

# MÜNCH-N-R BI-NNAL- F-STIVAL FÜR N-U-S MUSIKTH-AT-R

**Münchener Biennale – Festival for New Music Theatre**  
**31.5. – 10.6.2024**

**Artistic Direction: Daniel Ott and Manos Tsangaris**

## „On the way“

Can the pathway be the destination? Of course not. But without a pathway there is no destination. And we need destinations to set us on the way. What pathway might lead to which destination, this preoccupies us night and day.

The independent arts can choose their destinations freely, or so it is thought, but in reality it is more a matter of people, poesy and fairness. Which is precisely what the next edition of the Munich Biennale is about, albeit in a questioning, probing and tentative way. But this could also be a way of celebrating the futility of the arts. (Daniel Ott and Manos Tsangaris)

## 11 productions with world premieres by

Lucia Ronchetti, Kai Kobayashi, Andreas Eduardo Frank/Patrick Frank, Mithatcan Öcal, Du Yun, Yiran Zhao, Ted Hearne/Tamara Miller, Carlos Gutiérrez Quiroga, Eve Georges, Jiro Yoshioka, Nico Sauer, Alvin Curran

## Co-productions with opera houses

Theater Basel, Staatstheater Braunschweig, Staatstheater Kassel, Deutsche Oper Berlin

### Searching for Zenobia

Music theatre for mezzo-soprano, actress, Syrian vocalist, women's vocal ensemble, strings and Syrian percussionist

#### Lucia Ronchetti

31.5. (premiere) – 2.6.2024

Composition: Lucia Ronchetti in collaboration with Mais Harb and Elias Aboud

Libretto: Mohammad Al Attar

Direction: Isabel Ostermann

Stage design and costumes: Stephan von Wedel

Two Syrian female figures are at the centre of this story: archaeologist Zeina, who puts together real and complex experiences of flight and migration. She sets her own biography against the story of the ancient Queen Zenobia. Harb and Aboud create the sounds of traditional Syrian music; like librettist Al Attar they are Syrian and considered to be amongst the most outstanding artists from their culture in Germany today.

Coproduction Münchener Biennale and Staatstheater Braunschweig

### Shall I build a dam?

#### Kai Kobayashi

1.6. (premiere) – 4.6.2024

Composition: Kai Kobayashi

Direction & Choreography: Simone Aughterlony

This is the first time that composer Kai Kobayashi, who has been delving into music theatre for many years, and choreographer and performer, Simone Aughterlony, are working together. Their staged project describes a path of inner development and transformation that becomes visible and audible as a spatial process. How do we change ourselves “on the way”?

Coproduction Münchener Biennale and Deutsche Oper Berlin

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## **Collective Joy (under construction)**

**Andreas Eduardo Frank / Patrick Frank**

4.6. (premiere) – 7.6.2024

Composition: Andreas Eduardo Frank, Patrick Frank

Direction: Georg Schütky

With the Ensemble Lemniscate and others

Frank, Frank and Schütky go in search of so-called happiness in the economic metropolises of Munich and Basel. What is the relationship between the happiness of the collective and the unhappiness of individuals? Can the path to happiness be shared with others? Working with the Lemniscate Ensemble, singers, performers, an amateur choir, and amateur actors from Munich, they put different ideas of happiness up for discussion in a musical performance and examine the resulting life plans and societal models.

Production Münchener Biennale and Theater Basel

## **Defekt**

**Mithatcan Öcal**

8.6. (premiere) – 10.6.2024

Composition: Mithatcan Öcal

Libretto and Video: cylix

Direction: Roscha A. Säidow

Earth is lost. Anyone who has a spaceship can consider themselves lucky – and yet before the crew can even take off, the ship and onboard computer have to play along. And they prove to be extraordinarily wilful and lively... In their space opera, Istanbul composer Mithatcan Öcal and interdisciplinary artist cylix move through extinction and technological scenarios that tell of the absurdity of human hubris. Contemporary musical intrinsic logic meets intermedial perspectives and, in this commissioned piece, passes through time and space.

Coproduction Münchener Biennale and Staatstheater Kassel

Radio Recording: Bayerischer Rundfunk BR-KLASSIK

## **Cooperation in public spaces with independent music theatre companies**

### **New Lines**

**Music theatre premieres for public spaces in Munich by Het Geluid (NL), Novoflot (D), Oblivia (FIN)**

In what ways can contemporary music theatre contribute to the creation and formulation of new lines (of thought) for a meaningful mobility of the future? By producing unusual theatrical settings in public spaces that no one walks past!

In "New Lines", the Biennale seeks to highlight the importance of artistic thought in addressing key socio-political issues. For this first pilot, three independent groups from Helsinki, Maastricht and Berlin are coming to Munich! The premieres will be shown several times a day or can be visited within certain opening hours.

### **#1 The Gates are (nearly) open**

**Novoflot**

**Du Yun**

5.6. (premiere) – 9.6.2024

Composition: Du Yun

Direction: Sven Holm

It is the first MBE-station in Europe and will be set up in the middle of Munich city. MBE ("Maximum Broad Effect") stands for multiple adaptable handling procedures to serve the most diverse means of transport of

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urban traffic in the future. But before implementation, there will be opening ceremonies across several days – staged by Novoflot from Berlin!

