

STAATS BALLETT BERLIN

Season 26/27

Press kit

Press conference 5. March 2026

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Productions 2025/2026

Premieres

The Nutcracker

Choreography by Christian Spuck
Based on the novella by E.T.A. Hoffmann
Music by Peter I. Tschaikowsky
27. November 2026
Deutsche Oper Berlin

William Forsythe II

Of Any If And Music by Thom Willems
Artifact Suite Music by Johann Sebastian Bach und Eva Crossman-Hecht
Choreography by William Forsythe
19. März 2027
Deutsche Oper Berlin

Der Liebhaber

Choreography by Marco Goecke
after Marguerite Duras
5. Juni 2027
Staatsoper Unter den Linden

Revivals

Giselle

Ballet by Adolphe Adam
Choreography by Patrice Bart after Jean Coralli and Jules Perrot
12. September 2026
Staatsoper Unter den Linden

Bovary

Choreography by Christian Spuck after the novel by Gustave Flaubert
Music by Camille Saint-Saëns, Thierry Pécou, György Ligeti u. a
25. September 2026
Deutsche Oper Berlin

Wunderkammer

Choreography and Stage Direction by Marcos Morau
16. October 2026
Staatsoper Unter den Linden

2 Chapters Love

Gods and Dogs Choreography by Jiri Kylian
2 Chapters Love Choreography by Sharon Eyal
11. December 2026
Staatsoper Unter den Linden

Fearful Symmetries

Symphony in C Choreographie von George Balanchine
Fearful Symmetries Choreographie von Christian Spuck
12. February 2027
Deutsche Oper Berlin

Nurejew

Choreography by Yuri Possokhov
Stage Direction by Kirill Serebrennikov
Music by Ilya Demutsky
23. April 2027
Deutsche Oper Berlin

Chicxulub oder Der Floh des Teufels

Choreography by Dominik White Slavkovský
29. May 2027
Deutsche Oper Berlin, Tischlerei

Gastspiel

Staatliche Ballett- und Artistikschule Berlin

2. June 2026
Staatsoper Unter den Linden

Talk and Discourse

Premiere Talk

Talk before the Premiere

Der Nussknacker

8. November 2026
Deutsche Oper Berlin, Foyer

William Forsythe II

7. March 2027
Deutsche Oper Berlin, Foyer

Der Liebhaber

23. Mai 2027
Staatsoper Unter den Linden, Apollosaal

Ballet Talk

Artists and Guests of the Staatsballett Berlin in Conversation

4. October 2026, 1. November 2026, 21. February 2027
Staatsoper Unter den Linden, Apollosaal

Forum

Dance put in Context: Discussing Art and Society

27. October 2026, 11. January 2027
Deutsche Oper Berlin, Rangfoyer
16. September 2026, 7. April 2027, 23. Juni 2027
House of New Energy, Friedrich Str. 110

Backstage

Opening party

12. September 2026

Staatsoper Unter den Linden

Training to watch

30. January 2027, 17. April 2027

Deutsche Oper Berlin

Ballet in Berlin: A Chronicle

www.staatsballett-berlin.de/kompanie/ballett-in-berlin/chronik

Facts and figures of this Season

ARTISTIC DIRECTOR	Christian Spuck
MANAGING DIRECTOR	Jenny Mahr
ENSEMBLE	80 Dancers
VENUES	Deutsche Oper Berlin Staatsoper Unter den Linden Komische Oper Berlin @Schillertheater
PERFORMANCES	In total 99 Performances - 43 Performances at the Staatsoper Unter den Linden - 42 Performances at the Deutschen Oper Berlin - 8 Performances at the Tischlerei der Deutschen Oper Berlin - 6 Performances at the Komische Oper @Schillertheater - of which 10 are family performances
PREMIERES	<i>The Nutcracker</i> 27. November 2026 <i>William Forsythe II</i> 19. March 2027 <i>Der Liebhaber</i> 5. June 2027
REVIVALS	<i>Giselle</i> <i>Bovary</i> <i>Wunderkammer</i> <i>2 Chapters Love</i> <i>Fearful Symmetries</i> <i>Nurejew</i> <i>Chicxulub oder Der Floh des Teufels</i> <i>Staatliche Ballett- und Artistikschule Berlin</i>
TALK & DISCOURSE	<i>Premiere talk</i> <i>Ballet talk</i> <i>Forum Discussion series</i>
BACKSTAGE	<i>Training to watch</i> <i>Opening party</i>
FREUNDESKREIS	Freunde und Förderer des Staatsballetts Berlin e.V.
CONTACT	Staatsballett Berlin Richard - Wagner- Straße 10 10585 Berlin Telefon 030 34 384 140 Telefax 030 34 384 141 ballett@staatsballett-berlin.de www.staatsballett-berlin.de

Ensemble 2025/2026

Principals

Weronika Frodyma, Martin ten Kortenaar (Principal Guest), Haruka Sassa, David Soares, Iana Salenko (Principal Guest), Polina Semionova (Principal Guest), Kalle Wigle

Soloists

A Emma Antrobus, Alexandre Cagnat, Jan Casier, Aurora Dickie, Marina Duarte, Matthew Knight, Meiri Maeda, Fiona McGee, Leroy Mokgatle, Danielle Muir, Murilo de Oliveira, Alexei Orlenko, Rafaelle Queiroz, Michelle Willems

Demi-soloists

Cohen Aitchison-Dugas, Jessica Beardsell, Alexander Bird, Bruna Cantanhede, Mark Geilings, Gregor Glocke, Julia Golitsina, Achille De Groeve, Sarah Hees-Hochster, Cameron Hunter, Cécile Kaltenbach, Marina Kanno, Vivian Assal Koohnavard, Andrea Marino, Ross Martinson, Yuka Matsumoto, Jisoo Park, Loïck Pireaux, Giovanni princic, Alicia ruben, Eloïse Sacilotto, Vera Segova, Alizée Sicre, George Susman Anthony Tette, Clotilde Tran, Lewis Turner, Dominic Whitbrook, Shuailun Wu

