Shakespeare’s Sonnets

BAM Howard Gilman Opera House
Oct 7—11 at 7:30pm; Oct 12 at 3pm
Approximate running time: two hours and 45 minutes, including one intermission

By Robert Wilson and Rufus Wainwright
Sonnet selection by Jutta Ferbers

Berliner Ensemble
Directing, stage design, lighting concept by Robert Wilson
Music by Rufus Wainwright

Costume design by Jacques Reynaud
Music direction by Hans-Jörn Brandenburg and Stefan Rager
Co-direction by Ann-Christin Rommen
Dramaturgy by Jutta Ferbers
Lighting by Andreas Fuchs and Ulrich Eh

BAM and the Byrd Hoffman Watermill Foundation dedicate the 2014 Next Wave Festival performances of Shakespeare’s Sonnets to the late Robert W. Wilson, adventurous philanthropist and generous friend.
CAST
Anke Engelsmann  Secretary
Katharina Susewind Boy
Angela Winkler  Fool
Nadine Kiesewalter Boy
Ursula Höpfnertabori Black Lady
Traute Hoess Rival
Angela Schmid Shakespeare
Krista Birkner Young Poet
Dejan Bucić Gentleman/Lady
Jürgen Holtz Elisabeth I./Elisabeth II.
Christopher Nell Lady/Eve
Sabin Tambrea Woman/Lady
Georgios Tsivanoglou Cupid
and
Winfried Goos
Georgette Dee

BAND
Stefan Rager Conductor, percussion
Hans-Jörn Brandenburg Keyboards
Dominic Bouffard Guitar
Andreas Henze Double bass
ISANG QUARTETT
Sang Ha Hwang First violin
Sara Kim Second violin
Kyoung Min Park Viola
Hoon Sun Chae Cello

ADDITIONAL PRODUCTION CREDITS
Serge von Arx Co-designer, scenery
Yashi Tabassomi Co-designer, costumes
Bryan Senti Additional music
Magdalena Schnitzler Assistant director
Barbara Matte Prompter
Harald Boegen, Rainer B. Manja Stage managers
Stephan Besson Technical director
Barbara Naujok Head of costumes and make-up
Ulrike Heinemann Make-up
Axel Bramann, Afrim Parduzi Sound
Bryan Senti Personal assistant, Rufus Wainwright
Nico Krull Personal assistant, Robert Wilson

Flying effects provided by ZFX, Inc.
Staged at the Berliner Ensemble in 2009—400 years after the publication of the sonnets—Shakespeare’s Sonnets renders the universe of the poet more modern and alive than ever. Comprising 25 of the 154 sonnets by Shakespeare, the performance stages a segment of the English playwright’s works not originally written for theater.

It is the first time a world-renowned director such as Robert Wilson has used the sonnets to create a large-scale, fantastic “play” together with Canadian-American singer-songwriter Rufus Wainwright, who turned a selection of the sonnets into beautiful songs. Great actors, scene changes, and lighting turn this magical evening into an unprecedented and enchanting experience. Questions arise: What does beauty mean? What does eternity mean? Wilson’s direction ironically mixes the genders with captivating lighting and darkness at the same time; the male characters are played by women and the female characters by men.

Georgette Dee, the famous German cabaret performer, brings to life the Shakespearean interludes, accompanied by an “angel”… The Berliner Ensemble’s extraordinary actors, including its young stars as well as its legendary actors, play and sing. Rufus Wainwright composed the original music especially for them. Jacques Reynaud designed the costumes and the make-up.

Wilson stages several Shakespearean characters—from the leprechaun to the fool, from Cupid to the mysterious dark lady, from the Queen of England to Shakespeare himself. The director’s ability to tell the story through images puts him at the service of Shakespeare’s verses. Rufus Wainwright has invented different musical styles that accompany the audience on a dreamlike journey beyond time.

Shakespeare, light and dark.

