Prince, battling the Mouse King, and visiting the enchanting Land of Sweets. This tale reminds us of the joy and wonder of the holiday season. We look forward to sharing this magical journey with you and wish you and your loved ones a joyous holiday season and a Happy New Year!



Respectfully,

Classical Arts Entertainment, Inc
We Dance Production, Inc
Michael Art, Lina Arutyunova, Ekaterina Vaganova,
Artem Yachmennikov.

About show

The Nutcracker is a cherished holiday ballet. Renowned for its enchanting music and captivating choreography, this classic tale transports audiences to a magical world where toys come to life, and festive adventures unfold. A perennial favorite, The Nutcracker is a celebration of imagination and wonder, making it a beloved tradition for ballet enthusiasts of all ages.

Music

Pyotr Tchaikovsky

Choreography

Marius Petipa, Andrei Litvinov

Act 1

50-minute

Intermission

20-minute

Act 2

50-minute



Synopsis

Act I

Prologue

The action takes place in an old German town at the start of the 19th century. Night is falling, and it is Christmas Eve. The streets are bustling and festive. Among the invited guests to see the Christmas tree at the large, brightly lit house of Herr Stahlbaum is Drosselmeyer, an eccentric inventor and toy maker beloved by children.

Scene 1

The drawing room in Herr Stahlbaum's house is beautifully decorated. The guests assemble, and Drosselmeyer enters carrying presents. The party is ready to start. The children play and dance, while the Christmas tree glows brightly, marking the start of the festivities.

Drosselmeyer performs magic tricks, entertains the guests and makes clockwork toys, including a Harlequine, a kissing doll, and a Moor, dance for the children. In the end Drosselmeyer introduces to children the Nutcracker, Clara's absolute favorite. Clara begins to dance with the Nutcracker, but Clara's brother, Franz, in a playful mood, breaks the Nutcracker. Drosselmeyer mends it, and the Nutcracker once again dances with Clara. It is late, and the guests must depart. The party ends with some dances. Clara says goodnight to the Nutcracker, and the candles on the tree are extinguished. Clara's nanny takes her to bed.

Scene 2

Clara goes to bed and falls asleep. She dreams that the dolls come to life and the entire world transforms: objects lose their familiar shapes, and the Christmas tree grows. She dreams that mice have taken over the drawing room, led by the Mouse King. The Nutcracker leads the tin soldiers in the attack. Clara follows him. Overcoming her fear, she throws her slipper at the Mouse King at a decisive point in the battle, thus saving the Nutcracker. The Mouse King is defeated and disappears along with his troops. Miraculously, the Nutcracker transforms into a handsome Prince, who takes Clara to a wondrous fairy-tale land. The room transforms into a winter forest. Snow begins to fall, and snowflakes dance in a flurry, creating glittering snowdrifts.





Act II

Scene 3

Clara and the Nutcracker-Prince travel to an enchanted kingdom, Candy Land. In their honor, a celebration begins, and they are greeted by lively dolls from various corners of the world who perform their dances: Spanish, Arabian, Chinese, Slavik, and French dolls dance before them. Clara and the Nutcracker are delighted. They dance and celebrate with the others.

Scene 4

The magical night, the last night of Clara's childhood, draws to a close. Clara is asleep in bed. Morning is approaching, and her magical dream is over. Clara awakens.

Epilogue

Awakening in her room, Clara finds her beloved Nutcracker doll and realizes that it was all a wonderful dream...





The Nutcracker Composer



Pyotr I. Tchaikovsky

(1840-1893)

Pyotr Il'yich Tchaikovsky was the author of some of the most popular themes in all of classical music. He founded no school, struck out no new paths or compositional methods, and sought few innovations in his works. Yet the power of his best music elevates it to classic status. It was Tchaikovsky's unique melodic charm that could, whether in his Piano Concerto No. 1 or in his ballet *The Nutcracker* or in his tragic last symphony, make the music sound familiar on first hearing.

