
BAYERISCHE STAATSOOPER

PRESS FOLDER 2023–2024 season

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2023–2024 season: A WELL THAT STARES INTO THE SKY

Today's world is faced with colossal geopolitical challenges and crises. Time and again our civilisation changes on the verge of an abyss, on the edge of a volcano. A condition that makes us aware of how fragile our humanity and our environment are. Perhaps our planet will be saved. It has been here for five billion years and possibly has the same ahead of it, before the sun goes out. But we, we humans, our civilisations, our cultures, what will happen to us?

"But where the danger is, also grows the saving power" (Friedrich Hölderlin). Guided by these thoughts, perhaps even fears, but also hopes, we have developed the 2023–2024 season, which can be prepeded with a sentence from Fernando Pessoa's, *The Book of Disquiet*:

"We are a chasm – a well that stares into the sky."

The season turns towards the two poles, between which life oscillates – between heaven and hell. Opera, and this is its both inspiring and consoling power, also fluctuates constantly between them. Between the beauties of a museum and the debates of a forum, of a piazza.

BAYERISCHE STAATSOPER: NEW OPERA PRODUCTIONS

The first premiere of the 2023–2024 season is *Le nozze di Figaro* – a war of the sexes, which ultimately brings peace, accompanied by the noblest and most reassuring of all musics. "And even in the highest ranks of society, women never receive more than condescending attention from you. We're enticed by a pretence of respect into what is actually servitude; we're treated as children with regard to our property and punished as adults for our faults. In all these ways, your treatment of us is either disdainful or pitiful." This is how Marceline in Pierre de Beaumarchais's original, *Le mariage de Figaro*, describes the situation of women in the 18th century.

The message of *Die Fledermaus*, the second premiere, on the other hand, is more ambiguous. We are not far from a merry apocalypse: Vienna sings and dances, Vienna is intoxicated by Prussia, by the nationalistic claims, which will explode the multi-century empire of the Habsburgs – this is grand history. And who knows whether the Eisensteins will explode after the party – this is small history, echoing.

The Queen of Spades opens up various levels of fragility, which interweave into a tragic web. "I am Liza," Pyotr I. Tchaikovsky might have been able to say. Liza is torn between the love her fiancé, Prince Yeletsky, feels for her, and the fascination she nurtures for Hermann, who is damned, a love that is forbidden for her. In his opera inspired by Alexander Pushkin's novella, whose tragedy he ingeniously bundles, Tchaikovsky sounds out both Mozart's grace and a longing for the *ancien régime* and the dark shadows of romanticism.

A further shadow is cast over Mieczysław Weinberg's opera, which we will show for the first time in Munich: *The Passenger*. Inspired by Zofia Posmysz's autobiographical novel, the work tells us about the meeting of Martha, a survivor of the Auschwitz extermination camp, with Liza, the camp overseer that she had thought dead, on a passenger ship – a ghostly encounter, in the middle of the night. It is a harrowing tale between the nightmare of the memory and reality. An opera, of which Dmitri D. Shostakovich said it was, "written with lifeblood".

On the verge of the abyss – that's where *Tosca* is. Entangled by Scarpia in a dangerous, tragic and murderous game, the eponymous heroine performs a tightrope act, an acrobat of love and jealousy. Just when she thinks she has won, she loses, when her lover is shot. She plunges into the abyss.

Draped in the absurd, the grotesque and the obscene, György Ligeti's *Le Grand Macabre* conjures up the question of death – the death of peoples and civilisations. The opera is based on *La Balade du Grand Macabre*, a work the Belgian writer Michel de Ghelderode published in 1934, a year after Adolf Hitler's seizure of power, in the year when Josef Stalin consolidated his power based on lies and terror. It was a time in which the global catastrophe approached, which many did not want to

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see coming. *Le Grand Macabre*, ingeniously arranged by Ligeti for the operatic stage, is a joyous and tragic dance of death, a dance on a volcano.

Pelléas et Mélisande by Claude Debussy and Maurice Maeterlinck concludes the 2023–2024 season: A dark forest is pervaded by rare flashes of light. The abyss is everywhere here, menacing, encircling the characters. Abysses flooded with water, springs, underground abysses, a sea cave. At the centre stands Mélisande, who is not of this world, traverses it as a stranger. A slow-moving passion, which station by station leads to submergence, but also to eternal recurrence: before she dies, Mélisande gifts a small girl life.

Artistic personalities of great sensitivity and experience will change with us on the verge of these abysses and explore their deeper layers. Vladimir Jurowski, General Music Director of the Bayerische Staatsoper conducts *Die Fledermaus* and *The Passenger*, two aesthetically very different works, whereby, however, the masks fall in both at the end. Aziz Shokakimov, the young and talented Musical Director of the Orchestre philharmonique de Strasbourg, debuts at the Bayerische Staatsoper with *The Queen of Spades*, Stefano Montanari conducts *Le nozze di Figaro*, and Andrea Battistoni conducts *Tosca*. Kent Nagano, General Music Director from 2006 to 2013, also returns. He will conduct *Le Grand Macabre*, a piece at the heart of his preferred repertoire. Mirga Gražinytė-Tyla conducts *Pelléas et Mélisande*, accompanied by director Jetske Mijnsen: Together they get to work on one of the most beautiful and mysterious female figures of the opera repertoire. Some directors, who have already staged productions here, return to the Bayerische Staatsoper in the 2023–2024 season: Barrie Kosky for *Die Fledermaus*, Benedict Andrews for *The Queen of Spades*, Tobias Kratzer for *The Passenger*, Kornél Mundruczó for *Tosca* and Krzysztof Warlikowski for *Le Grand Macabre* – performers that love to explore works into the tiniest detail, to draw out of them everything that touches, moves and speaks to us in today's world.

BAYERISCHE STAATSOPER FESTIVALS

The UniCredit September Festival 2023 invites one and all in Munich and Bavaria to celebrate the commencement of the new season at the Bayerische Staatsoper.

The Munich Opera Festival 2024 presents all new productions of the season and will be extended with repertoire highlights.

Serge Dorny

Bayerische Staatsoper

THE BAYERISCHES STAATSBALLETT SEASON

As the 2023–2024 season opens the Bayerisches Staatsballett joins the UniCredit September Festival with a double bill. Entitled *Blickwechsel* (Perspective Change), the *Grand Pas Classique* from *Paquita*, an embodiment of classical dance art, is juxtaposed by the modern dance language of the contemporary pieces from *Sphären.01* (Spheres.01).

Following a four-year interlude, autumn sees the return of Christopher Wheeldon's family ballet, *Alice in Wonderland*, and in November 2023 Angelin Preljocaj's piece *Le Parc* celebrates a premiere at the Bayerisches Staatsballett set to compositions by Wolfgang Amadeus Mozart.

The Ballet Festival Week opens in mid-April 2024 with a modern triple bill, uniting the works of Nacho Duato, Sharon Eyal and a new creation by Canadian choreographer, Andrew Skeels.

Belgian dance theatre ensemble Peeping Tom can also be enjoyed with a guest performance.

As part of the Munich Opera Festival, the company presents itself with a new edition of *Sphären* with contemporary creations. Angelin Preljocaj curates the programme in 2024.

Now a classic cult, *Onegin* by John Cranko, and the children's dance theatre piece, *How the Fish Found the Sear*, will also be revived during the season. As part of two guest performance trips, the Bayerisches Staatsballett will travel with *Cinderella* and *La Bayadère* to the Festspielhaus Baden-Baden and the Teatro Real in Madrid.

THE BAYERISCHES STAATSORCHESTER

The monumental anniversary of the Bayerisches Staatsorchester, which began its journey in 1523, will also shape the beginning of the new 2023–2024 season. On the summer tour through Europe's music metropolises, it will also stop in its home town and perform the open-air concert as part of *Opera for All*. The first two Academy Concerts bring the return of two former General Music Directors: Kirill Petrenko conducts Gustav Mahler's Eighth Symphony, which celebrated its world premiere in Munich, and Kent Nagano will present a new piece by Unsuk Chin, among others. Joana Mallwitz returns to the podium of the Bayerisches Staatsorchester, and our General Music Director Vladimir Jurowski will conduct no less than three Academy Concerts with an impressive programmatic range. He will also arrange the benefit concert in Munich's Frauenkirche as the anniversary's finale. Exquisite chamber music formations, from string quartet to Harmoniemusik pieces through to contrabasses can be enjoyed in the Allerheiligen-Hofkirche and in the Cuvilliés-Theater, and together with the Hermann Levi Academy and the ATTACCA Youth Orchestra, promising talent projects also come to fruition.

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PREMIERES

30 October 2023: LE NOZZE DI FIGARO

Count Almaviva has himself abolished the *ius primae noctis*, or "right of the lord". Astonishingly, this does not prevent him from trying to seduce the Countess's maid, Susanna, just before her marriage to Figaro. A clear case of sexual harassment. But what happens when a culprit such as Almaviva has plenty of money and power? Or can even bend the law to suit their wishes? *Le nozze di Figaro* was more than just a comedy back in Mozart's day. The world portrayed is brim full of criminal machinations and blatantly open fraud and chicanery by the powerful and almighty. Lorenzo Da Ponte's libretto based on the scandalous play by the French revolutionary, Pierre-Augustin Caron de Beaumarchais, leads the colourful characters of a comedy of the classes into situations so hopeless that emptiness and the desire to die spread to all quarters. With much love for tempo and situation comedy, the staging by director Evgeny Titov examines the question as to why humanity proves time and again how fragile it is and where the weak points are. For this, the immense versatility of Mozart's music unfurls its very own dynamic in the unleashing of jealousy and desire.

