

**KUNST  
FEST  
SPIELE  
HERREN  
HAUSEN**

**VERHÄLTNISSE  
6 JUNE – 1 JULY /  
19 – 28 SEP 2014**

**HAN  
NOV  
ER** 

## WELCOME

Dear audiences,

We talk about the relationships of proportion or incomes, relationships in love and friendship, dependency relationships, power relationships, pecuniary relationships and about political, economic and social relationships and circumstances. Relationships can be good or bad, slack, secure or precarious. We can have a healthy relationship with the circumstances of our livelihood, or not. Does absolutely everything hinge on relationships and circumstances?

We invite you to join us on an exploration of "our highly varied relationships". Within this context, a sideward glance at Madame Europe is unavoidable. What is equally unavoidable is the discovery that the ulterior motives include not only the betrayal of trust, but also the pure struggle for power as repeatedly demonstrated from the age of Troy via the Crusades and the American Civil War, continuing unabated in the armed conflicts of the twentieth and twenty-first centuries. In the Threepenny Opera, the beggar king Peachum sings: "We would rather be good instead of raw, but the circumstances are not so." Humour proves the most reliable scalpel for the dissection of relationships and circumstances. Despite our attention being focused on the primal feelings of abandonment and existential loneliness and the relationship between life and irrevocable death, we are simultaneously able to experience the opposite extreme of simply appreciating our existence.

Family (and power) relationships were what ultimately led to the personal union between the British throne and Hanover in 1714. For this reason, we have included several British artists in our programme, and numerous collaborations between artists and partners from Hanover have ensured that the KunstFestSpiele Herrenhausen will also present events in the autumn.

Enjoy insights and prospects. Allow yourselves be illuminated, fulfilled, bemused, intoxicated and astonished. We are looking forward to your visit.

ELISABETH SCHWEEGER AND TEAM

## STEFAN SCHOSTOK MAYOR OF THE FEDERAL CAPITAL CITY HANOVER

In 2014, the KunstFestSpiele bring outstanding artists from the worlds of theatre, music, sound art and the visual arts to the gardens in Herrenhausen for the fifth consecutive year. This unique festival providing a platform for interplay across a wide spectrum of artistic genres has established itself as an annual highlight attracting visitors to Hanover's famous gardens.

## MARLIS DREVERMANN HEAD OF DEPARTMENT OF CULTURE AND SCHOOLS OF THE FEDERAL CAPITAL CITY HANOVER

You are in for a cultural treat at the 5th KunstFestSpiele Herrenhausen! "Verhältnisse" are on the programme: a festival motto which appeals to our imagination. This is an appropriate choice for 2014 as the 300th anniversary of the personal union between the British and Hanoverian thrones provides an issue prompting the re-examination of cultural, private and also international relationships. As every year, the festival provides the wonderful opportunity of experiencing artistic events in the incomparable ensemble Herrenhausen with its magnificent Großer Garten and historic buildings. I once again extend a cordial invitation to visit the KunstFestSpiele Herrenhausen this summer to experience a festival which has developed a reputation well beyond the confines of the city of Hanover.

## PROF. DR. MARTIN ROTH OPENING

### FESTIVAL SPEECH

Martin Roth, born in Stuttgart in 1955, was appointed in 2011 as the director of the famous Victoria and Albert Museum in London which houses the largest collection of art and design artefacts worldwide and welcomes over two million visitors annually. Roth was content manager for the exhibition area at the EXPO 2000 in Hanover, general director of the art collection Staatliche Kunstsammlungen in Dresden from 2001 to 2011 and was made honorary professor for cultural politics and cultural management at the Technische Universität (TU) Dresden in 2003. He is a member of a variety of high-ranking councils and advisory boards within the field of culture and museums, for example on the board of trustees for the British Council.

\*Admission is free: seat reservation via the advance booking office in the Künstlerhaus Hanover is recommended.

## WOLFGANG AMADEUS MOZART RICHARD VAN SCHOOR REQUIEM (WORLD PREMIERE)

### MUSIC THEATRE / STAGED CONCERT

"Requiem" is a multimedia musical and staged meditation on the themes of death, desperation and promise with a focus on Mozart who died as a young man while working on a commissioned requiem. Richard van Schoor takes Mozart's fragment, highlights particular voices compositionally and combines them with newly written passages. Christof Nel, a well-established figure in major opera houses and theatre stages, utilises the Herrenhausen Gallery for the second time in collaboration with Thomas Goerge for a spatial project going beyond the traditional proscenium stage format. The audience is invited to embark on a fabulous journey touching on abandonment, death and the moments of angst in Mozart's composition. The high voices of the Tölzer Knabenchor and the unique tonal colours of the countertenors Valer Sabadus and Terry Wey lead the way towards light and symbolise redemption.

\_\_\_\_\_Valer Sabadus (soprano), Terry Wey (alto), Daniel Johannsen (tenor),  
Tomáš Král (bass), Tölzer Knabenchor (ARTISTIC DIRECTOR: Ralf Ludewig),  
Markus Stein (organ), Philharmonisches Orchester des Stadttheater Gießen

\_\_\_\_\_MUSICAL DIRECTION Michael Hofstetter STAGE DIRECTION

Christof Nel, Martina Jochem SPATIAL CONCEPT Thomas Goerge

\_\_\_\_\_DURATION ca. 90 minutes

\_\_\_\_\_DISCUSSION WITH THE ARTISTS following performance on 7.6.

## LEVIT & FRIENDS SCHOSTAKOWITSCH

### CONCERT

One could almost term the KunstFestSpiele Herrenhausen as a place of spiritual retreat for this artist: this year, Igor Levit again has the opportunity for an intimate artistic encounter with a programme utterly different to what audiences usually experience at the Salzburg Festival or the Barbican in London. The evening dedicated to the composer Dmitri Shostakovich contains a pair of works seldom heard in concert. Shostakovich's challenging final piano sonata is rarely played in the concert hall. In comparison, the chamber music version of his final symphony is almost completely unknown. Shostakovich's Fifteenth Symphony is a work distilling the quintessence of his creative oeuvre and is widely considered as his musical legacy. Igor Levit joins a circle of personally invited colleagues to undertake the performance of this work. The virtuosity of the group of only seven instrumentalists is challenged to reproduce the opulent orchestral texture of the original score.

