

STAATS BALLETT BERLIN

Season 25/26

Press kit

Press conference 12. March 2025

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Productions 2025/2026

Premieres

World Premiere

Wunderkammer

Choreography by Marcos Morau

31. October 2025

Komische Oper Berlin @ Schillertheater

Nurejew

Ballet by Kirill Serebrennikov and Yuri Possokhov

21. March 2026

Deutsche Oper Berlin

Fearful Symmetries

Symphony in C Choreography by George Balanchine

World Premiere **Fearful Symmetries** Choreography by Christian Spuck

30. May 2026

Staatsoper Unter den Linden

World Premiere

Chicxulub oder Der Floh des Teufels

Children's dance piece by Dominik White Slavkovský

20. September 2025

Deutsche Oper Berlin, Tischlerei

Word Premiere

Next Generation

Choreography from the Ensemble

20. February 2026

Deutsche Oper Berlin, Tischlerei

Revivals

Gods and Dogs

Gods and Dogs Choreography by Jiří Kylián

Angels' Atlas Choreography by Crystal Pite

13. September 2025

Staatsoper Unter den Linden

Minus 16

SAABA Choreography by Sharon Eyal

Minus 16 Choreography by Ohad Naharin

2. October 2025

Deutsche Oper Berlin

Schwanensee

Ballet by Peter I. Tschaikowsky

Choreographie und Staging von Patrice Bart nach Lew Iwanow und Marius Petipa

5. December 2025

Staatsoper Unter den Linden

Winterreise

Music by Hans Zender (1936–2019) after Schuberts «Winterreise»

Choreography and Staging von Christian Spuck

22. January 2026

Staatsoper Unter den Linden

Ein Sommernachtstraum

Ballet by Edward Clug
Music by Milko Lazar (Commissioned piece)
21. June 2025
Deutsche Oper Berlin

Special Event

As guest

Staatliche Ballett- und Artistikschule Berlin

2. June 2026
Komische Oper Berlin @Schillertheater

Tanz ist KLASSE! On Stage

7. July 2026
Deutsche Oper Berlin

Talk & Discourse

Premiere talk

Vor der Premiere im Gespräch

Wunderkammer

19. Oktober 2025
Komische Oper @Schillertheater

Nurejew

15. März 2026
Deutsche Oper Berlin, Foyer

Fearful Symmetries

17. Mai 2026
Staatsoper Unter den Linden, Apollosaal

Ballet talk

Künstler*innen und Gäste des Staatsballetts Berlin im Gespräch
5. Oktober 2025, 8. Februar 2026, 19. April 2026
Staatsoper Unter den Linden, Apollosaal

Forum

Diskussionsveranstaltung zu gesellschaftspolitischen Themen rund um Tanz und Ballett
19. November 2025, 15. Januar 2026, 8. April 2026
Deutsche Oper Berlin, Rangfoyer

Backstage

Opening party

14. September 2025
Staatsoper Unter den Linden

21. September 2025
Deutsche Oper Berlin

12. October 2025
Komische Oper @Schillertheater

Training to watch

27. Juni 2026
Deutsche Oper Berlin

Facts and figures of this Season

ARTISTIC DIRECTOR	Christian Spuck								
MANAGING DIRECTOR	Jenny Mahr								
ENSEMBLE	81 Dancers								
VENUES	Deutsche Oper Berlin Staatsoper Unter den Linden Komische Oper Berlin @Schillertheater								
PERFORMANCES	In total 100 Performances - 37 Performances at the Deutschen Oper Berlin - 12 Performances at the Tischlerei der Deutschen Oper Berlin - 39 Performances at the Staatsoper Unter den Linden - 12 Performances at the Komischen Oper @Schillertheater								
PREMIERES	<table><tr><td><i>Chicxulub oder der Floh des Teufels</i></td><td>23. September 2025</td></tr><tr><td><i>Wunderkammer</i></td><td>31. October 2025</td></tr><tr><td><i>Next Generation</i></td><td>20. February 2026</td></tr><tr><td><i>Nurejew</i></td><td>20. March 2026</td></tr></table>	<i>Chicxulub oder der Floh des Teufels</i>	23. September 2025	<i>Wunderkammer</i>	31. October 2025	<i>Next Generation</i>	20. February 2026	<i>Nurejew</i>	20. March 2026
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<i>Next Generation</i>	20. February 2026								
<i>Nurejew</i>	20. March 2026								
REVIVALS	<i>Gods and Dogs</i> <i>Minus 16</i> <i>Schwanensee</i> <i>Winterreise</i> <i>Ein Sommernachtstraum</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>								
FREUNDENSKREIS	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, Riho Sakamoto, 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, Bruna Cantanhede, Marina Duarte, Mark Geilings, Gregor Glocke, Julia Golitsina, Sarah Hees-Hochster, Cameron Hunter, Cécile Kaltenbach, Marina Kanno, Andrea Marino, Ross Martinson, Fiona McGee, Leroy Mokgatle, Loïck Pireaux, Eloïse Sacilotto, Vera Segova, Alizée Sicre, George Susman, Clotilde Tran, Dominic Whitbrook

Corps de ballet

Bárbara Andrade, Jessica Beardsell, Giacomo Beraldo, Paulina Rosa Blum, Yoko Callegari, Chloe Capulong, Filipa Cavaco, Gustavo Chalub, Grégoire Duchevet, Timothy Dutton, Suren Grigorian, Achille De Groeve, Désirée Guler, Tyler Gurfein, Wolf Hoeyberghs, Mari Kawanishi, Vivian Assal Koohnavard, Anna Liening, Yuka Matsumoto, Jordan Mullin, Minori Nakashima, Filippo Pagani, Blanka Paldi, Giovanni Princic, Alicia Ruben, Tabatha Rumeur, Erick Swolkin, Anthony Tette, Lewis Turner, Olmo Verbeeck Martínez, Wei Wang, Inara Wheeler, Dominik White Slavkovský

Acting roles

Martina Böckmann, Elinor Jagodnik

Tickets

Tickets on sale:

The regular Ticket sale starts at the 20. May 2025

For holders of TanzTicket, Friends and Sponsors of Staatsballett Berlin the presale starts at the 13. May 2025

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

von 12:00 bis 60 Min. vor Vorstellungsbeginn, an vorstellungsfreien Tagen bis 19:00

Deutsche Oper Berlin

Bismarckstraße 35, 10627 Berlin

Do bis Sa 12:00 bis Vorstellungsbeginn, an vorstellungsfreien Tagen bis 19:00

Komische Oper Berlin

Box Office

Unter den Linden 41, 10117 Berlin

Mo bis Sa 11:00 – 19:00

Am Schillertheater 1

Do / Fr 16:00 – 18:00

Staatsballett Berlin

Portrait

With 81 dancers from almost 30 nations, the Staatsballett Berlin is the largest ballet company in Germany - and the only one that performs its diverse 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.

