

27./28. August 2022

Berlin University of the Arts (UdK), Bundesallee 1-12, Probensaal

1. NETWORK MEETING OF INDEPENDENT MUSIC THEATER

With the support of the Fonds Darstellende Künste (Performing Arts Fund), producers of the independent music theater scenes in Berlin, Cologne and Hamburg are organizing a three-part network meeting in late summer and fall, which is intended to serve an understanding of issues concerning the situation of independent music theater and to lead to the development of a cultural-political agenda.

The Berlin event will be followed by a sequel in Hamburg on October 15/16. This will be followed in November by a meeting in Cologne, where conclusions for future action will be drawn from the insights gained.

Professionals and producers of independent music theater nationwide are invited to participate in the first of these events in Berlin.

Please register until 15.08.22 at register@netzwerkfreiesmusiktheater.de

Upon request, subsidies for travel and accommodation costs of up to 150 € can be granted

The Berlin event will initially serve to get to know each other and to explore differences and similarities in the local conditions for producing independent music theater. In particular, it will deal with questions of connections to institutions (festivals, independent production facilities and opera houses) as well as the problems of existing funding systems.

The Hamburg event will then address, among other things, questions of academic training and the formation of production networks.

The aim is to create an atmosphere of mutual exchange on eye level. The individual panels should leave enough time for extensive subsequent discussions with the participation of all those present.

PROGRAMM

Saturday, 27. 08. 2022

14:00 SIGN-UP AND REGISTRATION

15:00 WELCOME

15:15 LECTURE & Q/A
What is music theater?
Matthias Rebstock (ZMB)

Hardly any theater performance today can do without music. On what basis can "music theater" still be defined as a genre in its own right? Which new forms of performance characterize it and where do they take place? What are their origins, how do they relate to each other, and how do they relate historically to opera? What are the fundamental problems of such "new" music theater within the existing institutions and what prospects does this open up for issues that we need to work on?

16:00 PAUSE

16:15 WORLD CAFÉ

17:00 PAUSE

17:15 PITCHES von Akteur:innen aus Hamburg, Köln und Berlin:
Prasqual (Köln) | Benjamin van Bebber (Hamburg) | DieOrdnungDerDinge (Berlin)

17:30 PANEL
Independent Music Theater in Germany - Taking Stock of the Scenes in Cologne, Hamburg and Berlin

Hans-Jörg Kapp	Stimme X, Hamburg
Matthias Schulze-Kraft	LICHTHOF Theater Hamburg
Chris Grammel	KIM, Köln
Christina Messner	Festival SPARK 2022, Köln
Roland Quitt	ZMB, Berlin
Claudia van Hasselt	initiative neue musik, Berlin
Moderation	Ulrike Ruf, Franziska Seeberg

Within the independent theater scene, forms of music theater have emerged in recent years that leave the narratives of opera behind. Currents that draw their inspiration from an expanded concept of music are found here alongside those that owe their impulses to a performatively oriented contemporary theater thinking. According to such different starting points, the actors of this "new music theater" have hardly felt that they belong together for a long time. The unclear definition of the term "music theater" has made it even more difficult to find a common voice. In Berlin, Hamburg and Cologne, independent music theater professionals have begun to look beyond their own horizons, to understand the problems of their work against the background of overarching institutional structures, and to organize themselves locally. This meeting is the first time they have come together. - Where are the regional differences, where are the similarities in what makes work difficult in Cologne, Hamburg, Berlin? What can we learn from each other? Where can we find common goals?

19:30 OFFERS TO VISIT MUSIC THEATRE PERFORMANCES TOGETHER

PROGRAMM

Sunday, 28. 08. 2022

10:00 JOINT MORNING COFFEE

10:30 COLLECTIVE WARM UP WITH Franziska Seeberg

11:15 PITCHES von Akteur:innen aus Hamburg, Köln und Berlin:
Frauke Aulbert (Hamburg) | Opera Lab Berlin (Berlin) | Ensemble I Transiti (Köln)

11:30 PANEL
How to produce? - Independent music theater scene and institutions

Dorothea Hartmann	Director Tischlerei, Deutsche Oper Berlin
Michael von zur Mühlen	Director, former co-director of Oper Halle
Christian Esch	Direktor des NRW KULTURsekretariats Fonds Experimentelles Musiktheater
Maria Buzhor	Artistic collective „Hauen und Stechen“
Moritz Lobeck	Programme director music and media, Dresden Hellerau

Moderation: Matthias Schönijahn, Roland Quitt
Impulse lecture: Rainer Nonnenmann

The independent production of music theater often poses special challenges that have to be reconciled with the organizer's side, be it festivals, concert halls, opera houses or theaters. What difficulties and potentials arise on the side of opera houses? Why do many production houses in the independent scene find it difficult to produce music theater? What opportunities do festivals offer? What control options does cultural policy have?

13:00 LUNCH

14:00 PITCHES von Akteur:innen aus Hamburg, Köln und Berlin:
La Cage (Berlin) | Kammerelektronik (Köln) | Picnic (Hamburg)

14:15 PANEL
Problems of the funding systems

Steffen Klewar	Fonds Darstellende Künste
Antonia Lahmé	Kulturstiftung des Bundes
Miriam Agritelli	Senatsverwaltung für Kultur und Europa, Berlin
Hermann-Christoph Müller	Referat für Musik, Stadt Köln
Vendula Nováková	Stimme X, Hamburg
Volker Hormann	Solistenensemble Kaleidoskop

Moderation: Matthias Rebstock, Sandra Reitmayer

Impulse lecture: Volker Hormann

How do we address the problems of the existing funding system? In Germany, independent music theater is financed from funding programs that it shares with other performing arts. Since it is for the most part more cost-intensive, it is usually given less consideration in the allocation of funds. It is primarily small formats that are given a chance. This is just one of the many problems associated with the funding system in Germany. What funding instruments exist at the state and federal level? How do they work and how do they take into account the special characteristics of musical theater? Can alternative approaches be found in other countries? And in an increasingly interdisciplinary or transdisciplinary field of the performing arts, how can a boundary to other art forms be drawn at all?

16:30 SUMMARY AND OUTLOOK