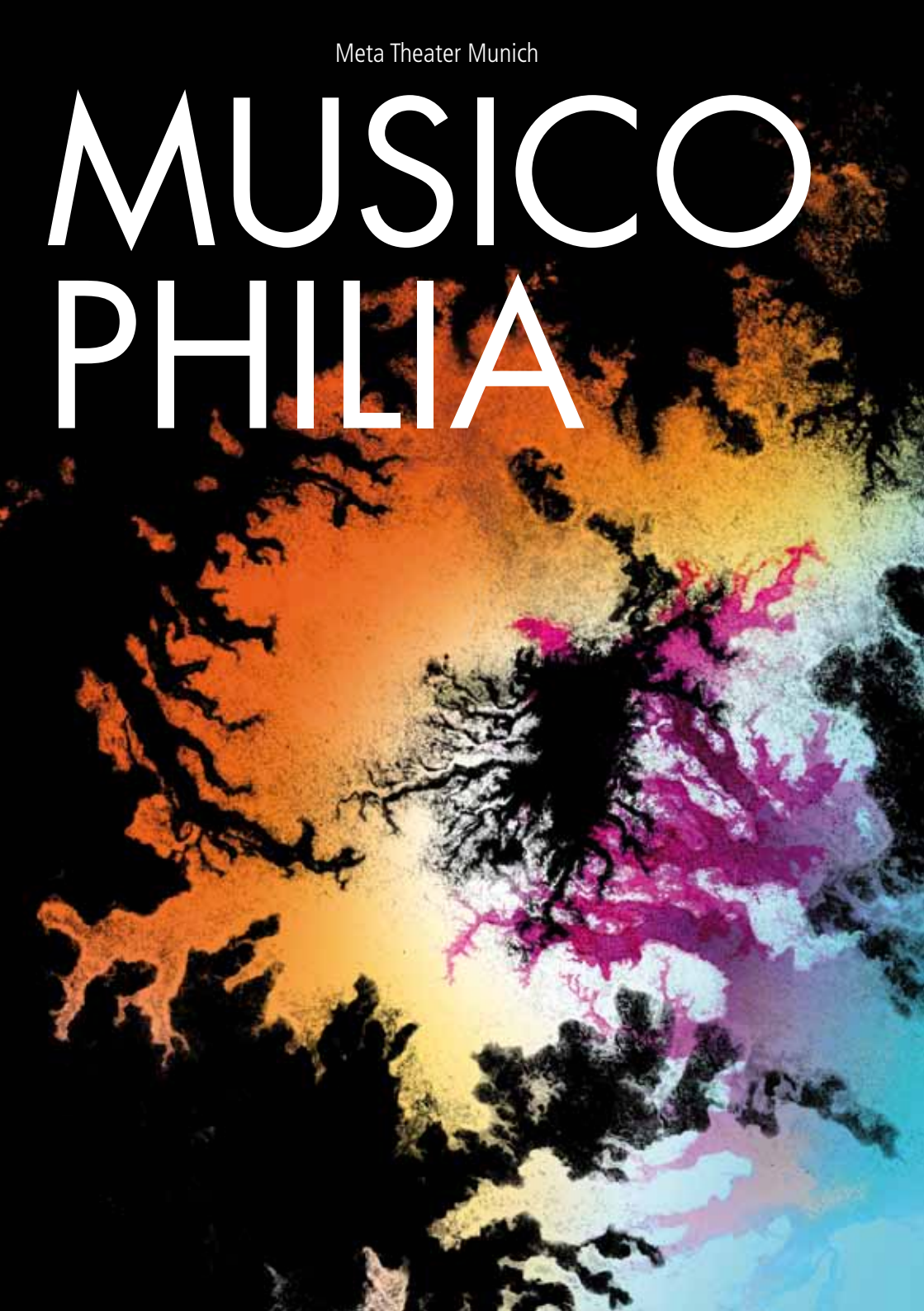


Meta Theater Munich

MUSICO PHILIA



The performance treats motives of the following nine chapters taken from Oliver Sacks' book

MUSICOPHILIA – Tales of Music and the Brain

- Papa Blows His Nose in G: Absolute Pitch
- Musical Hallucinations
- In the Moment: Music and Amnesia
- The Key of Clear Green: Synesthesia and Music
- Things Fall Apart: Amusia and Dysharmonia
- Brainworms, Sticky Music and Catchy Tunes
- Speech and Song: Aphasia and Music Therapy
- Come Together: Music and Tourette's Syndrome
- Music and Identity: Dementia and Music Therapy