The founding artistic director in 2004 was Vladimir Malakhov, one of the outstanding dancers of his generation. Until 2014, he brought a varied repertoire to the stage, characterised by numerous new creations, the rediscovery of rarities from the ballet repertoire and the engagement of outstanding dancers, whom he was able to bind to Berlin. Works by Maurice Béjart and George Balanchine characterised the repertoire, as did creations by Mauro Bigonzetti and Angelin Preljocaj, protagonists of a choreographic avant-garde at the time.

The Spaniard Nacho Duato, artistic director of the Staatsballett from 2014 to 2018, was also in demand worldwide as a choreographer. With his very personal, sensitive and introverted movement language, his own works characterised the repertoire, alongside works by Jiří Kylián, his mentor and teacher, and Ohad Naharin.

Under the co-directorship of Johannes Öhman and Sasha Waltz, Berlin protagonist of contemporary dance, new choreographic working methods were trialled. Personalities such as Alexander Ekman, Alexei Ratmansky and Richard Siegal developed new creations with the company, each with a different approach.

During the provisional directorship of Dr Christiane Theobald, works by Pina Bausch and Mats Ek were performed alongside works by a younger generation such as David Dawson. In addition, various supporting programme formats sought a multi-perspective dialogue and increased audience involvement.

Christian Spuck has been artistic director of the Staatsballett Berlin since the start of the 2023/24 season. Under his direction, the programme is characterised 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 honoured as 'Company of the Year' by the magazine 'tanz'.

Christian Spuck

Artistic Director

Christian Spuck comes from Marburg and trained at the John Cranko School in Stuttgart. He began his dance career in Jan Lauwers' Needcompany and Anne Teresa de Keersmaeker's Ensemble Rosas. In 1995, he became a member of the Stuttgart Ballet and was the company's resident choreographer from 2001 to 2012. In Stuttgart, he created fifteen world premieres, including the story ballets *Lulu*, *Eine Monstretrogödie* 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. In 2006, he created *The Return of Ulysses* for the Royal Ballet of Flanders as a guest performance at the Edinburgh Festival and premiered *Woyzeck* after Georg Büchner at the Norwegian National Ballet Oslo. The ballet *Die Kinder* at the Aalto Ballett Essen was nominated for the 'Prix Benois de la Danse', the ballet *Leonce und Lena* after Georg Büchner, which also premiered in Essen, was taken over by the Grands Ballets Canadiens de Montréal, the Charlotte Ballet, USA, the Czech National Ballet Prague and the Stuttgart Ballet. The world premiere of *Poppea//Poppea* for Gauthier Dance at 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 2011' and the Italian 'Danza/Danza Award'. Christian Spuck has also staged operas: Gluck's *Orphée et Euridice* at the Stuttgart State Opera was followed by Verdi's *Falstaff* at the Wiesbaden State Theatre and Berlioz's *La Damnation de Faust* and Wagner's *Flying Dutchman* at the Deutsche Oper Berlin.

Christian Spuck was Director of Ballett Zürich from 2012 to 2023. His choreographies *Romeo and Juliet*, *Leonce and Lena*, *Woyzeck*, *The Sandman*, *Messa da Requiem* (as a co-production of Zurich Opera and Ballet), *Nutcracker and Mouse King*, *Sleeping Beauty* and *Monteverdi* were performed here. The ballet *Anna Karenina* after Lev Tolstoy, which premiered in Zurich in 2014, was taken into the repertoire in Oslo and at the Stanislavsky Theatre in Moscow in 2016 and by the Korean National Ballet in Seoul and the Bavarian State Ballet in 2017. 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 magazine 'tanz' in 2019 and Ballett Zürich was named 'Company of the Year'. In 2021, he created his ballet *Orlando* after Virginia Woolf for the Bolshoi Theatre in Moscow. Christian Spuck's *Messa da Requiem* was not only invited to the Adelaide Festival in Australia, but was also included in the repertoire of Het Nationale Oper & Ballet Amsterdam, the Finnish National Ballet Helsinki and the Staatsballett Berlin. Ballett Zürich was honoured as 'Highlight of the Year' by the magazine 'tanz' in 2022.

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 first soloist Weronika Frodyma "Dancer of the Year" for the title role of Emma Bovary and the Staatsballett Berlin "Company of the Year 23/24" for its overall performance.

George Balanchine

Choreographer

George Balanchine was born in St. Petersburg in 1904. Between 1913 and 1921, he studied at the Imperial Ballet Academy and subsequently received an engagement at the Mariinsky Theatre in St. Petersburg. In 1924, he joined Serge Diaghilev's Ballets Russes, where he worked as chief choreographer between 1925 and 1929. He then worked as a guest choreographer (for example at the Royal Danish Ballet or the Ballet Russe de Monte Carlo) and founded his own company, *Les Ballets* 1933, in 1933.

Balanchine emigrated to the USA in 1934. In New York, he became director of the School of American Ballet, and a year later he founded the American Ballet together with Lincoln Kirstein. He choreographed for the Met, Broadway and Hollywood, and guest performances took Balanchine to Paris, London and Buenos Aires, among other places. In 1946, he founded the Ballet Society, which was renamed New York City Ballet in 1948. In the same year, the company was able to move to the New York State Theatre, which was built especially for Balanchine.

George Balanchine created more than 400 choreographies and also directed several works for musical theatre. His most important works include *Chant du rossignol* (1925), *Apollon musagète* (1928), *The Prodigal Son* (1929), *Serenade* (1934), *Jeu de Cartes* (1937), *Concerto barocco* (1941), *The Four Temperaments* (1946), *La Valse* (1951), *The Nutcracker* (1954), *Agon* (1957), *Liebeslieder-Walzer* (1960), *Jewels* (1967), *Who cares?* (1970), *Symphony in three Movements* (1972), *Stravinsky Violin Concerto* (1972), *Chaconne* (1976), *Davidsbündlertänze* (1980), *Mozartiana* (1981) and *Elegy* (1982).