Tchaikovsky was born into a family of five brothers and one sister. He began taking piano lessons at age four and showed remarkable talent, eventually surpassing his own teacher's abilities. By age nine, he exhibited severe nervous problems, not least because of his overly sensitive nature. The following year, he was sent to St. Petersburg to study at the School of Jurisprudence. The loss of his mother in **1854** dealt a crushing blow to the young Tchaikovsky. In **1859**, he took a position in the Ministry of Justice, but longed for a career in music, attending concerts and operas at every opportunity. He finally began study in harmony with Zaremba in **1861**, and enrolled at the St. Petersburg Conservatory the following year, eventually studying composition with Anton Rubinstein.

In **1866**, the composer relocated to Moscow, accepting a professorship of harmony at the new conservatory, and shortly afterward turned out his First Symphony, suffering, however, a nervous breakdown during its composition. His opera *The Voyevoda* came in **1867-1868** and he began another, *The Oprichnik*, in **1870**, completing it two years later.

In 1869 Tchaikovsky entered into a working relationship with composer Mily Balakirev, leader of *The Five*; the result was Tchaikovsky's first recognized masterpiece, the fantasy-overture *Romeo and Juliet*. Other works were appearing during this time, as well, including the First String Quartet (**1871**), the Second Symphony (**1873**), and the ballet *Swan Lake* (**1875**).

In **1876**, Tchaikovsky traveled to Paris with his brother, Modest, and then visited Bayreuth, where he met Liszt. By **1877**, Tchaikovsky was an established composer. This was the year of *Swan Lake*'s premiere and the time he began work on the Fourth Symphony (**1877-1878**). The period of subsidy by Mme von Meck was abundantly productive for Tchaikovsky with a spate of outstanding compositions, including the *Serenade for Strings* (**1881**), *1812 Overture* (**1882**), and the Fifth Symphony (1888). In both **1888** and **1889**, Tchaikovsky went on European tours as a conductor, meeting Brahms, Grieg, Dvřak, Gounod, and other notable musical figures. *Sleeping Beauty* was premiered in **1890**, and *The Nutcracker* in **1892**, both with success.

Origins in Literature:

The Nutcracker ballet is based on E.T.A. Hoffmann's 1816 story "The Nutcracker and the Mouse King." Alexandre Dumas's adaptation of Hoffmann's tale, which softened some of its darker elements, served as the direct inspiration for the ballet.

Tchaikovsky's Reluctance:

Pyotr Ilyich Tchaikovsky, the composer of The Nutcracker, was initially hesitant about the project. He found the story trivial compared to his other works, but he was eventually persuaded and went on to create one of the most beloved scores in classical music.

Debut Performance:

The Nutcracker premiered on December 18, 1892, at the Mariinsky Theatre in Saint Petersburg, Russia. The original performance was not well received by critics, but the ballet gradually gained popularity.

Iconic Dance of the Sugar Plum Fairy:

The Dance of the Sugar Plum Fairy is famous for its use of the celesta, a relatively new instrument at the time. Tchaikovsky discovered the celesta in Paris and was enchanted by its ethereal sound, which he felt was perfect for the fairy character.

Did you know?

Walt Disney's Fantasia:

Portions of Tchaikovsky's Nutcracker Suite were featured in Disney's 1940 film "Fantasia," which helped introduce the music to a broader audience.

Balanchine's Influence:

The Nutcracker as we know it today owes much to George Balanchine. His 1954 production for the New York City Ballet became a blueprint for many subsequent performances and played a significant role in popularizing the ballet in the United States.

Cultural Phenomenon:

The Nutcracker has become a holiday tradition in many countries, particularly in the United States. Performances during the Christmas season are a significant source of revenue for ballet companies, often accounting for a large portion of their annual income.

About us

Classical Arts Entertainment has significantly impacted ballet enthusiasts across the United States and Canada with its decade of experience and rich history of over 20,000 shows.

The company's dedication to excellence is commendable, as evidenced by its meticulous approach to performance.

CAEI creates visually stunning productions that enchant and captivate audiences by combining timeless scores, impeccable dancing, hand-painted sets, and exquisite hand-crafted costumes. The choice of timeless scores ensures that the music accompanying the ballets resonates with audiences, evoking emotions and enhancing the overall experience.

