



*-there is no why here-*



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*-there is no why here-* is a production of Muziektheater Transparant and Teatro Comunale di Bologna in coproduction with deSingel and in collaboration with the Institute for Living Voice and GRAME, centre national de creation musicale, Lyon.

## CREDITS

Composition: **Andrea Molino**

Libretto: **Giorgio Van Straten**

Conductor: **Andrea Molino**

Director: **Wouter Van Looy**

Light design: **Daniele Naldi**

Set design: **Ief Spincemaille**

Video – **Kurt D’Haeseleer**

Musical performance: **Orchestra Teatro Comunale di Bologna • BL!NDMAN [sax] Roeland Vanhoorne / Raf Minten en [drums] Tom De Cock / Hannes Nieuwlaet / Stijn Schoofs**

Soloists: **David Moss • Anna Linardou • Aline Goffin • Annelinde Bruijs • Sander De Winne**

Costumes: **Johanna Trudzinski**

## SHOW DATES

24<sup>th</sup>, 26<sup>th</sup>, 27<sup>th</sup> and 29<sup>th</sup> of April 2014 – 8 PM – Teatro Comunale Bologna

## TEXT

*Driven by thirst, I eyed a fine icicle outside the window, within hand's reach. I opened the window and broke off the icicle but at once a large, heavy guard prowling outside brutally snatched it away from me. - Warum? - I asked him in my poor German. - Hier ist kein warum, - (there is no why here), he replied, pushing me inside with a shove.*

Primo Levi, *Se questo è un uomo*

*There remains, however, one fundamental problem, which was implicitly present in all those postwar trials and which must be mentioned here because it touches upon one of the central moral questions of all time, namely upon the nature and function of human judgement. [...] Those few who were still able to tell right from wrong went really only by their own judgements, and they did so freely; there were no rules to be abided by, under which the particular cases with which they were confronted could be subsumed. They had to decide each instance as it arose, because no rules existed for the unprecedented.*

Hannah Arendt, *Eichmann in Jerusalem: a report on the Banality of Evil*

*Social morality is contingent upon the individual's capacity to take responsible decisions, to make the fundamental choice between right and wrong; this capacity comes from this mysterious core - the very essence of the human person. This essence, however, cannot come into being or exist in a vacuum. It is deeply vulnerable and profoundly dependent on a climate of life; on freedom in the deepest sense; not license, but freedom to grow: within family, within community, within nations, and within human society as a whole. The fact of its existence therefore – the very fact of our existence as valid individuals – is evidence of our interdependence and of our responsibility for each other.*

Gitta Sereny, *In That Darkness*

The difference between 'good' and 'evil' is not only clear to religious leaders. Even George Bush was convinced that his war on terror was 'a war of good against evil'. If we dig deeper, however, it seems impossible to define either category in an objective and generally accepted way. Following up on Hannah Arendt, *There is no why here* outlines 'the fundamental problem of the nature and function of the human judgment', which implies the problem of responsibility. This performance does not pretend to present a clear solution or even straightforward statements. Rather, it is a collection of different, sometimes contradicting contributions. Images recorded by cameras on stage or by external webcams are an organic counterpoint. The musicians play the video – which is part of the music – as if it were an instrument.

Andrea Molino: "The good and evil of a context might represent a personal or subjective judgment, a societal norm, or either's claim to an absolute value related to the human nature or transcendent religious standard for that context. But the development of a global and intercultural society has highlighted the contradictions and the mutual incompatibility of

different existing perceptions, showing how the traditional tools used to deal with this issue are not anymore appropriate.”

“The project chooses to follow a non-narrative and non-metaphoric path. The Austrian philosopher Jean Améry, a survivor of Auschwitz, writes:

*“It would be totally senseless to try and describe here the pain that was inflicted on me. Was it 'like a red-hot iron in my shoulders', and was another 'like a dull wooden stake that had been driven into the back of my head'? One comparison would only stand for the other, and in the end we would be hoaxed by the hopeless merry-go-round of figurative speech. The pain was what it was. Beyond that there is nothing to say. If someone wanted to impart his physical pain, he would be forced to inflict it and thereby become a torturer himself.”*

Also in this case the metaphoric language fails exactly where it would be most useful: in those situations which ultimately define the very essence of the human condition.

