

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

PRESS RELEASE

June 2 – 12, 2018
Munich Biennale
Festival of new music theater

PRIVATSACHE / PRIVATE MATTER **The program – the world premieres**

Whoever utters the sentence, "that's my private matter!" has an unmistakable concern. And whoever does this with an exclamation mark precludes any inquiries regarding subjects that are not meant for the general public. And yet it seems as if more and more rarely does one hear the call to protect private matters. For it is well-known that for over a decade large segments of the global community have almost intoxicatingly succumbed to the countless possibilities for dissolving what is considered to be private. Even more: they are doing it and it is irrevocable. For the systems to which intimate matters are entrusted eternalize the published information, save and preserve images, statements, and payment and health data far beyond a person's lifetime. In other words, the meanings of the expression "private matter" have shifted extensively. And it appears to be a little obvious that at exactly this moment the methods of artistic expression specializing in abstraction and sensualization have been assigned an important role in the interpretation of these potent changes. And as music theater in particular possesses unique possibilities with the interaction between sound, voice, body, image, and language to relate the simultaneous and excessive demands of a present driven by media, Manos Tsangaris and Daniel Ott are conceiving the coming Biennale as a musical-dramatic space for researching "private matters."

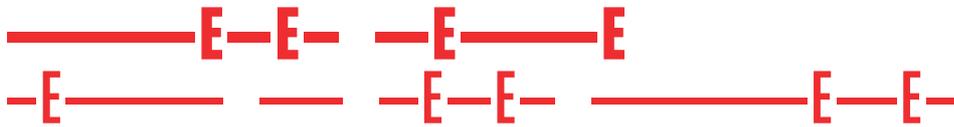
With a total of fifteen world premieres from, among others, Ondřej Adámek; Saskia Bladt; Franco Bridarolli; Wilmer Chan; Kaj Duncan David; Ruedi Häusermann; Miika Hyytiäinen; Clara Iannotta; Yasutaki Inamori; Nicolas Kuhn; Lam Lai; Frederik Neyrinck; Marek Poliks; Stefan Prins; Trond Reinholdtsen; Eleftherios Veniadis; and composition students at the Hochschule für Musik München.

Performance venues: Muffathalle; Reaktorhalle, Carl-Orff-Saal (Gasteig Cultural Center); Marstall (Residenztheater); Museum Villa Stuck; private apartments in Munich; public spaces; Schwere Reiter; Villa Waldberta at Lake Starnberg; studio apartments; whiteBOX München; and Einstein Kultur.

Münchener Biennale – Festival für neues Musiktheater
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Veranstalter: Kulturreferat der Landeshauptstadt München
in Zusammenarbeit mit Spielmotor München e.V.



The world premieres

2.6. – 5.6.2018, Muffathalle

Yasutaki Inamori (Japan), Gerhild Steinbuch (Austria)

WIR AUS GLAS

Yasutaki Inamori (composition, conception), Gerhild Steinbuch (text), David Hermann (direction), Jo Schramm (set design), You-Jin Seo (costume design), Dorothea Hartmann (dramaturge), Elda Laro (musical direction, rehearsal), Opera Lab Berlin

With Alexandra Hutton (soprano), Michelle Daly (mezzo-soprano), Clemens Bieber (tenor), Thomas Florio (baritone); choir: Anna Schors, Magdalena Motyl, Natalia Nesterenko-Sivtsevich, Ena Pongrac, Eduardo Rojas, Ludwig Obst, and students of the Berlin University of the Arts (UdK)

Instrumental ensemble: Opera Lab Berlin

Safe here inside here now.

In our world made of glass we are copies of people and we are so deceptively alike that we do not know anymore

whose -

It doesn't matter.

An apartment, five persons, seven days: the apartment becomes a world. Comfortably packed in the interior of the bubble, familiar everyday rituals and dealing with familiar things secure and protect the persons from an outside, which for a long time now one only knows about from hearsay.

In this music theater piece by Inamori and Steinbuch we observe the inhabitants of a house as they take care of themselves. Home, hearth, and living room endow identity and keep fear at bay: fear of the unknown, fear of the uncontrollable, fear of the unfamiliar. The constructed "ideal world" is not allowed to collapse, and so the outsider becomes an aggressor, whose "otherness" has to be suppressed, because he questions one's self.

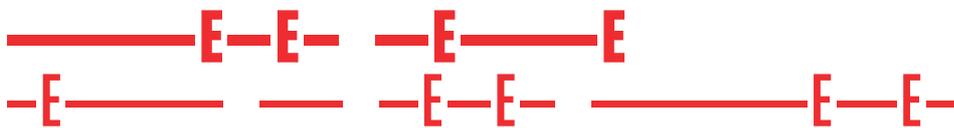
The composer Yasutaki Inamori was born in 1978 in Tokyo. He studied composition at Tokyo Gakugei University under Masahiro Yamauchi, and at the Hochschule für Musik und Tanz Köln under Johannes Schöllhorn and Michael Beil. He has received numerous prizes and awards, including the Bernd Alois Zimmermann Scholarship. Collaborations with, among others, the Gürzenich Orchester Köln; the New Japan Philharmonic; and the Tokyo Philharmonic Orchestra. Inamori lives in Cologne.

The author Gerhild Steinbuch, born in 1983 in Mödling, Austria, is one of the most renowned Austrian authors of the young generation. She studied stage writing in Graz, Austria, and dramaturgy at the University of Performing Arts Ernst Busch in Berlin. Gerhild Steinbuch teaches at the University of Applied Arts in Vienna and at Deutsches Literaturinstitut Leipzig; she is a founding member of "Nazis & Goldmund," an alliance of authors opposing the European right-wing. Gerhild Steinbuch's works are published by Rowohlt Theater Verlag and have had their world premieres at, among other institutions, Theater Graz; Schauspiel Essen; Staatstheater Mainz; Schauspielhaus Wien; Schauspiel Frankfurt; and most recently her music theater work "Marta" at Opéra de Lille, in collaboration with Wolfgang Mitterer.

Composition and libretto commissioned by the City of Munich for the Munich Biennale

A coproduction of the Munich Biennale with Deutsche Oper Berlin, in collaboration with Opera Lab Berlin and the Berlin University of the Arts

In cooperation with Schoko Pro



2.6., 3.6., 5.6., 6.6., 9.6., 11.6.2018, Fürstenstraße 6

Lam Lai (Hong Kong), Wilmer Chan (Hong Kong), Nadim Abbas (Hong Kong),
Vanissa Law (Hong Kong), Fiona Lee (Hong Kong)

BUBBLE <3

Lam Lai (composition, installation, conception, direction), Wilmer Chan (composition, libretto, conception, direction), Nadim Abbas (libretto, stage design, choreography, conception, direction), Vanissa Law (composition, project management, conception, direction), Fiona Lee (installation, stage design, conception, direction)

With Susanne Leitz-Lorey (soprano, Neue Vocalsolisten), Martin Nagy (tenor, Neue Vocalsolisten), and Guillermo Anzorena (baritone, Neue Vocalsolisten)

Bubble marks the membrane between a personal life and the surrounding public spaces through musical and theatrical intervention in both spheres: a guided walk through the neighborhood, which leads the visitors several times through an imperceptibly changing environment until the guided walk ends in an apartment. Via headphones the participants hear sound vignettes of everyday life. With each repetition the moment of familiarity becomes blurred due to the insecurity regarding the authenticity of what is being experienced. The climax is the scene in the living room, where the speech balloon will be replaced by a silent balloon made of four walls, and sounds, which one could not tell before where they were coming from, move now into the foreground as sound architecture composed in detail.

