

NEWSLETTER #03-2018

Leipzig, 13.12.2018

Dear colleagues,
dear Sir or Madam,

In the following we would like to give you a short review of the euro-scene Leipzig 2018 and a first preview of 2019. We hope to spark your interest and see you again at our festival next year.

The euro-scene Leipzig team wishes you a nice Advent season as well as health, energy, happiness and good fortune for 2019.

Ann-Elisabeth Wolff
Festival Director

1. Festival review 2018

euro-scene Leipzig took place for the 28th time from 06. – 11. November. Under the motto »Bühnen – Klang – Welten« (»Stage – Sound – Worlds«), the festival was devoted to the subject of music in theater and dance. 11 guest performances were shown in 20 shows at 8 venues; among them were 5 German premières. This festival of contemporary European theater and dance reached an excellent 94,6 % of seating capacity and, with 5.200 audience members, almost sold out all shows.

Without a doubt, the highlights were the guest performances with Nikolaus Habjan from Vienna. The multi-faceted puppeteer and puppet builder, director and performer is in touch with the latest trends and was celebrated with standing ovations for his big solo »Böhm«, in which he includes 11 puppets. This guest performance from the Schauspielhaus Graz is devoted to the famous conductor Karl Böhm. And the applause also didn't want to end for the art whistling concert »Ich pfeife auf die Oper« (double meaning in German: »I whistle an opera« and »To hell with the opera«), in which Nikolaus Habjan whistled and moderated approximately 20 arias from three centuries.

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Nikolaus Habjan, Vienna,
during the applause after
the art whistling concert
»Ich pfeife auf die Oper«

1. Festival review 2018 (continued)

The festival opening »Requiem pour L.« (»Requiem for L.«) by the Belgian director and choreographer Alain Platel was met with great enthusiasm in its combination of Wolfgang Amadeus Mozart's requiem and African music by Fabrizio Cassol. The performance by Bojan Jablanovec and his company Via Negativa from Ljubljana, »Deveta« (»The ninth«), which is based on Ludwig van Beethoven's Symphony No. 9, created a strong contrast to Ferenc Fehér from Budapest with his suggestive dance duo »Állomás« (»The station«). The Compagnie ERRATICA and its director Patrick Eakin Young from London were also celebrated, as was the choreographer Nono Battesti from Brussels.



Alain Platel (on the right) and Fabrizio Cassol, Ghent, at the reception after the festival opening

2. Fringe programme

Two films met with a high level of public interest: First, »Der Tod und das Mädchen« (»Death and the maiden«, 1994), was shown; it is a film by the French-Polish director Roman Polański. The theater scientist Dr. Martina Bako gave a comprehensive introductory lecture on the film.

Nikolaus Habjan staged the opera »Oberon, König der Elfen« (»Oberon, or the elf king's oath«) by Carl Maria von Weber in 2017 as a production of the Bayerische Staatsoper in Munich. ARTE's film recording of the performance at the Prinzregententheater was shown for the first time in a theater after the TV broadcast and introduced by an informative discussion by Nikolaus Habjan and festival director Ann-Elisabeth Wolff.

The workshop »Tanz oder Musik zuerst?« (»Dance or music at first?«) by Gianfranco Celestino and Annalisa Derossi from Luxembourg took place at the Peterskirche Leipzig. The artists gave an insight into the process of creation for their dance concert »Duo con piano – Tanzstück für zwei Pianisten« (»Duo con piano – dance piece for two pianists«), which was shown as a guest performance at euro-scene Leipzig at the same venue.



Workshop by Gianfranco Celestino and Annalisa Derossi, Luxembourg

3. Festival in the press

»Since 1991, euro-scene Leipzig has been a part of Leipzig's cultural calendar. Despite a recent cut in subsidies of € 30.000 from the Cultural Foundation of the Free State of Saxony, the festival for contemporary works has been able to assert and establish itself – above all, for the audience. In this theater and dance festival, and in a way very suited to a trade fair city, there is a whole spectrum of unique international artists and ensembles – if not the entire world – who are guests in the city.«

»For years now, euro-scene Leipzig has been a one-week November cultural highlight in the city ... For me, euro-scene Leipzig is a metaphor for a vibrant and fascinating, spirited and cosmopolitan Leipzig. Wonderful art, a little art adventure ... The exciting thing: You don't know what to expect. But one thing is sure: wonderful controversies with cultural friends arise. The same pieces are perceived and interpreted in completely different ways ... This is the decisive difference to established high culture, that – precisely because it is established – only remains a subject of discussion when it is realized and generally causes soft controversy.«

4. Festival preview 2019

The next euro-scene Leipzig will take place for the 29th time from 05. – 10. November 2019. Under the motto »Parallelwelten« (»Parallel worlds«), the festival of contemporary European theater and dance will show approximately 12 guest performances from 10 countries in approximately 25 representations at 8 venues. The competition »Das beste deutsche Tanzsolo« (»The best German dance solo«) will be presented for the 14th time in the festival context. Registration will begin in May 2019.

5. Imprint

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Mitteldeutsche Zeitung

Halle/Saale

Freie Presse

Chemnitz

Joachim Lange, 08.11.2018

**LEIPZIGER
VOLKSZEITUNG**

Leserbrief, Dr. Thomas Lipp,
27.11.2018

**05. Nov. –
10. Nov. 2019**

6. Financing 2018

Promoters:



Stadt Leipzig
Kulturamt



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Venues:

Schauspiel Leipzig / Theater der Jungen Welt / Schaubühne Lindenfels / Peterskirche Leipzig /
Stadtgeschichtliches Museum Leipzig – Alte Handelsbörse / Passage Kinos

Culture partners:

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