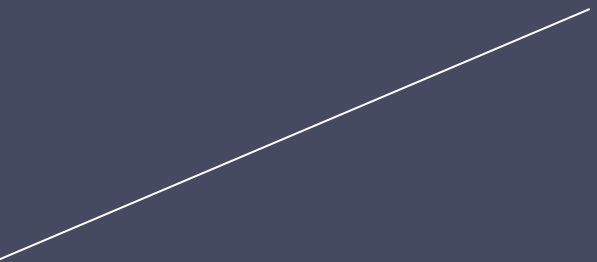




ALVORCER



SEASON 23 / 24



Semperoper
Ballet

WELCOME
GUEST AUTHOR
COMPANY
PROGRAMME
INSIGHT



SeoHyeon Jeong

WELCOME

PETER THEILER
GENERAL DIRECTOR
SEMPEROPER DRESDEN

We are facing a season of farewells – after a total of six years, my directorship is coming to an end – but also one of transition and new beginnings. And so, I particularly appreciate having been able to win over Marcelo Gomes, such an outstanding and internationally renowned dance artist, in order to take over the Artistic Management of Semperoper Ballett during the 2023/24 season. For me personally, but also for the entire Semperoper Ballett, this is an important enrichment and we are very excited to experience his artistic work.

In terms of programming, Marcelo Gomes's approach is encapsulated in the expression »ALVORECER«, whose German equivalent – »Morgenröte«, i.e. »red (morning) sky« if translated literally, unfortunately doesn't have the same onomatopoeic flavour as in Portuguese. A poetic image that resonates the freshness and optimism of a new beginning just as the dawn in the morning after a beautiful night ... as we will be able to experience again in David Dawson's choreography of »Romeo and Juliet«. And it is certainly no coincidence that The Sleeping Beauty in the ballet classic of the same name is called Aurora – which is the Latin word for »sunrise«. By transforming from a girl into a woman, the young princess experiences love, life and the desire for something new. This season, Marcelo Gomes will present his unique reading of this story in his adaptation of Aaron S. Watkin's choreography.

It is my heartfelt desire that Semperoper Ballett remains innovative and vibrant under the artistic direction of Marcelo Gomes. May his leadership also make the company's creative potential blossom as well as continue to surprise and enchant us with the magic of dance. Taking a look at the season's programme, I am convinced that this will succeed: just as Johan Inger's new interpretation of »A Swan Lake« promises to be a new beginning with regard to the exploration of this ballet classic, the multi-part »Plot Point« once again invites us on a choreographic journey of discovery full of interconnections that brings together George Balanchine, Crystal Pite and Twyla Tharp.

Um bom começo!
Peter Theiler

WELCOME

MARCELO GOMES

ARTISTIC MANAGER
SEMPEROPER BALLETT

In 2019, I moved to Dresden and started working with the Semperoper Ballett. The past few years allowed me to dance side by side with all the dancers, to share their ups and downs, to guide them and learn from them in return, while passing on my experience of more than 20 years as a professional performer. Being now consigned to the tasks and duties of Semperoper Ballett's Artistic Management represents a very special station in the course of my life, which I have accepted with humility, positivity and inspiration.

While staging and coaching this company every day, I have noticed that the practical approach and inner attitude towards my daily artistic work can motivate the dancers to go about their own work with renewed energy and commitment. Seeing their individual transformations on and off the stage – a result of our mutual sure-handedness and collaboration – makes me feel proud and happy. Such invisible and yet perceptible bonds also define part of the company culture and overall vision that can make a difference in the career of an artist and continue to meet the standard of exceptional work. »ALVORECER« – this Portuguese word can be translated as »dawning« and represents an attitude towards life, a mindset that conveys new possibilities and a zest for action. For this reason, we opened the 2023/24 season under the sign of this image. Similar to »a white sheet of paper«, the 2023/24 ballet season is to carry an artistic statement that contributes to reinventing an encouraged and respectful company culture. In addition, it shall also exude a mindset that awakens the best in all of us, so that we can tackle and manage our daily lives together in a confident and inspired way.

With this in mind, I am very much looking forward to welcoming you to our performances!

Yours sincerely,
Marcelo Gomes



Duosi Zhu

GUEST AUTHOR

JULIE KENT
CO-ARTISTIC DIRECTOR
HOUSTON BALLET

Dance is for me an extremely personal and intimate form of expression. It allows us to share feelings that are deeper and more complex than words – and therein lies infinite magic. However, magic also inheres to a beginning, a new day, a sunrise, a new chapter and the exciting possibilities of the unknown. With »ALVORECER«, Semperoper Ballett's central theme for the 2023/24 season evolves a beautiful metaphor that combines the multi-layered significance of movement with the vibrant sparkle of something pristine and, not least, with a very personal nuance of its Artistic Manager, Marcelo Gomes, whom I have known for many years because of our common career as dancers, and who now, just like me, has diverse opportunities to pass on his own professional practice as Artistic Manager and to gain new experience in management.

»ALVORECER« embraces the exciting potential of the future. This special energy will be seen and felt in a myriad of ways throughout Semperoper Ballett's current season. The image of »dawning« does not represent a »still life«, but rather a »transformation«, a soft, ongoing connecting process. I myself shift from mother to dancer, leader, wife, friend, daughter, etc. We all make important transitions throughout every day without even realizing, and, ideally, they are smooth, almost imperceptible, thoughtful and purposeful. Supervisors must fulfil the same qualities, and each responsibility relies on different aspects of our personality. Leaders must illuminate, inspire the shared goal, and be willing to redirect and celebrate individual as well as collective energy. Moreover, they must be prepared to make personal sacrifices and navigate challenges with steady determination. Thus, I would like to share a concluding thought with Marcelo Gomes and Semperoper Ballett: consider life a forward-moving journey – do not linger in the »in between«, but bravely accept the »ALVORECER« of what is to come!