The flow of the performance is thus created through a continuous sequence of musical-theatrical *moments*, each one approaching one or more aspects of the theme, connected through a non-narrative but linear dramaturgy. Different materials – texts from different sources, audiovisuals contributions, live connections with other locations – closely linked to the main theme, will be worked out in the dramaturgy and inserted into the theatrical language. In general, it is not our intention to offer to the audience any kind of "statement", in any part of the performance. Our task is to develop an emotional, non-verbal and immediate (i.e. non-mediated, direct) theatrical language which intends to be capable to catch the attention and the perception of the audience on an associative and intuitive rather than rational level.”

## BIOGRAPHIES

**Andrea Molino** (°1964) became known as a composer for his amazing video and musical theatre work *Those who speak in a faint voice*, a project about the death penalty, and the multimedia musical-theatre productions *Credo* and *Winners*.

In 1996 and 1997 he was musical director of the Pocket Opera Company in Nuremberg, and from 2000 to 2006 was artistic director of the music department of Fabrica. During the 2007-2008 season he was a guest artist at Le Fresnoy in Lille (France). In 2009 he was appointed artistic director of the World Venice Forum, where he was curator for the *The Garden of Forking Paths* festival and conducted his own multimedia concert *Of Flowers and Flames*, to commemorate the 25th anniversary of the disaster in Bhopal, India.

His most recent project, *Three Mile Island*, about the nuclear accident in Pennsylvania in 1979, was created at the ZKM in Karlsruhe in March 2012. It was performed by the Neue Vocalsolisten Stuttgart and the Klangforum Wien. The project received the Music Theatre Now Award in 2013.

Andrea Molino works internationally as a conductor. He has performed at the Sydney Opera House in Australia and the Sydney Festival, the Teatro La Fenice in Venice (also for the world premiere of Bruno Maderna's *Requiem*), the Edinburgh International Festival, the Konzerthaus in Vienna, the Berliner Philharmonie, the Arts Center in Melbourne, the Queensland Music Festival, the Brisbane Festival and various other international opera houses and festivals.

**Giorgio van Straten** (°1955) is an Italian writer, editor and translator.

From 1985 until 2002 he was chairman of the Orchestra Della Toscana. Following this he was director of the Maggio Musicale Fiorentino for three years and from 2005 to 2008 headed the Palazzo delle Esposizioni in Rome. On 18th February 2009 Giorgio van Straten was appointed a member of the board of directors of the Italian public broadcaster RAI.

In 2000 he received the *Ordine al merito della Repubblica Italiana* and in the same year received four literary awards for his work *Il mio nome a memori*, translated into English as *My Name, A Living Memory*.

**Wouter Van Looy** (°1966) is one of the most active operators in the international musical-theatre world. His work has been invited to numerous venues and festivals. Recently his work premiered in Zurich (Theaterspektakel), Antwerp (deSingel and the Flanders Opera), Mexico (Musica y Escena), Lille (Opéra de Lille), Lisbon (Centro Cultural de Belém), Amsterdam

(Holland Festival) and the Bregenzer Festspiele, as well as at many youth festivals and other theatres.

In recent years his interest in working with young singers and performing artists has translated itself into projects such as the youth opera and the international voices project, Institute for Living Voice.

Apart from Muziektheater Transparant, where he is artistic director together with Guy Coolen, Wouter Van Looy is also the founder and artistic director of Zonzo Compagnie, the organisation behind BIG BANG, the adventurous music festival for a young audience that is active in 8 cities in Europe. In the past few seasons, Zonzo Compagnie has created award-winning productions such as *Listen to the Silence*, *Wagon* and *Starend meisje*. Wouter Van Looy won the YAMA award (2012), a Klara prize (2013) and a YEAH award (2013).

In the 2013-2014 season he will have premieres at deSingel (Antwerp), Centro Cultural de Belém (Lisbon) and the opera of Bologna.