With his staging of *Le nozze di Figaro*, Evgeny Titov presents his first work at the Bayerische Staatsoper. Stefano Montanari, who conducts George Frideric Handel's *Semele* at the Bayerische Staatsoper during the Munich Opera Festival 2023, also conducts here. Solos are performed by, among others, Huw Montague Rendall (Count Almaviva), Konstantin Krimmel (Figaro), Avery Amereau (Cherubino) and Louise Alder (Susanna). This is director Titov's first collaboration with the Bayerische Staatsoper. Titov was born in Kazakhstan, and most recently debuted at the Komische Oper Berlin and at Munich's Residenztheater with the renowned Irish set and costume designer Annemarie Woods and the Canadian lighting designer D.M. Wood. Titov enjoys a long-standing working relationship in spoken theatre with the dramaturgist and musicologist Janine Ortiz, at the Salzburg Festival and the Düsseldorfer Schauspielhaus, among other institutions.

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23 December 2023: DIE FLEDERMAUS

Barrie Kosky affords the “operetta of all operettas” a new look and focuses on its morbid side. The scene is Vienna, city of the golden operetta era, where *Die Fledermaus* celebrated its world premiere at the Theater an der Wien in 1874. The revenge of the bat becomes a nightmare for Gabriel von Eisenstein and many others. A society, an entire city dances towards the abyss. To take revenge on his friend Eisenstein, Dr Falke, alias the bat, orchestrates a misunderstanding with Prince Orlofsky. A marquis and a chevalier, a countess and budding artists meet here for a raucous party. Glasses clink, relationships are strained, there is loving, lying and dancing. They party ‘til the cows come home, always believing: “Happy are they that forget ...”

Barrie Kosky stages, and General Music Director Vladimir Jurowski conducts. Georg Nigl (Gabriel von Eisenstein), Diana Damrau (Rosalinde), Andrey Nemzer (Prinz Orlofsky) and Katharina Konradi (Adele) can be enjoyed in the main roles.

4 February 2024: THE QUEEN OF SPADES (PIKOWAJA DAMA)

Discover the secret, crack the code, get the key: What drives us to submit to the unknown, to forget what we originally felt and who we are? With *The Queen of Spades*, Alexander Pushkin presented a Russian variant of the Gothic novel in 1834. In it, his protagonist Hermann stares unblinkingly at the window, behind which Liza sits. While he tries to elicit the secret of the three cards from the Countess, whose ward Liza is, Liza mistakes his obsession for love. Pyotr I. Tchaikovsky stages the couple’s downfall all the more drastically in his opera, when, as the plot begins he has the possibility of a joyful life appear and allows the two to take the self-chosen path of estrangement and self-destruction into madness and death. As in a film noir, in the staging by Benedict Andrews it draws the characters into their own abysses.

Benedict Andrews now returns to the Bayerische Staatsoper following his staging of *Così fan tutte*. Conductor Aziz Shokakimov makes his house debut with this production. Gracing the stage are, among others, Brandon Jovanovich (Hermann), Roman Burdenko (Count Tomsky), Boris Pinkhasovich (Prince Yeletsky), Violeta Urmana (Countess) and Asmik Grigorian (Liza).

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10 March 2024: THE PASSENGER

Murder is never statute-barred. And nor is guilt. Lisa, an SS overseer in the Auschwitz concentration camp during the Second World War, is confronted late in life with the crimes of her youth. Travelling on a ship she thinks she recognises a passenger, Marta, a prisoner she perfidiously lied to in the camp. And so the past, which she had so meticulously and carefully suppressed all these years, rushes back into her consciousness. The two-act opera by Mieczysław Weinberg was composed in 1968. Weinberg's parents and sister were murdered in the Trawniki concentration camp, and external camp of the Majdanek concentration camp. The basis for the libretto was the novella by Zofia Posmysz. After internment in Auschwitz for two and a half years, Posmysz was moved to the Neustadt-Glewe concentration camp, until it was liberated in 1945. She died in August 2022, having seen every performance of *The Passenger* since its concert world premiere in 2006.

Following the Opera Studio production of *Così fan tutte* in the 2008-2009 season, with *The Passenger* Tobias Kratzer now stages his second opera at the Bayerische Staatsoper. The same team has accompanied him on all new productions he has directed in recent years: Rainer Sellmaier is responsible for stage and costume, Manuel Braun is responsible for video, in the new production also with Jonas Dahl. General Music Director Vladimir Jurowski conducts. Solos are performed by, among others, Sophie Koch (Lisa), N.N. (Marta), Charles Workman (Walter) and Jacques Imbrailo (Tadeusz).

24 April 2024: LUCREZIA / DER MOND

The new Opera Studio production from the Bayerische Staatsoper combines two one-act pieces, whisking us away to linguistically and musically different worlds, and based on very different sources. Carl Orff's composition draws on the fairy-tale by the Brothers Grimm, while the plot of Ottorino Respighi's opera is based on a Roman tradition. Nevertheless, they both appeared almost simultaneously in the 1930s, and in both pieces characters not involved in the plot present the action to us: In *Der Mond* it is a narrator, in *Lucrezia* it is "La Voce", a voice from the orchestra pit, which tells us of a world in turmoil and the efforts to restore order, or a new order of things. In Orff's "little world theatre" the moon is stolen and ends up in the underworld. Only when St Peter intervenes does it go back to the heavens, from whence it can shine again for all. In Respighi's opera on the other hand, we find ourselves in ancient Rome in an age of decadence and tyranny practiced by the Tarquinia Etruscan family. Here, Lucrezia, wife of the army commander Collatino, famed for her beauty and virtue, is raped by the tyrant's son, Sesto Tarquinio, whereupon she kills herself. Her husband's friend Bruto avenges her, frees Rome from tyranny and Rome becomes a republic. The path forward to a better future appears to be free.

Together with conductor Azim Karimov and Opera Studio members, Ukrainian director Tamara Trunova searches for the synergies, parallels and differences of these two magnificent, short operas, which lead us to the core of human coexistence and social (dis-)order.

20 May 2024: TOSCA

There are few operas which from the very first bar endure such intense pressure, few in which the temperature swings from ice-cold calculation to overheating in mere seconds. And scarcely any in which private entanglement and personal tragedy are so interwoven with political attitudes in historical accuracy. Giacomo Puccini's *Tosca* has electrified audiences since its world premiere. The shock wave emitted by the opera was so strong that decades later many reactions still tend to point to the bewilderment and overpowering of those affected rather than the qualities of the piece itself and its love triangle surrounding the singer Floria Tosca, the painter Mario Cavaradossi and the chief of police Baron Scarpia. The artistic world of the protagonist couple, Tosca and Cavaradossi, is no colouristic ingredient here, but rather defines the profile of its characters – it justifies Tosca's eccentricity, just as it does Cavaradossi's liberality and also explains the singer's pronounced self-confidence: The heroine of the stage becomes a heroine in real life. Scarpia's appearance must also be understood as the emergence of his unleashed totalitarian power, and his sexual sadism still today as one of the truly scandalous moments of opera literature. The historical detail is certainly no staffage, but rather forms the, "precondition of the conflict between the representatives of two opposing social systems" (Norbert Christen) in a time of crisis. With his mish-mash of musical recognition motifs, which, with the exception of the rigid Scarpia chords, sensitively adjust to the situations, Puccini achieves a new dimension of through-composed operatic structure – in the intensive cohesion of the score, he nevertheless creates islands in which reflection compacts itself into moments of the highest possible arioso intensity.

Following its interpretation of *Lohengrin*, the team surrounding Hungarian film and theatre director Kornél Mundruczó now returns to the Bayerische Staatsoper. Andrea Battistoni, who has already conducted performances of Verdi, Puccini and Bellini operas at the Nationaltheater, conducts. The main roles are embodied by Anja Harteros (Floria Tosca), Charles Castronovo and Jonas Kaufmann (Mario Cavaradossi) and Ludovic Tézier (Baron Scarpia).

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28 June 2024: LE GRAND MACABRE

Apocalypse: Nekrotzar, the title-giving grand macabre, has climbed out of his tomb and come to Breughelland to proclaim the end of the world. He claims he is death (we speculate: could it be pure bull?). But the Breughellanders frustrate his apocalyptic plans and hellish omnipotence fantasies. Heavily intoxicated, Nekrotzar's apocalypse is averted, hemmed in by all manner of social chicanery, which indulges pure hedonism in all its facets. Nothing is inconceivable or taboo here. Also intoxicated, Breughelland believes itself to be in heaven, where everything entirely earthly of course then takes place. Ashamed and embarrassed, Nekrotzar creeps back into his tomb. Death is therefore dead. Time for eternal life. In heaven as on earth. The Last Judgement has come. All will die, just not today for sure. The piece described by György Ligeti himself as anti-anti-opera is criss-crossed with historical music quotes, extreme coloratura arias, thorny rhythm, peculiar use of instruments and all kinds of heightened elements. It will now be performed at the Bayerische Staatsoper for the first time.

The new production for the Munich Opera Festival will be staged by Krzysztof Warlikowski and his team of many years. He therefore directs for the eighth time at the Bayerische Staatsoper. Former General Music Conductor Kent Nagano conducts. Solos are performed by, among others, Erin Morley (Venus / Chief of the Secret Political Police), Sarah Aristidou (Amanda), Avery Amereau (Amando) and John Holiday (Go-Go).

