



Red Bull

FLYING Gack

MEDIA KIT FLYING STEPS



**"THOSE WHO STILL CAN'T MANAGE
TO SNAG A TICKET SHOULD HOPE FOR
'RED BULL FLYING BACH' TO
HIT THE ROAD."** *The New York Times*

TOUR DATES

Red Bull Flying Bach 2011

August 19th, September 17th-20th	BONN, World CC (Plenarsaal, former Bundestag)
August 25th-28th	HAMBURG, Deichtorhallen
September 30th-October 1st	DÜSSELDORF, Tonhalle
October 6th-7th	LUDWIGSBURG, Friedenskirche
October 9th-11th	MUNICH, Herkulessaal
October 14th-16th	SAARLOUIS, Feuerwache
December 2nd-3rd	ASCHAFFENBURG, Stadttheater

Shows in Austria, Denmark, Switzerland and Turkey in Autumn 2011

More information at

www.redbullflyingbach.com

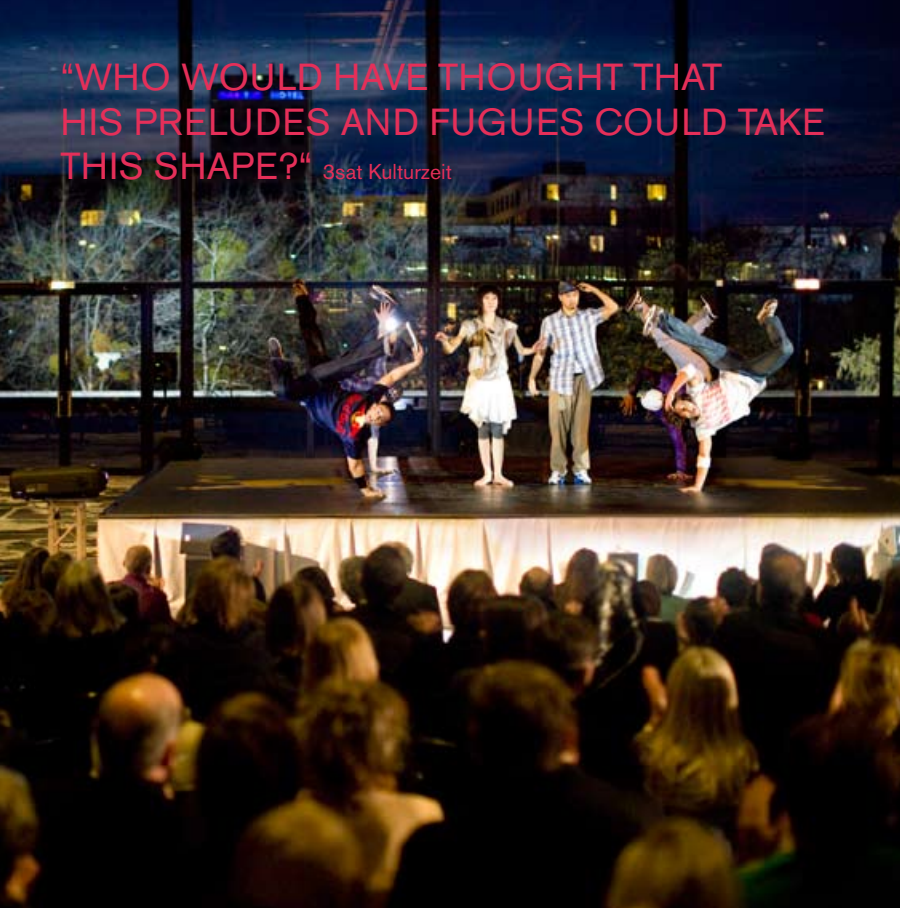
www.flying-steps.de

“BORDERS THAT SEEMED TO BE INSURMOUNTABLE ARE CROSSED, OVER DANCED, BLOWN AWAY.” *Die Welt*

Bach and breakdance do not fit? With their fascinating Red Bull Flying Bach performance, four times breakdancing world champions Flying Steps and opera director Christoph Hagel prove quite the opposite. After the highly acclaimed world premiere at Berlin's Neue Nationalgalerie and the famous award ECHO Klassik Sonderpreis 2010, this one-of-a-kind performance now starts to tour Europe. High culture meets urban art: In the clash of cultures Red Bull Flying Bach turns the international classical world upside down. Their creative performance visualizes and revives Johann Sebastian Bach's Well-Tempered Clavier crossing the borders of serious music and youth culture. Note by note. Step by step. With piano, harpsichord and electronic beats. With head spins, power moves and freezes. With visuals and a storyline, 70 minutes long. The Red Bull Flying Bach European Tour will kick off in Bonn (Germany) before an extensive tour through several German cities and guest performances in Istanbul (TR), Copenhagen (DK), Zurich (CH) and Vienna (AT) will follow.