\_\_\_\_\_Dmitri Schostakowitsch: *Piano Sonata No. 2 in B minor, Op. 61 (1942) and the Symphony No. 15 in A major, Op. 141a (1971) for piano trio and four percussion instruments (arranged by Viktor Derevianko)*

\_\_\_\_\_PIANO Igor Levit VIOLIN Ning Feng VIOLONCELLO Maximilian Hornung PERCUSSION Andreas Boettger, Klaus Reda, Moritz Wappler, Simon Etzold

\_\_\_\_\_DURATION ca. 90 minutes / incl. interval

## BUSTER KEATON: THE GENERAL / TERRY RILEY: IN C

### FILM / CONCERT

Not only the best film comedy, but perhaps even the best film ever made – Orson Welles' comment on Keaton's masterpiece "The General". The chase, an essential ingredient of slapstick comedy, elevates this film to a universal metaphor for the insanity and agitation of a technically-based society with the compulsion to function and the metamorphosis of even human beings into machines. The real stars of the film are two locomotives, one of which is named "The General", and these two steam engines provide the probably longest and most exciting chase sequence in the entire history of the cinema. This cinematic motion classic will be screened at the KunstFestSpiele Herrenhausen for the very first time in conjunction with a musical work possessing a number of common factors with the film: Terry Riley's "In C". The composer leaves the performers to determine the duration of this piece and Stephan Meier and his ensemble are therefore free to adapt the work perfectly to the length of the film. According to their own selection, the instrumentalists progress through around 50 different patterns throughout this work, all focused around the note C. This produces an iridescent and hypnotic skein of motoric sounds which give the simultaneous impression of standing in one place and moving forward with incredible velocity.

\_\_\_\_\_The General. USA 1926. Directors: Buster Keaton, Clyde Bruckman / Terry Riley: In C (1964)

\_\_\_\_\_Ensemble S / Das Neue Ensemble (FLUTE Brigitte Sauer CLARINET, SAXOPHONE Udo Grimm ELECTRONIC SOUNDS Sebastian Wendt PERCUSSION Stephan Meier, André Wittmann, Adam Weisman VIOLIN Josje ter Haar VIOLONCELLO Reynard Rott MUSICAL DIRECTION Stephan Meier)

\_\_\_\_\_DURATION 79 minutes / no interval

## FORUM FOR CURRENT AFFAIRS “RAHN SHOULD SHOOT FROM THE BACK...” FOOTBALL WORLD CHAMPION- SHIPS: SPORTS – POLITICS – MYTHS

### DIALOGUE

Football world championships are crystallisation points reflecting national and international politics and economic, social and cultural history. To what extent do world championships become the plaything of national political intentions in the host nations? What is here the role of the media? And what repercussions can the Football World Cup 2014 have for Brazil and the entire world? The Forum for Current Affairs, a series of events organized by the Volkswagen Foundation, focuses on historical events in the light of topical affairs, discussing the significance for the present and the future in dialogue with experts and contemporary witnesses.

### LECTURES

#### NO MIRACLE OF BERN – THE FOOTBALL WORLD CUP 1974 IN THE FEDERAL REPUBLIC OF GERMANY

PROF. DR. KAY SCHILLER *Durham University, UK*

#### PASSIONS – FOOTBALL WORLD CHAMPIONSHIPS IN LATIN AMERICA BETWEEN DICTATORSHIP AND DEMOCRACY

PROF. DR. STEFAN RINKE *Freie Universität Berlin*

DISCUSSION BETWEEN TWO CONTEMPORARY WITNESSES WITH  
**BERND FRANKE** *Member of the German national team at the WC 1986*  
 AND **PROF. DR. CHRISTIAN KOLLER** *Bangor University, UK*

\_\_\_\_\_ *DURATION ca. 90 minutes / no interval*

\* ADVANCE RESERVATION AT [forum@volkswagenstiftung.de](mailto:forum@volkswagenstiftung.de)

An event by the Volkswagen Foundation in cooperation with the KunstFestSpiele Herrenhausen

## SIMON SCHWARTZ GRAPHIC NOVELS

### BOOK-READING

The NDR [North German Broadcasting] rates him as one of the best comic-strip artists in Germany – Simon Schwartz, who was born in Erfurt in 1982, but relocated with his parents to West Berlin as a small child. He moved to Hamburg in 2004 where he studied illustration at the University of Applied Sciences and subsequently taught at the same institution between 2011 and 2013. His book entitled “drüben!” which also formed his diploma project received accolades from press and public alike and was also awarded the ICOM Independent Comic Prize in the category “outstanding scenario” in 2010 and nominated the same year for the German Youth Literature Prize. Schwartz was awarded the Max and Moritz Prize 2012 for his graphic novel “Packed” in the category of the best German-language comic. The book tells the story of the largely unknown but true story of the polar explorer Matthew Henson who was the first person to reach the North Pole in 1909 in the team led by Robert E. Peary. Even though Matthew Henson was adopted into the mythical world of the Inuit as the man who defeated the devil, he was never able to benefit from his well-deserved fame – he was an Afro-American. The book relates the story of the pioneer spirit, failure and subsequent disappearance into oblivion of this great figure. Schwartz's third book “Vita Obscura” was published in March this year. His comic-strips and illustrations appear regularly in German newspapers and magazines including the Frankfurter Allgemeine Sonntagszeitung, Der Freitag, GEOlino and Die Zeit. Schwartz will hold a one-week creative workshop for young people at the Academy of Play during the KunstFestSpiele Herrenhausen 2014.

The book-reading will be focused on “Packed” with a presentation of illustrations and research material and an outline of the work process.

\_\_\_\_\_ *After the event, a book-signing session will take place with Simon Schwartz. The bookshop DECIUS will be exhibiting a book table.*

\_\_\_\_\_ *DURATION ca. 60 minutes*

THUR 12.6. 19:00 SCHLOSS HERRENHAUSEN ADMISSION FREE\*

## 26TH HERRENHAUSEN DISCUSSION "TRAUMATIC CIRCUMSTANCES – SOLDIERS IN MILITARY INTERVENTION"

### PANEL DISCUSSION

Many soldiers become traumatised by their experiences of war. Alongside psychological disorders, they frequently also experience psycho-social problems and social isolation and develop an increased propensity for violence. The successful re-integration of traumatised soldiers in society is a complex undertaking. Combatants and their families and friends are faced with major challenges in their attempts to ensure a smooth transition back into civilian life. What approaches should be employed in therapeutic and intervention techniques? What are the chances of success? What experiences and negative factors are primarily encountered in the armed conflicts of the present day? What can be done to achieve the social re-integration of traumatised soldiers?

