



A former principal dancer of American Ballet Theatre, **Irina Dvorovento** was born in Kiev, Ukraine, and began her ballet training at the Kiev Ballet School at the age of ten. She joined the National Opera Ballet of Kiev in 1990 as a soloist, rising to the rank of principal dancer in 1992. A dancer of infinite range, her repertoire with the National Opera Ballet included leading roles in many of the great classics: Gamzatti in *La Bayadère*; Kitri, the Queen of the Driads and Mercedes in *Don Quixote*; Giselle and Myrta in *Giselle*; Princess Aurora and Princess Florine in *The Sleeping Beauty*; Odette-Odile in *Swan Lake*; the Sugar Plum Fairy in *The Nutcracker*; and the title roles in *Cinderella* and *Paquita*. She also performed *pas de deux* from *Le Corsaire*, *Diana and Acteon* and *La Sylphide*, as well as the *Tchaikovsky Pas de Deux*.

Ms. Dvorovento's superlative style and technique have been recognized in numerous ballet competitions throughout the world. Her most notable awards include the 1994 Grand Prix at the International Ballet Competition Serge Lifar in the Ukraine, the 1992 Gold Medal and "Anna Pavlova" Prize at the International Ballet Competition in Moscow, the 1991 Bronze Medal at the International Ballet Competition in Osaka, Japan, and the 1990 Silver Medal at the International Competition in Jackson, Mississippi.

Joining American Ballet Theatre in 1996, Ms. Dvorovento was made a soloist in 1997 and was appointed principal dancer in 2000, following a stunning season which won her widespread critical and popular acclaim. Anna Kisselgoff, writing in *The New York Times*, said.

"19th century ballets are built around ballerinas, and they offered a showcase for Irina Dvorovento, who had a breakthrough season, usually in tandem with her husband, Maxim Beloserkovsky." Her portrayal of Kitri in Don Quixote continued to set the stage afire: "The last Don Quixote of the season ... had Irina Dvorovento and (Maxim) Beloserkovsky in a stunning display of integrated artistry and technique, a truly flawless and exciting performance." (Kisselgoff, The New York Times.) Ms. Kisselgoff's review of Ms. Dvorovento's 1999 Don Quixote hailed it as "a perfect performance, unsurpassed in its attention to classical form while infused with verve."

Ms. Dvorovento's Odette-Odile in Ballet Theatre's new *Swan Lake* also brought critical acclaim:

"Ms. Dvorovento's Odette was hypnotic." "To see Irina Dvorovento and Maxim Beloserkovsky step into the leading roles of Swan Lake was to see two outstanding dancers outdo themselves and enhance a 19th century classic with a splendid and mature performance." "It is up to the principals to bring depth to the plot through their dancing. This is what Ms. Dvorovento and Mr. Beloserkovsky did with unusual technical polish." (The New York Times.)

Equally dazzling in modern works, she was hailed for her debut as Katherina in John Cranko's *The Taming of the Shrew*:

"Ms. Dvorovento's dynamism defined her spirited heroine; every arrow-sharp jeté added to the brio of her comic acting." (Kisselgoff, The New York Times.)

Jennifer Dunning, reviewing Etudes in *The New York Times*

*"Ms. Dvorovento's dancing had a weight that made it regal." And Anna Kisselgoff called her Siren (in *Prodigal Son*) "a masterpiece of detail and projection."*

Her diverse repertoire with ABT includes her commanding portrayal of both Nikya and Gamzatti in *La Bayadère*; *Cinderella* in Ben Stevenson's production; Kitri, the Queen of the Driads and Mercedes in *Don Quixote*; the