WORLD PREMIERE
April 12, 2009, Berliner Ensemble

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Martin Flörchinger, Frieling Verlag, Berlin
Rufus Wainwright – music
Sido music – overture
ROBERT WILSON (direction, stage and light concept), born in 1941 in Waco, TX, is among the world’s foremost theater and visual artists. His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music, and text. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. Besides his countless opera and theater productions at the most renowned venues around the world, Wilson’s practice is firmly rooted in the fine arts. Extensive retrospectives and installations have been presented at world-famous museums and galleries in Paris, Boston, Amsterdam, New York, and Tokyo, to name a few. The New York Times described Robert Wilson as “a towering figure in the world of experimental theater.” Wilson’s awards and honors include two Guggenheim Fellowships (1971, 1980), a nomination for the Pulitzer Prize in Drama (1986), the Golden Lion for sculpture from the Venice Biennale (1993), the Dorothy and Lillian Gish Prize for lifetime achievement (1996), the Premio Europa award from Taormina Arte (1997), selection to the American Academy of Arts and Letters (2000), Commandeur des arts et des lettres (2002), and the Goethe-Medaille (2014), among others. Together with composer Philip Glass, he created the seminal opera Einstein on the Beach (at BAM in 1984 and 1992). With productions such as Deafman Glance, KA MOUNTain and GUARDenia Terrace, The Life and Times of Sigmund Freud (BAM, 1969), CIVIL warS (BAM, 1986), Death Destruction & Detroit or a Letter for Queen Victoria, he redefined and expanded theater. Wilson’s collaborators include diverse writers and musicians such as Susan Sontag, Lou Reed, Heiner Müller, Jessye Norman, David Byrne, Tom Waits, and Rufus Wainwright. Wilson has also left his imprint on masterworks such as The Magic Flute, Wagner’s Ring Cycle, Madama Butterfly, A Dream Play (BAM, 2000), Peer Gynt (BAM, 2006), The Threepenny Opera (2007; performances at BAM, 2011) Shakespeare’s Sonnets (Berliner Ensemble 2009), Lulu (Berliner Ensemble, 2011), Peter Pan (Berliner Ensemble, 2013), Krapp’s Last Tape and The Little Match Girl (Ruhtriennale, 2013). This summer his production of 1914 premiered in Prague and in October his staging of Jean Genet’s The Blacks opens in Paris.

RUFUS WAINWRIGHT (music), born in 1973 in New York and Montreal-raised, is one of the great male vocalists and songwriters of his generation. At the age of six he had his first piano lesson, and at 13 he appeared in the band McGarrigle Sisters and Family with his mother, sister, and aunt. At the age of 14 he was awarded Canada’s best young musician and later on he has received Juno Awards for Best Alternative Album. He has released seven studio albums, three DVDs, and three live albums. His live album Rufus Does Judy, recorded at Carnegie Hall in 2006, was nominated for a Grammy. Musically Wainwright has collaborated with artists including Elton John, David Byrne, Boy George, Joni Mitchell, Pet Shop Boys, Burt Bacharach, Robbie Williams, and producer Mark Ronson, among others. His much acclaimed first opera, titled Prima Donna, premiered at the Manchester International Festival in July 2009 and has since been presented in London, Toronto, and BAM. The Canadian Opera Company commissioned Wainwright’s second opera about Roman Emperor Hadrian to premiere in the fall of 2018 in Toronto. In 2010 Wainwright was commissioned by the San Francisco Symphony to compose and interpret Five Shakespeare Sonnets, a five-movement song cycle that sets Shakespeare’s Sonnets to orchestra and voice. They have since been performed worldwide by orchestras including the Chicago Symphony, Montreal Symphony, and others. He recently completed his PledgeMusic campaign to raise money to record Prima Donna with the BBC Symphony Orchestra. This fall he had his debut with the London Proms at the Royal Albert Hall and also performed at the Last Night of the Proms in the Park. In 2010 he was the first artist to complete a five-concert residency at the Royal Opera House Covent Garden in London. In 2013 he sang for Billy Joel at the Kennedy Center Honors in Washington. Other recent achievements include the 2012 world premiere of Sing Me The Songs That Say I Love You: A Concert for Kate McGarrigle, the feature length music documentary starring Rufus, Martha Wainwright, and their family and directed by Lian Lunson. The film captures the May 2011 tribute concert honoring Wainwright's
late mother, the great singer-songwriter Kate McGarrigle.