Ayaha Tsunaki
Julian Amir Lacey



Ensemble

COMPANY



Lorenzo
Alberti



Phoebe
Anderssen



Michelle
Auth



Alejandro
Azorin



Anthony
Bachelier



Christian
Bauch



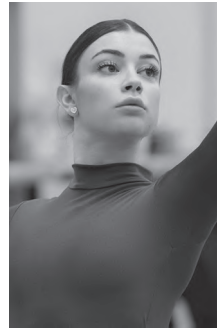
Javier
Becerra Cubero



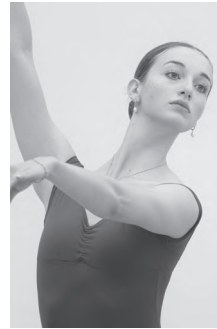
Carl
Becker



Thomas
Bieszka



Evelyn
Bovo



Stella
Byers



Moisés
Carrada Palmeros



Francesca
Cesaro



David
Dawson



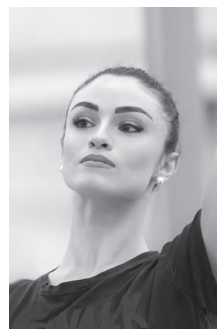
Yevgeny
Feldmann



Kanako
Fujimoto



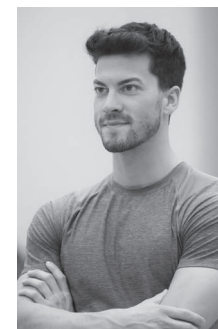
Regina
Genée



Ilaria
Ghironi



Svetlana
Gileva



Marco
Giombelli



Johannes
Goldbach



Marcelo
Gomes



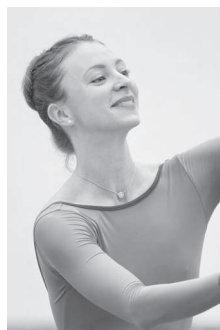
Pablo
Gonzáles Martinez



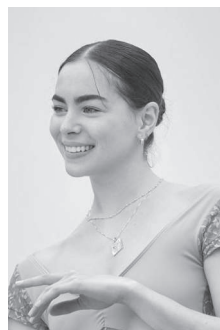
Laura
Graham



Joseph
Gray



Lilliana
Hagerman



Caroline
Hamilton



Rebecca
Haw



Arthur
Henderson



Lydia
Holter



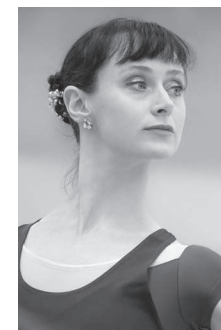
Richard
House



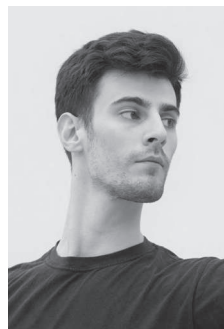
Kanata
Ijima



SeoHyeon
Jeong



Elena
Karpuhina



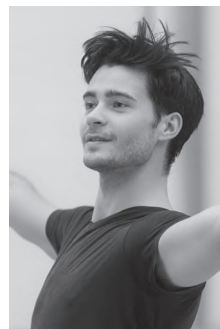
Kristóf
Kovács



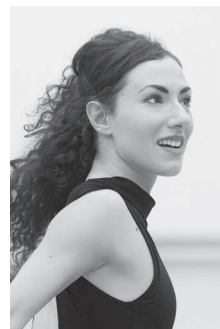
Henry
Kupka



Julian Amir
Lacey



Václav
Lamparter



Jenny
Laudadio



Milda
Luckute



Adi
Luick



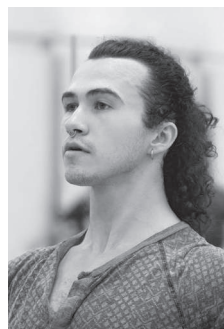
Swanice
Luong



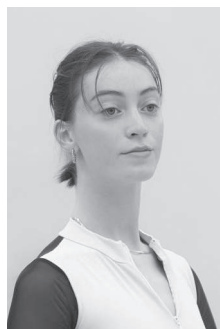
Anicet
Marandel



Raquel
Martinez



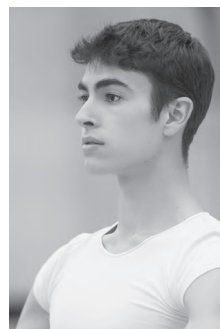
Skyler
Maxey-Wert



Sydney
Merrilees



Alfredo
Miglionico



Vincenzo
Mola



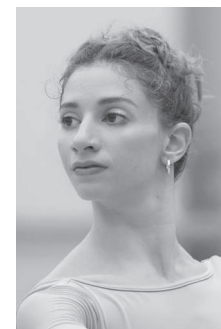
Yo
Nakajima



Casey
Ouzounis



Lamin
Pereira



Nastazia
Philippou



Vincent
Philp



Rodrigo
Pinto



Susana
Riazuelo



Francesco Pio
Ricci



Courtney
Richardson



Jaime
Roque de la Cruz



Gianmarco
Rughetti



Susanna
Santoro



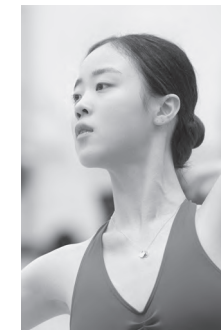
Chiara
Scarrone



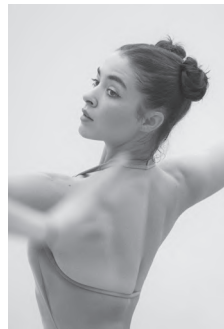
Francisco
Sebastião



Frank
Seifert



Jieun
Shim



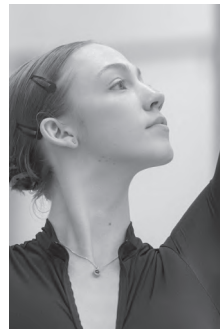
Zarina
Stahnke



Anri
Sugiura



Ayaha
Tsunaki



Marlena
Umland



Jón
Vallejo



Denis
Veginy



Olmo Verbeeck
Martínez



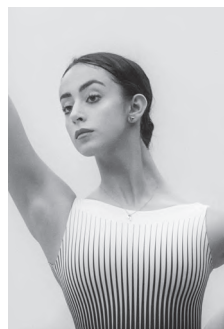
Yazmin
Verhage



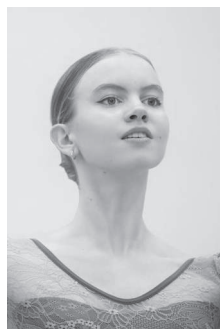
Briony
Viele



Simona
Volpe



Madison
Whiteley



Magdalen
Wood



Duosi
Zhu

COMPANY
ENSEMBLE
POSITIONS

ARTISTIC MANAGER Marcelo Gomes

COMPANY MANAGER Adi Luick

ASSOCIATE CHOREOGRAPHER David Dawson

SENIOR BALLET MASTER Laura Graham

BALLET MASTERS Marcelo Gomes, Susana Riazuelo,
Jaime Roque de la Cruz, Denis Veginy

