

**KUNST
FEST
SPIELE
HERREN
HAUSEN**

NORM 

**GEGEN DEN STRICH
29 MAY –
14 JUNE 2015**

**HAN
NOV
ER** 

WELCOME

The best of all possible worlds: does Leibniz's evocation of reality remain valid today? Our world which has committed itself to tearing down all possible borders, total communication and networking, absolute mobility and the complete simultaneity of being here, there and everywhere at the same time, sees itself unable to stand up convincingly to epidemics and bellicose ideologies which had believed to have already overcome long ago.

In this world which has become palpably insecure, the yearning for security has led to an ever increasing complacency in behaviour and indulgence in comfort, thereby undermining all concept of freedom in which humans still imagine themselves to be responsible world citizens.

What can and must be the role of aesthetics in our time? A concept of art solely serving to console us and thereby relieve us of all responsibility as imagined by Plato would hardly be justified as it merely fixes what already exists and negates development. Can art however achieve the opposite and alter reality? Yes, because it poses questions and can be provocative, enabling new perceptions and teaching us to marvel – the beginning of each and every new concept and therefore a new way of thinking. Art therefore becomes an act of resistance along the lines of the Lutheran "Here I stand and cannot do otherwise" with which the artist preserves his or her personal realm of non-conformity and resistance at whatever cost.

Lateral thinkers form the focal point of the KunstFestSpiele Herrenhausen 2015. Models of autonomous and controversial thought; rebels against convenience and heroes and heroines of disobedience and self-will who have attracted or are still attracting attention through their courage and in the process have changed or are still changing art and simultaneously the view of our world.

During the opening weekend of the festival, we shall therefore be presenting theatre producers from China, a country currently experiencing epochal changes, and also the unconventional musical instruments

created by the American Harry Partch with performances of his own music alongside new compositions. We will feature unknown works by Frank Zappa who was elevated to a cult figure as a rebel within the pop scene and, with the ensemble of musica assoluta, we will return to mind the discovery of a whole new world of sound in the 1970s. All projects are searching for paths leading away from the all too familiar, experimenting to establish what elements of tradition are genuinely worthy of preservation as in the programme "Tanz Boden Stücke" by the Musicbanda Franui, or what has been lost or even misunderstood as exemplified by Jan Lauwers' preoccupation with Islam in his new work "The Blind Poet".

A further focus is aimed at keyboard instruments played by the outstanding soloists Cameron Carpenter, Laurence Cummings, Florian Hoelscher and Igor Levit: in black in white – "En blanc et noir" – is our headline, originating from a well-known piano cycle by Claude Debussy.

Thinking against the grain therefore always entails the provision of space and freedom for variety and diversity and learning to respect these attributes, thereby adopting responsibility for oneself, for others and also for society well beyond one's own little backyard.

This is what art can achieve and what art can offer us. Join us on our journey. Allow yourself to be astonished, irritated, agitated and moved.

We are looking forward to your visit.

ELISABETH SCHWEEGER AND TEAM

STEFAN SCHOSTOK

CHIEF MAYOR OF THE FEDERAL CAPITAL OF HANOVER

The Herrenhausen Gardens and the nearby festival halls are suitable for events of great variety. The broad palette of a "Kleines Fest im Großen Garten", an International fireworks competition, theatre in the garden and variety performances attracts substantial audiences.

New impetus has been unleashed by the KunstFestSpiele Herrenhausen, interlinking the garden and art on a qualitatively higher level under the artistic direction of Elisabeth Schweeger who will be leaving us after this year's festival which again clearly displays her signature. Once again she has succeeded in procuring renowned artists, ensuring that the KunstFestSpiele Herrenhausen will yet again be a very special experience in 2015. As clearly indicated by this year's motto "Gegen den Strich", the festival cannot be placed in any kind of pigeon-hole: at times uncomfortable, but also highly ambitious and once more full of surprises. We wish you great enjoyment and excellent entertainment.

MARLIS DREVERMANN

HEAD OF DEPARTMENT OF CULTURE AND SCHOOLS OF THE FEDERAL CAPITAL CITY HANOVER

The Großer Garten and the Galerie and Orangerie will again provide the location for the KunstFestSpiele Herrenhausen in 2015. We can look forward to a remarkable artistic programme skilfully compiled by Elisabeth Schweeger.

This will be her last programme in Herrenhausen and it is therefore time to say farewell and offer our sincere thanks. She has succeeded in building up an inimitable festival format featuring outstanding art and exceptional artists from Hanover and all round the world. She has created a festival despite not always easy conditions and has persevered in adhering to her path with passion and a true sense of mission.

Before sending our best wishes to Baden-Württemberg however, we will first enjoy make our way joyfully to the KunstFestSpiele Herrenhausen 2015. Allow yourself be amazed by discovering the “world of tomorrow” in the “Old Garden”.

THUR 21.5. FROM 11:00	GARDEN FEE
FRI 22.5. – SUN 14.6. DAILY 9:00 – 20:00	GARDEN FEE
GROSSER GARTEN	

PROLOGUE

MICHAEL BEUTLER

BALLENERNTE

BALE WINDING & BALE INSTALLATION

“Simple materials with a spectacular effect” – this was Elke Buhr’s verdict back in 2008 writing in the art periodical *art* on her impressions of this artist who was born in Oldenburg in 1976. Michael Beutler works with large sculptural gestures, creating installations oscillating between space-filling and fragile, constructed from materials developed for everyday utilisation readily available in DIY stores, building material dealers and hardware shops. These works presented with poetry and wittiness evolve in an experimental process. Beutler designs and builds utensils and machines which produce the objects, involving third parties in this process. The location of presentation is therefore simultaneously the location of production: a museum or exhibition hall is transformed into a workshop and laboratory. The long list of participations in national and international exhibitions and institutions devoting solo exhibitions to this artist provides evidence of the widespread confidence in the results of Beutler’s unpredictable working methods.

For the Großer Garten in Herrenhausen, Beutler will have coloured drinking straws pressed into bales like the straw bales seen in fields in the countryside. The results of this agricultural spectacle will remain in the garden for the duration of the festival and can be utilised by visitors. Michael Beutler who studied at the Städelschule in Frankfurt am Main and the Glasgow School of Art has already made a previous appearance at the festival: in 2012, he participated in the Akademie der Spiele working with youngsters to create colourful installations made out of bamboo sticks and woollen thread.