**JUTTA FERBERS** (sonnet selection, dramatic adviser, text composition) was born in Cologne in 1957. She had her first position as a dramaturg in Landshut, Germany, then at the Schauspielhaus Bochum. Under the new direction of Claus Peymann, she worked at the Burgtheater Vienna for 13 years on, among others, Shakespeare’s *Richard III*, Bernhard’s *Heroes' Square*, and several premieres of plays by Peter Handke. She was a lecturer at the Academy of Visual Arts in Vienna. Since 1999, she has been dramaturg and member of the directorate at the Berliner Ensemble. She collaborated on all of Robert Wilson’s productions at Berliner Ensemble, including *Leonce and Lena*, *The Threepenny Opera*, *Lulu*, and *Peter Pan*.

**JACQUES REYNAUD** (costumes), born in Milan in 1960, is a fashion and costume designer of French and Italian descent. After high school, he attended university in New York and worked in the US and Europe. His first production was *Peer Gynt*, staged by Luca Ronconi. After that, he worked at the Teatro della Scala in Milan, the Salzburg Festival, and Lyric Opera, Chicago. In 2007, he designed costumes for Broch’s *Out of the Air* at the Piccolo Teatro di Milano. For many years, he has worked with Robert Wilson on numerous plays and operas, last but not least designing costumes for all his productions at the Berliner Ensemble.

**HANS-JÖRN BRANDENBURG** (musical director) is a composer and arranger of music for film and theater. Born in Bardowick, Germany in 1957, he studied music in Hannover and Hamburg. As musical director at the Deutsches Schauspielhaus Hamburg, he wrote music for *Shockheaded Peter* in 2001. He collaborated with the Tiger Lilies and Kronos Quartet on *The Gorey End* as well as with the directors Michael Bogdanov, Klaus Pohl, Michael Simon, and Frank Castorf. He first worked with Wilson as musician and musical director on *The Black Rider* in Hamburg. At the Berliner Ensemble, he and Stefan Rager have been the music directors for *Leonce und Lena*, *The Threepenny Opera*, and *Peter Pan*, among others.

**STEFAN RAGER** (musical director), born in Munich in 1963, was founder of the pop music group The Jeremy Days. He later composed ballet, film, and theater music. Rager worked on *Kasimir and Karoline* with Christoph Marthaler at the Deutsches Schauspielhaus in Hamburg, and with Robert Wilson and Lou Reed on *Time Rocker* and *POEtry* at the Thalia Theatre in Hamburg. At the Berliner Ensemble, he and Hans-Jörn Brandenburg have been the music directors for *Leonce and Lena*, *The Threepenny Opera*, *Peter Pan*, and more. He was music director for Frank Wedekind’s *Lulu* (music by Lou Reed), also directed by Wilson.

**ANN-CHRISTIN ROMMEN** (co-director) studied theater, film, and television sciences at Cologne University. She first worked as assistant director at the Cologne Theatre, then met Robert Wilson in 1983 and worked with him on *CIVIL warS* in 1984. Since then, she has been co-director for more than 40 Wilson productions. Other highlights include the Romanian premiere of Heiner Müller’s *Hamletmachine*, and *Drifting and Tilting – Songs by Scott Walker* at the Barbican Centre in London. She has also worked with the contemporary dance ensemble Condanzza, which has performed in festivals in Europe and Australia. At the Berliner Ensemble, she has been co-director for Robert Wilson’s *Leonce and Lena*, *The Threepenny Opera*, *Lulu*, and *Peter Pan*. She has also presented her own productions in Europe, Asia, and Australia. Since 2007 she has taught at the Akademi for Scenekunst in Frederikstadt, Norway. At the 2012 *Ruhrtriennale* she was the artistic director for the live art exhibition *12 Rooms* at Museum Folkwang.

**SERGE VON ARX** (scenery co-design), born in Zurich in 1971, studied architecture in Zurich and then worked for Cuno Brullmann and Roberto Ostinelli in Paris. In 1998, he became a freelance journalist at Neue Zürcher Zeitung and later worked with Rolf Glittenberg. From 1999 on, he has been a stage designer for Robert Wilson’s theater productions and has also created designs for other theater productions across Europe and in the US. In 2005, he created the *Giorgio Armani Retrospective* for the Guggenheim Museum in New York (which traveled to Berlin, London, Rome,
Tokyo, Shanghai, and Milan) and the *Imagines del Cuerpo* at Museu d’Art Precolombi in Barcelona. Since 2007 he has been head of the scenography department at the Norwegian Theatre Academy in Frederikstad.

