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Forum Neues Musiktheater der Staatsoper Stuttgart

The sweetness of our sad childhood Premiere

Music theater by Hans Tutschku
For singers, dancer, solo instrumentalists, live-electronics and video-projections
Based on poems and letters by Georg Trakl

October 21, 2005, 8 p.m. Introduction 7.15 p.m.

Additional performances: 22, 23, 29, 30 Oct 2005 and 01 Nov 2005 at 8 p.m.
Introduction at 7.15 p.m. Discussion with the production team after each performance.
Open Rehearsal: September 8, 2005, 7 p.m.

Composition and Concept: Hans Tutschku **Stage Direction:** Françoise Rivalland **Live-Electronic-Design:** Carl Faia
Live-Video-Processing: Mark Coniglio **Musical Director:** Alexander G. Adiarte **Singers:** Anne-May Krüger, Sarah Maria Sun, Soprano **Dancer:** Hans-Georg Lenhart **Speaker:** Peter Rauch **Ensemble ascolta**

The sweetness of our sad childhood is a music theater project which approaches Georg Trakl, one of the leading figures of literary expressionism, with multi-layered musical, scenic, and visual materials based on his texts and letters. His poems have previously been the starting point for chamber and electro-acoustic compositions by Hans Tutschku. In this piece, he combines his musical settings of the texts with an unconventional stage setting, five instrumental soloists, two singers, a dancer, and video projections. The audience is thus integrated into the performance space and the borderlines between the performers and the observers are questioned. The stage direction concept by Françoise Rivalland was developed in close collaboration with the composer and supports their common vantage point. Namely, that there cannot be a clear interpretation of the poems. A selection of poems and excerpts from Trakl's letters will be presented from different perspectives.

Texts were chosen for the piece, which in many ways focus on the theme of childhood. First of all, poems and fragments of letters, which deal directly with Trakl's biography, his youth, and with his strong relationship to his sister, were chosen and furthermore, other texts which remind the composer of his own childhood are used.

The stage set is made up partly of natural materials, which are taken from Trakl's visual world – his world of nature with its extraordinary colors and atmospheres. Water, stones, leaves, and branches are used both as visual and aural elements in the piece, and resurface in the video projections as well. The result is a unique and moving music theater about the contemplation of fragility due to intimacy.

The project is made possible with the generous support of the Akademie Schloss Solitude.

Hans Tutschku, Composer

Born in Weimar in 1966. He studied piano beginning in early childhood, and since 1982 has been a member of the Ensemble für Intuitive Musik in Weimar, a chamber ensemble specializing in the performance of modern music with live electronics. At the Musikhochschule Dresden he studied electronic composition, and since 1989 has had the opportunity to learn sound direction by

participating in a number of concert cycles by Karlheinz Stockhausen. In 1991/92 he pursued his study of electronic music at the Institut für Sonologie at the Königliches Konservatorium in Den Haag (Holland). In 1989, together with Michael von Hintzenstern, he founded the association for modern music Klang Projekte Weimar, which organizes an annual festival and concert series. In 1994 he went on to study for one year at the electronic music studio at IRCAM (Paris). In 1995/96 he taught electroacoustic composition at the Hochschule für Musik in Weimar. Also in 1996, he took composition workshops with Klaus Huber and Brian Ferneyhough. From 1997 to 2001 he taught at IRCAM in Paris and gave composition workshops at the universities of São Paulo, Buenos Aires, and Singapore, at the Musikakademie in Budapest, and in Darmstadt, Stuttgart, Florence, Milan, and Oporto. He sits on the juries of the international electroacoustic composition competitions CIMESP in São Paulo and Métamorphoses in Brussels. After completing a DEA in twentieth-century musicology at the Sorbonne in Paris, he completed his doctorate (PhD) at the University of Birmingham in England under the direction of Prof. Jonty Harrison. Since 2001 he has taught electroacoustic composition at the Montbéliard conservatory. In the 2003 summer semester he taught computer music as the Edgar Varèse Visiting Professor at the Technische Universität in Berlin. He has been a professor at Harvard University since fall 2004. Tutschku receives Weimar award in 2005. In Oct 2005, Die Süße unserer traurigen Kindheit at Forum Neues Musiktheater.

The Forum Neues Musiktheater der Staatsoper Stuttgart is supported by the Landesstiftung Baden-Württemberg foundation and the partner of the Stuttgart Staatsoper, the Landesbank Baden-Württemberg.

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