

**wiener
staatsballett**
Press Information
→ 2020/21 Season

THE VIENNA STATE BALLET 2020/21

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»Along with my team and my dancers, I intend to work towards developing the Vienna State Ballet into a major hotspot of the art of dance in Austria and Europe forming an ensemble that reflects and inspires the traditions, changes and innovations of the lively metropolis, city of art and music, Vienna.«

Martin Schlöpfer

Martin Schlöpfer takes over the direction of the Vienna State Ballet with the 2020/21 season. The renowned Swiss choreographer and ballet director has recently led the multi-award-winning Ballett am Rhein Düsseldorf Duisburg to international acclaim. His works fascinate with their intensity, their virtuosity, their deeply moving images and a concise language of movement, which is understood as making music with the body, but always reflects the atmosphere and questions of today's world.

Several performances offer the opportunity to encounter Martin Schlöpfer's art – including two world premieres: Two new pieces for Vienna are being created to Gustav Mahler's 4th Symphony and Dmitri Shostakovich's 15th Symphony, which also mark the beginning of the intensive creative dialogue that Martin Schlöpfer will be establishing with the artists of his ensemble in the coming years.

As director, Martin Schlöpfer is a bridge-builder who will naturally continue to cultivate the great ballet traditions, but will also enrich the programme with important contemporary artists and a great variety of choreographic signatures. The masters of American neo-classical ballet George Balanchine and Jerome Robbins will continue to be among the fixed stars of the Vienna repertoire, as will the Dutchman Hans van Manen. For the first time, however, the State Ballet will present works by Alexei Ratmansky and the two great American modern dance artists Paul Taylor and Mark Morris. But also dance modernism, whose home is the Nederlands Dans Theater, will delight the audience with works by Sol León & Paul Lightfoot, Jiří Kylián and of course Hans van Manen.

Another central concern of Martin Schlöpfer is the close cooperation with the two orchestras of the State Opera and the Volksoper, with internationally renowned conductors and instrumentalists. In addition to working on the symphonies of Mahler and Shostakovich with the orchestra of the Vienna State Opera, the restaging of Martin Schlöpfer's »Ein Deutsches Requiem«, in which the choir and extra choir as well as singers of the Volksoper participate, is another highlight of the season.

The ensemble's major productions remain in its repertoire: at the Vienna State Opera, in addition to »Jewels«, the story ballets »La Fille mal gardée«, »Giselle« and »Swan Lake«. At the Volksoper, the popular family piece »Peter Pan« and »Coppélia« are again on the programme. The »Nureyev Gala« will be held every two years in the future as a tribute to these exceptional dancer and choreographer who has been so important for Vienna and the world.

In his ensemble policy, Martin Schlöpfer strives for a more intensive exchange between the members of the Staatsoper and Volksoper ensembles, which he will bring to the stage together both in his world premiere of »4« and in the new production of »Ein Deutsches Requiem«. Convinced that maturity, sovereignty and a diverse range of expression should also have their place in a contemporary company and be extremely fertile both artistically and humanly, he has also extended the hierarchy of the State Opera Company to include the position of Senior Artist. With Yuko Kato, a dancer who has inspired Martin Schlöpfer as an outstanding interpreter for many years joins the ensemble. Roman Lazik, from the Vienna State Ballet, changes from the position of First Soloist to that of Senior Artist.

With introductory events, ballet workshops as well as the new discussion series »Tanzpodium«, the Staatsballett is increasingly providing insights into its productions and historical contexts. A weekly Open Class opens the doors of the Opera House to advanced amateurs aged 14 and over and interested professionals of the Viennese dance scene. Together with the newly formed theatre education department of the Vienna State Opera, formats that appeal to children and young people are also developed.

The Ballet Club – previously a private initiative, which is now being continued with its projects and goals of promoting young talents and cultural education under the umbrella of the Vienna State Ballet – has also been repositioned.

Martin Schlöpfer’s responsibilities as director of the Vienna State Ballet also include the artistic direction of the Ballet Academy. The training concept and the organisational structure of the Academy are currently being comprehensively evaluated by the new directors of the Vienna State Opera and the Vienna State Ballet as well as an international group of experts and are being reworked according to contemporary standards. The results will be published separately.

OVERVIEW OF THE PROGRAMME PREMIERES

HOLLANDS MEISTER

- »Skew-Whiff« (Sol León & Paul Lightfoot)
- »Adagio Hammerklavier« (Hans van Manen)
- »Symphony of Psalms« (Jiří Kylián)

20 September 2020, Volksoper Wien

MAHLER, LIVE

- »Live« (Hans van Manen)
- »4« → World Premiere (Martin Schlöpfer)

24. November 2020, Wiener Staatsoper

EIN DEUTSCHES REQUIEM (Martin Schlöpfer)

30 January 2021, Volksoper Wien

PROMETHEAN FIRE

- »Promethean Fire« (Paul Taylor)
- »Lontano« (Martin Schlöpfer)
- »Ramifications« (Martin Schlöpfer)
- »Beaux« (Mark Morris)

15 May 2021, Volksoper Wien

A SUITE OF DANCES

- »Glass Pieces« (Jerome Robbins)
- »Duo Concertant« (George Balanchine)
- »A Suite of Dances« (Jerome Robbins)
- »The Concert« (Jerome Robbins)

23 May 2021, Wiener Staatsoper

TÄNZE BILDER SINFONIEN

- »Symphony in Three Movements« (George Balanchine)
- »Pictures at an Exhibition« (Alexei Ratmansky)
- »15. Sinfonie« → World Premiere (Martin Schlöpfer)

26 June 2021, Wiener Staatsoper

REPERTOIRE

PETER PAN (Vesna Orlić)

from 4 September 2020, Volksoper Wien

JEWELS (George Balanchine)

from 24 September 2020, Wiener Staatsoper

COPPÉLIA (Pierre Lacotte)

after Arthur Saint-Léon

from 11 December 2020, Volksoper Wien

LA FILLE MAL GARDÉE (Frederick Ashton)

from 18 January 2021, Wiener Staatsoper

GISELLE (Elena Tchernichova after Jean Coralli, Jules Perrot & Marius Petipa)

from 27 February 2021, Wiener Staatsoper

SCHWANENSEE (Rudolf Nureyev after Marius Petipa & Lew Ivanov)

from 1 May 2021, Wiener Staatsoper

Ballet director Martin Schläpfer has announced two premieres and a reprise at the Wiener Staatsoper for the 2020/21 season, and three new additional new productions are lined up for the Volksoper Wien.

HOLLANDS MEISTER

20 September 2020

Location Volksoper Wien

SKEW-WHIFF

Music Gioachino Rossini

Choreography Sol León & Paul Lightfoot

ADAGIO HAMMERKLAVIER

Music Ludwig van Beethoven

Choreography Hans van Manen

SYMPHONY OF PSALMS

Music Igor Strawinski

Choreography Jiří Kylián

The founding of the Nederlands Dans Theater in 1959 opened a new chapter in the history of ballet. Important modern dance stimuli continue to emanate from the Netherlands to this day. Martin Schläpfer has now combined three masterpieces from the repertoire of the Vienna State Ballet by the former directors of The Hague Company – Jiří Kylián, Hans van Manen as well as Sol León & Paul Lightfoot – into a programme that can be experienced at the Vienna Volksoper for the first time in this form.

