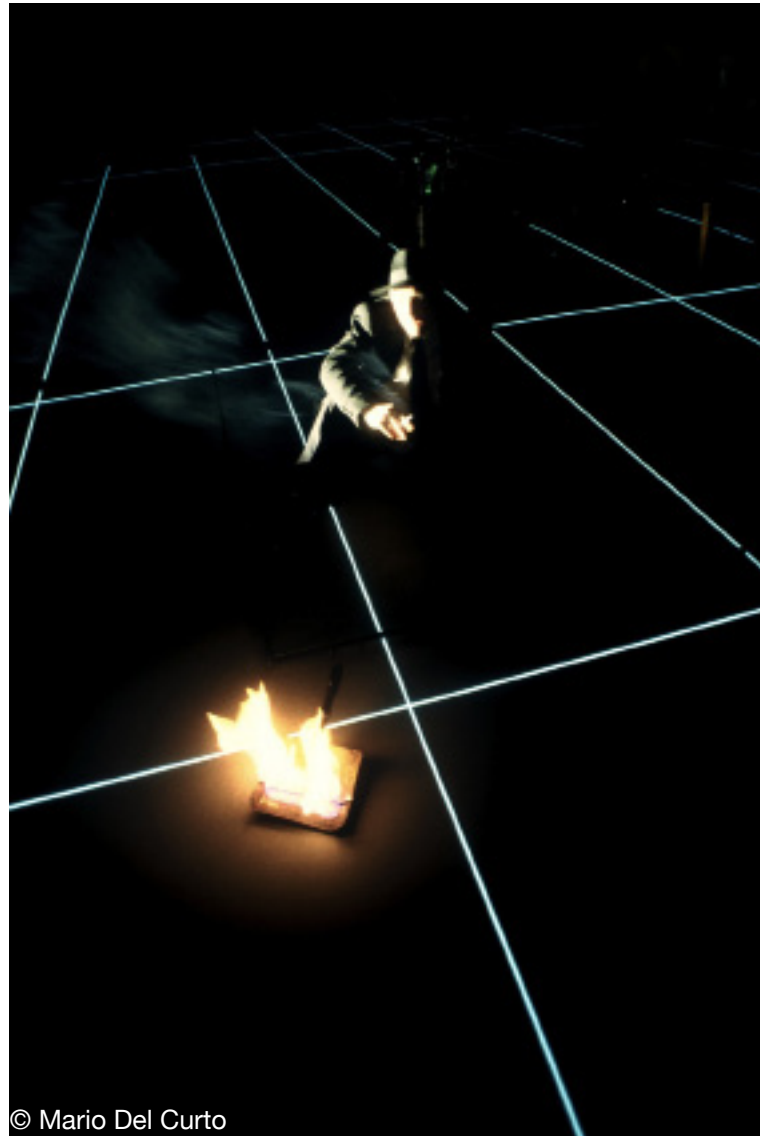


Max Black

Conception, music and direction from Heiner Goebbels

100



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VIDY THÉÂTRE
LAUSANNE

Production et tournées :

Caroline Barneaud, Directrice

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Max Black

De/ By/ Von Heiner Goebbels

Générique de création / Credits / Besetzung

Conception, musique et mise en scène
Conception, music and direction
Konzeption, Musik und Regie
HEINER GOEBBELS

Scénographie et lumière
Set design and light
Raum und Licht
KLAUS GRÜNBERG

Pyrotechnique
Pyrotechnic
Pyrotechnisch
PIERRE-ALAIN HUBERT

Costumes
Costume Designer
Kostüme
JASMIN ANDRAE

Création espace sonore
Sound design
WILLI BOPP

Collaboration musicale et live-sampling
Musical collaboration and live-sampling
MARKUS HECHTLE

Dramaturgie
Dramaturgy
Dramaturgie
STEPHAN BUCHBERGER

Assistante à la mise en scène
Director's assistant
Regieassistentin
KATJA ARMKNECHT