GUEST BALLET MASTERS Yannick Boquin,
Siner Gönenc Boquin, Alessandra Ferri, Julie Kent

PRINCIPAL PIANIST Yevgeny Feldmann

PIANISTS Alfredo Miglionico, Gianmarco Rughetti

GUEST CONDUCTORS Mikhail Agrest, Thomas Herzog,
Robert Houssart, Benjamin Pope, Tom Seligman, Martin Yates

PRODUCTION & TOUR MANAGER Frank Seifert

ASSISTANT TO THE BALLET MANAGEMENT
AND PRODUCTION Lydia Holter

REHEARSAL COORDINATOR Henry Kupka

ASSISTANT TO THE BALLET DIRECTORATE
Michelle Auth

DRAMATIC ADVISOR Regina Genée

PHYSIOTHERAPY Praxis Körperzentrum

PRINCIPALS Alejandro Azorín, Christian Bauch, Kanako Fujimoto,
Svetlana Gileva, Julian Amir Lacey, Courtney Richardson,
Ayaha Tsunaki, Jón Vallejo, Denis Veginy

FIRST SOLOISTS Thomas Bieszka, Ilaria Ghironi,
Elena Karpuhina, Václav Lamparter, Skyler Maxey-Wert,
Francesco Pio Ricci, Duosi Zhu

SECOND SOLOISTS Anthony Bachelier, Moisés Carrada Palmeros,
Joseph Gray, Jenny Laudadio, Raquel Martínez, Chiara Scarrone,
Zarina Stahnke

CORYPHÉES Richard House, Swanice Luong, Anicet Marandel,
Casey Ouzounis, Rodrigo Pinto, Susanna Santoro,
Francisco Sebastião, Briony Viele

CORPS DE BALLET Lorenzo Alberti, Carl Becker, Evelyn Bovo,
Francesca Cesaro, Marco Giombelli, Johannes Goldbach,
Pablo González Martínez, Lilliana Hagerman, Rebecca Haw,
Arthur Henderson, SeoHyeon Jeong, Kristóf Kovács, Milda Luckute,
Sydney Merrilees, Yo Nakajima, Lamin Pereira, Nastazia Philippou,
Jieun Shim, Anri Sugiura, Marlena Umland, Olmo Verbeeck Martínez,
Yazmin Verhage, Simona Volpe, Madison Whiteley, Magdalen Wood

APPRENTICES IN COOPERATION WITH PALUCCA
UNIVERSITY OF DANCE DRESDEN Phoebe Anderssen,
Javier Becerra Cubero, Stella Byers, Caroline Hamilton, Kanata Ijima,
Vincent Philp

SCHOLARSHIP HOLDER – STIFTUNG SEMPEROPER –
FÖRDERSTIFTUNG Vincenzo Mola

TRAINEE – DANCE PLANNER KOREA Hyewon Kim,
Dawon Yang

JOHAN INGER
A SWAN LAKE
WORLD PREMIERE

CHOREOGRAPHY AND STAGING Johan Inger

CONDUCTORS Thomas Herzog, Robert Houssart

MUSIC Pjotr I. Tschaikowsky

SET DESIGN WITH ESTUDIODEDOS Leticia Gañán,
Curt Allen Wilmer

COSTUME DESIGN Salvador Mateu Andujar

LIGHTING DESIGN Tom Visser

VIDEO Emilio Valenzuela Alcaraz

ASSISTANT TO THE CHOREOGRAPHER Zoran Markovic

PRODUCTION DRAMATURGY Gregor Acuña-Pohl

DRAMATURGY Regina Genée

Semperoper Ballett
Sächsische Staatskapelle Dresden



PREMIERE

9 December 2023, 18:00

PERFORMANCES

11 December 2023, 19:00

14 December 2023, 19:00

16 December 2023, 19:00

17 December 2023, 19:00

21 December 2023, 19:00

22 December 2023, 19:00

7 January 2024, 19:00

12 January 2024, 19:00

14 January 2024, 14:00

Generously supported by Stiftung
Semperoper – Förderstiftung

RAPHAËL COUMES-MARQUET
GORDON KAMPE
THE 35TH OF MAY
OR CONRAD'S RIDE TO THE SOUTH SEAS
WORLD PREMIERE

CHOREOGRAPHY AND STAGING Raphaël Coumes-Marquet

COMPOSER Gordon Kampe

CONDUCTOR Katharina Müllner

SET DESIGN Arne Walther

COSTUME DESIGN Frauke Spessert

LIGHTING DESIGN Marco Dietzel

LIBRETTO Manfred Weiß

DRAMATURGY Regina Genée

DOKTOR RINGELHUT Oleh Lebedyev

Members of Semperoper Ballett and the Apprentice Programme
in cooperation with Palucca University of Dance Dresden

Project Orchestra



PREMIERE

15 December 2023, 18:00

PERFORMANCES

17 December 2023, 16:00

18 December 2023, 18:00

19 December 2023, 11:00

20 December 2023, 11:00

21 December 2023, 11:00

22 December 2023, 18:00

23 December 2023, 16:00

Commissioned by
Staatsoper Dresden

Generously supported by
Sächsische Semperoper Stiftung

GEORGE BALANCHINE
CRYSTAL PITE
TWYLA THARP
PLOT POINT
PREMIERE

SERENADE

CHOREOGRAPHY George Balanchine
MUSIC Pjotr I. Tschaikowsky
COSTUME DESIGN after Karinska
LIGHTING DESIGN Christoph Schmädicke
STAGED BY Nanette Glushak

PLOT POINT

CHOREOGRAPHY Crystal Pite
MUSIC Bernard Hermann
SET DESIGN Jay Gower Taylor
COSTUME DESIGN Nancy Bryant
LIGHTING DESIGN Alan Brodie
STAGED BY Erik Beauchesne, Sandra Marín García, Jiří Pokorný

IN THE UPPER ROOM

CHOREOGRAPHY Twyla Tharp
MUSIC Philip Glass
COSTUME DESIGN Norma Kamali
LIGHTING DESIGN Jennifer Tipton