**David Moss** writes this about his life in music:

*"When my father put his arms around me in 1959 and showed me how to play the drums, I was touched by the power, necessity and mystery that music contains.*

*Drumming and singing have shaped my life ever since.*

*As percussion mutated into singing, I came into contact with the voices of powerful singers such as Diamanda Galas, Joan La Barbara, Meredith Monk and Demetrio Stratos.*

*Plus:*

*a. strong influences from: J.S. Bach, John Cage, John Coltrane, Charles Ives, Tibetan monks  
b. intensive collaborations with Bill Dixon, Christian Marclay, Heiner Goebbels Luciano Berio, Olga Neuwirth, Helmut Oehring*

*c. performances with hundreds of performers from every genre; thousands of solo and ensemble works (at Berlin Philharmonic Hall, Carnegie Hall, Ruhr Triennale, Whitney Museum, Walker Art Center, Salzburg Festival, etc.)."*

At crucial times in his development he received the recognition and help of a Guggenheim Fellowship, a DAAD Artist-in-Berlin grant, an Interweaving Performance Cultures Center (Free University, Berlin) fellowship.

Today, as director of the Institute for Living Voice (Berlin) and the MADE Festival (Umeå), and as a vocalist performing around the world, he is able to embody sound and stages in dramatic and surprising ways.

After completing his studies in Philosophy at the K.U. Leuven and modern music in Barcelona, in 2006 **Ief Spincemaille** (°1976) decided to follow the path he had already been following since childhood: creating all sorts of machines, sculptures and installations. Since 2006 he has therefore developed an oeuvre that is characterised by a pre-scientific admiration for nature and technology which he has translated into a simple and poetic visual idiom.

His first works (*Is the great bear a lonely bear*, 2006) make extensive use of video and experiment with the relationship between image and reality. A series of viewing instruments created between 2007 and 2010 (*Reverse Blinking*, *Virtual Ground* etc.) also deal with this theme, this time not using video-technical means but analogue lo-fi media.

In the work *Behind the Horizon* (2010), Spincemaille's interest in technology/media shifts to reality itself. The works that follow deal with everyday natural phenomena that are often too close to be visible. By way of simple, poetic works these hidden phenomena are made visible in a new way. Frequently recurring themes here are time and light.

In 2013 Spincemaille moved his studio from rural Bierbeek to the centre of Leuven. This brought a new interest with it: what is the place of the artist in the broader social context? To this end Spincemaille set up a 'temporary' work-form (De Verbreeder -- The Broadener). This is a cluster of various works, initiatives, collaborations, questions and presentations with which he tries to get a better understanding of his relationship as a creator with the social and non-cultural field.

Spincemaille also works as a visual artist and designer for various national and international theatre and opera productions. His work is supported by Werktank, the production platform for media art, whose business manager he was for the first three years and where he is currently responsible for the technical coordination of the various projects.

**Kurt d'Haeseleer** (°1974) has been the artistic director of Werktank, a production company for media art in Bierbeek, since 2010. He is also a video artist and produces videos and (interactive) installations, such as *Scripted Emotions*, *Fossilization* and *S\*CKMYP*, all of which were presented at international festivals and performances in Rotterdam, Tokyo, Montreal, Paris, Berlin and elsewhere.

D'Haeseleer's work is about the visualisation and symbolisation of the dynamics of information and data in an era of fibre optic cables, computers and modems. He studies the physical and urbanist impact of speed and translates the global presence of media into meta images. Media are symbolised by layers of sticky pixel textures, noise and interactivity. Special effects play an important role in his work, which can probably best be described as a 'pixel-drama' or 'pixel-soap', and often lies at the intersection of painting, video clips, cinema and performance.

d'Haeseleer also regularly works as a video designer in theatre, dance and opera and also creates his own performances. He did the video design for Guy Cassiers' Ring Cycle at La Scala and has collaborated with Ictus, Georges Aperghis, Transparant, Kollektif Barakha, Isabella Soupart, Jon Hassell, Annabel Schellekens, Joji Inc, TUK, Peter Verhelst, Köhn and BL!NDMAN.

