

# ***STAATS BALLETT BERLIN***

**Season 24/25**  
**Press folder**

Press Conference 27th March 2024

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## **Productions 2024/2025**

### ***Premieres***

#### ***Minus 16***

**SAABA** Choreography by Sharon Eyal

**Minus 16** Choreography by Ohad Naharin

25, 28, 29 October, 7, 8, 21, 24 (double performance), 29 November 2024  
Deutsche Oper Berlin

World Premiere

#### ***Ein Sommernachtstraum***

Ballet by Edward Clug after William Shakespeare

Music by Milko Lazar

21, 23, 26 February, 1, 9, 10, 30 (double performance) March, 21, 28 May 2025  
Deutsche Oper Berlin

#### ***Winterreise***

Choreography by Christian Spuck

Music by Hans Zender after Franz Schuberts Winterreise

11, 14, 17, 23, 29 May, 7, 9, 14 June 2025  
Staatsoper Unter den Linden

#### ***Gods and Dogs***

**Gods and Dogs** Choreography by Jiří Kylián

**Angels´ Atlas** Choreography by Crystal Pite

28, 29 June, 2, 6, 13, 18 July 2025  
Staatsoper Unter den Linden

### ***Revivals***

#### ***Bovary***

Choreography by Christian Spuck after the novel by Gustave Flaubert

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

7, 8, 13, 22, 26 September, 3 (double performance) October, 21, 25 December 2024  
Deutsche Oper Berlin

#### ***Giselle***

Choreography by Patrice Bart after Jean Coralli and Jules Perrot

Music by Adolphe Adam

20, 24, 29 (double performance) September, 10 October, 1, 2 November, 4 December 2024  
Staatsoper Unter den Linden

#### ***2 Chapters Love***

**Stars Like Moths** Choreography by Sol León

**2 Chapters Love** Choreography by Sharon Eyal

15, 17, 23, 26, 30 November, 6 December 2024, 14, 17, 19, 22 April, 30 May 2025  
Staatsoper Unter den Linden

#### ***Schwanensee***

Choreography by Patrice Bart after Lew Iwanow and Marius Petipa

Music by Peter I. Tschaikowsky

14, 19, 26, 28, 30 December, 16, 18 January, 15, 19, 22, 28 March, 5, 6 April 2025  
Staatsoper Unter den Linden

## **William Forsythe**

### **Blake Works I**

#### **Approximate Sonata 2016**

#### **One Flat Thing, Reproduced**

Choreographies by William Forsythe

24, 29, 31 January 2025, 27 February 2025, 6, 12 March 2025, 2, 10, 18, 25 April 2025

Deutsche Oper Berlin

## **Special Events**

### **Ballet Week**

25 May **TanzTanz Spezial**

Staatsballett Berlin, Studio

26 May **TiK Workshop**

Staatsballett Berlin, Studio

27 May **Forum**

Deutsche Oper Berlin, Rangfoyer

28 May **Ein Sommernachtstraum**

Deutsche Oper Berlin

29 May **Winterreise**

Staatsoper Unter den Linden

30 May **2 Chapters Love**

Staatsoper Unter den Linden

31 May **Ballet Gala**

Staatsoper Unter den Linden

1 June **Ballet Talk**

Staatsoper Unter den Linden, Appolloaal

1 June **Ballet Gala**

Staatsoper Unter den Linden

### **Guests**

Nederlands Dans Theatre & Complicité

4, 5, 6 (double performance) July 2025

Deutsche Oper Berlin

### **Guests**

Staatliche Ballett- und Artistikschule

25, 29 June 2025

Deutsche Oper Berlin

## **Conversations**

### **Pre-premiere Conversation**

Talk before the premiere

13 October 2024, 9 February, 27 April, 15 June 2025

### **Ballet Talk**

Artists and guests of the Staatsballett Berlin in conversation

3 November 2024, 2 February, 23 March, 1 June 2025

Staatsoper Unter den Linden, Appolloaal

### **Forum Discussion Event**

Event series discussing socio-political topics related to dance and ballet

12 November 2024, 14 January, 27 May 2025

Deutsche Oper Berlin, Rangfoyer

## **Backstage**

### **Ballet Class Up Close**

17 November 2024

Staatsoper Unter den Linden

### **Season Opening Festivities**

Stage rehearsal „Bovary“

31 August 2024

Deutsche Oper Berlin

## Facts and figures season 2024/2025

ARTISTIC DIRECTOR	Christian Spuck								
MANAGING DIRECTOR	Jenny Mahr								
ENSEMBLE	80 Dancers								
VENUES	Deutsche Oper Berlin Staatsoper Unter den Linden Komische Oper Berlin @Schillertheater (from 25/26)								
PERFORMANCES   EVENTS	A total of 89 performances and 36 events - 44 performances and 19 events in the Deutschen Oper Berlin - 45 performances and 16 events in the Staatsoper Unter den Linden								
PREMIERES	<table><tr><td><i>Minus 16</i></td><td>25 October 2024</td></tr><tr><td><i>Ein Sommernachtstraum</i></td><td>21 February 2025</td></tr><tr><td><i>Winterreise</i></td><td>11 May 2025</td></tr><tr><td><i>Gods and Dogs</i></td><td>28 June 2025</td></tr></table>	<i>Minus 16</i>	25 October 2024	<i>Ein Sommernachtstraum</i>	21 February 2025	<i>Winterreise</i>	11 May 2025	<i>Gods and Dogs</i>	28 June 2025
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<i>Ein Sommernachtstraum</i>	21 February 2025								
<i>Winterreise</i>	11 May 2025								
<i>Gods and Dogs</i>	28 June 2025								
REVIVALS	<i>Bovary</i> <i>Giselle</i> <i>2 Chapters Love</i> <i>Schwanensee</i> <i>William Forsythe</i>								
SPECIAL EVENTS	<i>Ballet Week</i> <i>Nederlands Dans Theatre &amp; Complicité</i>								
CONVERSATIONS	<i>Pre-Premiere Talk</i> <i>Ballet Talk</i> <i>Forum Discussion Event</i>								
BACKSTAGE	<i>Ballet Class Up Close</i> <i>Season Opening Festivities</i>								
FRIENDS AND SUPPORTERS	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 <a href="mailto:ballett@staatsballett-berlin.de">ballett@staatsballett-berlin.de</a> <a href="http://www.staatsballett-berlin.de">www.staatsballett-berlin.de</a>								