Balanchine is one of the most important choreographers in the history of ballet. Through his many years of work in New York, America found a creative connection to the European ballet tradition and in turn had an impact on Europe. Balanchine is regarded as the founder of neoclassical dance. Many of his works are characterised by a minimum of décor and plotless subjects, with music taking centre stage instead. His favourite composers include Peter I. Tchaikovsky and Igor Stravinsky. Balanchine also placed the leading dancer at the centre of his work: '*Ballet is a woman*' is his most frequently quoted aphorism. George Balanchine died in New York in 1983.

Marcos Morau

Choreographer

Marcos Morau studied photography, movement and theatre in Barcelona and New York. He creates scenic worlds and imaginary landscapes in which movement and visual strategies meet and merge. He received the National Dance Award in Spain to recognise his artistic language as a unique identity. For over ten years, Marcos Morau has led the artistic group 'La Veronal' as director, choreographer, set designer and lighting designer. He has presented his pieces at festivals and theatres around the world, including several times in Berlin at the Schaubühne, HAU and Tanz im August. In addition to his work with 'La Veronal', Marcos Morau has also been invited to develop new creations for companies such as the Nederlands Dans Theatre, Ballett Zürich, Ballet de l'Opéra de Lyon, Göteborgs Operans Danskompani and Les Grands Ballets Canadiens. Since the 2023/2024 season, he has been 'Artist in Residence' at the Staatsballett Berlin.

Kirill Serebrennikov

Director

In the 2024/25 season, Kirill Serebrennikov staged *Don Carlo* at the Vienna State Opera, *Life with an Idiot* by Alfred Schnittke at the Zurich Opera, *Don Giovanni* at the Komische Oper Berlin and returns to De Nederlandse Opera Amsterdam with *Boris Godunov*. His first international successes included *Salome* at the Stuttgart Opera and *Il Barbiere di Siviglia* at the Komische Oper Berlin. In collaboration with Teodor Currentzis, he realised *Mysterion* and the benefit project *Requiem* (Alexei Sioumak). Further productions include *Falstaff* at the Mariinsky Theatre in St. Petersburg, *Le coq d'or* at the Bolshoi Moscow and *American Lulu* at the Wiener Festwochen.

His production of *Così fan tutte* at the Zurich Opera in 2018 was a sensational success, as was *Nabucco* at the Hamburg State Opera in 2019 and *Il Barbiere di Siviglia* at the Basel Theatre. In 2020, he made his debut as a theatre director at the Deutsches Theater Berlin with an adaptation of Boccaccio's *Decamerone*. Further successes include *Parsifal* at the Vienna State Opera (2021) and *Die Nase* at the Bavarian State Opera (2021). Serebrennikov was honoured at the Cannes Film Festival in 2016 for *The Student* and founded the experimental project Plattform in Moscow in 2011.

Dominik White Slavkovský

Choreographer & Dancer

Born in Levice, Slovakia

Stations

2001–2009 Eva Jacz Dance Conservatory, Bratislava, Slovakia

2009 Ballet SND Slovak National Theatre

2014 Ballet Zürich

2023 Staatsballett Berlin

Important roles and choreographers

Christian Spuck: *Woyzeck* (title role), *Nutcracker and Mouse King* (Drosselmeier), *Anna Karenina* (Alexei Alexandrovich Karenin), *The Sandman* (Coppelius), *Romeo and Juliet* (Paris), *Sleeping Beauty* (Blue Fairy); Patrice Bart: *Giselle* (Hilarion); Edward Clug: *Peer Gynt* (Death). Further choreographies by George Balanchine, Uwe Scholz, Alexei Ratmanský, Jiří Kylián, William Forsythe, Crystal Pite, Marco Goecke, Marcos Morau, Johan Inger, Nacho Duato, Hans van Manen, Giorgio Madia, James Kudelka, Vladimir Malakhov and many others.

Specials | Competitions | Awards

Photography:

Work Fame and Fortune, Solo Exhibition Prague

direct people, Solo exhibition Photobastei 2.0 Zurich

Same same but different. current exhibition in a private collection Warsaw (magazine *outfit.play*)

Videography:

All the things that might kill me (Choreography: Lucas Valente)

Sacre, Sacre, Sacre Trailer for the Tonhalle Zurich (Choreography: Lucas Valente)

Choreography:

Clique - for the Slovak National Theatre, Ballet SND for *Fashion Ballet 23'*

Boyband, Conspiracy and *How to save the world* - for young choreographers at the Zurich Ballet

Evelyn Bencicova

Photographer

Natalia Evelyn Bencicova (born 1992 in Bratislava) is a visual artist specialising in photography and new media. Based on her studies in Fine Arts (University of Applied Arts, Vienna), Evelyn Bencicova combines her interest in contemporary culture with academic research to create a space where the conceptual meets the visual. Evelyn constructs captivating narrative scenarios that blur the boundaries between reality, memory and imagination, 'fiction based on truth'. Her disconcertingly beautiful imagery, embedded in strangely symbolic environments, allows for a profound exploration of themes that take her works far beyond what they reveal at first glance. She has participated in solo and group exhibitions at the Slovak National Gallery, Istanbul Archaeological Museum, National Portrait Gallery London, EMST Athens, Fotografiska, Museumsquartier Vienna, Kunsthalle Bratislava, Haus am Lützowplatz Berlin, Fundación Medianocheo, Kraftwerk Berlin, Berghain Halle Berlin, among others. She has received numerous awards, including *Hasselblad Masters*, *Berlin Masters*, *Prix Picto de La Photographie* and the *VR Art Prize*. Evelyn's work has been published in *ZEIT Wissen Magazin*, *Flash Art*, *Tagesspiegel*, *Dazed Beauty*, *i-D*, *Vice Italy*, *Frieze Magazine*, *Vogue*, *Numeró*, *Modern Weekly China*, *Fräulein*, *ELLE*, *Kinfolk* and *The Opéra*. Her clients and cooperation partners include *Frieze*, *Kunsthalle Basel*, *The Royal Opera House London*, *Slovak National Theatre*, *National Theatre Prague* as well as the brands *Dior*, *Gucci*, *Cartier*, *Nehera* and *Trippen*. Evelyn Bencicova lives and works in Berlin. The image campaign was photographed by Evelyn Bencicova with dancers from the Staatsballett Berlin on the rehearsal stage of the Deutsche Oper Berlin: Paulina Rosa Blum, Yoko Callegari, Jan Casier, Weronika Frodyma, Gregor Glocke, Vivian Assal Koohnavard, Leroy Mokgatle, Danielle Muir, Anthony Tette, Wei Wang, Inara Wheeler and Kalle Wigle.