Lam Lai was born in Hong Kong. She studied composition at the Hong Kong Academy for Performing Arts and at the Royal Conservatory of The Hague. As a composer she is interested in the creation of new media hybrids. Her compositions – orchestral, ensemble, electronic, and interdisciplinary works – have celebrated their world premieres all across the globe. Lam Lai concentrates on the combination of conventional performance methods with other art forms such as electronic sound, visual art, film, literature, and theater. Her work "Frozen Moment" for synchronization of two ensembles in two cities was performed by the Hong Kong New Music Ensemble and Ensemble Adapter at the Berliner Festspiele in March 2011. She has worked with, among others, the Nieuw Ensemble (Amsterdam); International Ensemble Modern Akademie (Frankfurt); SWR Experimentalstudio (Freiburg, Germany); Atlas Academy (Amsterdam); Parallax (Norway); Dallas Winds (U.S.); and Hong Kong New Music Ensemble. Her works were performed at, among others, the Holland Festival; MOBILE M+: INFLATION! (Hong Kong); Musica Nova Helsinki; Atlas Festival (Amsterdam); New Vision Arts Festival (Hong Kong); Sonic Anchor (Hong Kong); WASBE festival (World Association for Symphonic Bands and Ensembles, California); as well as in South Korea and France. Currently she is active as a composer and performer with the music theater company *de Veenfabriek* in the Netherlands.

Wilmer Chan, born in 1985, started his education in music – inspired by his love for jazz – as an older teenager. Improvisation is still an important element in his musical development. He lives in Hong Kong and performs free improvisation regularly with local musicians and musicians who are traveling through Hong Kong. In addition, he plays bass in metal bands and provides support to indie music groups when they produce their music.

A coproduction of the Munich Biennale with Musik der Jahrhunderte Stuttgart, commissioned by the West Kowloon Cultural District; in cooperation with Connecting Spaces Hong Kong; Goethe Institute Hong Kong and the Zurich University of the Arts

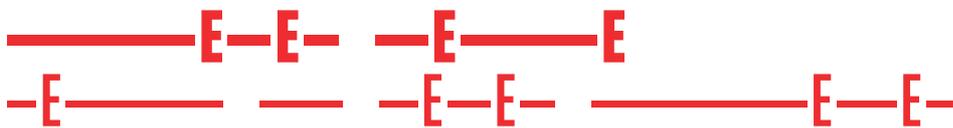
With kindly support by LOVAAS



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2.6., 3.6., 5.6., 6.6., 9.6.2018, whiteBOX

Clara Iannotta (Italy)

Skull ark, upturned with no mast

Clara Iannotta (composition, concept), Anna Kubelik (architecture), Eva G. Alonso (lighting design)

With Truike van der Poel (mezzo soprano, Neue Vocalsolisten), Johanna Zimmer (soprano, Neue Vocalsolisten), Karin Hellqvist (violine), Emma Iannotta (dance), and Chris Swithinbank (sound)

Which dimensions of the words "private matter" are actually in the air when extreme exterior conditions determine one's existence? Clara Iannotta and Anna Kubelik asked themselves this when they stumbled across an uncanny natural occurrence. They read about two shrimps in an article that were washed as larvae into a sponge in a watering can. The shrimps grew and matured affixed inside the sponge, they received all of the necessary nutrients there and lived their (unusually long) life in involuntary seclusion from the outside world. The question now would be: Is such a condition considered to be natural if it occurs already in the earliest developmental stage of a living being? Or do inherited instincts result in a consciousness of any nature whatsoever through the forced limitation of the natural behavior spectrum, and cause impulses of resistance? In Iannotta's music theatre work four vocalists, musicians, and dancers – trapped in the structures of a voluminous sculpture – simulate the contradictory conditions of an almost complete restriction of private (instinctive) needs, and inquire about the remaining options for action in conditions of absolute isolation.

Born in 1983 in Rome, Clara Iannotta is primarily interested in music as an existential, physical experience – one should see as well as hear music. This is one of the reasons why she would prefer to talk about the choreography of sound instead of orchestration. Iannotta studied at the conservatories in Milan and Paris; at IRCAM; and at Harvard University under Alessandro Solbiati; Frédéric Durieux; and Chaya Czernowin. Recently she composed for, among others, Quatuor Diotima (DAAD); Trio Catch (Wittener Tage für neue Kammermusik); Ensemble Intercontemporain (Festival d'Automne); Ensemble 2e2m (Festival Présence, Radio France); Münchener Kammerorchester (Musica Femina München); Neue Vocalsolisten Stuttgart (Festival ECLAT); Arditti Quartet (Festival d'Automne); and Nikel (Internationales Musikinstitut Darmstadt). Iannotta was a guest artist with the DAAD artist program in Berlin in 2013. She has received many awards, including the Berlin-Rheinsberger Composition Prize; and the composition award from the City of Stuttgart. She received a scholarship from the Künstlerdorf Schöppingen Foundation, she was a finalist for the Gaudeamus Award, and her debut CD "A Failed Entertainment" was on the quarterly list of best CDs compiled by the German Record Critics' Association in the second quarter of 2016. In December 2017 she received the renowned Hindemith Prize awarded by the Schleswig-Holstein Music Festival. Iannotta has been the artistic director of Bludenzer Tage zeitgemäßer Musik since 2014. She lives and works in Berlin.

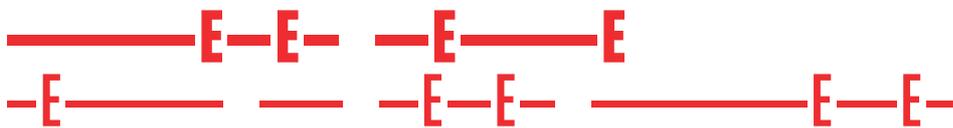
A coproduction of the Munich Biennale with Musik der Jahrhunderte Stuttgart

In cooperation with whiteBOX.art München, the Berlin artist program of the DAAD and the Electronic Studio of the TU Berlin



Sponsored by the German Federal Cultural Foundation





3.6. – 10.6.2018, Schwere Reiter

Franco Bridarolli (Argentina), Davide Carnevali (Italy)

EIN PORTRÄT DES KÜNSTLERS ALS Toter

Franco Bridarolli (composition), Davide Carnevali (direction, text), Sabine Heymann (German translation of the text), Charlotte Pistorius (set and costume design), Roman Reeger (dramaturge), Irene Selka (lighting), Anna Crespo Palomar (assistant)
With Daniele Pintaudi (acting, piano)

The personal story of the actor Daniele Pintaudi begins with judicial proceedings regarding an apartment in Argentina, which one of his relatives purchased in 1978 during the military dictatorship; the apartment had once belonged to the composer Franco Bridarolli and now his family is demanding it be returned to them. Pintaudi traveled with the author Davide Carnevali in 2015 to Argentina and learned about Bridarolli's history there, who at the time of his disappearance was working on the compositions of a Jewish composer from the period of the Nazi dictatorship in Germany.

The project revolves around the absence of the body of the desaparecido, of the person who has disappeared – and that person's fate (deportation, imprisonment, death) remains uncertain. How can one give a voice back to the person who has been silenced? How can one give the art back to the artist whose artistic expression has been banned? And most of all: how can one bring to light again the vanished person's body?