## **Ensemble 2024/2025**

### ***Principals***

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

### ***Soloists***

Alexandre Cagnat  
Jan Casier  
Aurora Dickie  
Matthew Knight  
Meiri Maeda  
Danielle Muir  
Murilo de Oliveira  
Alexei Orlenco  
Rafaelle Queiroz  
Kalle Wigle  
Michelle Willems

### ***Demi-soloists***

Cohen Aitchison-Dugas  
Emma Antrobus  
Alexander Bird  
Maria Boumpouli  
Bruna Cantanhede  
Marina Duarte  
Mark Geilings  
Gregor Glocke  
Julia Golitsina  
Sarah Hees-Hochster  
Shaked Heller  
Cameron Hunter  
Cécile Kaltenbach  
Marina Kanno  
Andrea Marino  
Ross Martinson  
Fiona McGee  
Leroy Mokgatle  
Loïck Pireaux  
Vera Segova  
Alizée Sicre  
Clotilde Tran  
Dominic Whitbrook

### ***Corps de ballet***

Alexander Abdukarimov, Liza Avsajanishvili, Jessica Beardsell, Yoko Callegari, Chloe Capulong, Filipa Cavaco, Gustavo Chalub, Grégoire Ducheve, Timothy Dutson, Suren Grigorian, Achille De Groeve, Désirée Guler, Tyler Gurfein, Wolf Hoeyberghs, Théo Just, Mari Kawanishi, Vivian Assal Koohnavard, Anna Lienen, Sacha Males, Yuka Matsumoto, Jordan Mullin, Minoru Nakashima, Filippo Pagani, Blanka Paldi, Giovanni Princic, Alicia Ruben, Tabatha Rumeur, Eloïse Sacilotto, George Susman, Erick Swolkin, Anthony Tette, Lewis Turner, Olmo Verbeeck Martínez, Pauline Voisard, Wei Wang, Inara Wheeler, Dominik White Slavkovský

### ***Acting roles***

Martina Böckmann, Elinor Jagodnik

## **Tickets**

### ***Tickets on sale:***

10 June 2024

### ***Pre-Sale:***

3 June 2024

For holders of TanzTicket, Friends and Sponsors of Staatsballett Berlin

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

Deutsche Oper Berlin  
Bismarckstraße 35, 10627 Berlin  
Open Thursday to Saturday from 12:00 to 19:00

Komische Oper Berlin  
Tageskasse / Box Office  
Unter den Linden 41, 10117 Berlin  
Open Monday to Saturday  
11:00 - 19:00

Am Schillertheater 1  
Open Thursday and Friday 16.00 – 18:00

## **Staatsballett Berlin**

### **Portrait**

The Staatsballett Berlin, with 80 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 worldwide 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 choreographers of our time and the cultivation of the classical ballet repertoire.



## Christian Spuck

Artistic Director

Christian Spuck comes from Marburg and was trained at the John Cranko School in Stuttgart. He began his dance 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 the story ballet *Lulu. Eine Monstretragödie* after Frank Wedekind, *Der Sandmann* and *Das Fräulein von S.* after E.T.A. Hoffmann.

Christian Spuck has also worked with numerous renowned ballet companies in Europe and the USA. *The Return of Ulysses*, a guest performance at the Edinburgh Festival, was created for the Royal Ballet of Flanders, and *Woyzeck*, after Georg Büchner, was premiered at the Norwegian National Ballet Oslo. The ballet *Die Kinder*, premiered at the Aalto Ballet Theater Essen, was nominated for the «Prix Benois de la Danse». His ballet *Leonce und Lena*, also after Georg Büchner, likewise premiered in Essen and subsequently was taken over by the Grands Ballets Canadiens de Montreal, the Czech National Ballet in Prague and the Stuttgart Ballet. 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 the magazine Dance Europe in 2010 and was awarded the German Theatre Prize *DER FAUST* in 2011 as well as the Italian *Danza/Danza Award*. Christian Spuck is also active in the field of opera. Gluck's *Orphée et Euridice* at the Staatsoper Stuttgart (2009) was followed by Verdi's *Falstaff* at the Staatstheater Wiesbaden (2010), Berlioz's *La Damnation de Faust* (2014) and Wagner's *Der fliegende Holländer* (2017) at the Deutsche Oper Berlin. His ballet *Orlando* premiered at the Bolshoi theatre in Moscow in 2021.

From 2012 to 2023, Christian Spuck was director of Ballett Zürich. His choreographies *Romeo und Julia*, *Leonce und Lena*, *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. The ballet *Anna Karenina* after Lew Tolstoy, which premiered in Zurich in 2014, was taken over by the Norwegian National Ballet Oslo and the Stanislavski Theatre in Moscow in 2016, as well as by the Korean National Ballet in Seoul, and the Bavarian State Ballet in 2017. For *Winterreise*, which premiered in October 2018 in Zurich, he was awarded with the «Prix Benois de la Danse 2019». In autumn 2019, he staged *Das Mädchen mit den Schwefelhölzern* (*The Little Match Girl*) by Helmut Lachenmann with Ballett Zürich, which was awarded «Production of the Year» by German magazine *tanz*. In 2022, Ballett Zürich was named «Highlight of the Year» by the magazine «tanz».

Since the 2023/24 season, Christian Spuck is the artistic director of the Staatsballett Berlin and created the dance piece *Bovary* in his first season.

## Edward Clug

Choreographer

Born in Beiuș, Romania, Edward Clug, graduated at the National ballet school in Cluj-Napoca in 1991 and received his first engagement with the Slovenian National Theatre Ballet in Maribor. He dedicates his career, for more than 30 years, to the country that «adopted» him.