_____CURATOR Leonore Leonardy

PROLOGUE
32. HERRENHÄUSER GESPRÄCH
GEGEN DEN STRICH –
VON DER NOTWENDIGKEIT
ZIVILEN UNGEHORSAMS

PANEL DISCUSSION

In 1849, Henry David Thoreau wrote his "Essay on Civil Disobedience" in response to the wars conducted by America which were funded by taxes. Subsequently, this essay would provide a source of inspiration for many individuals including Mahatma Gandhi and Martin Luther King for conscience-driven and non-violent resistance against authority. Today the world is on fire again: the economy is breaking down; the world in its pursuit of mobility and total communication is however unable to call a halt to militant ideologies. Is the democratic state failing? Is our economic system which has guaranteed wealth and social stability for decades also failing? Although opposition is forming on many fronts, what can it really achieve? Is it time to revive the concept of civil disobedience and purposefully brush against the grain from time to time?

The presenter **DR. ULRICH KÜHN** *NDR Kultur* will chair a discussion with: **PROF. DR. ULRICH BRAND** *political scientist, University of Vienna* **PROF. DR. HERFRIED MÜNKLER** *political scientist, Humboldt University of Berlin* and **PROF. DR. ELISABETH SCHWEEGER** *artistic director of the Akademie für Darstellende Kunst Baden-Württemberg*.

_____ *DURATION ca. 90 minutes / no interval*

* NO PRE-BOOKING. The 250 seats will be allocated according to the "first come, first served" principle. Seats cannot be reserved in advance. Doors open at 18:15.

Broadcast date 7. 6. / 20:00 / NDR Kultur Sonntagsstudio (in Hanover on 98.7)
 An event organised by the VolkswagenStiftung and NDR Kultur in cooperation with the KunstFestSpiele Herrenhausen

PROLOGUE
XIAO KE x ZI HAN
MINI VIEW

PERFORMANCE & INSTALLATION

What subjects do we expect to see in a Chinese picture frame? Pagodas, mountains and perhaps also rivers: certainly some sort of image of China. The artist Xiao Ke will spend eight hours walking through the streets of Hanover carrying an empty Chinese picture frame through which only one subject is repeatedly seen: Hanover. Her partner Zhou Zi Han will document the action and compile a film which can be viewed in the Arne-Jacobsen-Foyer from the day following the action. Tourist expectations are confronted in this project by the loss of cultural identity which Asian countries are subjected to in their period of Westernisation.

_____ *WITH Xiao Ke, Zhou Zi Han*

_____ *VIDEO Zhou Zi Han*

_____ *CONVERSATION WITH THE ARTISTS featuring Danny Yung and Xiao Ke on 30.5. at 19:00, Orangerie, see page 13*

* 1 hour before performance

A production by the KunstFestSpiele Herrenhausen

OPENING
KUNSTFESTSPIELE
HERRENHAUSEN
2015

FRIDAY 29.5. / 18:00
ORANGERIE
ADMISSION FREE*

ENSEMBLE MUSIKFABRIK
PITCH 43_TUNING THE COSMOS

CONCERT

Harry Partch (1901 – 1974) was one of the great visionaries in music of the twentieth century. Far ahead of his time, he succeeded in developing a tonal system dividing the octave into 43 notes during the 1930s. As this music could not be played on traditional instruments, he simply invented his own. Partch's instruments are objects of considerable dimensions and their sonic appeal is equalled by their sculptural fascination. The instrument collection is housed as a well-guarded treasure in the American city of Seattle, and up until now, Partch's music remained a legend in Europe. In an extensive effort, the Ensemble Musikfabrik ordered the construction of replicas of the entire 40-part collection, thereby creating the possibility of presenting Partch's sensuous world of sound to European audiences. In cooperation with the organisers of this project, individual composers were commissioned to write a work for Partch's instruments to be played alongside the compositions of the inventor. The KunstFestSpiele Herrenhausen selected Carola Bauckholt, a composer whose musical concepts display a number of references to Harry Partch.

_____ *Harry Partch: And on the Seventh Day Petals Fell in Petaluma (1963 – 1966) / Carola Bauckholt: Voices for Harry Partch (UA) / Caspar Johannes Walter: Enharmonic Flux (2014/2015)*

_____ *Ensemble Musikfabrik*

_____ *CONDUCTOR* Clement Power *SOUND ENGINEERING* Paul Jeukendrup

_____ *DURATION* ca. 90 minutes / incl. interval

* Admission is free: reservation recommended at the Pre-Sale Office in the Künstlerhaus Hanover

Composition commission by the KunstFestSpiele Herrenhausen issued to Carola Bauckholt funded by the Ernst von Siemens Musikstiftung
Composition commission by the Ensemble Musikfabrik and Kunststiftung NRW issued to Caspar Johannes Walter
Ensemble Musikfabrik receives support from the federal state North Rhine-Westphalia.

SAT 30.5. / SUN 31.5.

CHINA AS THE LAND OF THEATRE

During the past thirty years, five million villages have disappeared in China and three hundred more are being flattened every day to produce new space for investments and real estate speculation. Alongside the material devastation left in the wake of Chinese turbo-capitalism, an immense immaterial cultural heritage is being eradicated. Fifty years ago, 350 independent and regionally autonomous forms of theatre could be counted across the entire country. A handful of these continue to be supported by the Chinese state today, but even the Peking Opera, one of the more recent developments and best suited for export to Western countries due to its circus-style opulence, has long been eclipsed by Disney musicals and lost its status among the Chinese public.

In this situation, venturesome theatre artists have begun refocusing their attention on tradition – not with the aim of retaining it in its old form, but to employ it to develop the roots of an independent avant-garde in defence against the devouring Western culture of consumerism and the obliteration of social standards.

The two artists Danny Yung (*1943) from Hong Kong and Xiao Ke (*1979) from Shanghai whom we have invited along with their works to the KunstFestSpiele Herrenhausen are separated by a good two generations, and Shanghai in mainland China still remains worlds apart from Hong Kong which under British rule was spared the effects of Mao's cultural revolution: here cultural Chinese traditions continue to be in better health than on the mainland. The two paths are therefore highly different, but have a common destination.

CHINA AS THE LAND OF THEATRE POLITICAL AVANT-GARDE IN CHINESE THEATRE ARTS

AN INTRODUCTION TO THE THEATRE OF DANNY YUNG AND XIAO KE

A thousand years before Europe discovered opera, Chinese theatre had already long established the combination of vocal and dramatic arts. Young Chinese no longer have a natural understanding of symbolism and codification in the theatre of their own country and Europeans are even less familiar with these concepts. One of the objectives of this discussion is to provide an introduction to the symbolic code of Kun opera which forms the basis of Danny Yung's performance. This introduction is highly recommended for all visitors attending events over the weekend.

