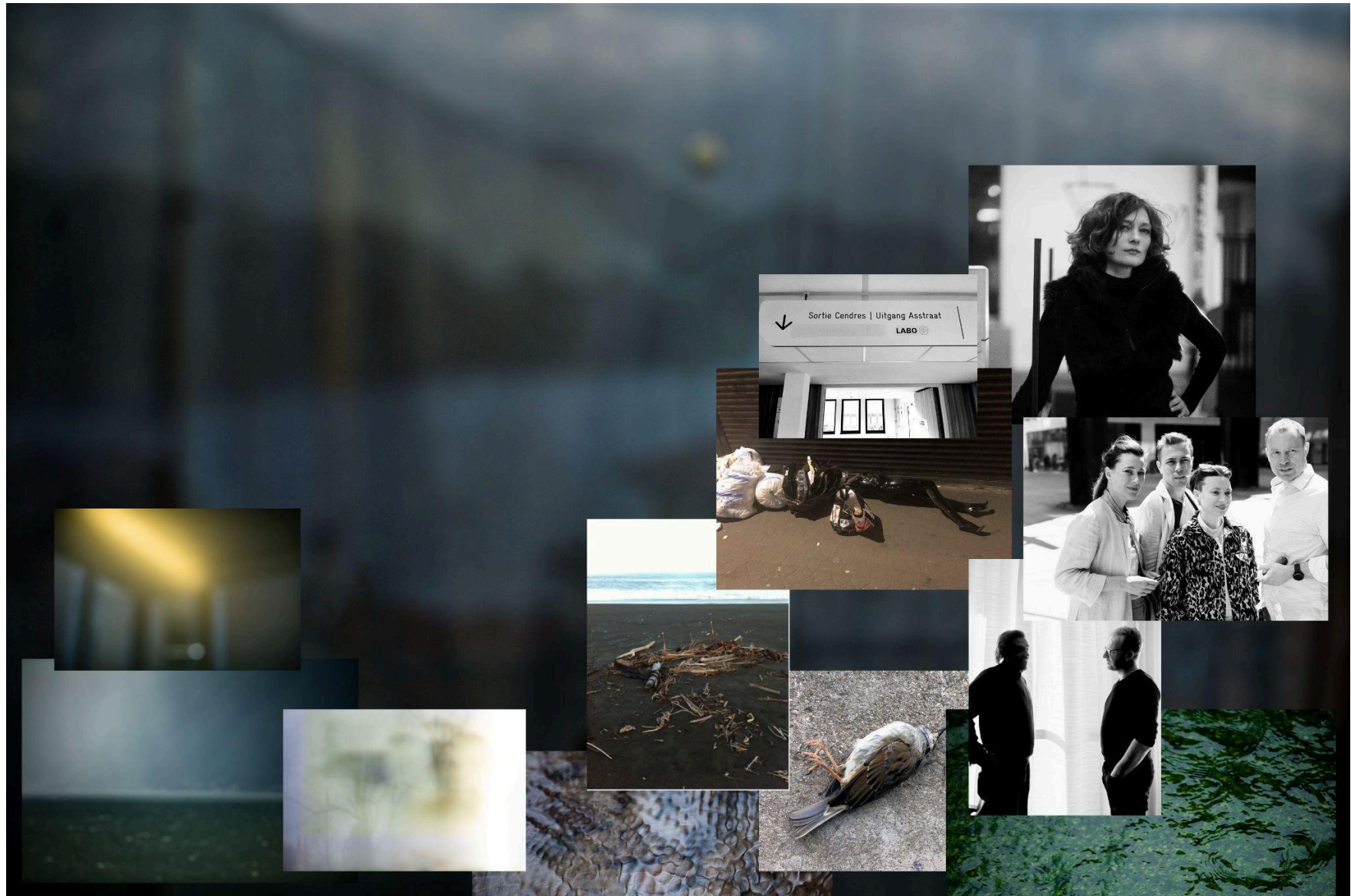




Wastories



New music theatre piece & installation for four singers, electronics & video by composer Eva Reiter (AU/DE) & HYOID

libretto/dramaturgy: new writer TBC (*under discussion with a potential replacement to our planned writer who just cancelled for health reasons*)

scenography/video: [Koen Broos](#)

scenography/lights: [Lucas Van Haesbroeck](#)

sound engineer: Wannas Gonnissen TBC

regie: Jan-Simon de Lille TBC

HYOID singers: Naomi Beeldens, Fabienne Seveillac, Andreas Halling, Gunther Vandeven

premiere: late spring/summer 2025

coproduction: Muziekcentrum de Bijloke

more partners: Wilde Westen festival (Kortrijk, BE); Musica (Pelt, BE); CNCM Ici l'Onde (Dijon, France), CNCM Athenor (St Nazaire, France), CNCM GMEM (Marseille, France) - *under discussion*.

additional support: Walpurgis (Mortsel).