The presenter **STEPHAN LOHR** *NDR Kultur* leads a discussion with: **PROF. DR. THOMAS ELBERT** *neuropsychologist, University of Konstanz* **PROF. DR. BERND GREINER** *historian and political scientist, Hamburg Institute for Social Research* **JONATHAN SCHNITT** *journalist, author of "Foxtrott 4. Sechs Monate mit deutschen Soldaten in Afghanistan" [Foxtrot 4: six months with German soldiers in Afghanistan] and OBERST-ARZT PD DR. MED. PETER ZIMMERMANN* *psychiatrist and psychotherapist, Bundeswehrkrankenhaus [German army hospital] Berlin.*

\_\_\_\_\_ **DURATION** ca. 60 minutes / no interval

\* ADVANCE RESERVATION AT  
herrenhausergespraeche@volkswagenstiftung.de

You can hear a broadcast of this Herrenhausen discussion on 15 June at 20:00 in the series "Sonntagsstudio" on NDR Kultur (in Hanover on 98.7).  
An event by the Volkswagen Foundation in cooperation with the KunstFestSpiele Herrenhausen

FRI 13.6. 20:00 ORANGERIE

PRICE GROUP D

SAT 14.6. 20:00 ORANGERIE

PRICE GROUP D\*

## LE CROCODILE TROMPEUR / DIDO AND AENEAS

### MUSIC THEATRE BASED ON HENRY PURCELL

The Trojan adventurer Aeneas secured his place in history with the founding of the city of Rome, thereby sacrificing love to the advancement of his career. In a similar manner to the English composer Purcell who adapted this story to blend into his own Baroque era, members of the famous Théâtre des Bouffes du Nord in Paris have now adapted of Purcell's opera. All performers are simultaneously musicians in this version of "Dido and Aeneas" and their musical arrangement reveals its origins in the world of jazz. Tragedy is spliced with comedy when aristocrats and gods descend into the apparently cheap format of modern everyday existence. In this seemingly disrespectful treatment of plot and music, "Le Crocodile trompeur" homes in on the essence of Purcell's opera and reveals its mythological core – the eternal overpowering pain of being abandoned.

\_\_\_\_\_ **WITH** Matthieu Bloch, Judith Chemla, Vladislav Galard, Florent Hubert, Clément Janinet, Antoine Kahan, Olivier Laisney, Thibault Perriard, Jan Peters, Jeanne Sicre, Marion Sicre, Lawrence Williams

\_\_\_\_\_ **MUSICAL DIRECTION** Florent Hubert **MUSICAL ARRANGMENT** the ensemble **DIRECTION OF CHORUS** Jeanne Sicre

\_\_\_\_\_ **PRODUCTION** Samuel Achache, Jeanne Candel **STAGING** Lisa Navarro **COSTUMES** Pauline Kieffer **LIGHTING** Vyana Stefanova

\_\_\_\_\_ **LANGUAGES** English, French and German with German surtitles

\_\_\_\_\_ **DURATION** ca. 110 minutes / no interval

\_\_\_\_\_ **DISCUSSION WITH THE ARTISTS** following the performance on 13.6.

\* Tickets also permit free entry on 14.6. up to 00:00 to Peter Ablinger's installation "Portrait of my Parents" in the Galerie.

A production by C.I.C.T. – Théâtre des Bouffes du Nord in co-production with Les Théâtres de la Ville de Luxembourg, La Vie Brève, Comédie de Valence – Centre dramatique national Drôme-Ardèche, MC2: Grenoble, Le Radiant-Bellevue, Théâtre de Caen, Théâtre Forum Meyrin (Geneva) / With support from Théâtre de la Cité Internationale, Arcadi, SPEDIDAM, DRAC (Île-de-France) / Financial support from Institut français and French Ministry for Culture and Communication, DGCA

## MITOS21 QUO VADIS EUROPA I: SPEAKERS' CORNER

### PERFORMANCE

Speakers' Corner at Hyde Park in London where anyone is free to express their own opinions and has been able to do so for the last 200 years is an unsurpassable symbol like no other place of the fundamental European values of freedom and tolerance which are currently on the retreat around the world of today. Artists from different branches of the theatre network mitos21 began to devote themselves to issues surrounding European identity and its future in 2013. This project will now be continued in the form of a speech marathon devoted to this subject area at a location within the Großer Garten which will be designated as a "speakers' corner". Citizens of Hanover are also invited to participate with their own contributions. No applications are necessary for participation and no time limits will be placed on the lengths of the speeches. Material will be provided for participants to make posters to support their statements. There will be no censorship: as in Hyde Park, only the public incitement to violence is forbidden. Lectures by the members of mitos21 will be interspersed in improvised alternation with speeches by the public. Space for sitting, lying down and refreshment facilities will be provided.

\_\_\_\_\_ **DURATION** until 20:00

A project by mitos21 and the KunstFestSspiele Herrenhausen at the initiative of the Goethe Institute within the framework of the project "Europe List"

In cooperation with the Niedersächsisches Staatstheater Hannover

The European theatre network mitos21 was founded in 2008 to enable extraordinary projects to be undertaken in artistic cooperation across linguistic and national borders. Members of this network alongside the KunstFestSspiele Herrenhausen include: Toneelgroep (Amsterdam), Teatre Lliure (Barcelona), Deutsches Theater Berlin, Katona József Színház (Budapest), Düsseldorfer Schauspielhaus, Schauspiel Frankfurt, Det Kongelige Teater (Copenhagen), Narodowy Stary Teatr (Krakow), Théâtre Vidy-Lausanne, National Theatre London, La Colline – Théâtre National (Paris), University Mozarteum (Salzburg), Dramaten - Kungliga Dramatiska Teatern (Stockholm) and Schauspielhaus Zürich.

## MANOS TSANGARIS LOVE & DIVERSITY

### MUSIC THEATRE

Do you feel attracted by the curves of a double bass? Have you ever flirted with a flute? Manos Tsangaris, composer, percussionist and installation artist is one of the most original pioneers of new music theatre. In Herrenhausen he issues an invitation to a musical dating session. It all begins at the arranged meeting point at a bar in the Arne-Jacobsen-Foyer in Herrenhausen. Here you will initially be greeted by friendly helpers. This music theatre event will remain intimate and only a small number of participants can take part. Getting acquainted is always an adventure requiring sensual and attention skills with plenty of uncertainties and an open ending.