Franco Bridarolli (born in 1991) studied "composition, arrangement and production" in Córdoba, Argentina, and he also trained to be a sound technician. With his work "Aque-lentramado de impulsos" (approximately: "network of impulses") he won in 2014 the country-wide composition competition "Primer Concurso de Composición OSC," organized by the symphony orchestra Córdoba. Also in 2014 he won first prize in the composition competition "2° Concurso Latinoamericano de Composición para Voces Solistas" with his work "Eppur si muove" ("and yet it does move"). In 2015 he, along with 15 other young artists, participated in "Plataforma Internacional para la Creación en Teatro Musical: Escena América Latina" in Buenos Aires, a project of the Goethe Institute Buenos Aires and the Munich Biennale.

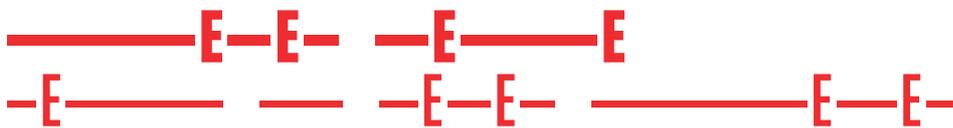
Davide Carnevali, born in 1981 in Milan, was awarded numerous awards for audio dramas, including at "Premio Riccione per il Teatro" (2009); "Borrello alla nuova drammaturgia" (2011); "Journée des Auteurs de Lyon" (2012); and "Premio Platea" (2016). The first part of his "Diptych of Europe," "Sweet Home Europa," had its world premiere in 2012 at Schauspielhaus Bochum, and its world premiere as an audio drama on the German radio station Deutschlandradio Kultur. After finishing his studies at the Freie Universität Berlin, Carnevali received his doctorate from the Autonomous University of Barcelona (UAB) in theater studies. He teaches theater studies at the Paolo Grassi theater academy in Milan. His theater pieces have been performed at diverse international festivals and translated into 12 languages.

Composition commissioned by the City of Munich for the Munich Biennale and by the Staatsoper Unter den Linden

A coproduction of the Munich Biennale with Staatsoper Unter den Linden in cooperation with Schwere Reiter MUSIK

Sponsored by the Goethe-Institute





3.6., 5.6., 6.6., 9.6. – 11.6.2018

Frederik Neyrinck (Belgium), Sarah Hoemske (Germany), Isabelle Kranabetter (Germany)

NACHLASSVERSTEIGERUNG -AUKTIONSHAUS MAIDLER-

Frederik Neyrinck (composition), Isabelle Kranabetter (dramaturgic concept and direction), Sarah Hoemske (set and costume design), Stefanie Dischinger and Arno Friedrich (synchronization)

Play: Andreas Fischer, Gabi Geist, Martin Umbach, Teresa Doblinger, and Nikolaus Feinig

When Maidler Auction House places an announcement for an estate auction in the Munich Biennale's program, then one has to wonder about this. After all, music supplies are not on the inventory list. Is this long-established institution planning perhaps a re-orientation of its auction performances and starting a corresponding pilot test as part of the Biennale? This is an opaque affair. Therefore, here is the original announcement:

"Maidler Auction House. Estate Auction. The contents of a well-kept 4-room apartment with approximately 80 square meters of living and floor space at Fürstenstrasse 6 (80333 Munich) will be auctioned off to the highest bidders. At the viewing there will be, among other objects, jewelry; contemporary art; a designer bed with mattress; a historical folding screen; window blinds with slats; tropical plants; an aquarium including contents; a kitchen complete with electrical appliances; a vacuum cleaner; a stereo system; surveillance cameras; a DVD player; a telephone with answering machine; hygienic articles; and eyeglasses. No limits are set on all of the items. Cash payments only. The auction will take place over a period of several days and requires advanced registration at one of the Biennale's advance ticket sales outlets."

Frederik Neyrinck, born in 1985 in Kortrijk, Belgium, studied piano and composition at the conservatories in Brussels, Stuttgart, and Graz. Following his studies, he worked in and with ensembles such as Klangforum Wien; Neue Vocalsolisten Stuttgart; Nadar Ensemble; and Flanders Symphony Orchestra. In addition, he is the founder of the Belgian Odyssea Ensemble and one of the organizers of the contemporary music festival TIK TAK TOE in Meigem, Belgium. He has been a pianist with Platypus Ensemble (Vienna) since 2013, and he performed concerts with them at, to name a few, Konzerthaus Wien; World Music Days; Gustav Mahler Musikwochen Toblach; Atlatszlo Hang Festival Budapest; Wien Modern; and in Tokyo as part of the "Re:construction" project.

A coproduction of the Munich Biennale with Musik der Jahrhunderte Stuttgart
With the kindly support by LOVAAS

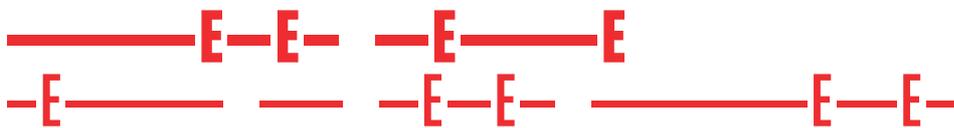


MUSIK DER JAHRHUNDERTE

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Sponsored by the German Federal Cultural Foundation





3.6., 5. – 10.6., 12.6.2018, Museum Villa Stuck

Marek Poliks (U.S.)
INTERDICTOR

Marek Poliks (composition, responsible for construction and development), Christian Smith (percussions), Christine Kallmayer (interface design), Erik Jung (interface design), littlebit GbR, Axel Bock and Markus Oppenländer (production)

We write the year 2018. The INTERDICTOR is in Villa Stuck. This technoid sculpture is an installation, sound machine, and stage all at the same time. The creator of this spaceship-like construction, whose title refers to the flying objects in the "Star Wars" film saga, is the American composer Marek Poliks. Mechanical and digital tones allow the INTERDICTOR to produce sounds and form in interaction with programmed light and video incidents an irritating framework. The sight of the spaceship is inherent of the promise of a new beginning. Simultaneously, however, the INTERDICTOR throws the observer back to the social and ecological upheavals that distinguished planet Earth at the beginning of the 21st century. To quote Poliks: "My spaceship represents an indifferent Earth as well as a romantic means to flee into ourselves. As interdictors we constantly move back and forth between both phases." On eight days of the festival the INTERDICTOR will be set in motion at certain times during the museum's opening hours. With the aid of, among other things, 640 brushless motors, automatized and natural vibration components, and a maintenance drone designed by Christian Smith.

Marek Poliks (b. 1989) composes experimental music that is rooted in ambient music, sound art, and classical performance. Current and future projects include installations, sculptures, DIY electronics, and house beats. Marek Poliks lives near Boston, where he is preparing his dissertation at Harvard University. To date his works have been performed and exhibited in North America and Europe, and have been produced and released on CDs by another timbre records.

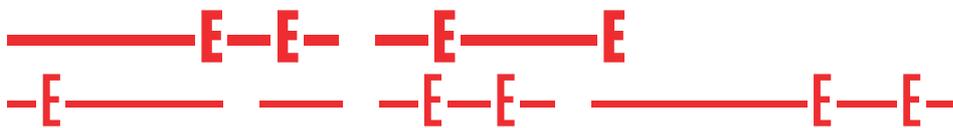
The percussionist Christian Smith studied at the School of Music in Basel under Christian Dierstein; at McGill Schulich School of Music under Aiyun Huang and Fabrice Marandola; and at Oberlin College Conservatory under Michael Rosen. He has collaborated with Marek Poliks to create works for the melodica, and for a destroyed guitar, and they collaborated on the piece "a tracing of the void." He lives in The Hague.