CONDUCTOR Tom Seligman

Semperoper Ballett
Sächsische Staatskapelle Dresden as well as recorded music



Yazmin Verhage, Nastazia Philippou,
Evelyn Bovo (f.l.t.r.), »Serenade«
Choreography by George Balanchine
© The George Balanchine Trust

PREMIERE

2 June 2024, 19:00

PERFORMANCES

5 June 2024, 19:00

7 June 2024, 19:00

14 June 2024, 19:00

21 June 2024, 19:00

23 June 2024, 19:00

26 June 2024, 19:00

PROJECT PARTNER

Sparkassen-Finanzgruppe Sachsen

Ostsächsische Sparkasse Dresden

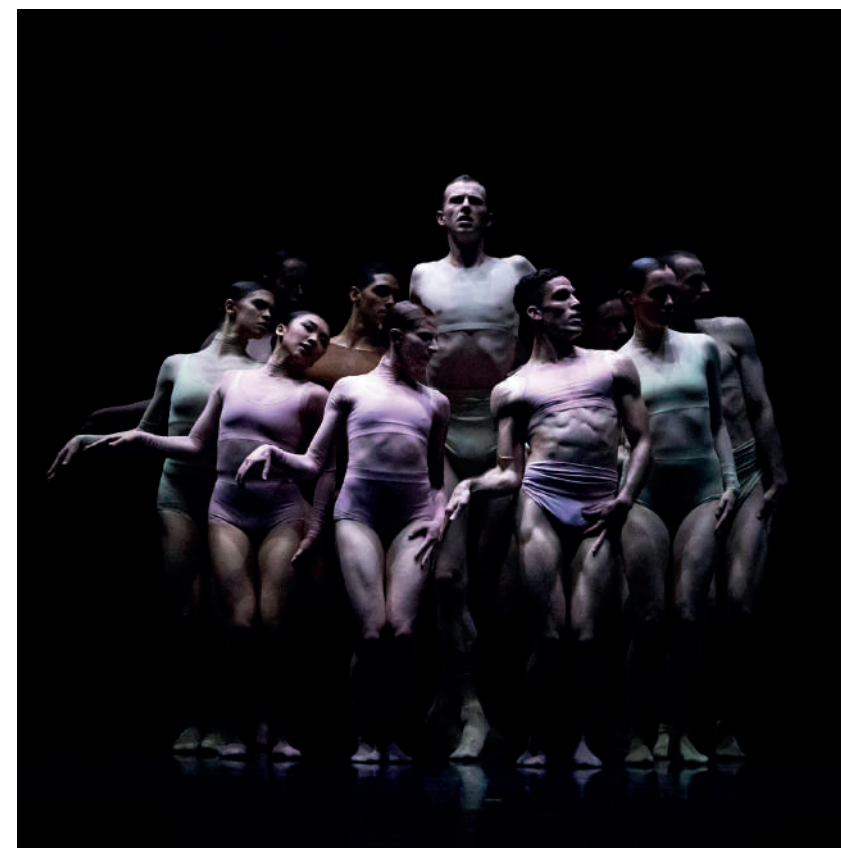
Sparkassenversicherung Sachsen

LBBW

WILLIAM FORSYTHE
SHARON EYAL
NACHO DUATO
WHITE DARKNESS
REPERTOIRE



TOP Ensemble, »The Second Detail«,
Choreography by William Forsythe
BOTTOM LEFT Christian Bauch and
Svetlana Gileva, »White Darkness«,
Choreography by Nacho Duato
BOTTOM RIGHT Ensemble, »Half Life«,
Choreography by Sharon Eyal



PERFORMANCES

- 11 September 2023, 19:00
- 12 September 2023, 13:00
- 14 September 2023, 19:00
- 17 September 2023, 19:00

PROJECT PARTNER

Sparkassen-Finanzgruppe Sachsen
Ostsächsische Sparkasse Dresden
Sparkassenversicherung Sachsen
LBBW

FREDERICK ASHTON
 DAVID DAWSON
 A MIDSUMMER NIGHT'S DREAM
 REPERTOIRE



TOP LEFT Denis Veginy, »The Dream«,
 Choreography by Frederick Ashton
 TOP RIGHT Zarina Stahnke and
 Jón Vallejo, »The Four Seasons«,
 Choreography by David Dawson
 BOTTOM Ensemble, »The Dream«,
 Choreography by Frederick Ashton

PERFORMANCES

- 12 October 2023, 19:00
- 15 October 2023, 19:00
- 19 October 2023, 19:00
- 22 October 2023, 14:00
- 22 October 2023, 19:00
- 25 October 2023, 19:00
- 28 October 2023, 19:00
- 30 October 2023, 19:00

Generously supported by Stiftung
 Semperoper – Förderstiftung

AARON S. WATKIN
MARCELO GOMES
THE SLEEPING BEAUTY
REPERTOIRE



Ilaria Ghironi and Alejandro Azorin

PERFORMANCES

9	February	2024, 19:00
11	February	2024, 18:00
16	February	2024, 19:00
25	February	2024, 19:00
27	February	2024, 19:00
28	February	2024, 19:00
29	February	2024, 19:00
3	March	2024, 19:00
10	March	2024, 14:00
14	March	2024, 19:00
16	March	2024, 19:00
17	March	2024, 14:00
21	March	2024, 19:00

Generously supported by Stiftung
Semperoper – Förderstiftung

DAVID DAWSON
ROMEO AND JULIET
REPERTOIRE



TOP Ayaha Tsunaki and Julian Amir Lacey
BOTTOM Ensemble



PERFORMANCES

- 12 April 2024, 19:00
- 14 April 2024, 19:00
- 19 April 2024, 19:00
- 21 April 2024, 19:00
- 22 April 2024, 19:00
- 24 April 2024, 19:00
- 26 April 2024, 19:00
- 29 April 2024, 19:00
- 28 June 2024, 19:00
- 30 June 2024, 18:00
- 1 July 2024, 12:00
- 6 July 2024, 19:00