Eva Reiter, Austrian composer and multi-instrumentalist, is fascinated by the subject of waste; she sees connections with her interest in "sonic leftovers" and making music with low-fi, renovated objects and instruments.

HYOID has been putting more and more focus into creating pieces which include everyone's participation, where the singers get involved as overall performers, and also preferably where they are less expected to contribute ; in Wastories, they will this time be co-writing personal stories as the rest of the creative team.

The topic of waste (physical or metaphorical – abstract) has many potential entries, and we all feel compelled to explore its social, political, and ecological facets. The polyglot libretto will interweave our personal stories in dialogue with a quasi-documentary investigation focusing more specifically on waste and water; from sonic pollution in the oceans to wetlands to rivers. Writer, video artist, composer and singers will carry out field investigations that will contribute to the composition of the story.

This collaboration will result in a full-length performance for 4 singers, musical objects, electronics and video. After the premiere, an accompanying installation will be created. It can be presented separately or in parallel with the staged performance, e.g. in a gallery or at a museum.

SCENOGRAPHY & VIDEO

The scenography allows us to explore diverse perspectives and to discover beauty from many angles, with a moving set through scenography and video concepts. Research questions highlight complex memories, the infinity of images, and mirrors as a metaphor for waste. Panels, manual movements and projection screens add dynamism.

The combination of video as a light source and research into analogue alternatives raises questions about waste and purification. The continuous flow of images and the mystery of memories are at the core, focusing on the endless cycle of waste. The set will use reclaimed materials for sustainability and visual impact, interspersed with more or less abstract images of diverse landscapes: from Instagramable lakes that are true toxic dumps, Atlantic coast salt marshes and their invasive species, to a picture perfect Danish "world's cleanest waste-to-energy facility" supporting dry ski slopes and more musing among the endless sources of inspiration and contemplation of our time and environment coming along with this theme.

EXCERPTS FROM A COLLECTIVE WRITING WORKSHOP, October 2021 – two bird stories

- **Beginning of Andreas' "The Bird"**

Some things qualify as trash to me even though they're brand new, undamaged, before they're even sold or passed on to the purpose for which they are created. Very high on my internal crap list; small cheap-looking souvenirs, useless for anything but dust collection in not-dark-enough corners of overcrowded homes, homes that, in the dark corners of my own imagination, are invariably jam-packed with tacky insults to statues, animals, flowers and landmark buildings. Truth is, they make me very uncomfortable. Just walking by a jam-crammed souvenir shop, filled to the brim with snowflakey town-replicas exposed in water filled see-through plastic and ashtrays with catchy slogans, make me uneasy. I try to make it clear that I have no business in this business. I'm just passing by.

All that said, if I look up from my computer screen at home, my eyes will fall on a little bird figurine right in front of me. It's broken. The front – where there would once have been a beak - is broken off. It's trash, if you will. No flea market would bother trying to sell it. It holds no value to anyone but to me. But I look at it, and the red Atlas Mountains come before my eyes. Sunshine. Love. A warm winter day that is forever summer.

The bird figurine lives on my desk, just below my PC monitor, the one place in our home where only I get to decide. I can't say that I see the bird every day, but when I do, those mountains come back to me. Every time. If I keep with the figurine a little longer, the sensation of mind-bogglingly happy love hits me. That kind of love that is only lived in the late teens, that transcends everything, bigger than life itself, and that of course turns unhappy at a later point.

[THE BIRD - full text in English here](#)

- **Naomi's "De Zwaluw"**

Voor mij begint en eindigt de zomer met de aankomst en het vertrek van de gierzwaluwen. Hun gegier is beperkt in de tijd en is misschien wel mijn favoriete geluid. Het ontspant me zoals de geur van een lavendelessence van hoge kwaliteit dat ook kan. Deze zomer gebeurde er iets bizars. Mijn huis heeft een kelder met een werkbank waar mijn vriendin haar hart ophaalt aan kleine houtbewerkingsprojecten. Daar heeft ze een paar schoenen staan die onder het zagemeel mogen zitten. Op een avond wil ze haar voet in één van de schoenen slippen, maar geraakt ze er niet in. In de volledige lengte van de schoen zit een zwaluw, het kopje in de tip van de schoen. De zwaluw leeft niet meer. Hoe komt een zwaluw in een schoen? In een kelder? Ze ziet er nog prachtig uit, de oogjes gesloten, de vleugeltjes zijn dicht tegen het lichaam geplooid. Heeft één van onze katten de zwaluw gevangen? Er zijn geen sporen van geweld op het lijfje te zien. En hoe zou een kat een zwaluw zo mooi opgevouwen, hoofdje eerst, recht in een schoen kunnen opbergen? Ze zijn gewiekst, maar zo'n uitgebalanceerde