**CAST**

**KRISTA BIRKNER** *(Young Poet)*, born in Romania, studied acting at Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart between 1989 and 1992. From 1993 to 1999 she had an engagement at Burgtheater Vienna and worked with directors such as Claus Peymann, Frank-Patrick Steckel, Einar Schleef, Philip Tiedemann, and Matthias Hartmann. Between 1999 and 2002 Birkner was a member of the Berliner Ensemble and subsequently has been a regular guest actor, with appearances in productions such as Jandl’s *Humanists* and Peter Handke’s *The Beautiful Days of Aranjuez* (both directed by Philip Tiedemann), and Horváth’s *Tales from the Vienna Woods* (directed by Enrico Lübbe). She also performs at Schauspielhaus Düsseldorf and Schauspiel Leipzig and works on radio, film, and tv productions.

**DEJAN BUCIN** *(Gentleman/Lady)*, born in 1985, studied acting at Bayrische Theaterakademie August Everding in Munich from 2005 to 2009. He appeared as a guest actor at Schauspiel Frankfurt and Metropol Theater Munich, and others. Between 2008 and 2012 he was a member of Berliner Ensemble and appeared in productions by numerous directors, such as Robert Wilson’s *The Threepenny Opera*, Peter Stein’s *Oedipus at Kolonos*, and Claus Peymann’s *Spring Awakening*. Since 2014 he has been a guest actor at Maxim Gorki Theater Berlin, and is involved in numerous film productions for TV and cinema.

**GEORGETTE DEE**, since the early 1990s, has established herself as one of the memorable personalities on Germany’s renowned stages. Since the 1980s she has collaborated with the pianist and composer Terry Truck and created a lied repertoire which is unique and includes a remarkable chanson corpus. Since the early 1990s, Dee has appeared at the most renowned theaters in Europe, such as Burgtheater Vienna, Chaillot and Odéon Paris, Berliner Ensemble, Deutsche Oper Berlin, Alte Oper Frankfurt, Schauspielhaus Zurich, and Teatro Nacional Lisbon, and has performed in numerous films. She was awarded the Deutsche Kleinkunstpreis and the Kritikerpreis der Berliner Zeitung. Since 2000 she has been regularly performing a revolving solo repertoire at the Berliner Ensemble. *Shakespeare’s Sonnets* is her first work with Robert Wilson.

**ANKE ENGELSMANN** *(Secretary)* was born in 1950. Between 1974 and 1978 she studied acting at Hochschule für Musik und Theater in Hannover. After receiving her diploma, she had engagements with Münchner Kammerspiele and Bremer Shakespeare Company, among others, and was involved in freelance projects in Paris and other European cities. Since 2002, she has been a member of Berliner Ensemble. She currently appears in numerous productions, such as Peter Pan and Brecht/Weill’s *The Threepenny Opera* (all directed by Robert Wilson), in Brecht’s *Mother Courage and Her Children* (directed by Claus Peymann), and Horváth’s *Don Juan Comes Back from the War* (directed by Luc Bondy). She is also involved in many musical productions of dramaturg Jutta Ferbers.

**WINFRIED GOOS**, born in 1980, studied acting at Hochschule für Musik und Theater Rostock. Since 2009, he has been a member of Berliner Ensemble. He appears in a wide range of productions such as Brecht’s *Mother Courage and Her Children* and Wedekind’s *Spring Awakening* (both directed by Claus Peymann), Brecht’s *The Caucasian Chalk Circle* (directed by Manfred Karge), Shakespeare’s *Romeo and Juliet* (directed by Mona Kraushaar), and Tabori’s *The Cannibals* (directed by Philip Tiedemann), as well as in Robert Wilson’s productions of Brecht/Weill’s *The Threepenny Opera*, and Wedekind’s *Lulu*.

**TRAUTE HOESS** *(Rival)*, born in Weilheim, Germany, studied at Otto Falckenberg Schule in Munich. For years she has been a member of the legendary free theater group “Rote Rübe” before joining Berliner Ensemble, Burgtheater Vienna, and Schauspiel Köln. She has worked with many renowned directors such as Werner Schroeter, Heiner Müller, Dimiter Gotscheff, Jürgen Kruse,
Peter Palitzsch, Karin Henkel, Günter Krämer, and Robert Wilson. In Heiner Müller’s legendary production of The Resistable Rise of Arturo Ui (1995) she played Betty Dullfeet. She appears in German film and television, where she has worked with Rainer Werner Fassbinder, Margarethe von Trotta, Lars Montag, and Andreas Dresen. Since 2012 she has been a member of Berliner Ensemble, in productions such as Schiller’s Intrigue and Love (directed by Claus Peymann), Shakespeare’s Hamlet and Büchner’s Woyzeck (both directed by Leander Haußmann), as well as in Wilson’s productions of The Threepenny Opera and Peter Pan.

