

HEINER GOEBBELS

Curriculum vitae

The composer and director Heiner Goebbels belongs to the most important exponents of the contemporary music and theatre scene. His compositions for ensembles and big orchestras published by Ricordi Berlin are currently performed worldwide as well as several of his music theatre works and staged concerts, mostly produced by Théâtre Vidy Lausanne, the Ensemble Modern and International Festival of the Arts RUHRTRIENNALE.

He was born on _____ in _____, lives since 1972 in Frankfurt/Main. He studied sociology and music.

Artistic career:

While doing several record productions and many concerts with the Goebbels/Harth-Duo (75-88), Sogenanntes Linksradikales Blasorchester (76-81), and the art-rock-group Cassiber (82-92), he wrote at the same time theatre music (for Hans Neuenfels, Claus Peymann, Matthias Langhoff, Ruth Berghaus and other directors), 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 *Verkommenes Ufer, Die Befreiung des Prometheus, Wolokolamsker Chaussee I-V, Schliemanns Radio, Der Horatier/Roman Dogs/Chiens Romains* and others. After the staged concerts *Der Mann im Fabrstuhl*, 1987, *Die Befreiung des Prometheus*, 1991 and the concert for dancers *Thraenen des Vaterlands*, together with Christoph Nel/Ballet Frankfurt, 1986, he created together with Michael Simon the music theatre pieces *Newtons Casino* in 1990 and *Roemische Hunde* in 1991 at the TAT in Frankfurt. Since 1988 Heiner Goebbels composes ensemble 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 Donaueschinger Musiktage, he composed *Industry & Idleness* (premiered 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-, music- and performing arts -festivals and tourings with all his ensembles, the productions for stage got him to more than 50 countries in the last 30 years. More than 20 CD productions have been published. In 1993 the music theatre piece *Ou bien le débarquement désastreux* was directed by himself in Paris. In 1995 his music theatre piece *Die Wiederholung* (based upon motifs by Kierkegaard, Robbe-Grillet and Prince) was created in Frankfurt (Theater am Turm). His music theatre piece *Schwarz auf Weiss* 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. Apart from several installation and exhibition projects in Bauhaus Weimar, Centre Pompidou, ZKM, MAC Lyon, Museum Mathildenhöhe, Albertinum Dresden, New Space Moscow, Kunsthalle Gießen, Museo da Arte Bogota and many others, he participated in *Documenta VII, VIII and X* with concerts, performances and installations – in 1997 with his music theatre sketch *Landscape with man being killed by a snake*. In 1997 he also created the music theatre piece *Schliemann's Scaffolding in Athens and Volos*. The music theatre piece *Max Black* with Andre Wilms premiered in April 1998 in 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 *Timée / Timeios* and *Fin de Soleil* for Centre Pompidou in Paris, the music theatre piece *Hashirigaki* in Theatre Vidy 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, Southamerica, Australia and Asia. In 2002 Heiner Goebbels premiered his first opera *Landschaft mit entfernten Verwandten*. In the context of his 50th birthday Heiner Goebbels released his first book *Komposition als Inszenierung*. Also ECM released a CD of *Eislermaterial*. In 2003 Heiner Goebbels premiered his orchestra piece *Aus einem Tagebuch* 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 *Aus einem Tagebuch* in Salzburg, London, New York, San Francisco and others. In 2004 he premiered his music theatre piece called *Eraritaritjaka - musée des phrases after words by Elias Canetti* with the actor André Wilms and the Mondriaan String Quartet at the theatre Vidy in Lausanne, which has been awarded with seven international theatre prizes and performed more than 125 times worldwide. In 2007 he premiered the performative installation *Stifters Dinge* – a music theatre production without performers, musicians or actors. After the first shows 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* was 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 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 2012 he premiered his latest music theatre production *When the Mountain changed its clothing* as well as John Cage: *Europeras 1&2* on the Ruhrtriennale - International Festival of the Arts. In 2013 he directed the European Premiere of *Harry Partch: Delusion of the Fury*, in 2014 the new production of Louis Andriessen: *De Materie*. In 2018 he created the music theatre work *mit einem Namen aus einem alten Buch and the Sound* und Videoinstallation *Landschaftsstücke* in Gießen, and the large scale performance *Everything that happened and would happen* produced by Artangel London and the Manchester International Festival. In 2019 this production was presented by the coproducers Park Avenue Armory New York and Ruhrtriennale as well as during the Theatre Olympics in St. Petersburg. In 2020 he composed the orchestra cycle *A House of Call*, which had it's world premiere due to the Corona pandemic only in 2021 at Berlin Philharmony, Cologne Philharmony, Hamburg Elbphilharmony and others in September 2021. He also composed a new radiowork *Gegenwärtig lebe ich allein* with words by Henri Michaux and a music theatre piece called *Liberté d'action* in 2021. He published an expanded Edition of his *Ästhetik der Abwesenheit* and the book *A House Of Call - Materialausgabe*.

Academic and Istitutional Career:

1994/95: guest professor at Institut für Angewandte Theaterwissenschaft, University Giessen.

1997/98: guest professor at Musikhochschule Karlsruhe - Kompositionsklasse.

Nearly 20 years – from 1999 until 2018 – Heiner Goebbels worked 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 was in charge of the artistic practise, seminars and scenic projects, aswell as cooperative projects with the students of international institutions (in Italy, France, Austria, Denmark, Netherlands etc). 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. (For further information please visit its homepage). 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 worked in several boards for upcoming experimental artists.

