

culture project of **salz** **kammer**  
**gut** 2024

European  
Capital of Culture  
Bad Ischl  
Salzkammergut

euro-  
pe-  
an



theater  
festival

9-13  
October 2024

LEHÁR-THEATER  
BAD ISCHL

**About the photos in this  
program booklet:**

*We asked the participating artists to take a photo of themselves that responds to the themes of the festival. They were completely free to choose the subject and type of photo. The photo can stand for the respective production or describe the artistic approach, can be a spontaneous snapshot or an elaborate motif. The only condition was that the photo must have been taken by the artists themselves.*

# european theater festival

9 - 13    *LEHÁR-THEATER*  
October 2024    *BAD ISCHL*

**Since the beginning of the year**, the European Capital of Culture Bad Ischl Salzkammergut 2024 has been offering many events worth seeing. Another highlight is soon to follow: on 9 October, the European Theater Festival will kick off as part of the European Capital of Culture Bad Ischl Salzkammergut 2024, focusing on the performing arts for five days. A total of 13 hand-picked productions are on the program. The theme that runs like a common thread through the theater, dance and opera performances and readings is the repressed and forgotten aspects of memory. This is an interesting complex of themes that the European Capital of Culture repeatedly addresses in various areas throughout the year. The venue of the festival is also special: the Lehár Theater has been used for artistic performances again for many years and, with its eventful theater history since its foundation in 1827, is itself an important pillar in the culture of remembrance.

Landeshauptmann Mag. Thomas Stelzer (*Governor*)

**European theater** meets Bad Ischl – a place that historically stood for the avant-garde in the 19th and 20th centuries.

The Lehár Theater thus takes up where it left off and not only enriches the European Capital of Culture Bad Ischl Salzkammergut 2024, but will also be a place of remembrance, encounter, debate and reflection in the future thanks to the refurbishment that has been initiated. An important cultural institution without which a democratic society cannot exist.

Bürgermeisterin Ines Schiller (*Mayor*)

**On the glass of eternity has already settled  
My breathing, my warmth.**

**A pattern prints itself on it,  
Unrecognizable of late.**

**Let the lees of the moment trickle down—  
The lovely pattern must not be wiped away.**

**Ossip Mandelstamm**

translated from  
the original  
Russian by Albert  
C. Todd and Max  
Hayward.



**The European Theater Festival** deals with repressed and forgotten aspects of memory. The focus is not on retelling the past, but on the search for new strategies of remembrance culture. The selected projects question nostalgia and repression and search for new languages and forms for dealing with the wounds of the past.

Theater, as a medium of presence, is better suited than any other art form for working on remembrance and collective memory. In the theater, the past can become a reinvented present every evening, we can relate to our history here and now.

The selected theater projects aim to create a utopian strategy of remembering, to question our mechanisms of coming to terms with history and to relate our present to the voices of the past. We are looking for resistance to the entrenched strategies of memory and for a theatrical opening of wounds. How do we see the past in the future? How will we remember tomorrow?

The productions tell stories from the perspective of workers, servants, children and the elderly. They search for the scarred, repressed and unheard, for stories of resistance and counterculture in the Salzkammergut, for the questioning of regional sanctuaries, for an alternative to nostalgic kitsch and repression.

Alexander Charim

**For the first time in years**, a theater festival is taking place at the Lehár Theater. A venue that clearly shows the traces of its history. This theater was officially opened as the “Kur-theater am Kreuzplatz” on 28 April, 1827 under the direction of Katharina Hain.

She was perhaps the first female artistic director in Austrian history and ran a theater that was characterized by a special closeness between artists and visitors. Affordable subscriptions were available for locals, thus mixing all social classes and creating a local/international audience.

As part of the European Capital of Culture Bad Ischl Salzkammergut 2024, this theater will once again be the venue for a concentrated European stage marathon for 5 days. An opportunity for exchange, networking and further development for the regional scene and for the Bad Ischl audience.