JÜRGEN HOLTZ (Elisabeth I/Elisabeth II), born in 1932 in Berlin, studied at the Theatre Institute in Weimar and the Theatre School Leipzig in the GDR, where he started working at theaters in Erfurt, Brandenburg, and Greifswald. In 1964 he moved to Berlin and worked at Volksbühne at Rosa-Luxemburg-Square, and for almost 10 years at Deutsches Theater. In 1974 he performed at Berliner Ensemble for the first time in Strindberg’s Miss Julie, directed by Einar Schleef. He worked with Heiner Müller in his play The Mission at Volksbühne. In 1983 he left the GDR and started working in Munich and later at the theater in Frankfurt. In 1993 he was awarded the Gertrud-Eysoldt-Ring prize for acting and was named actor of the year for his one-man performance in Rainald Goetz’s Kataakt. Since 2000 he has been a member of Berliner Ensemble and worked with directors such as George Tabori, Claus Peymann, Thomas Langhoff, Peter Stein (Wallenstein, Oedipus at Kolonos), and Robert Wilson (The Threepenny Opera, Lulu). Most recently, he performed in Kafka’s The Trial (directed by Claus Peymann).

URSULA HÖPFNER-TABORI (Black Lady) was born in Hannover and studied ballet with Yvonne Georgi at Hochschule für Musik und Theater Hamburg. Between 1971—72 she had an engagement at Staatstheater Hannover and between 1973—76 at Theater Bremen. In 1975 she met George Tabori and started performing at his newly founded Theaterlabor. Between 1981 and 1986 she worked at the Kammerspiele Munich and Schauspielhaus Bochum. In 1986 she moved to Vienna where she was a member of Tabori’s experimental theater, Der Kreis. Between 1990—99 she had an engagement at Burgtheater Vienna and since 1999 she has been a member of the Berliner Ensemble under the artistic direction of Claus Peymann. She appears in productions such as Lessing’s Nathan the Wise and Brecht’s Mother Courage and Her Children (both directed by Claus Peymann), Schwab’s The Presidents (directed by Günter Krämer), Horváth’s Don Juan Comes Back from the War (directed by Luc Bondy), and Tabori’s The Cannibals (directed by Philip Tiedemann). She performs in Wilson’s productions Leonce and Lena and The Threepenny Opera.

NADINE KIESEWALTER (Boy) was born in Leipzig in 1986. She studied acting at Max Reinhardt Seminar in Vienna between 2006—10. During this time she performed in various productions such as Servant of Two Masters and Peer Gynt, and has also been a guest actress at Theater der Jugend, Vienna. From 2010—13 she was a member of Theater Aachen and performed in productions such as Roth’s Hiob, Ibsen’s An Enemy of the People, and Büchner’s Woyzeck. Since 2014 she has been a member of Berliner Ensemble and appears in Spring Awakening (directed by Claus Peymann) and Peter Pan (directed by Robert Wilson).