Avec / With / Mit
ANDRÉ WILMS

Textes / Texts
Paul Valéry
Georg Christoph Lichtenberg
Ludwig Wittgenstein
Max Black

Durée / Duration / Dauer
1h15

Coproduction / Koproduktion :

Théâtre Vidy-Lausanne E.T.E (CH)
TAT, Francfort (DE)
deSingel, Anvers (BE)
Bayerisches Staatsschauspiel / Marstall, Munich (DE)
Migros Pour-cent culturel (CH)

Avec le soutien de / With the support of / Mit Unterstützung :

STEIM-Studio for Electronic and Instrumental Music,
Amsterdam (NL)
Pro Helvetia - Fondation suisse pour la culture /
Pro Helvetia - Swiss Arts Council /
Pro Helvetia - der Schweizer Kulturstiftung

Equipe technique de la création /
Technical crew of the creation / Technik

Régisseur général
Stage manager
Bühnenmeister
NICOLAS BRIDEL

Chef constructeur
Chief constructor
Werkstättenleiter
JEAN CORTHÉSY

Constructeur
Construction of the set
Konstrukteur
HERVÉ ARLETTI

Machinistes
Technicians
Techniker
FRED AGUET
STÉPHANE BOULAZ
LAURENT ESSEIVA
BERNARD RATIER

Electriciens
Electricians
Lichttechniker
MICHEL BEUCHAT
ROBY CARRUBA
YVAN CAVAZZANA
BASTIEN DEPIERRE
THIERRY KALTENRIEDER
NICOLAS WIDMER

Accessoiriste
Prop man
Requisite
JEAN-PIERRE FAVRE

Sonorisateurs
Sound technicians
Tonetechnik
GILLES HAUSAMMANN
FRED MORIER
JACQUES TOUMAYEFF

Responsable de l'habillage
et de la coiffure
Responsable for costumes
and hair
Leiterin für Kostüme
und Frisure
ESTHER ZELLER

Habilleuse
Dresser
Garderobiere
CHRISTINE GODOY

Sous la direction technique de
Under the technical direction of
Unter der technischen Direktion von
RÉMY MONACHON

Max Black

De/ By/ Von Heiner Goebbels

Equipe technique du spectacle en tournée Performance crew on tour



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Régisseur général
Stage manager
Bühnemeister
NICOLAS BRIDEL

Live sampling
MARKUS HECHTLE

Création espace sonore
Sound design
WILLI BOPP

Machiniste
Technician
Techniker
STEPHANE BOULAZ
PIERRE KISSILING

Régisseur lumière
Light manager
Beleuchtungsmeister
ROBY CARRUBA

Administratrice de tournée
Tour manager
ELIZABETH GAY

Max Black

De/ By/ Von Heiner Goebbels



In the centre of Heiner Goebbels' new music theatre piece will be the actor André Wilms for whom «Ou bien le débarquement désastreux» (The hapless landing - T&M-Nanterre, 1993) was conceived.

Max Black starts where «Ou bien le débarquement désastreux» finished. After his expedition in foreign countries, after the confrontation with African culture and music, and after the mastery of Heiner Müller's text "Herakles 2" or "Hydra" – the actor tries, in the last scene, to draw a picture of a table with chalk on the pyramid. Which is what Francis Ponge had written in his "Journal of the forest of pine trees in order to get an idea of nature".

"A forest of 40 years is called

A forest from 40 to 60 years is called

A forest from 60 to 120 years is called.....

Etc."

Now the light is turned off, the musicians are gone. What remains in **Max Black**, is a researcher in his laboratory (biologist, physician, chemist, logist, mathematician, semiotician, linguist...?).

The idea of the light design (developed in close relationship to the French artificer Pierre-Alain Hubert) is not to work with projectors but to work with the reflection of fire, to produce controlled flames, and to put them on stage in an unexpected way of surprise and control.

The entire music – the sounds and the noises - will be produced and triggered by the actor.

The stage is a laboratory of ideas – the spectator can follow them; ex. because the fuses are lit, they trigger chain reactions. André Wilms reproduces (through the use of a sampler) his own previously recorded sounds; the sound of a pot becomes a rhythm, which is the basis of the next scene's composition; but the rhythm gets stopped immediately because sparks emit from an old radio...etc.