World premiere
Wunderkammer

Choreography by Marcos Morau
Music von Clara Aguilar u.a.

Choreography und Staging: Marcos Morau (Artist in Residence)
Stage: Max Glaenzel
Costumes: Silvia Delagneau
Light: cube.bz
Dramaturgy: Katja Wiegand
Assistance to the choreographer: Shay Partush

World premiere:
31. October 2025

Performances:
7. | 9. | 14. | 16. | 30. Double performance November 2025
11. | 17. | 23. April 2026
Komische Oper Berlin @Schillertheater

Music from a sound carrier

'Artist in Residence' Marcos Morau is a master at translating collective memories into movement and visual language. With his stage worlds, he recalls familiar places, which he simultaneously transposes into dreamlike and unreal spheres. Known for his profound, surreal visual worlds, Marcos Morau draws his inspiration from a wide range of influences - from literature and photography to film. This fusion lends his works a cinematic aesthetic that is simultaneously nostalgic and futuristic.

In his new full-length work Wunderkammer for the Staatsballett Berlin, Marcos Morau draws on his characteristic movement repertoire and combines elements of dance, theatre and music in his unmistakable style to create a Gesamtkunstwerk that goes far beyond a choreographic work.

The title Wunderkammer refers to the historical «Wunderkammern», which served as collections of unusual and «curious» objects in Renaissance and Baroque Europe. In these cabinets of curiosities, «strange» and fascinating things from science, art and nature were collected and brought together. Similarly, in his work Marcos Morau imagines the stage as a «chamber», a place full of surprises and unexpected perspectives, in order to raise the question of the «foreign» in one's own self.

With these themes, he also reflects on the theatre stage itself and its peculiarities. With his creation, Morau draws on universal themes such as the longing for belonging and the need to define one's own identity in an increasingly complex world. Wunderkammer thus becomes an emotional mirror of our time.

With the kind support of
Embassy of Spain
Dr. Gregor Wahl

Premiere
Nurejew

Ballet by Kirill Serebrennikov und Yuri Possokhov
Music by Ilya Demutsky

Staging and libretto: Kirill Serebrennikov
Choreography: Yuri Possokhov
Stage: Kirill Serebrennikov
Stage design assistant: Olga Pavluk
Costumes: Elena Zaitseva
Video: Ilya Shagalov
Light: Ilia Pashmin
Assistant to the director: Ivan Estegneev, Evgeny Kulagin
Choreographic rehearsal: Karen Ioannisian, Victoria Lidvinova

Speaker/actor: Odin Lund Biron
Countertenor: N.N.
Bariton: N.N.
Mezzo soprano: N.N.
Harp player: Alexander Boldachev / N.N.

Musical direction: Dominic Limburg
Dancers of the Staatsballetts Berlin
Vocalconsort Berlin
Orchester of the Deutschen Oper Berlin

Premiere:
21. March 2026

Further dates:
24. | 25. | 30. March 2026
1. | 4. | 6. | 7. | 12. | 18. | 24. | 26. April 2026
Deutsche Oper Berlin

Playing time: ca. 2:20 h | inkl. a break

The multi-award-winning ballet *Nurejew*, staged by visionary director Kirill Serebrennikov, celebrated its premiere at the world-famous Bolshoi Theatre in Moscow in December 2017. Even before the premiere, the work caused an international sensation. Now the Staatsballett Berlin is bringing this extraordinary production to the stage outside Russia for the first time.

With a composition by Ilya Demutsky and choreography by Yuri Possokhov, ballet, opera and theatre, including an extensive ensemble, merge in this large-scale production to create an impressive homage to the life and career of Rudolf Nureyev, one of the greatest dancers of the 20th century. His artistic brilliance and his unconventional character, crossing social and political boundaries, made him an icon of ballet and the art world.

The story unfolds along an elaborately staged re-enactment of an auction at which Nureyev's personal belongings are auctioned off. Kirill Serebrennikov combines classical and modern aesthetics with vivid scenes from Nureyev's life: from his extraordinary career in the Soviet Union to his spectacular escape to the West and his formative influence on the Western ballet scene. There is also space for his relationships and the open portrayal of his homosexuality.

After its celebrated premiere in Russia, the work was highly praised for its emotional depth and visual power - and at the same time hotly debated. In the wake of stricter LGBTQ laws in 2022, Nureyev was removed from the Bolshoi Theatre's programme on the grounds that the play violated the ban on propaganda of «non-traditional values». Since then, Kirill Serebrennikov has lived in exile in France and Germany.

This monumental dance event is not only a special moment for the Staatsballett Berlin, but also offers the opportunity to experience the unique story of an artist who not only revolutionised the ballet world, but also stood for artistic freedom and individual self-determination.

Premiere/Word premiere

Fearful Symmetries

Choreographies by George Balanchine and Christian Spuck

Symphony in C

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

Choreography: George Balanchine

Costumes: Elsie Lindström

Light: Irene Selka

Rehearsal: Sandra Jennings

Word premiere

Fearful Symmetries

Music: John Adams

Choreography: Christian Spuck

Stage: Rufus Didwizsus

Costumes: Emma Ryott

Light: Irene Selka

Musical direction: Paul Connelly

Staatskapelle Berlin

Dancers of the Staatsballetts Berlin

Premiere/World premiere:

30. Mai 2026

Performances

4. | 11. | 13. | 14. | 28. ^{Doppelvorstellung} | 30. Juni 2026

2. | 6. Juli 2026

Staatsoper Unter den Linden

Playing time 1 Std. 30 Min. | inkl. a break

George Balanchine's ballet *Symphony in C* is one of his masterpieces, which impresses above all with its technical precision, artistic virtuosity and breathtaking complexity. Balanchine was made aware of Georges Bizet's composition by his long-time collaborator Igor Stravinsky and choreographed the work as *Le Palais de Cristal* (The Crystal Palace) in just two weeks in 1947 for the Paris Opera Ballet, where he worked as ballet master. When he revived the work the following year for the New York City Ballet on 11 October 1948, he simplified the sets and costumes and changed the title to *Symphony in C*, which was derived from the score.