CHRISTOPHER NELL (Lady/Eve) was born in 1979 in Kaufbeuren, Germany. After graduating from Hochschule für Musik und Theater in Rostock in 2006, he joined the Berliner Ensemble and worked with German directors like Peter Stein, Claus Peymann, and Manfred Karge. Since 2007 he has been performing in Robert Wilson’s productions of Brecht/Weill’s The Threepenny Opera and Robert Wilson/ CocoRosie’s Peter Pan, has played Romeo in Mona Kraushaar’s Romeo and Juliet (all at the Berliner Ensemble), has performed the role of Benedict in Much Ado About Nothing, also directed by Mona Kraushaar (Bolzano Theatre), and has appeared in Cuba Beach at Volksbühne Berlin, among others. Furthermore, he plays the leading role in Leander Haßmann’s production of Shakespeare’s Hamlet at the Berliner Ensemble with guest performances in Brazil. Apart from working at the theater, he also tours Europe and Asia with his award-winning vocal-band Muttis Kinder.
ANGELA SCHMID (Shakespeare), born in Stuttgart, studied acting; her first engagement led her to Schauspielhaus Hamburg, where she worked with Gustav Gründgens. After that she worked at, among others, Staatstheater Kassel, Schauspiel Köln, and Schauspiel Bochum. Schmid played Amalia in Die Räuber (directed by Egon Monk), Johanna in Ein Fest für Boris, a coloratura in Der Ignorant und der Wahnsinnige (both directed by Claus Peymann), as well as Luise and then Lady Milford in Kabale und Liebe (directed by Hans Peter Kaufmann). Furthermore, she appeared in Drei Schwestern, Amphitryon, Die Letzten, and Schöne Beschwerung. The production of Susan Sontag's Alice im Bett was Angela Schmid’s first work under the direction of Robert Wilson, followed by Leonce and Lena at the Berliner Ensemble.

KATHARINA SUSEWIND (Boy) was born in Berlin in 1981. Before starting her acting studies at Hochschule für Schauspielkunst Ernst Busch in Berlin, she studied law. Since 2009 she has been a member of Berliner Ensemble and has played in productions such as Büchner’s Danton’s Death, Schiller’s Intrigue and Love (both directed by Claus Peymann), Kleist’s The Broken Jug (directed by Peter Stein), and Horváth’s Don Juan comes back from the war (directed by Luc Bondy). Shakespeare’s Sonnets is her first work with Robert Wilson.

SABIN TAMBEA (Woman/Lady) was born in Romania in 1984. At the age of four he started practicing the violin and also studied viola, piano, and conducting. Between 2006—10 he studied acting at Hochschule für Schauspielkunst Ernst Busch in Berlin. Already during his studies, he started his engagement with the Berliner Ensemble in Wedekind’s Spring Awakening in 2008 (directed by Claus Peymann). Since then he has performed in a wide range of productions, most recently in Shakespeare’s Twelfth Night and in Brecht’s In the Jungle of Cities (both directed by Katharina Thalbach), Claus Peymann’s Intrigue and Love, as well as in Robert Wilson’s productions of Lulu and the title role in Peter Pan. Tambrea has also appeared in diverse film and television productions. For his leading part in Marie Noelle’s and Peter Sehr’s film production Ludwig II (2011/2012), Tambrea was received the Movie Award of Bavaria and has been nominated for the German Movie Award.

GEORGIOS TSIVANOGLOU (Cupid), born in 1975, studied acting at Otto-Falckenberg-Schule in Munich. Since 2003 he has been a member of Berliner Ensemble and plays in a wide range of productions, such as Büchner’s Danton’s Death (directed by Claus Peymann), Brecht’s The Caucasian Chalk Circle and Schweyk (both directed by Manfred Karge), Shakespeare’s Hamlet (directed by Leander Haußmann), Tabori’s The Cannibals (directed by Philip Tiedemann), as well as in all of Robert Wilson’s productions: Leonce and Lena, The Threepenny Opera, Lulu, and most recently, Peter Pan.

ANGELA WINKLER (Fool) was born in Templin, Germany. From 1971—78 she was a member of the legendary Berliner Schaubühne, where she worked with the directors Peter Stein and Luc Bondy. Since 1980 she has been working with famous directors in German theaters and abroad. She was elected actress of the year for her performance in Chekov’s The Cherry Orchard and Shakespeare’s Hamlet, and in 2000 she has received the Gertrud-Eysoldt-Ring for her performance as Rebekka West in Ibsen’s Rosmersholm (all directed by Peter Zadek). At the Berliner Ensemble she performs in numerous productions, including as Jenny in The Threepenny Opera, the title role in Lulu (both directed by Robert Wilson), as well as Marion in Georg Büchner’s Danton’s Death (directed by Claus Peymann). In 2013 she performed alongside Robert Wilson in his production of Helmut Lachenmann’s opera The Little Match Girl at the Ruhrtriennale. Her international film career began in 1968 when she played the lead in The Lost Honour of Katharina Blum (directed by Volker Schlöndorff and Margarethe von Trotta) and the mother in the Oscar-winning film The Tin Drum, also directed by Schlöndorff.

