



BEATE VOLLACK BIOGRAPHY

From 1978-1986 Beate Vollack received her dance training at the Berlin State Ballet School under many teachers including Nina Belikowa. On graduating from the school, she took up a position in the Komische Oper in Berlin and in 1987 Beate won the junior silver medal at the National Ballet Competition of the then German Democratic Republic.

In 1992 she was promoted to soloist and started dancing leading roles, such as Odile in Swanlake, My Lady in the Three Musketeers and the title role in Coppelia.

In 1993 she performed Odile at the Semperoper in Dresden.

In 1994 Beate won the international ballet competition (IBA) in Jackson, Mississippi (senior).

In 1995 she was engaged as a guest soloist by the Deutsche Oper in Berlin to perform in Götz Friedrich's production of Carl Orff's Carmina Burana, after he saw her performing a solo of Carmina Burana, choreographed by Belgian Choreographer Marc Bogaerts.

In 1996 she became a member of the Bavarian State Ballet in Munich, in the rank of soloist and continued her career there until 2005.

In 1997, Beate was named Dancer of the year by the German press for her interpretation of Giselle in Mats Ek's version of the Ballet.

In 1999 she was awarded the sponsorship prize for artists by the Free State of Bavaria and

in 2000 the actor's prize by the Bavarian Theatre Festival in Nuremberg.

During her time in Munich, she danced many solo and character roles, such as Giselle in Mats Ek's production of the ballet and also in his ballets Apartment and A sort of, the leading role in Yuri Vamos's Shannon Rose, the Stepmother in John Neumeier's A Cinderella Story, as well as Prudence in his Lady of the Camellias, Marie in David Bombana's Woyzeck-Fragmente, Jiri Kylian's Six dances and Grosse Fuge and Déjà Vu (German Premiere) by Hans von Manen as well as William Forsyth's The second detail.

Her character roles included Lady Capulet in Romeo and Juliet, Madam Larina in Onegin and as a harlot in The Taming of the Shrew, all by John Cranko, the Queen in Ray Barra's Swanlake and Nanina in John Neumeier's Lady of the Camellias.

In 1999 Amir Hosseinpour created the leading role in the ballet Petruschka for Beate. Since then she has also danced the Dragonfly in the Cunning Little Vixen and

from 1999 - 2008 acted the role of Ida in Die Fledermaus at the Bavarian State Opera.

Alongside her career as a dancer, Beate has worked as an actress in many productions, playing parts such as the soldier in *Die Geschichte vom Soldaten* (1996), *Mädchen in Fünfter Sein* (2000), *Pinocchio* (2000) and *Judith in Blaubart* (2001).

In 2000, Beate trained as a professional ballet teacher at the High School for Music and Theatre in Munich, and this was the basis for her career as a choreographer.

In 2002 she worked with David Pountney at the Salzburg Festival as choreographer in Giacomo Puccini's *Turandot* which was recorded for television. Also in 2002, she worked for the first time at the Royal Opera House, Covent Garden in London as choreographer in Christof Loy's version of *Ariadne auf Naxos*.

After successfully working with Aron Stiehl on the productions *Im Weissen Rössl* (2002), *The Merry Widow* (2002) and *Der Vogelhändler* (2003), she started working as a choreographer at the Bavarian State Opera in Munich, where she was choreographer in resident til 2006, while continuing her career as soloist there.

In David Alden's *The Ring*, conducted by Zubin Mehta, Beate was responsible for the choreography in *Die Walküre* and *Götterdämmerung* and danced the part of Krimhild.

In 2003 David Alden, along with Beate, created *Rodelinda* for the Bavarian State Opera. This production also played at the Opera San Francisco in 2005 and was recorded for television.

In 2003 Beate performed the dance role of *Orphée*, created for her by Amir Hosseinpour, in the opera *Orphée et Euridice* at the Bavarian State Opera. This production was recorded for the European art tv channel Arte.

That year, she also worked with Richard Jones at the Bavarian State Opera on his version of *Pelleas et Melisande*, which originally played at the English National Opera.

In 2004 Susann Oswell composed *The Wake* for Beate Vollack and the Georgian Chamber Orchestra. The premiere of this project and its exceptional orchestra cast and dancer was directed by Markus Poschner at Ingolstadt.

In 2004 she was responsible for the choreography in David Alden's production of *Lulu* at the Bavarian State Opera, followed by *Zar und Zimmermann* in St.Gallen in June, and *Der Vetter aus Dingsda* in Passau, both directed by Aron Stiehl, in December. In spring of 2002, she also choreographed David Pountney's version of Kurt Weill's *Seven Deadly Sins* for Opera North in England and danced the role of Anna.