_____ *WITH Danny Yung (Hong Kong), Xiao Ke (Shanghai)*

_____ *CHAired BY Roland Quitt*

_____ *LANGUAGE English*

CHINA AS THE LAND OF THEATRE
DANNY YUNG
FLEE BY NIGHT

MUSIC THEATRE

Danny Yung, born in 1943, is probably the most celebrated director of modern theatre in Eastern Asia. As a multimedia artist active within the fields of the fine arts, film and theatre, his influence as a role model has spread well beyond China to other Eastern Asian nations. "Flee By Night" will be seen for the very first time in Europe thanks to the initiative of the KunstFestSpiele Herrenhausen. The work is inspired by the fragment of a theatre play written 450 years ago which focused on the issue of the responsibility of the artist within society. How far does his integrity go and where does his seducibility begin when his career ambitions are exposed to the external pressures of political circumstances? In "Flee By Night", Kun opera (kunqu), a traditional form of ancient Chinese theatre originating around a thousand years ago which has been included on the UNESCO list as one of the 90 "Masterpieces of Oral and Immaterial Human Heritage", is fused with elements of digital video and audio art. Ke Jun who plays the leading role is the director of the renowned Kun theatre in Nanjing. He has received the state award for the best kunqu actor within the area of martial arts roles (wu shen).

_____ *WITH* Ke Jun, Yang Yang, David Yeung, Li Lite
 _____ *DIRECTOR* Danny Yung *COMPOSITION* Hui Ngo Shan aka Nerve
 _____ *VIDEO* Benny Woo *LIGHTING DESIGN* Mak Kwok Fai
 _____ *LANGUAGE* Chinese with English subtitles
 _____ *DURATION* ca. 2 hours / no interval
 _____ *CONVERSATION WITH THE ARTISTS* featuring Danny Yung and Xiao Ke on 30.5. at 19:00, Orangerie, see page 13

CHINA AS THE LAND OF THEATRE
XIAO KE x ZI HAN
WE APOLOGIZE TO INFORM YOU

PERFORMANCE

We apologize to inform you. This pseudo-English sentence may remind some of those who have already travelled in China of traumatic situations. This is a frequent announcement at Chinese airports when flights are yet again cancelled without replacement. The unspoken reason for this procedure is almost always the lower priority assigned to civilian planes in comparison to military flights whose manoeuvres make up 80 per cent of the movements within Chinese airspace.

Xiao Ke from Shanghai works as a performance artist with the musician and video artist Zhou Zi Han on the border of what is tolerated in Shanghai. Her strongly physical performance "We Apologize To Inform You" utilises the entire space of the Galerie, thereby juxtaposing European Baroque frescoes depicting mythical subjects with a counter-world of Chinese graphic characters. "We Apologize To Inform You" is focused on the skewed and disfiguring images communicated to us via propaganda, media and manipulated opinions and on the existential struggle to see through a linguistic world serving lies and ideologically warped truth.

As a part of the performance Xiao Ke und Zi Han will spend six hours before their body performance asleep in the insonified installation room: entry to this part of the event (from 12:00) is through the garden and is free for garden visitors.

_____ *WITH* Xiao Ke, Zhou Zi Han
 _____ *SOUND DESIGN* Zhou Zi Han *SOUND INSTALLATION* Hu Zi
 _____ *LANGUAGE* English
 _____ *DURATION* 6 hours + 1 hour performance
 _____ *CONVERSATION WITH THE ARTISTS* featuring Danny Yung and Xiao Ke on 30.5. at 19:00, Orangerie, see page 13

EN BLANC ET NOIR
FLORIAN HOELSCHER
MARCO STROPPA: MINIATURE ESTROSE

CONCERT

Marco Stroppa created a milestone in piano literature with his work "Miniature Estrose". Probably never before has this instrument been explored so consistently in its tonal possibilities and the results expressed with such a wealth of tonal colouring. Stroppa spent thirteen years working on this one-hour cycle before publishing the composition in its first version in 1995. The world of "capricious" [estrose] concepts referred to in the title is however not a flight into unworldliness and Romanticism. One of the seven pieces is dedicated to Jassir Arafat and another to the demonstrator Carlo Giuliani killed by the police at the G8 summit in Genoa whose death provided a significant cause for the foundation of the Occupy movement. Florian Hoelscher, the pianist who premiered the "Miniature Estrose" has proved to have been the most outstanding interpreter of these pieces. He comments: "The particular fascination of this gigantic cosmos [hit me] like a clap of thunder. I have never ever heard a piano sound like this and the opulence of these works had such a profound effect on me that I have never ceased to continue working on these miniatures."

_____PIANO Florian Hoelscher

_____DURATION ca. 90 minutes / incl. interval

EN BLANC ET NOIR
IGOR LEVIT
IT MAKES A LONG TIME MAN FEEL BAD

CONCERT

Cornelius Cardew: Thälmann Variations (1974)

Frederic Rzewski: Ballad No. 5

(It makes a long time man feel bad) (1999)

Franz Liszt: Lyon (1834)

Paul Dessau: Guernica (1937)

Ludwig van Beethoven: Sonata No. 23 f minor op. 57 Appassionata

Igor Levit performs at the KunstFestSpiele Herrenhausen with a programme of music by politically committed composers specially compiled for the festival. The place names "Guernica" and "Lyon" immediately awoke in contemporaries of the period associations for which no words can be found: the first ever workers' revolt took place in Lyon and was immediately brutally suppressed. Franz Liszt gave charity concerts for the workers and created a monument for them in his music. Dessau's early composition echoes Picasso's painting with its outcry at the bombing of the Pyrenean town of Guernica which was the first violation of the international law of armed conflict on the part of the Hitler regime in 1937. Frederic Rzewski based his extensive Ballad No. 5 on a blues-influenced work song sung by black American forced labourers – a "long-time man" is a description for someone serving a long custodial sentence. Simultaneously with Rzewski, Cornelius Cardew bade his farewell to his avant-garde ivory tower in the 1970s: his variations on Erich Weinert's "Thälmann Lied" represent his first step into political spheres.

_____PIANO Igor Levit

_____DURATION ca. 90 minutes / incl. interval

EN BLANC ET NOIR
CAMERON CARPENTER
VANITAS

CONCERT

Until recently, the organ led a relatively marginalized existence within the concert world, almost exclusively limited to performances in churches and within the context of church music. Cameron Carpenter has changed all this with his own portable "International Touring Organ", filling large concert halls. His own arrangements cover an extensive range spanning Chopin to Velvet Underground. For traditionalists, this is a nightmare, but even they are forced to admit respect for his great virtuosity. "Vanitas", an attitude seeing vanity and futility in all human endeavour, formed a dark and depressive counterpoint to the exuberant sensual pleasures of the Baroque period. The programme compiled by Carpenter in cooperation with the KunstFestSpiele Herrenhausen for the Baroque scenario of the Galerie in Herrenhausen focuses on the latent crossroads between Baroque and contemporary attitudes to life. The variable positioning of the pipes of the "International Touring Organ" permit a tonal quality in surround sound perfectly adapted to this special venue; on the basis of state-of-the-art technology Carpenter's instrument is blending tonal properties of historical organs with modern sounds never heard before. The venerable queen of instruments gives a youthful and attractive impression in its fine new guise.