»Skew-Whiff« puts no limits on the imagination when it comes to playfully trying out a wide range of movements: the outcome is a piece of wonderful fun by the choreographer duo Sol León & Paul Lightfoot. On the other hand, Hans van Manen's »Adagio Hammerklavier«, a ballet set to Beethoven, is a sublime masterpiece in terms of its concentration and clarity: »Light as a feather and floating, a breeze, a dream of ballet«, writes the dance critic Jochen Schmidt. And Jiří Kylián created a key work of the 20th century with his »Symphony of Psalms«, based on Stravinsky's composition of the same name. In his characteristically pacey, flowing language of movement, he unfurls a fascinating, spiritual architecture before our very eyes.

MAHLER, LIVE

24 November 2020

Location Wiener Staatsoper

LIVE

Music Franz Liszt

Choreography Hans van Manen

4 → WORLD PREMIERE

Music Gustav Mahler

Choreography Martin Schlöpfer

Musical Direction Axel Kober / Ramón Tebar

Piano Schaghajegh Nosrati / Shino Takizawa

Soprano Slávka Zámečnicková / Joanna Kędzior

Hans van Manen's »Live« (1979) is the first ever video ballet in dance history. No other work from this time plays in such a masterly way with the mechanisms of perception while at the same time opening up the theatrical space – specifically, when the dancer leaves the stage towards the end of the piece, meets a Danseur Noble for a pas de deux in the foyer and finally hurries off into the Viennese night. Until recently »Live« belonged exclusively to the company for which Hans van Manen created it: Het Nationale Ballet Amsterdam. For its first performance at the Wiener Staatsoper, the Dutch choreographer has put his ballet in the hands of Martin Schlöpfer. A season opening like an initiation, the experience of a historical work, which is as relevant now as it was then – and not least because we, the audience, are ourselves a part of the whole.

Martin Schlöpfer's response is very much a contrast to Hans von Manen's intimate miniature. »For the start of my time as the new Director and Principal Choreographer of the Wiener Staatsballett, I want to embrace risk, I want to move forward, working with the entire ensemble and the magnificent Staatsoper orchestra and bringing together the dance element and the musical element right from the start«, he explains. As the musical basis for his new work he chose Gustav Mahler's 4th Symphony – a composition which »with its enigmatic and noble beauty and its sometimes insidious hints of paradise, then almost cunningly breaking out into new territory, seems somehow predestined« for Schlöpfer's first Viennese world premiere.

EIN DEUTSCHES REQUIEM

30 January 2021

Location Volksoper Wien

Music Johannes Brahms

Choreography Martin Schläpfer

Musical Direction Christoph Altstaedt

Soprano Anita Götz / Birgid Steinberger

Baritone Günter Haumer / Alexandre Beuchat

With his »German Requiem« op. 45, Brahms created one of the most unusual versions of the requiem mass: he wanted to rise above the boundaries of all religions, confessions and nations, and would have »very happily left the ›German‹ out of the title and »simply used the word ›human‹«.

Martin Schläpfer's ballet »Ein Deutsches Requiem« brings one of the most internationally successful works of the Vienna State Ballet's new director to the Volksoper. In a monumental architecture created by Florian Etti, the dancers are thrown to and fro between above and below, heaven and earth. Like lemurs, they creep over the ground, fight vigorously against their being, and still only fall back into a wriggling wobble. But the world of this dance piece also has moments of indescribable lightness: in the joyous leaps, in the powerful flailing of the arms, the subtle exploration of balance or the delicate discovery of the divine in the human counterpart. A »profoundly touching and thrilling evening at the ballet« (Ulrike Burgwinkel, WDR).

PROMETHEAN FIRE

15 May 2021

Location Volksoper Wien

PROMETHEAN FIRE

Music Johann Sebastian Bach / Leopold Stokowski

Choreography Paul Taylor

LONTANO

Music György Ligeti

Choreography Martin Schläpfer

RAMIFICATIONS

Music György Ligeti

Choreography Martin Schläpfer

BEAUX

Music Bohuslav Martinů

Choreography Mark Morris

Musical Direction Jean-Michaël Lavoie

With the premiere of »Promethean Fire«, the Vienna State Ballet presents for the first time two outstanding artists of American modern dance, Paul Taylor and Mark Morris, in a programme that resides on the outer limits of the Prometheus motif: between hubris and humanity, catastrophe and beauty, creation and transience.

Taylor's »Promethean Fire« supposedly came about in response to the »Nine Eleven« attacks. And although the choreographer later withdrew this association, this moving dance drama nonetheless occupies the space of an underlying mood of catastrophe.

In contrast, Mark Morris brings nine »Beaux« to the stage with his wonderful sense of humour: beautiful men, real fellows, but also mates, gentlemen and innocent angels.

Martin Schläpfer responds to the powerful modern dance language of the two Americans with two miniatures: subtle motion studies shining in fine colours, dances like »the powder on a butterfly's wings«.

A SUITE OF DANCES

→ Reprise
23 May 2021

Location Wiener Staatsoper

GLASS PIECES

Music Philip Glass
Choreography Jerome Robbins

DUO CONCERTANT

Music Igor Strawinski
Choreography George Balanchine

A SUITE OF DANCES

Music Johann Sebastian Bach
Choreography Jerome Robbins

THE CONCERT

Music Frédéric Chopin
Choreography Jerome Robbins

Musical Direction Benjamin Pope
Violoncello Ditta Rohmann
Piano Igor Zapravdin

An American neoclassical dance festival – newly combined from the Viennese repertoire with the addition of the first Staatsballett performance of »A Suite of Dances«.

With »Glass Pieces« (1983) Robbins created a ballet which is driven by the energies of urban life. As if operating at high voltage, 42 dancers develop an architecture from their bodies and movements, through a combination of athleticism and elegance, classical ballet, modern dance and everyday movement.

The centre of the programme is made up of two miniatures: in Balanchine's »Duo Concertant« (1972) a male and a female dancer are first seen listening to the music. Soon, however, they become involved and lose themselves in a moving chamber piece about love and longing. Robbins' »Suite of Dances«, created in 1994 for Mikhail Baryshnikov, is an intimate »talking«. Based on music by Bach a finely nuanced dialogue between a dancer and a female cellist.

The Concert« (1956) is one of the funniest ballets ever created. Robbins has a pianist playing Chopin with an almost holy seriousness while the ballet ensemble responds to the music, sometimes with sophisticated flights of fancy and sometimes in a crazy sequence of mishaps and slapstick-style numbers.

TÄNZE BILDER SINFONIEN

26 June 2021

Location Wiener Staatsoper

SYMPHONY IN THREE MOVEMENTS

Music Igor Strawinski

Choreography George Balanchine

PICTURES AT AN EXHIBITION

Music Modest Mussorgski

Choreography Alexei Ratmansky

SINFONIE NR. 15 → WORLD PREMIÈRE

Music Dmitri Schostakowitsch

Choreography Martin Schläpfer

Musical Direction Robert Reimer

Piano Alina Bercu

Balanchine – Ratmansky – Schläpfer: three masters of contemporary ballet come together with works set to music by Russian and Soviet composers. They are linked by their roots: in the case of the choreographers, through danse d'école, which forms the basis for an art of ballet for the present time; and in the case of the composers, Stravinsky, Mussorgsky and Shostakovich, through the musical culture of their home country.

The »Symphony in Three Movements«, set to Stravinsky's symphony of the same name in 1972, is a perfect example of Balanchine's art: his elegant athleticism, virtuosic step sequences and complex spatial formations.