He discovered his vocation for choreography and, after several successful works, was appointed artistic director of the National Ballet in Maribor in 2003. His piece *Radio & Juliet* (2005) set to the music of Radiohead gained him international attention, while his interpretation of Igor Stravinsky's *Le Sacre du printemps* (2012) and his first full-length ballet *Peer Gynt* (2015) established him as a choreographic voice of his generation.

Over the years, Clug has created several shorter ballets, worked multiple times for the Zurich Ballet, where he succeeded with the full-length ballet *Faust* (2018). He created an adaptation of Mikhail Bulgakov's masterpiece *The Master and Margarita*, (2021) for the Bolshoi Ballet, his own version of *The Nutcracker* (2022) for the Stuttgart Ballet, and most recently, a new version of the ballet *Coppélia* (2023) for the Basel Ballet.

Invitations have led him to, among others, the Nederlands Dans Theater I and II, the Vienna State Ballet, the Grands Ballets Canadiens Montréal, the Czech National Ballet Prague, the Croatian National Ballet Zagreb and Rijeka, the National Ballet in Bucharest, Aalto Ballet Essen, Bitef Dance Company Belgrade, the National Ballet Kiev, the West Australian Ballet in Perth, the Ballet Dortmund, and the Novosibirsk State Ballet.

He received several national and international awards for his works. In 2022 he received the Silver Merit Order of the Republic of Slovenia for his contributions to the country's culture and the Medal for Cultural Merit of the State of Romania.

## **Sharon Eyal**

Choreographer

Sharon Eyal danced with the Batsheva Dance Company from 1990 until 2008, she served as the company's Associate Artistic Director from 2003 to 2004. From 2005 to 2012 as a House Choreographer. In 2005, she partnered with Gai Behar who collaborated on Eyal's creations ever since. In 2013, Eyal and Behar launched their dance company L-E-V. Its repertoire is coproduced with some of the leading dance venues around the globe. Alongside their work with LE-V, Eyal and Behar create commissioned pieces for companies such as the Nederlands Dans Theatre, The Paris Opera, The Göteborgs Operans Danskompani and more. Eyal and Behar worked on various fashion shows with Christian Dior Couture, and developed projects with the music label Young, participating on an album by «The National and Mike Milles». Sharon Eyal commissioned her piece *Half Life* to Staatsballett Berlin in 2018, as a world premiere she created with the company's dancers her piece *STRONG*.

## Jiří Kylián

Choreographer

The world-renowned choreographer Jiří Kylián (Czechoslovakia, 1947) has been artistic director and house choreographer for of Nederlands Dans Theater for more than thirty years. Throughout his career Kylián created 75 choreographies for NDT. The piece *Mémoires d'Oubliettes* marked the end of his work for NDT in 2009. Since then his creative focus has shifted to more small scale projects. Kylián created various other pieces for companies worldwide such as the Stuttgart Ballet, the Paris Opéra, the Munich Bayerisches Staatsballett and the Tokyo Ballet. Kylián received many prestigious, international awards and honours, such as Officer of the Royal Dutch Order of Orange-Nassau, honorary doctorate of the Juilliard School in New York and the Honorary Medal from the President of the Czech Republic. Nowadays, Kylián's masterpieces are being performed by numerous companies and schools worldwide.

Jiří Kylián started his dance career at the age of nine, at the School of the National Ballet in Prague. In 1962 he was accepted as a student at the Prague Conservatory. He left Prague in 1967 when he received a scholarship for the Royal Ballet School in London. Then he left for the Stuttgart Ballet led by John Cranko, where he made his debut as a choreographer with *Paradox* for the Noverre Gesellschaft. After having created three ballets for NDT (*Viewers*, *Stoolgame* and *La Cathédrale Engloutie*), he became the company's artistic director in 1975 together with Hans Knill. During the 1978 Charleston Festival in the United States Kylián put NDT on the international map with *Sinfonietta* (Leoš Janáček). That year he and Carel Birnie founded NDT 2, which was – and is – meant to offer young dancers the opportunity to develop their skills and talents. In 1991 he initiated NDT 3; a company that created opportunities for 'older' dancers. NDT stood out as the first company worldwide that showed the three dimensions of a dancer's life. After an extraordinary record of service Kylián handed over the artistic leadership in 1999, but remained associated to the dance company as house choreographer until 2009.

## **Ohad Naharin**

Choreographer

He was born in Kibbutz Mizra in Israel. He began his training with the Batsheva Dance Company in 1974 before Martha Graham discovered him and invited him to New York. Here he studied at the School of American Ballet and the Juillard School. Engagements subsequently took him to the Bat-Dor Dance Company and to Maurice Béjart's Ballet du XXe Siècle in Brussels. In 1980, he made his debut as a choreographer and founded the Ohad Naharin Dance Company. Since then, Ohad Naharin has created many choreographies for the Nederlands Dans Theater, Ballett Frankfurt and the Compañía Nacional de Danza, among others.

He has been artistic director of the Batsheva Dance Company since 1990. Ohad Naharin has developed more than 20 pieces for the company. His specially developed movement language "Gaga" has become a training method not only for the Batsheva Dance Company, but for many dancers worldwide. Ohad Naharin has been honoured with the Israel Prize for Dance (2005), New York Dance and Performance Award (2002, 2003) and the Dance Magazine Award (2009), among others.

## **Crystal Pite**

Choreographer

In a choreographic career spanning three decades, Crystal Pite has created over 50 works for companies including The Royal Ballet, The Paris Opera Ballet, Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, The National Ballet of Canada, Ballets Jazz Montreal (resident choreographer 2001–04), and Cedar Lake Contemporary Ballet. Pite is a Member of the Order of Canada, and is the recipient of numerous awards including the Benois de la Danse, Canada Council Jacqueline Lemieux Prize, Grand Prix de la danse de Montreal, two UK Critics' Circle Dance Awards, four Laurence Olivier Awards, and the 2022 Governor General's Performing Arts Award.