Corps de ballet

Bárbara Andrade, Matthys De Beer, Giacomo Beraldo, Paulina Rosa Blum, Yoko Callegari, Chloe Capulong, Filipa Cavaco, Gustavo Chalub, Ailin Cheliktash, Poppy Florence Downing, Grégoire Duchevet, Timothy Dutson, Jack Easton, Victor Gomes, Suren Grigorian, Désirée Guler, Wolf Hoeyberghs, Mari Kawanishi, Riccardo Mambelli, Jordan Mullin, Minori Nakashima, Filippo Pagani, Blanka Paldi, Rennée Spaltenstein, Erick Swolkin, Olmo Verbeeck Martínez, Wei Wang, Inara Wheeler, Dominik White Slavkovský

Acting roles

Martina Böckmann

Tickets

Tickets on sale:

The regular Ticket sale starts at the 8. May 2026, at 12 pm
For holders of TanzTicket, Friends and Sponsors of Staatsballett Berlin the presale starts at the 24. April 2026, at 12 pm.

Ticket Service

Staatsballett Berlin
Unter den Linden 7
10117 Berlin
Tel +49 (0)30 20 60 92 630
Fax +49 (0)30 20 35 44 83
tickets@staatsballett-berlin.de
staatsballett-berlin.de

Opera box offices

Staatsoper Unter den Linden
Unter den Linden 7, 10117 Berlin
Open daily from 12:00 until one hour before curtain, on days without performances until 19:00

Deutsche Oper Berlin
Bismarckstraße 35, 10627 Berlin
Friday – Saturday until start of performance, 19:00 on non performance days

Komische Oper Berlin
Box Office
Unter den Linden 41, 10117 Berlin
Monday – Saturday 11:00–18:00

Am Schillertheater
Bismarckstraße 110 10625 Berlin
Wednesday – Friday 16:00–18:00

Staatsballett Berlin

Portrait

The Staatsballett Berlin, with 81 dancers from 30 nations, is the largest ballet company in Germany—and the only one that showcases its versatile repertoire on three opera stages in the city: the Deutsche Oper Berlin, the Komische Oper Berlin, and the Staatsoper Unter den Linden. Founded in 2004 through a merger of the former ballet ensembles of these three opera houses, the Staatsballett is an independent institution under the umbrella of the Stiftung Oper in Berlin (Foundation Opera in Berlin). The founding Artistic Director in 2004 was Vladimir Malakhov, one of the outstanding dancers of his generation. Until 2014, he brought a diverse repertoire to the stage, characterized by numerous new creations, the rediscovery of rarities from the ballet repertoire, and the engagement of outstanding dancer personalities whom he managed to attract to Berlin. Works by Maurice Béjart or George Balanchine shaped the repertoire as much as creations by Mauro Bigonzetti or Angelin Preljocaj, protagonists of a choreographic avant-garde at the time.

Spanish Nacho Duato, also in demand world-wide as a choreographer, was Artistic Director of the Staatsballett from 2014 to 2018. With his very personal, sensitive-introverted movement language, his own works shaped the repertoire alongside works by Jiří Kylián, his mentor and teacher, or Ohad Naharin.

Under the co-directorship of Johannes Öhman and Sasha Waltz, a leading figure in contemporary dance in Berlin, new choreographic working methods could be tested. Personalities such as Alexander Ekman, Alexei Ratmansky, or Richard Siegal created new works with the company, each with a different approach.

During the interim directorship of Dr. Christiane Theobald, works by Pina Bausch and Mats Ek, as well as works by a younger generation like David Dawson, were performed. In addition, various framework program formats aim for multi-perspective dialogue and increased audience involvement.

Since the beginning of the 2023/24 season, Christian Spuck has been the Intendant of the Staatsballett Berlin. Under his direction, the program is characterized by diverse new creations by renowned contemporary choreographers and the cultivation of the classical ballet repertoire. In its very first season under Spuck's direction, the Staatsballett Berlin was named «Company of the Year» by the magazine *tanz* and «Highlight of the Year» in its second season. In addition, Christian Spuck received the German Dance Award in early 2026 for his work with the company.

Christian Spuck

Artistic Director

Christian Spuck comes from Marburg and trained at the John Cranko School in Stuttgart. He began his dancing career with Jan Lauwers' Needcompany and Anne Teresa De Keersmaeker's ensemble Rosas. In 1995, he became a member of the Stuttgart Ballet and served as the company's resident choreographer from 2001 to 2012. In Stuttgart, he created fifteen world premieres, including *Lulu. Eine Monstertragödie* after Frank Wedekind, *Der Sandmann* and *Das Fräulein von S.* based on the works of E.T.A. Hoffmann. In 2006, he created *The Return of Ulysses* for the Royal Ballet of Flanders. For the Aalto Ballet Essen, he created the ballet *Leonce und Lena*, after Georg Büchner, as well as the ballet *Die Kinder* at Aalto Ballett Essen, which was nominated for the Prix Benois de la Danse. The world premiere of *Poppea//Poppea* for Gauthier Dance at the Theaterhaus Stuttgart was voted one of the ten most successful dance productions worldwide by Dance Europe magazine in 2010 and was awarded the German theatre prize DER FAUST 2011 as well as the Italian «Danza/Danza-Award». From 2012 to 2023, Christian Spuck was director of the Ballett Zürich. His choreographies *Romeo und Julia*, *Leonce und Lena*, *Anna Karenina*, *Woyzeck*, *Der Sandmann*, *Messa da Requiem* (a co-production of the Oper and Ballett Zürich), *Nussknacker und Mausekönig*, *Dornröschen* and *Monteverdi* have been shown there. Christian Spuck's ballet *Winterreise* premiered in Zurich in 2018, for which he was awarded the «Prix Benois de la Danse 2019». Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* was honoured as «Production of the Year» by the German magazine «tanz» in 2019, and the Ballett Zürich as «Company of the Year», In 2021, he created his ballet *Orlando*, based on Virginia Woolf, for the Bolshoi Theatre in Moscow. In 2022, the Ballett Zürich was named «Highlight of the Year» by the magazine «tanz».