9 July 2024: PELLÉAS ET MÉLISANDE

The opera *Pelléas et Mélisande*, world premiere in 1902 in Paris, is based on the eponymous play by Flemish symbolist Maurice Maeterlinck, a tragically ending fairytale love triangle surrounding the stepbrothers Golaud and Pelléas and the mysterious Mélisande loved by both. For him the external plot is not the core of the drama, says Maeterlinck – for him is far more about trying to, “go deeper into the human consciousness.” The symbol for this is Allemonde Castle, a grim, oppressive place without light. The actual plot remains vague, so in his opera Claude Debussy also plumbs psychological depths and topicalises subliminal emotional processes. His music is always “reticent”, approaching silence again and again. The composition dazzles in the most diverse colours, which subtly illuminate the characters. *Pelléas et Mélisande* is a tragedy of the inner self, enigmatic, morbid, deeply sad and full of beauty.

Appearing for the first time at the Bayerische Staatsoper with this production, Dutch director Jetske Mijnsen directs. Following on from *The Cunning Little Vixen*, Mirga Gražinytė-Tyla now presents her second new production. Singers include, among others, Franz-Josef Selig (Arkel), Sophie Koch (Geneviève), Ben Bliss (Pelléas), Christian Gerhaher (Golaud) and Sabine Devieille (Mélisande).

FESTIVALS

UNICREDIT SEPTEMBER FESTIVAL

The UniCredit September Festival now runs annually at the beginning of the season since the 2021–2022 period. As envisioned by General Manager Serge Dorny, the highest artistic quality is made accessible and experienceable for the broader general public. The idea is to open up the city and the region and to celebrate the commencement of the new season at the Bayerische Staatsoper together with all and sundry interested.

After the *Opera for All* concert on Marstallplatz on Friday 16 September 2023, for the season kick-off in September 2023 the Nationaltheater, the Max-Joseph-Platz and FÜNF HÖFE will be converted into an “agora”. There will be flashmobs, pop-up events, kids’ programme, games to join in and activities for all interested in the Bayerische Staatsoper’s various art forms, with a special focus on singing: Children’s choirs, opera choirs, school choirs, neighbourhood choirs, UniCredit opera choir and many more present their programme and invite one and all to join in the singing. Ballet and opera performances will be staged on Saturday and Sunday, with access from Maximilianstraße over the entire weekend to our very own costume flea market, and on Saturday night, a jazz programme invites visitors into the Rheingold-Bar.

MUNICH OPERA FESTIVAL

The tradition of the Munich Opera Festival hails back to 1875 when a “Festive Summer” was organised for the first time, a tradition which will also continue under General Manager Serge Dorny. The Munich Opera Festival 2024 presents the season’s new productions, which invoke the “A Well Staring at the Sky” guiding principles. The festival’s two opera premieres, *Le Grand Macabre* by György Ligeti and *Pelléas et Mélisande* by Claude Debussy, present contemporary opera and a masterpiece of musical impressionism. The works of Giacomo Puccini and Richard Wagner are a special focus point of the Munich Opera Festival 2024. The programme features five pieces by each, which also rank among the repertoire’s most important operas: Along with Richard Wagner’s *Tannhäuser* and *Parsifal*, Giacomo Puccini’s *Tosca* (a new production of the 2023–2024 season), *Il trovatore* and *La fanciulla del West* will be performed. Puccini’s *Tosca* can also be enjoyed as an audio-visual live broadcast on Max-Joseph-Platz with *Opera for All* during the 2024 festival. Numerous chamber concerts and lieder recitals complement the programme. The *Sphären.02* | *Preljocaj* ballet performance also celebrates a premiere during the festival, and will be complemented by the *Le Parc* productions by Angelin Preljocaj and a performance arranged by Nacho Duato, Andrew Skeels and Sharon Eyal.

OPERA FOR ALL

OPERA FOR ALL – CONCERT

Right at the beginning of the new 2022–2023 season the annual *Opera for All* concert takes place on Saturday 16 September 2023 – with free admission thanks to our global partner BMW. On Marstallplatz, the Bayerisches Staatsorchester presents an open-air concert conducted by General Music Director of the Bayerische Staatsoper, Vladimir Jurowski.

OPERA FOR ALL – TOSCA

As is now the tradition, during the Munich Opera Festival 2024 the Bayerische Staatsoper and global partner BMW invite one and all to another *Opera for All* performance. This year a live broadcast of the new production of Giacomo Puccini's *Tosca* can be enjoyed on Max-Joseph-Platz in the staging by Kornél Mundruczó and conducted by Andrea Battistoni.

In an easy-going atmosphere, the audience will enjoy Puccini's famous melodrama with an all-star cast. The plot tells of the love between the singer Floria Tosca and the painter Cavaradossi, which is destroyed by jealousy and a brutal power apparatus, embodied by the chief of police, Scarpia.

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REPERTOIRE

September – December

Following on from the UniCredit September Festival 2023 the programme features Georges Bizet's *Carmen* with Erwin Schrott as Escamillo. *Idomeneo* by Wolfgang Amadeus Mozart will first be performed in the Nationaltheater in the staging by Antú Romero Nunes. Two operas from the 2023–2024 season's main focus follow in October with Richard Wagner's *Der fliegende Holländer* and Giuseppe Verdi's *Otello*. Giacomo Puccini's *Madame Butterfly* with Sonya Yoncheva in the main role also features.

The Barber of Seville by Gioachino Rossini then follows in November. *Wozzeck* by Alban Berg as staged by Andreas Kriegenburg, with Marlis Petersen as Marie and Peter Mattei in the title role is performed with Vladimir Jurowski conducting the Bayerisches Staatsorchester. The programme also features Giuseppe Verdi's *Macbeth*, with Andrea Battistoni conducting.

In December *The Magic Flute* by Wolfgang Amadeus Mozart and *La bohème* by Giacomo Puccini return to the stage of the Nationaltheater, with Konstantin Krimmel as Papageno, Nicole Car as Mimi and Joseph Calleja as Rodolfo.

January – March

The New Year at the Bayerische Staatsoper brings us *Boris Godunov* by Modest P. Mussorgsky and *Lucia di Lammermoor* by Gaetano Donizetti. *Die Entführung aus dem Serail* by Wolfgang Amadeus Mozart returns to the programme at the end of January. In February, we can look forward to Gaetano Donizetti's *L'elisir d'amore* as staged by David Bösch. The month is completed by performances of Richard Wagner's *Lohengrin*, with Rachel Willis-Sørensen as Elsa.

Fidelio by Ludwig van Beethoven can be enjoyed in March, with Vida Miknevičiūtė as Leonore and Wolfgang Koch as Don Pizarro. Robert Jindra conducts Giacomo Puccini's *Il trittico*. This month's programme also features *Parsifal* by Richard Wagner, with a stage set by Georg Baselitz, and Christian Gerhaher as Amfortas.

April – June

Wolfgang Amadeus Mozart's *Così fan tutte* follows in April. Jonas Kaufmann returns at the end of the month for the role of Radamès in Giuseppe Verdi's *Aida* on the stage of the Nationaltheater.

The May programme features Kirill Serebrennikov's staging of Dmitri D. Shostakovich's *The Nose* conducted by General Music Director Vladimir Jurowski, with Vincenzo Bellini's *Norma* also on the programme. Klaus Florian Vogt as Tannhäuser, Marlis Petersen as Elisabeth and Christian Gerhaher as Wolfram von Eschenbach can be enjoyed in *Tannhäuser* by Richard Wagner.

Immediately before the Munich Opera Festival commences, June brings us Giuseppe Verdi's *La traviata* with Nadezhda Pavlova as Violetta Valéry, as well as Gioachino Rossini's *La Cenerentola* with Isabel Leonard as Angelina and Lawrence Brownlee as Don Ramiro.

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LIEDER RECITALS

The Bayerische Staatsoper provides a platform for lieder recital, with both the opera festivals and the Opera Studio's showcase concerts. It is the most intimate, most concentrated form of artistic expression in singing, and these special evenings are therefore the perfect occasion to highlight various singers and present the Opera Studio's young talent to the audience up close. Performers who embody opera roles in Munich's Nationaltheater, as well outstanding "Lied" interpreters delivering guest performances for the first time at the Bayerische Staatsoper, will thrill visitors to the festival lieder recitals.

Returning guests to the opera festivals include (each with their piano partners of many years), Jonas Kaufmann and Helmut Deutsch as well as the French baritone Ludovic Tézier, with a programme that includes, among others, Gustav Mahler's Rückert-Lieder and Richard Wagner's Wesendonck-Lieder. Asmik Grigorian with Lukas Geniušas on piano and a Russian programme, with, among others, Pjotr I. Tchaikovsky and Sergei W. Rachmaninoff, performs for the first time as lied singer in the Nationaltheater. Countertenor Jakub Józef Orliński with Michael Biel on piano performs for the first time in the Prinzregententheater with a lieder recital section of the opera festivals. Golda Schultz, closely connected with the Bayerische Staatsoper as a former Opera Studio and Ensemble member, presents a lieder recital in the Prinzregententheater with Jonathan Ware on piano.

