

„Andreas Heise's choreography was sharp, clean, elegant." - New York Times

Schubert's Winterreise

„Intimacy and intensity, which contribute a lot to the special magic of song art, become even more complex and open up further levels of perception through the interweaving of the different forms of expression." - Stuttgarter Zeitung



Length: 75 minutes

Artists involved:

Singer: Juliane Banse - star soprano <https://julianebanse.de>

Pianist: Alexander Krichel - Sony artist, one of the most sought-after pianists of our time
<http://alexanderkrichel.de/>

Dancer: István Simon - regular guest artist of the most prominent theatres and festivals
<http://www.istvansimon.com>

Choreographer/Director: Andreas Heise - international choreographer and opera director, regular creator of Salzburg Festival, Austria - <http://www.andreas-heise.com/>



Upcoming
Performances:

Santiago de Compostela
Tirgu Mures
Oxford
Frutillar

Performed in:

Leverkusen
Marvão
Santiago de
Compostela
Karachi
Islamabad
Lahore
Blaibach
Hamm NRW
Stuttgart
Tirgu Mures



Trailer:

https://youtu.be/TFzHx_a_DnE

Full Production:

<https://youtu.be/B6FMPWN3WBY>

Reviews:

[Onlinemerker.com Franz Schuberts „Winterreise“ mit der Internationalen Hugo-Wolf-Akademie im Wilhelma-Theater am 25.2.2022/STUTT GART](#)

[Ein eigentümlicher Zauber](#)
von Alexander Walther

[Musik in Dresden Drei Seelen, drei Sonnen](#)
Von Boris Gruhl

“It was not just about the unique interpretation of the piece through singing, piano accompaniment and dance, but about a fusion of the arts that resulted in an unforgettable performance.”
beckmesser.com

“The choreographer and his team have received the highest recognition for this physical, but above all highly sensitive connection between the figuratively existential stations of this journey”
[Papageno.hu](https://papageno.hu)

“There was something extraordinary to be discovered in Schubert's cosmos when it came to the end of a love and the end of a life. It is about the last part on the path of earthly existence, marked by sadness, loneliness, disappointment, fatigue and increasing rigidity. Even brief, happy flashbacks and dreams make one aware of the transience which are caught up by the deep melancholy of this “winter wanderer “
[Leverkusener Anzeiger](#),

Requirements:

Piano (Steinway & Sons or Bösendorfer)
Black linoleum dance floor





[Juliane Banse](#)'s opera repertoire ranges from the Marschallin, the Countess in Figaro, Fiordiligi, Donna Elvira, Vitellia (La clemenza di Tito), Genoveva (title role), Leonore, Tatyana (Eugene Onegin), Arabella (title role), to Grete (Schreker's Der ferne Klang). She achieved her artistic breakthrough as a twenty-year-old in the role of Pamina in Harry Kupfer's production of The Magic Flute at the Komische Oper Berlin. Her performance as Snow White in the world premiere of the opera of the same name by Heinz Holliger at Zurich Opera House is also unforgettable; she works together closely with Holliger.

Juliane Banse is highly in demand as a concert singer with a broad repertoire. She has worked together with many renowned conductors, including Lorin Maazel, Riccardo Chailly, Bernard Haitink, Franz Welser-Möst, Mariss Jansons, Zubin Mehta and Manfred Honeck.

2016/2017 Juliane Banse herself has held a professorship for singing at the Robert Schumann Academy in Dusseldorf.

The 2019/20 season begins with a completely new project: Juliane Banse performs Schubert's Winterreise in a danced and sung form accompanied by the pianist Alexander Krichel and the dancer István Simon directed by Andreas Heise. The premiere takes place in September 2019 in Leverkusen, guest performances follow in Spain and South America. Several exciting concert projects are planned: for instance Mahler's Eighth Symphony conducted by Eliahu Imbal in Taipei, Berg's Wozzeck Fragments with the SWR Symphony Orchestra conducted by Tito Ceccherini, in Frankfurt Heinz Holliger's Puneigaeand György Kurtág's Messages of the late R. V. Trousova with the Ensemble Modern under Heinz Holliger, in Vienna H. W. Henze's Nachtstücke und Arien with the ORF Austrian Radio Symphony Orchestra conducted by Marin Alsop, in Tokyo and Yokohama Berg's Sieben frühe Lieder with the New Japan Philharmonic under Toshiyuki Kamioka.