#### PLEASE NOTE

Meeting point and start of event in the Arne-Jacobsen-Foyer.

Regular entry at intervals between 19:00 and 20:30.

All visitors will experience the entire piece irrespective of time of entry.

\_\_\_\_\_ *Ensemble DissonArt, Thessaloniki (FLUTE Jannis Anissegos  
CLARINET Alexandros Stavridis TOY PIANO Lenio Liatsou VIOLIN Theodoros  
Patsalidis VIOLA Maria Pache VIOLONCELLO Vassilis Saltis DOUBLE BASS  
Yiannis Chatzis) ACTRESS Stella Maxeiner*

\_\_\_\_\_ **COMPOSITION AND PRODUCTION** Manos Tsangaris

\_\_\_\_\_ **DURATION** individual and variable, minimum 35 minutes

A commission issued by the Siemens Arts Program to the Ensemble DissonArt (Thessaloniki)

With support from the foundation Kunststiftung NRW

This event receives support from the Onassis Cultural Centre, Athens

## MITOS21 QUO VADIS EUROPA II: DAVID'S FORMIDABLE SPEECH ON EUROPE

### THEATRE

Taking inspiration from the provocative speech on Europe given by the British Prime Minister David Cameron last year, theatre teams from a variety of European countries have created mini dramas each lasting under ten minutes: theatrical commentaries addressing the crisis of the continent, the question of whether Europe is only being held together by economic interests and what has happened to the dream of the unification of nations in which political and cultural differences are considered not as deficiencies and contradictions but as an enrichment and opportunity. Within the framework of the theatre network mitos21, the KunstFestSpiele Herrenhausen participate in the creation of this pan-European artistic project which was given its first performance in the previous summer at the Deutsches Theater in Berlin.

\_\_\_\_\_ **WITH** Det Kongelige Teater (Copenhagen), Deutsches Theater Berlin, Dramaten Stockholm, Düsseldorfer Schauspielhaus, Katona József Színház (Budapest), Schauspiel Frankfurt, Sforaris Theatre Company (Athens), Narodowy Stary Teatr (Krakow), National Theatre London

\_\_\_\_\_ **LANGUAGES** German and English

\_\_\_\_\_ **DURATION** ca. 100 minutes

## PAPER CINEMA THE PAPER CINEMA'S ODYSSEY

### MUSIC THEATRE

The Odyssey produced by the English theatre group "Paper Cinema" is enchanting and astounding in equal quantities. With the simplest materials, they are able to create a sophisticated art form with cinematic allusions despite remaining within the theatrical genre. The protagonists in their film are figures cut out of paper. In front of the audiences' eyes, these figures are created, moved with precise timing and projected with a camera onto the screen. Three gifted musicians augment this interplay of illusion with a magnificent soundtrack in which a few instruments and simple household objects are used to unleash the tonal world of an orchestra and a remarkable spectrum of accompanying sounds.

\_\_\_\_\_ **DESIGN, PUPPETRY, ARTISTIC DIRECTION** Nicholas Rawling **DESIGN, PUPPETRY** Imogen Charleston **GITARS, MUSICAL DIRECTION** Christopher Reed **VIOLIN, SAW** Quinta **PIANO, ELECTRONICS, SOUNDS** Hazel Mills

\_\_\_\_\_ "The Paper Cinema's Odyssey" was developed jointly by: Nicholas Rawling, Imogen Charleston, Caroline Williams, Irena Stratieva (movement and puppetry) und Christopher Reed, Ed Dowie, Katherine Mann, Matthew Brown (music)

\_\_\_\_\_ **DURATION** ca. 70 minutes

\_\_\_\_\_ **DISCUSSION WITH THE ARTISTS** following the performance



OLIVER SCHNELLER  
 JOSÉ MARÍA SÁNCHEZ-VERDÚ  
 DAZWISCHEN (WORLD PREMIERE)

SPATIAL CONCERT

Music only exists in the form of relationships: relationships between musicians and audiences, between expression and perception or idea and realization and also the relationship between sound and space. The exploration of these constellations within the unique space in the Herrenhausen Gallery is the focal point of this collective project compiled by students of composition in Hanover studying with Oliver Schneller, José María Sánchez-Verdú and Gordon Williamson. The contributions by twelve young composers will span a carpet of sound across the Gallery. The topography of six instruments distributed through the hall and 18-channel live electronics seeks to engage in dialogue with the illusionist frescos of Tommaso Giusti in the Herrenhausen gallery and also involves lighting engineering.

\_\_\_\_\_ Ute Wassermann (voice), Ensemble Mosaik, Instrumental  
 students from the Hochschule für Musik, Theater und Medien in Hanover

\_\_\_\_\_ **KOMPOSITION** Arsalan Abedian (Iran), Chao Bai (China), Ronni Brenner (Israel), Hye-Yeon Choi (Korea), Clemens Damerau (Germany), Ehsan Ebrahimi (Iran), Bnaya Halperin-Kaddari (Israel), Johannes Helsberg (Germany), Petros Leivadas (Greece), Feliz Anne Macahis (Philippines), Vincent Michalke (Germany), Jung-Eun Park (Korea)

\_\_\_\_\_ **ARTISTIC DIRECTORS** Oliver Schneller, José María Sánchez-Verdú

**MUSIC REHEARSALS** Snežana Nešić **ELECTRONICS** Joachim Heintz **SOUND ENGINEERING** Oliver Schneller, Joachim Heintz

\_\_\_\_\_ **DURATION** ca. 150 minutes / incl. interval

KUNSTFESTSPIELE SALON

GET TOGETHER

One day at the festival – for you: to get to know each other and speak to each other. A day to visit rehearsals, take a look behind the scenes, speak to artists and exchange your views with us. Take the opportunity for conversation in the garden while walking around and enjoying your surroundings; discuss art and everything under the sun with us. Enjoy culinary insights into the cookery book of the Hanoverian chief court marshal Otto von Malortie – prepared à la jardinière and commented by Ronald Clark, director of the Herrenhausen Gardens in collaboration with the freitagsküche.

