

On the way 31.05. - 10.06.24

Dear Audiences,

What guided the hands of artistic directors Daniel Ott and Manos Tsangaris when it came to selecting this year's composers? If you ask them - and they are composers themselves - their first response is: the next generation. Followed by: contrasts.

"We view the differing approaches to new music theatre as a field for study and as a lab". On the one hand there is the old forefather, opera, which is represented in new forms by Mithatcan Öcal, among others. "His music is the most operatic of all, he writes with incredible virtuosity, the scores have unbelievable settings." And there are exemplary figures without whom even a next generation festival would be unthinkable: Lucia Ronchetti has long had her own specific approach to music theatre, she works a lot with overwriting and references baroque operas, for example".

"We don't want to do away with the peepshow, but we are just as interested in formats that really rethink theatre". Thus Ott and Tsangaris were fascinated by Carlos Gutiérrez's understanding of music as a social act and the blurring of dance and theatre. And the shrill trash aesthetic of Nico Sauer is a "tag" for Ott and Tsangaris: "Music in the conventional sense is not going to be found there".

This year too the artistic directors have put together figures with sometimes contrasting styles who were previously unknown to each other: "Patrick Frank is - in a good way - notorious for his discursive formats. Andreas Eduardo Frank has a completely different musical signature - media art, electronics - and together they will develop something somewhere between performance and installation." And Kai Kobayashi will be collaborating with Simone Aughterlony for the first time - Aughterlony has made her mark with oblique and queer choreographic work. "Both are interested in transformation processes: development, growth, gender."

Contrast also exists in the music theatre landscape: between the institutions and the independent scene. While the Biennale has always been an exciting hybrid, Ott and Tsangaris have deliberately chosen to bring groups from the independent scene to the Biennale with the three "Neue Linien" productions. The production venues are publicly accessible places. "What fascinates us about the groups is their collective way of working and their completely different approach to space."

As you can see, the contrasts in the Biennale are not actually contradictory. In Munich from the end of May: the whole spectrum inbetween.

With warmest wishes
Your Munich Biennale Team

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