Alexei Ratmansky, a world star of classical dance, is now for the first time entrusting a work to the Wiener Staatsballett. In his »Pictures at an Exhibition«, which was premiered in 2014 by the New York City Ballet, ten dancers displaying natural movements take the forms, steps and positions of classical ballet in a new, invigorated direction.

For the third part of the triple bill, Martin Schläpfer immerses himself again in an intensive creative process with his ensemble. Shostakovich's 15th Symphony, which is not only the closing point of the composer's oeuvre, but also a summary of his entire life, creates the fundamental impulses for a new ballet.

→ You can find further performance dates & more detailed information in the Wiener Staatsoper's season book and, from the end of May, in the Volksoper Wien's season preview book.

In addition to the premiere productions, the Vienna State Ballet under its new director Martin Schlöpfer will present four works from its repertoire at the Vienna State Opera in the 2020/21 season: George Balanchine's »Jewels«, followed by Frederick Ashton's »La Fille mal gardée«, Elena Tchernichova's »Giselle« and Rudolf Nureyev's »Swan Lake«. At the Volksoper Wien the Vienna State Ballet will perform »Peter Pan« and »Coppélia«.

PETER PAN

Revival 4 September 2020

Location Volksoper Wien

Music Erich Wolfgang Korngold, Max Steiner, Franz Waxman, Miklós Rózsa, Bernard Herrmann, Leroy Anderson, Isaac Albéniz, Guido Mancusi & Sebastian Brugner-Luiz

Choreography Vesna Orlić

Musical Direction Wolfram-Maria Märtig

»Never grow up!« is the rallying cry of Peter Pan. Vesna Orlić's ballet flies at speed through the nursery window towards Neverland and countless adventures. Tiger Lily and the Indian Chief, the perpetually hungry crocodile, the mermaids and pirates, Mr Smee and even the brilliantly one-legged Captain Hook wait for the young heroes and heroines, so that even the nimble Tinker Bell can scarcely keep up with the riot of gags and impressive sets. A collage of masterful film music breaks through genre boundaries and almost takes the audience on a trip to the cinema, with lovingly designed sets, costumes and props – only "in the flesh".

JEWELS

Revival 24 September 2020

Location Wiener Staatsoper

Music Gabriel Fauré, Igor Strawinski und Piotr I. Tschaikowski

Choreography George Balanchine

Musical Direction Paul Connelly

Piano Igor Zapravdin

»Dance is music made visible« – this confession of perhaps the most important choreographer of the 20th century, George Balanchine, applies particularly to his »Jewels«. Inspired by the jewellery of Maison Van Cleef & Arpels, there arose a three-part opus that looks at the three main centres of classical ballet with its musical stations of France (Fauré, »Emeralds«), the USA (Stravinsky, »Rubies«) and Russia (Tchaikovsky, »Diamonds«), which also play a central role in the story of Balanchine's life. Balanchine lets his dancers sparkle like precious stones in the costumes of the legendary Karinska: the emeralds appear full of ethereal softness, the rubies cool, vital and sexy, the diamonds bursting with imperial brilliance.

COPPÉLIA

or The Girl with Enamel Eyes

Revival 11 December 2020

Location Volksoper Wien

Music Léo Delibes

Choreography Pierre Lacotte after Arthur Saint-Léon

Musical Direction Lorenz C. Aichner

Dr Coppélius, a crazy old professor yearning for love, makes himself a doll that looks so real that Franz, who is in love with Swanilda, fails to recognise the deception and sets aside his heart's true desire.

Inspired by E.T.A. Hoffmann's story »The Sandman«, a doll conquered the dance stage in 1870 with »Coppélia«. Set to Léo Delibes's captivating music, the ballet deals with ideals and the power of fascination of lifelike technology, as well as with worries, disaffections and the hubris of the man who acts as creator. Pierre Lacotte, who is known for his faithfully detailed restorations of classic works, revived the choreography of Arthur Saint-Léon and restructured the long-lost third act as a glittering finale.

LA FILLE MAL GARDÉE

Revival 18 January 2021

Location Wiener Staatsoper

Music Ferdinand Hérold

Choreography Frederick Ashton

Musical Direction Simon Hewett / Paul Connelly

Lise and Colas are in love. The young couple has to come up with clever ways to meet each other because Lise's mother, Simone, has already chosen for her daughter a young man called Alain, the simple-minded son of a rich winegrower. She also guards her daughter day and night.

In 1960, Frederick Ashton created a masterpiece in the style of the so-called demi-caractère ballet with his dance piece about the »badly guarded girl«. Instead of an aristocratic world of dance full of princes and princesses, he places down-to-earth characters on stage in a colourful expression of narrative and imagery, combining elements of folk dance with the elevated language of ballet: highlights include artistic games with colourful ribbons, as well as a clog dance and an extremely funny appearance by hens and rooster.

GISELLE

Revival 27 February 2021

Location Wiener Staatsoper

Music Adolphe Adam

Choreography Elena Tchernichova after Jean Coralli, Jules Perrot & Marius Petipa

Musical Direction Benjamin Pope

The poet Heinrich Heine provides the legend of the secretive Wilis, young women who have to die before their wedding day because their love was betrayed. In their dead hearts, an untamed lust for dance beats on. They leave their graves at night as spirits – and should a living person approach them at this time, they dance him to death.

For the ballet of the Paris Opera, Adolphe Adam composed ballet music on this subject in 1841 that numbers amongst the key works of the Romantic era – this can be experienced with the Vienna State Ballet in a version created for Vienna by Elena Tchernichova in 1993, which is noted for its original colour concept: the actors are highlighted in signal colours in front of a backdrop in tones of grey. With over 80 performances, the work, whose premiere with Brigitte Stadler and Vladimir Malakhov as well as an outstanding ensemble performance is a highlight of recent Viennese ballet history, is still considered to a »calling card« of the company.

SCHWANENSEE

(Swan Lake)

Revival 1 May 2021

Location Wiener Staatsoper

Music Piotr I. Tschaikowski

Choreography Rudolf Nureyev after Marius Petipa & Lew Ivanov

Musical Direction Paul Connelly

It is the most famous ballet of all time: the sad story of Prince Siegfried, who falls in love with the swan princess Odette deep in the forest in the middle of the night, but is deceived by the malevolent forces of the sorcerer Rothbart and Odette's antagonist Odile.

To this day, the very definition of the romantic dance fairy tale is that of the St Petersburg choreography with which Marius Petipa and Lev Ivanov first lived up to the groundbreaking score of Pyotr Ilyich Tchaikovsky in 1895 – a version that served as the basis for the Viennese »Swan Lake« by exceptional dancer Rudolf Nureyev from 1964, three years after his legendary defection from the Soviet Union to the West. 89 curtain calls at the world premiere secured the production a place in the Guinness Book of Records. With over 240 performances and two film versions – with Margot Fonteyn and Rudolf Nureyev in 1966 and with Olga Esina and Vladimir Shishov in 2014 – it attracted an audience of millions.

→ You can find further performance dates & more detailed information in the Wiener Staatsoper's season book and, from the end of May, in the Volksoper Wien's season preview book.

SUPPORTING PROGRAMMES

TALKS, INTRODUCTIONS AND PRACTICAL

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In addition to the performances, it is also important for Martin Schläpfer and his team to bring dance into conversation, to inform about the background, to give insights into the creative processes and to encourage participation.