Sonja Zobel





# Schedule

## WEDNESDAY 9.10.

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6 p.m. – Stage

DAS DENKENDE HERZ *THE THINKING HEART* – Texts by Stefan Zweig & David Grossmann  
Reading with Mavie Hörbiger

8 p.m. – Stage

INBOX / SALZ & SÄULEN *SALT & PILLARS*  
by Sidiki Yougbaré and Thiemo Strutzenberger

## THURSDAY 10.10.

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6 p.m. – Stage

RIP REFRAIN

A fable in G minor – by Labande Dordur

8 p.m. – Stage

BIERZELT *BEER TENT*

by Hannah Maria Wimmer

## FRIDAY 11.10.

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5 p.m. und 6.30 p.m. – Hettegger / Lehár Theater annex

DEN BLICK ÜBER DIE SCHULTER WERFEN

*LOOKING OVER THE SHOULDER*

Director: Neda Sokolovska

8 p.m. – Stage

MEIN LIEBLINGSTIER HEISST WINTER

*MY FAVOURITE ANIMAL IS CALLED WINTER*

An operetta series in 5 episodes

Music: Lukas Kranzelbinder Text: Ferdinand Schmalz

Director: Alexander Charim

episodes 1 and 2, Co-production with Oper Graz

## SATURDAY 12.10.

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2 p.m. – im gesamten Theater

FRIEDERIKE MAYRÖCKER GEHT INS LEHÁR THEATER UND DENKT :  
*FRIEDERIKE MAYRÖCKER GOES TO THE LEHÁR THEATER AND THINKS*

A walk-in room installation by ohnetitel

1-5 p.m. – forecourt Lehár Theater

AKTE 2: STÖRUNG. EIN SPIEL *ACT 2: DISTURBANCE. A PLAY*

Parlor game based on the texts by Friederike Mayröcker by ohnetitel

4 p.m. – Stage

DE(CON)FINING

by Kathrine Nedrejord und Salimata Togora,

Choreography: Pernille Øien

5.30 p.m. Uhr – Hettegger / Lehár Theater annex

PODIUMSDISKUSSION DECONFINING *AUDIENCE DISCUSSION*

8 p.m. – Stage

EUROPE SPEECH: ZWEIG

In cooperation with mitos21 – a European theatre network

## SUNDAY 13.10.

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11 p.m. – Stage

SONS OF SISSY

Choreography: Simon Mayer

2 p.m. – Stage

SCHWEISS UND TRÄNEN SIND AUCH NUR SALZ UND WASSER  
*SWEAT AND TEARS ARE ALSO JUST SALT AND WATER*

by Christine Teichmann

*Attention: The Lehár Theater is not heated! Please remember to bring clothing suitable for the weather.*

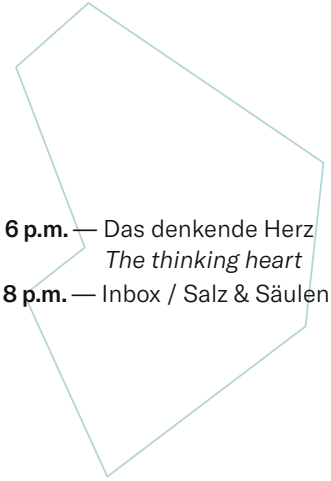




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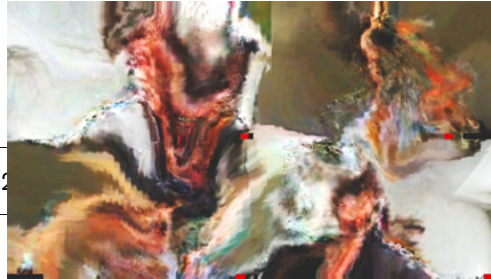




6 p.m. — Das denkende Herz  
*The thinking heart*

8 p.m. — Inbox / Salz & Säulen

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6 p.m. — Stage

# Das denkende Herz

*The thinking heart*

**Texts** by Stefan Zweig and David Grossmann

**Reading** with Mavie Hörbiger

**Concept** Eva-Maria Voigtländer and Alexander Charim

In the reading at the opening of the European Theater Festival, Burg actress Mavie Hörbiger juxtaposes works by Stefan Zweig with texts by David Grossmann. Stefan Zweig's radical call for European unification in the spirit of humanism meets David Grossmann's literary reflections on the crisis in the Middle East. Two unconditional fighters for empathy and against hatred question the possibility of peace in violent times.

8 p.m. — Stage

# Inbox / Salt & Pillars

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**By** Sidiki Yougbaré and Thiemo Strutzenberger

**Directed by** Polina Solotowizki and Sidiki Yougbaré

**Stage design** Albert Frühstück

**Costume** Sophia Profanter

**With** Bene Greiner, Justin Ouidiga, Nabalum, deeLinde

**World Premiere**

**Coproduktion** with Christoph Schlingensief's Operndorf Afrika (Burkina Faso)

How can old patterns be broken up and reshaped? Artistic partners from Europe and Africa are developing new strategies for creative collaboration in the project *Deconfining Arts, Culture, and Policies in Europe and Africa*. Bad Ischl Salzkammergut 2024 is organizing this multi-year dialogue format together with Christoph Schlingensief's Operndorf Afrika in Burkina Faso. The theater texts by Sidiki Yougbaré and Thiemo Strutzenberger, which were created as part of a writers' residency in Bad Ischl, will be premiered with an international ensemble. Both texts reflect on memory work and the (im)possibility of understanding one's own history.