“WHO WOULD HAVE THOUGHT THAT
HIS PRELUDES AND FUGUES COULD TAKE
THIS SHAPE?” 3sat Kulturzeit



Six dancers. One teacher. The crew is exercising at the rehearsal room for their big day. Preludes and fugues set the tone. Arguments, fights, disappointments and delights – just like the up and down of the notes, the moods and developments of the dancers change constantly. But their teacher is pushing them, is pushing the boundaries to make it work. As a mysterious woman enters the rehearsal room, the conflicts climax: contemporary dance meets breakdance, man meets woman, desire meets refusal, arrogance meets curiosity. Will the dancers approach one another, step by step? Are the two worlds compatible? The big finals are around the corner.

BREAKDANCE CAN BE MORE THAN SPORTS OR STREET CULTURE

Vartan Bassil, Choreography

The Flying Steps, four times World Champions in breakdance are one of the most successful urban dance crews in the world. Their highly acclaimed performance Red Bull Flying Bach is 2011 going to capture the stages around the globe. Vartan Bassil, founder of the Flying Steps and awarded choreographer of Red Bull Flying Bach, about dancing to Bach's fugues, the clash of cultures and his expectations for the European Tour.

How did this special project start?

Vartan Bassil: We got to know Christoph Hagel even before Red Bull Flying Bach. Back then, the Flying Steps should take part in one of his productions, but due to different timetables this didn't happen.

We told him about our dream of creating an own big production with classical music. The question was which composer, which classic piece fits best. Christoph had the idea of using Johann Sebastian Bach's Well-Tempered Clavier. After the first rehearsals we knew that we have to work together and that we could create something really unique and cross-border.

What made this combination so interesting for you?

Vartan Bassil: As dancers, it's a great challenge to perform onto classical music. I mean, dancing to Hip-Hop music is quite easy, as we can catch the beat and dance to it. But dancing to Bach means translating soft music without beats into body movements that fit our style.





If you compare Red Bull Flying Bach to earlier attempts of joining classical music and breakdance – where are the differences?

Vartan Bassil: In all these attempts, the B-Boys just supported the music with their moves. But for Red Bull Flying Bach we are not only dancing, we are visualising and reviving Bach's Well-Tempered Clavier. What does it mean? We work with each voice of the composition. Each breaker actually dances one voice, may it be the high voice or the low voice. By doing so, our moves reflect the music in its complete entity. We, as dancers, visualize the music of Johann Sebastian Bach, note per note, voice per voice.

Have you ever been in touch with classical music before?

Vartan Bassil: To combine classical music and breakdance was always one of our dreams. For the unique approach we had to find someone

like Christoph Hagel, who could help us understanding the deeper logic of the music, of the composition itself. We now do understand the entire complexity of Bach's composition, and can dance each note right away, just by reading the sheet of music.

You're the choreographer of the production. What have been the main challenges?

Vartan Bassil: Well, breakdance mainly consists of four steps, that fit to a certain rhythm. But the classical rhythm follows a different logic, so we had to change our step pattern. We also had to step up our acting, as it plays a bigger role in this context than it does in a breakdance show where the focus lies on skills and acrobatics. Moreover we wanted to add an emotional aspect to Red Bull Flying Bach, we wanted to express the emotions with our dancing. That's why we created a own storyline.

“BACH HAS NEVER BEEN THIS COOL.” DPA



It seems that you created a new dancing style for Red Bull Flying Bach?

Vartan Bassil: We didn't create a completely new style. We kind of mashed up several different dance styles. We combined popping, locking, house, krumping, even some modern dance elements. Yes, this could look like a new style.

In April 2010 the highly acclaimed premiere of Red Bull Flying Bach took part in the Neue Nationalgalerie of Berlin. How did the audience react?

Vartan Bassil: Hey, I remember how nervous we were. I mean, we knew that we could do it, we knew that we created something very unique. And we performed on so many battles and stages – but we weren't sure whether the crowd will understand our message, whether they like it or not. Luckily, everybody was blown away.

They couldn't believe what they just saw on stage. The feedback was really amazing.

Together with Christoph Hagel you received the „ECHO Klassik Sonderpreis 2010“, a highly reputed award for works in classical music. Did you expect that to happen?

Vartan Bassil: No way. We were like: „Are you serious?“ It took us two or three weeks to realise what we achieved with Red Bull Flying Bach. As a breakdance crew we always strived for this award in the pop-segment. But hey, now we have this award. Something nobody of us ever dreamt of. We feel extremely honored.

Red Bull Flying Bach is about to enter international stages. What do you expect for this European Tour?

Vartan Bassil: We are really thankful:

With Red Bull Flying Bach we have the opportunity to present our work to a broader audience around the world. We absolutely want to fascinate each crowd, each country with our art. We want them to have fun, we want them to enjoy every minute. On top of it, we want to create a certain level of understanding between high culture and urban art, between elderly, classically trained music lovers and young guys.

What do you want to achieve with Red Bull Flying Bach?

Vartan Bassil: We want to demonstrate to the audience that breakdance can be more than sports or street culture. Now we have the possibility to present our art in a completely new artistic context.