The Dutch saxophone quartet **BL!NDMAN** was founded by Eric Sleichim in 1988. With a traditional set of musicians BL!NDMAN focused on the development of new performance techniques and a substantial expansion of the repertoire for saxophone. In 2008 the desire for a more structural cooperation between quartets of different generations resulted in the creation of a collective of four quartets. Since then the original quartet, BL!NDMAN [sax], has had twenty years of stage experience with three young quartets: BL!NDMAN [drums], BL!NDMAN [vox] and BL!NDMAN [strings].

Their multidisciplinary approach has yielded Eric Sleichim and BL!NDMAN an international reputation. Since they started they have been commissioned by the theatre and dance world and have provided various silent films with live music. Moreover, Sleichim and BL!NDMAN have also been regularly asked to create programmes for special occasions, such as the location project *The Raft of the Medusa* for the opening of the Museum aan de Stroom in Antwerp.

In the autumn of 2013 BL!NDMAN celebrated its 25th anniversary with the release of the CD *32 FOOT/The Organ of Bach*.

**Anna Linardou** (°1984) is a Graduate of the National Technology University of Athens, Civil Engineering Department. She studied modern vocal technique with Areti Topouzide and performed as a soloist in the Herodus Atticus Odeon, the Thessaloniki Concert Hall, the Megaron-Athens Concert Hall, the Badminton Theatre and in most of music venues and theatres all over Greece. She also collaborated with the "Manos Hadjidakis" ensemble in "The season of love" album and concerts, with composer Thanos Mikroutsikos in the music tale "Travelling with the Cross of South", with director Themis Moumoulidis in a music-theatrical performance for Mikis Theodorakis and with many renowned greek singers and musicians. Anna is a vocalist of the experimental group Vault of Blossomed Ropes and a member of the music collectivity Lüüp.

**Aline Goffin** (°1989) was ten years old when, as a member of the children's choir accompanying the Czech violinist/singer Iva Bittova – on tour in Flanders – she appeared on stage for the first time. Not much later she made her debut in the musical world. In recent years Goffin has also performed in *Arthur* (Laika & Muziektheater Transparant), *Het Meisje De*



*Jongen De Rivier* (Muziektheater Transparant) and *Starend Meisje* (Zonzo Compagnie). Soon she will be appearing in a new production by Muziektheater Transparant, which – in collaboration with the opera of Bologna – she will also help to create. Meanwhile Aline Goffin's voice can also be heard in various TV series and animated films, and she also composes music herself, in which she explores the boundaries of the Pop and Indie genres.

Aline Goffin studied singing under Claron McFadden, David Moss and others, and studied cabaret at Studio Herman Teirlinck and Complete Vocal Technique at the Complete Vocal Institute in Copenhagen.

To be able to provide a theoretical framework for her practice, Goffin also completed Bachelor courses in Dutch and Theatre, Film and Literature Studies and a Master course in Theatre & Film Studies.

**Annelinde Bruijs** (°1991) graduated in musical theatre at Codarts in Rotterdam this year. During her training she worked as a trainee on two productions: *Shelter* by the Alba Theaterhuis directed by Arlon Luijten, and *Arianna* by the Veenfabriek directed by Lizzy Timmers. In September Annelinde performed in *The Humans* by Alexandre Singh at the Internationale Keuze in Rotterdam, and later also at the Performa 13 biennale in New York.

Apart from her work as a performer under the guidance of a director, Annelinde would also like to create productions herself. Consequently, together with seven other old Codarts students she is involved in a musical-theatre collective called Club Gewalt. Recently Annelinde also performed as singer in the band Mass Electric, with Gerry Arling, Bo Koek and others.

**Sander De Winne** (1987) has performed on stage all his life. In his childhood years he sang and performed in various projects by the Kopergieterij youth theatre in Ghent. Here he also worked with the composer/lute player Jan Van Outryve, choreographer Yves Thuwis and singer and actor Roel van Kerckhoven.

In 2007 De Winne started studying jazz singing at the School of Arts in Ghent, where he was taught by Sofie Verbruggen, Kristen Cornwell, Bart Defoort and Bart Van Caenegem. Sander De Winne then swapped the Conservatoire in Ghent for the Royal Conservatoire in Antwerp. Here his teachers included Kristina Fuchs, Tutu Puoane, Kurt Van Herck and Fay Claassen.