_____ORGAN Cameron Carpenter

PAVILLON DER SINNE

FINAL PRESENTATION
OF THE AKADEMIE DER SPIELE

The Akademie der Spiele is modelled on a Baroque concept forming a basis for an outlook towards the future. None less than the philosopher Gottfried Wilhelm Leibniz provides the inspiration for the week-long transformation of the Großer Garten into a free space for ideas and experimentation. His pioneering concept that pleasure and insight are irrevocably intertwined provides the foundations for these creative workshops. Young persons between the ages of 10 and 17 are given the rare opportunity to exchange ideas with international renowned artists and receive creative impulses through their experiences. Participants and workshop supervisors work together for a week before presenting the results of the workshop on Friday in the Pavillon der Sinne. The event begins with an initial welcome in the Arne-Jacobsen-Foyer and then continues with a walk through the Großer Garten to the individual workshop locations where young participants can display and explain the activities they have undertaken during the past week.

The artists leading the six workshops within the framework of the Akademie der Spiele 2015 utilising a wide variety of artistic media include **ECKE BONK** conceptual artist, researcher and typosopher, resident in Vienna, Austria, and Whangaroa, New Zealand **PARASTOU FOROUHAR** Iranian conceptual artist, resident in Offenbach am Main, Germany **FREITAGSKÜCHE** cooking and art from Frankfurt am Main **LARA KRUDE** fashion designer, resident in Hamburg **POLITIK ZUM ANFASSEN E.V.** with Monika Dehmel and Gregor Dehmel from Hanover **ZEITBLUM** bassist, composer and producer, resident in Berlin.

_____CURATOR AND PRESENTER Leonore Leonardy

_____DURATION ca. 90 minutes

SALTO VOCALE

CONCERT

This very special evening is devoted to the human voice in the rich palette of its contemporary facets and expressive colours, permitting the KunstFestSpiele Herrenhausen to assemble a selection of highly varied vocal artists and simultaneously link the Galerie and Orangerie in a joint programme. The meditative tonal space in the Galerie featuring the voices of Terry Wey und Ulfried Staber is contrasted by the session of the vocal artists Christian Zehnder and David Moss in the Orangerie – both pairs of musicians equally inexhaustible in their vocal registers and daring in their stylistic boundaries. The audience has the opportunity to wander between these two locations.

MULTIPLE VOICES: SPEM IN ALIUM

_____ **COUNTERTENOR, TENOR** Terry Wey **BARITONE, BASS** Ulfried Staber

_____ **SOUND** Markus Wallner **RECORDING DIRECTOR** Tore Tom Denys

_____ **DURATION** 7 hours

ZEHNDER, PREISIG, MOSS, AUINGER, MÄDCHENCHOR HANNOVER

_____ **VOCALS, OVERTONE SINGING, WIPPKORDEON, LAUDOLA** Christian

Zehnder **VIOLIN** Tobias Preisig **VOCALS** David Moss **ELECTRONICS** Sam Auinger

_____ **Mädchenchor Hannover**

_____ **CHOIRMASTER AND REHEARSAL DIRECTOR** David Moss

_____ **DURATION** ca. 90 minutes / incl. interval

* The ticket entitles the holder to multiple entry (general seating) during the seven-hour performance of "Multiple Voices" in the Galerie from 17:00 and singular visit of the concert at 19:00 in the Orangerie (reserved seating). The box office is open until 30 minutes before "Multiple Voices" ends.

17:00 – 0:00 Galerie

MULTIPLE VOICES: SPEM IN ALIUM

With the aid of nothing more than their own two voices, counter-tenor Terry Wey and bass Ulfried Staber will successively bring one of the most extreme works of the Renaissance to life, the monumental forty-voice motet "Spem in Alium" by Thomas Tallis who died in 1585. Each of the vocal parts will be sung individually and then utilised by the sound engineering team as a foundation on which additional parts are superimposed. Part by part, the motet will be assembled like a gigantic Renaissance puzzle and successively broadcast through 16 loudspeakers dispersed around the Galerie until the work is finally played in complete form late at night.

19:00 – 20:30 Orangerie

CHRISTIAN ZEHNDER (Vocals)

TOBIAS PREISIG (Violin) /

DAVID MOSS (Vocals)

SAM AUINGER (Electronics) /

SPECIAL GUEST: MÄDCHENCHOR HANNOVER

From American blues to Italian opera, no musical style is safe from the vocal acrobatics of David Moss. He describes his profession as "extreme vocalist" and is not only a composer and percussionist but ultimately also an exceptionally gifted entertainer. The Swiss Christian Zehnder originates from a complete different field, namely from Alpine yodelling. He has also devoted himself intensively to other folk music traditions. The periodical Jazz thing reports: "As a major vocal artist of our time, Zehnder creates nothing less than ideology-free folk music of the future." Moss's and Zehnder's musical partners are the celebrated jazz violinist Tobias Preisig and the renowned sound artist Sam Auinger. After performing individual sets, the two duos will join together for improvisation in quartet formation. Special guest will be the girls' choir Mädchenchor Hannover as it has never ever been heard before – as the "Provocalia Chorus" under the direction of David Moss.

FORUM FÜR ZEITGESCHEHEN "DIE ROSE DER FREIHEIT" INDIENS WEG ZUR UNABHÄNGIGKEIT

BRIEF LECTURES & DIALOGUE

"Dear friend, before embarking on civil disobedience and taking the risk which I have dreaded to take all these years, I would fain to approach you and find a way out." This was the beginning of a letter written by Mahatma Gandhi to Lord Irwin, then the incumbent Indian Viceroy and therefore the most powerful individual at the helm of British rule in India. Although the letter did not achieve the envisaged way out, it did result in subsequent non-violent actions of protest. One of these actions was the so-called salt march undertaken in March 1930. This idea was one of many steps taken in India during the process of establishing an independent state. What role did Gandhi play in India's conception of itself and still continues to play in our time? What is the contemporary relationship between India and Great Britain? And what path is India as a nuclear power with the second largest population of the world pursuing at the beginning of the twenty-first century?

Brief lectures by **PROF. DR. GITA DHARAMPAL-FRICK** *University of Heidelberg* and **PROF. DR. SRIRUPA ROY** *University of Göttingen*
Discussion between **JÜRGEN WEBERMANN**, *Indian correspondent for WDR, DRadio and other broadcasters*, with the two guests

_____ **LANGUAGE** *English with simultaneous translation into German*

_____ **DURATION** *ca. 90 minutes / no interval*

* NO PRE-BOOKING. The 250 seats will be allocated according to the "first come, first served" principle. Seats cannot be reserved in advance. Doors open at 18:15.