It was composed in 1855, when Bizet was only 17 years old and still a student at the Paris Conservatoire, but was not performed until 1935, long after the composer's death. In *Symphony in C*, Balanchine presents the music in four movements, each of which, like a separate ballet, comprises a different pair of soloists and the corps de ballet. *Symphony in C* embodies the heritage of a classical dance tradition, while the dancers' versatility and energy give the performance a special dynamism and vibrancy.

World premiere

Chicxulub oder Der Floh des Teufels

Children's dance piece by Dominik White Slavkóvsky

Music by Egon Thuile u.a.

Choreography und Staging: Dominik White Slavkovský

Music: Egon Thuile u. a.

Stage: Louis Caspar Schmitt

Costumes: Maria Ubaldino Abreu

Dramaturgy: Katja Wiegand

Dancers of the Staatsballetts Berlin

World premiere:

20. September 2025

Performances:

23. | 25. | 29. September 2025

11. Double performance | 14. October 2025

Deutsche Oper Berlin, Tischlerei

Music from a sound carrier

Dominik White Slavkovský, ensemble member of the Staatsballett Berlin, has created a lively, colourful and humorous ballet for children and young people with *Chicxulub oder Der Floh des Teufels*.

The production immerses the audience in a surreal world in which dance, adventure and fantasy merge. The story is about a sad young prince who, in his melancholy, takes refuge in a fantastic video game world. There he meets a group of modern-day superheroes - magical figures endowed with extraordinary powers. His adventures are repeatedly interrupted by unwelcome messages from the real world, reminding the prince of his duties and trying to bring him back. But instead of giving up, the prince finds strength, courage and support in this world.

At first, he sees his fellow player, a brave and clever heroine, as an opponent. But as the story progresses, he realises that she is on his side and helps him to overcome the challenges. Their co-operation becomes a symbol of friendship, team spirit and overcoming prejudices.

The play combines humorous and absurd moments with profound themes such as courage, self-discovery and the ability to help others. The production is not only aimed at children, but also at adults who are not afraid of bizarre encounters with dinosaurs, over-the-top characters and a colourful fictional world.

World premiere
Next Generation
Choreographien aus dem Ensemble

Tänzer*innen des Staatsballetts Berlin

Uraufführung:
20. Februar 2026

Aufführungen:
21. | 22. Doppelvorstellung | 24. Februar 2026
Deutsche Oper Berlin, Tischlerei

Musik vom Tonträger

With the *Next Generation* format, the Staatsballett Berlin offers its dancers a free space and the necessary framework to expand their artistic range of expression and create their own choreographies for the stage. The short works are experiments in the search for an individual choreographic signature and a reflection of what the next generation of artists is concerned with. Whether dealing with familiar movement material, personal experiences, literary models or current discourses - there are no limits to the forms and themes. The results, as diverse as the choreographers themselves, will be premiered in a multi-part evening at the Tischlerei of the Deutsche Oper Berlin.

With the kind support of
Friends and Sponsors of the Staatsballett Berlin e.V.
Strube Foundation

Revivals

Revival

Gods and Dogs

Choreographies by Jiří Kylián and Crystal Pite

Gods and Dogs

Choreography: Jiří Kylián

Music: Jiří Kylián (Concept), Dirk Haubrich (Composition), Ludwig van Beethoven (String Quartet No. 1 in F major op. 18, 2nd movement)

Computer-controlled projection: Daniel Bisig, Tatsuo Unemi

Video projection: Dag Johan Haugerud, Cecilie Semec

Costumes: Joke Visser

Stage: Jiří Kylián

Light: Kees Tjebbes

Rehearsal: Urtzi Aranburu

Angels' Atlas

Choreography: Crystal Pite

Music: Owen Belton

Additional music: Peter I. Tchaikowsky («Liturgy of St John Chrysostom» op. 41, No. 6 Cherubine Hymn) and Morten Johannes Lauridsen («O Magnum Mysterium»)

Reflective Light Backdrop Concept: Jay Gower Taylor

Reflective Light Backdrop Design: Jay Gower Taylor und Tom Visser

Stage: Jay Gower Taylor

Light: Tom Visser

Costumes: Nancy Bryant

Choreographic assistance and rehearsals: Spencer Dickhaus

Dancers of the Staatsballetts Berlin

Performances:

14. | 19. | 21. ^{Double performance} | 24. | 26. | 30. September 2025

9. | 15. October 2025

14. ^{Double performance} | 16. May 2026

Staatsoper Unter den Linden

Playing time: 1:20 h inkl. a break

Music from a sound carrier

The Czech choreographer Jiří Kylián had a lasting influence on ballet in the 20th century. Without the influence of his works, the art form would have a different character - he fundamentally changed the expressive power of modern ballet. As a master of the scenic, he revolutionised ballet with his unique style, which combines elements of classical dance with modern, often theatrical and incredibly musical aspects, and made it accessible to a new generation of dancers and audiences, not least through his fine sense of humour and the cleverness to describe universally human things. In *Gods and Dogs* (2008), Kylián reflects on the question of how we dress and what hidden motives motivate us to favour one item of clothing over another. «We spend our whole lives wearing clothes like masks, changing and altering them depending on the circumstances and the way others see us.» Once again, Kylián's fascination with the indefinable takes centre stage, both personally and philosophically.

The ballet *Angels' Atlas* by Canadian choreographer Crystal Pite is also very personal. The piece unfolds in front of a dynamic light installation that depicts a vast, indeterminate landscape of light and matter. In this mesmerising setting, the dancing bodies express both their transience and their vitality. The power of the contemplative scenic images seeks direct contact with the audience, who are deliberately left to their own interpretation without explanations.

Crystal Pite has created more than fifty works since 1990, including for the Ballet de l'Opéra de Paris, the Royal Ballet, the Nederlands Dans Theater, the Cullberg Ballet and the Ballett Frankfurt. She has

been honoured with numerous international awards for her extraordinary and visually impressive works.