Duration: 1 h

La représentation traite de phénomènes évoqués dans les neuf chapitres suivants, extraits du livre **MUSICOPHILIA** d'Oliver Sacks, le célèbre neurologue américain

- L'oreille absolue
- Hallucinations musicales
- Mémoire momentanée
- Synesthésie
- Amusicalité
- Musique obsédante
- Musique et Langage
- Liberté et Détermination
- Démence et Identité

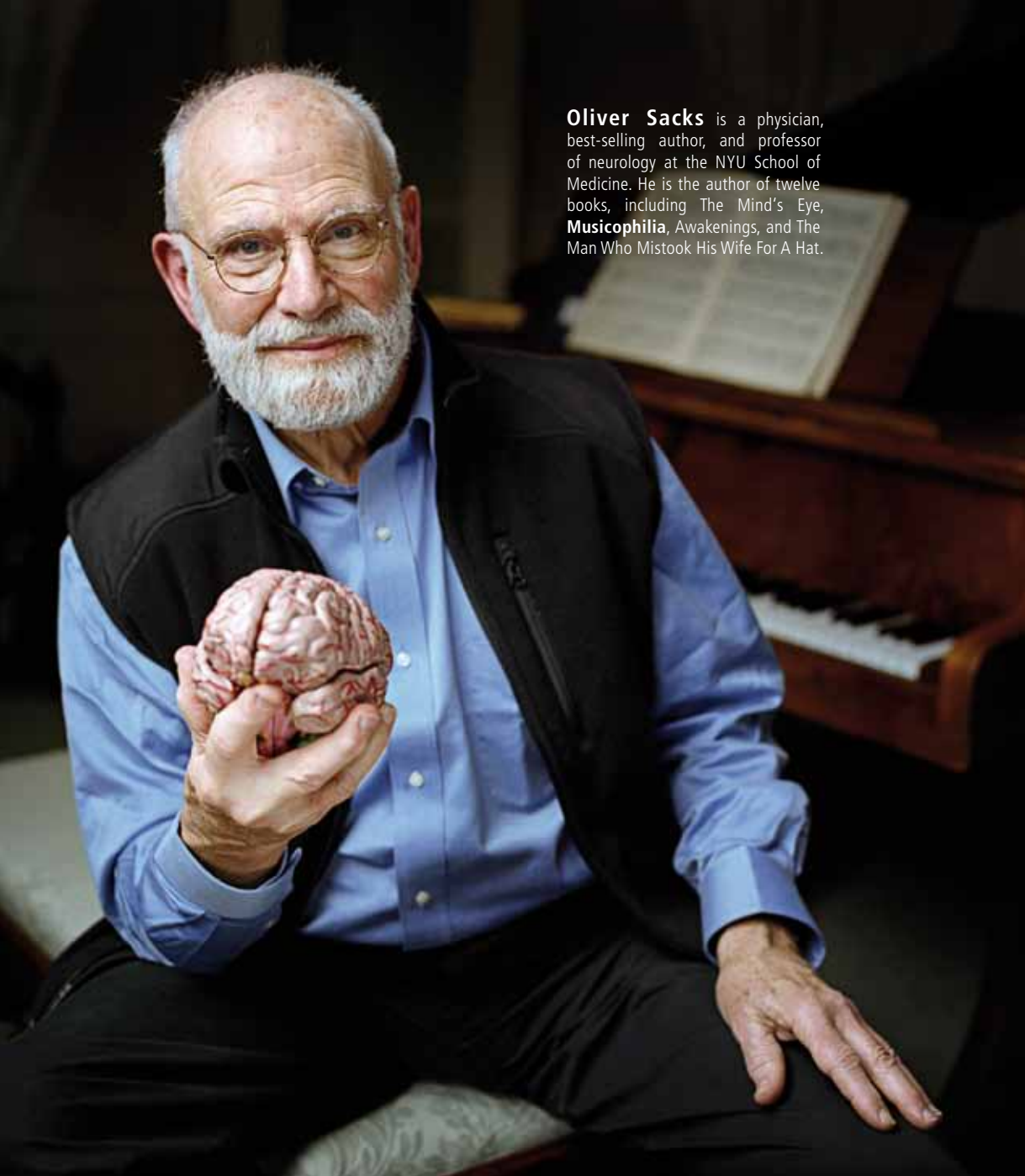
Durée: 1 h

The first time I read **Musicophilia** – in German it is called «The one-armed Pianist» – by the American neurologist Oliver Sacks, I immediately saw pictures. I imagined a stage version describing conditions, without a dramatic plot but with music itself as protagonist. I remembered Peter Brook's Paris production of «L'homme qui» (1993), based on Sacks' book «The Man Who Mistook his Wife for a Hat», where Brook had his actors dive deep into their inner selves like the tragic heroes in ancient myths.