Bayerische Staatsoper

DEBUTS

HOUSE DEBUTS

CONDUCTOR

Azim Karimov *Lucrezia / Der Mond*
Aziz Shokakimov *The Queen of Spades*

DIRECTOR

Jetske Mijnsen *Pelléas et Mélisande*
Evgeny Titov *Le Nozze di Figaro*

STAGE

Ben Baur *Pelléas et Mélisande*

SOPRANO

Elsa Dreisig *Le Nozze di Figaro* (Countess Almaviva)
Mané Galoyan *Il Trittico* (Suor Angelica)
Vuvu Mpofo *Carmen* (Micaëla)
Giulia Semenzato *Belinda* (Dido and Aeneas)

TENOR

Ben Bliss *Pelléas et Mélisande* (Pelléas)
Clay Hilley *Parsifal* (Parsifal)
Sean Panikkar *Die Fledermaus* (Alfred)

BARITONE

Huw Montague Rendall *Le Nozze di Figaro* (Count Almaviva)

Bayerische Staatsoper

ROLE DEBUTS

SOPRANO

Diana Damrau	<i>Die Fledermaus</i> (Rosalinde)
Vida Miknevičiūtė	<i>Fidelio</i> (Leonore)
Erin Morley	<i>Le Grand Macabre</i> (Gepopo / Venus)
Marlis Petersen	<i>Wozzeck</i> (Marie)
Emily Pogorelc	<i>Idomeneo</i> (Ilia)

MEZZO-SOPRANO

Emily Sierra	<i>Idomeneo</i> (Idamante)
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TENOR

Liam Bonthron	<i>Die Entführung aus dem Serail</i> (Pedrillo)
Pavol Breslik	<i>Idomeneo</i> (Idomeneo)
Benjamin Bruns	<i>Le Grand Macabre</i> (Piet-vom-Fass)
Charles Castronovo	<i>Tosca</i> (Cavaradossi)

BARITONE

Christian Gerhaher	<i>Pelléas et Mélisande</i> (Golaud)
Wolfgang Koch	<i>Il Trittico</i> (Gianni Schicchi)
Konstantin Krimmel	<i>L'Elisir d'Amore</i> (Belcore)
Michael Nagy	<i>Le Grand Macabre</i> (Nekrotzar)
Sean Michael Plumb	<i>La bohème</i> (Marcello)

BASS BARITONE

Milan Siljanov	<i>Fidelio</i> (Don Fernando)
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BASS

Willard White	<i>Le Nozze di Figaro</i> (Bartolo)
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Bayerisches Staatsballett

BAYERISCHES STAATSBALLETT

The Bayerisches Staatsballett celebrates the beginning of the 2023–2024 season with the UniCredit September Festival and, entitled *Blickwechsel*, presents a double bill mixed programme in the Nationaltheater: The *Grand Pas Classique* from *Paquita* becomes a contemporary piece and is juxtaposed with its modern dance language from the *Sphären.01 | Goecke* series.

The curtain rises at the end of November for the season's first premiere: With *Le Parc*, French choreographer Angelin Preljocaj brings a full-length piece to Munich's Nationaltheater set to music by Wolfgang Amadeus Mozart. In December 2023, the company makes a guest performance in the Festspielhaus Baden-Baden with *Cinderella*.

The Ballet Festival Week opens in April 2024 with a modern triple bill, uniting the works of Nacho Duato, Sharon Eyal and a new creation by Canadian Andrew Skeels. A programmatic counterpoint to the otherwise usual dance languages on the Nationaltheater stage presents the Belgian dance theatre ensemble Peeping Tom with the triple bill programme, *Triptych: The missing door, The lost room and The hidden floor*, during the Ballet Festival Week 2024.

The festival period in July brings a reunion with Angelin Preljocaj, who in summer 2024 curates the Young Choreographers programme in the Cuvillés-Theater as part of *Sphären.02*.

Revived in the coming season will be Christopher Wheeldon's *Alice's Adventures in Wonderland*, the classic *Onegin* by John Cranko, and the children's dance theatre piece, *The Fish who found the Sea*. The Ballet Extra programme also continues.

Bayerisches Staatsballett

PREMIERES

25 November 2023: LE PARC

With *Le Parc*, French choreographer Angelin Preljocaj created a masterpiece for the Paris Opera's ballet in 1994: To various orchestral pieces by Wolfgang Amadeus Mozart and the specially created sound design of Goran Vejvoda, a sensuous interplay set around amorous encounters, tender love affairs and disappointed hopes unfolds in group and sole scenes. Created for and with the two Parisian étoiles of the time, with Isabelle Guérin and Laurent Hilaire in the main roles, the piece will now be performed at the Bayerisches Staatsballett as the first full-length piece from the oeuvre of Angelin Preljocaj.

The choreography works with elements of classical and contemporary ballet and reflects, among other things, the 17th and 18th century literary and philosophical concepts of love. A danced *perpetuum mobile* made up of temptation and dedication, of fleeting and yet long reverberating encounters therefore develops on the stage. A stylised French park area of the set designer Thierry Leproust forms the space for the various amours and their social evaluations.

The premiere at Munich's Nationaltheater is conducted by Koen Kessels; pianist Dmitry Mayboroda performs the solos on grand piano.

12 April 2024: DUATO / SKEELS / EYAL

Laurent Hilaire opens Ballet Festival Week 2024 in mid-April with a triple bill: Along with the pieces, *White Darkness* by Nacho Duato and *Autodance* by Sharon Eyal, Canadian choreographer Andrew Skeels will develop a creation with the Bayerisches Staatsballett for the first time. The music heard here is not performed live.

All three choreographies revolve around various forms of escapism. In *White Darkness*, created in 2001 for the Compañía Nacional de Danza in Madrid, Nacho Duato processes the death of his sister and gets to grips with the fatal attraction of intoxicants. Also performed will be the second *Adiemus-Variation* for string quartet by Karl Jenkins, which, with its mesmerising effect expresses, the Mephistophelian influence of the sweet poison in music.

Following the now-cult piece *Bedroom Folk*, with 2018's *Autodance* Israeli choreographer Sharon Eyal and her artistic partner Gai Behar will now rehearse a second piece with the Munich ensemble. The "auto" prefix refers here to the self-referentiality of the choreography, which poses questions about one's own identity and at the same time is also the basis for the hope that this self is echoed in the social sphere. For this, Ori Lichtik has created a score that builds on various electronic voices.

Canadian Andrew Skeels will now collaborate for the first time at the Bayerisches Staatsballett as he develops a new choreography. His choreographic language is characterised by a cinematic aesthetic, which excels with speed, flowing movements and a love of risk.

Bayerisches Staatsballett

18 July 2024: SPHÄREN.02 | PRELJOCAC

From summer 2023 the performance for younger choreographers formerly entitled *Heute ist Morgen* will now feature on the Munich Opera Festival programme with the new name – *Sphären*. The programme is based on a new concept: Ballet Director Laurent Hilaire will first chose an established choreographer as the evening's curator, with whom the budding new talent choreographers will then be determined. The goal is, in each edition to trace the connections between the individual "spheres" and to derive elements of a possible dance language of the future.

Following Marco Goecke in 2023, Angelin Preljocaj will curate the second edition of *Sphären* in summer 2024. Along with a piece by Preljocaj, two contemporary ballets of the younger generation will also be enjoyed. The detailed programme will be announced as the season progresses; the first 2024 performance will be in the Cuvilliés-Theater.

The dance performances for the festival period enjoy great popularity with audiences and offer a broad spectrum of artistic brushstrokes that shape ballet as it is today. Narrative, abstract, improvised, classical and elements of performance art combine to show the direction in which ballet could develop.

Bayerisches Staatsballett

BALLET FESTIVAL WEEK

Traditionally the Ballet Festival Week has been on the Bayerisches Staatsballett programme since 1960. Laurent Hilaire opens the 2024 edition on 12 April 2024 with the modern triple bill, *Duato / Skeels / Eyal*, which presents the works of the choreographers in the title, including a world premiere by Andrew Skeels. The programme also includes the classic *Onegin* by John Cranko, which returns to the stage in January 2024 following a five-year interlude, and Marius Petipa's *La Bayadère* in a version by Patrice Bart. Also performed will be the *Tchaikovsky Overtures* by Alexei Ratmansky (world premiere in 2022), Angelin Preljocaj's *Le Parc*, and the Heinz Bosl Foundation's Spring Matinee. A guest performance now returns to the Ballet Festival Week for the first time after an interlude of several years due to the pandemic. With the *Triptych* triple bill, which celebrated its premiere in 2020, the Belgian dance theatre ensemble, Peeping Tom, now makes its debut in Munich's Nationaltheater.

PEEPING TOM GUEST PERFORMANCE

As the first guest performance of his term in office, on 16 and 17 April 2024 in the Nationaltheater, Ballet Director Laurent Hilaire presents a contemporary piece by the Belgian dance theatre ensemble, Peeping Tom. Founded in 2000 by Gabriela Carrizo and Franck Chartier, with its hyper-realistic stage design and its interdisciplinary artistic methods, the company has caused an absolute sensation in the theatre world. The dance theatre piece *Triptych* is composed of three parts, which were originally created for the Nederlands Dans Theater: *The missing door*, *The lost room* and *The hidden floor*. The individual parts were revised in 2020 and merged under the new title. The performance shows the world of contemplation of a man whose life passes by him as if in a film. The stage set is therefore composed of three film sets, in which the characters are confronted with different realities. The cinematic effect also provides the soundscape and background noise – a falling glass, slamming doors, a beating heart or the creaking and grinding noises of a ship can be heard. With its dreamy poetry, *Triptych: The missing door, The lost room and The hidden floor*, creates a fascinating maelstrom from the old and new resources of theatre.