In the new series »Tanzpodium« in the Gustav Mahler Hall of the Vienna State Opera, current dance topics and productions are discussed or selected artists introduce themselves. »From ›Giselle‹ to ›Swan Lake‹ « provides insights into the Viennese repertoire and its cultivation, »American Neoclassics« covers a range from Balanchine to Robbins to Ratmansky, and at the end Martin Schläpfer will look back on his first season in Vienna.

The *Open Class* of the Vienna State Ballet offers professional classical dance training on Saturday afternoons for dancers, dance teachers, students and advanced amateur dancers aged 14 and over. The training is led alternately by Martin Schläpfer, Louisa Rachedi, Julie Thirault and other dance experts of the company. Detailed information will follow in September.

On the occasion of the premiere of »Ein Deutsches Requiem«, a *Ballet Workshop* at the Volksoper Wien will provide insights into the artistic working process with the dancers of the Vienna State Ballet and the production team.

In addition, half an hour before the start of each performance, the dramaturgs of the Staatsballett give short *introductions to the productions* – in the Gustav Mahler Hall of the Staatsoper and the Gallery Foyer of the Volksoper.

Information on special offers for children and young people will follow soon.

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Principals

Olga Esina
Kiyoka Hashimoto
Liudmila Konovalova
Ketevan Papava
Nina Poláková
Claudine Schoch
Maria Yakovleva

Denys Cherevychko
Davide Dato
Robert Gabdullin
Masayu Kimoto
Marcos Menha

Senior Artists

Yuko Kato
Roman Lazik

Soloists

Ioanna Avraam
Elena Bottaro
Alice Firenze
Rebecca Horner
Aleksandra
Liashenko

Francesco Costa
Eno Peci
Daniel Vizcayo

Demi Soloists

Iliana Chivarova
Sonia Dvořák
Adele Fiocchi
Sveva Gargiulo
Alexandra Inculet
Gala Jovanovic
Helen Clare Kinney
Eszter Ledán
Anita Manolova
Fiona McGee
Masha Tolstunova

Jackson Carroll
Calogero Failla
Lourenço Ferreira
Andrey
Kaydanovskiy
François-Eloi
Lavignac
Tomoaki Nakanome
Tristan Ridel
Andrey Teterin
Zsolt Török
Arne Vandervelde
Géraud Wielick

Corps de ballet

→ *Wiener Staatsoper*

Marie Breuilles
Natalya Butchko
Laura Cislighi
Vanessza Csonka
Adi Hanan
Isabella Knights
Zsófia Laczkó
Sinthia Liz
Katharina Miffek
Franciska Nagy
Suzan Opperman
Isabella Lucia Severi
Iulia Tcaciuc
Helena Thordal-
Christensen
Gloria Todeschini
Chiara Uderzo
Céline Janou Weder

Nicola Barbarossa
Edward Cooper
Giovanni Cusin
Marian Furnica
Andrés Garcia Torres
Javier González
Cabrera
Darius Gramada
Trevor Hayden
Gaspere Li Mandri
Godwin Merano
Igor Milos
Hanno Opperman

Kristián Pokorný
Gaetano Signorelli
Duccio Tariello

Corps de ballet
→ *Volksoper Wien*

Dominika Ambrus
Sarah Branch
Marie-Sarah
Drugowitsch
Kristina Ermolenok
Tainá Ferreira Luiz
Ekaterina Fitzka
Suzanne Kertész
Tessa Magda
Olivia Poropat
Natalie Salazar
Mila Schmidt
Una Zubović

Gabriele Aime
László Benedek
Roman Chistyakov
Alexander Kaden
Dragos Musat
Keisuke Nejime
Aleksandar Orlić
Gleb Shilov
Felipe Vieira
Robert Weithas
Martin Winter
N.N.

MARTIN SCHLÄPFER

→ Ballet Director & Chief Choreographer

Martin Schläpfer was born in Altstätten in Switzerland and studied ballet with Marianne Fuchs in St. Gallen and at the Royal Ballet School in London. Among his most important teachers were Maryon Lane, Terry Westmoreland, David Howard, Gelsey Kirkland and Peter Appel. In 1977 he was taken on by Heinz Spoerli as a member of the Basler Ballett, where he quickly progressed to become one of the company's most charismatic soloists. An engagement with the Royal Winnipeg Ballet also took him to Canada for a season. With the Dance Place, which was set up in 1990 in Basel, he created an initial basis for his intensive work as a dance teacher, which was complemented by his studies with Anne Woolliams in Zurich. In 1994 he set up the »Visions of Dance« foundation.

His appointment as Director of the Bern Ballet in 1994 marked the start of Martin Schläpfer's intensive work as a choreographer and ballet director. In a very short time he transformed the ensembles he directed – the Bern Ballet (1994 to 1999), ballettmainz (1999 to 2009) and the Ballett am Rhein Düsseldorf Duisburg (2009 to 2020) – into companies each having a distinctive style of their own, as confirmed by accolades in the international press, multiple awards and huge popularity with audiences. For example, the Ballett am Rhein has been chosen as »company of the year« four times in succession between 2013 and 2017 by the critics' survey carried out by the magazine tanz, as well as thrilling audiences not only on its two home platforms in Düsseldorf and Duisburg, but also during international guest appearances in Europe, Israel, Taiwan, Japan and Oman.

Martin Schläpfer's choreographic works comprise over 70 ballets, which have been created for his ensembles. In addition, he has created world premieres for the Bayerisches Staatsballett München, Het Nationale Ballet Amsterdam and (in 2020) for the Stuttgart Ballet. His »Forellenquintett« has been performed by the Ballett Zürich, and a number of his works have been staged by the BallettCompagnie Oldenburg. With Jean-Philippe Rameau's »Castor et Pollux« at the Deutsche Oper am Rhein he also directed opera for the first time in 2011/12. In 2012, Martin Schläpfer returned to the stage as a dancer for Hans van Manen's pas de deux »The Old Man and Me«. In 2014 the Dutch choreographer created the world premiere »Alltag« for Martin Schläpfer as soloist. In 2017 he was guest choreographer and teacher at Canada's National Ballet School in Toronto.

Having won the Prix de Lausanne as »Best Swiss Dancer« in 1977, Martin Schläpfer went on to win numerous awards as a choreographer and director, including the Kunstpreis Rheinland-Pfalz (2002), the dance prize of the Spoerli Foundation (2003), the Prix Benois de la Danse (2006), the Gutenberg Medal of the City of Mainz (2009), the Theatre Prize of the Düsseldorfer Volksbühne (2012) and the German theatre award Der Faust in 2009 and 2012. In 2013 Martin Schläpfer received the Swiss Grand Award for Dance and in 2014 the Taglioni European Ballet Award of the Malakhov Foundation in the »Best Director« category. In 2014 he was chosen as »Düsseldorfer of the Year« by center-tv. His full-length ballet »DEEP FIELD«, with a commissioned score by Adriana Hölszky, was nominated for the Prix Benois de la Danse 2015, and in the same year he received the Music Prize of the City of Duisburg. The magazine tanz named him »Choreographer of the Year« in 2010, and he received the same award in 2018 and 2019 from the critics' survey of the magazine Die Deutsche Bühne. Martin Schläpfer has been a member of the North-Rhine-Westphalian Academy for Sciences and the Arts since 2017. In 2018 he was awarded the Order of Merit of the Federal Republic of Germany and the Großer St. Galler Kulturpreis in 2019.