Our project **Musicophilia** is based on nine selected case studies of people falling out of their «normality» due to rare neurological diseases. There is for instance a composer who through an accident loses her capacity for polyphonic hearing. From then on, she perceives the four voices of a string quartet as four sharp laserbeams. Or the student manically translating whole lectures into songs because her brain memorizes the spoken word as music. There are patients suffering from Alzheimer's and dementia who learn to master their everyday lives with the help of music.

The four protagonists on stage – two musicians, a singer and an actor – move in and out of these studies, translate these phenomena into poetic images, into sounds, music and theatrical action. Thus the audience can experience what it means when the senses run riot. What is normal? When does strangeness turn pathological? ■

Notre spectacle **Musicophilia** traite de neuf cas cliniques: des personnes dont la vie «normale» a basculé, à la suite d'une maladie neurologique, par exemple une compositrice qui, après un accident, a perdu sa capacité d'entendre polyphoniquement. Elle perçoit les quatre voix d'un quatuor à cordes comme si c'étaient des rayons laser stridents. Ou bien une étudiante qui transforme, d'une façon maniaque, des cours magistraux dans leur version chantée parce que son cerveau traduit en musique les paroles prononcées. Ou encore, des patients souffrant d'Alzheimer ou de démence qui apprennent à maîtriser leur vie de tous les jours à l'aide de la musique. ■

A photograph of Oliver Sacks, an elderly man with a white beard and glasses, wearing a blue shirt and a dark vest. He is sitting and holding a human brain in his hands. In the background, a piano is visible.

Oliver Sacks is a physician, best-selling author, and professor of neurology at the NYU School of Medicine. He is the author of twelve books, including *The Mind's Eye*, *Musicophilia*, *Awakenings*, and *The Man Who Mistook His Wife For A Hat*.

An interesting corollary is that our exposure to different types of music, and hence our musical literacy, has certainly expanded, but perhaps at a cost. As Daniel Levitin has pointed out, passive listening has largely replaced active music-making. Now that we can listen to anything we like on our iPods, we have less motivation to go to concerts or churches or synagogues, less occasion to sing together. This is unfortunate, because music-making engages much more of our brains than simply listening. Partly for this reason, to celebrate my 75th birthday last year, I started taking piano lessons (after a gap of more than sixty years). I still have my iPod (it contains the complete works of Bach), but I also need to make music every day.

Oliver Sacks, Interview mit Scott Horton, Harper's Magazine, 07/09

What an odd thing it is to see an entire species – billions of people – playing with, listening to meaningless tonal patterns, occupied and preoccupied for much of their time by what they call 'music.' This, at least, was one of the things about human beings that puzzled the highly cerebral beings, the Overlords, in Arthur C. Clarke's novel *Childhood's End*. Curiosity brings them down to Earth's surface to attend a concert, they listen politely, and at the end, congratulate the composer for his 'great ingenuity' – while still finding the entire business unintelligible.

Oliver Sacks, **Musicophilia**: Tales of Music and the Brain

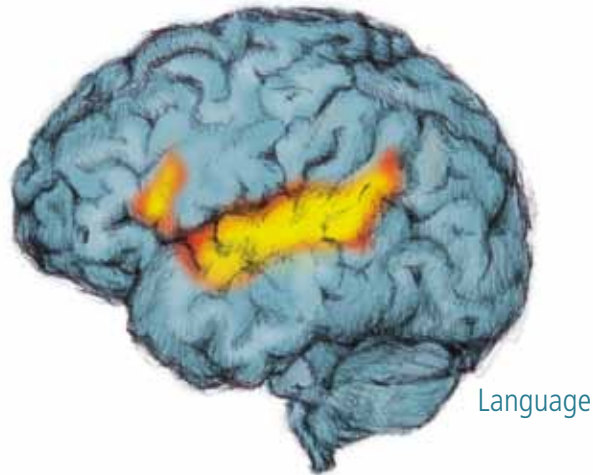
There are, of course, inherent tendencies to repetition in music itself. Our poetry, our ballads, our songs are full of repetition; nursery rhymes and the little chants and songs we use to teach young children have choruses and refrains. We are attracted to repetition, even as adults; we want the stimulus and the reward again and again, and in music we get it. Perhaps, therefore, we should not be surprised, should not complain if the balance sometimes shifts too far and our musical sensitivity becomes a vulnerability.