BERLINER ENSEMBLE—THEATER AM SCHIFFBAUERDAMM

The Berliner Ensemble theater company was founded by Bertolt Brecht and Helene Weigel in 1949 and moved into its current venue, the historical Theatre at Schiffbauerdamm, in 1954. The theater itself (next to the former border crossing at the Friedrichstraße station) was built in 1892, and in 1928, Brecht’s The Threepenny
Opera, with the music of Kurt Weill, was performed there for the first time, marking the beginning of Bertolt Brecht's world career. After Brecht and his wife, actress Helene Weigel, founded the company, Benno Besson, and Peter Palitzsch, and later Matthias Langhoff, Manfred Karge, Manfred Wekwerth, Ruth Berghaus, and Einar Schleef were directors of Berliner Ensemble. From 1992 on, poet and playwright Heiner Müller worked at the theater as director and author until his death in 1995. Since September 1999, Claus Peymann has been artistic director of the Berliner Ensemble. Since then, the “BE” has become again one of Germany's leading internationally renowned theater companies, uniting the finest actors and directors such as Robert Wilson, Peter Stein, Claus Peymann, Peter Zadek, George Tabori, Luc Bondy, Thomas Langhoff, Katharina Thalbach, Leander Haußmann, Manfred Karge, Philip Tiedemann, Andrea Breth, and others. At the heart of the Berliner Ensemble’s work today is contemporary theater, including German-language debut performances of Elfriede Jelinek, Peter Handke, and Botho Strauss, but also modern interpretation of classics. The repertoire comprises plays by Shakespeare, Tschecow, Beckett, and German writers such as Gotthold Ephraim Lessing, Max Frisch, Heinrich Heine, Georg Büchner, and Heinrich von Kleist, and a range of plays by Bertolt Brecht, including The Resistable Rise of Arturo Ui, Mother Courage and Her Children, The Caucasian Chalk Circle, and many more. In 2013, more than 228,000 people attended the 685 shows of Berliner Ensemble, making it the most frequented repertoire theater in Berlin and all of Germany. In recent years, director Robert Wilson has worked at the Berliner Ensemble. His production of Shakespeare’s Sonnets (music by Rufus Wainwright) opened in 2009 and has been performed in France, Italy, Romania, and Germany, among others. In 2003 Wilson directed Georg Büchner’s Leonce and Lena (music by Herbert Grönemeyer) and 2005 Shakespeare’s The Winter’s Tale (music by Hans-Jörn Brandenburg). His production of the Brecht/Weill classic The Threepenny Opera (2007) has been performed more than 230 times in Berlin and across the world (including at BAM in 2012) and remains in the BE repertoire. In 2011 he produced Frank Wedekind’s Lulu (music by Lou Reed). His most recent production is J.M. Barrie’s Peter Pan with music by CocoRosie, which opened in April 2013. It is the only theater in the world running Wilson’s shows in repertory. For more information and photos visit berliner-ensemble.de.

THE WATERMILL CENTER is an interdisciplinary laboratory for the arts and humanities completed in 2006 on the Long Island, NY site of a former Western Union communication research facility. Founded by Wilson as a place for young and emerging artists to work, learn, create, and grow with each other, Watermill integrates performing arts practice with resources from the humanities, research from the sciences, and inspiration from the visual arts. Watermill is unique within the global landscape of experimental theatrical performance, and regularly convenes the brightest minds from all disciplines to do, in Wilson's words, “what no one else is doing.” The Watermill Center supports projects that integrate genres and art forms from diverse view points and that break traditional forms of representation and cultural specifics. At the core of Watermill’s programming lies the year-round support of artists in residence. Through both the International Summer Program—a highly collaborative residency led by Wilson—and through one to four week individual residencies hosted from September through June, Watermill annually welcomes over 150 artists from around the world. This unparalleled global residency program is complemented by educational programs with schools and other local institutions, public events such as open rehearsals and lectures, tours of the building and ground, and seminars and symposia. The Watermill Center itself is a 20,000+ square foot flexible working space including a 6,000 volume research library, galleries, rehearsal, and staging spaces, workshops, offices, and residences situated on six acres of artist designed and landscaped ground. The Watermill Collection of over 7,000 art and artifact pieces spanning the history of humankind is integrated into all aspects of the building and grounds as a reminder that the history of each civilization is told by its artists.