She began her dance career as a company member of Ballet British Columbia (Ballet BC), then William Forsythe's Ballett Frankfurt, and is currently Associate Choreographer of Nederlands Dans Theater I, Associate Dance Artist of Canada's National Arts Centre, and Associate Artist at Sadler's Wells in London. She holds an honorary Doctorate of Fine Arts from Simon Fraser University. In 2002, she formed her company Kidd Pivot in Vancouver.

Premiere

**Minus 16**

Choreographies by Sharon Eyal and Ohad Naharin

**SAABA**

Choreography: Sharon Eyal

Co-Choreography: Gai Behar

Music: Ori Lichtik

Costumes: N.N.

Lighting: Alon Cohen

**Minus 16**

Choreography: Ohad Naharin

Music: Dick Dale, Tractor's Revenge, Ohad Naharin, Antonio Vivaldi, Harold Arlen & Marusha, Frederic Chopin

Costumes: Ohad Naharin

Lighting: Avi Yona <<Bambi>> Bueno

Dancers of the Staatsballett Berlin

Recorded Music

Premiere:

25 October 2024

Performances:

28 | 29 October 2024

7 | 8 | 21 | 24 (2x) | 29 November 2024

Deutsche Oper Berlin

Ballet and dance companies worldwide collaborate with Ohad Naharin. The Israeli choreographer has been a prominent figure in the dance world for many years. He developed a new approach to movement with his company, the Batsheva Dance Company in Tel Aviv. The approach demands a personal touch from the dancers and is known as the *Gaga* method. The method requires complete openness to embrace movement material beyond steps and musicality. Naharin's halfhour piece *Minus 16* is a lively choreography performed by a large ensemble. The dancers move with exuberant joy and acrobatic boldness to the sounds of popular Cuban and Israeli music. The piece premiered at Nederlands Dans Theater in 1999 and has since been a celebration of the joy of dance and *joie de vivre* that captivates both dancers and audiences.

*SAABA* is the fourth work by the internationally acclaimed choreographer Sharon Eyal, presented by the Staatsballett Berlin. In her unmistakable manner, another entirely new one of her mysterious universes unfolds. Composer Ori Lichtik skillfully incorporates pop into the musical composition this time, which transitions between different genres. Sharon Eyal's distinctive style of hypnotic, pulsating power unleashes its full effect in this sound spectrum as well.

World Premiere

***Ein Sommernachtstraum***

Ballet by Edward Clug after William Shakespeare

Concept, Libretto und Choreography: Edward Clug

Music: Milko Lazar (comissioned work)

Stage: Marko Japelj

Costumes: Leo Kulaš

Lighting: Tomaž Premzl

Dramaturgy: Katja Wiegand

Video: Rok Predin

Conductor: Victorien Vanoosten

Orchestra of Deutschen Oper Berlin

Dancers of the Staatsballett Berlin

World Premiere:

21 February 2025

Performances:

23 | 26 February 2025

1 | 9 | 10 | 30 (2x) March 2025

21 | 28 May 2025

Deutsche Oper Berlin

The comedy *A Midsummer Night's Dream* is one of the most well-known and beloved works by William Shakespeare, exploring the power of love, the confusions of human emotions, and the magic of fantasy. The plot skilfully weaves together various storylines: lovers fleeing strict laws, fairy kings and queens ruling over the natural realm, and a group of clumsy craftsmen preparing a performance for the royal court. Amidst a dense forest, a setting full of secrets and inexplicable powers, love couples encounter obstacles that test their bonds. The fairy kingdom plays its own game with human love destinies, confusing lovers with a magical love potion that makes them fall in love with the first person they see. Themes such as the irrationality of love, the boundaries between reality and dream, and the dynamics between power and fantasy are skilfully interwoven.

Choreographer Edward Clug, Ballet Director of the Slovenian National Theatre Maribor, dedicates himself to this classic, bringing his unique vision to the stage and transporting audiences with his vision into a world full of magic and deep emotions. The choreography highlights both the comic and dramatic aspects of the story. Clug's choreographic interpretation, set to the music specially composed by Milko Lazar for this piece, tells Shakespeare's story through a contemporary lens – a tale that explores the depths of human nature while remaining humorous and enchanting. The music by Milko Lazar is a commissioned work that is composed in close connection with Clug's creation and will have its world premiere with the orchestra of the Deutsche Oper Berlin.



Premiere

**Winterreise**

Choreography and Stage Direction by Christian Spuck

Choreography and stage direction: Christian Spuck

Music: Hans Zender nach Franz Schuberts Winterreise

Stage: Rufus Didwizsus

Costumes: Emma Ryott

Lighting: Martin Gebhardt

Dramaturgy: Christian Spuck, Michael Küster, Katja Wiegand

Conductor: Jonathan Stockhammer

Tenor: Magnus Dietrich

Staatskappelle Berlin

Dancers of the Staatsballett Berlin

Premiere:

11 May 2025

Performances:

14 | 17 | 23 | 29 May 2025

7 | 9 | 14 June 2025

Staatsoper Unter den Linden

Franz Schubert's *Winterreise* (Winter Journey), a cycle of 24 songs for voice and piano set to poems by Wilhelm Müller, was created in the autumn of 1827, a year before Schubert's death. The cycle is not only considered a pinnacle in Schubert's songwriting but also the summit of the German art song in general. In 24 snapshots, Schubert kaleidoscopically unfolds the mood of a lost, wounded, and lonely character. Few works of art have so profoundly expressed the existential and torn nature of human existence.

The German composer Hans Zender adapted the cycle under the title: *Schubert's Winter Journey – a composed interpretation*. Zender's version for tenor and small orchestra, premiered in Frankfurt in 1993, is much more than a simple orchestration. Just as sensitively as radically, it reveals the disturbing potential of the cycle and approaches Wilhelm Müller's poems once again in its own way. Zender delves into the darkest regions of human existence. With his interpretation, he brings forth emotions that pulsate beneath the surface in Schubert's work and uncovers the eerie layers in the depth of the music.