pootcoördinatie lijkt toch wat hoog gegrepen. Een kat zou overigens een vogel in de breedte in haar bekje dragen, hoe zou de kat de vogel draaien, en dan zo diep in de schoen stouwen? Maar langs de andere kant: hoe zou de zwaluw in de kelder zijn gevlogen? Er is een raam, maar daar zit een grid voor. Een een zwaluw die, kop eerst, een schoen invliegt om vredig te sterven is al evenmin aannemelijk.

[Naomi's stories – full text in NL & EN here](#)

BIOS

Eva Reiter

Eva Reiter was born in Vienna. She studied recorder and viola da gamba at the University of Music and Performing Arts in Vienna, graduating with honours in May 2001. From 2001 to 2005 she continued her recorder studies with Paul Leenhouts and Walter van Hauwe and her viol studies with Mieneke van der Velden at the Sweelinck Conservatory in Amsterdam, Netherlands. She earned her bachelor's degree in recorder in 2004 and in viola da gamba in 2005 (both with honours). Focussing on composition, Eva Reiter earned her master's degrees "cum laude" in both instruments in 2006.

Since then Eva Reiter has been working as a freelance musician, composer, and lecturer in Vienna and is regularly invited by various festivals and schools to teach classes on Early Music.

In recent years Eva Reiter has focussed her attention on contemporary music, both as a composer and performer. Her compositions have won a number of awards, for instance the SKE "Publicity Prize" in 2006, the "Queen Marie José International Composition Prize" in 2008, grants of the City of Vienna (2008) and the Federal Chancellery for the Arts, the 2nd Prize in the International Composition Competition of the City of Gmünd, Carinthia (no first prize awarded), the "Start" stipend of the Federal Chancellery for the Arts, a working stipend at the "Akademie Schloss Solitude". In 2009 her piece *Alle Verbindungen gelten nur jetzt* was one of the works selected for the Rostrum of Composers (IRC).

The composers she has collaborated with and whose works she has premiered include Fausto Romitelli, Paolo Pachini, Bernhard Gander, Burkhard Friedrich, Gerd Kühr, Jorge Sánchez-Chiong, Agostino di Scipio, Francesco Filidei, Claire-Mélanie Sinnhuber, Giorgio Klauer, Raphaël Cendo, Marco Momì and Christian Fennesz, among others. She currently not only plays with the trio Elastic3 (Eva Reiter/Tom Pauwels/Paolo Pachini) and the duo BAND (Eva Reiter/Yaron Deutsch) but also works intensively on various solo projects. In addition, she has also been a guest soloist with Klangforum Wien and Ictus Ensemble on several occasions.

Eva Reiter has performed her own works at the festival Transit in Leuven, in the generator concert series at the Wiener Konzerthaus, the Wien Modern festival, the ISCM World New Music Days in Stuttgart in 2006, and the festival Ars Musica 2007 in Brussels. In 2008 Jeunesse Wien in collaboration with the Austrian Broadcasting Corporation (ORF) organised a portrait concert in the main studio of the ORF; in 2009 the Wien Modern festival featured the composer in "Fokus Eva Reiter", which presented an overview of her work until now.

In addition to her manifold activities in the field of contemporary music Eva Reiter continues to dedicate much of her time to a number of Early Music projects. Here, too, she works as soloist, guest performer (e.g. with Nederlandse Bachvereniging) and regular member of various groups (Ensemble Mikado, Le Badinage, Unidas). Eva Reiter also plays regularly as a soloist with orchestras, such as the Vienna Radio Symphony Orchestra, Bruckner Orchestra Linz, Rotterdam Philharmonic Orchestra, among others. Moreover, she has participated in a number of CD productions. (Edition Wandelweiser Records, Channel Classics, ORF-Edition Alte music, Gramola). With Ensemble Mikado (Vienna) she won the IYAP award in August 2004.

She has played at national and international festivals, for instance Münchener Biennale, steirischer herbst and musikprotokoll im steirischen herbst Graz, Festival Unlimited Wels, Grabenfesttage Wien, Tage Alter music Berlin, Tage Alter music Regensburg, Wandelweiser, Cadenze Den Haag, and Wien Modern.