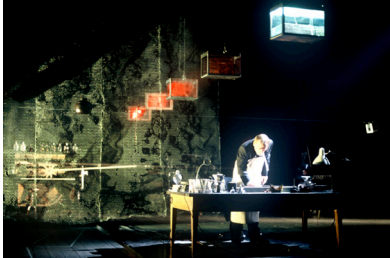
We will see the actor trying to measure the immeasurable. We will help him solve his enigma, like the ones of the "Barber of Tompstone" or "Death in Samara"....



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Max Black

De/ By/ Von Heiner Goebbels



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The language becomes music by developing a poetic manner and by dissolving into abstraction (e.g. when a math formula transformed into music), on the other hand every sound can be used musically, but has to be attached also concretely .

In contrast to « Ou bien le débarquement désastreux » -in which the musicians were the performers and the production of music was the foundation of a scene-, here, everything that the actor does will be transformed into light (fire), image (action) and music (sound).

Heiner Goebbels used for his composition texts of Paul Valéry, Georg Christoph Lichtenberg, Ludwig Wittgenstein and Max Black in French and English.

Max Black

De/ By/ Von Heiner Goebbels

Heiner Goebbels

Conception,
music,
direction



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Heiner Goebbels

Composer, director, born on August 17, 1952, in Neustadt/Weinstrasse, lives since 1972 in Frankfurt/Main. He studied sociology and music.

While doing several record productions and many concerts with the So-genanntes Linksradikales Blasorchester (76-81), the Goebbels/Harth-Duo (76-88) and the art-rock-trio Cassiber (82-92), he wrote at the same time theatre music (for Hans Neuenfels, Claus Peymann, Matthias Langhoff, Ruth Berghaus and others), film music (for Helke Sander, Dubini Brothers, and many others) and ballet music (for the Ballet Frankfurt).

In the middle of the 80s he began composing and directing audio plays of his own, most of them based on texts by Heiner Müller «Waste Shore», «The liberation of Prometheus», «Volokolamsk Highway», Schliemanns Radio, Der Horatier/Roman Dogs/Chiens Romains and others.

After the staged concerts «Man in the Elevator» 1987, Die Befreiung «The liberation of Prometheus» 1991 and the concert for dancers «Tears of the fatherland», together with Christoph Nel/Ballet Frankfurt, 1986, he created together with Michael Simon the music theatre pieces Newtons Casino in 1990 and «Roman Dogs» in 1991 at the TAT in Frankfurt. Since 1988 Heiner Goebbels composes chamber music for the Ensemble Modern «Red Run», «Befreiung», «La Jalousie» and the Ensemble Intercontemporain «Herakles 2».

In 1994 followed Surrogate Cities, a 90 minutes composition for big orchestra commissioned by the Alte Oper Frankfurt and performed by the Junge Deutsche Philharmonie, conductor: Peter Rundel. 1996, as a commission for Donaueschingen, he composed Industry & Idleness (premiere by Radiokamerorkest Hilversum, conductor: Peter Eotvos). Walden for extended orchestra was created in 1998 for the first tour of the newly founded Ensemble Modern Orchestra (conductor: Peter Eotvos).

Invitations to nearly all major theatre-, new music-, jazz- and performing arts -festivals and tourings with all his ensembles, the productions for stage and the portrait concerts of the Ensemble Modern got him to more than 50 countries in the last 30 years. About 20 CD productions have been published.