Composition commissioned by the City of Munich for the Munich Biennale
A coproduction of the Munich Biennale with Kolumba (the art museum of the Archdiocese of Cologne)

KOLUMBA
KUNSTMUSEUM DES ERZSTIFTES KÖLN

In cooperation with the Museum Villa Stuck, Munich





3.6. – 12.6.2018, Max-Joseph-Platz

Ruedi Häusermann (Switzerland)

TONHALLE (Max-Joseph-Platz 1b) **A musical-theatrical self-assertion**

Ruedi Häusermann (composition, direction), Guisepppe Reichmuth (architecture), Judith Gerstenberg (dramaturge), Sabine Hilscher (costume design), Gabriel Dernbach, Simon Hertling, Jesko Stüve, Shintaro Sugiura (Klanggestaltung)
With Thomas Douglas (acting) and the Henosode-Quartett

In the middle of the hustle and bustle, in the center of the city, the Henosode-Quartett has constructed its own sound hall. 2.75 meters x 5.25 meters x 2.0 meters – no larger, no smaller. The space is limited. But the musicians don't want to hold out any longer in the marginal space that connoisseurs appreciate. They have plucked up their courage under the direction of a middle-aged man with the worldly name Thomas Douglas and surrender their world of sound to raw reality, with all of the consequences. He teaches them to not let any adversity go by unused, to convert every disruption from the uncontrollable outside world into a strength and transform it into their own musical expression. In the end the small group of listeners will leave the little building in an unsuspected serene condition of ambiguity, redeemed from appropriateness, well-fortified against the unforeseen.

The composer and director Ruedi Häusermann was born in 1948 in Lenzburg, Switzerland. He studied economic sciences and music. From early on he was interested in jazz and free improvisation. Häusermann has directed productions at, among others, Volksbühne Berlin; Theater Basel; Theater Neumarkt in Zurich; Schauspielhaus Zürich; Burgtheater Wien; Munich Opera Festival; and Festspiele Zürich. Over the years Häusermann has developed his own music theater language, for which he has received several awards, most recently the Art Award of the City of Zurich (2011). In his evening performances, which are preceded by long phases of composition and exploration of themes, he examines the potentiality of theater and music mutually opening up new realms. During this he focuses his attention on detail, and a poetic, ambiguous microcosm is created.

Composition commissioned by the City of Munich for the Munich Biennale

A coproduction of the Munich Biennale with the Festival Rümlingen and the KlangKunstBühne of the Berlin University of the Arts

With the support of Pro Helvetia, the Swiss Culture Foundation

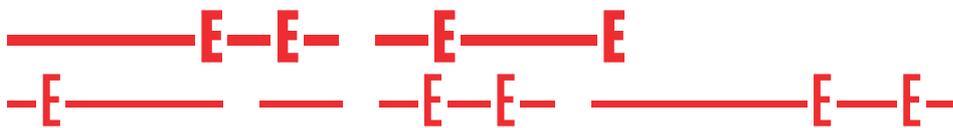
FESTIVAL RÜMLINGEN



Universität der Künste Berlin

schweizer kulturstiftung

prohelvetia



4.6. – 12.6.2018

Saskia Bladt (Germany), Anna Sofie Lugmeier (Germany)

regno della musica - TERRA

Saskia Bladt (composition), Anna Sofie Lugmeier (set and video design, text)
With Neue Vocalsolisten (Johanna Zimmer, Susanne Leitz-Lorey, Truike van der Poel, Daniel Gloger, Martin Nagy, Guillermo Anzorena, Andreas Fischer) and Sophie von Arnim, Eliane Fankhauser, Jens Fuhr, Diana Barbosa Gil, Chasper-Curò Mani, Evamaria Müller, Jon Richter, Martin Spura, Emily Yabe, Elizabeth Waterhouse

"The kingdom of music – Earth." That's what Ingeborg Bachmann wrote on a telegram to H. W. Henze many years ago. Now in 2018 the composer Saskia Bladt and the artist and set designer Anna Sofie Lugmeier pick up on this note from Ingeborg Bachmann, transform it into the title of their Biennale project, and write the following lines for the audience of the festival:

"A new opera develops as a type of vehicle that has become rare or even almost forgotten, and with the help of this vehicle an encroachment into a regno della musica appears to be possible again. Together with you and the vocalists from Neue Vocalsolisten from Stuttgart, we would like to invent this new opera during the entire period of the festival – and, namely, extremely privately. People, subjects, sounds, and tones will encounter one another during a mutual dinner, a breakfast, a party to celebrate the half-way mark, a concert, in silence or during the course of a child's birthday. The essence of new music theater approaches here from a collective participation, from the encounters in the daily development and ebbing of private dialogues. In order to take form in the end. But before it has come that far we look forward to invite you to this festive passage. Where? We will let you know this personally. You are cordially welcome!"

The composer Saskia Bladt, born in 1981 in Bensheim, Germany, studied composition at the Zurich University of the Arts under Isabel Mundry; at Chetham's School of Music in Manchester; and at the Frankfurt University of Music and Performing Arts (HfMDK). Saskia Bladt received scholarships from the Aribert Reimann Foundation; Akademie Musiktheater heute; and Deutsche Akademie Villa Massimo in Rome. Her compositions have celebrated their world premieres at, among others, MaerzMusik Berlin; Heidelberger Frühling; Podium Festival Esslingen; and Bayreuther Festival. She has worked with, among others, Ensemble Modern; Ensemble Resonanz; Ensemble Ascolta; and El Perro Andaluz. She composed with Torsten Herrmann the opera "Tonguecat" at the Bayerische Staatsoper in 2016.

A coproduction of the Munich Biennale with Musik der Jahrhunderte Stuttgart
With kindly support my LOVAAS

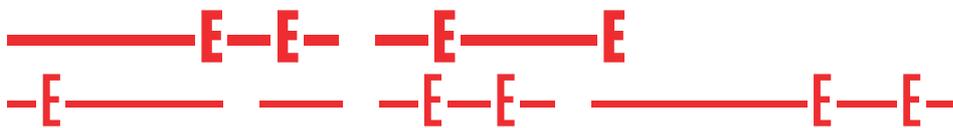


MUSIK DER JAHRHUNDERTE

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Sponsored by the German Federal Cultural Foundation





4.6. – 6.6.2018, Carl-Orff-Saal / Gasteig Cultural Center

Stefan Prins (Belgium), Daniel Linehan (U.S.)