CHRISTOPH SCHLINGENSIEFS

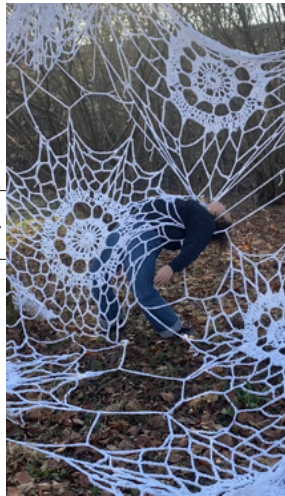
**OPERNDORF  
AFRIKA**



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6 p.m. — RIP Refrain  
8 p.m. — Bierzelt  
*beer tent*



THURSDAY → 10/10/2024 → THURSDAY →

THURSDAY → 10/10/2024 → THURSDAY

6 p.m. — Stage

# RIP Refrain

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A fable in G minor – **by** Labande Dordur

**Text, direction and performance** Lucie Dordoigne and Anaïs Durand-Maupitit

**Guest performance** – A project of the Academy of Performing Arts Ludwigburg

Two voices take us on a journey. They take us to Botswana, where in the summer of 2020 a group of elephants inexplicably plunged to their collective deaths after a wild round dance. The journey sometimes turns into a mysterious nightmare, sometimes into a bizarre carnival. We encounter modern witches, sensual robots and lost twins, resurrected pop singers from the last century and hybrid animals from the next. Allegories of our times, past and future, celebrating life and fantasy in a happy and restless dance of death to combat the fear of loss, farewell and the end – an end that is always also a beginning, an eternal refrain.





**5 p.m. and 6:30 p.m.** — Den Blick über die Schulter werfen  
*Looking over the shoulder*

**8 p.m.** — Mein Lieblingstier heißt Winter  
*My favourite animal is called Winter*

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5 p.m. — Hettegger / Lehár Theater annex

# Den Blick über die Schulter werfen

*Looking over  
the shoulder*

**Project management** Edith Draxl

**Director** Neda Sokolovska

**In cooperation** with KUNSTLABOR Graz von uniT

A project about female heritage in the Salzkammergut, an absolute necessity, as the history books are still written from a male perspective. Men have names and faces, women are hardly ever mentioned. Conversations with local women shed light on the legacy of young women in the region. Together with them, we question the common image of women in pretty dirndl dresses at various traditional festivals by delving into family stories. We ask how the political circumstances of history have affected the biographies of their ancestors. What happened in 1968, were there hippies in the Salzkammergut? What did tourism mean for women? Work, money, a modest prosperity? What impact did democratization, emancipation and revolt have on local women? What roles do religion and politics play today? What forms of remembrance have emerged? How do we deal with painful or shameful memories?

The discussions will also revolve around questions of individual history: What has this female history done to me? How has it shaped me? All of this becomes visible in a performance in which the players lend their voices to women. Perhaps we need to re-think life in the countryside beyond all clichés.

6.30 p.m. — Hettegger / Lehár Theater annex

Den Blick über  
die Schulter werfen

*Looking over  
the shoulder*

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8 p.m. — Mein Lieblingstier heißt Winter  
*My favourite animal is called Winter*



8 p.m. — Stage

# Mein Lieblingstier heißt Winter

*My favorite animal  
is called Winter*

An operetta series in 5 episodes

**Music** Lukas Kranzelbinder

**Text** Ferdinand Schmalz

**Director** Alexander Charim

**Stage and costume design** Ivan Bazak

**With** Sieglinde Feldhofer, Martin Fournier, Felix Heuser, Tino Hillebrand, Klemens Lendl, Mathias Lodd, Raphaela Möst, Wolfgang Vincenz Wizlsperger

**Piano / Keyboard / Effects** Benny Omerzell **Electric guitar / electric bass** Christian Neuschmid

**Acoustic guitar / singing saw / vocals** David Müller

**Violin / vocals** Klemens Lendl

**Baritone horn / vocals** Wolfgang Vincenz Wizlsperger

**Co-production** with the Graz Opera

**Guest performance** of episodes 1 and 2

The debut novel by Ingeborg Bachmann Prize winner Ferdinand Schmalz, set to music by composer Lukas Kranzelbinder, directed by Alexander Charim and brought to scenic life by an ensemble of actors, singers from the Oper Graz and figureheads of the *New Viennese Song (Neues Wienerlied)* such as Klemens Lendl (Die Strottern) and Wolfgang Vincenz Wizlsperger (Kollegium Kalksburg).