Oliver Sacks, **Musicophilia**: Tales of Music and the Brain

Music and the Brain

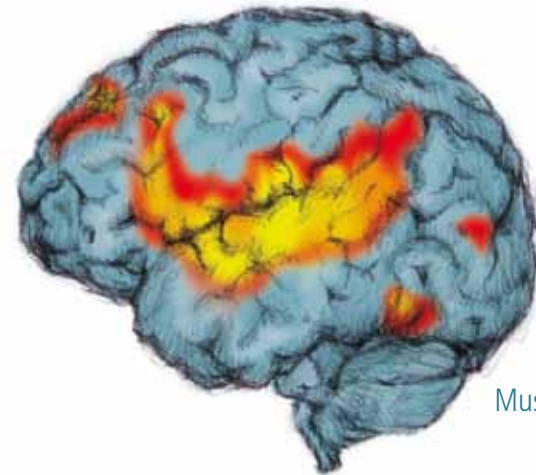
by Prof. Arno Villringer

Why is there music? Does music serve any purpose? Is there any reason why music has evolved to be a characteristic trait of human behaviour? Is there a useful aspect of music or is it an «epiphenomenon», a kind of side-effect in the development of some other «useful» tool such as speech? There are no generally accepted answers to these questions. We are sure, however, that music is a universal phenomenon that plays an important role in all cultures. Music is involved in almost all rituals throughout the world, and as we all know, can elicit powerful emotions. For a long time there was dissent about whether there were intercultural differences regarding the emotions triggered by music. Tom Fritz of the Max Planck Institute for Human Cognitive and Brain Sciences worked on this question and examined whether an isolated tribe of African natives (Mafa) when exposed to Western music which is alien to them, would feel the same emotions as we do. And he could indeed prove that this was the case, at least with the categories «happy», «sad», and «frightening». This is seen as strong evidence for a «universal» musical language.



Language

We also know that the perception of music is closely linked to certain brain structures and that therefore cerebral dysfunctions can change the musical experience. In turn, the exact observation of these changes allows interesting conclusions concerning the way music is embedded in our brain. It is Oliver Sacks' great merit to have closely watched people with certain anomalies. His precise descriptions are supported by outstanding power of neurological observation as well as by congenial empathy and have clearly advanced our knowledge about music and the brain. There is, for instance, the – albeit rare – phenomenon of a suddenly occurring new talent for art or a new, extreme enthusiasm for a certain kind of music (or any other art form) following a traumatic brain injury. I myself treated a manageress aged 40 who became an enthusiastic painter after developing a brain tumour. In his book **Musicophilia**, Oliver Sacks describes people who after brain injuries became extreme music lovers. One possible interpretation of these findings is that there is some artistic disposition hidden in all of us which is normally suppressed but can be set free if the circuits in question are disturbed. Within this model, artists would be people capable of spontaneously tapping into this source or making use of this disposition.



Music

Where in the brain is music processed or understood? Interestingly, there are some amazing parallels with speech processing. Both music and grammar work by certain rules. There are, for instance, grammatical rules determining how certain words can form sentences, the linguistic syntax. In music, there are also certain sequences of chords which we perceive as harmonious or systematic (musical syntax). Burkhard Maess and other colleagues from Max Planck Institute for Human Cognitive and Brain Sciences found that musical syntax is processed in the same regions of the brain as the linguistic syntax (in «Broca area»). Until then, it was thought that Broca area was responsible for speech only. But through their findings we have learnt that more general functions might be rooted there, functions that have something to do with the chronological order of acoustic structures, and that are relevant to both speech and music. In the meantime, we have also learnt that the network areas of the brain which enable us to speak are also responsible for our musicality. You can see such a network in the illustration below. ■

The neurologist Prof. Arno Villringer has been Director of the Max Planck Institute for Human Cognitive and Brain Sciences, Leipzig and of the Clinic for Cognitive Neurology, Universit Leipzig since 2007. He is also professor for cognitive neurology at the University of Leipzig, honorary professor at the Neurological Clinic of Charité, Berlin, and initiator of the School of Mind and Brain at the Humboldt University, Berlin.

