Natalya Getman



Natalya Nikolaevna Getman is a Vaganova-trained ballet pedagogue, choreographer, and artistic director with more than 27 years of teaching experience, dedicated primarily to ballet education and artistic creation in the United States. Born in Russia, she was selected at the age of ten by a Soviet Olympic coach to train as part of the USSR Olympic gymnastics team, an experience that established the discipline and exceptional physical foundation that would later support her career in dance.

Her classical training connects directly to the Vaganova lineage through her teacher Gulbahar Orazovna Musayeva, *National Artist of the Soviet Union* and former student of Belikova, an early student of Agrippina Vaganova. Getman later studied at the *Vaganova Academy* under Ludmila Kovaleva and graduated with honors from the *Uzbekistan State Academy of Choreography* in Tashkent.

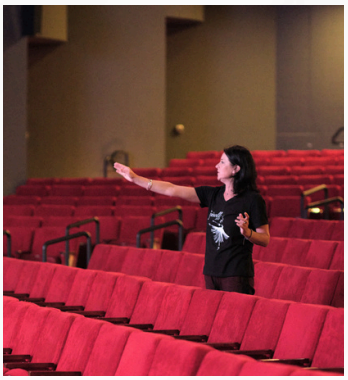
Her professional performing career began at the *Turkmenistan State Theater of Ballet and Opera*, where she danced as a soloist and principal dancer from 1993 to 1997, performing leading roles including Zarema in *The Fountain of Bakhchisarai*, Myrta in *Giselle*, the Queen of Dreams and Street Dancer in *Don Quixote*, and the Lady in *Lady and a Hooligan*. She later joined the *Moscow Chamber Ballet* as a soloist, working with renowned ballet masters including Ludmila Semenyaka, Mikhail Lavrosky, Anatoly Golovan, and Galina Shlapina. Her repertoire there included Pas de Trois, Little Swans, and Fiancées in *Swan Lake*, Peasant Pas in *Giselle*, the neoclassical ballet *Arlesianka*, as well as *Paquita*, *The Nutcracker*, and *The Golden Key*.

During this period, Getman also joined the *Moscow Ballet's Great Russian Nutcracker* tours in the United States, where her responsibilities extended well beyond performance. From 1998 to 2002 she worked as a soloist, répétiteur, and Ballet Mistress, performing throughout extensive tours of more than 60 U.S. cities annually. Traveling ahead of the company, she collaborated with regional ballet schools across the country to audition, cast, teach choreography to, and rehearse hundreds of young dancers who would later perform alongside the professional company in their home cities. She also represented the company through television, radio, and promotional appearances. This work marked the beginning of what would become more than two decades of teaching, coaching, mentoring, and developing young dancers in the United States.






In 2000, Getman joined ***Bossov Ballet Theatre*** in Maine as a faculty member under Artistic Director Andrei Bossov, former principal dancer of the Kirov Ballet at the Mariinsky Theatre. For thirteen years she taught Vaganova technique, pointe, partnering, character dance, and classical repertoire while coaching corps de ballet and soloist work across multiple age groups and levels. In 2013, she became Artistic Director of Bossov Ballet Theatre, where she continues to lead the pre-professional program and its international summer intensive.



Throughout more than 27 years as an educator, Getman has worked with dancers ranging from young beginners to advanced pre-professional students and professional artists. She is known for combining the structure and logic of the Vaganova tradition with an individualized, artist-centered approach that emphasizes musicality, expression, discipline, confidence, and personal growth. Her work is rooted in the belief that strong technique should ultimately serve the art.

Her choreographic and theatrical work includes original productions and reinterpretations of the classical repertoire. Among her original works are *Carmen*, *Romeo & Juliet*, *I'm Still Here*, *Musical Dialogues*, *Within a Tear*, *Heartbeat*, *In Search of Silence*, *Cipollino*, and *The Ugly Duckling*, as well as her original productions of *The Nutcracker*, presented annually from 2013 through 2025 at the Waterville Opera House. She has also staged full-length productions of *Giselle, Swan Lake, Don Quixote, Sleeping Beauty, Paquita* and *Chopiniana*, while choreographing numerous musical-theatre productions.

Over the years, she has led multiple international intensive training programs, master classes, and faculty-development workshops in the United States, Mexico, and Taiwan. Her cross-cultural teaching experience adapts to the individuality, needs, and artistic development of contemporary American and international dancers.

Through more than two decades of teaching and artistic leadership, she has sought to develop not only technically accomplished dancers, but artists who are expressive, responsible, resilient, generous, and capable of contributing meaningfully to the companies and communities in which they work.