2018: he received the first appointment for the newly established Georg Büchner Professorship, from the President of the Justus Liebig University and which is established at the interdisciplinary research centre ZMI–Centre for Media and Interactivity in Gießen. From 2006 until 2018 Heiner Goebbels was President of the Theatre Academy Hessen. In 2007/2008 he was fellow at the Wissenschaftskolleg zu Berlin (Institute for advanced studies). For the Years 2012, 2013, 2014 Heiner Goebbels worked as artistic director for the Ruhrtriennale - International Festival of the Arts. As artistic director of the Ruhrtriennale

- International Festival of the Arts 2012-2014, Heiner Goebbels curated, produced and presented two new works by Robert Wilson, three new works by Romeo Castellucci, and more new works by Michal Rovner, Boris Charmatz, Robert Lepage, Jan Lauwers, Ryoji Ikeda, Douglas Gordon, William Forsythe, Lemi Ponifasio, Mathilde Monnier, Saburo Teshigawara, Anne Teresa de Keersmaker, Rimini Protokoll, Tim Etchells, Gregor Schneider and many others.

Honours and awards:

Doctor Honoris Causa by National Academy for theatre and Film Arts, Georg Büchner Professorship , Mitglied der Bayerischen Akademie der schönen Künste München, Honorary Doctorate, awarded by the Birmingham City University, Composer in Residence Tongyeong International Music Festival 2011 (South Korea), Honorary Chairman at DasArts, Amsterdam 2010, Artist in Residence at Cornell University (Ithaca, NY, USA) 2010, Mitglied der Akademie der Wissenschaften und der Literatur Mainz, Honorary Fellowship - Central School of Speech and Drama, London, Ordentliches Mitglied der Akademie der Wissenschaften und der Künste, NRW, Fellow at the Wissenschaftskolleg (institute for advanced study) 2007/2008 Berlin, Composer in Residence - Lucerne Festival 2003, Switzerland, Composer in Residence 2003/2004 - Bochumer Symphoniker, Fellowship honoris causa of the Dartington college of the Arts, Mitglied der Akademie der Künste / Academy of the Arts, Berlin, Mitglied der Akademie der darstellenden Künste, Frankfurt / Bensheim, GEMA Musikautorenpreis / Musiktheater, The Children's Choice Awards / Kyoto Experiment, The Children's Choice Awards / Kyoto Experiment, GOLDEN MASK AWARD for best foreign production shown in Russia 2015, BEST PIECE OF THE YEAR IN BRAZIL 2015, Premio Franco Quadri 2015, Prix des Enfants de la Biennale Musiques en Scène, Lyon 2014, The Children's Choice Awards / Ruhrtriennale 2013, Carl Orff Preis 2013, Grand Prix – 52. International Theatre Festival MESS 2012, Sarajevo, The Children's Choice Awards / Ruhrtriennale 2012, International Ibsen Award, Hessischer Hochschulpreis für Exzellenz in der Lehre / "Excellence in Teaching Award" of the Hessian Universities, BITEF Prize Special Award, Kunstpreis 2010 Rheinland-Pfalz, EDISON AWARD - in the category "contemporary music", BBC MUSIC MAGAZIN AWARD 2009 - Premiere Recording, Grand Prix "Mira Trailovic" - 42nd BITEF FESTIVAL 2008 (Belgrade), Binding Kultur Preis 2008, Prize "Future of the Theatre" awarded by the Polish theatre critics 2006, ITI Theatre Prize for the WORLD THEATRE DAY 2006 (March 27th), Hörspiel des Monats (Deutsche Akademie der Darstellenden Künste), Grand Prix "Mira trailovic" - 39th BITEF FESTIVAL 2005 (Belgrade), Grand Prix de la Critique, Paris- for "best foreign performance" 2005, Prize in the category "Best Director" by the newspaper POLITIKA, 2005 (Belgrade), OPUS Stage Price 2005 - category directing, Herald Angel Award at the Edinburgh International Festival 2004, Grammy Nomination 2004, Deutscher Kritikerpreis, Sparte "Musik" 2003, Goethe-Plakette der Stadt Frankfurt am Main 2002, World Silvermedal of the New York Festivals 2002, Prix Marulic 2002, Herald Angel Award at the Edinburgh International Festival 2001, Grammy Nomination 2001, European Theater Prize 2001 - New Theatrical Realities (Taormina), Prize of the spanish theatre critics 'Best foreign production' 1998, Hörspiel des Jahres der Akademie der darstellenden Künste 1997, Radio-Ostakino-Prize, Moscow 1996, Prix Italia 1996, Hessischer Kulturpreis / Culture Prize 1993, Karl-Sczuka-Preis 1992, Prix Italia 1992, Hörspiel des Monats Dez. 1991 (Deutsche Akademie der Darstellenden Künste, Frankfurt a.M.), Prix Futura 1991, Karl-Sczuka-Preis 1990, Berliner Hörspielpreis / Akademie der Künste 1989, Goldene Ehrennadel der Deutschen Schallplattenkritik 1988, Hörspielpreis der Kriegsblinden 1986, Prix Italia 1986, Deutscher Schallplattenpreis 1985, Karl-Sczuka-Preis 1984, Vierteljahrespreis der deutschen Schallplattenkritik 1984, Brüder Grimm Preis des Landes Berlin 1983, Deutscher Schallplattenpreis 1982