Similar to Hans Zender, Christian Spuck's staging is less about illustrating the external stations of the traveler and more about engaging in an extensive abstraction with the cycle. In a blend of large ensemble scenes and a variety of intimate solo images, Christian Spuck embarks on a journey into the innermost depths of human nature, exploring timeless themes such as love, longing, alienation, and abandonment.

*Winterreise* was premiered by the Zurich Ballet in October 2018 and awarded the prestigious «Prix Benois de la Danse» in 2019. Christian Spuck will be creating a new Berlin version of his choreography with the Staatsballett Berlin.

Premiere

***Gods and Dogs***

Choreographies by Jiří Kylian and Crystal Pite

***Gods and Dogs***

Choreography: Jiří Kylian

Music: Jiří Kylian (Konzept), Dirk Haubrich (Komposition), Ludwig van Beethoven

Lighting: Kees Tjebbes

Computer based projection: Daniel Bisig, Tatsuo Unemi

Video Projection: Dag Johan Haugerud, Cecilie Semec

Costumes: Joke Visser

Stage: Jiří Kylian

***Angels' Atlas***

Choreography: Crystal Pite

Music: Owen Belton, Peter I. Tschaikowsky, Morten Lauridsen

Stage: Jay Gower Taylor

Costumes: Nancy Bryant

Lighting: Tom Visser

Dancers of the Staatsballett Berlin

Recorded Music

Premiere:

28 June 2025

Performances:

29 June 2025

2 | 6 | 13 | 18 July 2025

Staatsoper Unter den Linden

The confrontation of the individual with reality and their attempts to overcome or avoid difficulties are key themes in Jiří Kylián's work. *Gods and Dogs* (2008) explores this thought process by reflecting on the way we dress and the underlying motives that lead us to prefer one garment over another: «We spend our whole lives wearing clothes like masks and changing and altering them depending on the circumstances and how others see us.» Jiří Kylián shares the fascination he feels for the behavior of the individual through dance, staging the human attempt to find their place in a society that is difficult to describe clearly.

Canadian dancer Crystal Pite was a member of the Ballet British Columbia and the Frankfurt Ballet under the direction of William Forsythe. She made her debut as a choreographer in 1990 with the Ballet BC. Since then, she has developed more than fifty dance pieces for the Ballet de l'Opéra de Paris, the Royal Ballet, the Nederlands Dans Theater, the Cullberg Ballet and Ballet Frankfurt, among others. Her exhilarating, unconventional work has won numerous international awards.

*Angels' Atlas* was created by Crystal Pite for the National Ballet of Canada in 2020. It unfolds in front of a constantly changing light installation – a vast, unrecognisable landscape of light and matter. Against this fantastical backdrop, dancing bodies become a sign of human transience as well as vitality.

Revival

**Bovary**

Dance piece 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: Jonathan Stockhammer

Piano: Adrian Oetiker, Alina Pronina

Dancers of the Staatsballetts Berlin

Orchestra of the Deutsche Oper Berlin

Performances:

7 | 8 | 13 | 22 | 26 September 2024

3 October 2024 (2x)

21 | 25 December 2024

Deutsche Oper Berlin

Duration: 2 Hours 20 Min. including one intermission

Christian Spuck's *Bovary*, based on the novel *Madame Bovary* by Gustave Flaubert, tells the story of the young Emma Bovary, who wants more from life than a provincial existence. The French writer caused a scandal when it was published in 1856. Flaubert was accused of «glorifying adultery» and charged with «violating public and religious morality and decency». Emma Bovary rebels against her marriage, takes on lovers, loses herself in dreams of passion, luxury and debauchery – and it ends in disaster. She falls hopelessly into debt, ruins her family and finally takes a fatal dose of poison.

The female figure as an outsider is at the centre of this new production, which does not tell *Madame Bovary* as a conventional story ballet but instead breaks up narrative structures and approaches the material through abstract choreography and intimate psychological observation. At the same time, it never loses sight of the tale.

Christian Spuck's dance piece *Bovary* is about the search for female self-determination, rapture and loneliness, substitutions for love, self-injury, hedonism and the fatal outcome when fantasy worlds and reality merge into one.

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

Stage and Costumes: Peter Farmer

Lighting: Franz Peter David

Dramaturgy: Christiane Theobald

Conductor: Marius Stravinsky

Dancers of the Staatsballett Berlin

Staatskapelle Berlin

Performances:

20 | 24 | 29 (2x) September 2024

10 October 2024

1 | 2 November 2024

4 December 2024

Staatsoper Unter den Linden

Duration: 2 Hours 20 Min. including one intermission

Love and betrayal – these are the great themes of *Giselle*, still one of the masterpieces of the Romantic ballet repertoire. The peasant girl Giselle not only loves dancing but also the nobleman Albrecht, who conceals his true identity from her. The young man courts her, even though he is already promised to another. When Giselle learns the truth, she loses her mind and dies of a broken heart. After her death, she is accepted into the community of the Wilis, supernatural beings who, like Giselle, died as brides before their weddings. Together with her companions, Giselle is condemned to seduce men into dancing until they die of exhaustion. Myrtha, the Queen of the Wilis, watches over this. Albrecht also comes into the forest to visit Giselle's grave.

The desire to depict ghostly floating fairy beings on stage inspired choreographers in the 19th century, first in Paris, to literally elevate ballet en pointe. In mostly eerie settings, dancing elves and fairies roamed – in the ballet *Giselle*, it's the dance-addicted Wilis around whom the libretto revolves. In homage to the grand French tradition from which he himself hails, Patrice Bart has created a version closely based on the original choreography by Jean Coralli and Jules Perrot, while also expressing the freshness and timelessness of the language of Romantic ballet. Peter Farmer's stage design also reflects the aesthetics of this tradition. Patrice Bart's *Giselle* premiered at the Staatsoper Unter den Linden in 2000.

