



Presseinformation

ECLAT Festival Neue Musik Stuttgart

5 to 9 February 2020 | www.eclat.org

Theaterhaus Stuttgart | Theater Rampe | Staatsoper Stuttgart

ECLAT 2020 is characterized by a multitude of extraordinary cooperations and formats. During the five festival days from February 5th to 9th, 2020, 43 works, including 26 world premieres, will be performed at the Theaterhaus Stuttgart, the Theater Rampe and Staatsoper Stuttgart.

ECLAT 2020 is also a festival of anniversaries! For 40 years there is the "Festival New Music Stuttgart", which has been known since 1980 as the "Tage für Neue Musik" and since 1998 as ECLAT. It is known for its openness against all currents of new music, for risk-taking, for pushing forward performative formats and for curiosity about the unknown.

The Neue Vocalsolisten can also look back on 20 years of successful work as a chamber ensemble. And Ensemble Modern, which turns 40 this year, will perform the concert for the composition prize of the state capital Stuttgart.

The opening evening of ECLAT 2020 offers four unusual artistic encounters. In the first concert three tandems will meet, representing the musical diversity of our country: the Junges Streichorchester Weil im Schönbuch and the Stuttgarter Kammerorchester, the Vokalensemble Sinsheim and the MusikAktionsEnsemble KLANK as well as the Stadtkapelle Lahr and the Ensemble Aventure. This concert is made possible by the composition competition "ad libitum", which is organized by the Winfried Böhler Kultur Stiftung and the Netzwerk Neue Musik Baden-Württemberg to extend the repertoire of contemporary music for amateur or semi-professional musicians.

To expand orchestras, ensembles and soloists with high quality works "The project with works by Adrian Nagel, Tim Schomacker/Christoph Ogiermann and Sandeep Bhagwati is a strong plea for mutual attention, for getting involved with each other and the cooperative creation of a common living space", says the artistic director of ECLAT, Christine Fischer.

5.2. / Theaterhaus, T1 / 19:00

The same evening the bass Andreas Fischer sings the piece *Persona - a tabla extended project* with the composer and tabla player Stefan Keller. Voice and drum "are projected on each other like masks with the help of live electronics and their identities multiplied, veiled and dissolved". **5.2. / Theaterhaus, T3 / 21:30**

The chamber concert, which opens the second day of the festival, is dominated by works by the Russian composer Sergej Newski, whose opera *Secondhand-Zeit* will be premiered a few days earlier at the Staatsoper Stuttgart. For Sergej Newsky, composing today means "working with contexts or perceptual phenomena... building new links to an already existing archive, creating a kind of tunnel to make previously invisible connections visible". Three of his chamber music works with different instrumentation are flanked by politically and/or religiously inspired compositions by Ramon Lazkano, Mark Andre and Thomas Kessler.

6.2 / Theaterhaus, T1 / 19:00

7.2 / Staatsoper Stuttgart / 19:00 -S. Newski: *Secondhand-Zeit*

The modern media society and its forms of perception are reflected, caricatured, undermined in Malte Giesen's music theatre *FRAME*. "The contemporary artist", says Malte Giesen, "has changed his position: While in modern times he was the provocateur, the irritator, today he is more of a mediator and aesthetic mediator of a humanistic world view. Provocation as a strategy has long since been seized by the new right." In *FRAME*, Malte Giesen also poses the related question of the self-referentiality of art and wants to "make strategies of our living environment conscious through aesthetic means".

6.2 / Theaterhaus, T2 / 21:30

The composer Yiran Zhao and the performer Annika Tudeer express how creative and overwhelming mutual discovery can be. Their project *Verdrängen, Verdrängen, Verdrängen*, in which the Finnish performer group Oblivia works with contemporary music for the first time, is a cooperation between ECLAT and Theater Rampe:

7.2. / 19:00 // 8.2. / 11:30 // 9.2. / 11:30

The synthesizer-trio Lange/Berweck/Lorenz enlivens in its concert with specially commissioned works by Karen Power and Bernhard Lang, a nearly lost tradition of the 1970/80s, when new music was electronically generated on synthesizers and samplers.