Christian Spuck has been artistic director of the Staatsballett Berlin since the 2023/24 season and created the dance piece *Bovary* in his first season. The critics' panel of the magazine «tanz» voted the Staatsballett Berlin «Company of the Year 23/24» for its overall performance. In the 2025/26 season, the Staatsballett Berlin was named «Highlight of the Year» by the magazine *tanz*. In early 2026, Christian Spuck was awarded the German Dance Prize 2026.

William Forsythe

Choreographer

William Forsythe has been active in the field of choreography for over 50 years. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st century art form. Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt after which he founded and directed The Forsythe Company until 2015. Forsythe's deep interest in the fundamental principles of organization of choreography has led him to produce a wide range of projects including Installations, Films, and web-based knowledge creation. While his work for the stage resides in the repertoire of ensembles worldwide, his installations are presented internationally in exhibitions and museums.

Forsythe has been the recipient of numerous awards which include the Golden Lion of the Venice Biennale and DER FAUST German Theatre Award, both for lifetime achievement. In November 2024, he was awarded the Kyoto Prize.

Marco Goecke

Choreographer

Marco Goecke began his ballet training in 1988 at the Ballet Academy of the Heinz Bosl Foundation in Munich and at the Royal Conservatory in The Hague, where he graduated in 1995. Engagements took him to the Berlin State Opera and to Theater Hagen, where he created his first choreography in 2000. He gained international recognition through works for the Noverre Society Stuttgart and an invitation to the New York Choreographic Institute. In 2003, he won the Prix Dom Pérignon in Hamburg with *Blushing*.

This was followed by commissions from renowned companies such as Les Ballets de Monte Carlo, the Norwegian National Ballet, Pacific Northwest Ballet Seattle, the Paris Opera Ballet, and the Vienna State Ballet. From 2005 to 2018, Goecke was resident choreographer of Stuttgart Ballet, from 2006 to 2012 of Scapino Ballet Rotterdam, and since 2013 he has been Associate Choreographer of Nederlands Dans Theater. From 2019 to 2023, he served as Ballet Director of the Hanover State Ballet. Since summer 2025, Marco Goecke has been Artistic Director and resident choreographer of Ballet Basel.

His works are performed worldwide by leading companies. His many awards include the Nijinsky Award, the Dutch Dance Award Zwaan, the German Dance Award, and the Jiří Kylián Ring.

Peter Kaaden

Photographer

Peter Kaaden, born in Essen, is a photographer and director. He assisted Ryan McGinley in New York and then spent several years as photo director at Rolling Stone Magazine. His work has been shown in numerous exhibitions worldwide, and he has also published three books: *Mittelkinder*, *Gold* and *Silber*. He works with magazines and clients all over the world. He currently lives and works in Paris and Berlin.

The image campaign was photographed by Peter Kaaden with dancers of the Staatsballett Berlin on the rehearsal stage, backstage and in a ballet studio in the Deutsche Oper Berlin: Cohen Aitchison-Dugas, Emma Antrobus, Matthys de Beer, Gustavo Chalub, Ailin Cheliktash, Poppy Downing, Gregoire Duchevet, Jack Easton, Gregor Glocke, Wolf Hoeyberghs, Fiona McGee, Yuka Matsumoto, Leroy Mokgatle, Jisoo Park, Rafaelle Queiroz, Eloise Sacilotto, Anthony Tette, Inara Wheeler, Kalle Wigle and Shuailun Wu.

Premieres

Premiere

The Nutcracker

Choreography Christian Spuck

Based on the novella by E.T.A. Hoffmann

Music by Peter I. Tschaikowsky

Choreography and Stage Direction: Christian Spuck

Stage: Rufus Diwiszus

Costumes: Emma Ryott

Lighting: Martin Gebhart

Libretto and Dramaturgy: Claus Spahn

Conductor: Dominic Limburg/Robert Reimer

Dancers of the Staatsballett Berlin

Orchestra of the Deutsche Oper Berlin

Children's Chorus of the Deutschen Oper Berlin

Premiere:

27. November 2026

Performances:

29. ^{Doppelvorstellung} November 2026

4. | 6. ^{Doppelvorstellung} | 12. | 14. | 19. | 25. ^{Doppelvorstellung} | 29. December 2026

16. | 17. | 24. ^{Doppelvorstellung} | 25. January 2027

Deutsche Oper Berlin

Duration: 2 Std. 15 Min. | including one intermission

Christian Spuck's new production places E.T.A. Hoffmann's literary original at its centre, emphasizing the tension between childhood innocence and the awakening of self-awareness. Since Hoffmann's 1816 story and the later ballet adaptation by Marius Petipa and Pyotr I. Tchaikovsky in 1892, *The Nutcracker* has become one of the most renowned classics of ballet. Originally conceived as a lavish divertissement, the work was performed repeatedly throughout the 20th century and evolved into a Christmas ritual, while its psychological and literary depth receded into the background. Christian Spuck draws on this historical tradition to create a production that remains true to classical ballet language while giving space to the nuanced aspects of Hoffmann's story.

Musically, the production relies on Tchaikovsky's world-famous score to give the contrasting scenes between fairy-tale lightness, dramatic tension and surreal dreamlike imagery their distinctive sound. This ballet is not simply a Christmas performance, but a poetic, modern reflection of growing up, self-discovery and the boundaries between reality and imagination. Spuck's new version is a Berlin *Nutcracker* combining classical tradition with literary romance, preserving the magic of the original and offering a contemporary, multilayered experience for both children and adults.

With the kind support of

Weberbank

Freunde und Förderer des Staatsballetts Berlin e.V.