We are at your service in a pleasant atmosphere conducive to exhilarated and profound discussion shedding new light on all possible subjects, relationships and circumstances.

We are looking forward to stimulating discussions in our salon at the KunstFestSpiele Herrenhausen.

## MONTEVERDI / BERIO / GOEBBELS SONGS OF WAR (GESÄNGE VOM KRIEG)

### MUSIC THEATRE

The subject is a trauma which is as old as humanity itself – the suffering of the civil population in conflict-related violence. The compilation of the pieces in this two-part event was undertaken by the Belgian production team “Muziektheater Transparant”. Accompanying topical images and sound material, Wouter Van Looy interweaves Monteverdi’s dramatic madrigal with Berio’s “Sequenza” composed over four centuries later. Heiner Goebbels’ staged concert “Songs of Wars I Have Seen” which provides the title for this event forms the second part of the evening. Goebbels composed the music and dramatised the work. In intriguingly light fashion, the work relates the experiences of war – with texts by Gertrude Stein from her novel “Wars I Have Seen”. The juxtaposition of ancient and modern musical instruments is a nod to the historical concept of “history repeating itself”.

#### CLAUDIO MONTEVERDI: IL COMBATTIMENTO DI TANCREDI E CLORINDA (1624) / LUCIANO BERIO: SEQUENZA PER VOCE (1965)

\_\_\_\_\_WITH Claron McFadden (soprano), Reinoud Van Mechelen (counter-tenor), Ensemble “B’Rock” **PRODUCTION/VIDEO** Wouter Van Looy **LIGHTING/VIDEO TECHNOLOGY** Peter Quasters **VIDEO MONTAGE** Youssef Chellak **VIDEO MATERIAL** Daniel Demoustier **DRAMATURGY** Jef Lambrecht **MUSICAL DIRECTION** Wim Maesele

#### HEINER GOEBBELS: SONGS OF WARS I HAVE SEEN (2002/2007)

\_\_\_\_\_WITH Ensemble “B’Rock”, I Solisti del Vento **MUSIC, DIRECTION, LIGHT DESIGN** Heiner Goebbels **LIGHTING** Peter Quasters **SOUND** Pieter Nys **COSTUMES** Johanna Trudzinski **MUSICAL DIRECTION** Marit Strindlund

\_\_\_\_\_LANGUAGES Italian (Monteverdi, Berio) and English (Goebbels) with German surtitles

\_\_\_\_\_DURATION ca. 125 minutes / incl. interval

\_\_\_\_\_DISCUSSION WITH THE ARTISTS following the performance

A production by Muziektheater Transparant in co-production with KunstFestSpiele Herrenhausen, B’Rock, I Solisti del Vento, Nieuwe Luxor Theater, Operadagen Rotterdam and Muziekcentrum De Bijloke

## PAVILION OF THE SENSES

### FINAL PRESENTATION OF THE ACADEMY OF PLAY

The Academy of Play has established itself as a fixed element of the KunstFestSpiele Herrenhausen and will take place in 2014 for the fifth time. Although the academy is based on a concept originating in the Baroque era, it can be described as a laboratory for the future: no-one less than the philosopher Gottfried Wilhelm Leibniz provides the inspiration for the week-long transformation of the Großer Garten into a free space for ideas. Leibniz’ concept that pleasure and insight are irrevocably linked provides the fundamental idea of this creative workshops. Young persons between 10 and 17 are given the rare opportunity to exchange ideas with international renowned artists and receive creative impulses through their experiences. Participants and workshop supervisors work together for a week before presenting the results of the workshop on Friday in the Pavilion of the Senses.

The following participants hold six individual workshops utilising their own individual artistic media: **AUFTRAG** : LOREY the directors collective Stefanie Lorey, Hamburg, and Björn Auftrag, Gießen **NAOMI BRAGIN** dancer and choreographer from Berkeley, USA **RONALD CLARK** director of the Herrenhausen Gardens and students from the Faculty of Architecture and Landscape at the Leibniz University of Hanover **STEPHAN EBERHARD** scientific assistant at the University of Potsdam, Humboldt University of Berlin **FREITAGSKÜCHE** cooking and art from Frankfurt am Main **THOMAS GOERGE** artist and stage and costume designer, Hallbergmoos **AMEER LOGGINS** musician and producer, doctoral student in African diaspora studies at the University of California, Berkeley, USA **SINA NITZSCHE** academic assistant at the Institute for English and American Studies at the TU Dortmund **SIMON SCHWARTZ** illustrator and comic-strip artist from Hamburg.

\_\_\_\_\_CURATOR Leonore Leonardy

\_\_\_\_\_DURATION ca. 90 minutes

Partners: Herrenhausen Gardens, IGS Vahrenheide/Sahlkamp (comprehensive school), Volkswagen Foundation, Wilhelm Busch German Museum for Caricature and Drawings With support from the region of Hanover

## WOLFGANG MITTERER LABYRINTH 14/3 (WORLD PREMIERE)

### STAGED MASSED CONCERT

Hanover has around 400 choral societies and groups, a number of which are considered the best in the federal state. 700 singers from the "secret capital city of choirs" (as titled by the newspaper HAZ) will convene in the Großer Garten to participate in a mammoth project under the direction of the Austrian composer Wolfgang Mitterer who has already made entire Alpine valleys resound with music. "Labyrinth 14/3" is part of a large-scale project in which Mitterer utilises the same musical material as a basis to react to a variety of different spatial situations: Münsterplatz, a square in Bonn, the Wasserturm-Areal, the space around the water tower in Prenzlauer Berg, Berlin, and also in the Baroque garden in Herrenhausen. Choral singers, musicians, electronics and six groups of amplifiers will permit sounds and landscape architecture to blend and transform the garden into a sculpture of space and sound.

\_\_\_\_\_ Wolfgang Mitterer: *Labyrinth 14/3* for 700 choral singers, five percussionists, trumpet quartet and electronics

\_\_\_\_\_ **CHORAL DIRECTORS** Martin Dietterle, Stefan Doormann, Florian Lohmann, Martin Lüssenhop, Barbara Rotering, Gudrun Schröfel, Keno Weber  
**STAGING** Tamasch Clalüna **ARTISTIC CONSULTATION** Ludger Engels

\_\_\_\_\_ **DURATION** 58 minutes / no interval



An event at the choral festival Chortage Hannover 2014 in cooperation with the KunstFestSpiele Herrenhausen. With support from the foundation Stiftung Niedersachsen, Musik 21 Niedersachsen, the Ministry for Science and Culture of the state of Lower Saxony and the cultural department of the federal capital of Hanover.