Revival

Minus 16

Choreographies by Sharon Eyal and Ohad Naharin

SAABA

Choreography: Sharon Eyal

Co-Choreography: Gai Behar

Music: Ori Lichtik

Costumes: Maria Grazia Chiuri for Dior

Light: Alon Cohen

Rehearsal: Léo Lérus, Darren Devaney, Olivia Ancona und Dominic Santia

Minus 16

Choreography: Ohad Naharin

Music: Dick Dale, Tractor's Revenge & Ohad Naharin, Harold Arlen & Marusha, Frédéric Chopin u.a.

Costumes: Ohad Naharin

Light: Avi Yona «Bambi» Bueno

Rehearsal: Matan David und Ian Robinson

Dancers of the Staatsballett Berlin

Performances:

2. | 3. | 6. | 12. Double performance | 18. October 2025

21. | 22. | 28. November 2025

16. | 26. December 2025

13. | 16. | 24. | 26. January 2026

2. | 3. February 2026

Deutsche Oper Berlin

Music from a sound carrier

Playing time: 1:50 h inkl. a break

Ohad Naharin is a globally recognised Israeli choreographer who developed the innovative *Gaga* movement approach, which, starting with the Batsheva Dance Company in Tel Aviv, has now spread and is taught worldwide. To enable dancers to establish a personal and emotional connection to the material and the moment of the performance beyond the actual choreography, the *Gaga* method is used to develop a complete emotional opening.

Naharin's famous piece *Minus 16*, which is always worth seeing, takes precisely this as its theme.

With an energetic character derived from recordings of popular Cuban and Israeli music, the piece is set in motion by a large ensemble, each with their own individual interpretation and energy. The dynamics are infectious, and the contagion is intentional. Since its world premiere at the Nederlands Dans Theater in 1999, the piece has regularly received standing ovations - an enormous success with audiences and dancers alike.

SAABA is the fourth work by internationally acclaimed choreographer Sharon Eyal to be presented by the Staatsballett Berlin. Once again, she creates a fascinating and mysterious universe. The music by Ori Lichtik oscillates between the tangible patterns of existing music titles, which then lose themselves in the pulse of a greater musical force. Sharon Eyal's unmistakable style, characterised by hypnotic, pulsating energy, unfolds its full effect in front of this expressive world of sound.

Revival

Swan Lake

Ballet in two acts and six pictures
Music von Peter I. Tschaikowsky

Choreography and Staging: Patrice Bart after Lew Iwanow and Marius Petipa
Stage design and costumes: Luisa Spinatelli
Light: Maurizio Montobbio
Dramaturgy: Christiane Theobald

Musical direction: Alevtina Ioffe, Robert Reimer

Dancers of the Staatsballetts Berlin
Staatskapelle Berlin

Performances:

5. | 9. | 12. | 19. | 23. | 25. | 28. December 2025
5. | 12. | 15. February 2026
Staatsoper Unter den Linden

Playing time: 2 Std. 50 Min. | inkl. a break

With his production of *Swan Lake*, Patrice Bart brings a profound interpretation of Peter I Tchaikovsky's world-famous ballet classic to the stage. In his version, he relocates the action to Tsarist Russia, an era characterised by decadence and doom and gloom, and sets it during the composer's lifetime. The classical motif of Prince Siegfried and his love for the enchanted swan princess Odette is retained in its basic structure, as is the choreography based on Lev Ivanov and Marius Petipa. However, Patrice Bart finds his own approach by adding a precise psychological interpretation of the characters. In particular, the figure of the Queen, Siegfried's mother, is given a central role: she unscrupulously manipulates her son's life and uses other figures such as the Prime Minister Redbeard as tools of her power.

The swan princess Odette symbolises the union of inner and outer beauty and becomes a symbol of Siegfried's longings and dreams. *Swan Lake* visualises his attempt to find himself. At the same time, Patrice Bart adds emotional depth to the traditional choreography: his swans are not cold and distant, but appear sensitive and vulnerable.

The production combines French style with the tradition of classical ballet and Tchaikovsky's emotional music. Choreographer Patrice Bart respects the origins of the work, but adapts it carefully to keep the ballet alive. With an unmistakable combination of technique, expression and timeless elegance, *Swan Lake* invites you to experience a classic in a new way.

Revival

Winterreise

Music by Hans Zender nach Schuberts «Winterreise»

Choreography and Staging by Christian Spuck

Choreography and Staging: Christian Spuck

Stage design: Rufus Didwizus

Costumes: Emma Ryott

Light: Martin Gebhardt

Dramaturgy: Christian Spuck, Michael Küster, Katja Wiegand

Rehearsal: Daniel Mulligan, Eva Dewaele

Musical direction: Dominic Limburg, Benjamin Schneider

Staatskapelle Berlin

Tenor: Mauro Peter, Magnus Dietrich, Matthew Newlin

Dancers of the Staatsballetts Berlin

Performances:

22. | 29. | 31. January 2026

27. February 2026

1. ^{Double performance} | 4. March 2026

Staatsoper Unter den Linden

Playing time: 1:30 h without a break

Christian Spuck's new production of his *Winterreise* is dedicated to one of the most important song cycles in music history. Franz Schubert's *Winterreise*, composed in 1827 shortly before his death, is based on Wilhelm Müller's collection of poems *Winterreise* (1821-1823). The 24 poems tell the story of a traveller who is marked by disappointment and loss. Wilhelm Müller summarised the poems as a kind of travel experience, whereby the wanderer is not only travelling geographically.

In 24 snapshots, the inner states of the lost and lonely traveller unfold, allowing the existential fears and the turmoil of human experience to resonate in an impressive way. The German composer Hans Zender took on the cycle in 1993 and created the version Schubert's *Winterreise - a composed interpretation* for tenor and small orchestra. Hans Zender reveals the disturbing potential of the work and approaches the poems by Wilhelm Müller in his own radical way, venturing into the darkest regions of human existence.

In his production, Christian Spuck abstracts the cycle and embarks on a journey into the interior of the human being. With a mixture of large ensemble scenes and intimate solo images, he explores themes such as longing, alienation and abandonment and opens up a new perspective on this masterpiece through the expressive power of dance.