Impeccable dancing is a crucial aspect of CAEI's performances. The company's dancers are undoubtedly skilled and trained to execute classical ballet's intricate and demanding choreography. Their talent and dedication bring the movements to life, conveying the grace, precision, and beauty that are trademarks of the art form.

In addition to the dancing, the hand-painted sets contribute to the overall visual splendor of CAEI's productions. These carefully crafted backdrops create immersive environments that transport the audience to different worlds, enhancing the storytelling and adding depth to the performances.

The exquisite hand-crafted costumes further elevate the productions. These meticulously designed and tailored garments enhance the visual appeal and contribute to the dancers' characterization. The costumes are vital in conveying the narrative and improving the aesthetic experience.

Through its attention to detail and commitment to excellence, CAEI brings the magic of classical ballet to life on stage. Its visually stunning productions, combined with the artistry and skill of its dancers, create an enchanting experience for audiences.



Our Team



Michael L Art

Founder and Producer
of Classical Arts
Entertainment

Michael Art, the founder of Classical Arts Entertainment, is a highly accomplished individual in the field of arts and entertainment. He graduated in 1991 from the Azerbaijan State Academy of Arts, which is a prestigious institution known for training specialists in various artistic disciplines such as design, painting, theater arts, graphics, fashion design, and advertising.

In 2014, Michael Art and his wife Lina established Classical Arts Entertainment with the aim of promoting the arts and showcasing talent from around the world. The agency primarily focuses on dance productions and has brought together renowned dance companies from different countries.

Classical Arts Entertainment has presented a wide range of ballet productions to audiences, featuring well-known classics like "The Nutcracker," "Swan Lake," "Sleeping Beauty," "Snow White," "Cinderella," "Giselle," and "Carmen," among others. These performances have showcased the mesmerizing talent and artistry of dancers from esteemed companies such as the Perm Opera and Ballet Theater and the Voronezh State Opera and Ballet Theater.

In addition to classical ballets, the agency has also collaborated with accomplished choreographers like Andrei Litvinov and Lyudmila Ivanova to introduce innovative and cutting-edge dance projects to audiences. By nurturing new talent and working with established companies, Classical Arts Entertainment has fostered an environment that promotes creativity and artistic growth.

The agency's success has extended beyond the United States, receiving international acclaim for its carefully crafted performances. Their tours have taken them to over 10,000 cities, and their shows have been watched by more than 20 million viewers worldwide. Through these performances, Classical Arts Entertainment has not only entertained audiences but also facilitated cultural exchanges and inspired people from different backgrounds.

Michael and Lina's unwavering dedication and passion for the arts have played a pivotal role in establishing Classical Arts Entertainment as a respected and renowned arts agency. Their commitment to curating exceptional dance projects has left a lasting impact on the world of performing arts, ensuring their legacy continues to flourish.



Artem Yachmennikov

Producer of Classical Arts Entertainment

Artem Yachmennikov graduated from the Vaganova Ballet Academy in St. Petersburg, Russia. He was the first soloist with the world famous Bolshoi Theater in Moscow, a soloist at The Mariinsky Theater (Kirov) in St. Petersburg and a principal dancer at the Dutch National Ballet and San Francisco Ballet.

During his artistic career, he has danced all the leading roles in works by many of the twentieth century's master choreographers including George Balanchine, Natalia Makarova, Peter Wright, Hans van Manen, Alexei Ratmansk, Rudi van Dantzig, John Neumeier, William Forsythe, Francesco Ventriglia, Patrick de Bana, Aidar Akhmetov, Helgi Tomasson, Ted Brandsen and more.

He partnered with the stars of ballet world including Uliana Lopatkina, Svetlana Zakharova, Anna Tsygankova, Maria Alexandrova, Igone de Jongh, Sofiane Sylve, Tan Yuanyuan, Larisa Leznina, Ilze Liepa, Ylia Makhalina and more. Yachmennikov's repertoire includes numerous main roles in productions of "La Bayadere", "La Sylphide", "Swan Lake", "The Sleeping Beauty", "Giselle", "Romeo & Juliet", "Coppelia", "Chopiniana", "Le Corsaire", "Don Quixote", "Symphony in C", "Serenade", "Steptext", "Sarcasmen", "Adagio Hammerklavier", "Black Cake", "Kammerballett", "Russian Seasons", "The Flames of Paris", "Scheherazade", "The Firebird", "Cleopatra", "Ghost Ball", "Fourteenth", "The Nutcracker".