In 1993 the music theatre pièce «Ou bien le débarquement désastreux» (Or the hapless landing) was directed by himself in Paris. In 1995 his music theatre piece «Die Wiederholung» (The Repetition, La Reprise - based upon motifs by Kierkegaard, Robbe-Grillet and Prince) was created in Frankfurt (Theater am Turm). His music theatre piece «Schwarz auf Weiss» (Black on White) was created at the TAT Frankfurt in 1996 for 18 musicians of the Ensemble Modern. It was filmed for Arte, recorded for BMG and the SWF and is still being shown in Europe and overseas. In 1997 he participated in the Documenta X in Kassel with his musical theatre sketch Landscape with man being killed by a snake (September 97) and he created the music theatre piece Schliemann's Scaffolding

Max Black

De/ By/ Von Heiner Goebbels

in Athens and Volos (September/October 97). The music theatre piece «Max Black» with Andre Wilms premiered in April 1998 in Theatre Vidy-Lausanne, and together with the Ensemble Modern he created a tribute to Hanns Eislers' 100th anniversary called «Eislermaterial» - a staged concert which was first shown in Munich in May 1998.

In 2000 Heiner Goebbels composed the sound installations «Timeios» and «Fin de Soleil» for the centre Pompidou in Paris, the music theatre piece «Hashirigaki» in Theatre Vidy-Lausanne and the staged concert «...même soir».- with Les Percussions de Strasbourg.

Nearly all of his music theatre works have been performed between 50 and 150 times on the major music and theatre festivals in Europe as well as in the USA, South America, Australia and Asia.

1994/95 guest professor at «Institut für Angewandte Theaterwissenschaft» University Giessen. 1997/98 guest professor at «Musikhochschule Karlsruhe - Kompositionsklasse».

From April 1999 on, Heiner Goebbels works as a professor (and from 2003 until 2011 as a managing director) at the *Institute for Applied Theatre Studies of the Justus Liebig University in Giessen (Germany)*. He is in charge of several seminars and artistic projects, as well as cooperative projects with the students of international institutions (in Italy, France, Austria, Denmark, Netherlands etc) . The institute inhabits professional rehearsal stages and is equipped with several audio and video studios. The institute is as well dedicated to scientific research as to artistic practice (contemporary theatre and performance) and especially to the possibilities of linking both.

Since then he is widely engaged to advance the conditions and structures of contemporary theatre education being a cofounder of several cooperative structures like the *Hessian Theatre Academy*, the *Hessian Film- and Media Academy*, *tanzlabor_21* and *Frankfurt LAB*. He also works in several boards for upcoming experimental artists.

In 2002 Heiner Goebbels premiered his first opera «Landschaft mit entfernten Verwandten / Paysage avec parents éloignés / Landscape with distant relatives». In the context of his 50th birthday Heiner Goebbels released his first book «Komposition als Inszenierung». Also ECM released a CD of Eislermaterial.

Max Black

De/ By/ Von Heiner Goebbels



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In 2003 Heiner Goebbels premiered his orchestra piece «From A Diary» as a commission of the Berlin Philharmonics / conductor Sir Simon Rattle. In this season the Berlin Philharmonics performed ten concerts with the music of Heiner Goebbels: two performances of «Surrogate Cities» in Lausanne and Berlin and many following concerts of «From A Diary» in Salzburg, London, New York, San Francisco and others.

In 2004 he premiered his music theatre piece called «Eraritjaritjaka - musée des phrases» after words by Elias Canetti with the actor André Wilms and the Mondriaan String Quartet at the Theatre Vidy-Lausanne, which has been awarded with 7 theatre prizes and performed more than 125 times worldwide.

Since 2006 Heiner Goebbels is President of the Theatre Academy Hessen

In 2007 he premiered at Theatre Vidy-Lausanne the performative installation «Stifters Dinge» - a music theatre production without performers, musicians or actors. After the first show at the coproducing institutions in Lausanne, Berlin, Luxembourg and Frankfurt this piece is touring worldwide and had already more than 250 performances. A CD of Stifters Dinge will be released by ECM Records in 2012. In 2007 also the staged concert «Songs of Wars I have seen has been» composed for the London Sinfonietta and the Orchestra in the Age of Enlightenment, London - with words by Gertrude Stein.

In 2008 he premiered his latest music theatre production «I went to the house but did not enter» on the Edinburgh International Festival, with the Hilliard Ensemble and Texts by T.S.Eliot, Maurice Blanchot and Samuel Beckett.

