

## Presseabteilung

**Sprecher der Intendanz**  
**Leiter der Presse- und Öffentlichkeitsarbeit**  
Thomas Koch  
Telefon +49 (0) 711 20 32 515  
[thomas.koch@staatsoper-stuttgart.de](mailto:thomas.koch@staatsoper-stuttgart.de)

**Presse- und Öffentlichkeitsarbeit Forum Neues Musiktheater**  
Andrea Scheufler  
Telefon +49 (0) 711 55 04 23 21  
[forum.presse@staatsoper-stuttgart.de](mailto:forum.presse@staatsoper-stuttgart.de)

**Pressereferentin**  
Anne-Marie Schwinger  
Telefon +49 (0) 711 20 32 251  
[anne-marie.schwinger@staatsoper-stuttgart.de](mailto:anne-marie.schwinger@staatsoper-stuttgart.de)

Fax: +49 (0) 711 55 04 23 29

Fax: +49 (0) 711 20 32 202

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## Forum Neues Musiktheater der Staatsoper Stuttgart

### Premiere

### IM SPIEGEL WOHNEN

Music theater piece by Andreas Breitscheid based on Bildbeschreibung by Heiner Müller

October 10, 2003 at 8 p.m.

**Additional performances:** October 11, 12, 13, 2003 at 8 p.m.

December 11, 12, 13 and 14, 2003 at 8 p.m.

**Director:** Jean Jourdheuil **Space and image concept:** Mark Lammert **Video design:** Philip Bußmann **Dramaturgy:** Klaus Zehelein, Juliane Votteler **Sound direction:** Manuel Poletti, Andreas Breitscheid

Jorge Silva Melo, Marc Barbé: **Actors** Tal Beit-Halachmi: **Dancer** Lani Poulson: **Mezzo-soprano** Sascha Armbruster: **Saxophone** Mike Svoboda: **Trombone, Tuba** Teodoro Anzellotti: **Accordion** Stefano Scodanibbio: **Double-bass**

Heiner Müller's text does not describe an image that could possibly exist. Nevertheless, his text (written in 1984 and premiered at Steirischer Herbst in 1985) approaches its object in a manner that recalls the classic genre of the verbal "reproduction" of an artwork. Only gradually does the recipient realize that the landscape in question is fictional and the scenery imagined. The observer is also drawn into the image; a chorus of many speakers reflects on the incidents inside and outside the universe described; and the text drifts from speculation into the philosophical and lyrical observations of an authorial subject.

Andreas Breitscheid attempts to weave this nondramatic text into a theatrical and musical context. With four instrumentalists, he explores new media, the forms of representation they support, and the possibilities they bring with them for exploring the use of space. Sounds are shifted, manipulated, and transformed. They not only wander through space electro-acoustically; they are also altered, shifted, and suppressed at the very moment of production. The many-voiced character of the description and its transformation in the context of the absurd scenery thus find musical expression. In a similar way, Jean Jourdheuil—together with the visual artist Mark Lammert—analyzes the possibilities of translating this set of experiments into theater. Two actors, a female dancer, and a female singer explore the field of the performance together with the musical interpretations and acoustic experiments. How can one constitute meaning in music theater today on the basis of a text that seems precisely to withhold meaning? How should musical processes rooted in computer-controlled material be rendered in space: as a mirroring or reflection, or as a counterclaim to what a body or a tone of the human voice at first asserts unchallenged: an identity?

The pilot project is intended to programmatically raise the question of the tools of music theater at the present time. It explores a number of aspects, to which future work will return in more targeted fashion. Thus, the investigation and interrogation of Salvatore Sciarrino's *Infito nero* will focus on the question of the human voice in space, while Jörg Mainka will pursue the question of the pivotal claim of the existence of coherent identity in connection with the rendering of patterns of perception.

Forum Neues Musiktheater  
Staatsoper Stuttgart  
Im Römerkastell  
Naststraße 3  
70376 Stuttgart  
Tel. +49 (0) 711 55 04 23 21  
Fax +49 (0) 711 55 04 23 29

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