



BOSSOV BALLET THEATRE
MAINE CENTRAL INSTITUTE

Year-Round Program

26-27



CELEBRATING

30 YEARS OF EXCELLENCE

Committed to classical, professional training for students from around the world,
and to offering high-quality performances to audiences in Central Maine.

About BOSSOV BALLET THEATRE

For 30 years, Bossov Ballet Theatre at Maine Central Institute has provided rigorous ballet training under the Vaganova method within a structured academic environment.

BBT's year-round pre-professional program is built on the rare integration of serious academic study and daily high-level ballet training in one place. Students attend Maine Central Institute during the school day and, upon audition, become part of BBT, where they receive academic credit for their ballet training as part of their curriculum.



The foundation of the program is rooted in the *Vaganova method* — emphasizing clarity of lines, strength, musicality, coordination, and expressive artistry. Technique is not pursued as an end in itself, but as a language placed in service of art.

A defining component of BBT is its **performance focus**. Each academic year includes **three fully staged productions**, allowing students to experience the demands and responsibility of presenting **classical and contemporary repertoire** to the community. Through this process, dancers learn to move beyond the studio — transforming disciplined training into meaningful artistic communication.

This combination of academic rigor and performance-centered classical training creates a uniquely **immersive environment**, preparing dancers not only for professional careers, but for lives shaped by discipline, responsibility, and artistic integrity.

DAILY SCHEDULE & ACADEMIC INTEGRATION

BBT's year-round program is fully integrated into the academic structure of Maine Central Institute, creating a balanced and immersive daily rhythm.

MCI operates on a rotating two-day schedule (Day 1 / Day 2).

Students attend four 80-minute academic classes per day, for a total of eight academic periods across the two-day cycle. Ballet is embedded into this structure.

Morning Ballet Classes

Periods 1 and 2 are designated for ballet within the academic schedule.

Because of MCI's rotating calendar, students have morning ballet class every other day. One week includes three morning sessions, and the following week includes two.

Afternoon Ballet & Rehearsals

Regardless of the rotating academic schedule, BBT students train every afternoon from 3:00pm–5:30pm, Monday through Friday, and Saturdays from 9:00am-10:30am. Additional rehearsal hours are scheduled throughout the year in preparation for the program's fully staged productions.

In total, dancers receive approximately 15–17 hours of ballet training per week, not including performance rehearsals during production periods.

CURRICULUM



The following courses are available:

- Technique (**Vaganova**)
- Pointe
- Variations/Repertoire
- Character
- Men's Technique
- Stretching & Conditioning
- Contemporary
- Physical Theater (Acting)

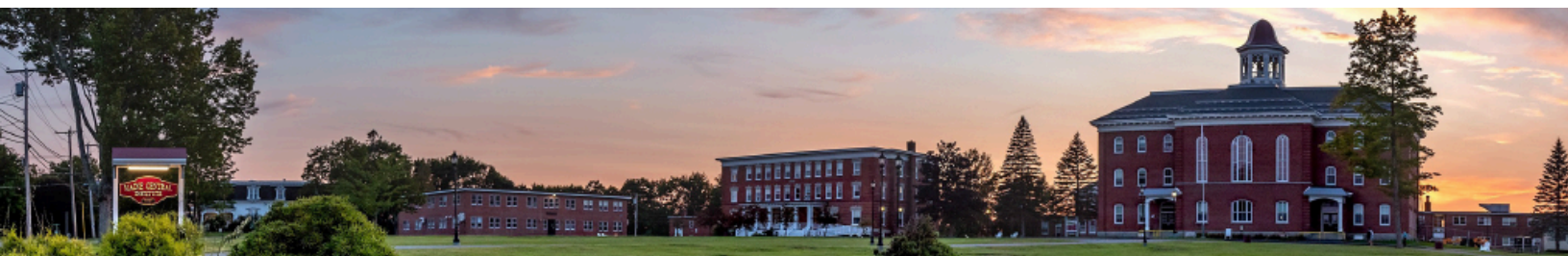
THE FULL RESIDENTIAL DAY

A typical school day at Maine Central Institute begins with breakfast, followed by advisor groups at 7:45am, marking the start of the academic day.

