

# WASTORIES



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New music theatre piece & installation for four singers, electronics & video  
by composer Eva Reiter (AU/DE), writer Hannah Dübgen (DE), video artist Koen Broos (BE) & HYOID (BE)

composer: [Eva Reiter](#)  
writer & dramaturg: [Hannah Dübgen](#)  
video artist/scenographer: [Koen Broos](#)  
artistic coordination: [Fabienne Seveillac](#)  
sound engineer & electronics: Patrick Delges, [Centre Henri Pousseur](#)  
technical coordination: TBC  
business coordination: Andreas Halling

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

premiere: 3 October 2025, festival Musique Rive Gauche, Paris.

coproduction: CNCM GMEM (Marseille, France), TRANSIT festival (Leuven, BE), Musica (Pelt, BE), Walpurgis (Mortsel, BE), Centre Henri Pousseur (Liège), Musique Rive Gauche festival, Paris.

support: Tax Shelter - Perpodium & Cohort production; Vlaamse Gemeenschap; Austrian Cultural Forum Brussels.

more partners: Wilde Westen festival (Kortrijk, BE), Muziekcentrum de Bijloke (Ghent, BE), Oortreders festival (Pelt, BE), festival Musiques Rive Gauche (Paris, France);

Pôle Arts de la Scène - friche belle de mai (Marseille, France), CEREGE - Research and teaching centre environmental geosciences (Aix-Marseille), the theatre company BERLIN - YouTurn project (Antwerp, BE).

**WASTORIES is a full-length music theatre creation, initiated by Brussels-based ensemble HYOID, commissioned to Austrian composer Eva Reiter and German writer Hannah Dübgen. Four voices and electronics, along with Koen Broos' video, will look at multiple imaginaries and territories in parallel with personal stories about waste, in its many forms and meanings.**

## COMPOSITION

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. She has been working for almost two years on the construction of a new set of instruments that she was able to develop with the support of the city of Vienna. The starting point was to recycle used materials - all kinds of found objects and construction residue. Reusing, renewing and re-contextualizing materials is embedded in the DNA of this project.

Throughout the process of translating and re-contextualizing symbols, signs, gestures and sounds, new languages are created that ultimately transform our understanding of a particular object. In this respect, the process of recycling will not only remain a point of reference, but will also be an integral part of the compositional technique. In close collaboration Hannah Dübgen and Eva Reiter will digest, recycle and re-contextualize each other's material. As a message bounces back and forth between text, sound and image, it reappears as an echo, a delayed reverberation with an inevitable degree of distorted meaning.

"When I started to play the recorder and viola da gamba at a very young age, I mainly studied early renaissance and baroque music. I was taught the theory of musical rhetorical figures from my early teens on and successively started to follow the idea of „speaking through“ the instrument.

Therefore the „vocality of sound“ as such remained a starting and reference point from my very early compositions on. Also in my instrumental pieces I often followed the idea of creating musical phrases by putting together syllables and phonemes and following "orthographic" rules.

Also today I try to develop sequences of phrasing based on the melodic formation of human speech. Vice versa I translate instrumental material and articulation practice into a musical „language“ in its literal sense.

Ever since I compose I regard music as „kinetic text“ and I question myself to what kind of text my music embodies. What are its constituent elements? This question pertains to the materiality of sound production, the relationship between the resonating body and the musician's body, the formation of human and human-made bodies within the space, and the relationship between sound's notation and actual performance.

With HYOID I have found musical partners and companions who search, communicate, share and work collectively with the same consistency, passion and doggedness until a moment opens up in which the unexpected can emerge and eventually lead onto new paths”.

Eva Reiter

## HYOID & the libretto

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.

In writer Hannah Dübgen's words, *"I am fascinated by this project in which recycling is not only the subject, but also part of the artistic process: Research will be recycled into text, the text will be recycled by the music and vice versa. The logic of cause and effect is suspended in a realm that looks for new meanings and sensual experiences of what seemed waste some time ago"*.

The topic of waste - physical, personal, metaphorical waste - has many potential entries, and we all feel compelled to explore its social, political, and ecological facets. The multilingual libretto will be subtitled and it 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 and rivers. Writer, video artist, composer and singers carry out field investigations that will contribute to the composition of the story.