La musique et le cerveau

de Prof. Arno Villringer

Pourquoi la musique existe-t-elle ? En tant d'hommes, en profitons-nous d'une manière ou d'une autre ? Pour quelle raison la musique s'est-elle imposée comme un trait essentiel du comportement humain ? Y a-t-il, dans la musique, un aspect qui s'est avéré profitable pour l'homme ? Ou faudrait-il la considérer comme un « épiphénomène », donc comme un phénomène accompagnant autre chose, qui, durant l'évolution, est devenu « utile » pour l'homme, par exemple le langage ? Ces questions sont généralement restées sans réponse. Toutefois, il est évident que la musique est un phénomène universel qui joue un rôle important dans toutes les civilisations. La musique fait partie de presque tous les rituels dans le monde entier et peut, comme chacun sait, déclencher de fortes émotions. En ce qui a trait aux émotions, les différences interculturelles ont été longtemps sujettes à controverse. Tom Fritz, neurologue à l'Institut Max Planck à Leipzig, a fait des études sur le sujet. Il a observé les Mafa, une tribu d'indigènes africains vivant isolée, et tenté de voir s'ils éprouvaient les mêmes sensations que nous en écoutant de la musique européenne. Il a pu prouver qu'ils ressentaient des émotions telles que gaieté, tristesse ou frayeur. Cela nous a donné des indices révélateurs, corroborant la thèse d'un langage musical universel.

Il faut se demander quelle partie du cerveau humain assimile ou même comprend la musique. Il est intéressant de constater des parallèles étonnants entre l'assimilation de la musique et celle du langage. Musique et langage sont tous deux soumis à des règles bien définies. La grammaire définit comment les mots forment une phrase (syntaxe linguistique), et pour sa part, la musique fait appel elle aussi à une suite déterminée, celle des accords qui sont harmoniques et qui suivent aussi des règles (syntaxe musicale). Burkhard Maess et d'autres collègues de l'Institut Max Planck ont découvert que l'assimilation des syntaxes musicale et linguistique avait lieu dans les régions identiques du cerveau (l'aire de Broca). Jusque-là, on était persuadé que l'aire de Broca était uniquement responsable du traitement du langage. Mais on a découvert qu'il s'y trouvait probablement des fonctions plus générales qui ont trait à l'ordre chronologique de structures acoustiques et qui touchent à la fois musique et langage. Aujourd'hui, on sait que les mêmes réseaux neurologiques qui nous permettent de parler sont responsables de notre musicalité. Le réseau mentionné est illustré sur la page précédente. ■

Depuis 2007, le neurologue Professeur Arno Villringer est directeur de l'Institut Max Planck de neurologie et des sciences cognitives à Leipzig ainsi que de la Clinique neurologique de l'Université de Leipzig. Il enseigne comme professeur de neurologie cognitive au même institut. Il est également professeur à la Clinique neurologique de la Charité à Berlin et initiateur de la School of Mind and Brain de l'Université Humboldt à Berlin.

Partiturausschnitt Szene 8

The image shows a musical score for a scene. It includes three staves: a vocal line (E.), a violin part (VI.), and a cello part (Vc.). The vocal line has lyrics: "mir is vey oy mir is vey vey ist mir". The violin part includes instructions such as "Daumen-nagel-pizz. dämpfen!", "col legno pizz. batt.", "arco auf Steg", "arco e aushüpfen lassen", and "arco e poco sul p. c. pizz.". The cello part includes instructions such as "arco e poco sul p. c. arco", "Klopfen mit Handballen auf Korpus", "Fingerspitzen-klopfen", and "col legno batt. aushüpfen lassen pizz.". Dynamics like *f*, *p*, *pp*, and *f* are indicated throughout the score.

What were the special challenges when putting Sacks' book to music?

Wick: We want the audience to – at least partly – experience the phenomena to which the patients described in the book are subjected. Our compositions are a kind of artistic translation of the individual fates.

Detel: The musical version is an interpretation of the case studies, since we don't know exactly what the auditory worlds of the people in question sound like. Although the book is called **Musicophilia**, it treats mainly dysfunctions, distorted acoustic perceptions or illnesses. It was important to us to give space also to the existential, positive musicophilia – the love of music.

How did you proceed with the composition and the use of electronics?

Wick: I chose the violin and the cello as acoustic counterparts of the two performers. Also, Sacks himself frequently uses musical examples involving string instruments such as Beethoven's string quartet or a Partita by Bach. In order to create a satisfactory composition with only two instruments and a singer, I developed the rule that everything audible had to be seen or used on stage beforehand. As the evening progresses, these elements separate from the (instrumental) bodies and become electronically altered. The sound grows into the whole auditorium. The audience is trapped inside the head of the medical cases, so to speak, and hears from their perspective.