Coproduction Münchener Biennale and Novoflot in collaboration with Volksbühne am Rosa-Luxemburg-Platz Berlin

## # 2 Turn Turtle Turn

**Oblivia**

**Yiran Zhao**

5.6. (premiere) – 9.6.2024

Composition: Yiran Zhao

Concept, Direction, Dramaturgy, Texts: Oblivia

Musicians: Ensemble ö! (Basel, Switzerland)

The question posed by Oblivia in this geological era of the Anthropocene and its man-made crises is: “How did it get to this point?” and is the starting point of their new piece for the 2024 Munich Biennale which will premiere in the inner and outer spaces of the municipal library in the HP8. In this work, the hit Finnish company of the new music theatre scene take another look at humanity’s great concerns and counter them in a delicately humorous manner using fragments of text, movement, and New Music. In “Turn Turtle Turn”, the five performers of Oblivia, working with three local singers and the twelve-member ensemble ö! directed by Francesc Prat, playfully and pointedly create a grandiose tableau: they meander between the age of dinosaurs and adventure stories, between the Ice Age and parallel worlds, between prehistoric geography and our hunt for fossil raw materials. Sometimes coming right up close, sometimes seeming to drift right away, “Turn Turtle Turn” flows in its search for traces of the status quo of humanity stuck between perpetual (self-) destruction and persistent hope.

Coproduction Münchener Biennale, Oblivia and Ensemble ö!, in collaboration with the Munich Public Library

## #3 In Passage

**Het Geluid**

**Ted Hearne, Tamara Miller**

5.6. (premiere) – 9.6.2024

Komposition: Ted Hearne, Tamara Miller

Konzept, Regie: Romy und Gable Roelofsens

Musiker\*innen: Ensemble Garage, Camerata Vocale München (Clayton Bowman)

“In Passage” is a music theatre project through which we explore our bonds with a technological and digital world, while still remaining analogue and physical humans. Through the interplay between a (especially developed) kinetic sound sculpture, a choir, an ensemble of musicians and new compositions, we find new connections between the virtual and the ‘real’ within our modern urban environment. “In Passage” is music theatre about new forms of collective work, as well as technical and social developmental processes to get societies of the future moving.

Coproduction Münchener Biennale and Het Geluid, in collaboration with Bartlett School of Architecture London

## Outreach project

**Territorios Duales / Doppelter Boden**

**Carlos Gutiérrez**

2.6. (premiere) und 9.6.2024

Composition and Direction: Carlos Gutiérrez Quiroga

Artistic Direction: Tatjana Lopéz Churata

Composer Carlos Gutiérrez, together with artist Tatjana Lopez and a group of 100 non-professional musicians from Munich, have developed a sound performance based on traditional Bolivian highlands music.

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The cooperation with the Münchner Volkshochschule interrogates South American and West European perceptions of sounds and the creation of sounds and, after an unusual start in Saal X, will expand into a multi-branch sound sculpture on the banks of the Isar river.

## Cooperation with University of Music and Theatre Munich

### **nimmersatt**

**Eve Georges, Jiro Yoshioka**

3.6. (premiere) – 6.6.2024

Composition: Eve Georges, Jiro Yoshioka

Staging: Waltraud Lehner, Paulina Platzer

With students of the University of Music and Theatre Munich

Eat or be eaten? “nimmersatt” is an immersive music theatre performance that invites the audience, through a combination of virtual reality and live performance, to set out on an adventurous political journey through the manmade food cycle.

Project of University of Music and Theatre Munich

## On-the-road-format

### **Rüber**

**Nico Sauer**

1.6. (premiere) – 10.6.2024

Concept, Composition, Performance : Nico Sauer

RÜBER is a passenger transport music theatre piece by Nico Sauer. The passenger compartment of a limousine becomes a mobile theatre space, the traffic becomes part of a synesthetic experience between inner space and the outside world, and the route becomes a choreography of fortuitous movement. Musicians and actors drive, perform, and direct this multi-sensory drive through Munich’s inner city.

## Installation

### **Footnotes 1.2**

**Alvin Curran**

6.6. – 10.6.2024

Alvin Curran’s installation for a hanging self-performing piano and a large number of football boots strewn across the floor was inspired by Pier Paolo Pasolini who, because of his vast talents and interests, was an avid football player. Completely randomly and far more than artificially intelligent, the programme living within the instrument chooses from a huge number of pre-recorded data and composes an infinite number of musical events – played acoustically on this so-called “diskklavier” piano. “Footnotes” is a sounding artwork that invites selective football players to join in the performative dialogue!

## Festival talks

### **Schnee von morgen**

3. and 5.6.2024

The Biennale addresses the themes of this year’s edition of the festival in two separate rounds of discussions. Artistic directors Tsangaris and Ott will talk about the overall concept of “On the way” whilst the participating artists in the “New Lines” city project will discuss the structures of independent producing and independent music theatre in public spaces.

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## Campus

**On the way: Aufbrüche, Fahrpläne und Reisegruppen im neuen Musiktheater**  
2. – 7.6.2024, Theatre Studies, Ludwig-Maximilians-University Munich

Concept and Realization:

David Roesner (Ludwig-Maximilians-University Munich) and Jörn Peter Hiekel (Dresden College of Music)

Students from a variety of faculties will engage with the productions of the Munich Biennale by watching performances, attending discussions and artists' talks, and carrying out creative research. The focus will be on attending the performances as well as on in-depth discourse around the productions visited between the interdisciplinary participants and their lecturers. In addition, there are plans for presentations from the accompanying lecturers as well as discussions and possibly workshops with artists from the productions of the Biennale.

## More information

### Festival Website

[www.muenchenerbiennale.de](http://www.muenchenerbiennale.de)

### Promotor

Landeshauptstadt München Kulturreferat in Zusammenarbeit mit Spielmotor München e.V.

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