Lilac Fairy and Princess Florine in *The Sleeping Beauty*; Odette-Odile in *Swan Lake*; Giselle and Myrta in *Giselle*; Juliet in *Romeo and Juliet*; Marguerite in “Cady of the Camellias”, Tatiana in *Onegin*; the title roles in *Raymonda*; Swanilde in *Coppélia*; the Sugar Plum Fairy in *The Nutcracker*; Medora in *Le Corsaire*; the Ballerina in *Etudes*; the Empress in *Anastasia*; Hanna and Valencienne in *The Merry Widow*; Cupava in *The Snow Maiden*; the Operetta Star in *Offenbach in the Underworld*; the Siren in *Prodigal Son*; and *Les Sylphides*, *Apollo*, *Tchaikovsky Pas de Deux*, *Sylvia Pas de Deux* and *Paquita*. Ms. Dvorovenko also excels in contemporary choreography and has danced leading roles in Twyla Tharp’s *Push Comes to Shove*, *The Brahms-Haydn Variations* and *In The Upper Room*; *Symphony in C* (first and second movements); Kylian’s *Petit Mort*; Christian Spuck’s *Le Grand Pas de Deux*; Nacho Duato’s *Without Words*; Natalie Weir’s *Hereafter*; Brüch *Violin Concerto*, *Transcendental Etudes*, *The Wall*, *Maguar Suite*, *Jazzmania*, *Don’t Bring Lu-Lu*, and *Pas des Déesses*. She has danced with the Finnish Ballet, the Australian Ballet, the New York City Opera Ballet, the Rome Opera Ballet, Verona Ballet, the Universal Ballet, and with the Stars of the Bolshoi Ballet, and has performed in France, Germany, Spain, Japan, Moscow, Hungary, Finland, Canada, Mexico, Brazil, Italy, Turkey, Korea, China, Singapore and Taiwan. She has also appeared in various videos and television specials, including the PBS broadcast of the opening of the New Jersey Performing Arts Center, in which she danced the Act II Pas de Deux from *Swan Lake*. She has been featured on the cover of *Dance Magazine*, *Pointe*, *Japan Dance Magazine* (twice), *New York Dance Fax* (three times), as well as in *People*, *Russian Dance Magazine*, *Dancing Times*, *Good Housekeeping*, *Bazaar*, *Vogue*, *Vanity Fair*, *Gotham*, *Jane*, *Elle*, *Russian Vogue*, *Town and Country*, *Time Out* and *Talk*. Ms. Dvorovenko was the face of Movado Watches for three years.

In the spring of 2013, Ms. Dvorovenko retired from the ABT stage and simultaneously made her stunning musical theatre debut as Vera Baronova in the New York City Center Encores! production of Rodgers & Hart’s “On Your Toes,” garnering outstanding reviews.

Ben Brantley wrote in the NY Times that “(Ms. Dvorovenko) is ideal for the part of a woman required to bridge the delicacy of ballet with the brass of Broadway” and that “(her) Vera maintains the ecstatic smile of someone who adores being adored. ... It’s enough to make any red-blooded American boy defect to the Russians.” Linda Winer in Newsday wrote “(Ms. Dvorovenko has) the leafy, punchy attack and high-drama comic attitude that make Vera so tempestuously delightful.” From the NY Post: “She’s so effortlessly hilarious as a flighty diva that it’s hard to believe this is her first speaking role.” And in the NY Daily News: “Musical theater rookie Irina Dvorovenko ... provides the real high – and the high kicks” and is “sexy, funny, lithe and lively as lightning. As Rodgers and Hart note in a lyric from the show’s title number: ‘See the pretty lady, top of the crop’ – they didn’t know it, but they were writing about this polished performer.”

Since 2005 Ms. Dvorovenko and her husband launched a very successful line of ballet wear “Irina&Max” by Bloch.

Following this triumph, Ms. Dvorovenko was invited to join the leading cast of the Starz network new original television drama “Flesh and Bone”, which aired in November 2015. She also made guest appearances on “Forever” (ABC, 2015) and “The Blacklist” (NBC, 2016). She appeared in 4 episodes of the Starz series “Power” during 2016-2017 season, and in 9 episodes of the FX series “The Americans” during the 2017 season. In the Spring of 2018 she is starring in both the New York City Center Encores! production of “Grand Hotel” as fading prima ballerina Elizaveta Grushinskaya, and as the lead May Bartram in the Vineyard Theatre production of Susan Stroman’s “The Beast in the Jungle”. For that performance Irina won 2019 *Chita Rivera Award* as outstanding female dancer.

A virtuoso ballerina, Ms. Dvorovenko brings a radiant beauty and serene elegance to all of her performances, she is renowned for both her musicality and dazzling technique. She is married to ABT former principal dancer Maxim Beloserkovsky; together, they are the proud parents of Emma Galina, born in March, 2005.