Premieres

Premiere

William Forsythe II

Of Any If And / Artifact Suite

Choreography by William Forsythe

Of Any If And

Choreography: William Forsythe

Music: Thom Willems

Stage and Lighting: William Forsythe

Costumes: Stephen Galloway

Artifact Suite

Choreography: William Forsythe

Music: Johann Sebastian Bach (Partita Nr. 2 d-moll BWV 1004, Chaconne) und Eva Crossman-Hecht

Stage, Costumes and Lighting: William Forsythe

Dancers of the Staatsballett Berlin

Recorded Music

Premiere:

19. März. 2027

Performances:

20. | 27. March 2027

2. | 9. | 11. | 14. April 2027

12. | 19. | 24. | 25. | 27. June 2027

Deutsche Oper Berlin

Duration: 1 Std. 45 Min. | including one intermission

This evening brings together two key works by the choreographer William Forsythe, that conceive of ballet not exclusively as a kinesthetic event but as product of aggregated semiotic fields. In the enigmatic duet *Of Any If And* (1995), the stage becomes the medium for an existential inquiry. The title is drawn from a fragment of Lucretius' didactic poem *De rerum naturâ* (*On the Nature of Things*). While Lucretius intends to describe the dissolution of the body after death as an offering of solace through philosophical understanding, Forsythe attempts to scenographically reverse this process. The choreography thus becomes an ongoing process within the context of an attempt to delay the decay of form.

In *Artifact Suite* (2004), Forsythe revisits his seminal work *Artifact* (1984) and condenses it into a strictly formal and energetic variation. In the first section, set to Bach's Chaconne from Partita No. 2 in D minor, Forsythe uses the device of a falling curtain as a metaphor for the ellipses in ballet history. Just as the intermediate evolutionary periods of classical Ballet technique have become obscured over the centuries, Forsythe's curtain visually mimics the inaccessibility of this genesis and its now remote origins. In the second section, composer Eva Crossman-Hecht builds on Ferruccio Busoni's 1893 transcription of Bach's Chaconne. Her suite of propulsive musical variations ultimately develops a disturbing «Urkraft», something akin to the most fundamental pressures captured in large, but constrained physical demonstrations of force.

With the kind support of

Weberbank

Premiere

Der Liebhaber

Ballet by Marco Goecke

after Marguerite Duras

Music by Claude Debussy, Maurice Ravel, Frédéric Chopin u. a.

Choreography: Marco Goecke

Stage: Michaela Springer

Costumes: Marvin Ott

Lighting: Udo Haberland

Dramaturgy: Esther Dreesen-Schaback

Assistant to the choreographer: Ludovico Pace, Takako Nishi-Hulot, Fabio Palombo

Conductor: Victorien Vanoosten

Piano: Elias Corrinth

Dancers of the Staatsballett Berlin

Staatskapelle Berlin

Premiere:

5. Juni 2027

Performances:

11. | 13. | 16. | 30. June 2027

2. July 2026

Staatsoper Unter den Linden

Duration: 1 Std. 10 Min. | without intermission

Marco Goecke's *Der Liebhaber* is based on Marguerite Duras' 1984 novel *L'Amant*. In partly autobiographical fragments, Duras recounts the encounter between a fifteen-year-old French girl and a significantly older Chinese lover in colonial Indochina, today's Vietnam. While the novel, marked by poetic condensation and suggestive openness, provoked not only literary admiration at the time of its publication but also debates about sexuality, dependency, and colonial hierarchies, Goecke consciously focuses on the interpersonal dimensions of the story. Duras' elliptical, fragmentary narrative, layered with memories, quiet observations, and subtle nuance, is translated by Goecke into a choreographic language that does not depict linear plot but condenses longing, guilt, dependence, love and desire into precisely articulated movement impulses, making the body a medium for memory, passion, and social constraints. Musically, compositions by Claude Debussy, Maurice Ravel, Frédéric Chopin, Unsuk Chin, and Gabriel Fauré merge into a soundscape as strongly shaped by memory and imagination as the literary source itself.

Goecke, one of the influential choreographers of the present day, has established his unmistakable signature with over sixty works worldwide. In *Der Liebhaber*, this is expressed through flickering movements, impulsive bodily reactions, and an expressive radicalism that renders every detail meaningful. His production is not a romantic story but a radical, poetic meditation on corporeality, dependency, and the struggle for self-determination.

Revivals

Revival

Giselle

Ballet in two acts

Libretto by Théophile Gautier and Jules-Henri Vernoy de Saint-Georges

Music by Adolphe Adam

Choreography and Stage Direction: Patrice Bart after Jean Coralli and Jules Perrot

Music: Adolphe Adam

Stage and Costumes: Peter Farmer

Lighting: Franz Peter David

Dramaturgy: Christiane Theobald

Conductor: Robert Reimer

Dancers of the Staatsballett Berlin

Staatskapelle Berlin

Performances:

12. | 18. | 20. ^{Doppelvorstellung} September 2026

4. | 8. | 11. | 23. | 29. | 30 October 2026

Staatsoper Unter den Linden

Duration: 2 Std. 20 Min. | including one intermission

Love, betrayal and the longing for forgiveness shape one of the most moving works of Romantic ballet. Originally titled *Giselle, ou les Willis*, premiered at the Paris Opera on June 28, 1841 and stands as a pinnacle of the era in which dance became the embodiment of the supernatural. At its centre is a young peasant girl who loves to dance and falls in love with the nobleman Albrecht, unaware that he is concealing his true identity. When Giselle learns the truth and discovers that Albrecht is already promised to another, her world collapses. She loses her sanity and dies of a broken heart. Yet her story does not end with her death. As one of the Willis, ghostly brides who died before their weddings, she joins a nocturnal sisterhood that compels men to dance themselves to death. In the second act, the «white» realm of Romantic ballet, Giselle meets Albrecht once more. Her movements become a language of compassion, dissolving the boundary between life and death.