Commissioned by the KunstFestSpiele Herrenhausen in cooperation with the foundation Beethovenstiftung for art and culture in Bonn and the sound gallery singuhr Berlin, with support by the Ernst von Siemens music foundation.

The complete programme of the festival Chortage Hannover can be found at [www.chortage-hannover.de](http://www.chortage-hannover.de).

## MOZART / PÄRT / GABRIELI WALK-THROUGH SYMPHONY

### PROMENADE CONCERT

Inspired by the complex polyphony in the finale of Mozart's "Jupiter Symphony", the idea was born of a concert in which members of the audience could wander quasi through the undergrowth of the different instrumental parts, moving around between the sections of the orchestra, permitting them a variety of listening perspectives. This transforms the polyphony into a spatial experience which the listeners can individually determine to a certain extent by moving around during the performance. Alongside the "Jupiter Symphony", the concert includes works by the Estonian composer Arvo Pärt (\*1935) and the Venetian Giovanni Gabrieli (1554 – 1612). In the Mozart symphony, listeners are active tonal explorers, whereas the spatial dimension of the other two works is created by the tonal distribution of individual sections of the orchestral forces. Both variants offer the audience fascinating soundscapes.

\_\_\_\_\_ Wolfgang Amadeus Mozart: *Symphony No. 41 in C major* ["Jupiter Symphony"] / Arvo Pärt: *Fratres* / Giovanni Gabrieli: from "*Symphoniae sacrae*" (instrumental arrangement)

\_\_\_\_\_ Niedersächsisches Staatsorchester Hannover **MUSICAL DIRECTION** Benjamin Reiners

\_\_\_\_\_ **DURATION** ca. 60 minutes / no interval

\*In the event of rain on 29.6., the performance will be cancelled.

\*In the event of rain on 1.7., the performance will be held in the Galerie

A production by the Staatsoper Hannover in cooperation with the KunstFestSpiele Herrenhausen

# FRANZ SCHUBERT WILLIAM KENTRIDGE DIE WINTERREISE

## MUSIC THEATRE

William Kentridge has succeeded in transporting animation film into the realms of serious contemporary art. His works have been exhibited on two occasions at the documenta in Kassel and the MOMA in New York honoured him with a solo exhibition in 2010. Kentridge has now turned his hand to Schubert's "Winterreise" in charcoal, utilising an elaborate method in which an entire film is created on a single sheet of paper through erasing and overdrawing. Kentridge's Schubert landscapes with their traces of overdrawing are transformed into metaphors of remembrance and forgetting in which the humour and elegance of the drawings provide a vivid contrast to the profound melancholy of the music. In the form of a "trio for singer, pianist and film projector", Schubert's work is presented here as a staged performance for which Kentridge also takes on the role of theatre director. The KunstFestSpiele Herrenhausen and the festival Niedersächsische Musiktage collaborate as co-producers of this extraordinary project featuring Matthias Goerne and Markus Hinterhäuser.

\_\_\_\_\_ **BARITONE** Matthias Goerne **PIANO** Markus Hinterhäuser  
 \_\_\_\_\_ **PRODUCTION, VISUAL CONCEPTION** William Kentridge **STAGE DESIGN** William Kentridge, Sabine Theunissen **COSTUMES** Greta Goiris  
**LIGHTING** Herman Sorgeloos **VIDEO EDITOR** Snezana Marovic **VIDEO OPERATOR** Kim Gunning  
 \_\_\_\_\_ **DURATION** ca. 90 minutes

A production by Festival d'Aix-en-Provence in co-production with the KunstFestSpiele Herrenhausen/Niedersächsische Musiktage, Wiener Festwochen, Grand Théâtre de Luxembourg, Holland Festival (Amsterdam), Lincoln Center (New York) and Opéra de Lille

# ELENA KATS-CHERNIN GEORGE (WORLD PREMIERE)

## OPERA

Behind the very English name "George", a highly familiar German figure is concealed: having been appointed at the right time in the services of the Hanover court, George Frideric Handel went on to dominate the London opera scene. The libretto compiled by the renowned filmmaker Axel Ranisch focuses on an episode from the year 1719. Handel receives a commission for a stage work from his Hanoverian namesake who now reigns over the British Empire as "George I". The audition to find singers for this work soon descends to the level of a casting show and the situation threatens to get out of hand. Elena Kats-Chernin studied with Helmut Lachenmann in Hanover. Now one of the leading Australian composers, she and her music are in constant demand around the world. She succeeds in combining pulsating rhythms with post-modern Melos. She has composed works for the opening ceremony of the Olympic Games in Sydney, Vlaamse Opera in Antwerp, Australian Ballet, the Sydney Opera House, Komische Oper in Berlin und for the Berlin Philharmonic.

\_\_\_\_\_ **Heiko Pinkowski** (George), **Jochen Kowalski** (King George), **Levente György** (George's father), **Uwe Tobias Hieronimi** (Smith), **Denis Lakey** (Sino), **Eleanor Lyons** (Finella), **Jasmin Hörner** (Caruzzi), **Jasmin Hörner** (Fraticezza)/ Youth Choir and "Königliche Hofkapelle" of the Theater für Niedersachsen  
 \_\_\_\_\_ **PRODUCTION, TEXT** Axel Ranisch **IDEA, CONCEPT, PRODUCTION** Danya Segal **MUSICAL DIRECTION** Werner Seitzer **COSTUMES** Alfred Mayerhofer **STAGE DESIGN** Steffen Lebjedzinski **LIGHTING DESIGN** Alexander Koppelman  
 \_\_\_\_\_ **DURATION** ca. 80 minutes / no interval

A production by Danya Segal with the Theater für Niedersachsen within the framework of the regional exhibition "The Hanoverians on Britain's Throne 1714 – 1837" in cooperation with the KunstFestSpiele Herrenhausen and the Niedersächsische Musiktage

FRI 6.6. – TUES 1.7. DAILY 9:00 – 20:00 ADMISSION FREE  
MAIN ENTRANCE GROSSER GARTEN

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## PAUL DEMARINIS RAINDANCE

### SOUND INSTALLATION

Since the age of four, the US-American Paul DeMarinis has been experimenting with the production of sounds. "RainDance" is an interactive installation permitting visitors to wander through a gallery of rain. Created in 1998, it has become a classic within the field of sound installations and has already been exhibited at major festivals in Hong Kong, the USA and a number of locations in Europe. DeMarinis' water drops store sounds and collect voices, rhythms and melodies, but these only become audible when they hit the surface of an open umbrella. This creates a private listening room for each individual umbrella carrier whose routes and reactions become condensed into a ritual "rain dance" which however remains silent and enigmatic for external observers.