An event by the VolkswagenStiftung in cooperation with the KunstFestSpiele Herrenhausen

FRANUI MUSICBANDA WOLFGANG MITTERER TANZ BODEN STÜCKE

CONCERT

Both the group Musicbanda Franui and the composer Wolfgang Mitterer have already received acclaim with individual projects at the KunstFestSpiele Herrenhausen. "Tanz Boden Stücke" now unites the two in a single project oriented towards dance music from their common origins as played in taverns in the valleys of East Tyrol. Dances by Mozart, Schubert, Bartók and others also serve as models in this project and are celebrated, painted over and further developed. Here the boundaries between interpretation, improvisation, arrangement and new composition are almost indiscernible. Wolfgang Mitterer supplements this approach with dancing organ pipes, squeaking floorboards and the spluttering mopeds of the village youth. "Tanz Boden Stücke" experienced its premiere at the Mozarteum in Salzburg last December. The audience reacted with thunderous applause.

_____ **CLARINETS** *Johannes Eder* **TUBA** *Andreas Fuetsch* **SAXOPHONE**,
CLARINETS *Romed Hopfgartner* **DOUBLE BASS**, **ACCORDION** *Markus Kraler*
HARP, **ZITHER**, **VOCALS** *Angelika Rainer* **DULCIMER**, **VOCALS** *Bettina Rainer*
TRUMPET, **VOCALS** *Markus Rainer* **TROMPETE**, **CORNET**, **VOCALS** *Andreas Schett*
VALVE TROMBONE, **VOCALS** *Martin Senfter* **VIOLIN** *Nikolai Tunkowitsch*
MUSIKAL DIRECTION *Andreas Schett*

_____ **PREPARED PIANO**, **ELECTRONICS** *Wolfgang Mitterer*

_____ **COMPOSITION**, **MUSICAL ARRANGEMENTS** *Markus Kraler, Andreas Schett and Wolfgang Mitterer*

_____ **LANGUAGE** *German*

_____ **DURATION** *ca. 90 minutes / no interval*

* We offer our thanks to HMTG for the invitation for all concertgoers to attend the International Fireworks Competition immediately following the concert.

A production by Musicbanda Franui and the Internationale Stiftung Mozarteum in cooperation with the KunstFestSpiele Herrenhausen, the Klangspuren Festival Schwaz, the Kölner Philharmonie and the Elbphilharmonie Hamburg

JOHANNES KREIDLER AUDIOGUIDE III

MUSIC THEATRE

Probably no other individual has stirred up the music business scene to a greater extent than the composer, concept artist and media specialist Johannes Kreidler, born in 1980. With a composition containing seventy thousand two hundred musical quotations, he succeeded in bringing the services of the GEMA (German performance rights association) to a standstill. Indignation was also running high when he persuaded composers from low-wage countries to compose for him for his work "Fremdarbeit" [foreign work]. The third version of Kreidler's music theatre piece "AudioGuide", a work in progress which has already been performed in previous versions in Oslo and Darmstadt, addresses topics including unrequited love and the women's quota, challenged masculinity, the flaunting of potency and terrorism and also the connections of all these topical fields to music. The cast of this multimedia theatre piece consists of two actors, a percussionist and a pianist alternating between business meetings, product presentations and talk show. Suitable only for visitors over 18 years of age.

_____ **COMPOSITION, VIDEO, ARTISTIC DIRECTION** Johannes Kreidler

_____ **PIANO** Heloisa Amaral **PERCUSSION** Alexandre Babel

_____ **LANGUAGE** German

_____ **DURATION** ca. 75 minutes / no interval

SOLISTENENSEMBLE KALEIDOSKOP KALEIDOSKOPVILLE

MUSIC THEATRE

An empty room in which musicians gradually arrive one by one. The individuals are settlers who want to appropriate a landscape: they are searching for possibilities of encountering one another. "Kaleidoskopville" is a staged musical evening which examines the practice of making music together and explores the social function of music. How is a community constituted according to traditional musical concepts? Could this represent a utopian social model? Do we have to overcome the standard forms of music-making? Should we develop in more contemporary fashion functioning without hierarchies? What would happen if we simply listened to one another? The Solistenensemble Kaleidoskop has become one of the most sought after ensembles for contemporary music on the strength of their special combination of virtuosity and experimental zest. Since 2010, the ensemble has been a regular guest at the KunstFestSpiele Herrenhausen.

_____ **Solistenensemble Kaleidoskop:** **VIOLIN** Rebecca Beyer, Anna Faber, Elfa Rún Kristinsdóttir, Mari Sawada, Daniella Strasfogel, Dea Szűcs, Paul Valikoski **VIOLA** Justin Caulley, Lotte Dibbern, Yodfat Miron **CELLO** Tilman Kanitz, Boram Lie, Michael Rauter **DOUBLE BASS** Clara Gervais

_____ **PRODUCTION, ARTISTIC DIRECTION, CONCEPT** Michael Rauter

_____ **STAGING, LIGHTING** Ladislav Zajac **COSTUME DESIGN** Tilman Kanitz, Boram Lie **SOUND DESIGN** Johann Günther **DRAMATURGY, CO-PRODUCER** Benjamin van Bebber **CHOREOGRAPHY CONTRIBUTOR** Joris Camellin, Milla Koistinen

_____ **LANGUAGE** English

_____ **DURATION** ca. 90 minutes / no interval

MUSICA ASSOLUTA CLICKS & CLOUDS

CONCERT

The emancipation of “noise” as an element of music was linked with a new concept of art in the twentieth century – art should no longer refine life on an external basis, but become a part of it. As early as 1940, John Cage responded by composing his “Living Room Music” which could be played on a random collection of household objects. Ligeti in turn composed his “Poème symphonique” for 100 metronomes in 1962 and several years later Josef Anton Riedl produced his work “Paper Music” in which the sound is created purely by hitting, throwing, crumpling and tearing paper. This programme by musica assoluta is focused on the exploration of the relationship between sound and noise and its transitions, juxtaposing these classical works of musical commotion with Ligeti’s Chamber Concerto and “Homage”, a work composed by Thorsten Encke in 2014.

_____ *WITH musica assoluta*

_____ *MUSICAL DIRECTION Thorsten Encke*

_____ *DURATION 75 minutes / no interval*

ENSEMBLE ASCOLTA ASCOLTA PLAYS ZAPPA

CONCERT

Frank Zappa who died young in 1993 has remained an icon of American music. He moved through all possible genres and across numerous stylistic boundaries as a member of the avant-garde, enfant terrible, master of rock guitar and a composer of unconstrained and imaginative creativity. Towards the end of his life, Zappa composed a series of pieces for the Synclavier which appear in retrospect as a concentration of his creative activity, combining elements of his experiments within the sphere of contemporary music with the vocabulary of jazz and rock. Free and complex compositional material is woven into a texture which is virtually unachievable by other rock, jazz or classical musicians. A large proportion of these pieces remained unpublished, stored in the house of his heirs, until Frank Zappa's widow requested the Ensemble ascolta to arrange them and bring them to life for a first posthumous concert performance.