For his artistic accomplishments, he was invited as the guest of honor to attend the official ceremony with the Queen of Netherlands, Beatrix. Artem has also been invited to perform as guest star at the Italian franchise of Dancing With The Stars. Artem is the Artistic Director of We Dance Program, he is integral to the success of the student dancers who perform beside the pros in the Nutcracker, Sleeping Beauty, Cinderella, Snow White & Swan Lake shows!

While serving as the Founder and Artistic Director of Melbourne City Ballet Theatre, MCBT has produced two major productions The Sleeping Beauty (2018) and Swan Lake (2019) at the Maxwell C King Center for the Performing Arts in collaboration with the National Ballet of Odessa, Ukraine, which included 55 professional dancers from Ukraine, 100 dancers from the community of Melbourne, FL and 50 musicians from the Satellite Symphony Orchestra. In 2021 & 2022 Melbourne City Ballet Theatre has produced such legendary ballets as the Sleeping Beauty, Swan Lake and Cinderella at the Maxwell C King Center for the Performing Art, collaborating with the Classical Arts Entertainment.

MCBT productions have received outstanding reviews described as "the highest quality" "the likes of which are seen in major cities around the world." We have entertained over 6,000 people at the King Center for the Performing Arts alone. Both productions were groundbreaking for Brevard with many historical firsts and included some of the youngest dancers ever to have graced a professional stage seamlessly integrating with the corps de ballet. MCBT has received grant funding from the Brevard Cultural Alliance, The Space Coast Board of Tourism and from the state Florida Division of Cultural Affairs for the powerful vision for dance in Brevard.

As the Artistic Director of We Dance Program, Artem has auditioned over 5000 ballet students in 30+ studios across the United States over the years. Artem now serves as both: the Artistic Dictator of We Dance Program & producer of Classical Arts Entertainment, Inc, producing the Grand National Tour 2025 for the State Ballet Theatre of Ukraine.

Ekaterina Vaganova-Yachmennikova

Producer of Classical Arts Entertainment

Ekaterina Vaganova-Yachmennikova graduated from the Moscow University of Culture in promotion and production of cultural public programs. She is the great-grand daughter of the world-famous ballerina, Agrippina Vaganova, who created the well-known method of professional training for ballet dancers all around the world.



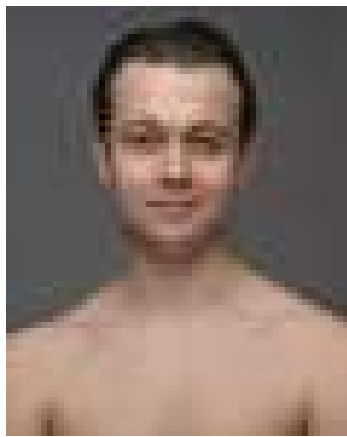
Ekaterina herself is a three-time World Champion ballroom dancer, WDC European champion, multiple champion of Russia, Italy, Ukraine and Spain. She won her first World Cup at the Under 21 age category in Los Angeles, USA in 2006. She has been a pro teacher on Dancing With The Stars in Italy for five seasons 2012-2017 and choreographer on So You Think You Can Dance in Russia in 2015, 2016. She also performed on Channel One Russia, season 2014, with a prime-time Saturday night show «Midnight Run», where she interpreted an Italian character and performed with a variety of dance styles routines and hosted the show together with Alexey Chumakov and Timur Rodriguez.

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Ekaterina serves as the We Dance Program director since 2019 until present time, engaging the studios with the Classical Arts Entertainment's We Dance Program all over the country. The Program has significantly grown into a 30+ studios that perform throughout the tour every year. Ekaterina now also serves as the producer of Classical Arts Entertainment, Inc, producing the Grand National Tour 2025 for the State Ballet Theatre of Ukraine.