In *Mein Lieblingstier heißt Winter (My favourite animal is called Winter)*, Ferdinand Schmalz takes his readers on an abysmal journey through Austrian society, whimsical, intelligent and with great wit, providing the perfect template for a modern operetta. Often underestimated as shallow entertainment, operetta was a socially critical, subversive genre until it was curtailed by National Socialist cultural policy and is now to be resurrected in a new form.

Schmalz's novel is both a crime story and a social satire: frozen food salesman Franz Schlicht is supposed to dispose of the body of his cancer-stricken customer Doctor Schauer from a freezer after his suicide. But when Schlicht goes to fulfill the order, the dead body has disappeared without a trace. Schlicht sets off in search of the frozen corpse and encounters all kinds of strange characters.

Ferdinand Schmalz will adapt his novel himself. Lukas Kranzelbinder, known for the jazz group *Shake Stew*, which he founded, composes beyond the boundaries of clear stylistic classification and gives the new operetta its very own 21st century sound. The Viennese director Alexander Charim, who has many years of experience with unusual venues, completes the Austrian trio. The 5 episodes of the operetta series will be produced over two seasons at Graz Opera. The first two episodes of this co-production with the European Capital of Culture 2024 will be performed at the European Theater Festival.



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TURDAY

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- 1-5 p.m. — Akte 2: Störung. Ein Spiel
- 2 p.m. — Friederike Mayröcker goes to the Lehár Theater and thinks
- 4 p.m. — De(con)fining
- 5.30 p.m. — Deconfining: Audience Discussion
- 8 p.m. — Europe Speech: Zweig

1-5 p.m. — forecourt Lehár Theater

# Akte 2: Störung. Ein Spiel

## *Act 2: disturbance. A play*

Parlor game based on the texts by Friederike Mayröcker

ohnetitel – netzwerk für theater&kunstprojekte

**Director** Dominik Jellen

Between the theater performances, *ohnetitel* invites you to play Mayröcker's parlor game. The game tables are set up in the forecourt, offering a convivial way to get to know Friederike Mayröcker's art of writing and her wealth of words. (Fragments of Friederike Mayröcker's literature become puzzle pieces in a theatrical board game that rummages through her work with relish, putting all participants in the same starting position and not giving experts a head start). Take a seat!



2 p.m. — in the entire theater

# Friederike Mayröcker geht ins Lehár Theater und denkt:

*Friederike Mayröcker  
goes to the Lehár  
Theater and thinks*

A walk-in room installation

ohnetitel – netzwerk für theater&kunstprojekte

**Concept and artistic design** Thomas Beck, Dorit Ehlers, Arthur Zgubic

**Production** Sabine Jenichl

*“... we all felt = in the belly of the mountain = the breath of death. While the waning moon glided over the hills, back then in Bad Ischl”  
(from: fleurs, 2016)*

The poet, writer and radio play author Friederike Mayröcker lived for almost a century and made an impressive mark on German literature. She felt her environment with all her senses, shaped it into language and released it again in her very own way as “Proesie”. She described her apartment as a “writing box”, where she formed an organism with her texts and words, and for one magical hour the Lehár Theater was transformed into a Mayröcker’s place of words. A staircase, a socket, a wardrobe mirror are transformed into a text-image object with a quote from her work, her signatures are etched into the dust of the past and the long-invisible become small works of art of the present.

The public is invited to follow in the footsteps of the “Grande Dame of Austrian literature” and explore the interiors on their own.

4 p.m. — De(con)fined

5.30 p.m. — Deconfining: Audience discussion

8 p.m. — Europe Speech: Zweig



4 p.m. — Stage

# De(con)fining

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**By** Kathrine Nedrejord and Salimata Togora

Austrian premiere

**Co-production** Svon Bodø 2024 (Norwegen) and Festival sur le Niger (Mali)

**Choreographie** Pernille Øien

**Tanz** Katerina Jitlatda Horup Solvang, Aasa Frøystein, Bibata Ibrahim Maiga, Kadidja Tiemanta

**Musik** Håvar Lund

**Licht** Charles Wadel-Ellingsen

Based on *Rájiid(haga)* by Kathrine Nedrejord and Salimata Togora, *De(con)fining* explores the aspects of humanity and culture that connect people across borders. In this interdisciplinary performance, which was also created as part of the *Deconfing* project, the forms of expression of dance, theater, text and music merge and pose the question of the possibility of community despite all differences.