_____ *Ensemble ascolta: FLUTE, PICCOLO Nataša Marić SAXOPHONE,
CLARINETS Matthias Stich TRUMPET, FLUGELHORN Markus Schwind
TROMBONE, EUPHONIUM Andrew Digby CELLO, E-CELLO Erik Borgir
E-GUITAR, E-BASS Hubert Steiner PIANO, KEYBOARD Florian Hoelscher
MARIMBA, PERCUSSION Boris Müller VIBRAPHONE, PERCUSSION,
DRUMKIT Adam Weisman DRUMKIT Lukas Schiske*

_____ *DURATION ca. 2 hours / incl. interval*

DAS NEUE ENSEMBLE NATURALE

CONCERT

The focus of the concert given by Stephan Meier's Das Neue Ensemble is on two works by Luciano Berio which address traditions of folk music and folk songs. Berio's work "Folk Songs" for voice and seven instruments composed in 1964 contains arrangements of folk songs from a wide variety of nations and cultural traditions. The employment of the instruments was intended to "comment without manipulating the meaning of the songs on what I consider to be the original expression of each song according to its cultural background" (Berio). More than twenty years later, Berio returned to the folk song in much reduced form. In "Naturale" for viola, percussion and pre-recorded tape, he utilises recordings of the raw natural voice of a street singer from Palermo, juxtaposing these songs with an extremely fine transcription only using the viola and percussion instruments. The area of the special gardens corresponds as a field of tension within artistically designed nature and the concept behind this music.

_____ **SOPRANO** Ania Vegry **VIOLA** Elisabeth Kufferath **PERCUSSION**

Stephan Meier

_____ **Das Neue Ensemble:** **FLUTE** Brigitte Sauer **CLARINET** Udo Grimm

VIOLONCELLO Reynard Rott **VIOLA, VIOLIN** Josje ter Haar **GUITAR** Jürgen

Ruck **PERCUSSION** Stephan Meier, Dörte Siefert **MUSICAL DIRECTION**

Stephan Meier

_____ **SOUND ENGINEERING** Sebastian Wendt

_____ **DURATION** ca. 1 hours / no interval

* In case of rain, the concert will take place in the Arne-Jacobsen-Foyer.

A production by Das Neue Ensemble in cooperation with the KunstFestSpiele Herrenhausen
The federal state capital Hanover provides institutional support for Das Neue Ensemble.

GEORG NUSSBAUMER RINGLANDSCHAFT MIT BIERSTROM – EIN WAGNER-AREAL

MUSIC THEATRE

The composer and installation artist Georg Nussbaumer has particularly focused on the works of Richard Wagner for many years. In his projects, he utilises the resources of modern art to dissect the rich sphere of Wagnerian sounds and imagery which are transformed into a contemporary field. On the basis of installation, sound and performance, he has thereby created his own individual world of contemporary music theatre. Following on from large-scale music theatre performances devoted to Tristan, Lohengrin and Parsifal, his current project focuses on the genuine heavyweight of Wagner's theatre: the world of the "Ring des Nibelungen" is equally omnipresent in Nussbaumer's "Ringlandschaft" as Wagner's mythological sources and the ideologically burdened history of his reception. Nussbaumer's selected dimensions for his project are on a par with those of the master of Bayreuth: the performance lasts sixteen hours. The entry ticket entitles the holder to an hourly bottle of beer as a "forgetting drink".

_____ **WITH** Solistenensemble Kaleidoskop

_____ **ARTISTIC DIRECTION** Georg Nussbaumer **PRODUCTION MANAGER**

Karin Haas **SPECIAL REPRESENTATIVE** Franz Quirchtmayr

_____ **LIVE ELECTRONICS** Robert Schwarz

_____ **DURATION** ca. 16 hours

* The ticket entitles the holder to multiple entry. The box office is open until 30 minutes before the end of the performance. The ticket for Museum Night entitles the holder to entry after 18:00.

A production by Georg Nussbaumer and the Solistenensemble Kaleidoskop
In cooperation with the Kulturbüro Sophien, SWR und SOPHIENSÆLE
With support from the SKE-Fonds, the Federal Ministry for Art, Education and Cultural Affairs, Austria, and with financial support from the Hauptstadtkulturfonds
Kindly supported by the Privatbrauerei Herrenhausen

JAN LAUWERS & NEEDCOMPANY THE BLIND POET

MUSIC THEATER

Jan Lauwer's impulsive and much-visited performance installation "The House of Our Fathers" was the crowd puller at the KunstFestSpiele Herrenhausen in 2013. His latest project "The Blind Poet" was created in close collaboration with the composer Maarten Seghers and co-produced by the KunstFestSpiele Herrenhausen. Lauwers examines the degree to which history as we know it is determined by lies, chance meetings and random events. Taking the family trees of the performers, their nationalities, cultures and languages as a starting point, an alternative world history is created – featuring women who throw stones and end up by being burnt at the stake and a Crusader whose armour is too small.

_____ **WITH** Grace Ellen Barkey, Jules Beckman, Anna Sophia Bonnema, Hans Petter Melø Dahl, Benoît Gob, Maarten Seghers, Mohamed Toukabri
_____ **TEXT, STAGING, LIGHT, DIRECTION** Jan Lauwers **MUSIC** Maarten Seghers **CHOREOGRAPHY** Grace Ellen Barkey **COSTUMES** Lot Lemm
_____ **LANGUAGE** In different languages with German subtitles

A production by the Needcompany in co-production with the KunstFestSpiele Herrenhausen, Kunstenfestivaldesarts, Brussels, FIBA – Festival Internacional de Buenos Aires, Künstlerhaus Mousonturm, Frankfurt am Main
With support by the Belgian government

FRIEDRICH WILHELM MURNAU NOSFERATU – EINE SYMPHONIE DES GRAUENS

SILENT FILM WITH LIVE MUSIC

Murnau's expressionist silent movie "Nosferatu" dating from 1922 was the first film version of Bram Stoker's "Dracula". Film critics view this work as a quantum leap in cinematic history. On the basis of Hans Erdmann's soundtrack only preserved in fragmentary form, the Internationale Händel-Festspiele Göttingen issued a commission this year for a new composition in cooperation with the Hochschule für Musik, Theater und Medien Hannover. The surprise performer on the cinema organ: Laurence Cummings, a renowned conductor and harpsichordist within the field of historical performance practice, who steers towards completely new horizons with this project.