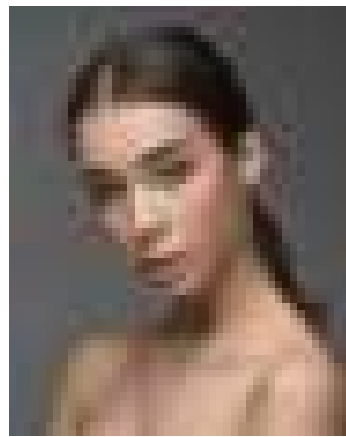
Principal dancers



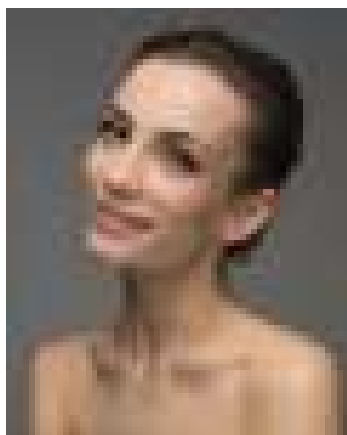
**Alexander
Litvinov**
Principal Dancer



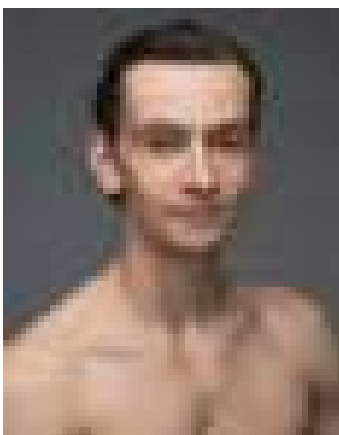
**Alina
Veretina**
Principal Dancer



**Ilona
Baytler**
Principal Dancer

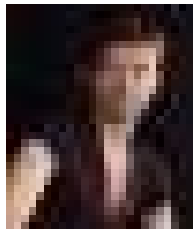


**Maria
Lolenko**
Prima Ballerina

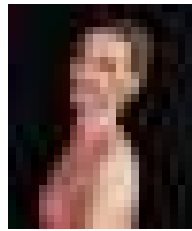


**Sergei
Zdarskii**
Principal Dancer

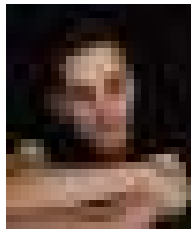
Soloists



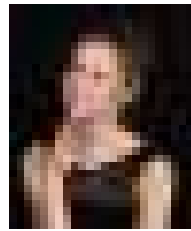
**Alexey
Chorich**
First Soloist



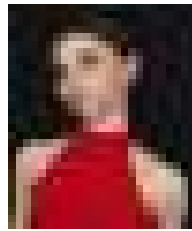
**Daria
Dubrovina**
First Soloist



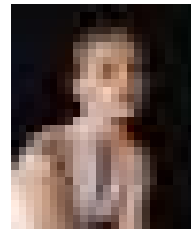
**Andriy
Trunov**
Soloist



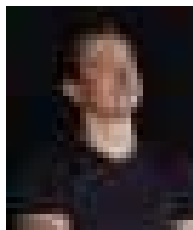
**Daria
Kontantinovska**
Soloist



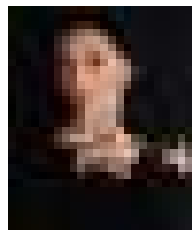
**Daria
Kravchenko**
Soloist



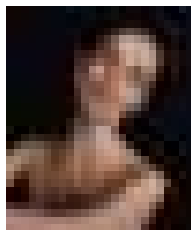
**Daria
Kuha**
Soloist



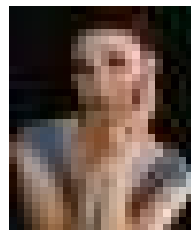
**Dmitriy
Sitkevich**
Soloist



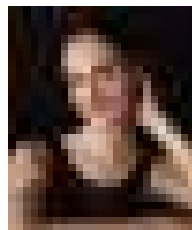
**Ekateryna
Shmihelska**
Soloist



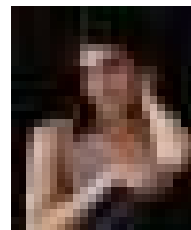
**Elena
Bogdanova**
First Soloist



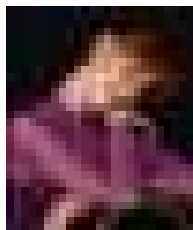
**Elena
Sitkevich**
First Soloist



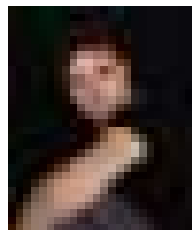
**Elizaveta
Khomenko**
Soloist



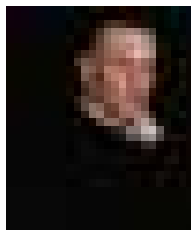
**Euhenia
Alipova**
Soloist



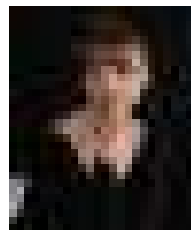
**Iryna
Avramenko**
First Soloist



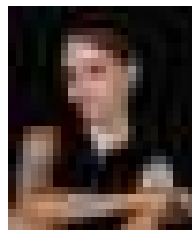
**Ivan
Kovalenko**
Soloist



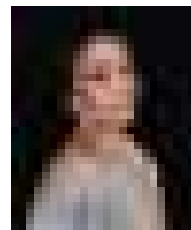
**Ivan
Shunkin**
Soloist



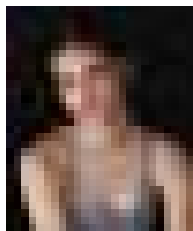
**Julia
Bielan**
Soloist



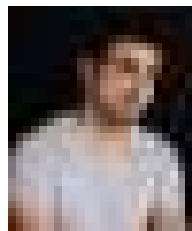
**Maria
Davydova**
Soloist



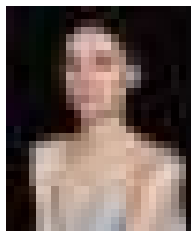
**Maria
Lolenko**
Prima Ballerina



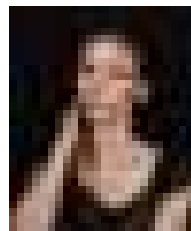
**Maria
Reshetnyk**
Soloist



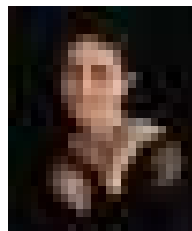
**Sergey
Badalov**
Soloist