THIRD SPACE

Stefan Prins (compositions and concept), Daniel Linehan (choreography and concept), Hiatus (choreography and dance), Klangforum Wien (music), Bas Wieggers (musical direction), Alain Franco (dramaturgy), 88888 (stage design), Damien Petitot (video), Ralf Nonn (lighting design), Frédérick Denis (costumes), Florian Bogner and Peter Böhm (sound design)

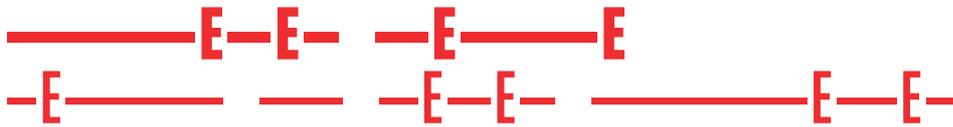
With: Hiatus (dance): Gorka Gurrutxaga Arruti, Renan Martins, Anne Pajunen, Victor Pérez Armero, Alexander Standard, Louise Tanoto, Katie Vickers and Klangforum Wien (music): Yaron Deutsch (e-guitar), Uli Fussenegger (doublebass), Florian Müller (keyboard), Ivo Nilsson (trombone), Anders Nyqvist (trumpet), Dimitrios Polisoidis (viola), Gerald Preinfalk (saxophone), Lukas Schiske (percussion), Krassimir Sterev (accordion), Olivier Vivarès (clarinet)

Working in close collaboration, composer Stefan Prins and choreographer Daniel Linehan create a hybrid music-dance performance concerned with the themes and paradoxes contained in the idea of “private matters”.

In collaboration with 7 dancers of Linehan’s dance company Hiatus, 10 musicians of Klangforum Wien and conductor Bas Wieggers, Linehan and Prins create a “third space” that cannot easily be categorized according to conventional binaries. This space is not entirely real and not entirely virtual, but instead it occupies a territory in between the two. Structured like a loop that happens twice, Third Space plays with the audience’s perspective and perception. In each iteration, the audience will be privy to an entirely different set of information through the mediation of broadcasted video, audio, and live performance. Issues of the power of the mediated image arise. Who or what is in control? Who or what is driving the performance?

After receiving his engineering degree Stefan Prins (born in 1979 in Belgium) studied music and composition at the Royal Flemish Conservatory in Antwerp. He received his doctorate in composition from Harvard University under Chaya Czernowin. As a composer he has received several important awards, such as the Berlin Art Award (2016); the ISCM Young Composer Award (2014); and the International Impuls Composition Award (Graz, Austria, 2009). In 2012 the Union of Belgian Music Journalists named him Young Belgian Musician of the Year. Stefan Prins works closely with the Nadar Ensemble, which he co-directs, and is also active as an improvising musician in amongst others the band “Ministry of Bad Decisions”. His music is performed by ensembles such as Klangforum Wien, Nadar Ensemble, Ensemble Mosaik and Trio Accanto at festivals such as the Donaueschinger Musiktage; the Wittener Tage für neue Kammermusik; the Festival Eclat; and Wien Modern.

Hiatus is the company of choreographer and dancer Daniel Linehan (born in 1982 in the USA). Linehan’s choreographic work is intent on softly obscuring the line that separates dance from everything else. He approaches performance-making from the point of view of a curious amateur, testing various interactions between dance and non-dance forms, searching for unlikely conjunctions, juxtapositions, and parallels between texts, movements, images, songs, videos, and rhythms. Following his studies at Anne Teresa De Keersmaeker’s dance school P.A.R.T.S. in Brussels, Daniel Linehan has been producing his work from his new home base in Belgium, with the support of the Flemish Government. His more recent creations include *Un Sacre du Printemps* (2015) and *Flood* (2017). From 2013 – 2016 he was artist-in-residence at the Opéra de Lille (FR). Currently he is Creative Associate 2017 – 2021 at deSingel International Arts Campus (Antwerp, BE). His work is shown at theatres and festivals around the world.



Composition commissioned by the City of Munich for the Munich Biennale; financed by the Ernst von Siemens Music Foundation

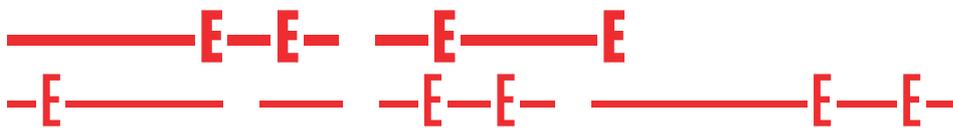
A production of Hiatus (Brussels) & Klangforum Wien, in cooperation with ICST - Institute for Computer Music and Sound Technology - Zürcher Hochschule der Künste (CH)

Coproduced by the Munich Biennale and deSingel International Arts Campus

With the support of the Flemish authorities, guest performance partners: rainy days and Grand Théâtre de la Ville Luxembourg

Klangforum Wien is kindly supported by ERSTE BANK





5.6. – 7.6., 11.6., 12.6.2018, Villa Waldberta, Lake Starnberg

Babylonia Constantinides (Germany), Anna Maria Münzner (Germany), Miika Hyytiäinen (Finland), Nicolas Kuhn (Germany), Christiane Plank (Germany)

KÖNIGLICHE MEMBRANWERKE – NOMICTIC SOLUTIONS

Miika Hyytiäinen (composition, concept and direction), Nicolas Kuhn (composition, concept and direction), Christiane Plank (dramaturge), Babylonia Constantinides (concept, direction, video design, text), Anna Maria Münzner (set and costume design, concept and direction)

Mit: Marie-Sophie Pollack (CEO), Martina Koppelstetter (press officer), Eberhard Lorenz (senior chef), Felix Schwandtke (CEO male voice), Caroline Ebner (scientist), Samuel Stoll (second assistant to the management, solo-horn), Fabian Reinhardt und Bence Sóvágó (assistants to the management, horn), Matyas Gergő (assistant to the press officer, tuba), Kai Wangler (first assistant to the management, accordion)

An important date of the Munich Biennale outside of Munich: In Villa Waldberta, idyllically located on Lake Starnberg, the Royal Membrane Works will present an innovative audio-sensitive monitoring system by the name of "Nomictic Solutions." The automatized voice analysis identifies micro-scarring on vocal cords and evaluates them. As part of the exclusive business meeting, the core team of the Royal Membrane Works leads the audience, as potential customers, into the depths of vocal identity constructions. The real space and the natural disposition of language and singing voices will be filtered and reality will be transformed through the situational removal of borders. In the end, the voice analysis will be demonstrated live and exemplarily in the middle of the aquatic storage medium of Lake Starnberg. A location-specific music theater work with investment potential. There is also a shuttlebus from the suburban train (S-Bahn) station "Starnberg-Nord"!

Miika Hyytiäinen was born in 1982 in Helsinki. At the Berlin University of the Arts he studied composition and experimental music theater under Daniel Ott. In 2014 his piece "You Are Here" won the "Opera and the Media of the Future" competition, which is organized by the Glyndebourne Opera House and the University of Sussex. His chamber opera "La Figure de la Terre" celebrated its world premiere in 2013 at Sophiensäle Berlin. In 2012 "Omnivore," his opera for mobile telephones in collaboration with the Finnish national opera house, had its premiere. In addition, Hyytiäinen has composed diverse chamber music works. He has been working on his doctorate since 2014 at the Sibelius Academy, University of the Arts Helsinki. To this day his compositions have been performed in France; Japan; the Netherlands; England; and all of the Northern European countries.

Nicolas Kuhn, born in 1989 in Stuttgart, studied composition under Mark Andre and Manos Tsangaris at the Hochschule für Musik Carl Maria von Weber Dresden from 2010 to 2015. He has been continuing his studies in composition and orchestral conducting since 2016 at the Robert Schumann Hochschule in Düsseldorf under José María Sánchez Verdú and Rüdiger Bohn. His music has been performed by ensembles such as Ensemble Recherche and Dresdner Philharmonie, and by interpreters such as El Perro Andaluz and Susanne Leitz-Lorey (Neue Vokalsolisten Stuttgart). Works by Nicolas Kuhn have been performed at, among others, the Lucerne Festival; Tonlagen Dresden; and as part of the "off program" of the Donaueschinger Musiktage. He has received various scholarships and awards, most recently the Sächsische Musikbund's sponsorship award for young composers and musicologists.

