

Tuesday, 16 August, 11:30 am–1:00 pm
CONTEMPORARY MUSIC THEATRE – QUO VADIS?

Panel Discussion

With the situation of music theatre having changed significantly over the past two decades, there are manifold aspects to be discussed:

- emergence of new forms of music theatre
- alternative spaces – what are the consequences?
- new forms of cooperation between the creative participants
- increased social and political involvement
- various consequences at the economic level
- new methods of research

Chairs: **Andreas Holzer, Tatjana Marković**

Panellists: **Mirela Ivčević, Thomas Desi, Jury Everhartz**

1:00–2:30 pm lunch break



JURY EVERHARTZ



Jury Everhartz (*1971 in Berlin, resident in Vienna) is a composer, conductor, and organist. He is co-founder and artistic director of sirene Operntheater, as well as artistic director of Musica Viva Wien and Vokalensemble Mariahilf, and has furthermore done curatorial work for organisations including the Austrian Federal Ministry of Education, Arts and Culture, the Austrian branch of the International Society for Contemporary Music, and the Vienna State Opera. Works for music theatre (selection): *Das Krokodil* (2003, based on a story by Dostoyevsky; Libretto: Kristine Tornquist); *Das gestohlene Herz* (2004, Libretto: Wolfgang Bauer); *Circus* (2006, Libretto: Kristine Tornquist); *Fröhliche Wissenschaft* (2007, Libretto: Günter Rupp); *Der Bucklige* (2011, Libretto: Kristine Tornquist).

ELENA FITZTHUM



Dr. sc. mus., music therapist, psychotherapist, and supervisor with over 30 years of experience in a variety of clinical settings. Elena Fitzthum is chair of the *Viennese Institute of Music Therapy* (WIM) and co-editor of WIM's book series *Viennese Contributions to Music Therapy*. She is also a lecturer at the University of Music and Performing Arts Vienna and at the Zurich University of the Arts. Her theoretical work is focussed on the history and development of music therapy.

CHRISTIAN GLANZ



Christian Glanz was born in 1960. Since his habilitation in 2007, he has served as Associate Professor for Musicology at the Department of Music Analysis, Theory and History at the University of Music and Performing Arts Vienna. His research focusses on music and politics in Austria and on historical aspects of Austrian popular music. He also published monographs on Gustav Mahler (2001) and on Hanns Eisler (2008). Since November 2012, he has been leading a research project on the political history of opera in Vienna (1869–1955).