Detel: I use electronics as organically as possible – as an acoustic and spatial extension of the stage – and I work with different perspectives. That's why I only used acoustic material coming from the musicians, the actors, the props or the set. In one scene for instance, the two string players play a quartet with their own «phantom voices».

Which acoustic phenomena did you use?

Detel: We incorporated acoustic hallucinations like seemingly never-ending scales or glissandi. Sometimes sounds are reframed: in one scene a dramatic climax is followed by a round of applause – at least the audience thinks that that is what they hear. In reality it is heavy rain which we perceive as applause because we expect it at that point.

Wick: Tinnitus is mentioned as a tormenting sound. During the evening, the tinnitus gets embedded into the music more and more until it is finally dissolved in it.

Detel: Oliver Sacks talks about a patient who perceives the sound of machines as music. For him, the hum of the fridge, his lawnmower or a motorboat turned into whole symphonies. I was haunted by a sound one night, and the next morning I realized that it was my electric toothbrush which happened to be tuned in c. We integrated that into our music as well. ■

« Brosse à dents en Do », nmz

Sur la scène, il y a neuf tuyaux transparents qui servent de cabines d'observation, de salles d'hôpital ou d'espaces intérieurs. Illuminés, baignant dans la musique, débordant d'informations, de structures abstraites ou de personnes et scènes qui se multiplient: ainsi, ces tuyaux ressemblent à des êtres vivants.

Un acteur, vêtu en médecin, enfile le rôle du neurologue Oliver Sacks. Il raconte certaines de ses expériences avec différents patients, représentés ici par trois collègues-musiciens. Parfois, le docteur évoque si intensément les expériences que ses souvenirs l'envahissent. Cornelia Melián (soprano, d'une grande expressivité), Gertrud Schilde (violin) et Mathias Beyer-Karlshøj (violoncelle) sont les personnages des récits neurologiques, mais, avec leur musique, ils rendent aussi visibles les différentes expériences des patients et les soulignent.

– Peter P. Pacht, nmz, 19.04.2014

« For instance: Toothbrush in C » (nmz)

[...] (Axel Tangerding's) stage is filled with nine translucent tubes doubling as observation cells, hospital rooms or inner spaces, brought to life through light and sound or brimming with information provided by video projections (Stefano di Buduo) with abstract structures, falling grain or multiplying people.

An actor [...] slips into the role of the neurologist Sacks and in his white coat talks about his experiences with different patients who are performed by three musical colleagues. Sometimes the experiences the doctor makes, happen with such an eruptive power that they overwhelm him. The objects of his typology are performed by Cornelia Melián (a soprano with many overtones), a violinist (Gertrud Schilde) and a cellist (Mathias Beyer-Karlshøj) who also visualize the patients' experience with music.

Using simple but mostly impressive minimal action, the chapters «Absolute Pitch», «Musical Hallucinations», «Procedural Memory», «Synesthesia», «Amusia», «Brainworms», «Music and Language», «Freedom and determination» and «Dementia and Identity» of Sacks' book are turned into imagery. The two musicians convince in performing (by heart) the composition of Steffen Wick as well as in the mono- and dialogues. Musical idioms are developed instrumentally, then they can become «independent» and electronically reworked. The composer wants the audience «to get our cases settled in their heads» and to create a auditive experience from the perspective of the patients.

So, the instrumentalists play a string quartet with their own phantom voices, within some «acoustic hallucinations» heavy rain is perceived as thunderous applause. During the evening there is also a disturbing tinnitus which gets resolved or a toothbrush, tuned in C.

The synesthesia of different keys lets the whole room pulsate with colour. [...]

Meta Theatre's typical perpetrating of movement, language and music succeeds for **Musicophilia** as a dramatic and poetic journey through the human brain.

The audience in the nearly sold out radialsystem was enthusiastic.

– Peter P. Pacht, nmz – Neue MusikZeitung (New Music Paper), 19.04.2014

« A Boom inside the Brain », SZ

«In a disturbing scene, a woman convulses and collapses. A woman suffering from Tourette's syndrome, opera singer Cornelia Melián wraps herself up in a length of material spread out on the floor, inch for inch a spellbound and wounded being, trapped in an inner chaos, troubled by the desire for stimulation and inner peace like that which only music can give. [...] The young composer Steffen Wick has created a musical idiom for the inner experience: [...] in a pulsating Basso continuo, in a continuous hurricane inside the head, in fragments of musical memories («Hey Jude»). Wicks compositions express convincingly the purported arbitrariness with which the brain creates and stores data and sounds. With violinist Gertrud Schilde and the cellist Mathias Beyer, both members of the Henschel-Quartet, two musicians take the stage who not only master this language but who also use their physicality to give shape to the musical score. Cornelia Melián's versatile voice links techniques [...] into impressive sounds. [...] The nine tubes of the set [...] form docking stations for the scenography, serve as homes for the actors, dressed in white, and as projection screens for the video art of Stefano Di Buduo. Moving graphic pattern and swirls reminiscent of brain scans are the optical equivalent to the soundscape. The images created are long-lasting. So was the applause.