5.30 p.m. — Hettegger / Lehár Theater annex

## Deconfining: Publikumsgespräch *Audience discussion*

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How can intercontinental cultural collaboration succeed? Artists and project managers of the two “Deconfining” productions in conversation about new forms of theater, challenges and opportunities for co-creation between Africa and Europe.

8 p.m. — Stage

# Europe Speech: Zweig

Berliner Ensemble

**Director** Tjana Thiessenhusen

**With** Jannik Mühlenweg and  
Valentin Kleinschmidt

Thalia Theater Hamburg

**Director** Alexander Klessinger

**Music** Niklas Handrich

**Dramaturgy** Natalja Starosta

**With** Pauline Renevier

Teatro Stabile Torino

**Director** Micol Jalla    **Stage** Fabio Carpene

**Costume** Katarina Vukcevic

**Dramaturgy** Diego Pleuteri

**With** Luz Bronzino, Malick Coly, Maria Stella

Katona József Színház Budapest

**Director** Balász Dohy

**Text and dramaturgy** Anna Zilahy

**With** Zsófia Tóth and Flóra Lili Matisz  
(music)

Toneelhuis Antwerpen

**Director and performance**

Lisaboa Houbrechts and Gorges Ocloo

Dramaten Stockholm

**Director** Bernhard Øye

**In cooperation with**

mitos21 – a European theatre network

*“The plan I’m proposing doesn’t have to be the one we start with, but let’s just start at all. Let’s not waste time, because time is not working for us but against us.”*

*Stefan Zweig*

Six teams of European theater makers will create six twenty-minute microdramas based on Stefan Zweig’s speech “Unification of Europe”. The conditions are the same for everyone: One text as a common basis, a maximum of three performers, minimal technical effort. Six theatrical commentaries from different perspectives on the still fragile unification of Europe. What does Stefan Zweig’s dream of European unification as the only protection against war and nationalism still have to say to us today? Visit Europe while it still stands!



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**11 a.m.** — Sons of Sissy

**2 p.m.** — Schweiß und Tränen sind auch nur Salz und Wasser  
*Sweat and tears are also just salt and water*

11 a.m — Stage

# Sons of Sissy

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**Artistic direction, choreography** Simon Mayer

**Costume and stage design** Andrea Simeon

**Performance** Simon Mayer, Matteo Haitzmann, Patric Redl, Simon Wehrli

**A cooperation between** Kopf hoch, brut Wien, Gessnerallee Zürich, zeitraumexit Mannheim and Tanz ist Dornbirn

The four performers and musicians make experimental use of traditional Alpine live music, various group dances and ritualistic practices.

They liberate these from conservatism and conventions and establish a novel fusion of artistic reinterpretations and temporary social attributions of meaning. Beyond categorization and pigeonholing, the *Sons of Sissy* live up to their name: they sometimes behave as a quirky folk music quartet, sometimes as an experimentally playful ritual dance combo and radically and humorously break up traditional male role models in customs.

2 p.m.— Stage

*Sweat and tears are  
also just salt and water*  
**Schweiss und Tränen sind  
auch nur Salz und Wasser**

**Text** Christine Teichmann

**Director** Alexander Mitterer

**With** Christine Teichmann and Dragana Avokadovich

**In cooperation** with VLG Graz

The old woman has worked hard all her life, mostly unpaid and always unappreciated. Now her granddaughter, no longer quite young herself, thinks that grandma has earned a retirement where she can be looked after and pampered. But as is usual in our capitalist logic, she will not do this herself, but hire an Eastern European carer to do it. Why does she ask, is there a wage gap?

The shadows of the past meet the young, silent Eastern European nurse, who only raises her voice with her songs, which deal with the longing for freedom and self-determination. Christine Teichmann's text puts her finger in the open wounds of our social and societal system and is based on research and interviews conducted with those affected in the Salzkammergut.

# A Production of the European Capital of Culture Bad Ischl Salzkammergut 2024

## Photo credits

- p. 10, 11 — Alexander Charim, Albert Frühstück, Sidiki Yougbaré
- p. 12, 13 — Labande Dordur, Hannah Wimmer
- p. 16, 17 — Alexander Charim
- p. 22, 23 — Dorit Ehlers, Pernille Øien, Alexander Klessinger, Balázs Dohy, Bernhard Øye, Jana Thiessenhusen, Micol Jalla + Diego Pleuteri
- p. 28, 29 — Simon Mayer, Christine Teichmann

## Team

Curator: Alexander Charim

Head of Program Performing Arts: Sonja Zobel

Production Management: Kerstin Glachs

Technical support: Fritz Kronlachner and team

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