The Berlin version of his award-winning choreography, originally created for Ballett Zürich in 2018, explores the emotional landscapes of being human.

With the kind support of
Manfred Strohscheer Foundation
Weberbank

Revival

Ein Sommernachtstraum

Ballet by Edward Clug after William Shakespeare

Music von Milko Lazar (Auftragswerk)

Concept, libretto and choreography: Edward Clug

Stage: Marko Japelj

Costumes: Leo Kulaš

Light: Tomaž Premzl

Video: Rok Predin

Dramaturgy: Edward Clug, Katja Wiegand

Musical direction: Robert Reimer

Orchester of the Deutschen Oper Berlin

Dancers of the Staatballetts Berlin

Performances:

21. | 22. | 24. June 2026

1. | 7. | 10. | 12. July 2026

Deutsche Oper Berlin

Playing time: 2:20 h inkl. a break

Edward Clug's production of Shakespeare's *Ein Sommernachtstraum* gives the classic a modern twist. Accompanied by Milko Lazar's specially composed music, performed with the orchestra of the Deutsche Oper Berlin, the result is a contemporary, humorous and at the same time touching interpretation that illuminates the depths and heights of human nature.

Shakespeare's comedy is one of his most famous works and combines the power of love, the confusion of emotions and the magic of fantasy. At its centre are several interwoven storylines: lovers escape strict laws, a fairy realm influences human destinies, and a clumsy group of craftsmen rehearse a play in the forest. Edward Clug's interpretation emphasises the dramatic entanglements and weaves them into a magical, emotional stage experience that merges dream and reality.

With the kind support of

Peter Paul Hoffmann Foundation

Slovenian Cultural Information Centre SKICA

Special Events

Berlin State Ballet and Artistic School

Pupils and students of the Berlin State Ballet and Artistic School

Performances:

30. June 2026

2. July 2026

Komische Oper Berlin @Schillertheater

Music from a sound carrier

It has been a tradition for decades for the students of the Berlin State Ballet and Artistic School to present the results of their training in a festive gala on the stages of Berlin's opera houses every year. From the youngest to the graduates, the students are involved in a programme that documents the zeitgeist, diversity and versatility of professional dance training and at the same time challenges the up-and-coming artists. They will show what they are capable of and express their anticipation of a unique profession.

Tanz ist KLASSE! On Stage

World premiere

7. July 2026

Deutsche Oper Berlin

Music from a sound carrier

Who are we when nobody is watching, who do we want to be? How can we become what we pretend to be? 'Heroes, (if) just for one day'? In a captivating dance performance, a journey unfolds through foreign worlds - and one's own self. A group of travellers move between worlds, between identities, between truth and deception. With every movement, they transform, lose and reinvent themselves. What remains when masks fall and roles break? 'Put your helmets on' and explore the planet of your own self with us! But where does the illusion end - where does the true self begin? Inspired by David Bowie's legendary songs, a story unfolds about identity, longing and the freedom to constantly reinvent oneself. On show are the personal stories and thoughts of around 100 children and young people from four different schools in Berlin, who worked with the dance teachers of the Staatsballett for a school year, as well as 30 adult amateur dancers from the *(K)nie zu spät* dance course. Young and old negotiate their questions of identity and roles together - a journey that takes a lifetime.

Talk & Discourse

Premiere talk

In conversation before the premiere

The opportunity is favourable and never returns: on a Sunday morning before the big event of the premiere or the world premieres, artistic director Christian Spuck and dramaturge Katja Wiegand welcome you to the introductory matinée. The classic format provides unique insights into the new productions, which are often only revealed in personal dialogue with the artists in the team. It gives you the opportunity to feel the atmosphere that characterises the exciting days before every ballet premiere.

Dates:

Wunderkammer

19. October 2025, Komische Oper @Schillertheater → Foyer

Nurejew

15. March 2026, Deutsche Oper Berlin → Parquet foyer

Fearful Symmetries

17. May 2026, Staatsoper Unter den Linden → Apollo Hall

11 a.m. in each case

Ballet talk

Artists and guests of the Staatsballett Berlin in conversation

In the atmospheric ambience of the Apollo Hall of the Staatsoper Unter den Linden, the Staatsballett Berlin invites you to a dialogue on four Sunday mornings. Moderated by members of the Staatsballett Berlin, ensemble members, choreographers, costume designers and other participants will talk about 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 lives of the artists, good entertainment and very special encounters away from the big stage are guaranteed.

Dates:

5. October 2025 | 8. February 2025 | 19. April 2026
Staatsoper Unter den Linden, Apollo Hall

11 a.m. in each case

Forum

Dance in context: a series of talks on art and society

Concept and moderation: Katja Wiegand

Discover the world of dance from a new perspective! In the Forum discussion series, dramaturge Katja Wiegand delves deeper into social issues and their connections to dance. Together with experts from other artistic disciplines, academia and practice, an interdisciplinary exchange will also be organised in the 2025/26 season. Pieces from the current programme will be used to demonstrate the links to cultural and social themes in dance. This season will focus on the fascinating world of collections, archives and artistic manuscripts in dance. The event will be held in German. English passages will be summarised in German.

Termine:

19. November 2025,

15. January 2025

8. April 2026

Deutsche Oper Berlin, Parquet foyer

7 p.m. in each case

Introductions

To get you in the mood for the ballet evening, the Staatsballett's dramaturgy department invites you to an introduction in the foyer 45 minutes before the start on all performance dates. The Staatsballett Berlin is delighted to continue its partnership with the «Critical Dance Studies» programme at the Freie Universität Berlin this season. Students will prepare their own introductory lectures on the works under the supervision of Prof. Lucia Ruprecht, head of the programme at Freie Universität Berlin, and the Staatsballett's dramaturgy department. With a combination of 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

Training to watch

The Staatsballett Berlin trains on the big stage

Dancers, ballet masters and pianists of the Staatsballett Berlin

The audience rarely has the opportunity to see the dancers of the Staatsballett Berlin in training. The popular Training to Watch format offers just that: on the Staatsoper's large stage, the curtain is raised on a section of the daily work that otherwise only happens in secret. What the dancers practise every morning, day in, day out, in the ballet hall to prepare for rehearsals and performances is also the necessary foundation of the art that they master so masterfully. What looks light and weightless on stage requires hard work and relentless discipline. This is precisely what fascinates audiences time and time again.