PROGRAMME

DUATO / SKEELS / EYAL

Works by Nacho Duato, Andrews Skeels, Sharon Eyal/Gai Behar, PREMIERE

ONEGIN

John Cranko

TRIPTYCH: THE MISSING DOOR, THE LOST ROOM AND THE HIDDEN FLOOR

Peeping Tom guest performance

TCHAIKOVSKY OVERTURES

Alexei Ratmansky

LE PARC

Angelin Preljocaj

LA BAYADÈRE

Patrice Bart/Marius Petipa

Bayerisches Staatsballett

REPERTOIRE AND REVIVALS – SEASON AT A GLANCE

The full programme at the Bayerisches Staatsballett in the first season created by Laurent Hilaire, 2023–2024, features ten different productions, including three premieres and the guest performance by the Belgian dance theatre ensemble, Peeping Tom. The season opens with the UniCredit September Festival 2023 with the *Blickwechsel* double bill in the Nationaltheater. The performance invites us to explore different perspectives by juxtaposing the famous, 150-year-old *Grand Pas Classique* from the narrative ballet, *Paquita*, with a contemporary creation and therefore a current dance language from the *Sphären.01 | Goecke* programme (summer 2023). Discounted admission prices of maximum EUR 25 are available with the September Festival. October 2023 brings us a choreographer Christopher Wheeldon double pack: Following a series of the fairytale ballet, *Cinderella*, after a four-year interlude we see the return with a new cast of the “musical production” of all ballets, *Alice’s in Wonderland*.

The curtain rises at the end of November 2023 in the Nationaltheater for the season’s first premiere: The Bayerisches Staatsballett dances Angelin Preljocaj’s piece, *Le Parc*, which celebrated its world premiere at the Ballet de l’Opéra de Paris in 1994. The ensemble piece created for various orchestral works by Wolfgang Amadeus Mozart stages a sensuous interplay set around amorous encounters, tender love affairs and disappointed hopes

Our younger visitors may look forward during the Advent period to the return of the little fish as part of our Kids & Co programme: *The Fish who Found the Sea* in December is a slightly adapted version and can be enjoyed in the Nationaltheater’s Königssaal with the cooperation of the Bayerisches Junior Ballett. The company will also travel in December to Baden-Baden, when it will present four guest ballet performances of *Cinderella* during the course of its stay.

2024 begins with the return of a cult classic: John Cranko’s *Onegin* is staged again after a five-year interlude. This literary narrative ballet is juxtaposed by Alexei Ratmansky’s neoclassical semi-narrative, *Tchaikovsky Overtures*. February continues in classic mode with a series of *La Bayadère* in Patrice Bart’s version, followed by several performances of the modern double bill, *Schmetterling*, by Paul Lightfoot und Sol León.

Laurent Hilaire opens Ballet Festival Week 2024 in April with a triple bill modern performance, which combines the works, *White Darkness* by Nacho Duato and *Autodance* by Sharon Eyal, with a new creation by the Canadian choreographer, Andrew Skeels. The production is entitled *Duato / Skeels / Eyal*. The dance theatre ensemble Peeping Tom can also be enjoyed with a guest performance.

The company will be in Madrid from late May until early June for five guest performances of *La Bayadère* in the Teatro Real.

Summer then brings another series of *Romeo and Juliet* performances, before the Bayerisches Staatsballett concentrates on the premiere during the Munich Opera Festival. In mid-July the curtain opens for a further edition of *Sphären*, curated by Angelin Preljocaj and performed for the first time in the Cuvilliés-Theater.

Bayerisches Staatsballett

Ballet extra programme / Tours

In addition to about 80 performances in the Nationaltheater and the Cuvilliés-Theater, the Ballet extra programme will also be further expanded. Interesting and exciting content on the upcoming productions will be imparted, debates from the world of dance and ballet will be highlighted, and open rehearsals provide insights into the company's work routine. The recently designed Open Training format was initiated at the beginning of 2023 and invites ballet-loving visitors to moderated training sessions and rehearsals. In the run-up to premieres and revivals there will be introduction matinees on the big stage; the programme locations are the Nationaltheater and the "Am Platzl" ballet rehearsal building (Ballettprobenhaus). Café Luitpold near Odeonsplatz has been welcoming guests for our chat series since the beginning of 2023.

Specific ballet tours also provide visitors a look behind the scenes of the Nationaltheater and the Ballettprobenhaus. Further information on the different Ballet extra formats will be available shortly on staatsballett.de.

DEBUTS

CONDUCTOR

Vello Pähn	<i>Onegin</i>
Kevin Rhodes	<i>La Bayadère</i>

CHOREOGRAPHY AND STAGE

Andrew Skeels	<i>Duato / Skeels / Eyal</i>
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STAGE AND COSTUME

Marija Djordjevic	<i>Duato / Skeels / Eyal</i> (Skeels creations)
Jaffar Chalabi	<i>Duato / Skeels / Eyal</i> (Duato: White Darkness)
Lourdes Frias	<i>Duato / Skeels / Eyal</i> (Duato: White Darkness)
Thierry Leproust	<i>Le Parc</i>
Michel Ostaszewski	<i>Duato / Skeels / Eyal</i> (Skeels creations)
Hervé Pierre	<i>Le Parc</i>

BAYERISCHES STAATSORCHESTER

500 YEARS OF THE BAYERISCHES STAATSORCHESTER

The history of the Bayerisches Staatsorchester began half a millennium ago. The first employment notices, in which the salaries of the court musicians are documented, already appeared in 1523. From small beginnings in the royal court context gradually came a grand opera orchestra, which was soon also regularly performing symphonic works, and in the early 19th century began to stage the first public concert series in Munich as part of its music academy. Today the Bayerisches Staatsorchester ranks among the top international ensembles with members from 24 countries. The excellence and diversity of this musical institution, which is just as home in the orchestra pit as it on the concert stage, is highly esteemed worldwide – since 2013, the Staatsorchester has been selected for the eighth time in a row by 50 international critics in the *Opernwelt* magazine as Orchestra of the Year. In 2023, it celebrates its 500th year and looks to the future from the perspective of this venerable tradition. The anniversary will be celebrated and solemnised with numerous different formats and events. The anniversary year was festively opened with an official ceremony in the Nationaltheater, which will be followed by several special concerts, both open-air and in resplendent halls. Needless to say, the established series, such as the symphonic Academy Concerts, the chamber concerts in the Allerheiligen-Hofkirche and the festival chamber concerts in the Cuvilliés-Theater, will receive extra special treatment. Along with the current General Music Director Vladimir Jurowski, his predecessor is also invited to conduct his former orchestra. Zubin Mehta commenced proceedings in the 2022–2023 season, with Kirill Petrenko and Kent Nagano to follow in this one. For the various chamber music formats, the orchestra members have chosen concise eras and artistic personalities, with which they will illuminate the respective important chapters of the ensemble's history. An exhibition with documents on the orchestra's history awaits visitors in the Nationaltheater's Freunde Foyer. Special musical instruments from the Staatsorchester's inventory will be presented before the appropriate opera performances, and after selected shows (ballet or musical theatre), there will be the opportunity to meet and chat with members of the Staatsorchester in the Rheingold-Bar. The power of music will also radiate near and far, with a tour through Europe's music metropolises and with cooperation partners in Munich and the surrounding region, so it enriches as many people as possible – music for all at the highest possible level.

EUROPE TOUR

In addition to Academy Concerts in its native city of Munich, the Bayerische Staatsorchester is also planning and programming its concert trips on its own as part of its music academy. For the orchestra the trips are a welcome opportunity to refine its profile at home and abroad as the musical ambassador of the Free State of Bavaria and to further develop itself as an artistic collective. The orchestra will therefore celebrate the anniversary year both in Munich and on a grand tour of Europe's music metropolises – together with its Principal Conductor Vladimir Jurowski, soprano Louise Alder, violinist Vilde Frang and pianist Yefim Bronfman. Along with them the musicians have no less than three programmes with a highly diverse repertoire, which underscores the Bayerisches Staatsorchester's broad stylistic range: With the prelude to Wagner's *Tristan und Isolde* – world premiere in Munich, 1865 – and the *Alpensinfonie* by Richard Strauss, two works of the Bayerische Staatsoper's house gods, among others, will ring out. In addition to pieces by Gustav Mahler and Robert Schumann, with *Écran* the programme also features a work by the seldom-performed 20th century composer, Anatol Vieru.