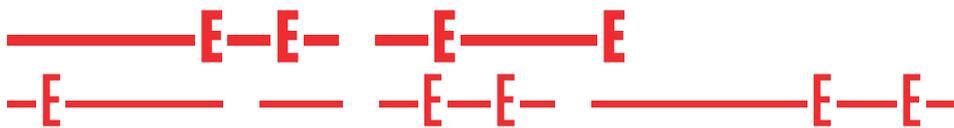
Compositions commissioned by the City of Munich for the Munich Biennale

A production of the Munich Biennale in cooperation with the City of Munich's artist residence, Villa Waldberta

In cooperation with Munich School of Adult Education, House Buchenried

Sponsored by the culture fond Bavaria





6.6., 9.6., 10.6., 11.6.2018, whiteBOX – guest artist studio (4th floor)

Kaj Duncan David (Great Britain / Denmark), Troels Primdahl (Denmark)

UP CLOSE AND PERSONAL

Kaj Duncan David (composition), Troels Primdahl (choreography, video), Penelope Wehrli (mentor)

With: Daniel Gloger (countertenor, Neue Vocalsolisten)

As a sought-after countertenor and performer, Daniel Gloger dedicates himself completely to his work. Performing every week in a different city and only rarely sleeping in his own bed, he has the lifestyle of a nomad, a lifestyle that demands absolute devotion. Here the borders between work life and private life are free-flowing. In order to work against this situation, Gloger attempts to optimize his "me time": he practices meditation, tries to respect his body's needs, takes time for relaxation exercises, and expands his intellectual horizon through literature, music, and art. Indeed, he's living in a period in which personal and spiritual well-being - thanks to the multitude of intelligent solutions that are offered – can be realized even with a tight schedule. At whiteBOX, where Gloger has moved into a guest apartment, the artist gives the audiences of the Biennale the opportunity to visit him there on several days during the festival and gain an insight into the special features of his daily routine and his very own, private lifestyle.

Kaj Duncan David is a British-Danish composer, performer, and curator. He works with different media and explores the interfaces between instrumental, electronic, audio-visual, and installation forms. From 2006 to 2009 he studied music and sound art at Goldsmiths College in London. Afterwards he spent part of his studies at the Danish Institute of Electronic Music in Aarhus as a student of Simon Steen-Andersen (2010 - 2013). He received his master's degree under Manos Tsangaris and Franz Martin Olbrisch from the Hochschule für Musik Carl Maria von Weber Dresden. His works have been performed at festivals such as Cycle (Iceland); MärzMusik (Berlin); Rainy Days (Luxemburg); Klangwerkstatt (Berlin); Ultima (Oslo); Klang (Copenhagen); and Nextfest (Canada).

A coproduction of the Munich Biennale with Musik der Jahrhunderte Stuttgart and the SPOR Festival

In cooperation with whiteBOX.art München

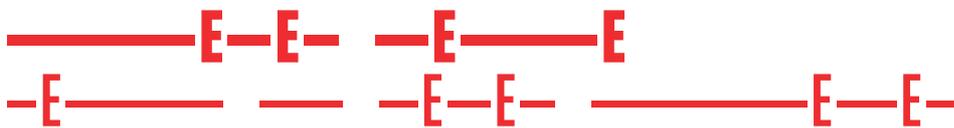


MUSIK DER JAHRHUNDERTE



Sponsored by the German Federal Cultural Foundation





6.6. – 10.6.2018, Marstall (Residenztheater)

Ondřej Adámek (Czech Republic), Katharina Schmitt (Germany)

Alles klappt

Ondřej Adámek (composition, musical direction), Katharina Schmitt (libretto, direction), Patricia Talacko (set and costume design), Götz Leineweber (dramaturge), Caroline Scholz Ott (Speaking coach)

With Kathrin Zukowski (soprano), Thérèse Wincent (soprano), Landy Andriamboavonjy (soprano), Steve Zheng (tenor), Dominic Kraemer (bass), Tobias Müller-Kopp (baritone), Jeanne Larroutourou (percussions), and Miguel Ángel Garcia Martin (percussions)

"Dearest children. Arrived safely. Sleeping well. Warm. Don't worry! Concerts and other things. Packages continuously with license stickers. Opportunities to cook. Stay healthy! Always thinking of you." A group of archivists cultivate a collection in a, as it were, careful and disaffected manner. It appears as if they have surrendered themselves and their memories to the repository. During a company party disturbances in the operations occur: objects possess the archivists, and they begin to tell their stories in strange voices. A memento is a private matter and wants to be constantly revived. The music theatre work "Everything works out" is based on archive material in the Jewish museum in Prague, on a trust catalogue Adámek's grandfather helped to compile, and on letters and postcards from the Adámek family's estate. Based on the propaganda texts as well as the unfaltering optimism summoned by the found postcards, Ondřej Adámek composes word for word, phoneme for phoneme musical gestures between whispering, rhythmic speaking, screams, and singing. The past is not dead, it has not even passed.

Ondřej Adámek, born in 1979 in Prague, studied composition at the music academy in Prague and at the conservatory in Paris. He composes orchestral, chamber, vocal, and electro-acoustic music, and he works with choreographers of contemporary dance. He has received numerous commissions for compositions from festivals such as the Donaueschinger Musiktage; Würtener Tage für neue Kammermusik; Agora Festival (IRCAM, Paris); Les Musique (GMEM, Marseille); Warsaw Autumn International Festival of Contemporary Music; and musica viva, and he works with ensembles such as Klangforum Wien; Orchestre National d'Île-de-France; Les Percussions de Strasbourg; the Lucerne Festival Academy Orchestra; SWR Vokalensemble; SWR Sinfonieorchester Baden-Baden and Freiburg; and Ensemble Intercontemporain. His works have received numerous international awards. In 2010 Adámek came to Berlin as a guest artist in the DAAD artists' program, and he has lived there ever since.

Composition commissioned by the City of Munich for the Munich Biennale, and financed by the Ernst von Siemens Music Foundation

A production of the Munich Biennale, in cooperation with the Residenztheater Munich; Theaterakademie August Everding; and enoa (European Network of Opera Academies), with the support of the Creative Europe programme of the European Commission Sponsored by the German-Czech Future Fund



**RESIDENZ
THEATER**

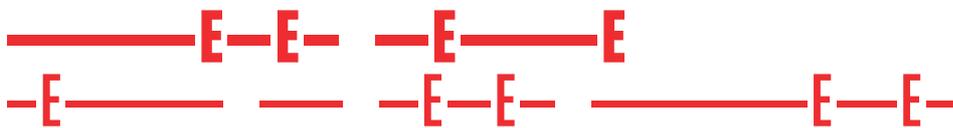


enoa



The radio broadcaster BR-KLASSIK will record the performance. It will be broadcasted on 14th of June 2018 at 20:05 pm in the context of "Festspielzeit"

**BR
KLASSIK**



6.6. – 12.6.2018, Muffatwerk Studio

Eleni Efthymiou (Greece), Eleftherios Veniadis (Greece), Leonidas Giannakopoulos (Greece), Natasa Efstathiadi (Greece)

Bathtub Memory Project

Eleftherios Veniadis (composition), Eleni Efthymiou (direction), Leonidas Giannakopoulos (dramaturge and video design), Natasa Efstathiadi (set and interior design), Vassilis Selimas (video illustration)