FRI 6.6. 17:20 MAIN ENTRANCE ADMISSION FREE  
19:20 GROSSER GARTEN GARDEN FEE

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## HZT BERLIN HARD [F]ACTS / MEIN FELL

### PERFORMANCE

The collaboration with training institutions for young artists in all disciplines has always remained an important element of the KunstFestSpiele Herrenhausen. This year, visitors will be treated to two extraordinary works by young students from the Inter-University Centre for Dance Berlin in the opening event of the festival. In "Hard [F]acts", an old sailcloth becomes the focus of occupation for two performers. The sailcloth is malleable and pliant: it is simultaneously a surface area and a volume, displaying motion and motionlessness and folds and curves, and becomes transformed into a moving sculpture. The performer DAVID POLLMANN finds an ideal partner in the architecture student and trained seaman SIMON MARIS for this performance which takes place in the external space between the Galerie and the Orangerie. The second performance invites us to turn our attention to our own boundary with the external world, our skin: as a go-between between worlds, an intermediary and our sensitive organ for relationships. This work takes a close look under the skin as if with a magnifying glass. The process of transformation as a fundamental principle of life forms the focal point of this work by STEFFI SEMBDNER.

### HARD [F]ACTS

\_\_\_\_\_ *PERFORMANCE* David Pollmann, Simon Maris *MENTOR* Wanda Golonka

\_\_\_\_\_ 17:20 between the Galerie and the Orangerie *DURATION* ca. 20 minutes

### MEIN FELL

\_\_\_\_\_ *CHOREOGRAPHY, PERFORMANCE* Steffi Sembdner *SCENOGRAPHY* Mireia Vila *MENTOR* Wanda Golonka

\_\_\_\_\_ 19:20 Großer Garten *DURATION* ca. 20 minutes

"Hard [F]acts" and "Mein Fell" are shown within the framework of a cooperation between the Berlin University of the Arts, the Inter-University Centre for Dance Berlin (HZT) and the KunstFestSpiele Herrenhausen. The HZT Berlin receives support from the Berlin University of the Arts and the Ernst Busch Academy for Dramatic Art in Berlin in cooperation with the network TanzRaumBerlin. Wanda Golonka is director of studies for the MA course in choreography at the HZT Berlin.

WED – FRI 11.6. – 13.6. 11:00 – 20:00 GALERIE GARDEN FEE  
SAT 14.6. 18:00 – 00:00 GALERIE GARDEN FEE\*

## PETER ABLINGER PORTRAIT OF MY PARENTS

### INSTALLATION

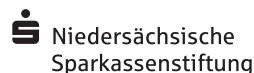
Music is paired in a unique combination with conceptual art in the works of the Austrian artist Peter Ablinger. The common link between the two is the search for the liberation of sound from its conditionalities and for new innocence and immediacy of hearing. "Portrait of my Parents" is a work for both eyes and ears. It forges links with the romantic image of music as a bearer of individual emotional worlds. With the aid of technology developed by Winfried Ritsch, Ablinger transfers a recording of the prayers of the Rosary recited by his parents onto two computer-operated automatic pianos. The juxtaposition of the authentic profession of faith and its mechanisation – ironically via the instrument which was itself once considered as the communicator of the most intimate emotions – makes "Portrait of my Parents" simultaneously one of Ablinger's most moving and yet most disconcerting works.

\_\_\_\_\_ Peter Ablinger: *Quadraturen III* ("Wirklichkeit"): *Portrait meiner Eltern* [*Quadratures III* ("Reality"): *Portrait of my Parents*]. *Endless loop for 2 automated pianos. In collaboration with Winfried Ritsch (computer-operated pianos).*

\* or TICKET for NACHT DER MUSEEN

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An event organised by the  
federal capital city Hanover,  
Department of Culture



## YOUR ROUTE TO HERRENHAUSEN

### VENUES

The venues Orangerie and Galerie with the Arne-Jacobsen-Foyer are situated on Herrenhäuser Straße right at the entrance to the Großer Garten.

### RAIL

Board at the stop "Kröpcke" with the Stadtbahn line 4 (direction Garbsen) or line 5 (direction Stöcken) alighting at the stop "Herrenhäuser Gärten".

### CAR

Approaching by car from the north, follow the A2 (exit Herrenhausen/Zentrum) and from the south follow the B65, B3 or B6. The Herrenhausen Gardens are signposted on the highways and within the urban areas of Hanover. The Gardens are situated within the environmental zone of Hanover.

### PARKING

There is a fee-paying car park signposted at the Großer Garten.

### OPENING HOURS HERRENHAUSEN GARDENS

The Großer Garten and the Berggarten are open daily from 9:00 normally until 20:00, in September until 19:00 (last entry 1 hour prior to closing). Current information at [www.herrenhaeuser-gaerten.de](http://www.herrenhaeuser-gaerten.de) or + 49 (0) 511-3 40 00

The Museum Schloss Herrenhausen is open from 11:00 – 18:00.

## IMPRESSUM

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**PRODUCTION MANAGEMENT** Marlies Leibitzki

**PRODUCTION TEAM/FESTIVAL OFFICE** Hannah Luttermann,  
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**CURATOR "ACADEMY OF PLAY"** Leonore Leonardy

**PRODUCTION MANAGEMENT "ACADEMY OF PLAY"** Stella Maxeiner

**DESIGN FESTIVAL LOUNGE** Wanda Golonka

**TECHNICAL MANAGEMENT** Willi Brune

**TECHNICAL TEAM** Alexander Christophers, Moritz Ehrhardt, Mathias Märker,  
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**HERRENHAUSEN GARDEN DIRECTOR** Ronald Clark

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An event organised by the Cultural Department of the federal capital city Hanover.  
Subject to alteration.