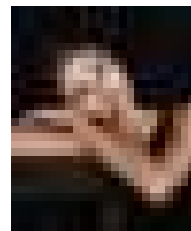
**Taisiia
Shevchenko**
Soloist



**Zlata
Mynchenko**
Soloist



**Alina
Veretina**
First Soloist



**Viktoria
Suhostavskaya**
Soloist



Since 2019 until present time, Classical Arts Entertainment has been working on engaging the studios all over the country with the We Dance Program.

The Program has grown into a 30+ Partner Studios that perform throughout the East Coast Tour every year. Classical Arts Entertainment casts student dancers ages 5-18 in ancillary roles performing alongside the professional ballet dancers. A wide variety of parts for young dancers is offered during the Grand National Tour 2024/2025, in such repertoire, as:

We Dance Program Director CAE's Vaganova-trained Professional Ballet Dancer, We Dance Program Director and Producer, Mr. Artem Yachmennikov, is integral to the success of the student dancers who perform beside the pros in the Nutcracker, Snow White & Seven Dwarfs, Cinderella, Sleeping Beauty & Swan Lake! Mr. Artem was the first soloist with the world famous Bolshoi Theater in Moscow, a soloist at The Mariinsky Theater (Kirov) in St.Petersburg and a principal dancer at the Dutch National Ballet and San Francisco Ballet.

Under his attentive guidance the local Partner Studios of We Dance Program will audition and rehearse over 5000 local ballet students this coming season 24/25 through the troupe's cities on the Winter & Spring tours all over the United States, helping to prepare them for their successful performance alongside State Ballet Theatre of Ukraine's company of 55 professional ballet dancers!



Historical Overview

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 Dnipropetrovsk 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, Mykola Ukrainian - vocalists; Leonora Ellinskaya, Alla Petrina, Olga Zagumennikova, 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 Shostakovch, 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.



Our shows