Giselle epitomises Romantic ballet and marks a turning point in dance history. The idea of the «floating body» defined the ideal of pointe work and transformed the ballerina into a symbol of the unattainable. Patrice Bart's production, based on the original choreography by Jean Coralli and Jules Perrot, continues this tradition. Since its premiere in 2000 at the Staatsoper Unter den Linden, Patrice Bart's *Giselle* has continued to captivate audiences with its blend of classical beauty and timeless intensity.

Revival

Bovary

Choreography by Christian Spuck

After the novel by Gustave Flaubert

Music by Camille Saint-Saëns, Thierry Pécou, György Ligeti u.a.

Choreography and Stage Direction: Christian Spuck

Stage: Rufus Didwizsus

Costumes: Emma Ryott

Lighting: Martin Gebhardt

Dramaturgy and Libretto: Claus Spahn

Video: Tieni Burckhalter

Conductor: Robert Reimer

Piano: Adrian Oetiker, Alina Pronina

Dancers of the Staatsballett Berlin

Orchestra of the Deutsche Oper Berlin

Performances:

24. September 2026

1. | 2. | 6. | 10. Oktober 2026

Deutsche Oper Berlin

Duration: 2 Std. 20 Min. | including one intermission

Gustave Flaubert's novel *Madame Bovary* is considered a masterpiece of French realism and a pioneering work of literary modernity. Flaubert devoted five years to writing this work, which was published in 1856 and caused a scandal due to its unflinching portrayal of adultery and forbidden desires. With his precise, distantly observing style, Flaubert created a new form of storytelling that rendered inner states and social constraints with striking clarity.

This tension between dream and reality forms the foundation of *Bovary* by Christian Spuck, one of the most successful productions of the 2023/24 season. At the center is Emma Bovary, trapped in the confines of provincial life, the monotony of a loveless marriage, and the desires that threaten to overwhelm her existence. Her passion for beauty, glamour, and pleasure grows with every page of cheap novels and every fashion illustration from Paris, drawing her into a world that is both unattainable and irresistibly seductive. In her search for self-determination, she becomes lost in illusions, trying to fill the impossible with affairs, luxury, and fleeting moments of happiness, spiraling into guilt, shame, and despair that culminates in her tragic suicide.

Spuck translates Flaubert's psychological precision into a stage version in which the collapse of Emma's life is experienced as an intense, moving psychological portrait.

With the kind support of

Manfred Stroscheer Stiftung

Revival

Wunderkammer

Choreography by Marcos Morau

Music by Clara Aguilar.a

Choreography and Stage Direction: Marcos Morau (Artist in Residence)

Assistant to the choreographer: Shay Partush

Music: Ben Meerwein, Clara Aguilar

Lyrics: Katja Wiegand, Ben Meerwein, Marcos Morau

Set Design: Max Glaenzel

Costumes: Silvia Delagneau

Lighting: cube.bz

Dramaturgy: Katja Wiegand

Dancers of the Staatsballett Berlin

Music from a sound carrier

Performances:

16. | 18. | 25. *Doppelvorstellung* October 2025

6. | 8. November 2026

Komische Oper Berlin @Schillertheater

Duration: 1 Std. 10 Min. | without intermission

Marcos Morau, award-winning choreographer and Artist in Residence at the Staatsballett Berlin, evokes familiar places with his unmistakable stage worlds, while simultaneously transforming them into dreamlike and surreal realms. The title *Wunderkammer* refers to the historical cabinets of curiosity, which in Renaissance and Baroque Europe served as collections of extraordinary and «curious» objects. Marcos Morau takes up this theme and transforms the stage into a space full of surprises and unexpected perspectives, raising his personal interpretation of the question of the «foreign» or the «other». At the same time, he brings echoes of Berlin's club culture and the cabarets of the Weimar Republic to life and intertwines them. His scenes open spaces of freedom and otherness, where boundaries dissolve and people can explore themselves through play, transformation, and ecstasy. The piece thus becomes a celebration of multiplicity, a homage to the «sanctuary of the night,» where identities are celebrated, norms are questioned, and transformations become tangible. He also reflects on the theatre stage itself and draws on universal themes, namely the longing for belonging and the need to define one's own identity in an increasingly complex world. In this way, *Wunderkammer* becomes a scenic mirror of our time

With the kind support of

Dr. Gregor Wahl

Botschaft von Spanien

Freunde und Förderer des Staatsballetts Berlin e.V.

Revival

2 Chapters Love

Choreographies by Jiří Kylián and Sharon Eyal

Gods and Dogs

Choreography: Jiří Kylián

Music: Jiří Kylián, Dirk Haubrich (Concept) , Ludwig van Beethoven (Streichquartett Nr. 1 F-Dur op.18, 2.Satz)

Computer based Projection: Daniel Bising, Tatsuo Unemi

Video Projection: Dog Johan Haugerud, Cecile Semec

Costumes: Joke Visser,

Stage: Jiří Kylián

Lighting: Kees Tjebbes

2 Chapters Love

Choreography: Sharon Eyal

Co-Choreography: Gai Behar

Music: Ori Lichtik

Costumes: Sharon Eyal

Costume Development: Isabel Thießen

Lighting: Alon Cohen

Dancers of the Staatsballett Berlin

Music from a sound carrier

Performances:

11. | 13. | 18. | 21. | 28. December 2026

22. | 28. January 2027

1. | 4. February 2027

14 |16. |21. |23. Doppelvorstellung May 2027

Staatsoper Unter den Linden

Duration: 1 Std. 30 Min. | including one intermission

Jiří Kylián has left a lasting mark on 20th-century ballet. In *Gods and Dogs*, Kylián bridges the divine and the instinctual, order and madness, in a radically concentrated manner. The piece explores the fine line where <normal> behaviour tips into the seemingly <bizarre,> revealing the darkness hidden within the everyday. The choreography depicts the struggle of the individual against unleashed energy, the fusion of human and instinct, the opening of a yawning gap between who we are and who we dare not be. In this way, the work becomes a radical, poetic quest for the irrational moment that ultimately makes us human. Sharon Eyal is one of the most distinctive choreographic voices in contemporary dance. With *2 Chapters Love* she creates yet another unparalleled experience. Precision, repetition, and compression in the choreography push the dancers to their limits and beyond. Clear lines set to electronic beats transform every movement into a hypnotic pull, where classical technique meets club aesthetics. Love, pain, desire, and loneliness are felt intensely and physically. *2 Chapters Love* draws both the ensemble and the audience into a collective rapture that lingers long after the performance

