

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

Münchener Biennale – Festival for New Music Theatre

„On the way“

31.5. – 10.6.2024

Artistic Direction: 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

Libretto: Mohammad Al Attar

Direction: Isabel Ostermann

Stage design and costumes: Stephan von Wedel

Musical direction: Susanne Blumenthal

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, Stage design, Costume: Simone Aughterlony

Stage design, Costume, Video, Light design: Joseph Wegmann

With Noa Frenkel, Chiara Annabelle Feldmann

and Ensemble KNM Berlin

Life would not be possible without water; it is the essential requirement for our bodies to develop, thrive, grow and survive. And yet simultaneously water is in a constant state of flux, symbolising intercommunion and transformation – in different phases of matter, forever taking on a different form, flowing through diverse bodies and linking them together. Water represents intimacy and closeness, yet at the same time it reflects the cosmic dimension of that very element which interconnects all life on Earth.

Bearing that in mind, SHALL I BUILD A DAM? interrogates, from a post-human hydro-feminist perspective, new ways for bodies, sounds, text and movement to correlate; the aim is to arrive at a new form of interaction and communion that explores possibilities beyond an anthropocentric perspective with its traditional subject-object relations. Things will be in flux, will influence each other, will intermingle and interrelate. The themes are guilt and complicity, taking and giving, poetry and politics, viscosity, solidification, evaporation and elapsing.

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SHALL I BUILD A DAM? is a first-time first collaboration for composer Kai Kobayashi, who has been engaged intensively in music theatre for many years, with choreographer and performer Simone Aughterlony, and lighting and set designer Joseph Wegman. The project is also part of Munich Biennale's ongoing and fruitful collaboration with Deutsche Oper Berlin: this collective piece becomes a project in which evolution and transformation become visible and audible.

Coproduction Münchener Biennale and Deutsche Oper Berlin

wie geht's, wie steht's. Ein Happyning in 3 Teilen

Andreas Eduardo Frank / Patrick Frank

4.6. (premiere) – 7.6.2024

Composition: Andreas Eduardo Frank, Patrick Frank

Direction: Georg Schütky

Musical direction: Daniel Moreira

With the Ensemble Lemniscate and others

Composers Andreas Eduardo Frank and Patrick Frank go hunting for happiness in the economic metropolises of Munich and Basel. What is the relationship between collective happiness and the unhappiness of individuals? Is it possible to share the path to happiness with others? The two Franks invite audiences to the foyer Philharmonie of the Fat Cat for a Musical Happiness forum. The three-part performance interrogates different ideas of happiness whilst journeying through the body centers of the heart, brains and intestines. Audience and performers encounter each other in a kaleidoscope of mini-concerts, music-theatrical actions, intimate discussion circles and culinary art breaks. Socio-philosophical theories meet intimate stories and deeply personal definitions of happiness. Happiness researchers and extreme athletes have their say, as do worms, Nietzsche, Gandhi, you and me.

In Georg Schütky's production, the differing styles of the two composers form the basis of a polyphonic and collaborative work of art: participants include the Ensemble Lemniscate, opera singers, professional and non-professional performers, and the via-nova choir. The upshot is a place to linger, enjoy, and ponder the question of all questions: what is it, this so-called happiness?

Production Münchener Biennale and Theater Basel

Defekt

Mithatcan Öcal

8.6. (premiere) – 10.6.2024

Composition: Mithatcan Öcal

Libretto and Video: cyclix

Direction: Roscha A. Säidow

Musical Direction: Mario Hartmuth

Earth is lost. The time has come to make an about turn in the wasteland of a terrifyingly real future following the great catastrophe. Whoever has a spaceship can consider themselves lucky – but before Mike Tango, Sierra Sierra, Charlie Gold and Mandy Lemon can go on the run, the ship and onboard computer have to play along. And they prove to be extraordinarily wilful and lively...

This premiere of Defekt was commissioned in cooperation with the State Theatre of Kassel. Istanbul composer Mithatcan Öcal is considered one of the greatest international talents of contemporary music. He exemplifies strong musical concepts along traditional lines and an intrinsic musical logic in a radical large format which is consciously anti-eclectic. Interdisciplinary artist cyclix wrote the text of this space opera, she is also responsible for the production's videos. Her works voyage through the graphic arts and widely differing media, along social and political fold lines, through human networks and realities, across continents – and for this work, through time and space.

Coproduction Münchener Biennale and Staatstheater Kassel

Radio Recording: Bayerischer Rundfunk BR-KLASSIK

Broadcast date: 02.07.2024, 20:05, BR-KLASSIK, Festspielzeit

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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

Libretto texts: ruth weiss

Musical direction: Vicente Larrañaga

Direction: Sven Holm

It is the very first MBE-station in Europe and, as part of the Biennale, will be set up in the centre of Munich's inner-city. MBE is an abbreviation of "Maximum Broad Effect" and stands for multiple adaptable handling procedures; it will serve a wide variety of means of transport for future urban traffic. A completely unique innovation that brings with it great expectations. But before implementation, there will be opening ceremonies across several days - staged by Novoflot from Berlin! Under the banner of "The Gates are (nearly) open", Novoflot and composer Du Yun invite all city residents and international guests to a first glimpse of the station operated by MBE technology to demonstrate the music-controlled power supply, open up the 'Feel well and easily moved' areas of the station for the first time and present several protagonists from the management team of this latest of Munich's attractions.