A number of Martin Schläpfer's works have been recorded for television (ZDF, Theaterkanal, 3sat, arte, SWR, WDR, SRF). Directed by Annette von Wangenheim, the film portrait »Keep the flame – don't pray to the ashes« was made for arte/WDR and the Swiss broadcaster SRF, and was also shown in cinemas in 2016 and is available as a DVD. A recording of his ballet »Swan Lake« made for arte/WDR/3sat appeared on DVD in 2019.

Martin Schläpfer takes over as Director of the Wiener Staatsballett as of the 2020/21 season.

LOUISA RACHEDI

→ Deputy Artistic Director

Frenchwoman Louisa Rachedi studied at Canada's National Ballet School Toronto and began her professional career in the ensemble of the National Ballet of Canada. In 2007 Youri Vámos engaged her as a soloist in the Ballet of the Deutsche Oper am Rhein. From 2009 she was one of the outstanding soloists in Martin Schlöpfer's newly formed Ballett am Rhein Düsseldorf Duisburg. Besides numerous solo roles that Martin Schlöpfer created for her, Louisa Rachedi's extensive repertoire ranges from the ballet classics of the 19th century to works by George Balanchine, Hans van Manen, Mats Ek, Merce Cunningham and many others. In 2016 she decided to end her career as a soloist in an ensemble and to work as a freelance dancer. After her first experiences as a choreographer, she founded »Limbic Shift«, a platform for her own performing arts project, with which she also performed at the Busan International Dance Festival in Korea. At the same time, she worked as a guest teacher and ballet master at the Finnish National Ballet, Ballett im Revier Gelsenkirchen, Ballett am Rhein, Richard Siegal / Ballet of Difference and at the Graz Opera, among others. From June 2018 she has been engaged as ballet master at Gauthier Dance Stuttgart, where she has been in charge of works by Sharon Eyal, William Forsythe, Marco Goetze and Ohad Naharin, among others. From the 2020/21 season Louisa Rachedi will be part of the direction of the Vienna State Ballet as Deputy Artistic Director.

ANNE DO PAÇO

→ Head Dramaturge

Anne do Paço completed her studies of musicology, German language and literature and art history at the Free University of Berlin with the Magister Artium. Engaged as a dramaturg at the Staatstheater Mainz, she met choreographer Martin Schlöpfer in 1999, from which an intensive collaboration developed. In 2009, she moved with him to the Deutsche Oper am Rhein, where – in addition to her work as opera dramaturg – she played a major role in shaping the artistic profile of the Ballet am Rhein Düsseldorf Duisburg. She has worked with numerous renowned choreographers, opera and drama directors and composers, created portraits of artists and composers for festivals, opera houses and concert halls and, with her special interest in contemporary music and cross-border programme planning, developed highly acclaimed concert series. As a dramaturge and author, she has worked closely with the Pierre Boulez Saal Berlin, the Deutsche Kammerphilharmonie Bremen, the Konzerthaus Dortmund, the Rheingau Music Festival, the Landesjugendorchester Rheinland-Pfalz and the Wiener Konzerthaus. She has also worked for the Laaber-Verlag, Johannes-Brahms-Gesellschaft Hamburg, Opéra National de Paris, Munich Philharmonic, Elbphilharmonie Hamburg, SWR Vokalensemble Stuttgart, Munich Chamber Orchestra, Mozartfest Würzburg and the International Messiaen Days Görlitz Zgorzelec. As a presenter, she participated in the dance congresses in Düsseldorf and Hanover organized by the German Federal Cultural Foundation. Anne do Paço has taught and collaborated with the Johannes Gutenberg University in Mainz and the Ruhr University in Bochum, among others.

NEW IN THE ENSEMBLE

FIRST SOLOISTS

Claudine Schoch

Claudine Schoch received her training at the Ballet School of the Zurich Opera House and was supported by a scholarship from Migros-Kulturprozent at the Heinz-Bosl-Stiftung Munich under Konstanze Vernon. Among the prizes with which she was awarded are the 1st Prize of the Solothurn International Ballet Competition and the Prize of the Best Swiss Woman at the Prix de Lausanne 2000. From 2001 to 2008 Claudine Schoch danced in the Bavarian State Ballet under Ivan Liška, first in the Corps de ballet, from 2007 as a demi soloist. This was followed by engagements at the Semperoper Ballett Dresden under Aaron S. Watkin, from 2011 at the Ballett am Rhein under Martin Schläpfer and from 2018 at the Ballett Basel under Richard Wherlock. Claudine Schoch's wide artistic range is reflected in her repertoire: she not only danced numerous leading roles in works by Balanchine, Tudor, MacMillan and Wright, but also in works by Childs, Dawson, Ek, Forsythe, Inger, León & Lightfoot, Watkin and Wherlock. A close collaboration connects her with Martin Schläpfer, who created numerous solo roles for her.

Marcos Menha

The Brazilian Marcos Menha first received his training in São Paulo with Valeria Mattos. Winning the silver medal at the International Dance Competition Brasília was accompanied by a scholarship from the Birgit Keil Dance Foundation, which enabled him to continue his studies at the Akademie des Tanzes Mannheim. In 2003/04 he became a member of the Ballet of the Badisches Staatstheater Karlsruhe, where Birgit Keil appointed him soloist in 2004 and first soloist in 2008. Since 2011 he has danced at the Ballett am Rhein, where Martin Schläpfer created numerous roles for him, including Siegfried in »Swan Lake«. Other roles created for Marcos Menha include the Torero in Barra's »Carmen«, Count Wronsky in Kohler's »Anna Karenina«, the Tin Soldier in Zanella's »The Spielmann« and The Love in Horecna's »Wounded Angel« as well as world premieres of Bordin, Bombana, Christe, Goecke, Jaroschinski or Spuck. The extensive repertoire of Marcos Menha also includes Siegfried (Wheeldon »Swan Lake«), Colas (Ashton »La Fille mal gardée«), José (Barra »Carmen«), the title role in »Tchaikovsky« (Breuer) and Dr Coppélius (Wright »Coppélia«) as well as works by Balanchine, Ek, Forsythe, van Manen, Scholz and Tudor. Guest performances have taken him to Brazil, China, South Korea, Taiwan, Japan, Israel, through Europe and to Oman. In 2016 Marcos Menha was awarded the German Dance Prize »Zukunft«.

SENIOR ARTIST

Yuko Kato

Yuko Kato received her first engagement at the Staatstheater Mainz in 1992 after her training in Japan. In 1999 she was taken on by Martin Schläpfer, who created numerous major roles for her, at ballettmainz. Since 2009 she has been one of his most important interpreters at the Ballett am Rhein Düsseldorf Duisburg, with a repertoire ranging from Balanchine and Jooss to van Manen, Tharp, León & Lightfoot, Ivgi & Greben, Miller and Horecna. Christopher Bruce created the leading role in »Dance at the crossroads« for her - a ballet whose new production with the Czech National Ballet Prague Yuko Kato also supervised in 2011. Mats Ek cast her in the leading role in the Ballett am Rhein version of his choreography »Rättika«, which was actually created for a male dancer. In 2017/18 she worked on Martin Schläpfer's »Viola Concerto« with the BallettCompagnie Oldenburg. In 2003 Pina Bausch invited her as a soloist to the festival »30 Years of Pina Bausch Dance Theatre« in Düsseldorf, in 2015 she danced in the Gala of the Prix Benois de la Danse in Moscow. Guest performances have also taken Yuko Kato through Europe, to Japan, Taiwan, Israel and Oman. Numerous television recordings document her work.