Revival

Fearful Symmetries

Choreography by George Balanchine and Christian Spuck

Symphony in C

Choreography: George Balanchine

Music: Georges Bizet (Symphony Nr. 1 C-Dur, 1855)

Costumes: Elsie Lindström

Lighting: Irene Selka

Fearful Symmetries

Choreography: Christian Spuck

Music: John Adams

Stage: Rufus Didwizsus

Costumes: Emma Ryott

Lighting: Irene Selka

Conductor: Paul Connelly, Fayçal Karoui

Dancers of the Staatsballett Berlin

Staatskapelle Berlin

Performances:

12. | 14. ^{Doppelvorstellung} | 18. | 21 | 26. | 27. February 2027

7. | 31. March 2027

6. | 17. April 2027

Staatsoper Unter den Linden

Duration: 1 Std. 30 Min. | including one intermission

George Balanchine's *Symphony in C* is one of his masterpieces, marked by technical precision, artistic virtuosity, and complex choreography. Originally created in 1947 as *Le Palais de Cristal* for the Paris Opera Ballet in just two weeks, the work was revived in 1948 for the New York City Ballet and renamed *Symphony in C*. The score was composed in 1855, when Georges Bizet was 17 years old and still a student, but it was not performed until 1935, long after the composer's death. The choreography is structured in four movements, each conceived as its own ballet, challenging both the soloists and the corps de ballet. *Symphony in C* embodies the heritage of classical dance traditions, while the dancers' versatility and energy give the performance a special dynamism and vitality.

Christian Spuck's dance piece *Fearful Symmetries* is based on the eponymous composition by John Adams. The American composer John Adams is one of the leading figures in contemporary classical music. He took the title of his work from William Blake's 1794 poem *The Tyger*. However, Adams was not inspired by the poem's content but rather by the evocative key phrase. This «fearful symmetry» is reflected in Adams' repeated melodic and harmonic structures, which he deliberately exaggerates, while synthesizers, keyboard samples, brass, and a driving pulse create a soundscape that Adams refers to it as «traveling music,» evoking the sense of constant motion through an ever-changing landscape.

Revival

Nurejew

Choreography by Yuri Possokhov & Stage Direction by Kirill Sereberennikov

Music by Ilya Demutsky

Choreography: Yuri Possokhov
Stage Direction, Libretto and Stage: Kirill Serebrennikov
Music: Ilya Demutsky
Stage Assistant: Olga Pavluk
Costumes: Elena Zaytseva
Video: Ilya Shagalov
Lighting: Daniil Moskovitch
Speaker, Actor: Odin Lund Biron

Conductor: Dominic Limburg
Vocalconsort Berlin
Orchestra of the Deutsche Oper Berlin
Mezzosopran: Stephanie Wake-Edwards
Bariton: Artur Garbas
Countertenor: Iwan Borodulin, Eduardo Rojas
Harp Player: Alexander Boldachev, Josef von Lerber

Dancers of the Staatsballett Berlin

Performances:

23. | 26. | 30. April 2027
3. | 7. | 12. | 15. | 17 May 2027
Deutsche Oper Berlin

Duration: ca. 2:20 h | including one intermission

The critically acclaimed ballet *Nureyev*, choreographed by Yuri Possokhov, composed by Ilya Demutsky, and directed by Kirill Serebrennikov, premiered in December 2017 at the Bolshoi Theatre in Moscow and is being performed outside Russia exclusively by the Staatsballett Berlin. Ballet, opera, and theatre merge in this Gesamtkunstwerk to pay tribute to Rudolf Nureyev, one of the greatest dancers of the twentieth century, whose courage to defy political and social conventions made him an icon.

A central element of the production is a reenactment of an auction of Nureyev's personal belongings. Yuri Possokhov's breathtaking choreography is a complex artistic reflection on Nureyev's personality and work, bringing both classical ballet repertoire and the spirit of his era to life. Kirill Serebrennikov's staging blends classical and modern aesthetics, linking scenes from Nureyev's life, from his extraordinary career in the Soviet Union to his dramatic defection to the West and his formative influence on the Western ballet scene, including his relationships and the open portrayal of his homosexuality. Following its Russian premiere, the work was praised for its emotional depth and aesthetic power while also sparking controversy and political debate.

In 2022, as Russia tightened its anti-LGBTQ laws, *Nureyev* was removed from the Bolshoi Theatre's repertoire, with officials citing the piece's violation of the ban on promoting «non-traditional values».

With the kind support of

Manfred Strohscheer Stiftung
Weberbank
Fidelio Stiftung
Freunde und Förderer des Staatsballetts Berlin e.V.

Revival

Chicxulub oder Der Floh des Teufels

Choreography for children aged 6 and over by Dominik White Slavkóvský

Music by Egon Thuile and others

Choreography and Stage Direction: Dominik White Slavkovský

Music: Egon Thuile u. a.

Stage: Louis Caspar Schmitt

Costumes: Maria Ubaldino Abreu

Dramaturgy: Katja Wiegand

Speaker: Jörg Schörner

Dancers of the Staatsballett Berlin

Music from a sound carrier

Performances:

29. | 31. May 2027

1. Doppelvorstellung | 2. | 3. Doppelvorstellung | 4. June 2025

Deutsche Oper Berlin, Tischlerei

Duration: 50 Minutes, without intermission

Chicxulub or The Devil's Flea is a dance piece for children aged 6 and up – and for grown-ups who aren't afraid of eccentric encounters with dinosaurs, off-the-wall characters, and a wildly imaginative world.