Juliane Banse recently sang the title role in the revival of Jeanne d'Arc by Walter Braunfels in Cologne and in Zurich performed the world premiere of Heinz Holliger's opera Lunea. She also sang the Marschallin for the first time in Der Rosenkavalier by Richard Strauss, a role that the artist has long wanted to sing. Other major engagements include main roles in the monodrama THE TELL-TALE HEART by the Dutch composer Willem Jeths in the Concertgebouw Amsterdam, in Gergory Frid's Diary of Anne Frank at the Theater an der Wien, in Poulenc's mono opera Voix humaine at the Berlin State Opera, and Elsa von Brabant in Wagner's Lohengrin in Nantes and Anger. In the USA she was to be heard as Rosalinde (Fledermaus) in Chicago and in Strauss's Arabella at the MET in New York.

Lied recitals and chamber music feature regularly in Juliane Banse's calendar. She was recently a guest at the Schubertiade Vilabertran, in Oxford, at the lied week in Schloss Elmau, and she also performed during the first concerts in the new Boulez Hall in Berlin, giving a recital accompanied by Wolfram Rieger.

Many of Juliane Banse's CD recordings have won awards; two received an Echo Klassik: Braunfels's Jeanne d'Arc with the Swedish Radio Symphony Orchestra under Manfred Honeck (nominated 'first world recording of the year') and Mahler's Eighth Symphony with the Tonhalle Orchester Zurich under David Zinman.



Pianist and ECHO Klassik prize winner [Alexander Krichel](#) is known for his captivating interpretations of the most demanding works of piano literature. From Beethoven and Liszt to Rachmaninov and Prokofiev, Alexander Krichel not only shines with his technical skills, but also with his ability to fully capture the emotional message of the music which transcends to the audience. Contrasting effective keyboard thunder with soft, luminous cantilenas is one of the trademarks of the pianist, who was born in Hamburg in 1989.

Alexander enjoyed his training with two of the greatest Russian pianists of the present day. In Hanover, he was the last student of Vladimir Krainev before graduating with the highest distinction from the Royal College of Music in London where he studied with Dmitri Alexeev.

During his career the artist developed a special relationship with Sergei Rachmaninov. The Russian composer's piano concertos are an important part of Krichel's repertoire. The live recording of the Second Piano Concerto with Dresden Philharmonic Orchestra under Michael Sanderling, together with the recording of Maurice Ravel's three major piano cycles, are amongst the highlights of his discography, which comprises a total of seven albums. With his last album "Enescu & Mussorgsky" Alexander Krichel celebrated his debut with the label Berlin Classics.

Alexander Krichel calls both national and international stages home: he has given concerts at Berlin Philharmonie and Konzerthaus, Hamburg Elbphilharmonie and Laeiszhalle, Munich Herkulessaal and Prinzregententheater, Cologne Philharmonie, Tonhalle Zurich, St. Martin in the Fields in London and at St. Petersburg Philharmonic. He has also been invited to perform in New York City, Cape Town, Tokyo, Kyoto, Caracas, Mexico City, Oslo, Warsaw, Bucharest and many other cities.

In addition to appearances with the Frankfurt Radio Symphony, Bamberger Symphoniker, Dresden Philharmonic, Deutsche Staatsphilharmonie Rheinland-Pfalz and Bremen Philharmonic, he is also a welcome guest at Tokyo Symphony Orchestra, Kyoto Symphony Orchestra, Festival Strings Lucerne, Polish Chamber Philharmonic Orchestra, St. Petersburg Symphony Orchestra and others. He has played with such renowned conductors as Jonathan Nott, Michael Sanderling, Gabriel Feltz, Wojciech Rajski, Markus Poschner, Andrew Litton and Ruben Gazarian.

He has inspired the audience at numerous festivals, including the Schleswig-Holstein Music Festival, the Rheingau Music Festival, the Festspiele Mecklenburg-Vorpommern, the Beethovenfest Bonn, the Schwetzingen Festspiele, the Kissinger Sommer, the „Piano aux Jacobins“ and the Festival Internacional de Música de Marvão. He also performs chamber music with the Shanghai String Quartet, the Goldmund Quartet and the Amaryllis Quartet.



[István Simon](#) is an international dance artist, permanent guest performer of Dortmund Opera, Germany and a regular guest with many of the most admired opera houses and theatres of the world, such as Teatro di San Carlo-Naples and Kremlin Theatre-Moscow.

As an international dance artist, he is regularly invited to the most prestigious festivals and gala performances.