PROGRAMME I

Richard Wagner, Prelude to *Tristan und Isolde*
Robert Schumann, Piano Concerto in A minor Op. 54
Anton Bruckner, Symphony No. 4 in E-flat major *Romantic*

Thurs 07.09.23 Südtirol Festival Merano, Kursaal Meran
Fri 08.09.23 Lucerne Festival, KKL Luzern

PROGRAMME II

Anatol Vieru, *Écran*
Alban Berg, Violin Concerto *Dem Andenken eines Engels*

Richard Strauss, *Eine Alpensinfonie* op. 64

Sun 10.09.23 Hamburg, Elbphilharmonie
Mon 11.09.23 Musikfest Berlin, Philharmonie Berlin
Thurs 14.09.23 George Enescu Festival, Bucharest, Sala Palatului
Mon 18.09.23 London, Barbican Centre

PROGRAMME III

Richard Wagner, Prelude to *Tristan und Isolde*
Robert Schumann, Piano Concerto in A minor Op. 54
Gustav Mahler, Symphony No. 4 in G major

Wed 13.09.23 George Enescu Festival, Bucharest, Sala Palatului
Tues 19.09.23 London, Barbican Centre
Thurs 21.09.23 Paris, Théâtre des Champs-Élysées
Fri 22.09.23 Brucknerfest Linz, Brucknerhaus Linz
Sat 23.09.23 Vienna, Wiener Konzerthaus

Conducted by: Vladimir Jurowski
Louise Alder, Soprano
Vilde Frang, violin
Yefim Bronfman, piano
Bayerisches Staatsorchester

ACADEMY CONCERTS

The Bayerische Staatsorchester can also be enjoyed in six Academy Concerts during the 2023–2024 season. The first two Academy Concerts bring the return of two former General Music Directors: Kirill Petrenko conducts Gustav Mahler’s Eighth Symphony, which celebrated its world premiere in Munich, and Kent Nagano will present a new piece by Unsuk Chin, among others. Joana Mallwitz returns to the podium of the Nationaltheater, and our General Music Director Vladimir Jurowski will conduct no less than three Academy Concerts with an impressive programmatic range. He will also arrange the benefit concert in Munich’s Frauenkirche as our anniversary’s finale.

DEBUT

SOLISTS

Emanuel Ax (piano)

6th Academy Concert

COMMUNITY / KIDS & CO

COMMUNITY

The Bayerische Staatsoper's Community programme is designed for various kinds of people in and around Munich. The focus is on joining in with cultural activities, participation and equal-basis communication. Projects are run with various cooperation partners all over the city. A key area of the community work focuses on the new Freiam neighbourhood in the west of the city. The ecological and social aspects that play a major role in the new districts emerging are extremely important for cultural and future-oriented work. The diversity of those that are building in Freiam and those that are moving into this district enables a diverse society and new concepts for living together. There will be an extremely varied cultural offering for the (future) residents: Between asphalt and nature emerges a new cultural meeting zone for Munich's urban society. With participative projects, singing, dance and theatre, in the FREIAM-RHAPSODIE Community Project, creative open spaces are produced and arranged with the neighbourhood's current and future residents.

In cooperation with *Kulturzentrum ubo9* and *Kulturzentrum Freiam, Stadtteilmanagement Freiam, MGS Münchner Gesellschaft für Stadterneuerung GmbH, Münchner Volkshochschule GmbH/Stadtbereich West* and *Hochschule für Musik und Theater München*

A further focus concentrates on the young community under 30 years old (< 30). Both beginners and loyal young visitors are offered discounted tickets and the support programme: Sneak Previews (dress rehearsal visits), Afterglows (parties after performances) or regular get-togethers in the canteen of the Residenztheater and the Bayerische Staatsoper. Together with *Kulturzentrum Backstage*, here we offer a workshop stage for young people, a creative space for cultural and artistic activities, as well as for socio-political discussion.

In cooperation with *Kulturzentrum Backstage / IMAL Musiktheater*

KIDS & CO

Cultural education, productions for children, support programme and workshops are also Kids & Co focus points in the 2023–2024 season. With musical theatre elements from acting, dancing, singing and music, child-appropriate themes are recounted and imparted using aesthetic materials. A broad selection of participative workshops on voice, movement, rhythm, sound and much more, plus numerous family performances including child-appropriate introductions complete the programme.

PREMIERE

1 March 2024: FRANK AND BERT

Chris Naylor-Ballesteros's picture book tells the story of the magic of true friendship, empathy and the joy of playing together, whereby it's not actually important exactly what the rules are: Frank and Bert are best friends and love to play hide and seek. But Bert just isn't very good at it. So Frank always wins. Every single time. But what if winning just wasn't everything? Or we let the other person win, so they are happy?

Richard Whilds, répétiteur at the Bayerische Staatsoper, has already created numerous compositions and arrangements for musical theatre. In the 2021/22 season, he composed *Der Mondbär*, a production for children aged four and over. The next production for young audiences now follows with *Frank and Bert*. Based on the picture book by Chris Naylor-Ballesteros, he creates the concept and libretto together with the young director Friederike Blum (performance manager at the Bayerische Staatsoper since the 2019–2020 season) and Laura Schmidt, dramaturgist at the Bayerische Staatsoper.

BAYERISCHE STAATSOPER

REPERTOIRE

4 November 2023: MAX UND DIE SUPERHELD:INNEN
Leonard Eröd (Arr.)
Musical theatre for children aged 6 and over.

2 December 2023: HOW THE FISH FOUND THE SEA
Franziska Angerer, Charlotte Edmonds
Dance piece for children aged four and over

KIDS CONCERTS

Wonderful works for wee people. Sometimes told, sometimes drawn.
Played by members of the Bayerisches Staatsorchester (aged 5 and over).

17 October 2023: DIE SPIELZEUGSCHACHTEL (TOY BOX)
Claude Debussy
With live drawing
Bayerisches Staatsorchester wind quintet

13 January 2024: HANSEL AND GRETEL
Engelbert Humperdinck / Frank Rudhardt
With speaker
Bayerisches Staatsorchester brass quintet

1 June 2024: FIRLEFANZ MIT ELEGANZ (Frills with Elegance)
Nino Rota, Charlie Chaplin and others
With Firli and Franz (Clowns ohne Grenzen e. V.)
Otto e Mezzo ensemble with musicians of the Bayerisches Staatsorchester

STAFF

SERGE DORNY

Serge Dorny was born in Wevelgem, Belgium. He began his theatre career in the dramaturge team under General Director Gerard Mortier at the Théâtre Royal de la Monnaie in Brussels, moving from here to the Festival of Flanders, where he was appointed Artistic Director in 1987. He revitalised the festival programme with a new repertoire and innovative, unexpected encounters between baroque and contemporary, invited big, significant orchestras and engaged a series of conductors starting out on their careers, among them Iván Fischer, Valery Gergiev, Simon Rattle and Esa-Pekka Salonen, for example.

He was appointed General Director and Artistic Director of the London Philharmonic Orchestra in 1996, where he corrected the financial situation and re-established the orchestra's artistic excellence. Kurt Masur was made Principal Conductor and Vladimir Jurowski was appointed Principal Guest Conductor, and the cooperation with Bernard Haitink, Mariss Jansons and Wolfgang Sawallisch was intensified.

Serge Dorny has pursued an innovative artistic policy since his appointment as General Director of the Opéra National de Lyon in 2003. On the programme, he combined major works of the repertoire with lesser known operas, developed thematic festivals and afforded the music of the 20th century and contemporary works a truly special significance. He invited outstanding conductors such as William Christie, Stefano Montanari, Kazushi Ōno, Kirill Petrenko, Jérémie Rhorer and Daniele Rustioni, recruited film and theatre directors such as Christophe Honoré, David Marton and Wajdi Mouawad for the opera, and established a continuous cooperation with renowned stage artists such as Romeo Castellucci, Robert Lepage, La Fura dels Baus (Àlex Ollé), Laurent Pelly, Olivier Py and Dmitri Tcherniakov.

His initiative to make the opera house's artistic offering accessible to audiences that previously had very few points of contact with musical theatre, and to bring them closer with special activities, such as the regular art and culture programme, now enjoys international renown here. In 2017, the Opéra National de Lyon was named Opera House of the Year by the British press's International Opera Awards and also declared Opera House of the Year with the *Opernwelt* specialist opera journal's critics' vote.

Serge Dorny is a Board Member of the Concours Reine Elisabeth in Brussels, of the Orchestre Français des Jeunes and the Conservatoire National Supérieur de Musique et de Danse de Lyon. He is a regular juror with international music contests. From 2008 to 2014, he was a lecturer at the University of Zurich on the Executive Master in Arts Administration study course, and he has taught at the Accademia Teatro alla Scala in Milan since 2016. He was awarded an honorary doctorate by the University of Montreal in 2008. He is a Knight of the French Legion of Honour, *Commandeur de l'Ordre des Arts et des Lettres* and Knight of the Belgian Order of the Crown.

VLADIMIR JUROWSKI

Born in Moscow, Vladimir Jurowski began his musical training at the Moscow Conservatory of Music, before going on to the Berlin and Dresden Music Academies. He made his international debut as an opera conductor at the Wexford Festival in 1995 with Nikolai Rimsky-Korsakov's *May Night*. That year, he also debuted at the Royal Opera House Covent Garden in London with *Nabucco*. He has since been a guest conductor at the Metropolitan Opera in New York, the Teatro alla Scala in Milan, the Opéra national de Paris, at the Bolshoi Theatre in Moscow, the Semperoper in Dresden, and at the Salzburg Festival, among other opera houses.

He was Principal Conductor at the Komische Oper Berlin from 1997 to 2001, and subsequently Music Director of the Glyndebourne Festival until 2013. From 2007 to 2021 he was Principal Conductor of the London Philharmonic Orchestra, where he has since been Conductor Emeritus. He has also guided the *Rundfunk-Sinfonieorchester Berlin (RSB)* as Principal Conductor and Artistic Director since 2017. And he is Principal Artist of the Orchestra of the Age of Enlightenment and until 2021 he was Artistic Director of the International George Enescu Festival in Bucharest, as well as Russia's "Yevgeny Svetlanov" State Academic Symphony Orchestra. A regular collaboration connects him with the Chamber Orchestra of Europe and the "ensemble unitedberlin". He has performed as a guest conductor with the Berlin Philharmonic, the Gewandhaus Orchestra Leipzig, the Staatskapelle Dresden, the Tonhalle Orchester Zürich, the Vienna Philharmonic, the Royal Concertgebouw Orchestra in Amsterdam, the New York Philharmonic Orchestra and the Boston, Chicago, Cleveland and Philadelphia Symphony Orchestras, among others.