## INVESTIGATION / RESIDENCY PLACES

[Marseille GMEM](#) & its environment: the 'WASTORIES' production team meets with researchers from the CEREGE - [Research and teaching centre for environmental geosciences](#) (connected to the University of Aix-Marseille), conducting interviews and getting visual material as well as inside information about ways to analyse and measure pollution on a large scale, including the red mud (bauxite residue) problem - poignant and notoriously famous in the region.

In November 2024 and January 2025, the team visits sites connected to the red mud problematic from the Vitrolles stadium to Gardanne to calanques of the coastline near Cassis, where its liquid waste used to be rejected.

In collaboration with the co-producer GMEM, Eva Reiter and the HYOID will be conducting acoustic research around the topic, making field recordings and developing the electronics.

[Rautenweg](#), Vienna, Austria: Heat has increasingly become a source of anxiety when we think of our planet. And if all the trash that we throw away piled up in front of us, we couldn't see anything else. But what if heat is used to transform our trash into a place where goats are bleating and a new mountain is rising? The WASTORIES team gets inspired by the trash mountain "Rautenweg" near Vienna that was constructed with the left-overs of burned waste, and hopes to meet the 'hellgirls' there', sisters of a mountain goat species that originally comes from the Salzburg region and now lives on this lush, green and beautiful trash hill near Vienna.

[Iqaluit](#) (Inuit capital), Canada - last but not least: as part of their YouTurn project, we will recycle videos from BERLIN's 2005 production IQALUIT, where they spent a month documenting the city; here was the concept for their own piece-installation: *"The material is documentary-like, the result an installation with seven screens showing seven different scenes of exactly the same length. The screens are autonomous. There is no chronological order. Each screen depicts an aspect of Iqaluit"*.



## SCENOGRAPHY

By analogy of waste streams, the WASTORIES scenography starts from the idea of a constant flow of images. Fragments from this stream of images can be distilled on stage to illustrate and contextualise the different parts of our story? Images articulate chapters in the course of the piece, revealing the invisible nature of pollution. We want to achieve this distillation in two ways. On the one hand, we are making use of the projector's depth of field. We set the projector up to not focus on the rear screen, but in the area in front of the screen. This allows us to produce images that were not clearly visible before, on the big screen.

On the other hand, by transforming and moving the screens we project on, we can guide the viewer's visual focus. For example, by making the large rear screen out of horizontal slat curtains, we can play with the presence or absence of projection surface by tilting the slats or simply pulling the curtains up. This also allows us to play with the perception of indoors vs outdoors.

Another possibility for the large rear surface is to work with strip curtains that can move compartmented on a rail from left to right. By playing with light intensity on these semi-transparent elements, we can make the video images fade or "appear". The advantage of this is a more industrial look. Besides a transformable rear screen, we are looking for smaller projection surfaces that can be manipulated by the singers on scene. It could be pieces of fabric stretched on frames that are moved on carts or lifted up and down. We also look at the possibility of projecting directly on the costumes. The main purpose of these smaller mobile projection surfaces is that we can isolate small parts of the larger flow of images and, with the depth/sharpness effect, make them appear and disappear. The smaller screens also serve to direct light away from the rear screen, making another image visible there. For both aesthetic and sustainability reasons, it seems both logical and important to create this set using as much recycled materials as possible.

## VIDEO

The filmed images will be centred around:

- sequences of field images and encounters by the whole team (in parallel to the collaborative libretto)
- footage of locations where the waste problematic is apparent ; water pollution by the sea, in lakes and other recognisable places that we look at abstractly to detach our mind from the situation.
- images of the performers playing the instruments (mainly the tubes) Eva Reiter created, in studio rehearsal (e.g. le Module in Marseille) and in other, natural or industrial, environments.
- images to reflect multiplicity, but also calm and purification; images to be used as scenography.

The video screens will also create space to feature texts: excerpts of the original texts we want to highlight, and of course supertitles, given the multilingual (English, German, French, Dutch, Swedish) nature of the libretto.

## EXCERPTS FROM A COLLECTIVE WRITING WORKSHOP, first drafts : 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 zwaluw die, kop eerst, een schoen invliegt om vredig te sterven is al evenmin aannemelijk.