Generously supported by Stiftung
Semperoper – Förderstiftung

THE COMPANY'S REPERTOIRE
SINCE 2006

5 David Dawson
A COLLECTION OF SHORT STORIES Nicholas Palmquist
A LIST OF BEGINNINGS Joseph Hernandez
A MIDSUMMER NIGHT'S DREAM John Neumeier
A MILLION KISSES TO MY SKIN David Dawson
A SWAN LAKE Johan Inger
A SWEET SPELL OF OBLIVION David Dawson
ALICE - A JOURNEY TO WONDERLAND
Raphaël Coumes-Marquet/Joseph Hernandez/James Potter/
Houston Thomas/Michael Tucker
APOLLO George Balanchine
ARTIFACT SUITE William Forsythe
BELLA FIGURA Jiří Kylián
BLACK MILK Ohad Naharin
CACTI Alexander Ekman
CANON IN D MAJOR Jiří Bubeníček
CARMEN Johan Inger
CHOPINIANA Aaron S. Watkin in the tradition of
Michail Fokine
CINDERELLA Stijn Celis
COPPÉLIA George Balanchine & Alexandra Danilova
after Marius Petipa
CORPSE DE BALLET Hofesh Shechter
COW Alexander Ekman
DER 35. MAI Raphaël Coumes-Marquet
DON QUIXOTE Aaron S. Watkin
EMPTY HOUSE Johan Inger
ENEMY IN THE FIGURE William Forsythe
ERRAND INTO THE MAZE Martha Graham
FAUN Jiří Bubeníček
FAUN(E) David Dawson
FORGOTTEN LAND Jiří Kylián
GANZ LEISE KOMMT DIE NACHT /
THE NIGHT FALLS QUIETLY Joseph Hernandez
GISELLE David Dawson
GODS AND DOGS Jiří Kylián



Joseph Gray

GRAND PAS CLASSIQUE Aaron S. Watkin in the tradition
of Victor Gsovsky
HALF LIFE Sharon Eyal
HEATSCAPE Justin Peck
ILLUSIONS – LIKE »SWAN LAKE« John Neumeier
IM ANDEREN RAUM Pontus Lidberg
IMPRESSING THE CZAR William Forsythe
IN THE MIDDLE, SOMEWHAT ELEVATED William Forsythe
INTIMATE DISTANCE DUET Jiří Bubeníček
IN THE UPPER ROOM Twyla Tharp
IPHIGENIE AUF TAURIS Pina Bausch
JEWELS George Balanchine
LA BAYADÈRE Aaron S. Watkin after Marius Petipa
MANON Kenneth MacMillan
MINUS 16 Ohad Naharin
MORNING GROUND David Dawson
NEW SUITE William Forsythe
NOCES Stijn Celis
NO THUMB Pascal Touzeau
»ODALISQUES« – PAS DE TROIS FROM »LE CORSAIRE«
Aaron S. Watkin after Marius Petipa
ON THE NATURE OF DAYLIGHT David Dawson
OPUS.11 David Dawson
ORAKEL Joseph Hernandez
PEER GYNT Johan Inger
PETITE MORT Jiří Kylián
PETRUSHKA Andris Liepa after Michail Fokine
PLOT POINT Crystal Pite
QUINTETT William Forsythe
REVERENCE David Dawson
ROMEO AND JULIET Stijn Celis
ROMEO AND JULIET David Dawson
SACRE Jacopo Godani
SECHS TÄNZE Jiří Kylián
SELF PORTRAIT François Chirpaz & Kristen Cere
SERENADE George Balanchine
SHE WAS BLACK Mats Ek

SINFONIETTA Jiří Kylián
SONGS FOR A SIREN Joseph Hernandez
SPAZIO-TEMPO Jacopo Godani
STEPTEXT William Forsythe
STILL OF KING Jorma Elo
SWAN LAKE Aaron S. Watkin after Marius Petipa & Lev Ivanov
SYMPHONY IN C George Balanchine
SYMPHONY NO. 2 Uwe Scholz
TANZSUITE Alexei Ratmanský
TARANTELLA PAS DE DEUX George Balanchine
THE DISAPPEARED David Dawson
THE DREAM Frederick Ashton
THE FIREBIRD Andris Liepa after Michail Fokine
THE FOUR SEASONS David Dawson
THE FOUR TEMPERAMENTS George Balanchine
THE GREY AREA David Dawson
THE LEGEND OF JOSEPH Stijn Celis
THE LOST DIARY Michael Tucker
THE NUTCRACKER John Neumeier
THE NUTCRACKER Aaron S. Watkin & Jason Beechey
THE SECOND DETAIL William Forsythe
THE SLEEPING BEAUTY Aaron S. Watkin after Marius Petipa
THE TAMING OF THE SHREW John Cranko
THE VERTIGINOUS THRILL OF EXACTITUDE
William Forsythe
THE WORLD ACCORDING TO US David Dawson
THEME AND VARIATIONS George Balanchine
THESE ARMS Nicholas Palmquist
TRISTAN + ISOLDE David Dawson
VERTIGO MAZE Stijn Celis
VOLUNTARIES Glen Tetley
WALKING MAD Johan Inger
WHITE DARKNESS Nacho Duato
ZWISCHEN(T)RAUM »DAS VOKALTUCH DER
KAMMERSÄNGERIN ROSA SILBER« Helen Pickett

INSIGHT

MANFRED WEISS

ARTISTIC DIRECTOR SEMPER ZWEI
& DIRECTOR EDUCATION

Ballet has some tradition at Semper Zwei: starting with Stijn Celis's »Cinderella« in 2011, followed by Michael Tucker's »The Lost Diary« in 2013, Joseph Hernandez's »Oracle« in 2016, to »Alice« – a cooperation by Hernandez/Tucker/Thomas in 2018. Most of these productions were supervised by Raphaël Coumes-Marquet, the former soloist, who now is returning for our world premiere of the dance-theatre creation »The 35th of May or Conrad's Ride to the South Seas« on 15th December 2023, a commissioned work by Sächsische Staatsoper Dresden, with music by the famous German composer Gordon Kampe. The plot of this work is based on the novel by Dresden-born author Erich Kästner, whose 125th birthday will be celebrated in 2024. We are extremely proud that this choreography embraces members of the Semperoper Ballett company as well as all apprentices from our successful and long-term cooperation with Palucca University of Dance Dresden, and we wish to express our sincere thanks for the generous and kind support by Sächsische Semperoper Stiftung in this regard as well.

In addition to these productions, Semperoper Education has established many cooperations with Semperoper Ballett and Palucca University of Dance. With more than 150 performances over 14 seasons, our most popular format is »With your permission, Monsieur Petipa! An introduction to the world of ballet« – a production that offers young audiences interactive insights into classical ballet.