He debuted at the Bayerische Staatsoper in the 2015–2016 season in an Academy Concert, among other pieces with Sergei Prokofiev's Symphony No. 3, and subsequently conducted the new production of the composer's opera, *The Fiery Angel*. He also conducted the new staging of *Der Rosenkavalier* by Richard Strauss in the 2020–2021 season. In the 2022–2023 season, he conducted the opening premiere with Dmitri D. Shostakovich's *The Nose* and the festival premiere, *The Devils of Loudun* by Krzysztof Penderecki. He has been Bayerische Staatsoper General Music Director since 2021.

Bayerisches Staatsballett

LAURENT HILAIRE

On completing his training at the Ballet School of the Paris Opera Laurent Hilaire was made a member of the Ballet de l'Opéra de Paris in 1979. In 1985, Rudolf Nureyev elevated him to "danseur étoile" following a performance of *Swan Lake*. He subsequently danced the main roles in ballets by Pierre Lacotte, George Balanchine, Jerome Robbins, Serge Lifar, Rudolf Nureyev, Michail Fokin, Kenneth MacMillan, Roland Petit, Maurice Béjart, Merce Cunningham, Jiří Kylián, William Forsythe, Angelin Preljocaj and others.

Hilaire performed as a guest at the Royal Ballet in London, the Teatro alla Scala in Milan, the American Ballet Theatre, the Australian Ballet and the Staatsballett Berlin. His dedicated partners included, among others, Sylvie Guillem, Isabelle Guérin, Élisabeth Platel, Altinai Assylmouratova, Darcey Bussell, Alessandra Ferri and Svetlana Zakharova.

He became Ballet Master at the Paris Opera in 2005. With the Ballet de l'Opéra de Paris, he developed choreographies with, among others, Jerome Robbins, Rudolf Nureyev, Serge Lifar, George Balanchine, Maurice Béjart, Angelin Preljocaj, Jiří Kylián, William Forsythe, Anne Teresa De Keersmaeker and Alexei Ratmansky.

In 2011, he was elevated to the rank of "*Maître de ballet associé à la direction de la danse*", a role in which he worked closely with Brigitte Lefèvre, Artistic Director of the Ballet de l'Opéra de Paris. Hilaire participated in the artistic planning of the ballet programme and was responsible for the ensemble's entire production process. He also worked as Ballet Master with the National Ballet of Canada, the Teatro dell'Opera di Roma, the Royal Swedish Ballet, the Teatro alla Scala in Milan, the Shanghai Ballet Company and further ensembles.

He was Artistic Director of the Stanislavsky Ballet from 2017 to 2022. Under his guidance, the Stanislavsky Theater added a series of ballet choreographies to its repertoire, among others by Alexander Ekman, Serge Lifar, William Forsythe, George Balanchine, Paul Taylor, Jacques Garnier, Marco Goecke, Ohad Naharin, Johan Inger, Trisha Brown, Angelin Preljocaj, Sharon Eyal, Andrey Kaydanovskiy, Max Sevagin and Hofesh Shechter.

In 2018, the Stanislavsky Ballet was awarded the "Golden Mask" for the best classical ballet of the year in Russia, winning again in 2019 for best contemporary ballet. Hilaire resigned as the ensemble's artistic director in February 2022, and moved to Munich in May 2022 as Director of the Bayerisches Staatsballett. In arranging his first season (2023–2024) he brings works of outstanding performers such as Angelin Preljocaj, Nacho Duato and Sharon Eyal to Munich's Nationaltheater, and has also commissioned a new creation from Andrew Skeels.

Further awards under his belt include:

(2004, 2007) Prix Benois de la Danse

(2004) Chevalier de la Légion d'honneur

(2007) Commandeur des Arts et des Lettres

(2019) Médaille de la Renaissance française

Bayerische Staatsoper

THE BAYERISCHE STAATSOPER'S ENSEMBLE

SOPRANO

Elsa Dreisig, Mirjam Mesak, Emily Pogorelc

MEZZO-SOPRANO

Victoria Karkacheva, Emily Sierra

CONTRALTO

Avery Amereau

TENOR

Tansel Akzeybek, Kevin Conners, Jonas Hacker, Granit Musliu

BARITONE

Andrew Hamilton, Konstantin Krimmel, Sean Michael Plumb, Christian Rieger

BASS BARITONE

Milan Siljanov

BASS

Alexander Köpeczi, Daniel Noyola, Martin Snell, Bálint Szabó

THE BAYERISCHE STAATSOPER'S OPERA STUDIO

The Bayerische Staatsoper's Opera Studio has been in place in its current form since the 2006–2007 season. Twelve young singers and two pianists are guided by Artistic Director Tobias Truniger.

For two years, national and international talented young singers support the Bayerische Staatsoper ensemble as members of the Opera Studio.

The Opera Studio production provides the musical highpoint. This season it is *Lucrezia / Der Mond*, which celebrates a premiere in the Cuvilliés-Theater on 24 April 2024.

SOPRANO

Louise Foor, Seonwoo Lee, Eirin Rognerud

MEZZO-SOPRANO

Natalie Lewis, Xenia Puskarz Thomas

TENOR

Liam Bonthrone, Aleksey Kursanov, Zachary Rioux

BARITONE

Thomas Mole, Vitor Bispo

BASS

Paweł Horodyski, Nikita Volkov

PIANO

Joseph Beesley, Tackyoung Chung

BAYERISCHE STAATSOPER

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You will find further information on the Bayerische Staatsoper website, staatsoper.de.
By logging into the press area with your user data, you have access to the press materials.

Press folder of 4 March 2023, subject to change!



Media Information
2023

The BMW Group as Global Partner of the Bayerische Staatsoper.

Munich. For more than 25 years, the BMW Group and the Bayerische Staatsoper have been on friendly terms in numerous collaborations. With the global partnership announced in 2021, in addition to proven joint formats such as Opera for all, new audiences are opened up for the internationally renowned opera house, especially in the digital sector. Furthermore, the BMW Group thereby sets an important signal as a corporate citizen and for social sustainability.

As the exclusive partner of the Munich Opera Festival and Opera for all, the BMW Group has enabled the annual live broadcast of an opera and the festival concert since 1997. By moving the event outdoors, the inhibitions of high culture are removed, and opera and classical music are opened up to a new audience. Thanks to BMW Munich, admission is always free of charge. As partner of the Munich Opera Festival, BMW Munich also supports its premiere.

For more than 50 years, the company has been involved all over the world and also fulfils its social responsibility in the area of culture. With over 100 long-term initiatives in modern and contemporary art, classical music, jazz, and sound, as well as architecture and design, the cultural engagement is firmly established. In the BMW Group's self-image, cooperation in art and culture is an essential component of social sustainability - yesterday, today and in the future.

Opera for all in cooperation with the Bayerische Staatsoper is part of a series of open-air concerts that the BMW Group also supports in Berlin, London and, since this year, Melbourne, enabling hundreds of thousands to enjoy first-class music programs in a relaxed atmosphere.

Detailed information on the BMW Group's commitment to culture can be found at:
<http://www.bmwgroup.com/culture> and <https://www.bmwgroup.com/culture/overview>

[BMW Group Culture Facebook](#)

[BMW Group Culture Instagram](#)

@BMWGroupCulture

#BMWGroupCulture

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Press Release

Munich, March 2023

HypoVereinsbank and the Bavarian State Opera offer music highlights for everyone

„Opera for All“ on 16th September and UniCredit Septemberfest on 23rd and 24th September in Munich

HypoVereinsbank and the Bavarian State Opera are continuing their long-standing partnership and are once again offering music highlights for everyone at the start of the new 2023/24 season, i.e. at low prices or completely free of charge. After stops in Ansbach and Rosenheim, the open-air concert "Opera for All" will take place in Munich this year on 16th September 2023.

On the weekend of 23rd /24th September, the UniCredit Septemberfest invites all citizens to watch, listen and participate with flash mobs, pop-up events, ballet and opera performances and other activities. A special focus is on singing: various choirs invite you to listen and sing along, including the UniCredit Opera Choir. The front building and the forecourt of the National Theatre as well as the FÜNF HÖFE will thus be transformed into a cultural marketplace with a colourful programme for the start of the season.

About HypoVereinsbank

HypoVereinsbank is part of UniCredit, a pan-European Commercial Bank with a unique service offering in Italy, Germany, Central and Eastern Europe. Our purpose is to empower communities to progress, delivering the best-in-class for all stakeholders, unlocking the potential of our clients and our people across Europe.

We serve over 15 million customers worldwide. They are at the heart of what we do in all our markets. UniCredit is organized in four core regions and two product factories, Corporate and Individual Solutions. This allows us to be close to our clients and use the scale of the entire Group for developing and offering the best products across all our markets.

Digitalisation and our commitment to ESG principles are key enablers for our service. They help us deliver excellence to our stakeholders and creating a sustainable future for our clients, our communities and our people.