In 2007/2008 he was fellow at the Wissenschaftskolleg zu Berlin (Institute for advanced studies)

In 2010 artist in residence of the Cornell University, Ithaca, USA.

2012 awarded with the International Ibsen Award by the Norwegian Government - and with a Honorary Doctorate by the Birmingham City University.

For the Years 2012, 2013, 2014 Heiner Goebbels works as artistic director for the international festival of the arts Ruhrtriennale.

Further informations:

<http://www.heinergoebbels.com/>

Pierre-Alain Hubert

Artificer



Is one of the best known artificers of our time. From Tokyo to Houston, to Athens, Amsterdam and... Marseille, where he lives, Hubert creates the most impressive fireworks:

« Always I will love the firesparks because of the glow they light in the hearts...»

2004

- Wonju, Korea, Tatoo's Festival
- Vienna, Austria, Bastille's Day
- Bucarest, Romania, Day of Europe

2003

- Marseille, France, Festival of light
- Oberhausen, Germany, Ruhr Triennale
- Venice, Italy, Sogni di Fellini

2002

- Suwon, Korea, Fifa World Cup opening ceremony
- Arc et Senans, France, UNESCO-20th Anniversary
- Cluj, Romania, Youth international conference

2001

- Fira de Tarrega, Spain, Feu de jour - Ouverture de la Foire
- Hartford, CT, USA, Mark Twain Days Festival
- Innsbruck, Austria, Feuer Berge

2000

- Denver, CO, USA, New Year's Eve 2000
- Avignon, France, Cultural City of Europe, Grand Opening
- Paris, France, New Year's Eve Fireworks Display

1999

- Marseille, France, Don Giovanni, opera stage effects
- Nobeoka, Japan, The Rainbow Bridge

1998

- European Tour, Max Black by Heiner Goebbels
- Nobeoka, Japan, Fireworks No, Funabenkei

1997

- Jakarta, Indonésie, Ramadan Fireworks Display
- New Dehli, Inde, O.P.: Jain Foundation
- Nobeoka, Japan, Children's Festival of Light

1996

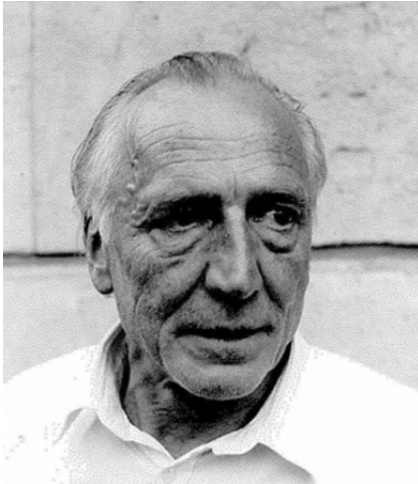
- Kyoto, Japan, 60th Anniversary of French Institute
- Dallas, Texas, Generation eXpo Music Festival
- Jakarta, Indonesia, Independence Day

Max Black

De/ By/ Von Heiner Goebbels

André Wilms

Actor



André Wilms has worked as an actor under the direction of Klaus-Michael Grüber in Goethe's «Faust», Georg Büchner's «The death of Danton» and Vladimir Nabokov's «The Pole»; under André Engel in Brecht's «Baal», Samuel Beckett's «Waiting for Godot», Kafka's «Kafka», «Hotel Occidental» and «The Night of the Hunters» based on Georg Büchner's Woyzeck; under Jean-Pierre Vincent in Bernard Chartreux' «Le Palais de justice», «Vichy fiction» and «Dernières nouvelles de la Peste»; under Jean Jourdeuil and Jean-François Peyret in Heiner Müller's «Paysage sous surveillance», Shakespeare's «The Sonnets» and Lucrèce's «La Nature des choses»; under Deborah Warner in «La Maison de poupée» and under Michel Deutsch in «Imprécation II, IV and 36», 1993, 1995 and 1999).

He played in films written, amongst others, by Aki Kurismaki («La Vie de bohème», 1993 Félix Prize, «Le Havre», 2011 Prize Louis-Delluc 2011), Etienne Chatilliez, Michel Deville and François Dupeyron.