_____ *Nosferatu, Germany 1922* **DIRECTOR** Friedrich Wilhelm Murnau
SCREENPLAY Henrik Galeen based on motifs from the novel *Dracula* by Bram Stoker
_____ **VIOLONCELLO** Victoria Constien **PERCUSSION** Tobias Hegele
ORGAN Laurence Cummings
_____ **COMPOSITION** Ehsan Ebrahimi on the basis of the *Fantastic Suites* by Hans Erdmann
_____ **LANGUAGE** German
_____ **DURATION** 94 minutes / no interval

A production by the Internationale Händel-Festspiele Göttingen in co-production with the Hochschule für Musik, Theater und Medien Hannover
Supported by Niedersächsische Sparkassenstiftung, Sparkasse Hannover and VGH Versicherungen

RENS VELTMAN LYRICAL LIGHTS

LIGHT INSTALLATION

Since the 1970s, Rens Veltman has been active as a pioneer within the field of artistic reflection with the aid of computer technology and robotics. In his installation "Lyrical Lights", a couple strolls through the room and, despite the fact that these two figures named Irving and Violet only consist of a few points of light, they are nevertheless perceived in their movement by observers as three-dimensional images. During their walk, Irving and Violet philosophise on perception, emotions and human existence. Topics also touched on such as light, electricity or magnetism and reflections on space and time, transience and recollection animate visitors to think about phenomena which determine our existence but remain undiscussed in everyday life.

_____ *Theme Lyrical Lights (Recording of the first performance at the opening of the exhibition "Infra und Ultra oder Colonise the Dark" at aut Innsbruck on 8 November 2013)*

_____ **COMPOSITION** Thomas Larcher

_____ **TENOR** Mark Padmore **CLARINET** Reinhold Brunner

_____ **TEXT** Jeff Friedman, Roy Nathanson

GEGEN DEN STRICH

SCHOOLS NETWORKING WITH THE KUNSTFESTSPIELE HERRENHAUSEN

The Schulverbund based on an educational experiment approved by the Ministry for Cultural Affairs in 1995 encourages, coordinates and secures cooperation between the participating schools themselves and also with institutions in the urban area of Herrenhausen-Stöcken. Highlights in these joint activities are the so-called action days with a thematic focus, normally involving the participation of several thousand individuals.

In close cooperation with the KunstFestSpiele Herrenhausen, the core focus of this year's action day celebrating the twentieth anniversary of this project is on universal joint collaboration in Herrenhausen-Stöcken and learning from one another. Schools and their partners have designed a "Tour of Experiences" which offers not only pupils but also their parents and other visitors a great deal of fun and interesting activities. The individual results of project phases will provide the basis for theatre performances (some of which have won awards), sketches, small games, musical performances, scientific experiments and many more surprises.

_____ **DURATION** ca. 150 minutes

An event organised by the Schulverbund Herrenhausen-Stöcken
Permanent members of the schools network: GS Am Stöckener Bach, GY Goetheschule, GS Entenfang, IGS Stöcken, GS Fuhsestraße, HS Anne-Frank-Schule, GS Marienwerder, RS Emil-Berliner-Schule, GS Vinnhorst, FöS Wilhelm-Schade Schule, GS Wendlandstraße (Berufsbildende Schule 11), district mayors, district managers, the police force and Freizeitheim Stöcken

TEAM

FESTIVAL DIRECTOR Elisabeth Schweeger
ASSISTANT OF DIRECTOR Janna Röper
PRODUCTION MANAGEMENT Marlies Leibitzki
PRODUCTION TEAM Nora Kronemeyer, Hannah Luttermann, Lisa Magdalena Mayer, Ronja Zoe Litz (FSJ Kultur)
DRAMATURGY Roland Quitt
CURATOR AKADEMIE DER SPIELE and BALLENERNTE Leonore Leonardy
PRODUCTION MANAGEMENT AKADEMIE DER SPIELE Stella Maxeiner
DESIGN FESTIVAL LOUNGE Wanda Golonka
TECHNICAL MANAGEMENT Willi Brune
TECHNICAL TEAM Alexander Christophers, Moritz Ehrhardt, Mathias Märker, Judith Rischmüller, Anja Schneider, Arkadij Singer, Kristof Wistal, Tomasz Wojtyra and others
HERRENHAUSEN GARDENS DIRECTOR Ronald Clark
DIVISION MANAGEMENT EVENTS / RENTALS Inga Samii
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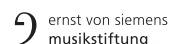
IMPRINT

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 V.i.S.d.P. KunstFestSpiele Herrenhausen

An event organised by the federal capital city Hanover, Department of Culture
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YOUR ROUTE TO HERRENHAUSEN

VENUES

The venues Orangerie and Galerie with the Arne-Jacobsen-Foyer are situated on Herrenhäuser Straße right at the entrance to the Großer Garten.

RAIL

Board at the stop "Kröpcke" with the Stadtbahn line 4 (direction Garbsen) or line 5 (direction Stöcken) alighting at the stop "Herrenhäuser Gärten"

CAR

Approaching by car from the north, follow the A2 (exit Herrenhausen/Zentrum) and from the south follow the B65, B3 or B6. The Herrenhausen Gardens are signposted on the highways and within the urban areas of Hanover. The Gardens are situated within the environmental zone of Hanover.

PARKING

There is a fee-paying car park signposted at the Großer Garten.

OPENING HOURS HERRENHAUSEN GARDENS

The Großer Garten and the Berggarten are open daily from 9:00 normally until 20:00, last entry 1 hour prior to closing.

Current information at www.herrenhausen.de or
+ 49 (0) 511-16 83 40 00

The Museum Schloss Herrenhausen is open from 11:00 – 18:00.

INSTALLATIONS

22.5. – 14.6. **BALLENERNTE**

daily 9:00 – 20:00

Großer Garten, Garden fee

30.5. – 14.6. **LYRICAL LIGHTS**

Generally daily 11:00 – 18:00

Orangerie Foyer, admission free

30.5. – 14.6. **MINI VIEW**

1 hour before performance

Arne-Jacobsen-Foyer, admission free

PRICES

A: GENERAL SEATING / NO RESERVED SEATS

A	15	RED	10
B	25/20/10	RED	20/15/8
C	40/30/20	RED	35/25/15

Garden fee: www.hannover.de/Herrenhausen

PRICE REDUCTIONS

Children below the age of 12 pay EUR 8 for all seat categories. Reductions are available for all visitors between 13 and 31, persons receiving ALG, persons undertaking voluntary service (BFD, FSJ, FÖJ and FWD) and visitors with Hannover-Aktiv-Pass. Verification of discount entitlement must be presented on admission. Depending on availability, remaining tickets in all ticket categories will be available for EUR 11.10 at the box office. Should a seriously handicapped person require the attendance of an accompanying person, this individual will be admitted free of charge.