At the heart of the story are a young prince and his sister, who escape the monotony of everyday life by diving into a digital parallel universe. There, they come across a gang of modern-day superheroes, a mysterious superstar-devil, and an ancient dinosaur. But this video game world isn't the safe haven it first appears to be. and the siblings must face up to what they're running from.

The narrative travels from classic fairy-tale motifs into outer space, blending elements of comic books, video games, and adventure films into a fast-paced choreography. In the end, it's not about escaping, but about growing together, meeting life's challenges head-on, and carving out your place in a complicated world with imagination and courage.

With the kind support of

H.E.M Stiftung

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Peter-Paul-Hoffmann Stiftung

Marianne Hirschfelder

Dr. Michael Müller

Guest Performance

Staatliche Ballett- und Artistikschule Berlin

Students of the Staatliche Ballett- und Artistikschule Berlin

Music from a sound carrier

Performances:

24. | 25. Juni 2027

Staatsoper Unter den Linden

For decades, it has been a tradition for the students of the Staatliche Ballett- und Artistikschule to annually present the results of their training in a festive gala on the stages of the Berlin opera houses. From the youngest to the graduates, the students are involved in a programme that documents the spirit of the times, diversity, and versatility of professional dance training, while challenging the emerging artists. They will demonstrate what they are capable of achieving and express their excitement for a unique profession.

Talk & Discourse

Talk & Discourse

Premiere talk

Talk before the Premiere

On a Sunday morning before the big event of the premiere, Artistic Director Christian Spuck and Dramaturge Katja Wiegand welcome you to the premiere talk. This classic format offers unique insights into the new productions, which often only unfold in personal exchanges with the artists of the team. There is an opportunity to sense the atmosphere that characterizes the exciting days before every ballet premiere.

Dates:

8. November 2026, *Der Nussknacker*

7. March 2027, *William Forsythe II*

Deutsche Oper Berlin → Parquet foyer

23. May 2027, *Der Liebhaber*

Staatsoper Unter den Linden → Apollo Hall

11 a.m. in each case

Talk & Discourse

Ballet talk

Artists and guests of the Staatsballett Berlin in conversation

In the atmospheric setting of the Apollosaal at the Staatsoper Unter den Linden, the Staatsballett Berlin invites you to join them for conversations on four Sunday mornings. Moderated by the Artistic Director Christian Spuck and the Dramaturge Katja Wiegand, ensemble members, choreographers, costume designers, and other participants share their work and the secrets of their art in a relaxed atmosphere. With plenty of time for deep and personal insights into the lives and everyday experiences of the artists, good entertainment and very special encounters away from the main stage are guaranteed.

Dates:

4. October 2026 | 1. November 2026 | 21. February 2027

Staatsoper Unter den Linden, Apollo Hall

11 a.m. in each case

Talk & Discourse

Forum

Dance put in Context: Discussing Art and Society

Discover the world of dance from a different perspective! In the *Forum* discussion series, Dramaturge Katja Wiegand delves into pressing societal questions and their connections to dance. Together with experts from other artistic disciplines, academia, and practice, the 2026/27 season once again fosters interdisciplinary exchange. Using pieces from the current repertoire as examples, the series highlights the intersection of dance with cultural and social themes. The event will be held in German, with English passages summarised in German.

Concept and moderation: Katja Wiegand

Dates:

27. October 2026,

11. January 2027

Deutsche Oper Berlin, Parquet foyer

16. September 2026,

7. April 2027,

23. June 2027,

House of New Energy, Friedrichstr. 110, 10117 Berlin

7 p.m. in each case

Talk & Discourse

Introductions

To get in the mood for the ballet evening, the Staatsballett's dramaturgy department invites the audience to an introduction in the foyer on all performance dates 45 minutes before curtain. The Staatsballett Berlin is delighted to continue its partnership with the dance studies Master Critical Dance Studies at the Freie Universität Berlin. Under the supervision of Prof. Lucia Ruprecht, the head of the studies programme at Freie Universität Berlin, and the Staatsballett's dramaturgy department, students will prepare their own introductions about the works. Combining theoretical knowledge and practical experience, they provide information about the music, plot, choreography, creation and interpretation of the works.

Deutsche Oper Berlin, Rank foyer

Staatsoper Unter den Linden, Apollo Hall

Komische Oper Berlin @Schillertheater

45 Minutes before the start of the performance in each case

Backstage

Backstage

Training to watch

The Staatsballett Berlin takes a class on stage

With dancers, ballet masters and pianists of the Staatsballett Berlin

Rarely does the audience have the opportunity to witness the dancers of the Staatsballett Berlin during their training. The popular format Ballet Class Up Close offers just that: On the grand stage of the Deutsche Oper, the curtain opens to reveal a glimpse of the daily work that usually occurs behind closed doors. What the dancers practice every morning, day in and day out, in the ballet studio to prepare for rehearsals and performances is also the necessary foundation of the art they master so skilfully. What appears effortless and weightless on stage requires hard work and relentless discipline. It is precisely this fascination that continually captivates the audience anew.

Dates:

30. January 2027 | 17. April 2027

Deutsche Oper Berlin

Backstage

Opening Party

Stage rehearsal at the Deutsche Oper Berlin

On late summer weekends, the Berlin opera houses open their doors to celebrate the new season, together with all employees from the choir and orchestra, stage, costume and makeup departments, and with curious visitors of all ages. Whether an opera or ballet enthusiast or a newcomer, the program of the popular opening festivals offers exciting insights behind the scenes, information about premieres and rehearsals, plenty of music to listen to or participate in – and of course, ballet! Admission is free.