Since the late eighties, André Wilms also worked as a director for performing arts and opera.

He produced:

«La Conférence des oiseaux» by Michael Lévinas (Festival International de Montpellier, 1988); «Le Château de Barbe Bleue» by Béla Bartok (Festival International de Montpellier, 1990); «Le Château des Carpathes» by Philippe Hersant (Opéra de Montpellier, 1993); «Tollertopographie» by Albert Ostermaier (Munich, Marstall, 1995); «La Philosophie dans le boudoir» by Marquis de Sade (Munich, Marstall, 1997); «Pulsion» by F.X. Kraetz (Théâtre de la Colline, 1999); «La Noce chez les petits-bourgeois» by Brecht (Munich, 2000); «Medeamaterial» (Nanterre, 2000).; «La Vie de Bohème» from Henri Murger and Aki Kurimaski (Francfort 2001); «Histoires de famille» by Biljana Srbljanovic (TNP Villeurbanne, Théâtre National de la Colline, 2002), «Les Bacchantes» d'Euripide (Comédie Française, 2005), «Le Père» d'Henr Müller (Festival de Schwetzingen, Théâtre de l'Athénée Louis-Jouvet, 2012).

With the Atem, as an actor:

1992, «Fragments» by Hölderlin

1993, «Or the hapless landing» by Heiner Goebbels

With T&M, as an actor:

1998, «Max Black» by Heiner Goebbels

2002, Jubilé Concert

2004, «Eraritjaritjaka, musée des phrases» by Heiner Goebbels

With T&M, as a director:

1998, «Alfred, Alfred» by Franco Donatoni

2000, «Medeamaterial» by Pascal Dusapin

2002, «Momo» by Pascal Dusapin

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De/ By/ Von Heiner Goebbels

Klaus Grünberg

Set designer and lighter



Klaus Grünberg

Born in Hamburg, studied set design with Erich Wonder in Vienna and is working since then as a freelance set and lighting designer at theaters and opera houses in Europe as well as in Buenos Aires and Kuwait - among others with the directors Tatjana Gürbaca, Barrie Kosky, Sebastian Baumgarten, André Wilms, Thilo Reinhardt, Antoine Gindt, Christof Nel and Heiner Goebbels.

With Tatjana Gürbaca he was working on «Die Zauberin» at Vlaamse Opera, Antwerp/Gent, «Turandot» and «Rigoletto» at Oper Graz, Strawinsky's «Mavra» on a truck for the Staatsoper Berlin, «Dido and Aeneas» at the Festspielhaus Baden Baden, the world premiere of Philippe Hersant's «The Black Monk» and «Carmen» at the Oper Leipzig, «Le Grand Macabre» at Theater Bremen, «Mazeppa» at Vlaamse Opera Antwerp and «Salome» at the Deutsche Oper am Rhein.

For Barrie Kosky he was designing, «The Merchant of Venice» at Schauspielhaus Frankfurt, «Das Rheingold» «L'Orfeo» at the Staatsoper Berlin, «Figaro», «Iphigenie auf Tauris» and «Kiss me, Kate» at the Komische Oper Berlin, «Lohengrin» at Vienna State Opera and «The Flying Dutchman» and «Tristan and Isolde» at Aalto Theater Essen.

With the composer and director Heiner Goebbels he is developing regularly music-theater pieces e.g. «Max Black», «Hashirigaki», «Landscape with Distant Relatives», «Eraritjaritjaka - musée des Phrases», «Stifters Dinge» and «I went to the house but did not enter» which are shown around the world.

In 1999 he also opened the MOMOLMA (Museum of More or Less Modern Art) in Hamburg.

In 2009 he did the set design for «Mazeppa» at Vlaamse Opera, Antwerp and worked on «Carmen» at the Leipzig Opera.

In 2012 he did the sets and the lights of «Europas 1 & 2» by John Cage and «When the Mountain changed its clothing», directed by Heiner Goebbels, presented in the Festival of Ruhrtriennale.