With Maria Karamouza (soprano) and Eleni Efthymiou (soprano), Athanassia Teliou (viola da gamba)

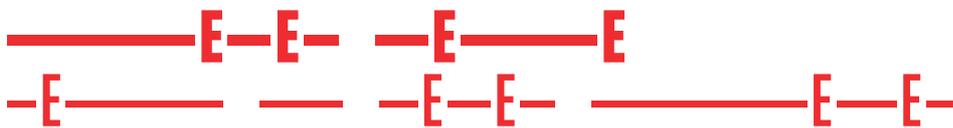
To begin with, it has precisely to do with a bathtub. Hygienically impeccable and constantly filled with fresh, pleasantly tempered water, the bathtub stands ready for a single audience member. Whoever sits in it here in swimwear selected by his- or herself (and without any other witnesses), however, can distinctly experience more than a relaxing soak in aromatic bath salts. The "Bathtub Memory Project" evokes a return to areas long thought to have been lost in the (sub)consciousness. Embedded in water and surrounded by the occurrences of a gradually developing spatial composition of vocal sounds and film projections, the guest in the bathtub immerses in realms of remembrances of early and earliest childhood. The bathtub becomes a sanctuary and a shelter. This music theater work was developed during a Biennale platform in Athens, and it reconstructs one of the most exclusive private matters of them all: the connection between child and mother in an undisturbed original state of listening, seeing, and feeling. The "Bathtub Memory Project" is a short, intensive flashback, which lasts exactly as long as until the bathwater is cold. In other words, 15 minutes at the most. In the end, a towel will be handed to the audience member.

Eleftherios Veniadis (b. 1977) comes from the Greek island of Chios, and he studied music theory as well as acting in Athens. Following diverse engagements as an actor he came to Germany in 2005 to study composition. He completed his composition studies at the Berlin University of the Arts, graduating with honors; he continued his studies at the Hochschule für Musik Carl Maria von Weber Dresden. Among the professors he studied under were Helmut Zapf; Daniel Ott; Manos Tsangaris; and Hartmut Fladt. He has received various scholarships and awards (Greek Composers' Union; Franz Grothe Foundation; Pateras Foundation; NaFöG-Berlin; First Opera Prize, Neuköllner Oper and GASAG), and his works have been performed at various festivals (Klangwerkstatt Berlin; Randspiele Zepernick; Stuttgart; Lübeck; Biennale New Talents Köln; Hellenic Festival; Höyhentämo [Pluckhouse]; and Helsinki, among others). He still works as an actor. His full-length music theater piece "Miranda" was performed on Chios and in Berlin.

A project of the Onassis Cultural Center Athens, in cooperation with the Munich Biennale

In collaboration with the Goethe Institute Athens and the Allianz Cultural Foundation





8.6., 10.6., 12.6.2018, Reaktorhalle (also 14.6. and 16.6.)

Caio de Azevedo (Brasil), Jakob Stillmark (Germany), Maximilian Zimmermann (Germany), Philipp Christoph Mayer (Germany), Alexander Mathewson (Bulgaria), Felix Bönigk (Germany), Robin Becker (Germany)

liminal space

Caio de Azevedo, Robin Becker, Felix Bönigk, Alexander Mathewson, Philipp Christoph Mayer (text: Kornelius Silvan Paede), Jakob Stillmark und Maximilian Zimmermann (composition), Ulrich Frommhold (set design and video), Katherina Kopp (costume design), Kevin Helgath (lighting design), Waltraud Lehner (direction), Christian Mayer (dramaturge), Jan Müller-Wieland (musical direction)

With ensemble octopus für musik der moderne

With the work "Liminal Space" the Hochschule für Musik und Theater München presents this year's "Music Theater in Reactor" production as an evening with seven short operas, which approach the Biennale theme PRIVATSACHE / PRIVATE MATTER from different perspectives: they have to do with the social control in a staircase, published privacy in the digital world, or the territorial defense against strangers.

"Liminal Space," a term for advancing transition, for the suspenseful moment of in-between, presents itself musically with a total of 20 vocalists in over 60 roles and extraordinary instrumentations for a double bass trio, dulcimer, zither, and live electronics.

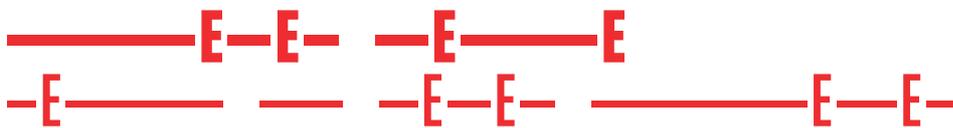
Under the direction of Waltraud Lehner, the seven courageous compositions combine for an evening that reflects the marginal moments in the relationship, filled with friction, between an individual and a group, between a single person and society. The music is performed by the ensemble oktopus für musik der moderne, conducted by Jan Müller-Wieland.

A production of the Hochschule für Musik und Theater München

In cooperation with the Munich Biennale

Sponsored by LfA Förderbank Bayern





9.6. – 11.6.2018, Einstein Kultur

Trond Reinholdtsen / The Norwegian Opra (Norway)

The Munich "Ø" Trilogy (episodes 13 ["The Temptations of St. Anthony"], 14 ["The Mark Ø"], and 15 ["The Night of the World"]), neo-hippie interventionist anti-internet periphery world tour road show and meta-opera "The Followers of Ø," featuring The Holy Ghost

Trond Reinholdtsen (composer, performer)

With Snorre Hvamen, Tobias Schülke, Kai Johnsen, Amund Sjølie Sveen, Harald Kolaas and Trond Reinholdtsen

In 2009 Trond Reinholdtsen founded his own opera house «The Norwegian Opra» to construct a utopian situation of absolute artistic freedom as, in today's world and contemporary music climate, it is essential to gain total control over all aspects of the production apparatus. In practice this meant that the opera director was also the composer, main diva, orchestra, director, light designer, restaurant chef, propaganda minister, ticket master, audience, leader of the Worker's Union etc etc. In the latest phase of the history of the institution a new potentially infinite series of opra episodes titled "Ø" has been produced in the cellar of the opera house villa. This epic structure is centered around three posthumanlike characters doing experiments in alchemy, political theory and modernist art in preparation for the totally world changing «Event». After nearly three years of introverted incestuous activity the Norwegian Opra crew of superstars will now break their isolation and embark on a 14-day European periphery tour with three new spectacular episodes in the trunk of their Opra Van. Every day a documentary road movie opra will be produced and screened at appropriate venues in the Munich public sphere. When the increasingly hairy and smelly group of travelling dilettant-geniouses finally arrives at the famous cutting-edge Biennale, a whole army of so called «Followers» have surprisingly joined the party under the parole «Vom Privatsache bis Weltreligion» and join in for a totalumwälzende ritualistic operatic sermon reminiscent of the early days of the Apostles.