Date:

27. June 2026
Deutsche Oper Berlin

Opening Party

Stage rehearsal at the Deutsche Oper Berlin

On three late summer weekends, Berlin's opera houses open their doors to celebrate the new season together with all the staff from the chorus and orchestra, stage, costume and make-up and with curious visitors of all ages. Whether opera and ballet connoisseur or newcomer, the programme of the popular opening parties offers exciting glimpses behind the scenes, information about premieres and rehearsals, lots of music to listen to or do yourself - and of course ballet! Admission is free

Dates:

14. September 2025 Staatsoper Unter den Linden
21. September 2025 Deutsche Oper Berlin
12. October 2025 Komische Oper Berlin @Schillertheater

Timeline

Ballet in Berlin: A digital journey through time

Ballet in Berlin has a very rich history, as diverse as the city itself. This history is now published with a timeline on the Staatsballett Berlin website - as a digital stage for storytelling on which surprising connections become visible. Since the founding of the Royal Court Opera in 1742 at the latest, dance has been performed through the centuries in thousands of productions and with the influence of an impressively large number of prominent personalities, from Paul Taglioni to Sharon Eyal, from the Kroll Opera to Berghain, from *Arlequin im Schutz der Zauberey* to *Apropos Schéhérazade*. Premieres, people and events are gradually added to the timeline. As these contents are also the resources that have not yet been available to researchers in a bundled form, they will also lead to a database, as it is already clear that it is less about answers and more about many new questions that can only be the beginning of a cultural-historical appreciation of the Berlin ballet tradition

Das Ballett in Berlin hat eine sehr große Geschichte, vielfältig wie die Stadt selbst. Diese Historie wird

Idea and realisation: Annegret Gertz

With the kind support of
Manfred Strohscheer Foundation
Friends and Sponsors of the Staatsballett Berlin e.V.
European Foundation of the Rahn Dittrich Group for Education and Culture

With special thanks
Dance Archive Leipzig e.V.
German Dance Archive Cologne

Tanz ist KLASSE!

The Education Programme of the Staatsballett Berlin

Since last season, the Education Programme has been integrated into the Staatsballett Berlin as a separate department. The size of the department alone shows that education work is of outstanding importance to the Staatsballett: seven employees take care of the various events that are intended to inspire you and you too for dance in the future. Over the past few years, the Education Department has continuously expanded its programme and will continue to do so in the coming season. Whether as part of workshops, performance preparations, masterclasses, courses or holiday events, with or without previous experience. However, dance is not tied to one place: The dance teachers Elinor Jagodnik, Kathlyn Pope, Bettina Thiel and Stefan Witzel also visit children and young people in their neighbourhoods and in schools in order to ignite their perhaps undiscovered passion for dance or simply to convey the fun of movement. The children and youth programme offers them the opportunity to explore dance or to deepen their existing knowledge. The result of their work can be admired in a major dance production on the stage of the Deutsche Oper in July 2026.

With an extensive programme, *Tanz ist KLASSE!* enables pupils and their classes, children and their families, young people and project groups to find a very personal approach to ballet. We have a brand new movement programme for people with multiple sclerosis, who can come to us three times a month, as well as a cooperation with children's hospices. The young guests of these hospices live with life-shortening illnesses that can manifest themselves in many different ways. Our dance teacher Stefan Witzel visits the children and young people once a week to dance together, stimulating their creativity and imagination. This gives the participants the opportunity to express their own feelings, thoughts and sensations in a non-verbal way, because dance and movement have an incredibly therapeutic power, where often enough the journey is the destination.

Find out more about the current programme and drop by to discover how you or your children can become part of the Staatsballett Berlin's dance programme!

The Programm

Regular offers

For children, daycare centres and schools

- Daily workshops for school classes and daycare centres
- Partnerships with schools and daycare centres
- Involvement with children's hospices
- Creative children's dance/ballet classes
- OFF-Set movement lab
- 3D classes - Discover, Discuss & Dance

One-time offers

For Families

- Family workshops
- Opening party
- Family night

For teenagers and adults

- DiY workshops
- TanzTanz Workshops
- TanzTanz Special
- Dance course offer for everyone over 60: (K)nie zu spät
- Movement course for people with multiple sclerosis or Parkinson's disease

Holiday courses

Holiday camp

Varieties of dance, 1-5 September 2025

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

Autumn holiday course «Ich tanz' nach meiner Pfeife»

A dance course for children and young people with cerebral palsy, 28 - 31 October 2025

Children and young people 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. Any child who is able to express their feelings in any way is welcome to join the course.

For teachers and educators

STEP.ahead - advanced training series for early childhood education

Contact and registration

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T, I, K
- **Tanz**
ist KLASSE!

With the friendly support of
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Friends and sponsors

Since its foundation in 2004, the Friends and Sponsors have supported the Staatsballett Berlin in awakening interest and understanding for the art form of dance and strengthening the recognition of the Staatsballett Berlin. The members act as multipliers and advocates for the further development of the company and have set themselves the task of promoting artistic approaches and strengthening the dancers.

Since the season before last, the circle of friends has been particularly involved in Next Generation, a dance production that takes place every two years. It is choreographed and performed entirely by the dancers of the Staatsballett Berlin. This project is an opportunity to promote the next generation of choreographers and discover new talent. In addition, the Circle of Friends sponsors the production of the high-quality ensemble brochure, in which the members of the company are presented, supports guest performances and much more.

As a thank you for their commitment, members of the Circle of Friends can experience the Staatsballett Berlin behind the scenes in a variety of ways.

Membership forms

<i>Friend</i>	100 € p.a.
<i>Sponsor</i>	500 € p.a.
<i>Patrons</i>	2.500 € p.a.

Friendship programme

Exclusive events for all members

Circle of friends on the road

Circle of friends in training

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

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Sponsoring & Fundraising

Promote what connects people.

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 capital. We move and connect people of all ages and backgrounds. We connect 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 for 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 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 organises festive events for its customers and our guests and is also involved in the premiere of *Winterreise* this season. Weberbank and the Staatsballett Berlin are linked by 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*. Last season, the foundation generously supported *Bovary* by Christian Spuck and the gala celebrating the 20th anniversary of the Staatsballett Berlin; *Winterreise* will follow in the 2024/25 season.

Contact

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