In 2020, we initiated an education project »Come on and dance!« supported by the Playmobil Children's Foundation. Until now, we have reached almost a thousand kids. The basic idea of this project is to make our young audiences aware of the beauty of these disciplines, and to invent new methods to raise the physical awareness of children and to teach them how to use their bodies in order to express themselves in a non-verbal way and in all of its forms of (e-)motion. No one needs to become a professional dancer, but everybody can dance – even if it is just in their imagination.

INSIGHT

PROF. JASON BEECHEY

RECTOR
PALUCCA UNIVERSITY OF DANCE
DRESDEN

A new season brings a wealth of emotions. From excitement to curiosity and from expectations to astonishment. For a very talented group of six young dancers, a new season also marks for them the beginning of their professional careers. For the past 18 years, this well-established tradition has seen them take their first steps on stage as members of the Semperoper Ballett and embark upon their own unique artistic journey. Such moments will never be forgotten and it is gratifying to see how many of these apprentices are now leading lights of the Company while others have gone on to rewarding careers elsewhere.

Celebrating our long-standing cooperation, Marcelo Gomes has extended an invitation to the BA Dance Students of the Palucca University of Dance Dresden, to perform the Garland Dance of the Sleeping Beauty in the production of Aaron S. Watkin's »The Sleeping Beauty« in early 2024. This is a huge opportunity and will bring much inspiration to many of our students. Such a chance to work and dance alongside the dancers of the Company is a huge privilege and will surely be a highlight of this season.

We are all very much looking forward to seeing our shared vision for dance continue to grow and flourish in this manner and from all of us at Palucca, we wish everyone a very inspiring and exciting »ALVORECER« 2023/24 season.

INSIGHT

SWANICE LUONG

DANCER WITH SEMPEROPER BALLETT

SINCE 2021

HOW LONG HAVE YOU BEEN A MEMBER OF THE SEMPEROPER BALLETT? I've been a member of the company for two years now, but prior to joining, I was a part of the apprentice programme between the company and Palucca University of Dance Dresden.

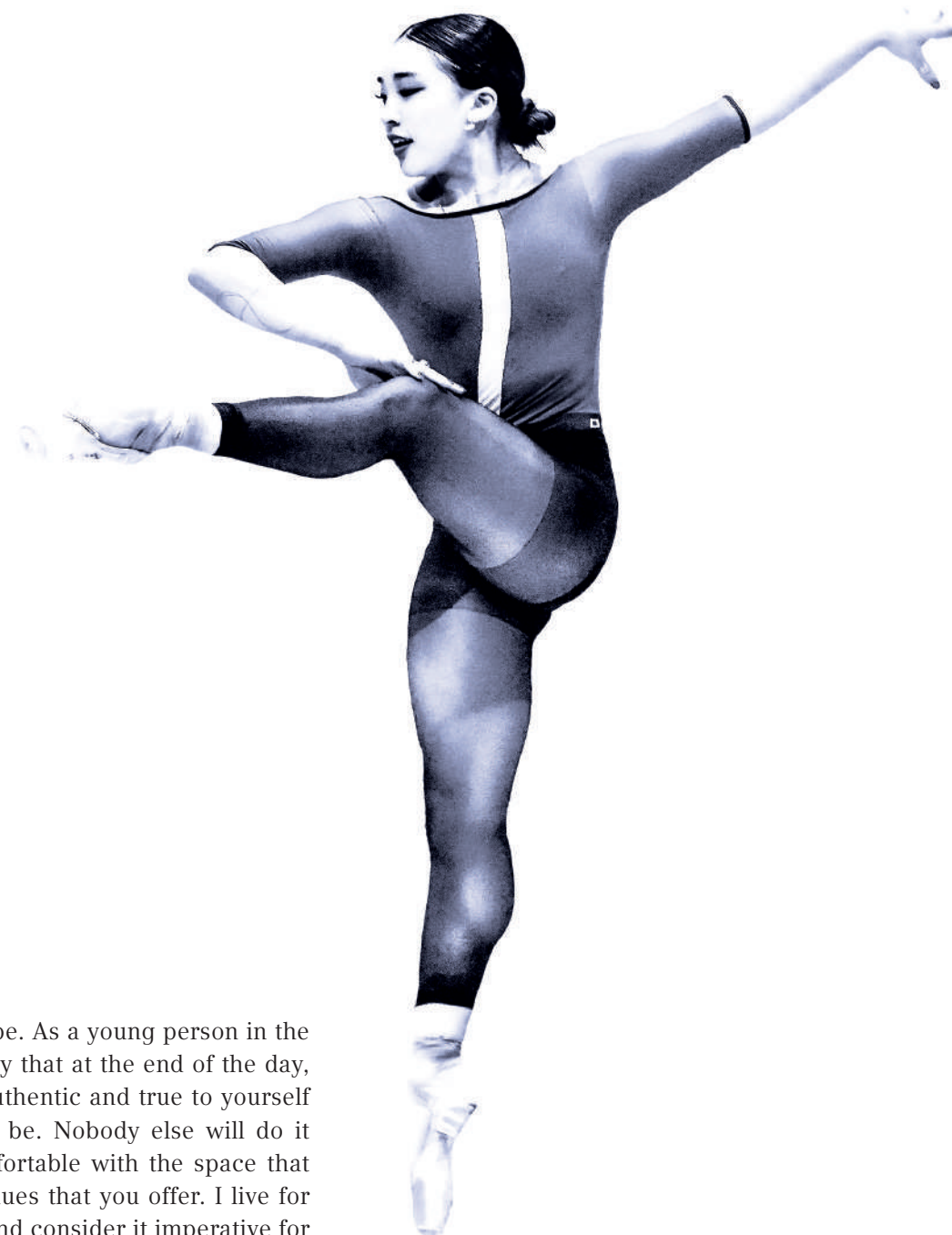
WHAT WERE YOUR FIRST IMPRESSIONS OF THE DRESDEN COMPANY AFTER JOINING? The first thing that struck me about the company was not only the diversity of the repertoire but also the way this diversity is reflected in the dancers themselves. Never had I seen such a unique, distinctive group of individuals. For the first time in my life, I felt that I had found a home in this space of multiformity, where individualism is celebrated rather than dismissed.