Revival

## **2 Chapters Love**

Choreographies by Sharon Eyal and Sol León

### ***Stars Like Moths***

Choreography: Sol León

Music: Olafur Arnalds, Johann Sebastian Bach, Etta James, Jóhann Jóhannsson, Jean-Philippe

Rameau, Max Richter, Marco Rosano, Andreas Scholl

Stage: Sol León, Paul Lightfoot

Costumes: Sol León

Costume realisation: Joke Visser, Hermien Hollander

Lighting: Jolanda De Kleine

### **2 Chapters Love**

Choreography: Sharon Eyal

Music : Ori Lichtik

Co-Choreography : Gai Behar

Costumes: Sharon Eyal

Costume realisation: Isabel Theißen

Lighting: Alon Cohen

Dancers of the Staatsballett Berlin

Recorded Music

Performances:

15 | 17 | 23 | 26 | 30 November 2024

6 December 2024

14 | 17 | 19 | 22 April 2025

30 May 2025

Staatsoper Unter den Linden

Duration: 1 Hour 30 Min. including one intermission

The works of two leading contemporary choreographers meet in the dance evening *2 Chapters Love*: Sol León and Sharon Eyal.

For more than 30 years, Sol León and her partner Paul Lightfoot have developed a rich repertoire of expressive pieces for the Nederlands Dans Theater, which are considered a strong and innovative voice in the contemporary dance scene. Powerful and delicate, humorous and poetic, intellectual and theatrical, their movement aesthetics are above all emotionally rooted. With *Stars Like Moths* Sol León created in 2023 one of the first choreographies on her own.

Sharon Eyal captivates audiences everywhere with her creations and has also taken Berlin by storm since 2018 with works such as *Half Life* and *STRONG*. It's not only about watching, the audience embarks on a journey into a surreal parallel universe. The hypnotic power of electronic music is combined in her works with the precision and attention to detail of unusual movement patterns, always with the aim of exposing «total emotion». And that's what *2 Chapters Love* is about, too.

Revival

**Schwanensee**

Ballet in two acts

Music by Peter I. Tschaikowsky

Choreography and Stage Direction: Patrice Bart after Lew Iwanow and Marius Petipa

Stage and Costumes: Luisa Spinatelli

Dramaturgy: Christiane Theobald

Conductor: Paul Connelly

Dancers of the Staatsballett Berlin

Staatskapelle Berlin

Performances:

14 | 19 | 26 | 28 | 30 December 2024

16 | 18 January 2025

15 | 19 | 22 | 28 March 2025

5 | 6 April 2025

Staatsoper Unter den Linden

Duration: 2 Hours 50 Min. including one intermission

Using the medium of classical dance, *Swan Lake* tells the story of Prince Siegfried and his love for the enchanted Princess Odette, who is trapped in the body of a swan. Alternating between swan and human, it is her destiny to be the object of the fantasies of the unhappy prince. In Patrice Bart's interpretation, it is Siegfried's mother who adores her son and holds all the threads of his fate in her hands. Without scruples, she manipulates his friend Benno and uses Prime Minister Rotbart as her accomplice. Drawing inspiration from the Romanov era in the Russian Tsarist Empire, this production is permeated by a haunting sense of decline, characterized by the unsettling combination of emotional coldness and decadence. The young prince finds refuge in his encounters with the swans. The captivating effect of these majestic birds is expressed in the largescale swan images of the ballet, which are choreographically inspired by the archaic flight formations and their natural yet unreal beauty. With the dancers' tutus resembling the white plumage of the birds, these imposing scenes have become synonymous with classical ballet. But *Swan Lake* has also become legendary because of the music by Peter Ilyich Tchaikovsky, who imparts his unmistakable sound to the contrasting moods: whether it's the longing that brings Prince Siegfried and Odette together or the deceptive splendour of the ball scenes, where the entire court falls under the spell of the seductive Odile. As Odette's doppelgänger, she leads the prince to them tragic vow that betrays his sincere love.

Revival

**William Forsythe**

Choreographies by William Forsythe

***Approximate Sonata 2016***

Choreography: William Forsythe

Music: Thom Willems

Stage and Lighting: William Forsythe

Costumes: Stephen Galloway

***One Flat Thing, Reproduced***

Choreography: William Forsythe

Music: Thom Willems

Stage and Lighting: William Forsythe

Costumes: Stephen Galloway

***Blake Works I***

Choreography: William Forsythe

Music: James Blake

Stage: William Forsythe

Lighting: Tanja Rühl

Costumes: Dorothee Merg, William Forsythe

Dancers of the Staatsballett Berlin

Recorded Music

Performances:

24 | 29 | 31 January 2025

27 February 2025

6 | 12 March 2025

2 | 10 | 18 | 25 April 2025

Deutsche Oper Berlin

Duration: 1 Hour 40 Min. including one intermission

In this season as well, choreographer William Forsythe will be represented in the repertoire of the State Ballet. Three ground-breaking pieces by the innovator of ballet tradition will be showcased in this homage.

*Approximate Sonata 2016* consists of a series of pas de deux, providing the dancers with the opportunity to develop finely nuanced shades within a choreographic structure whose forms are often challenging to maintain. In this process, the dancers determine the dynamic outcome of these forms and accommodate the decisions of others to promote them.

*One Flat Thing, reproduced* rightfully stands as one of William Forsythe's masterpieces, where the virtuosity of the performers competes with the ingenious complexity of the choreography. Despite the relentless flow of dancers navigating around a labyrinth of metal tables to the energetic music of Thom Willems, the piece is a focused chapter in ongoing research on the visual distribution of contrapuntal ballet structure.

*Blake Works I* is based on the French ballet tradition and radiates an affection for the language of ballet, even revisiting some iconic fragments from the works of great ballet masters.

Through the freedom of interpretation that Forsythe grants the dancers, the pieces appear fresh time and again, evolving not only within the repertoire of any ballet ensemble but also with each performance.