„FROM ISTANBUL TO COPENHAGEN:
EVERYBODY CAN RELATE TO IT.“ Christoph Hagel, Artistic Director



Classical Music meets breakdance, high culture meets urban art: After 2010's highly acclaimed premiere of Red Bull Flying Bach in Berlin, the one-of-a-kind performance is 2011 going to capture the stages around the globe. Christoph Hagel, artistic director of Red Bull Flying Bach and conductor of several offstream opera productions, about the similarities between Bach and breakdance, the cooperation with four times breakdance world champions Flying Steps and his expectations for the European Tour.

Mr. Hagel, how did the idea come up to combine Bach's music with breakdance? Christoph Hagel: In 2009, I had the chance to see the Flying Steps dancing. After I saw them, and after I got to know them, it was absolutely clear, that I wanted to do a performance with them. On the other hand, the Flying Steps also had the vision of creating an own production with classical music, but were looking for the right piece. So I studied their moves and realized that Bach's Well-Tempered Clavier fits best because they dance as accurately, sharp and cool as Bach composed.

Do you see similarities between the Well-Tempered Clavier and breakdance? Christoph Hagel: Yes, absolutely. With breakdance you can visualize Bach's compositions very exactly, especially the contrapuntal rhythm. It's matching quite better than modern dance or ballet. Moreover breakdance and Bach interpret time, visually and musically, in a pretty similar way.

But wasn't it difficult to combine these two worlds?

Christoph Hagel: Well, you have to remember that in this project we had to combine two vocabularies: On the one hand there're counterpoint, theme and modulation. On the other hand we had terms like commander, hardbeat and toprock. But the main challenge was to visualize the slow fugues of Bach, that do not really have a rhythm.

Didn't you have to remove some artistic demands of Bach's high cultural works, to adapt it to the breakdance world?

Christoph Hagel: We didn't want to take away a thing from Bach's artistical sacredness. But in some moments, in the best moments, his music lives up to a refreshing joyfulness, just by the Flying Steps interpreting and dancing to it. Their approach energizes the fugues of Bach a lot.



What about the role split for this project. What was your part?

Christoph Hagel: My part in the Red Bull Flying Bach project was to explain the music, to analyse it in a way, the Flying Steps could understand. To tell them, how artificial and clever Bach composed his work. When it came to the choreography itself, I removed myself from the artistic process. I wanted the Flying Steps to create their own version, their own approach on Bach. They should fill the music with their ideas and with their very own moves. And they did quite good!

Do you have a special approach regarding your productions in general?

Christoph Hagel: My productions always incorporate a modern lifestyle into the works of high cultural art. Before Red Bull Flying Bach, I've never worked with a breakdance crew. I learned a lot, and I do admire the Flying Steps for being that energetic and direct.

I admire the way, they adopted this project and the music of Johann Sebastian Bach. In the end I wanted to demonstrate that Bach composed pretty cool music, and that Hip-Hop or breakdance can be a high culture, too.

In April 2010 the highly acclaimed premiere of Red Bull Flying Bach took part in the Neue Nationalgalerie of Berlin. How did the audience react to this clash of cultures?

Christoph Hagel: The crowd's reaction was amazing. From the elderly, classically trained music lover to the young folks who never really been into Bach or any music of this kind: everybody was fascinated how perfectly these two worlds fit together. Some colleagues of mine, some conductors, some musicians even wondered that we managed to transfer Bach into this modern world without losing artistic depth.

Together with the Flying Steps you received the „ECHO Klassik Sonderpreis 2010“, a highly reputed award for works in classical music.

Did you expect that to happen?

Christoph Hagel: No, absolutely not! To be honest, I do not think in these categories at all. But I was really happy, especially for the Flying Steps.

Red Bull Flying Bach is about to enter international stages. What do you expect for this European Tour?

Christoph Hagel: I'm really looking forward to it, because I think that Red Bull Flying Bach will be understood everywhere – from Istanbul to Copenhagen: everybody can relate to it. Classical music is one of the few musical languages that inherit a global way of communication. Besides this I'm glad to see that the project unites different cultures. Let it be street, let it be high art – everybody will get the message we transport.

THE FLYING STEPS DANCE TO
J.S. BACH'S WELL-TEMPERED CLAVIER

Artistic Director: Christoph Hagel
Choreographer: Vartan Bassil
Dramaturgy: Nadia Espiritu

Dancers:
Benny Kimoto
Brahim Zaibat // Pierre Bleriot aka Punisher
Gengis Ademoski aka Lil Ceng
Khaled Chaabi aka KC-1
Michael Rosemann aka Mikel
Niranh Chanthabouasy aka Lil Rock
Vartan Bassil
Yui Kawaguchi // Sylvania Pen

Piano: Christoph Hagel
Harpichord: Sabina Chukurova
Music Arrangement: Ketan and Vivan Bhatti
Visuals: Marco Moo
Light and Tone: Mark Langer

Producer:
Timm Zolpys, Flying Steps Entertainment GmbH
(www.fs-entertainment.com)
Production Management: Jobst Thörl

Awards: ECHO Klassik Sonderpreis 2010
(most renowned classical music prize in the world)

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