THE 2023/24 SEASON MOTTO IS THE BRAZILIAN WORD »ALVORECER«. WHAT DO YOU SPONTANEOUSLY ASSOCIATE WITH THIS IMAGE? New beginnings. A fresh start. Tabula Rasa: from this blank slate, anything can happen; you have the freedom to define what comes next, who you will be, and how you will live.

DANCE CAN ALSO BE DESCRIBED AS A TRANSITORY PHENOMENON. WHAT DOES THIS MEAN TO YOU AS A PERFORMER? Dance is finite; it's absolutely a transitory phenomenon. Since dance itself is centered around the human body and experience, it's something that is never exactly the same or perfectly replicated. Therefore, you can count on the fact that, in the grand scheme of things, we, along with dance itself, will continue to evolve and grow as we go through life, from how we adapt to our physical limitations as we age to how our sensibilities develop as we gain wisdom throughout our lives. That's the beauty of it!

»ALVORECER«, THE BREAK OF A DAY, REPRESENTS A NEW BEGINNING THAT CAN ALSO BE ASSOCIATED WITH A MENTAL AND PHYSICAL RESET. WHAT ADVICE WOULD YOU GIVE DANCERS TO HELP THEM REINVENT THEMSELVES WHEN THEY HAVE BEEN PART OF AN ENSEMBLE FOR A SHORT TIME? I would remind anyone that we are in full control of our lives. Take advantage of the autonomy you have over your body, your sense of self, and your perception. You make the choice every day to decide what kind of

person you want to be. As a young person in the company, I would say that at the end of the day, you need to be as authentic and true to yourself as you can possibly be. Nobody else will do it for you, so get comfortable with the space that you hold and the values that you offer. I live for human connection and consider it imperative for us to remain open. Open to learning, to take in knowledge and information, but also to feel what those around you are feeling. Give the love that we feel and the passion we have. We're only as good a dancer as we are a person.



Swanice Luong



Francesco Pio Ricci

INSIGHT

FRANCESCO PIO RICCI
DANCER WITH SEMPEROPER BALLETT
SINCE 2011

HOW LONG HAVE YOU BEEN A MEMBER OF THE SEMPEROPER BALLETT?
I joined the Semperoper Ballett in February 2011. The season 2023/24 will be my 13th season in this company.

WHAT WERE YOUR FIRST IMPRESSIONS OF THE DRESDEN COMPANY AFTER JOINING? As soon as I joined the Semperoper Ballett, I felt extremely welcomed by everyone. I was thrilled to dance in the company a diverse and vast repertoire with a very unique group of artists. I had the chance to challenge myself in many different styles and collaborations with colleagues and choreographers.

THE 2023/24 SEASON MOTTO IS THE BRAZILIAN WORD »ALVORECER«. WHAT DO YOU SPONTANEOUSLY ASSOCIATE WITH THIS IMAGE? With the word »Alvorecer« I associate my childhood. As a child, I used to wake up very early, and sometimes I would just stare at the dawn. It gave me a great sense of calm and clarity.

DANCE CAN ALSO BE DESCRIBED AS A TRANSITORY PHENOMENON. WHAT DOES THIS MEAN TO YOU AS A PERFORMER? Technically, transitions are the links from position to position that create a movement. It is one of the hardest skills for dancers, and it becomes magical when the transitions are so seamless that our performances look cohesive and effortless. One other layer is to add the transition from body movement to expression.

»ALVORECER«, THE BREAK OF A DAY, REPRESENTS A NEW BEGINNING THAT CAN ALSO BE ASSOCIATED WITH A MENTAL AND PHYSICAL RESET. WHAT ADVICE WOULD YOU GIVE DANCERS TO HELP REINVENT THEMSELVES WHEN THEY HAVE BEEN PART OF A COMPANY FOR A LONG TIME? I would advise the dancers to find their own purpose and intrinsic motivation. We struggle with the idea of disappointing the expectations that other people have for us. Our job can be highly demanding: physically, psychologically, and emotionally. I advise dancers to take care of their mental health as much as they should take care of their physical body, not only for themselves but also because our goal should be to create a harmonious workplace where we are led by empathy and communication.

INSIGHT
SEMPEROPER DRESDEN
BALLET

Semperoper Ballett is housed in the Saxon State Opera Dresden – better known as the Semperoper – one of the world’s most beautiful historic opera houses. Destroyed in the last months of World War II, it was eventually reconstructed, re-opening in 1985 with an auditorium equipped with one of the largest and most technically advanced stages in Europe. Each season, Semperoper audiences enjoy around 60 impeccable performances by the ballet company, accompanied by the Saxon State Orchestra, more familiarly known as the Staatskapelle Dresden, one of the world’s leading orchestras. Today, Semperoper Ballett comprises some 58 dancers and up to 8 apprentices and scholarship-holders of diverse nationalities, thereby ensuring an international outlook. The large number of dancers together with their high level of training and versatility enable the company to perform a wide range of full-length classic ballets as well as contemporary and richly contrasting multi-part programmes.

In the 17th century, the royal Saxon court enjoyed some early ballet performances as part of weddings, birthdays, christenings and other festivities. For example, August Buchner’s ballet opera »Orpheo and Eurydice« premiered in Dresden Castle on 20 November 1638 with Heinrich Schütz as conductor. Ballet performances became a regular feature at the so-called Opera and Comedy House, which opened in 1667. However, it was not until the 1820s that Carl Maria von Weber called for the foundation of a permanent ballet company at Dresden’s Royal Court Theatre. Through performances of works by Léo Delibes and Josef Bayer, among others, the ballet company succeeded in consolidating its independent position at the end of the 19th century. In the 1920s, it reached another apogee under the direction of ballet mistress Ellen Cleve-Petz.

After the destruction of the opera house in February 1945, the ensemble was forced to make use of other venues. The performance of Josef Bayer’s »Die Puppenfee« on 7 December 1946 was the first ballet premiere to take place in Dresden after World War II. Semperoper Ballett’s great reputation was secured in the 1950s and 60s by its then director Tom Schilling. In 1985, the company returned to the rebuilt Semperoper with the world premiere of Harald Wandtke’s »Brennen-

der Friede«, featuring music by Udo Zimmermann. Wandtke headed the ballet company from 1978 to 1993. During this time, its repertoire included works by Oleg Vinogradov, Konstantin Russu, Hilda Riveros, Emöke Pöstenyi and Birgit Cullberg. In 1993, Vladimir Derevianko took over the direction of Semperoper Ballett, expanding its artistic range to feature choreographies by Mauro Bigonzetti, Mats Ek, Jiří Kylián, John Neumeier, Uwe Scholz and Stephan Thoss.