Between September 2011 and April 2012 De Winne also studied at the prestigious Jazz-Institut Berlin, where his teachers included John Hollenbeck, Kurt Rosenwinkel and Greg Cohen.

In July 2013 De Winne performed in *Paard: een opera*, a piece by the theatre collective 'Tibaldus en andere hoeren'. Sander De Winne also performs with his own group, is touring

Europe with the FAVOSAN trio and in the meantime is working on a solo project for the autumn of 2014.

**Daniele Naldi** (°1963) Daniele Naldi was born in Bologna and after gaining experience as a stage electrician he was chosen by the Teatro Comunale of Bologna to design the lighting for *La Gatta Inglese* directed by Gabriele Salvatores, *Il Trionfo Della Notte*, directed by Giorgio Marini and several other operas at the Teatro delle Celebrazioni. From 1994 Daniele is Head of Lighting and Lighting Designer at the Teatro Comunale, Bologna. His debut at the Comunale of Bologna was in 1993 with *Histoire du Soldat* directed by Roberto De Simone followed by *L'Italiana in Algieri*, *Turandot*, *Macbeth*, *Il Caso Makropulos* directed by Luca Ronconi, *Pelleas e Melisande*, *Simon Boccanegra*, *Aida*, *I Puratani* directed by Pier'Alli, *Tristan and Isolde*, directed by R. Bergaus and *The Rake's Progress* directed by C. Bieto to name only a few.

His long list of international lighting design credits include *I Lombardi alla I<sup>a</sup> Crociata* directed by Giancarlo Cobelli at the Zurich Opera, *Lohengrin* directed by Daniele Abbado at the Teatro Euskalduna di Bilbao, *il Turco in Italia* directed by Antonio Calenda al Teatro San Carlo di Napoli, *Cenerentola* directed by Roberto De Simone and *Jerusalem* directed by Ivo Guerra at the Teatro Regio di Torino, *L'incoronazione di Poppea* directed by Graham Vick at the Teatro Valli di Reggio Emilia, *Maria Stuarda* con la regia di Francesco Esposito al teatro Donizetti di Bergamo e al teatro di opera di Marsiglia, *Anna Bolena* directed by Jonathan Miller, *il Turco in Italia* directed by Antonio Calenda al Teatro San Carlo di Napoli, *Lohengrin* con la regia di D. Abbado at the Teatro Euskalduna Bilbao, *Macbeth* directed by Misha Van Hoেকে at the Pala De Andrè in Ravenna and at the Teatro Verdi di Trieste and *La Fille du Regiment* at the Teatro Carlo Felice Genova and *New Israeli Opera* in Tel Aviv and *Cenerentola* at the Teatro Grande di Brescia and Teatro Municipale di Piacenza, directed by Rosetta Cucchi and numerous others.

From 2002 to the present he has been an instructor of stage lighting and technology for the Ater Training Institute.

**Johanna Trudzinski** (°1979) studied Fashion Design at FOD Hamburg and at the Antwerp Royal Academy where she graduated with distinction in 2006.

Since 2002 she designs two collections per year for the German fashion project *hui-hui*, selling in Europe, USA and Asia.

From 2006 till 2008 she worked as creative design-assistant for Belgian design-duo A.F. Vandevorst.

In 2008 she made her debut as a costume designer for Ko van den Bosch's '*Frankenstein*' directed by Ola Mafaalani Alex d'électrique, Amsterdam.

Since then she created costumes for several opera-productions for Muziektheater Transparant such as *The Fairy Queen* by Henry Purcell, collaboration with Opera de Lille, *Solitude* with music by Henry Purcell, *Pelléas et Mélisande* by Claude Debussy, *Dido and Aeneas* by Henry Purcell and *Songs of war* with music by Monteverdi, Berio and Heiner Goebbels.

She also collaborated with Valentine Kempynck for *Der Mann ohne Eigenschaften*, after Robert Musils novel, directed by Guy Cassiers.

She works regulary for Noord Nederlands Toneel with amongst others, Ola Mafaalani, Ko van den Bosch and Dana Nechustan.

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