## Specials

### ***Ballet Week***

#### Performances:

25 May	<i>TanzTanz Special</i>	Staatsballett Berlin, Studio
26 May	<i>TiK Workshop</i>	Staatsballett Berlin, Studio
27 May	<i>Forum</i>	Deutsche Oper Berlin, Rangfoyer
28 May	<i>Ein Sommernachtstraum</i>	Deutsche Oper Berlin
29 May	<i>Winterreise</i>	Staatsoper Unter den Linden
30 May	<i>2 Chapters Love</i>	Staatsoper Unter den Linden
31 May	<i>Ballet Gala</i>	Staatsoper Unter den Linden
1 June	<i>Ballet Talk</i> Special Edition	Staatsoper Unter den Linden, Apollosaal
1 June	<i>Ballett Gala</i>	Staatsoper Unter den Linden

Seven days of ballet en suite! In early summer, the Staatsballett invites you to a packed programme in two Berlin opera houses. With festive gala performances, highlights from the current repertoire, a special edition of Ballet Talk, workshops, as well as talks and exchanges with the artists, the Ballet Week offers an opportunity to immerse deeply into the world of professional dance.

And it is especially worthwhile with the TanzTicket: the season pass for 25/26 is already available at the Ballet Week, two months before the start of the new season, and offers a 20% discount on all performances.



Guest Performance

**NEDERLANDS DANS THEATER**

A project by Crystal Pite and Simon McBurney

A co-production of Nederlands Dans Theater and Complicité. An evening commissioned by Factory International. Co-produced by Parkstad Limburg Theatres Heerlen & Montpellier Danse

Dancers of the Nederlands Dans Theater

Recorded Music

Performances:

4 | 5 | 6 (2x) July 2025

Deutsche Oper Berlin

The Nederlands Dans Theater (NDT) is making a guest appearance at the Staatsballett Berlin with an extraordinary project: *Figures in Extinction*, a trilogy about climate change that choreographer Crystal Pite and director Simon McBurney are developing over several years at the NDT.

«We are living in an age of extinction. Can we ever hope to give a name to what we are losing? What does it mean to bear witness to a violence in which we are both perpetrators and victims?» Across continents, these world-renowned artists have exchanged ideas reflecting on their fears and cautious hopes for the age we are living in, and how artists can meaningfully create in the face of mass destruction. Now NDT and McBurney's company «Complicité» present a major new collaboration that has seen these artists work together over four years to create three new works for NDT 1, each developed in response to the last.

The first work, *Figures in Extinction [1.0]* premiered in The Hague in 2022 and was awarded the «Zwaan» (Swan) for the most impressive dance production in 2022. The second work, premiered in February 2024, is a searing examination of our need for connection in a separated world. In *Figures in Extinction [2.0] - But then you come to the humans*, a complex scientific text sounds from off-screen, warning us not to neglect our empathic right brain in favour of the data-processing left. The third and final piece will continue this cross-disciplinary exchange, premiering in the UK in February 2025, and offering a spark in the darkness as to where we might go.

Founded in 1959, Nederlands Dans Theater (NDT) is a leading international contemporary dance company dedicated to the research and creation of new work.

Complicité is an international touring theatre company based in London led by Artistic Director and co-founder, Simon McBurney. «Complicité» creates work that strengthens human interconnection, using the complicity between performer and audience that is at the heart of the theatrical experience.

«Complicité» works across art forms, believing theatre, opera, film, radio, installation, publication and participatory arts can all be sites for the collective act of imagination.

Guest Performance

***Staatliche Ballett – und Artistikschule Berlin***

Students of Staatliche Ballett- und Artistikschule Berlin

Recorded Music

Performances:

25 | 29 June 2025

Deutsche Oper Berlin

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.

## Conversations

### **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.

### **Minus 16**

13 October 2024, Deutsche Oper Berlin → Parkettfoyer

### **Ein Sommernachtstraum**

9 February 2025, Deutsche Oper Berlin → Parkettfoyer

### **Winterreise**

2 April 2025, Staatsoper Unter den Linden → Apollosaal

### **Gods and Dogs**

15 June 2025, Staatsoper Unter den Linden → Apollosaal

### **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 dramaturg 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.

3 November 2024

2 February 2025

23 March 2025

1 June 2025

Staatsoper Unter den Linden → Apollosaal

### **Forum**

Event series discussing socio-political topics related to dance and ballet

By Dr. Mariama Diagne

Dance is everywhere and ever-present: no culture, country or community exists without it. Until the end of the 19th century, the history of stage dance was mainly dominated by classical ballet. Since then, society has changed radically, and dance as an art form mirrors this continuous development. Cherishing traditions on the one hand and reinterpreting and developing the repertoire on the other are not mutually exclusive goals. Precisely because we are a classical ballet institution, we see it as our task to question and reassess traditions. In this series of talks, we create a forum tackling key topics relating to dance and ballet as they are reflected in today's society. A variety of guests from the fields of dance studies, other cultural sectors and the audience are invited to discuss these issues.

12 November 2024

14 January 2025

27 May 2025

Deutsche Oper Berlin → Parkettfoyer

## Backstage

### ***Ballet Class Up Close***

The Staatsballett Berlin takes a class on stage

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 Staatsoper, 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.

Dancers, Ballet masters and Pianists of the Staatsballett Berlin

17 November 2024

Staatsoper Unter den Linden

### ***Season Opening Festivities***

Stage rehearsal at the Deutsche Oper Berlin

On a late summer weekend, the Deutsche Oper Berlin opens its 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! The dancers of the Staatsballett present a stage rehearsal of *Bovary* by Christian Spuck, in order to let the audience participate in their daily work. Admission is free.

31 August 2024

Deutsche Oper Berlin, Stage rehearsal

## ***Tanz ist KLASSE!***

The Education Programme of the Staatsballett Berlin

With the start of the 2024/25 season, major changes are imminent for the Education Programme. For 17 years, *Tanz ist KLASSE!* operated as a separate association, emerging from the legacy of the ballet director of the Deutsche Oper Berlin, Gert Reinholm. Full of anticipation and pride for future projects, we are pleased that the Education Programme will be integrated into the Staatsballett Berlin as an own department. The significance of educational work for the Staatsballett Berlin is evidenced by the size of the department alone: Seven staff members are dedicated to various events that aim to inspire you and others for dance in the future.