6.6. FRIDAY	7.6. SATURDAY	8.6. SUNDAY	9.6. MONDAY	10.6. TUESDAY	11.6. WEDNESDAY	12.6. THURSDAY	13.6. FRIDAY
<div>18:00 Orangerie</div> <div>OPENING FESTIVAL SPEECH</div> <div>Admission free</div>	<div>20:00 Galerie</div> <div>REQUIEM</div> <div>Price group E</div>	<div>20:00 Orangerie</div> <div>SCHOSTAKOWITSCH</div> <div>Price group D</div>	<div>19:00 Orangerie</div> <div>THE GENERAL / IN C</div> <div>Price group C</div>	<div>19:00 Schloss Herrenhausen</div> <div>RAHN SHOULD SHOOT FROM THE BACK...</div> <div>Forum for current affairs</div> <div>Admission free*</div>	<div>20:00 Arne-Jacobsen-Foyer</div> <div>GRAPHIC NOVELS</div> <div>Price group A</div>	<div>19:00 Schloss Herrenhausen</div> <div>TRAUMATIC CIRCUMSTANCES – SOLDIERS IN MILITARY INTERVENTION</div> <div>26th Herrenhausen Discussion</div> <div>Admission free*</div>	<div>20:00 Orangerie</div> <div>LE CROCODILE TROMPEUR / DIDO AND AENEAS</div> <div>Price group D</div>
14.6. SATURDAY	15.6. SUNDAY	17.6. TUESDAY	19.6. THURSDAY	20.6. FRIDAY	21.6. SATURDAY	22.6. SUNDAY	27.6. FRIDAY
<div>20:00 Orangerie</div> <div>LE CROCODILE TROMPEUR / DIDO AND AENEAS</div> <div>Price group D*</div>	<div>From 12:00 Großer Garten</div> <div>QUO VADIS EUROPA I: SPEAKERS' CORNER</div> <div>garden fee</div>	<div>20:00 Orangerie</div> <div>QUO VADIS EUROPA II: DAVID'S FORMIDABLE SPEECH ON EUROPE</div> <div>Price group B</div>	<div>20:00 Orangerie</div> <div>THE PAPER CINEMA'S ODYSSEY</div> <div>Price group C</div>	<div>19:30 Galerie</div> <div>DAZWISCHEN</div> <div>WORLD PREMIERE</div> <div>Price group B</div>	<div>13:00 – 19:00 Arne-Jacobsen-Foyer and Großer Garten</div> <div>KUNSTFESTSPIELE SALON</div> <div>garden fee</div>	<div>19:00 Orangerie</div> <div>SONGS OF WAR</div> <div>Price group D</div>	<div>16:00 Orangerie</div> <div>PAVILION OF THE SENSES</div> <div>Admission free</div>
<div>From 18:00 Galerie</div> <div>PORTRAIT OF MY PARENTS</div> <div>garden fee</div> <div>or Ticket for Nacht der Museen</div>	<div>From 19:00 Arne-Jacobsen-Foyer</div> <div>LOVE &amp; DIVERSITY</div> <div>Price group B</div>						
28.6. SATURDAY	29.6. SUNDAY	1.7. TUESDAY	19.9. FRIDAY	25.9. THURSDAY	26.9. FRIDAY	27.9. SATURDAY	28.9. SUNDAY
<div>21:00 Gartentheater</div> <div>LABYRINTH 14/3</div> <div>WORLD PREMIERE</div> <div>Price group B</div>	<div>17:00 Großer Garten</div> <div>WALK-THROUGH SYMPHONY</div> <div>Price group B*</div>	<div>20:00 Großer Garten</div> <div>WALK-THROUGH SYMPHONY</div> <div>Price group B*</div>	<div>20:00 Galerie</div> <div>WINTERREISE</div> <div>Price group F</div>	<div>20:00 Orangerie</div> <div>GEORGE</div> <div>WORLD PREMIERE</div> <div>Price group D</div>	<div>20:00 Orangerie</div> <div>GEORGE</div> <div>Price group D</div>	<div>20:00 Orangerie</div> <div>GEORGE</div> <div>Price group D</div>	<div>20:00 Orangerie</div> <div>GEORGE</div> <div>Price group D</div>

An event at the choral festival  
Chortage Hannover 2014  
in cooperation with the  
KunstFestSpiele Herrenhausen

\* 10.6.

\* 12.6.

\* 14.6.

\* 29.6.

\* 1.7.

RESERVATION AT [forum@volkswagenstiftung.de](mailto:forum@volkswagenstiftung.de)

RESERVATION AT [herrenhaeusergespraechе@volkswagenstiftung.de](mailto:herrenhaeusergespraechе@volkswagenstiftung.de)

Tickets also permit free entry on the day of performance up to 00:00 to  
Peter Ablinger's installation "Portrait of my Parents" in the Galerie.

In the event of rain, the performance will be cancelled.

In the event of rain, the performance will be held in the Galerie.



OPENING PERFORMANCES

6.6. **HARD [F]ACTS** 17:20 between Galerie and Orangerie, admission free  
**MEIN FELL** 19:20 in the Großer Garten, garden fee

INSTALLATIONS

6.6. – 1.7. **RAINDANCE**  
Daily, 9:00 – 20:00 main entrance to Großer Garten, admission free

11.6. – 13.6. **PORTRAIT OF MY PARENTS**  
11:00 – 20:00 Galerie, garden fee  
14.6. **PORTRAIT OF MY PARENTS**  
From 18:00 Galerie, garden fee or Ticket for Nacht der Museen

PRICES  
A/B & E: OPEN SEATING / NO RESERVED SEATS

A	10	DISCOUNT	8
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TICKETS

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**TICKETS FOR NACHT DER MUSEEN [MUSEUM NIGHT] ON 14.6.**  
EUR 7 for adults purchased in advance in almost all participating institutions and at the box office. Free entrances for children under 14. Information at [www.Nacht-der-Museen-Hannover.de](http://www.Nacht-der-Museen-Hannover.de).

**DURING THE FESTIVAL**  
Tickets include admission to the Großer Garten on the day of the event 2 hours before the start of the performance.  
From Thursday to Sunday from 22:00 Illumination of the Großer Garten, free entrance for visitors of the KunstFestSpiele Herrenhausen.



KUNSTFESTSPIELE HERRENHAUSEN  
Herrenhäuser Gärten  
Herrenhäuser Straße 4  
30419 Hannover

ADVANCE BOOKING

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