SOLOISTS

Aleksandra Liashenko

Aleksandra Liashenko received her training in her home town of Kharkov (Ukraine), where she also danced as a soloist in the National Academic Opera and Ballet Theatre from 2002 to 2007. This was followed by engagements at the Baltic State Opera Gdansk and Teatr Wielki Poznan, from 2009 to 2015 as First Soloist at the Polish National Ballet Warsaw, from 2015 to 2017 at the Ballet of the State Opera Hanover and from 2017 to 2020 at the Ballett am Rhein Düsseldorf Duisburg. Aleksandra Liashenko has appeared as a guest on many European stages, including the Gala des Étoiles du XXI^è siècle at the Théâtre des Champs-Élysées in Paris, the Mariinsky Theatre in St. Petersburg and the Bolshoi Theatre in Moscow, in the USA, Egypt, Japan, China and Taiwan. She won the 1st prize at the International Ballet Competition »Cristal Shoe« in Kharkov in 2004, the 2nd prize at the International Ballet Competition Kiev in 2007, the First Senior Prize at the 16th Kiev Ballet Competition. Dance Competition in Gdansk in 2009, the Silver Medal for Special Merits in Culture »Gloria Artis« in Warsaw 2014 and the Jan Kiepura Prize in the category »Best Dancer of Poland« 2015. In 2011 Aleksandra Liashenko was nominated for the Prix Benois de la danse for her interpretation of Ashtons Cinderella. Her diverse repertoire also includes choreographies by Petipa, Jooss, Grigorovich, Makarova, Béjart, van Schayk, Eagling, Pastor and Neumeier as well as by Forsythe, Christe, Mannes or Bubeníček.

Francesco Costa

The Italian Francesco Costa, born in Lecce, received his training at the ballet school of the Teatro dell' Opera di Roma. This was followed by engagements in Rome, at the ballet of the Teatro alla Scala di Milano and, from 2013, at the Vienna State Ballet, where he was appointed semi-soloist in 2016. After working as a freelance artist in 2019, he returns to the Vienna State Ballet as a soloist in 2020. Francesco Costa won 2nd prize at the Città di Rieti Ballet Competition in 2011, followed by 2nd prize at the Vienna World Competition in 2013 and the awards »Best Artist« at the Varna International Ballet Competition and »New Italian promise« at the Premia La Danza Positano in 2016. His repertoire includes Lanquedem in Legris' »Le Corsaire«, the leading role in Neumeier's »Le Sacre«, Roméo in Bombana's »Roméo et Juliette«, Schicksal in de Bana's »Marie Antoinette«, Bluebeard's alter ego in Thoss' »Bluebeard's Secret«, Johann in Petit's »Die Fledermaus« as well as roles in works by Balanchine, Cauwenbergh, Eifmann, Elo, McGregor, Peci, Nureyev and Robbins.

Daniel Vizcayo

Daniel Vizcayo was born in Madrid and received his education at the Real Conservatorio Profesional de Danza there. In 2005 he danced as a semi-soloist in the production »Snow White« with Tamara Rojo, in 2007 he was a finalist at the Prix de Lausanne and in the same year, he started his dancing career in Jean-Albert Quartier's ensemble Europa Danse, where he performed in ballets such as Massine's »Parade«, Stekelman's »Pulcinella« and Malandain's »Mercure«. Since 2008 he has been engaged as a Principal dancer with Malandain Ballet Biarritz, where he danced in numerous choreographies by the director, including »Carmen«, »Boléro« and »La Bella y la Bestia«, and as Prince in »Cendrillon« and in the title role of »Lucifer«. In 2017/18 Daniel Vizcayo changed to Martin Schläpfer's Ballett am Rhein, where he quickly distinguished himself as one of the outstanding soloists.

DEMI SOLOISTS

Sonia Dvořák

The American Sonia Dvořák received her training at the Ithaca Ballet and at Canada's National Ballet School Toronto. She won the Christopher Ondaatje Award 2010 and the Peter Dwyer Award 2011. Yaroslav Ivanenko and Heather Jurgensen engaged her as a soloist at the Kiel Ballet in 2011, where she made her debut as Clara in »The Nutcracker« and appeared in numerous other leading roles, including Marilyn Monroe in »The Fall M.M.«. From 2014 to 2020 Sonia Dvořák was a member of the Ballet am Rhein, where she danced the female lead roles in Balanchine's »Duo Concertant«, »Mozartiana« and »Square Dance«, as a soloist in van Manen's »Polish Pieces« and First Princess in Schläpfer's »Swan Lake«. She also danced in ballets by Bournonville, Robbins, Scholz, Binet, Ek, Forsythe and Naharin. For the Ballett am Rhein platform choreography »Young Moves« she created her first own choreography with »Our Discontent« in 2018.

Alexandra Inculet

Alexandra Inculet received her training at Canada's National Ballet School. In 2008 and 2009 she won the Peter Dwyer Award. From 2009 to 2011 she was Apprentice of the National Ballet of Canada and danced in choreographies by Wheeldon, Fischer, Kudelka and Balanchine, among others. As part of the YouDance Apprentice Program, she performed in ballets by Bournonville, van Dantzig and Camponella and took part in the Banff Summer Arts Festival, where she appeared in »Who Cares?« by Balanchine and Kylián's »Toss of a Dice«. In 2011 she became a member of the Ballet Junior de Genève, where she danced in works by Ekman, Ossola, Jobin as well as Delcroix and was soloist in Malandain's »La Mort du Cygne«. With the Ballet BC Vancouver, she performed in »Giselle« of Navas. From 2013 to 2020 Alexandra Inculet was a member of the Ballet am Rhein, where Martin Schläpfer created numerous roles for her. She also danced in works by Balanchine, Bournonville, Christe, Cunningham, Forsythe, van Manen and Robbins.

Helen Clare Kinney

The American Helen Clare Kinney received her training at Canada's National Ballet School Toronto. In 2011 she received the Erik Bruhn Memorial Award and the Peter Dwyer Scholarship. Further stations were summer programmes at the Hamburg Ballet, the Banff Summer Arts Festival and the Boston Ballet School as well as studies at the Amsterdam Ballet Academy. At performances of the National Ballet School of Canada, she gained her first stage experience as Scotch Girl in Balanchine's »Scotch Symphony« as well as Titania in Ashton's »A Midsummer Night's Dream« and Lise in »La Fille mal gardée«. From 2014 to 2020 Helen Clare Kinney was a member of the Ballet am Rhein, where she appeared in choreographies by Balanchine, Binet, Chaix, Forsythe, Miller, Naharin and Schläpfer, among others. With »Unqualified« she presented her first own choreography with the Ballett am Rhein in 2019 in the platform choreography »Young Moves«.

Masha Tolstunova

Masha Tolstunova was born in Bishkek (Kyrgyzstan) and received her training at the Ballet School of the Vienna State Opera. Her most important teachers include Brigitte Stadler, Galina Skuratova and Martin Schläpfer. From 2013 to 2015 she was a member of the Vienna State Ballet, from 2015 to 2018 of the Hamburg Ballet. Masha Tolstunova dedicated the 2018/19 season as a freelancer to her dancing development, including in Miami with Magaly Suarez and in collaboration with international young creative talents. One of the formative experiences of this year was a tour of Russia with Sergei Polunin. In 2019/20 she became a member of the Ballet am Rhein under Martin Schläpfer, with whom she is now returning to the Vienna State Ballet as a demi soloist. Masha Tolstunova won 1st prize and the category »Most characterful interpretation« at the 4th Prague International Ballet Competition 2012, 2nd place at the Berlin Tanzolymp and 3rd prize at the Vienna World Competition (ÖTR Contest) 2015. Her repertoire includes works by Béjart, Eifman, Neumeier, Nureyev, Schläpfer and Wright, among others.