– Rita Baedeker

« Salty third », SZ

Musicophilia lends artistic expression to the experiences of neurologically ill people.

«It sounds like magic. A student can sing word for word what she had just heard in the lecture. A woman suffering from Alzheimer's disease only repeats «Oh weh», but interrupts her intonation when the nurse starts singing. Another patient perceives each sound he hears as a taste – the minor third tastes salty, the fourth smells of cut grass. In another case blowing the nose sounds like D major, the clock chimes in B minor and the tinnitus is heard as the high C. [...] The four performers, two musicians, a singer and an actor translate the described phenomena into snapshots, into poetic scans. [...] The actors enter the case studies like a vehicle with an unknown destination. They create sounds and images which let you feel what it means when the senses seem to get out of control, when you perceive C major as blue. [...] Oliver Sacks himself has also contributed some passages to the play»

– RB

« Un bourdonnement dans la tête », SZ

Pendant une scène bouleversante, une femme tressaillit et s'écroule. La scène montre une femme qui souffre du syndrome de Tourette. La chanteuse d'opéra Cornelia Melián s'enroule dans une étoffe étalée par terre: un être complètement ensorcelé et blessé, assailli par le désir d'être stimulé et rassuré, des effets que seule la musique peut procurer [...].

Des motifs graphiques qui remuent continuellement, des tourbillons rappelant les photos de cerveaux scannés – ce sont les équivalents optiques des impressions et sensations musicales. Les images ainsi créées s'incrument dans la tête. Vifs applaudissements.

– Rita Baedeker

« La tierce salée », SZ

Musicophilia combine les expériences de patients neurologiques avec l'expression artistique. C'est quasi surnaturel: une étudiante est capable de chanter littéralement le texte d'un cours magistral qu'elle a suivi. Une femme qui souffre d'Alzheimer ne répète en permanence que «Oh weh», mais elle interrompt sa plainte tout de suite quand le docteur commence à chanter. Dans le cas du troisième patient, les sons qu'il entend évoquent chez lui certains goûts – la tierce mineure a le goût du sel, la quarte sent l'herbe coupée [...].

– RB

« Cerveau et son », Münchner Feuilleton

L'homme de théâtre Axel Tangerding a mis en scène le best-seller **Musicophilia**, un voyage scénique dévoilant les secrets de la musique. Tangerding et l'auteur Norbert Niemann ont créé une pièce de théâtre musicale dont le résultat peut être considéré comme une approche ou bien une tentative de rendre vivants les patients d'Oliver Sacks et de montrer comment ils perçoivent la musique. Le compositeur Steffen Wick s'est appuyé sur des structures classiques qui disparaissent lentement et se modifient peu à peu pour finalement ressembler à la décomposition des structures neurologiques dans le cerveau des patients de Sacks. Même si la conscience de soi a disparu, soit à cause d'une maladie ou de la vieillesse, ce qui reste, c'est la musique.

– Eva Mackensen

« Brain and Sound », Münchner Feuilleton

Theatreman Axel Tangerding has adapted the best-seller **Musicophilia** – a scenic journey towards the secrets of music [...] Together with author Norbert Niemann, Tangerding has created a piece of music theatre [...] its result, a four hander for two musicians, a singer and an actor, can at best be judged an approach, an attempt to bring to life the inner world of Sacks' characters, to give an insight into their way of perceiving music [...]

In his compositions, Steffen Wick has used classic structures which fall apart slowly and are exposed to modifications and decompositions similar to the ones of patients' brains [...] «When the self dissolves through illness or old age, we are left with the access to music»

– Eva Mackensen



Meta Theater

For more than 30 years, Meta Theater has been making its mark with international tours across Europe, the US and Asia. It has developed a production style which is characterized by a precise combination of movement, new music, poetic language and light design. It encourages and presents the creation of an exciting clash of cultures, mixing experimental performance forms with non-European theatrical traditions.