7.2. / Theaterhaus, T2 / 21:00

Late in the evening, James Dillon and Irvine Arditti (violin), two almost legendary figures of new music, will meet. On the programme is the world premiere of *The Freiburg Diptych*, a composition in which Dillon uses the terms reality, illusion, musical time and space, they circle each other in new constellations in their relationship.

7.2. / Theaterhaus, T3 / 22:15

In a night concert, the exceptional Lebanese artist Raed Yassin stages virtual musician cooperations on turntable plates. Under the title *The Absent Now* solo improvisations by Ingrid Schmoliner, Mazen Kerbaj, Ute Wassermann, C Spencer Yeh, Okkyung Lee, Rhodri Davies and many more will meet.

7.2. / Theaterhaus, T4 / 23:00

An unforgettable, life-changing event or experience can be a chain-reaction of personal associations. This phenomenon has inspired the Swedish Curious Chamber Players to work with six innovative composers. The core idea: "The combination of instrumental playing and acoustic objects creates situations in which everything in the room can be both a sound source and a visual symbol of a concept." Elena Rykova, Wei-Chieh Lin, Timothy McCormack, Rei Munakata, Hanna Hartman and Malin Bång have composed.

8.2. / Theaterhaus, T2 / 15:30

The long-standing tradition of cooperation with the SWR will be continued with a concert in the SWR2 JetztMusik series, in which the SWR Symphonieorchester and the Arditti Quartet explore the ephemeral, which is captured for a moment by the composers in various ways - among others, Fabia Santcovsky traces the sounds and poetry of the wind, and Ashley Fure thinks about the "wind" in her composition *Bound to the Bow*. Orchestra in the midst of wind and weather.

8.2 / Theaterhaus, T1 / 18:00

Ashley Fure and Andreas Eduardo Frank, who share the 64th Composition Prize of the state capital Stuttgart, send the audience with their works in truly physical tangible sound spaces. Ashley Fure, for example, uses the sound-violence of 3D megaphones, with which 12 performers literally hold the audience in a sound space.

8.2. / Theaterhaus, T2 and sports hall / 20:30

The next sound-space experience is programmed immediately afterwards: In their performance *A C H K* for two electric guitars and electronics, Maximilian Marcoll and the AAA---AAA guitar duo confront the audience with the deception, but also the vulnerability of perception. **8.2. / Theaterhaus, P1 / 23:00**

The last day of the festival will begin with a chamber concert, in which the French instrumental ensemble C Barré and the Neue Vocalsolisten will fulfill their dream of a "joint adventure" with works by Birke J. Bertelsmeier, Augustin Braud, Anna Korsun and Mikel Urquiza. Mourning and loss, but also biting comments on populist trends and other explosive contemporary issues are brought to musical language.

9.2. / Theaterhaus, T3 / 14:30

After the members of the Arditti Quartet have performed throughout the festival in and with different styles of music, the festival will now be over.

Formations, they are now available in their "original form", although they are along with bass clarinetist Gareth Davis. Once again a work by Sergej Newski will be heard, contrasted by world premieres by Andreas Eduardo Frank, Sven Ingo Koch and Silvia Borzelli.

9.2. / Theaterhaus, T2, 16:30

The grand final concert with the SWR Vokalensemble, musicians of the SWR Symphonieorchester and Teodoro Anzellotti (accordion) in the series SWR2 JetztMusik meets with the thematic thread of this anniversary issue of ECLAT once again: dissolution of hermetic structures with simultaneous recovery of an agora, an common place for art, and conversations about it. This idea takes shape in especially in the piece *TIMNA* by Samir Odeh-Tamimi. The work, named after the city of the same name on the Yemeni incense route, is also a search for cultural roots and their perception in the present.