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

## Eva Reiter

Eva Reiter, born in Vienna, studied recorder and viola da gamba at the University of Music in Vienna and continued both studies at the Sweelinck Conservatory in Amsterdam. In 2006, she graduated cum laude from both master's programmes with a focus on contemporary composition. Eva Reiter works as a musician, composer, lecturer, artistic advisor and creative curator. She teaches at courses for early music and composition (ARCO - Art Research and Creation, Marseille; Voix Nouvelles Academy, Royaumont, Bludenzer Tage zeitgemäßer Musik, etc.). She works as a teacher for composition and experimental improvisation practice at the MUK (Musik und Kunst Privatuniversität der Stadt Wien). In 2021, she was awarded a funding from the City of Vienna for the artistic research project *Transforming Instrumental Gestures* (until 2024).

Eva Reiter performs as a soloist and with various orchestras and ensembles for early and contemporary music (including Ictus, Klangforum Wien). Since 2015, she has been a permanent member of the Belgian ensemble Ictus, for whom she works as composer, instrumentalist and artistic adviser. Her work as a composer has been honoured several times. (City of Vienna funding for artistic research, Austrian State Prize for composition, Erste Bank composition prize and others) She has performed her compositions at international festivals such as Transit, Ars Musica, ISCM World New Music Festival, generator, Wien Modern, Klangspuren, Aspekte Salzburg, Sommer in Stuttgart, MaerzMusik, musikprotokoll im steirischen herbst, Darmstädter Ferienkurse, Donaueschinger Musiktage, Festival Archipel, Huddersfield Contemporary Music Festival, Musica Strasbourg, Kunstenfestivaldasarts Brussels, Wiener Festwochen and others. In the 2019/20 season, Eva Reiter was resident artist at the Elbphilharmonie Hamburg and at the Wiener Konzerthaus.

[LINK to a recent interview-portrait by Hemisphere-Son](#)

## Hannah Dübgen

Hannah Dübgen was born in Düsseldorf (Germany) in 1977. She read philosophy and modern languages at Oxford University (UK), spent a year studying at the Sorbonne in Paris and completed her studies in musicology at the Humboldt University in Berlin. She worked as a dramaturg in the theatre and wrote the texts for several internationally successful operas, such as Matsukaze (2011), a collaboration with the composer Toshio Hosokawa and choreographer Sasha Waltz that was nominated for Opernwelt's "Creation of the Year" award, or the sci-fi play Glare (2014), a collaboration with the composer Søren Nils Eichberg. Her debut novel Strom (Flow) for which she received the Förderpreis für Literatur der Landeshauptstadt Düsseldorf as well as the Prix du premier roman allemand at the literature festival of Chambéry (France), was published in 2013; her second novel Uber Land (Cross-Countries) followed in 2016. Hannah Dübgen's works have been translated into several languages and were supported by various fellowships.

[hannahdubgen.com](http://hannahdubgen.com)

> contact us to consult the Libretto (DE/NL/FR) of Matsukaze for La Monnaie (Brussels) in 2011.

## Koen Broos

Koen Broos (°1972) lives in Antwerp. He 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 in Antwerp, he created 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 be reassuring. 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).

## HYOID voices

HYOID is a Brussels-based group of classically trained vocal soloists specialised in new music and transdisciplinary performance. The group strikes 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 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.

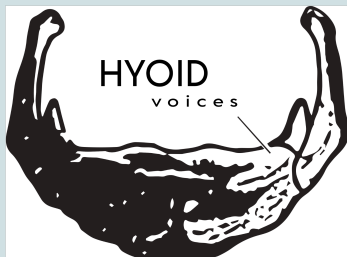
Recent performances include venues and festivals the Manifeste festival opening at the 104 and at the newly renovated Espace de projection at IRCAM Paris, De Bijloke (Ghent), November Music (Den Bosch), HCMF (Huddersfield, UK), Transit festival at STUK (Leuven) and GAIDA festival in Vilnius (Lithuania). 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 the theater group Ontroerend Goed's 'Loopstation' at Vooruit (now 404, Ghent) 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 Georges Perec's Espèces d'espaces, with choreographer Benjamin Vandewalle, Centre Henri Pousseur and composer Maija Hynninen at Kaaitheater 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 Därmstadter 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.

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, in Ghent.

Artistic direction: Fabienne Seveillac @ Andreas Halling

[www.hyoidvoices.com](http://www.hyoidvoices.com)



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