Mr. Simon studied at the Hungarian Dance Art University in Budapest. He won gold medals at the international ballet competitions of Helsinki, Brno, St Pölten, was a finalist at the Prix de Lausanne and won the Grand Prix Award of HDAA in Budapest. His dance career began in 2007 at the Semperoper Ballett in Dresden, Germany and he soon became a principal guest artist with the Hungarian National Ballet. In the season 2013/14 he joined the Hungarian National Ballet and was invited to return to Semperoper as a principal dancer a year later. Mr. Simon's wide repertoire stretches from classical to contemporary. He performed the principal male roles of the most well-known classical and neoclassical ballet literature such as Siegfried in Swan Lake, Albrecht in Giselle, Romeo in Romeo and Juliet, Solor in La Bayadere, Franz in Coppelia, James in La Sylphide, Lensky in Onegin and Armand in The Lady of the Camellias, Oberon in Midsummer night's dream. Mr. Simon has worked together with today's most distinguished contemporary choreographers such as William Forsythe, Jiří Kylián, Mats Ek, Johan Inger, Alexander Ekmann, David Dawson, Jacopo Godani, Stijn Celis, Xin Peng Wang, Jiří Bubeníček and Ohad Naharin. Mr. Simon is member of the Hungarian Dance art University's Social Council. He is interested in intercultural competences, metacommunication, socio-cultural and ethological aspects of performing arts.

He has performed at the Opéra National de Paris, New York City Centre, Tokyo Saitama Theatre, St. Petersburg Alexandrinsky Theatre, Antwerp DeSingel Theatre, Paris Théâtre des Champs-Élysées, Paris Théâtre de la Ville, Barcelona Opera Liceu, Teatro di San Carlo, Moscow Kremlin Theatre, Hungarian National Opera, Göteborg Opera House, Staatstheater Nürnberg, Finnish National Opera, Abu Dhabi Emirates Palace, and Festspielhaus St. Pölten, Chemnitz Opera, Musiktheater im Revier Gelsenkirchen. Abu Dhabi Emirates Palace, and Festspielhaus St. Pölten, Chemnitz Opera, Musiktheater im Revier Gelsenkirchen.



[Andreas Heise](#) was born in Germany, he studied at the Palucca University for Dance in Dresden and in more recent years has trained in Acting in New York, Norway and East 15 Acting School in London where he also studied theatre direction. His career as a dancer began under Uwe Scholz at the Leipziger Ballett in 1998. In 2003, Andreas joined the Norwegian National Ballet in Oslo where he performed many leading roles, including Romeo in Romeo and Juliet, Lenski in Onegin, Mitch in A Streetcar Named Desire, Oswald in Ghosts, Albrecht in Giselle and Lysander in A Midsummer Night's Dream.

He also created roles in ballets by Jirí Kylián, William Forsythe, Paul Lightfoot, Sol Leon, John Neumeier, Nacho Duato, Christopher Wheeldon, Liam Scarlett, David Dawson and Jorma Elo.

He has also taught extensively for the Norwegian National Ballet School and for DV8's touring productions of John and Can We Talk About This. In 2006 Andreas started to choreograph regularly for the Norwegian National Ballet and his creations for the company include Liebestod, Nucleus, Souls' Complexion, Meditative Rose and Montverdi's Il Combattimento di Tancredi e Clorinda as a collaboration between the Norwegian Opera and Ballet. In 2013 he created How I would like to... for the Ballet Company in Ekaterinburg, Russia and later reproduced this work with dancers from Wiesbaden at the International Competition for Choreographers in Hannover 2014. In 2015, Andreas created the trio Me, Myself and I at the Palucca University for Dance in Dresden for the 90th anniversary celebrations of the school, which was also performed by the Norwegian National Youth Company. In 2015 he made his UK debut as Associate Director/Choreographer of Paul Curran's production of Benjamin Britten's Death in Venice at Garsington Opera. In 2016 he staged his creation How I would like to... for Koblenz Ballet in Germany where he also created his new work Orfeo in Fall 2017. In June 2017 Andreas had his choreographic debut at the Salzburg Festival in a production of Handel's Ariodante next to Opera Director Christof Loy and Cecilia Bartoli in the leading role.

In November 2017 his new work Air was created for Bachelor Students of the 3. Year at Kunsthøgskolen in Oslo. In April 2018 he choreographed for a new production of Wagner's The Flying Dutchman at the Nederlandse Reisopera under the direction of Paul Carr. In June 2018 Andreas created Nachtstück with dancers from the Stuttgart Ballet for the Noverre-Young Choreographers and in the following month he choreographed for the theatre play Jedermann at the Salzburg Festival. His first full length ballet Sandmann after the E.T.A. Hoffmann took place at the Oper Graz, Austria in Oktober 2018. In March 2019 Andreas had his debut as Director/Choreographer in a new production of Purcell's Dido and Aeneas in a collaboration between the Norwegian National Opera & Ballet, and a production of Strauss' Capriccio under the direction of Christof Loy premiered at Teatro Real in Madrid in May 2019.

A new creation will be presented at the Stuttgarter Ballett in November 2019, before Andreas joins Christof Loy for a new production of Tchaikovsky's Eugen Onegin at the Norwegian National Opera in February 2020. In April 2020 Andreas returns to the Oper Graz for his new choreographed version of Schubert's Schwanengesang.