Trond Reinholdtsen, born in 1972 in Norway, studied vocals and composition at the music academy in Oslo. Moreover, he attended master classes taught by Gerald Bennett; Jonathan Harvey; Brian Ferneyhough; Helmut Lachenmann; and Salvatore Sciarrino. His music has the characteristics of an essay and is based on conceptual strategies, the enthusiasm for semantics, and the critical examination of genres and institutions of new music. He integrates documentations, recitations, and performances into his works, and he also frequently chooses narrative or propagandist forms. In recent years he has invested a substantial portion of his artistic energy into the project "The Norwegian Opra." Reinholdtsen cultivates a close collaboration with the ensemble asamisimasa, which performed the world premiere of his programmatic work "Music" at the Donaueschinger Musiktage in 2012. In 2015 he purchased a new opera house in Olsäter, Sweden, where he started filming a series of operas under the name "Ø." Six episodes were shown in 2015 at the Ultima festival; at Donaueschinger Musiktage; Gessnerallee Zürich; and Live Arts in Bologna. In 2016 and 2017 he composed new works for the Oslo Philharmonic Orchestra; Ellen Ugelvik; asamisimasa; and Jennifer Torrence.

A coproduction of the Munich Biennale with Norwegian Opra Oslo

Sponsored by the Arts Council Norway; The Composers' Remunerations Fund; Music Norway; and the Fund for Performing Artists

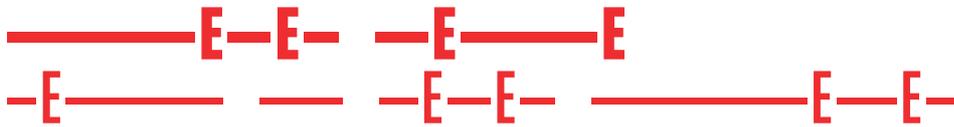


KULTURRÅDET
Arts Council
Norway

Komponistenes vederlagsfond

MUSIC
NORWAY





Discussion program: "Private Matter"

The Munich Biennale program of world premieres will be accompanied by a comprehensive program of discussions. Navid Kermani and the artistic directors of the Biennale extend an open invitation to a late evening salon every day from June 3 – 9. Guests from the Biennale productions and citizens of Munich will be questioned about the subject of "private matters." There will also be musical examples and interventions. In addition, on two back-to-back days the authors Saskia Sassen and Marlene Streeruwitz and the architect Daniel Libeskind will delve deeper into the festival theme with the Biennale audiences during lectures, conversations, and discussions.

Friday, February 23 to Saturday, June 10

Composer workshop

Workshop leader: Daniel Ott

This workshop is intended for people who have never actively composed and for those who already have certain experiences in listening, acoustics, or creating and composing, and who would like to enhance these experiences.

At the end of the workshop, the melodic results will be performed as part of the Munich Biennale on June 10, 2018.

The Munich School of Adult Education, in collaboration with the Munich Biennale and with the friendly support of the City of Munich's Department of Arts and Culture

April 23 / May 14 / June 4, 2018, Gasteig Cultural Center

Shoshana Liessmann: Biennale workshop "Alles klappt" ("Everything works out")

In collaboration with the Munich Biennale, festival of new music theater, and with the friendly support of the City of Munich's Department of Arts and Culture

Ondřej Adámek, Katharina Schmitt, and Götz Leineweber deal in their music theater piece "Alles klappt" ("Everything works out") with the theme of the Munich Biennale 2018, "Privatsache / "Private Matter." Dealing with the text and composition in advance of the world premiere makes the access to unfamiliar audio impressions easier. Visits to rehearsals and conversations with the artistic team allow for a special insight into the creation of the production.

Course number: G270009

May 2, 2018, Gasteig Cultural Center / Black Box

Munich School of Adult Education – discussion program PRIVATSACHE / PRIVATE MATTER

Roundtable discussion on PRIVATSACHE / PRIVATE MATTER with Professor Armin Nassehi, Marion Hirte, Malte Ubenauf, and Daniel Ott

May 30, 2018, Schellingstrasse 3, Hörsaal (lecture hall) F002, 12:00 p.m. – 2:00 p.m.
Ludwig-Maximilians-Universität (LMU Munich)

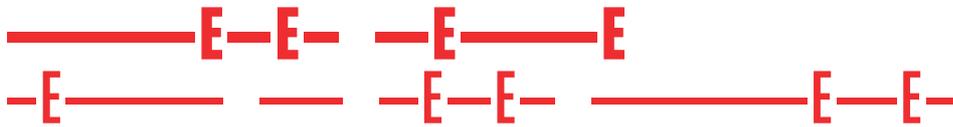
Institute of Theater Studies

Lecture series with Professor David Roesner: The history of theater productions in the 20th and 21st centuries

The Munich Biennale 2018: Private Matter?

Professor David Roesner in conversation with Manos Tsangaris and Daniel Ott

Sunday, June 3 to Saturday, June 9, 2018, Lothringer 13



Salon des "Wunderns und der Pflichten" **Salon of "Wondering and Responsibilities"**

Navid Kermani, Manos Tsangaris, Daniel Ott and guests

The author Navid Kermani and the artistic directors of the Biennale, Daniel Ott and Manos Tsangaris, are extending an invitation on seven evenings at a late hour for people to come to a "Salon of Wondering and Responsibilities" at Lothringer Strasse. There people will speak and perform music, read, and perhaps also sing; if everything isn't possible, then many things are possible, and many things have to happen. There will also be guests who will bring "private matters" with them, and artists from the Biennale productions and from Munich. Every evening will be different, but at the conclusion of every evening there will be a toast made with the audience to the day that has just passed. On the seventh evening Navid Kermani and Manos Tsangaris, who have been living in the same building in Cologne for thirty years, will enter into a literary-musical dialogue about their own "private matters" during a "Special Salon."

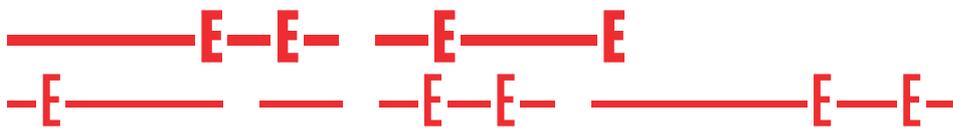
Friday, June 8 and Saturday, June 9, 2018, Carl-Orff-Saal, Gasteig Cultural Center

Lectures and conversations on "Privatsache / Private Matter"

With Daniel Libeskind, Stephan Pauly, Saskia Sassen, and Marlene Streeruwitz

Moderator: David Roesner

On Friday and Saturday during the second festival weekend, however, the Biennale will welcome four guests from areas that are outside of the fields of opera and music theater. And so sociologist Saskia Sassen, who works in New York, the Austrian author Marlene Streeruwitz, and the American architect Daniel Libeskind (in discussion with the artistic director of the Alte Oper Frankfurt, Stephan Pauly) will contemplate the essence of a "private matter" from (spatio-)philosophical and socio-theoretical perspectives.



The platforms

The thought of performing some of the Biennale world premieres in apartments of citizens in the capital city of Bavaria came about during the "international platform" we organized for the first time in advance of the Biennale 2016, and which we continued for the approaching edition of the festival. These workshop situations, where young artists from the areas of direction; set and costume design; dramaturgy; film; and choreography worked together in production teams to develop future Biennale world premieres, took place during the past months in Munich and also in Athens, Hong Kong, and Buenos Aires. At all of these locations the issue was how one can consider the subject of a "private matter" from an explicitly space-oriented perspective. In the end five productions were developed, which were created by the teams of artists especially for world premieres in private apartments in Munich. With this attempt to transfer the "stages" of contemporary music theater to urban private spheres, the platform participants promise to provide new perspectives on the definition and experience of "private matters," as well as surprising developments regarding the invention, publication, and reception of the music theater works created as part of the Munich Biennale 2018.

Media partners



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FÜR MUSIK

Theater der Zeit

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