Students attend four 80-minute classes per day, with a 40-minute lunch break. Academic classes conclude at 2:15pm, followed by “Husky Time,” a 30-minute period for clubs, enrichment, or academic support.

After ballet training in the afternoon, dinner is served from 5:00–6:30pm. Evening study hall is available in the library, and recreational facilities are open to support physical and mental balance. Students return to their dormitories by 10:00pm on school nights.

This structure creates a disciplined yet supportive environment in which academic achievement and high-level ballet training coexist in one cohesive setting.



PITTSFIELD, ME

Pittsfield offers something increasingly rare: **space to focus.**

Far from the noise and distractions of major cities, students train and study in an environment that supports discipline, structure, and personal growth.

The town is small, safe, and community-oriented — allowing dancers to concentrate fully on their academic and artistic responsibilities.

Here, daily life is simple and intentional. The setting encourages work, reflection, and steady progress.



ARTISTIC DIRECTOR

Natalya Getman



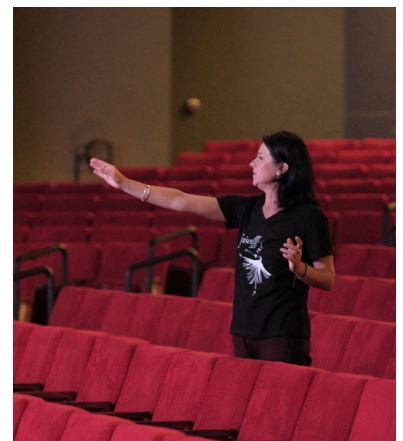
Natalya Nikolaevna Getman was born in Russia. By the age of ten, she was selected by the Olympic coach of the USSR to join the Soviet Olympic Gymnastics Team — an experience that forged her discipline and exceptional physical foundation. She is part of the Vaganova lineage through her teacher Musaeva, National Artist of the Soviet Union and former student of Balikova, one of Agrippina Vaganova’s latest disciples. She later studied at the Vaganova Academy under Kovaleva and graduated with honors from the Uzbek Choreographic School.

Her professional career began as a soloist and principal dancer at the State Theatre of Opera and Ballet of Turkmenistan, performing leading roles such as Zarema in *The Fountain of Bakhchisarai*, Myrta in *Giselle*, the Queen of Dreams in *Don Quixote*, and the Lady in *Lady and a Hooligan*. She later joined the Moscow Ballet, where she worked with renowned masters such as Ludmila Semenyaka, Mikhail Lavrosky, and Anatoly Golovan, touring extensively throughout countries including Turkey, Spain, Taiwan, Israel, and China with repertory classics such as *Swan Lake*, *Paquita*, *The Nutcracker*, and *The Golden Key*.

In 1999, Getman arrived to the United States, where she danced and taught choreography to children across more than 50 U.S. cities, preparing them to perform in children’s roles alongside professional dancers in *The Nutcracker* productions.

In 2000, she joined Bossov Ballet Theatre in Maine, first as an instructor and, since 2013, as Artistic Director. Under her leadership, BBT became an internationally recognized pre-professional ballet program, attracting students from around the world. Her work spans from teaching the Vaganova technique to directing complete classical and original productions.

Inspired by a deep respect for the American way of life, Getman has made it her mission to combine the best of it with the beauty and logic of Russian ballet roots, forming a new generation of dancers capable of meeting the highest standards of current dance. Her unrivaled talent in choreographic and stage composition, along with her commitment and charisma, are trademarks of her teaching — one that reaches far beyond the classroom, shaping dancers who are upright, dedicated, ethical, and generous artists.



ACADEMIC & PROFESSIONAL PATHWAYS

Historically, Maine Central Institute's ballet students have maintained strong academic records while sustaining the demands of intensive pre-professional training.

The integration of disciplined ballet study and a structured college preparatory curriculum has consistently positioned graduates for success in both higher education and professional dance careers.