Further Information: www.hvb.de/kultur

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<https://youtube.com/user/hypovereinsbank>



Brainlab Partners with the Bavarian State Opera

Munich pioneer in digital medical technology began sponsorship in 2023

Since earlier this year, Munich-based Brainlab AG has been the sponsor of the Bavarian State Opera. For both parties, the goal of this partnership is to create innovative events that highlight the intersection between art, technology, science and research. This collaboration is set to continue for the next two years. With this creative partnership, Brainlab adds another impressive facet to its ongoing commitment to art and music through its Brainlab Culture Program and demonstrates the company's social responsibility in the fields of art and culture. As a pioneer in digital medical technology, Brainlab can provide extraordinary impetus for digital cultural formats. That is how this personal and thematic collaboration of creative stakeholders and the company will support artistic excellence and innovative institutions.

“From my perspective, creativity and analytical skills are mutually dependent and are central to every innovation. That is why art and culture have always played a significant role at Brainlab – and are, on a personal level, very close to my heart,” commented Stefan Vilsmeier, founder and CEO of Brainlab. “We are thrilled to be working with such a preeminent institution like the Bavarian State Opera.”

About Brainlab

Brainlab creates software-driven med tech digitizing, automating and optimizing clinical workflows. Serving physicians, medical professionals and patients in 6300+ hospitals in 122 countries, we're transforming healthcare to improve the lives of patients everywhere. We employ over 2450 people in 25 locations worldwide. For more information, please visit [Brainlab](#) and follow on [LinkedIn](#), [Twitter](#), [Facebook](#) and [Instagram](#).

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Press Statement 2023

The heller & partner group is pleased to support the Bavarian State Opera as a project partner.

Munich, February 2023 - The heller & partner group continues to expand its cultural engagement with the support of the Bavarian State Opera. As a project partner of the Bavarian State Opera, the communication and strategy consulting firm wants to make art and culture accessible to people from Bavaria and the world.

heller & partner and the Bavarian State Opera connect creativity, the pursuit of excellence and the values of our society. The collaboration is also aimed at enhancing Munich's reputation as one of the most renowned international cultural cities.

Furthermore, the heller & partner group supports people in need through the "Wir helfen München" foundation. The focus is on children, youth and the elderly. In addition, the foundation also promotes international outlook, tolerance in all areas, culture, and the idea of understanding between nations.

About heller & partner

The heller & partner group is one of the leading independent management consultancies for communication and strategy in Germany. We support local, national and international companies, institutions, municipalities and individuals with a focus on intensive communication. Our work revolves around questions with existential consequences, which have a massive impact on the future. In these challenging situations, we generate clear communication and solution strategies based on experience, calm, foresight, ability and contacts.

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Die ParTec AG beschäftigt sich seit mehr als 20 Jahren mit Entwicklung und Bau von Modulare Supercomputern und Quantencomputern. Ihre Technologie für die Modulare Supercomputer ist absolut führend in der Welt. Sie wird bei den größten Rechnern der Welt, die zurzeit gebaut werden und von denen einige auch schon in Betrieb sind, angewendet. Die von ihr entwickelte und auch schon in vielen Supercomputern angewendete Software erlaubt sowohl den Betrieb der Supercomputer als auch die Einbindung von Quantencomputern.

In München sind damit absolute europäische Spitzenleistungen beheimatet, mit dem Nationaltheater der weltführende Träger der einzigartigen Kultur der europäischen Oper und ihrer grandiosen Musik, und mit der ParTec der Hersteller der maschinellen Träger der digitalen Welt, von KI bis Cloud und Quantum Computing.

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RH Group: Excellence Partner of the Bavarian State Opera

The RH Group has been supporting the Bavarian State Opera as an “Excellence Partner” since the 2019/2020 season. The Munich real estate expert is the first and exclusive partner of the program, which aims to promote top-class opera productions with first-class cast. In the 2022/2023 season, the RH Group will act as “Excellence Partner” for the repertoire series “Aida” by Giuseppe Verdi. Robert Hübner, managing partner of the RH group of companies, was a private member of the “Premium Circle” for many years before he significantly expanded his company’s involvement. “It is both an obligation and a matter close to my heart to share our company’s success and to assume corporate social responsibility. We’ve therefore been particularly committed for many years to supporting social and cultural projects and institutions in Munich, hometown and important project location of the RH Group,” says Robert Hübner.

About the RH group of companies

The RH Group is an owner-managed family business that has been active in the real estate industry for more than 65 years. It specializes in the project development and management of office buildings, hotels, business parks, as well as residential and commercial buildings in key growth areas in Germany and Austria, including Munich, Berlin and Kitzbühel. Since 1995, Robert Hübner has been managing the company as a managing partner in the third generation. Some 250 people are employed in the operating subsidiaries and affiliated companies. The real estate expert’s references include the Munich office parks “M Square” and “Zielstatt Quartier”, the commercial building at Prinzregentenstraße 73 in Munich (main location of “Feinkost Käfer”), the renowned “Hotel Zoo Berlin” and the business park “West Erding Park”.
www.rh-unternehmensgruppe.de

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The Bayerisches Staatsorchester's Hermann Levi Academy at Siemens Headquarters in Munich during a Siemens Arts Program music production using (immersive) 3D sound.

Arts & Culture as part of our corporate culture

Arts and culture are crucial for the development of humankind in our society. Cultural heritage is essential in connecting with the communities we live in. Based on this deep conviction, Siemens has been committed to making the arts accessible for all parts of society and offer spaces of encounter for cultural exchange and interaction since the company was founded.

That's why Siemens is a reliable supporter and catalyst for the arts, especially during the Covid-19 pandemic. In addition to our engagement with the **Bayerisches Staatsorchester's Hermann Levi Academy**, our commitments as a main sponsor include the Salzburg Festival, the ARD Music Competition, the Karajan Academy and the "Chief Hijangua" opera project, which made the premiere of the first Namibian opera possible.

A particular concern of our cultural sponsorship is to promote and connect young talents. To achieve this, we regularly offer young musicians a platform, for example by inviting them to perform at Siemens production locations, but also by organizing special concerts with our cultural partners such as the Carnegie Hall in New York. We also realize our own projects, such as the immersive 3D recording together with the Hermann Levi Academy.

Siemens Arts Program

A key component of the company's commitment to the arts is the Siemens Arts Program, which was launched in 1987 with the intention of developing its own specific cultural program. In this way, the company emphasizes the importance it assigns to art and culture in society. "Art and music are always innovation drivers. Therefore, Siemens values the significance of this kind of creativity and supports art and culture besides science, education and research, in a special way." says Prof. Dr. Stephan Frucht, Artistic Director of Siemens Arts Program.

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Van Cleef & Arpels

Presseinformation 2023

Die Maison Van Cleef & Arpels freut sich, auch 2023 die Partnerschaft mit dem Bayerischen Staatsballett fortzuführen.

Das Pariser Schmuckhaus Van Cleef & Arpels freut sich, sein kulturelles Engagement im Bereich Tanz und Ballett mit der Förderung des Bayerischen Staatsballetts auch im sechsten Jahr weiter auszubauen.

Durch die Zusammenarbeit mit international renommierten Opernhäusern und Ballettensembles begann die Maison, die Ballettkunst schon vor Jahrzehnten zu fördern. Ballett ist eines der zentralen Themen von Van Cleef & Arpels, da es wie das Haus selbst das Streben nach Exzellenz mit Schönheit und Harmonie verbindet.

Darüber hinaus dient Ballett der Maison Van Cleef & Arpels als eine ihrer wichtigsten Quellen der Inspiration. Die ersten der legendären Ballerina-Clips des Hauses wurden in den frühen 1940er Jahren in New York auf Anregung von Louis Arpels – einem großen Ballett- und Opernliebhaber – geschaffen. Diese Kreationen spiegeln tänzerische Posen in Gold und Edelsteinen wider und wurden bald zu wahren Ikonen von Van Cleef & Arpels.

Claude Arpels, ein Neffe von Louis Arpels, verstärkte die Verbindung der Maison mit der Welt des Tanzes weiter, als er den berühmten Choreografen George Balanchine, den Mitbegründer des New York City Ballet, kennenlernte. Ihre gemeinsame Leidenschaft für Edelsteine entwickelte sich zu einer künstlerischen Symbiose, aus welcher Balanchines Ballett *Jewels* entstand, das im April 1967 in New York uraufgeführt wurde.

Das 1906 am Place Vendôme in Paris gegründete Schmuckhaus Van Cleef & Arpels weihte im September 2017 seine erste Dependence in Deutschland auf Münchens Maximilianstraße ein. Als Nachbar der Bayerischen Staatsoper lag der Ausbau des Engagements im Bereich des Balletts nahe und das Pariser Schmuckhaus freut sich nun, diese Zusammenarbeit im Jahre 2023 weiter zu vertiefen.

Van Cleef & Arpels

Van Cleef & Arpels wurde 1906, nur wenige Jahre nach der Hochzeit von Alfred Van Cleef und Estelle Arpels im Jahre 1895, an der Adresse 22 Place Vendôme in Paris gegründet. Im Laufe der Jahrzehnte wurde das Schmuckhaus, welches sich der Exzellenz und Perfektion verschrieben hat, auf der ganzen Welt zu einer Referenz. Die für das Haus so charakteristische Handschrift – man denke an das Alhambra Motiv, das Zip Collier oder die Technik des Mystery Set – haben Kreationen erschaffen, die bezaubern und zum Träumen einladen. Den unverwechselbaren Stil, der Kreativität, Raffinesse, Kultur und Poesie in sich vereint, pflegt die Maison bis heute mit unveränderter Leidenschaft. Natur, Haute Couture, Tanz und phantastische Welten sind die vielfältigen Inspirationsquellen, die den Zugang in ein zeitloses Universum der Schönheit und der Harmonie eröffnen.

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