Further reductions see TICKETS

TICKETS exclude advance booking and ticket fees

TICKETS

WWW.EVENTIM.DE

and CTS/Eventim advance booking offices

Hotline: 0 18 06 - 57 00 70

KÜNSTLERHAUS

Sophienstraße 2, 30159 Hanover

www.vvk-kuenstlerhaus.de / + 49 (0) 511-16 84 99 94

March, April: Mo – Fri 12:00 – 18:00

May, June: Mo – Fri 10:00 – 18:00, Sat 10:00 – 14:00

TICKET OFFICE ARNE-JACOBSEN-FOYER

Open 1 hour before the beginning of the performance. Reserved tickets should be collected at least 30 minutes before.

For the performances “Salto Vocale” on June 5th and “Ringlandschaft mit Bierstrom” on June 13th the box office is open until 30 minutes before the end of the performance.

HAZ/NP-ABOPLUS

The AboPlus 20 % discount is available in all HAZ/NP advance booking offices and the Künstlerhaus. The discount is valid for the basic ticket price of max. 2 tickets per performance.

NDR KULTUR KARTE

20 % discount at the NDR-Ticketshop in the Landesfunkhaus in Hanover and in the Künstlerhaus. The discount is valid for the basic ticket price of max. 1 ticket per performance.

ONLY AT THE ADVANCE BOOKING OFFICE IN THE KÜNSTLERHAUS OR AT THE BOX OFFICE:

GROUP TICKETS 20 % discount per ticket (at least 10 persons)

ADAC CARD 20 % discount on presentation of card. The discount is valid for the basic ticket price of max. 1 ticket per performance.

www.adac.de



TICKETS FOR NACHT DER MUSEEN [MUSEUM NIGHT] ON 13.6.

EUR 7 for adults purchased in advance in almost all participating institutions and at the box office. Free entrance for children under 14. Information at www.hannover.de/nachtdermuseen

DURING THE FESTIVAL

Tickets include admission to the Großer Garten on the day of the performance 2 hours before the start of the performance and if applicable from 22:00 to the Illumination of the Großer Garten.



KUNSTFESTSPIELE HERRENHAUSEN
Herrenhäuser Gärten
Herrenhäuser Straße 4
30419 Hanover

TICKET PRESALE

www.eventim.de

Hotline: 0 18 06 - 57 00 70

www.vvk-kuenstlerhaus.de

Tickets: + 49 (0) 511-16 84 99 94



FESTIVAL SCOUTS
NDR.DE/NIEDERSACHSEN

NEWSLETTER

Receive news and background information with the newsletter of the KunstFestSpiele Herrenhausen. Register on our website:

KUNSTFESTSPIELE.DE

An event organised by the federal capital city Hanover, Department of Culture

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GEGEN DEN STRICH
29 MAY –
14 JUNE 2015
HANNOVER

21.5. THURSDAY	28.5. THURSDAY	29.5. FRIDAY	
<p>From 11:00 Großer Garten BALLENERNTE Garden fee</p>	<p>19:00 Schloss Herrenhausen GEGEN DEN STRICH – VON DER NOTWENDIGKEIT ZIVILEN UNGEHORSAMS 32. Herrenhäuser Gespräch Admission free / No pre-booking</p>	<p>City Centre Hanover MINI VIEW</p>	<p>* 29.5. Reservation recommended at the Pre-Sale Office in the Künstlerhaus Hanover * 5.6. Ticket allows multiple visit of the performance of "Multiple Voices" in the Galerie from 17:00 (general seating) and singular visit of the concert at 19:00 in the Orangerie (reserved seating). * 12.6. In case of rain, the concert will take place in the Arne-Jacobsen-Foyer. * 13.6. The regular ticket allows multiple entry to the performance. The ticket for Museum Night allows entry from 18:00.</p>

PROGRAMME

KUNSTFESTSPIELE HERRENHAUSEN
 GEGEN DEN STRICH 29 MAY – 14 JUNE 2015

29.5. FRIDAY	30.5. SATURDAY	31.5. SUNDAY	2.6. TUESDAY	3.6. WEDNESDAY	4.6. THURSDAY	5.6. FRIDAY	6.6. SATURDAY
<p>18:00 Orangerie OPENING Admission free*</p> <p>20:00 Galerie PITCH 43_TUNING THE COSMOS Price Group C</p>	<p>19:00 Orangerie POLITICAL AVANT-GARDE IN CHINESE THEATRE ARTS Admission free</p> <p>20:00 Orangerie FLEE BY NIGHT Price Group C</p>	<p>18:00 Galerie WE APOLOGIZE TO INFORM YOU Price Group A</p>	<p>20:00 Orangerie MARCO STROPPA: MINIATURE ESTROSE Price Group B</p>	<p>20:00 Orangerie IT MAKES A LONG TIME MAN FEEL BAD Price Group C</p>	<p>20:00 Galerie VANITAS Price Group C</p>	<p>16:00 Arne-Jacobsen-Foyer PAVILLON DER SINNE Admission free</p> <p>From 17:00 Galerie/19:00 Orangerie SALTO VOCALE Price Group C*</p> <p>19:00 Schloss Herrenhausen "DIE ROSE DER FREIHEIT" INDIENS WEG ZUR UNABHÄNGIGKEIT Forum für Zeitgeschehen Admission free / No pre-booking</p>	<p>20:00 Orangerie TANZ BODEN STÜCKE Price Group C</p>
7.6. SUNDAY	9.6. TUESDAY	10.6. WEDNESDAY	11.6. THURSDAY	12.6. FRIDAY	13.6. SATURDAY	14.6. SUNDAY	
<p>18:00 Orangerie AUDIOGUIDE III from age 18 only Price Group B</p> <p>20:00 Galerie KALEIDOSKOPVILLE Price Group C</p>	<p>20:00 Galerie CLICKS & CLOUDS Price Group B</p>	<p>20:00 Orangerie ASCOLTA PLAYS ZAPPA Price Group C</p>	<p>10:00 Großer Garten GEGEN DEN STRICH Garden fee</p> <p>Schools networking with the KunstFestSpiele Herrenhausen</p>	<p>20:00 Großer Garten* NATURALE Price Group A</p>	<p>From 11:00 Galerie RINGLANDSCHAFT MIT BIER- STROM – EIN WAGNER-AREAL Price Group A*</p> <p>20:00 Orangerie THE BLIND POET Price Group C</p>	<p>18:00 Orangerie THE BLIND POET Price Group C</p> <p>20:30 Galerie NOSFERATU – EINE SYMPHONIE DES GRAUENS Price Group B</p>	