In 2013, he will do the set design and lighting of «Rigoletto» at the Opernhaus Zurich direct by Tatjana Gürbaca.

Pictures and Informations on Internet :

www.klausgruenberg.de

Max Black

De/ By/ Von Heiner Goebbels

Willi Bopp
Sound Designer



Willi Bopp

Born in 1964 in Frankfurt. Studied biology and anthropology.
Since 1989, sound technician at the Mousonturm of Frankfurt.

Since 1990, chief of sound department at TAT of Frankfurt; as part of this function, he was the sound designer responsible of productions realized by, among others, Michael Simon «Narrative Landscape», 1991, Wooster Grup, Reza Abdoh, Ilka Doubek, Heiner Goebbels «Roman Dogs», «Ou bien le débarquement désastreux», «La Libération de Prométhée», Elke Lange, Christoph Nel, Jan Lauwers and Saburo Teshigawara.

Since 1995, independent sound designer for :
Heiner Goebbels, director and composer «Noir sur Blanc», «La Reprise», «Max Black», «Même soir...», «Surrogate Cities», «Eisler Material Film», «Hashirigaki», «Oilfields», «Eraritjaritjaka, musée des phrases», «Stifters Dinge», «I went to the house but did not enter» ;

Saburo Teshigawara, choreographer «I was real», «Q», «White Clouds...», «Absolute Zero», «In-Edit», «Luminous», «Raj Packet 1 + 2» ;
Christian Möller, architect and artist in the field of new medias and interactive installations (Electro clips 1-3, Die begehbare Partituren, participation in various installations, for example Spiralhall of Tokyo, Schirn Kunsthalle FFM, etc.) ;

David Moss, percussionist and singer «Survival Songs», «Cage solo Performance» ;

Wanda Golonka «Antigone», «Oh happy days» of Beckett ;

André Wilms (Beckett show), Ottmar Hörl, visual artist (Gebrochenes Weiss, Wandzeichnung, Triptichon and other installations) ;

Charlotte Engelkes «Miss very Wagner» as well as for various theatre, music and cinema projects of many artists (Ensemble Modern, Ornette Colemann, Kai Eckardt, Carol Robinson, Musik-Fabrik-Köln, Ensemble Remix Porto, among others).

He also contributed to great events such as the Expo Flambe in Hannover (1999/2000), the KFK fifties, the IBM congress and Gala in Wien (2001), fashion shows with Issey Myake in Tokyo (1998), sound design at the opening ceremony of the Football World Championships 2006 in Munich, the pope visit and the families day in Valence (2006).

From 1999 to 2001, he was a teacher at Giessen University, at the Institute for Applied Theatre Studies, in the fields of sound design, sound and studio techniques.

During the period 2012 - 2014 he will continue his collaboration with Heiner Goebbels at the Festival of Ruhrtirennale with «Europas 1 & 2» by John Cage and «When the Mountain Clothing its changed»

<http://www.willibopp.de>

Jasmin Andrea
Costume Designer

Born in 1961 in Hamburg. Studied at the School of Costume Design, diploma under the direction of D.V. Bodisko.

1984/85/88 costume assistant for the production Die Woche und das Licht of Karlheinz Stockhausen in Milan and London.

1987-90 assistant at the Theatre Thalia in Hamburg, own costumes for directions of Thomas Matschoss, Thilo Voggenreiter and Karin Drechsel.

Since 1989, regular collaboration with the director Barbara Bilabel in Hamburg, Bremen, Basel and Bonn. Creations for Andreas von Stuttnitz, Robin Teifer, Uta Rauwald, Elke Lang, Markus Stockhausen.

1992/93 Costumes for directions of Amelie Niemeyer in Dortmund and Munich.

1995/96 Costumes for Heiner Goebbels The Repetition and Black on White at the TAT in Frankfurt; costumes for the opera Barbe bleue of Christof Nel at the Opera Stuttgart and for the direction of Der Schmutz of Ernst Bechert at the performing art centre Kampnagel in Hamburg.

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