Date:

12. September 2025 Staatsoper Unter den Linden

Backstage

Ballet in Berlin: A Chronicle

Major milestones and hidden stories – the Staatsballett Berlin offers a fascinating new way to engage with the intangible cultural heritage of its own history. In a digital exhibition, premieres, persons, and events are presented side by side, revealing surprising connections within this unique art form in Berlin for the first time. The collection is continuously growing, opening doors not only to the public but also to research. All data and information will eventually be integrated into a dedicated database, allowing new questions and perspectives on ballet historiography and the city's history, and fostering a comprehensive culture of remembrance for ballet in Berlin.

Concept and Realisation: Annegret Gertz

With the kind support of
Manfred Stroscheer Stiftung
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Special thanks to
Tanzarchiv Leipzig e.V.
Deutsches Tanzarchiv Köln

Tanz ist KLASSE!

The Education Programme of the Staatsballett Berlin

Tanz ist KLASSE! has been enabling children, young people, adults, families, and project groups to find their own personal connection to ballet for almost 20 years. With a wide range of offerings, students and their classes, as well as young and older people, can experience and discover dance and movement.

Tanz ist KLASSE! was founded in 2007 with the mission of taking over cultural education and outreach work for the Staatsballett Berlin. Over the past decades, Tanz ist KLASSE! has accompanied generations of children on their journey to discover dance for themselves. Some of the team members, who were children themselves at the time, now welcome the next generation when those former children visit the Staatsballett with their own families. The commitment of the education program continues to set the standard and has expanded continuously over the years. Today, the program includes workshops, preparatory courses for performances, production classes, master classes, dance courses, offerings for adults, offerings for people with disabilities, and holiday activities—for all age groups with or without previous experience. Dance is not tied to a fixed location: dance teachers go to neighborhoods, schools, daycare centers, and even children's hospices to introduce children and young people to the joy of dance or help them discover their passion for it.

The Program

Regular offers

For children, daycare centres and schools

- Daily workshops for school classes and daycare centres
- Partnerships with schools and daycare centres
- Involvement in children's hospices
- Creative children's dance/ballet classes

For new or soon to be parents

FUTURA DANZA

Experiencing parenthood in a creative way

For People with Multiple Sclerosis or Parkinson's

InTakt—Connection through movement

For all individuals aged 60 and over

(K)nie zu spät

One-off Workshops and Courses

For Families

- Family Workshops
- Family Night
- Dance Workshops for everyone

For Teenagers and Adults

- TanzTanz Workshops
- TanzTanz Spezial
- TanzTanz Spezial XXL

Holiday Courses

- Holiday Camp «*Types of Dance*»
19.–23.10.26, 9:30–16:00 daily (Autum holidays)
30.3.–3.4.27, 9:30–16:00 daily (Spring holidays)
- Autumn Holiday Course «*I Dance to My Own Tune*»
Dance course for children and teenagers with motor or cognitive impairments
26.– 29.10.26, 9:45–11:45 daily
- Family Mornings

For Teachers and Educators
STEP.ahead - Training Series for Early Childhood Education

Contact and Registration

Tanz ist KLASSE!
Henriette Köpke, Alexandra van Veldhoven
Telefon +49 (0)30 34 384 166
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www.staatsballett-berlin.de/tanz-ist-klasse

TiK
- **Tanz**
ist KLASSE!

Stiftung Post Dance Support **A career in dance – and then what?**

Established in 2025, the Post Dance Support Foundation assists former dancers of the Staatsballett Berlin with their transition.

This term describes the reorientation process that takes place at the end of an active dancing career. As professional ballet dancers often pursue their careers intensively from childhood, the end of an active dancing career – whether by choice or necessity – is associated with significant changes in almost all areas of life. This transition is challenging not only emotionally, in terms of one's identity and role, but also practically, concerning qualifications and financial security. This is where the Post Dance Support Foundation, initiated by Enno Walther, steps in. It provides retiring dancers from the Staatsballett Berlin with advice and financial resources after the end of their active stage careers, to be used particularly for qualifications through training and further education, or for starting a business. Donations and/or endowments from third parties are welcome at any time!

Contact

Post Dance Support

Geschäftsstelle

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Friends and sponsors

The friends and patrons are passionate ballet lovers who accompany the Staatsballett Berlin and its dancers up close- in their daily work and on stage. At the same time, our dedicated members support the company as it continues on its path to excellence. We want to contribute financially and ideologically to enabling artistic developments and supporting the outstanding work that characterises the Staatsballett.

Membership forms

<i>Young Friends</i>	60 € p.a.
<i>Friends</i>	150 € p.a.
<i>Supporters</i>	600 € p.a.
<i>Patrons</i>	2.500 € p.a.
<i>Benefactors</i>	5.000 € p.a.

Exclusive events for all members

Circle of friends on the road
Circle of friends in training
Circle of friends in stage rehearsals
Circle of friends in dialogue
Advance ticket sales and exclusive contingent
Discounted subscription to the magazine 'tanz'

Exclusively for sponsors and patrons

Circle of friends in studio rehearsals
Circle of friends in dress rehearsals

Contact

Franziska Baumann
Coordination
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Fundraising & Sponsoring

The Staatsballett Berlin stands for diversity, openness, zeitgeist, and the highest quality. Our fundraising and sponsorship program plays a key role in ensuring this artistic excellence. In the 2026/27 season, we will continue to rely on the commitment of companies, foundations, and private individuals.

We are delighted to further strengthen our partnership with our *Platinum Partner*, the Manfred Strohscheer Stiftung. Weberbank also remains a *Gold Partner* of the Staatsballett Berlin. E.ON is a new addition as a *New Energy Partner*. In addition, various *Diversity and Education Partners* support our work off stage.

A new feature is the option for our audience to make an individual donation to the Health Department when purchasing tickets. Every donation goes directly towards injury prevention and sports medicine care for the ensemble.

Platinum Partner

Manfred Strohscheer Foundation

Gold Partner

Weberbank

New Energy Partner

E.ON

Diversity & Education Partners

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Prof. Dr. Herbert Schuster

Dr. Gregor Wahl

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