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

Musical Direction: Armando Merino

Musicians: Ensemble ö!

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 municipal library in the HP8. In this work, the hit Finnish company of the new music theatre scene takes 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! 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

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#3 In Passage

Het Geluid

Ted Hearne, Tamara Miller

5.6. (premiere) – 9.6.2024

Composition: Ted Hearne, Tamara Miller

Concept, Direction: Romy und Gable Roelofsen

Musicians: 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 an (especially developed) moving 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. How ‘human’ are we in a world that is less and less reliant on in-person contact with its new technological and digital modes of communication, work and life? How does the invisible intersection between being digitally and physically present become ‘tactile’ through means of music and sound? To create a mirror and internal feedback, two compositions were created for the kinetic loudspeaker instrument developed by artists and designers Parker Heyl, Mackenzie van Dam and Georgios Adamopoulos and the team at 4DSOUND: One by Ted Hearne, especially for the public space and one by Tamara Miller, for the interior space. In co-creating two different music pieces at two different sites, one a futuristic Bahnhof at Marienplatz and the other a classic building of a former ‘Männergesangsverein’ (Scholastika), the movement through current day Munich is not only literal but creates a thematic echoing between these two ‘opposites’ as well.

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 López Churata

Composer Carlos Gutiérrez Quiroga, together with artist Tatiana López Churata and a group of 100 non-professional musicians from Munich are working on a sound theater piece based on the subject of Dual Territories, including some elements of traditional Bolivian music such as collective sound displacements of instrumental groups over long distances. The cooperation with the Münchner Volkshochschule explores and questions South American and Western European perceptions of sounds and art production.

After an unconventional start in Hall X, it expands into an increasingly intricate sound sculpture along the banks of the Isar river. The performance transcends mere auditory stimulation; it becomes an exploration of spaces. The musicians will play instruments built by themselves and navigate through a sonic landscape that is both rooted in tradition and unapologetically experimental, challenging preconceptions and pushing the boundaries of what is considered technically correct.

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Cooperation with University of Music and Theatre Munich

nimmersatt

Eve Georges, Jiro Yoshioka

3.6. (premiere) – 6.6.2024

Composition: Eve Georges, Jiro Yoshioka
Direction: Waltraud Lehner, Paulina Platzer
Musical direction: Henri Bonamy, Markus Hein
With students of the University of Music and Theatre Munich

The augmented reality music theatre piece 'nimmersatt' takes its audience on a unique journey through space and time that delves deep into the complex world of food – from its role as one of the building blocks of life to its use as a political weapon. This innovative production combines music theatre, immersive performance and multidimensional perspectives, and takes place in the unusual location of the 'Alte Utting', a historic steamboat in the center of the city.

'nimmersatt' invites its participants to come together to explore the intersections of global politics, the food industry and social critique in a world of material abundance. To start, an audience of 25 people assemble onboard the 'Alte Utting', moored right beside the Munich abattoir. Wearing virtual reality headsets, with live music and singing, they immerse themselves in custom-made musical and virtual worlds. Music, technology and theatre merge to form a multimedia experience that offers up new perspectives on the man-made food cycle.

'nimmersatt' is more than just a music theatre piece – it is an immersive experience that invites its audience to reflect on the complex interrelationships between food, people and nature.

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 brand-new form of passenger transport: the transformation of the passenger compartment of a Bavarian luxury limousine – its insides inconspicuously dissected – into a mobile theatre space. The vehicle reacts dynamically to its environment and creates a sound bubble that transports its occupants to an acoustic parallel dimension. Which events and sounds – noises, car doors, indicators, screeching tires – are part of the norm and which are a curated element of the performance? Even the recognizable outer world sounds different from the inside: traffic noise becomes part of the experience and the journey a choreography of random movements. Who is a passer-by and who a performer positioned along the six-kilometer route? Performers merge into the street life, meddle with street life, mix up street life, they puncture the boundaries between performance and the everyday, between composition and contingency, between cinema-in-the-mind and multi-disciplinary artistic creation. Figures emerge from the teeming landscape of the world rolling past and, following the laws of a free, urban jungle, use signals and adverts to compete for the viewer's attention.

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Installation

Footnotes 1.2

Alvin Curran

1.6. – 10.6.2024

Performance: Marco Blauuw

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 1.2" is a sounding artwork that invites Marco Blauuw to join in the performative dialogue!

Festival talks

Schnee von morgen

1. June 2024 – Daniel Ott and Manos Tsangaris in conversation with Michaela Fridrich (BR-Klassik)

6. June 2024 – New Lines. Marion Hirte and Malte Ubenauf in conversation with artists from Oblivia, Het Geluid and Novoflot

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.

Campus

On the way: Aufbrüche, Fahrpläne und Reisegruppen im neuen Musiktheater

2. – 7.6.2024, Theatre Studies, Ludwig-Maximilians-University Munich

Public events:

3. 6., 20:00 Uhr – Keynote speech Prof. Dr. Mieke Bal

7.6., 22:00 Uhr – Last Night of the Campus

Concept and Realization:

Prof. Dr. David Roesner (Ludwig-Maximilians-University Munich) and Prof. Dr. 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.

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More information

Festival Website

www.muenchenerbiennale.de

Promotor

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

Media Partners



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