HYOID voices

HYOID is a Brussels-based group of classically trained vocal soloists specialised in new music and transdisciplinary performance. The group strives to challenge and expand traditional concert formats, while cultivating close partnerships with composers, performers and artists of its generation. They perform a cappella as well as with instruments, tape or electronics, and adapt their line-up to each production. HYOID

(/'haɪɔɪd/) gets its name from the U-shaped hyoid-bone, a bone helping with diction, swallowing and breathing; the only free-floating bone in the human body.

Recent performances include venues and festivals such as the Manifeste festival opening at the 104 (Paris), De Bijloke (Gent), November Music (Den Bosch, NL), HCMF (Huddersfield, UK), Transit festival at STUK (Leuven) and GAIDA festival in Vilnius (Lithuania). In 2017, HYOID received critical acclaim for 'A History of the Voice' by Irish composer Jennifer Walshe, premiered at Transit (Festival 20-21, Leuven, BE). The following year, HYOID performed in theatre group Ontroerend Goed's 'Loopstation' at Vooruit (Gent) and at KVS/Klara Festival (Brussels).

In 2020, HYOID was invited by Opera Vlaanderen to perform Luciano Berio's Sinfonia in the frame of the production A Symphony of Expectation, a performance directed by Krystian Lada. The same year, HYOID also premiered *newpolyphonies*, a collaboration with Myriam Van Imschoot, as well as GAME 245 "The Mirror Stage" by Bernhard Lang, in partnership with IRCAM, at Transit festival (Leuven). In 2021, HYOID premiered *Journal d'un usager de l'espace*, based on George Perec's *Espèces d'espaces*, with choreographer Benjamin Vandewalle, Centre Henri Pousseur and composer Maija Hynninen at Kaaithater in Brussels. In May 2022, HYOID performed Berio's Sinfonia, this time with the Antwerp Symphony Orchestra.

In June 2023, HYOID premiered a new performance built around Berio's A-RONNE with composer Sébastien Roux, conductor Filip Rathé, directed by Joris Lacoste and Claire Croizé. In August, HYOID premiered 'Thunder Music' by and with Anthony Braxton at the Darmstädter Ferienkurse. In the fall, HYOID premiered RELICS: two new cycles by Mauro Lanza and Claudio Panariello with Spectra ensemble, and WORK SONGS, collaboration with stage director Halory Goerger and composer Christopher Trapani. .

Among other projects for 2024/2025, HYOID will create WASTORIES, staged performance and installation with composer Eva Reiter and visual artists Koen Broos and Lucas Van Haesbroeck, tour A-RONNE and WORK SONGS in France and abroad, make a new recording with composer Chris Peck and release GAME 245: "The Mirror Stage" on the KAIROS label. The ensemble has received grants and support from IMPULS Neue Musik, Ernst von Siemens Musikstiftung and the Flemish government. From 2020 to 2023, HYOID has been artist-in-residence at Muziekcentrum de Bijloke, Ghent.

Artistic direction: Fabienne Seveillac & Andreas Halling

www.hyoidvoices.com

Koen Broos

Koen Broos (°1972) lives in Antwerp. Exhibits autonomous work which he collects in numbered series. From the start, he specialised in theatre/dance photography and helped define the identity of cultural institutions.

He works as a photographer with and for a.o. compagnie de koe, Inne Goris, Sidi Larbi Cherkaoui/EASTMAN, Opera ballet Vlaanderen, Toneelhuis Antwerpen, KVS, theatre Zuidpool, transparant, theatre stan, lod muziektheater, theatre berlin, anima eterna, music theatre transparant and for many literary publishers.

For the international music ensemble graindelavoix, he provided lighting and set design for performances from 2010-2020: And Underneath The Everlasting Arms, Trabe dich thierlein (for kunsten festival weimar), CONFRATERNITIES and is the DOP for the film Outlandish about thomas more utopia.

With inne goris and stef stessel he made the theatre installation "HUIS" which travelled through Flanders, UK and France, in 2021 they worked on "OPHELIA" for the Flemish Opera, the Palace and LOD, for which koen broos is the DOP and co creator of this theatre film installation.

For the MAS museum, Antwerp), he is creating for the exhibition "Vracht", a series of 6 videos and a series of photos that co-creates the themes and scenography of the expo, to be viewed until 2031

A new series of images titled The Baltic series will be exhibited in Hasselt (early 2023), Zaventem (late 2023) and Bruges (mid 2024).... This series was made in the baltic states in 2022.

"Koen Broos deliberately places himself completely outside that self-referential world in which nothing surprises anymore and everything must reassure. With his photographs, he seems to be pursuing rather the opposite: rescuing photography from the clutches of the dominant visual culture of the recognisable, predictable and repeatable." (Harold Polis).

"In my work, I always try to return to essence, always searching for the core, thereby creating as little ballast as possible. In terms of content, form and materials. Always scraping it off to leave only the essentials."KB