Jackson Carroll

Jackson Carroll received his training at Canada's National Ballet School in his hometown of Toronto. He danced as Apprentice in the National Ballet of Canada; from 2010/11 as soloist in Martin Schlöpfer's Ballett am Rhein, who created several roles for him. He has also appeared in works by Balanchine, Cunningham, Kylián, van Manen, Miller, Robbins and Tudor. In 2015, Jackson Carroll joined Kader Belarbi's Ballet du Capitole Toulouse, where he danced in works by Béjart, Preljocaj and Marin, the leading role in »Don Quixote« and other creations by Belarbi. From 2017 he worked freelance in productions of the Ballet de L'Opéra national de Paris and at the Théâtre NoNo Marseille, where he also choreographed the two pieces »Nowhere in Particular« and »Mes Variations«. In 2020 he danced a leading role in Tchaikovsky's opera »Pique Dame« directed by Olivier Py at the Opéra Nice.

Calogero Failla

The Italian Calogero Failla received his training with Liliana Cosi and Marinela Stefanescu and with Jean-Christoph Paré at the École Nationale de Danse de Marseille. In 2012 he was engaged by Janek Schergen at the Singapore Dance Theatre, where he performed works by Balanchine, Caniparoli and Christe. In 2014 he will move to Ido Doni Tadmor's Israel Ballet and in 2015 to the Slovak National Ballet under Jozef Dolinský. From 2016 to 2018 he danced in the ballet of the Tiroler Landestheater, in 2018 he was a member of the Ballet de Nice, where he performed in plays by van Dantzig, van Manen, North, Petit, Scholz and Vu An. In 2019/20 he was a member of the Ballet am Rhein.

Lourenço Ferreira

Lourenço Ferreira received his education at the Escola Artística de Dança do Conservatório Nacional in his hometown Lisbon. In 2012 he became a member of the Portuguese National Ballet, followed by his appointment as a demi soloist in 2016. He danced numerous classical and contemporary roles such as Albrecht in Garcia's »Giselle«, Prince and Bluebird in Brandsen's »Sleeping Beauty« and Prince Siegfried in Duarte's »Swan Lake«. He has appeared in works by Balanchine, Kahn, De Keersmaeker, van Manen, Naharin, Nijinsky and Roriz.

François-Eloi Lavignac

François-Eloi Lavignac was born in Limoges and received his training at the Conservatoire National Supérieur de Musique et de Danse in Paris and at the English National Ballet School in London. From 2013 to 2020, he was a dancer with the Australian Ballet. In 2016 he was appointed Coryphée. He appeared as Stanislaw in Neumeier's »Nijinsky«, in Forsythe's »In the Middle, Somewhat Elevated« and in Kylián's »Six Dances«. He also danced in Welch's »La Bayadère« and Wright's »The Nutcracker«.

Tomoaki Nakanome

Tomoaki Nakanome comes from Tokyo and received his training at the Hamburg Ballet School. In 2008 he won 1st prize at the 18th All Japan Ballet Competition. He danced in the ensembles of the Dortmund Ballet, the Kiel Ballet, the Norwegian National Ballet and the Ballet of the Theater Hagen. From 2015 to 2020 he was a member of the Ballet am Rhein. His repertoire includes numerous roles in works by Balanchine, Duato, Forsythe, Kylián, van Manen, Schlöpfer and Scholz.

CORPS DE BALLET → WIENER STAATSOPER

Adi Hanan

Adi Hanan received her education at Thelma Yellin High School of the Arts and Masloul in Tel Aviv, among others. She completed her Bachelor's degree at Tel Aviv University in the Marc Rich Honors Program in the Humanity and the Arts. From 2007 to 2010, she was a member of the Israeli Ballet and continued to work closely with the Israeli Opera after her permanent engagement. From 2012 to 2016, she danced at the Jerusalem Ballet. As a freelance dancer, she performed at the 2016 Salzburg Festival in »Faust« and in Cyprus in 2017 in the opening ceremony of the European Capital of Culture Paphos. From 2017 to 2020, Adi Hanan was an ensemble member of the BallettCompagnie Oldenburg under Antoine Jully, where she performed in choreographies by Blaska, Godani, Graham, Hillebrand, Jully, Nikolais and Schlöpfer.

Isabella Knights

The English dancer Isabella Knights received her training at the Royal Ballet School London. In 2014 she won the Valerie Adams Award for »Outstanding talent in musicality and performance« and was a finalist in the Young British Dancer of the Year competition. She gained her first stage experience in Wright's »The Nutcracker« and MacMillan's »Anastasia« at the Royal Ballet. As a member of the Bavarian State Ballet Corps de ballet under Igor Zelensky, she danced from 2017 to 2020 in classical and contemporary choreographies, including works by Balanchine, Bart/Petipa, Cranko, Grigorovich, Linning, Neumeier, Spuck and Wheeldon.

Sinthia Liz

The Brazilian Sinthia Liz completed her training in 2014 at the Escola Estadual De Dança Maria Olenewa in Rio de Janeiro and during this time also gained her first stage experience in the Corps de Ballet of the Teatro Municipal do Estado Rio de Janeiro. From 2015 to 2018, she danced as a scholarship holder of the Heinz-Bosl-Stiftung in the ensemble of the Bavarian Junior Ballet Munich under Ivan Liška in choreographies by Balanchine, Bournonville, Duato and Bara as well as in the ensemble of the Bavarian State Ballet in works by Wheeldon, Balanchine, Neumeier and Petipa. From 2018 to 2020 she was a member of the Ballet am Rhein.

Franciska Nagy

The Hungarian Franciska Nagy received her training from 2011 to 2020 at the Hungarian Dance Academy in Budapest. In 2019 she was awarded first prizes at the Hungarian Dance Academy Competition and the Vienna International Ballet Competition of the Vienna International Arts Festival. During her training she danced choreographies from »Romeo and Juliet«, »Sleeping Beauty«, »The Nutcracker« and »Raymonda«. She also appeared in Zoltán Nagy's »Nagy«. As a member of the Corps de ballet of the Vienna State Ballet, the young dancer will start her first engagement in 2020/21.

Helena Thordal-Christensen

Helena Thordal-Christensen was born in Copenhagen. She received her training at the Los Angeles Ballet School and at the Pacific Northwest Ballet School. She was a member of the Los Angeles Ballet under the direction of Thordal Christensen and Colleen Neary for four years, appeared as a guest in the Norwegian National Ballet and in 2019 as Odette in the musical »Anastasia« at the Palladium Theater Stuttgart.