Aaron S. Watkin succeeded Derevianko as ballet director in 2006, a post he retained until 2023, when he became head of English National Ballet. In Dresden his professed aim was to present imaginative, innovative choreographies that could break down the boundaries between classical and contemporary dance styles. With a new and exciting repertoire based on both traditional narrative ballets and modern dance, and with first-class soloists from all over the world, Semperoper Ballett under Watkin’s leadership made waves on the international ballet scene. The Dresden company also launched an apprenticeship programme in cooperation with the Palucca University of Dance Dresden under its rector, Prof. Jason Beechey. Every season, it offers several students the chance to gain professional experience in selected Semperoper Ballett productions. Between 2004 and 2012, the English choreographer David Dawson was engaged as the company’s house choreographer; since 2020, he has been the Associate Choreographer of Semperoper Ballett. Over the years he has collaborated closely with the company to create memorable ballets such as »Giselle«, »Tristan + Isolde«, »The Four Seasons« and, most recently, »Romeo and Juliet«.

In 2018, Semperoper Ballett was awarded the »European Culture Prize TAURUS«. In recent years, Semperoper Ballett has appeared in New York, St. Pölten, Paris, Barcelona, Antwerp, St. Petersburg, Gothenburg, Johannesburg, Nairobi, Ottawa, Houston, London, Adelaide and Singapore. In the 2023/24 season, Artistic Manager Marcelo Gomes and Company Manager Adi Luick are leading the Semperoper Ballett Dresden as a dual team for one year.



IMPRINT

PUBLISHED BY Sächsische Staatstheater – Staatsoper Dresden
Theaterplatz 2, 01067 Dresden, Germany

GENERAL DIRECTOR SEMPEROPER DRESDEN
Peter Theiler

MANAGING DIRECTOR Wolfgang Rothe

ARTISTIC MANAGER SEMPEROPER BALLETT
Marcelo Gomes

COMPANY MANAGER SEMPEROPER BALLETT Adi Luick

EDITORS Michelle Auth, Regina Genée, Lydia Holter,
Susanne Springer, Stefan Wollmann

PHOTOGRAPHY Jubal Battisti, Lukas Kober, Nadja Möller,
Carlos Quezada, Ian Whalen

ILLUSTRATION Arne Walther

SPECIAL THANKS TO Prof. Jason Beechey, Swanice Luong,
Julie Kent, Francesco Pio Ricci, Peter Theiler, Manfred Weiß

DESIGN, ART DIRECTION Dorit Osang

TRANSLATION Regina Genée, Derek Henderson

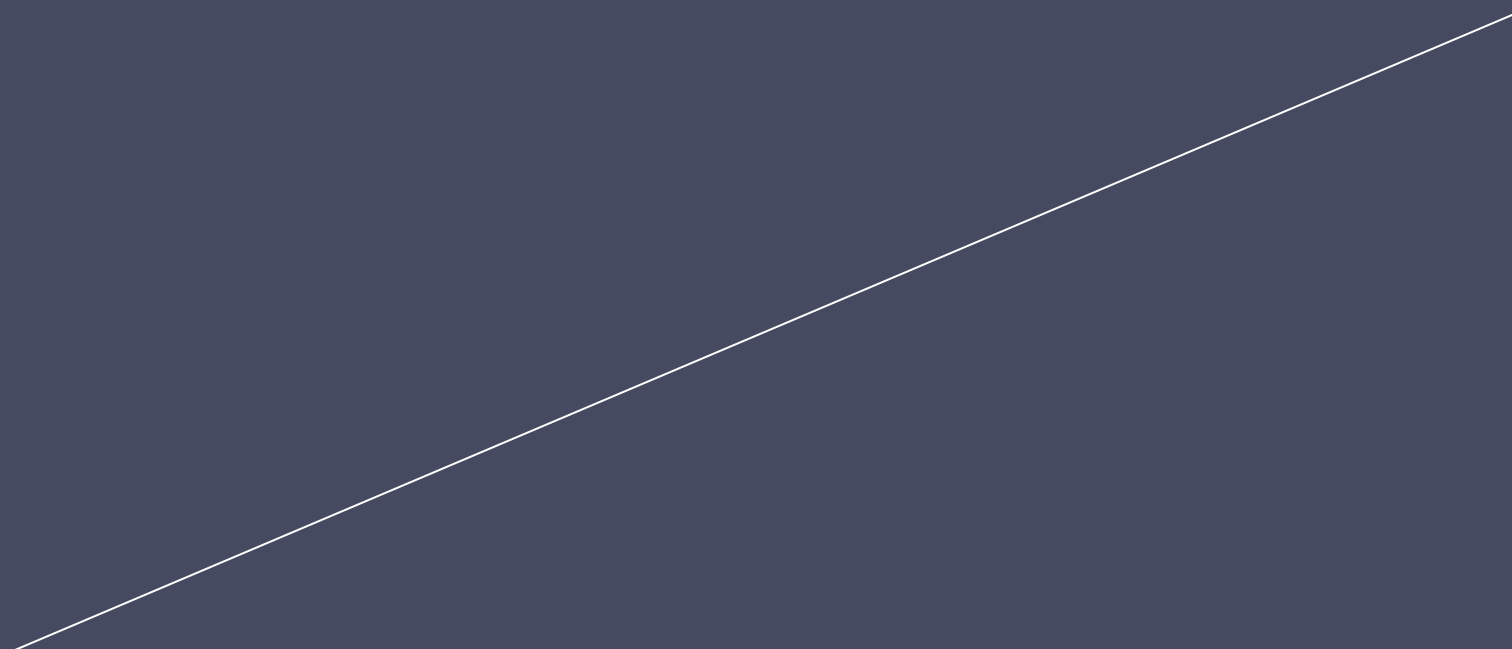
PRINTED BY Druckerei Thieme Meißen GmbH

PRINT DATE 27 September 2023

TICKETS T +49 351 49 11 705, bestellung@semperoper.de

CONTACT T +49 351 49 11 469, info.ballett@semperoper.de

semperoper.de



Semperoper
Ballet