9.2. / Theaterhaus, T1 / 19:00

Performers*, ensembles and orchestras in ECLAT 2020

AAA---AAA guitar duo, Teodoro Anzellotti, Irvine Arditti, Arditti Quartet, ascolta, Sébastien Boin, Reinhold Braig, Curious Chamber Players, Ensemble Aventure, Ensemble C Barré, MusikAktionsEnsemble KLANK, Ensemble Modern, Gareth Davis, Andreas Fischer, David Haller, Junges Streichorchester Weil im Schönbuch Yuko Kakuta, Stefan Keller, Susanne Leitz-Lorey, Neue Vocalsolisten, Performance Group Oblivia, Anna Petrini, Enno Poppe, Peter Rundel, Stadtkapelle Lahr, Stuttgarter Kammerorchester, Yukiko Sugawara, Vokalensemble Sinsheim, SWR Vokalensemble, SWR Symphonieorchester, SWR Experimental Studio, Synthesizer Trio Lange/Berweck/Lorenz, Michael Wendeberg, Raed Yassin, Berkan Zefaret.

Artistic Director ECLAT: Christine Fischer (Director Musik der Jahrhunderte)

SWR2 JetztMusik - Artistic Director: Dr. Lydia Jeschke
(Head of the New Music Department at SWR)

ECLAT Festival Neue Musik Stuttgart is a festival of Musik der Jahrhunderte. Musik der Jahrhunderte is supported by the city of Stuttgart and the Ministry of Science, Research and Art of Baden-Württemberg.

STUTTGART



Baden-Württemberg

MINISTERIUM FÜR WISSENSCHAFT, FORSCHUNG UND KUNST

All sponsors of ECLAT 2020 are shown at the last page of this press release.

Press Office / Musik der Jahrhunderte

Annette Eckerle

Tel +49 (0)711 62 90 512

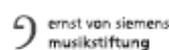
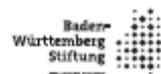
Annette.Eckerle@mdjstuttgart.de

Siemensstraße 13

D-70469 Stuttgart

Wir danken allen Förderern von ECLAT Festival neue Musik 2020

- › der Landeshauptstadt Stuttgart für die Förderung unserer laufenden Arbeit und die Kooperation beim Preisträgerkonzert zum 64. Kompositionspreis
- › dem Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg für die Förderung unserer laufenden Arbeit
- › der Baden-Württemberg Stiftung für die Unterstützung des Musiktheaters FRAME und des Konzerts der Neuen Vocalsolisten und Ensemble C Barré im Rahmen ihres Agora-Projektes
- › dem SWR für die Konzerte in der Reihe SWR2 JetztMusik
- › der Ernst von Siemens Musikstiftung für die Finanzierung der Kompositionsaufträge an Timothy McCormack, Rei Munakata, Anna Korsun und Mikel Urquiza
- › dem Schwedischen Kulturrat für die Förderung der Kompositionsaufträge an Elena Rykova, Hanna Hartman und Wei-Chieh Lin
- › der Bundesbeauftragten für Kultur und Medien im Rahmen des Förderprogramms „Exzellente Orchesterlandschaft Deutschland“ für die Unterstützung der Produktion des Ensemble Modern und des Kompositionsauftrags an Ashley Fure
- › dem Netzwerk Neue Musik Baden-Württemberg und der Winfried Böhler Kultur Stiftung für die Finanzierung der Kompositionsaufträge im Rahmen des ad libitum Kompositionswettbewerbs
- › der Schweizer Kulturstiftung pro helvetia für die Finanzierung des Kompositionsauftrags an Stefan Keller und die Unterstützung der Konzerte 2 und 3 mit Werken von Stefan Keller und Thomas Kessler
- › Theater Rampe, ARGE Kultur Salzburg, Espoo City Theatre und Tampereen Työväen Teatteri (FI) für die Koproduktion von *Verdrängen, Verdrängen, Verdrängen*
- › der Staatsoper Stuttgart für die Kooperation beim Komponistenporträt Sergej Newski
- › dem Musikfonds e.V. für die Finanzierung des Kompositionsauftrags an Karen Power
- › dem Berliner Künstlerprogramm des DAAD für die Förderung von Ashley Fures *together games*
- › Impuls Neue Musik für die Förderung des Konzertes mit Ensemble C Barré und den Neuen Vocalsolisten



ECLAT 2020