Gloria Todeschini

The Italian Gloria Todeschini studied at the Académie de Danse Princesse Grace de Monaco and gained her first stage experience in Maillot's »Opus« and Petipa's »Sleeping Beauty«. This was followed in 2009 by an engagement at the Ballet du Capitole de Toulouse under Nanette Glushak. In 2011 she moved to the Slovak National Ballet under Jozef Dolinský, in 2016 to the Tiroler Landestheater under Enrique Gasa Valga. In 2018 she danced with the Ballet de Nice Méditerranée, in 2019/20 she was a member of the Ballet am Rhein. Her repertoire includes ensemble and leading roles in Valgas »Mayerling«, Medvedvs »Onegin«, Malakhovs »Sleeping Beauty«, Duatos »Duende«, Horecnas »Slovak Dances«, Naharin's »Minus 16«, Graham's »Steps in the Street«, Kylián's »Six Dances« and »Petite Mort« as well as Schläpfer's »Swan Lake«, »Cellokonzert« and »Reformationssymphonie«.

Edward Cooper

The Australian Edward Cooper received his training at the Queensland Ballet School, the Australian Ballet School and from 2016 to 2019 at the Bolshoi Ballet Academy. His most important teachers include Valeriy Anisimov, Wim Broeckx, Louise Deleur, Mikhail Skarkov and Nika Vyacheslavovna. In 2016 he took part in the Prix de Lausanne. Edward Cooper took up his first permanent engagement at the Ballett am Rhein in the 2019/20 season.

Javier González Cabrera

Javier González Cabrera was born in Granada and gained his first experience in Spanish dance as a child. He began his ballet training in 2012 at the Conservatorio Profesional de Danza Reina Sofía in Granada. As a finalist of the Ribarroja del Tura International Dance Competition and the Castellón National Dance Competition, he won scholarships in 2016 for the Escuela Victor Ullate and the John Cranko School, among others. He continued his training at the latter school from 2017 to 2019. His first engagement took him to the Hungarian National Ballet, where he appeared in works by Ekman, McGregor, as well as in »The Nutcracker«, »Giselle« and »La Fille mal gardée«.

Godwin Merano

Godwin Merano was born in Toronto and lived in the Philippines until the age of six. He received his training as a dancer at Canada's National Ballet School and at the Academy of Het Nationale Ballet Amsterdam. In 2015 he won the Peter Dwyer Award and the Jeffrey Kirk Award, followed in 2016 by the 1st Prize of the CCP National Ballet Competition Manila. From 2016 he was a member of Ballet Manila, appearing as Red Beard in »Swan Lake«, Escamillo in »Carmen« and Blue Bird in »Sleeping Beauty« as well as in works by Lopez Ochoa and Barton. In 2019 he was a guest in the »Rusalka« production of the Canadian Opera Company.

Kristián Pokorný

The Czech Kristián Pokorný received his education from 2010 to 2018 at the Prague Dance Conservatory and from 2018 to 2019 at the Academy of Dance Mannheim. Already during his studies, he was able to gain stage experience with performances at the Prague National Theatre, but also on guest performances in Japan - including leading roles in Kubicová's »Carmina Burana«, Petipa's »Paquita« and Horák's »Rhapsody in Blue«. In 2018 he became a member of the Badisches Staatsballett Karlsruhe under Birgit Keil and danced in works by MacMillan and Wheeldon. In 2019/20 Kristián Pokorný was a member of the Ballet am Rhein.

Duccio Tariello

The Italian Duccio Tariello completed his training in 2018 at the Tanz Akademie Zürich. In 2017 he won the silver medal at the International Dance Olympics Berlin. In 2018/19 he became a member of the NRW Junior Ballet and danced in productions of the Dortmund Ballet and Opera, including »Inferno« and »Swan Lake« by Wang, »Black Swan« by Goecke and Philip Glass' »Akhenaton« directed and choreographed by Spota.

CORPS DE BALLET → VOLKSOPER

Sarah Branch

Sarah Branch was born in Vancouver and received her training at Canada's National Ballet School. In 2016 she received the Peter Dwyer Award and the Erik Bruhn Award. She danced as Apprentice at the Semperoper Ballett Dresden in 2016/17, followed by an engagement at Opera Nova in Bydgoszcz, Poland, from 2017 to 2019, where she was promoted to coryphée in her second season. In 2019/20 she was engaged as a guest for Kudelka's »The Nutcracker« and Balanchine's »Chaconne« at the National Ballet of Canada.

BALLET CLUB OF THE VIENNA STATE BALLET

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For 21 years, the Ballet Club has been supporting the Vienna State Ballet through the non-material and financial promotion of young dancers, young choreographers and students of the Ballet Academy. Through numerous offers to its members, the Ballet Club is at the same time an important initiative in the field of cultural mediation, exchange and networking.

With the arrival of the new management – Bogdan Rošćić as Director of the Vienna State Opera and Martin Schlöpfer as Director and Chief Choreographer of the Vienna State Ballet – a new page in cultural life will be opened on September 1, 2020, which also means a further development for the Ballet Club: While the Ballet Club was previously run as a private cultural initiative, the new management will bring the Ballet Club with its projects and goals under the umbrella of the Vienna State Ballet at the beginning of the 2020/21 season.

The Ballet Club offers its members the opportunity to follow world-class dance art at close quarters. In cooperation with the Ballet Direction, the Ballet Club organises exclusive discussions with artists, training and rehearsal visits, trips to guest performances by the company and other special events. It enables direct dialogue with Martin Schlöpfer and his team and provides comprehensive information about the activities of the Vienna State Ballet. The members of the Ballet Club get to know the company at close quarters, are part of a strong network and, as multipliers, support the recognition and importance of the Vienna State Ballet beyond the borders of Vienna and Austria with their understanding and interest in dance.

The programme of events of the Ballet Club for 2020/21 includes artist's talks with Martin Schlöpfer, Louisa Rachedi, Richard Chen See and Balázs Delbó, visits to stage rehearsals, training sessions and choreographic rehearsals with Martin Schlöpfer, a movement class with Louisa Rachedi, a film screening, parties, and celebrations that provide space for personal encounters. In addition, there are further advantages such as the offer of preferential ticket orders.

Interested parties can choose between several Basic and Sponsor memberships. All registrations for basic memberships are eligible for a reduced entry bonus for the first membership season until 30 June 2020.

The following basic memberships are offered:

Supporting member: € 100,- (entry bonus: € 70,-)

Family/partner membership (2 persons): € 150 (entry bonus: € 100)

Youth membership (up to 30 years): € 30 (entry bonus: € 20)

The Sponsor Memberships Silver – Gold – Platinum the Ballet Club offer exclusive events with Martin Schlöpfer beyond the basic event programme.

Silver membership: € 500,-

Gold membership: € 1.500,-

Platinum membership: € 3.000,-

Contact:

Ingeborg Tichy-Luger

Ambassador of the Ballet Club

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→ The complete program and further information will follow soon at wiener-staatsballett.at

WIENER STAATSBALLET BALLET DIRECTION

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MANAGING DIRECTOR

MAG. Simone Wohinz

DEPUTY ARTISTIC DIRECTOR

Louisa Rachedi

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ASSISTANT TO THE BALLET DIRECTOR

ADMINISTRATION STAATSOPER

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VOLKSOPER

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VOLKSOPER

Vesna Orlic → 1st BALLET MASTER

Samuel Colombet

Sergey Ignatiev

PIANISTS STAATSOPER

Hiroko Ishigame

Jiří Novák

Shino Takizawa

Igor Zapravdin

VOLKSOPER

Jozef Bezak

Béla Fischer

MASSEURS STAATSOPER

MAG. ART Barbara Baumann BSC

→ PHYSIOTHERAPIST

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Peter Hledik

Leo Schwaiger-Fellinger

VOLKSOPER

Elemér Szabó

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Person related expressions in this publication include each gender equally.