*Tanz ist KLASSE!* e.V. was founded in 2007 and was commissioned by the then-young Staatsballett Berlin to conduct cultural education and outreach work, which was ground-breaking at the time. Over the years, the offerings of the Education Department have steadily expanded. Whether through workshops, performance preparations, masterclasses, a movement laboratory, courses, celebrations, holiday events, with or without prior experience, dance is not limited to one location. Therefore, the dance educators Elinor Jagodnik, Kathlyn Pope, Bettina Thiel and Stefan Witzel also visit children and teenagers in their neighbourhoods and schools to ignite perhaps still undiscovered passion for dance or simply convey the joy of movement.

The children and youth program offers them the opportunity to explore dance or deepen existing knowledge.

With a comprehensive range of offerings, *Tanz ist KLASSE!* allows students and their classes, children and their families, teenagers and project groups to find a very personal access to ballet. Brand new this season is an offering for seniors who want to (re) discover the joy of dance. It's never too late!

## **The Programme**

### ***Regular Offerings***

- Daily Workshops for School Classes and Daycares
- Partnerships with Schools and Daycares
- Creative Children's Dance/ Ballet Classes
- Movement Lab OFF-Set
- 3D Classes- Discover, Discuss & Dance

### ***One-off workshops and courses***

#### **For Families**

- Family Workshops
- Opening Festivity
- Family Night

#### **For Teenagers and Adults**

- TanzTanz Workshops
- TanzTanz Special

## ***Holiday Courses***

### **Holiday Camp**

Types of dance, 26-30 August 2024

In this five-day holiday camp, children and teenager between 12 and 16 who already have some knowledge of ballet will learn about the different types of dance. The morning is reserved for classical dance, starting with training and rehearsing a ballet variation. In the afternoon, the participants get to know contemporary movement languages, choreograph their own pieces or explore the trades of the opera house. On the last day, there is a final presentation for the families.

### **Autumn Course «I'll dance to my own tune»**

A dance class for children and teenagers with cerebral palsy, 28 – 31 October 2024

Children and teenager between the ages of 5 and 17 with cerebral palsy or other cognitive or motor impairments are invited to take part in a four-day dance course together with their parents. Every child who is able to express their feelings in any way is just right for the course.

## ***For Teachers and Educators***

STEP.ahead - Advanced training series for early childhood education

## ***For Adults and Senior Citizens***

Never too late

## ***Contact and Registration***

Tanz ist KLASSE!

Henriette Köpke, Alexandra van Veldhoven

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## Friends and Supporters

Since its founding in 2004, the Circle of Friends of Staatsballett Berlin has been wholeheartedly committed to igniting a passion for the art of dance and bolstering the esteemed reputation of the Staatsballett Berlin. Serving as ardent advocates and ambassadors, our members actively champion the continual growth of the Staatsballett Berlin. Our mission is to nurture artistic endeavours, fortify the dancers, and enhance the overall appreciation for the captivating world of dance.

Since last season, the Circle of Friends has been actively dedicated to supporting *Next Generation*, a biennial dance production entirely choreographed and performed by the talented artists of the Staatsballett Berlin. This remarkable project not only showcases the artistic prowess of those dancers but also serves as a vital opportunity to foster the next generation of choreographers, contributing to the continual discovery of new talents of the dance world.

The Circle of Friends also sponsors the Company Brochure, an elegant book that introduces the members of the Company.

In recognition of their unwavering commitment, members of the Circle of Friends enjoy unique opportunities to delve behind the scenes of the Staatsballett Berlin. Exclusive events are communicated to them through the Circle of Friends' website and regular newsletters.

### Types of membership

<b>Friends</b>	100 € p.a.
<b>Supporters</b>	500 € p.a.
<b>Patrons</b>	2.500 € p.a.

### Friendship Programme

#### Exclusive events for all members

*Circle of Friends out and about*

*Circle of Friends in Classes*

*Circle of Friends in stage rehearsals*

*Circle of Friends in conversation*

*Early ticket sales and exclusive contingent*

*Discount on subscriptions on the magazine „tanz“*

#### Exclusive for Supporters and Patrons

*Circle of Friends in studio rehearsals*

*Circle of Friends in general rehearsals*

### Contact

Marianne Vincent

Koordination

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## **Sponsoring & Fundraising**

*Supporting what brings people together*

The Staatsballett Berlin is an institution that stands for diversity, openness, zeitgeist and quality. We create unforgettable moments for everyone and inspire lasting enthusiasm. We bring a diverse programme of the highest quality to the stages of the German capital. We move and connect people of all ages and backgrounds. We collaborate with partners who share the same values, speak our language, share our passion and want to make a difference.

Our newly structured sponsorship programme aims to support and enable the first-class work of the Staatsballett. We focus on quality, perfection and your commitment - whether in the area of new productions, for the *Tanz ist KLASSE!* education programme, for the Health Department or for our *Artist in Residence* programme.

In the 2024/25 season, we will continue to rely on the commitment of companies, foundations and patrons. Please feel free to contact us if you are passionate about ballet, would like to present yourself with us and support Germany's largest ballet company!

As a *Gold Partner*, Weberbank has been supporting the Staatsballett Berlin institutionally for many years. Among other things, it enables festive events for its customers and our guests, and this season it is also supporting the premiere of *Winterreise*. Weberbank and the Staatsballett Berlin share a lively and stable partnership based on genuine enthusiasm for dance.

Since the 2023/24 season, the Manfred Strohscheer Foundation has also been particularly committed to the Staatsballett Berlin and is a *Platinum Partner*. Generous donations from the foundation supported *Bovary* by Christian Spuck and the gala for the 20th anniversary of the Staatsballett Berlin in the last season; in the 2024/25 season, *Winterreise* follows suit.

## **Contact**

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## **Sponsoring & Fundraising**

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