BBT alumni have continued directly from their senior year into leading ballet academies, professional companies, and respected colleges and universities, including:

Professional Companies & Trainee Programs:

San Francisco Ballet – San Francisco, CA
American Ballet Theatre (ABT) - New York, NY
BalletMet – Columbus, OH
Joffrey Ballet – Chicago, IL
Ballet Theatre of Maryland – Annapolis, MD
Ballet Illinois – Peoria, IL
Béjart Ballet – Lausanne, Switzerland
Columbia Classical Ballet – Columbia, SC
Louisville Ballet – Louisville, KY
Nashville Ballet – Nashville, TN
Ballet Pensacola – Pensacola, FL
Charlotte Ballet – Charlotte, NC
Area Jeune Ballet – Geneva, Switzerland
American Midwest Ballet – Omaha, NE
Pittsburgh Ballet Theatre – Pittsburgh, PA
Hungarian National Ballet – Budapest, Hungary
Astrakhan State Theatre of Opera and Ballet – Astrakhan, Russia

Colleges & Advanced Training Institutions:

Academic Ballet School of St. Petersburg (Vaganova Academy) – St. Petersburg, Russia
The Hartt School – Hartford, CT
SUNY Purchase – Purchase, NY
Denison University – Granville, OH
Smith College – Northampton, MA
University of Utah – Salt Lake City, UT
Duke University – Durham, NC
Bowdoin College – Brunswick, ME
Princeton University – Princeton, NJ
University of Maine – Orono, ME

Graduates pursue diverse paths — some entering professional companies immediately, others continuing their academic studies while carrying forward the discipline and artistic foundation developed at BBT at Maine Central Institute.

AUDITION PROCESS

All prospective students must first complete the online application form before scheduling an audition or submitting audition materials.

The application form, which includes payment of the \$30 audition fee and the option to upload a video (if applicable), is available on our website.

Audition submissions will not be reviewed without a completed application and audition fee.

In-Person Auditions

In-person auditions take place on the campus of Maine Central Institute in our Founders Studio. After submitting the online application and fee, our team will get in touch with you to schedule an audition appointment.

Video Auditions

For students unable to travel to Maine, video auditions may be submitted directly through the online application form.

Please upload your audition video as part of the application process.

Separate email submissions will not be reviewed unless prior arrangements have been made.

VIDEO AUDITION REQUIREMENTS



Please begin the video by clearly stating:

- Dancer's full name, Age, Nationality, Current ballet school, Length of pointe experience (if applicable)

Barre Work

- Pliés
- Battement tendus
- Adagio
- Grand battements

(Combinations should be shown on one side only)

Center Work

- Short Adagio
- Turning combination
- Petite allegro
- Grand allegro

Pointe Work (Female Dancers)

- Échappés
- Relevé passés
- Appropriate turning combinations

Beginner pointe dancers may perform combinations facing the barre.

Advanced female dancers should include a classical variation en pointe.

Advanced male dancers should include a classical variation.

TUITION & FEES

Annual Tuition 2026-2027: **\$3,300 USD**,
or nine monthly payments of **\$367**

One Semester: \$1,650 USD

A limited number of **merit-based scholarships may be available**.
Scholarship decisions are made only after completion of the audition process.

BBT fees are paid separately from Maine Central Institute tuition through the secure payment form on our website, unless otherwise agreed during the admission process.

Tuition includes:

- All ballet classes
- Rehearsals
- Performance participation fees
- Costume rental and cleaning fees
- Transportation related to performances

ARTISTIC POLICIES

Role assignments and casting decisions for performances are made solely by the faculty and Artistic Director. All casting decisions are final and non-appealable.

Bossov Ballet Theatre at Maine Central Institute is not responsible for producing, distributing, or selling video or photographic material from classes, rehearsals, or performances. In some cases, third-party professionals may be contracted to capture performances. The sale or distribution of such materials is subject to approval by Artistic Direction.

PROGRAM SCOPE

BBT at MCI is a classical ballet training program rooted in the Vaganova method. The program does not participate in dance competitions and does not offer private coaching, competition preparation, or commercial dance training. BBT does not provide instruction in jazz, tap, hip hop, or other non-classical dance styles.



BOSOV BALLET THEATRE
MAINE CENTRAL INSTITUTE



DISCOVER

MAINE CENTRAL INSTITUTE



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