Depuis plus de 30 ans, Meta Theater a accru sa réputation par des tournées dans toute l'Europe ainsi qu'aux États-Unis et en Asie. Meta Theater a développé un style qui allie divers moyens d'expression artistiques tels que mouvement, musique nouvelle, poésie et éclairages sophistiqués. Les créations de Meta Theater prônent un véritable choc des cultures, où les effets du théâtre expérimental sont associés à des traditions théâtrales non européennes.



cello

Mathias Beyer-Karlshøj

has been a core member of the Henschel-Quartett since 1994.

Depuis 1994 membre permanent du Quatuor Henschel.

www.henschel-quartett.de

video

Stefano Di Buduo,

founded the film and multimedia enterprise "Aesop Studio" in 2008. His company specializes in multimedia, film and video art.

A fondé, en 2008, « Aesop Studio », une compagnie spécialisée sur multimédia, film et vidéo d'art.

www.aesopstudio.com

sound design

Simon Detel

co-founded the project lab WIDEMUSIC in 2006. Together with Steffen Wick, he instigates nationwide and genre-transcending concert projects with video artists, designers, architects, performers, dancers and photographers.

A fondé avec d'autres, en 2006, le projet WIDEMUSIC. Organise des concerts avec des artistes vidéo, designers, architectes...

www.widemusic.de

singer

Cornelia Melián,

is founder and head of Micro Oper München. She specializes in old and new vocal music and works as vocal coach at the Residenztheater München and the Mozarteum Salzburg.

A fondé la compagnie « Micro Oper » à Munich. Spécialisée sur toutes formes de musique chantée. Entraîneuse de voix à Munich et Salzburg.

www.micro-oper.de

author

Norbert Niemann

has been decorated with, among others, the Ingeborg-Bachmann-award and the Clemens-Brentano-award.

Lauréate, entre autres, avec les prix littéraires « Ingeborg Bachmann » et « Clemens Brentano ».

www.norbert-niemann.de

dramaturge

Gabi Sabo,

is also a theatre director and PR manager.

Directrice de théâtre et manageuse de publicité.

www.kulturbananen.de

performer

Peter Pruchniewitz

trained at Acting Academy Zurich, Switzerland, as actor on stage with theatre, dance and music theatre productions, under famous directors and composers, works also active as director.

A reçu une formation professionnelle d'acteur à la « Schauspielakademie » de Zurich, Suisse; de nombreux engagements comme acteur, a travaillé avec des metteurs en scène et compositeurs renommés, a réalisé lui-même des mises en scène.

www.pruchniewitz.de

violin

Gertrud Schilde

works internationally as a soloist and with chamber music formations. She also teaches violin at the Hochschule für Musik und Theater München.

Travaille comme soliste et avec divers ensembles de musique de chambre. Enseigne aussi à la « Hochschule für Musik und Theater » à Munich.

www.gertrudschilde.de

director

Axel Tangerding

founded the Meta Theater in 1980. He is its Artistic Director, instigates productions and organizes international tours. In 2002, he received the Cross of the Order of Merit of the Federal Republic of Germany.

A fondé, en 1980, « Meta Theater » dont il est encore le directeur. En 2002, M. Tangerding a été décoré avec la Croix d'Honneur Pour le Mérite de la République Fédérale d'Allemagne.

www.meta-theater.com

music

Steffen Wick

composes for, among others, the Bregenser Festspiele and for ensembles such as the Acht Cellisten der Wiener Symphoniker and the Stuttgarter Kammerorchester. His works have been published at Sony Classical.

A fait des compositions, entre autres, pour le Festival de Bregenz (Autriche) et pour divers ensembles de musique de chambre. Son œuvre est publiée chez Sony Classical.

www.steffenwick.de

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On stage / En scène
Cornelia Melián
Gertrud Schilde
Mathias Beyer-Karlshøj
Peter Pruchniewitz

voice, performance / voix, actrice-interprète
violin, performance / violon, musicienne-actrice
cello, performance / violoncelle, musicien-acteur
actor, performance / acteur

Team / Ensemble
Axel Tangerding
Steffen Wick
Norbert Niemann
Simon Detel
Stefano Di Buduo
Stefan Staub
Barbara Hohmann
Gabi Sabo

artistic director / directeur artistique
composition / compositeur
stage version / auteur scénique
sounddesign / technicien son
video / technicien vidéo
light / technicien lumière
stage support / assistante technique
dramaturge, PR / dramaturgie, publicité

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Bayerisches Staatsministerium für
Bildung und Kultur,
Wissenschaft und Kunst



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Arts and Culture

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