In the 2004/2005 season Beate worked on all of the premieres for the Bavarian State Opera. The season began with the reworking of August Everding's *The Magic Flute*, which was followed by Peter Mussbachs version of *Billy Budd*, Doris Dörrie's *Rigoletto*, David Alden's *La Calisto* and *La Forza del Destino* and Christof Loy's version of *Alcina*, for which she created a new choreographic concept.

In 2005 Beate made her debut as movement director at the Vienna State Opera, where she worked on Karoline Gruber's *Le Ville*.

In 2006 she returned to the Salzburg Festival where she choreographed *La Finta Giardiniera*, directed by Doris Dörrie.

In 2006, Beate worked again with Karoline Gruber on the debut performance of a piece called *Der Held der westlichen Welt* for the Opera House in Cologne. She also worked with David Alden on his production of *Orlando* at the Bavarian State Opera and with David Pountney on his version of *Moses and Aron* at the Opera Festival.

From 2006 - 2008 she also took up the position of teacher of stage dance at the Richard Strauss Conservatoire in Munich.

In 2006 Christof Loy's *Ariadne auf Naxos* premiered at the Teatre del Madrid. She also worked with Klaus Maria Brandauer on *Lohengrin* in Cologne and with David Pountney on his production of *Soldaten* at the Ruhrtriennale. Not only was she responsible for the choreography but she also danced the part of the Andalusian. This production was awarded the prize of Best Production of the Year and the prize of the German record critics.

At the end of the year she worked at the Zurich Opera House for the first time, on David Pountney's *L'Etoile*.

In 2007, she choreographed and danced the role of the Persian slave in David Pountney's *Chowantschina* for the Welsh National Opera in Cardiff, a production which went on tour around England. She also worked at the Opera House in Geneva on Christof Loy's *Ariadne auf Naxos*. This was followed by her premiere of *Ladies Night* which featured actors of the Vorarlberg Folk Theatre and was directed by Hajo Förster.

In the summer of 2007, Beate worked at the Opera Festival in Bregenz of David Pountney's football opera, *Playing Away*, composed by Benedict Mason. This production was then performed in the Festspielhaus in St. Pölten in June of 2008.

In October 2007 David Pountney's *Soldaten* was successfully revived at the Ruhrtriennale in Bochum and was invited and performed in New York as part of the Lincoln Festival in summer of 2008.

In December of 2007, she danced the role of the ballet master Constanze in *La Juive* at the Opera House Zurich. The play was directed by David Pountney and choreographed by Renato Zanella.

In March of 2008, *La Forza del Destino* premiered at the Vienna State Opera, where Beate Vollack again worked with director David Pountney. Their cooperation continued at the Bolshoi Theatre in Moscow where they worked on their version of *Carmen* which premiered in April of 2008.

In 2008 she worked in Zurich on Clari with Moshe Leiser and Patrice Caurier, also with Helmuth Lohner on Der Graf von Luxemburg and with Nicolas Brieger on The Greek Passion. Also in 2008 she worked again with David Alden. Together, they created Il Turku in Italia for the German State Opera Berlin and transferred their Munich version of Calisto to the Royal Opera Covent Garden London.

In 2009 Beate created her first full-length ballet Don Quichotte for the Ballet Compagnie at the Opera in Wroclaw. Afterwards, she returned to Zurich to work with David Pountney on Agrippina and on Krol Roger at the Bregenz Opera Festival in summer. In fall, this production was taken over by the Gran Teatre del Liceu in Barcelona.

In September of 2009, she worked again with Moshe Leiser and Patrice Caurier on Mose in Egitto at the Opera House in Zurich and in December with David Pountney on The woman without a Shadow where Beate Vollack also danced the role of the falcon.

In 2010 she danced the role of Constanze in La Juive at the Israel Opera in Tel Aviv, a production by the Opera House in Zurich.

In July, she made her debut as director of Der Vogelhändler at the Landestheater Niederbayern in Passau.

In August, she worked for the first time with director Jon Fulljames on The Portrait at the Bregenz Opera Festival which premiered the end of that year at the Rheinpfalz Theatre in Kaiserslautern.

In fall, she worked again with David Alden, this time on La Finta Giardiniera at the New Opera Vienna.

In December of 2010, she choreographed her second full-length ballet called Das Goldene Schlüsselchen oder die Abenteuer des Pinocchio for the Landestheater Niederbayern in Passau.