

RIMINI PROTOKOLL ALL RIGHT. GOOD NIGHT. SEPTEMBER 25-27 US PREMIERE

Concept, Text, Direction **Helgard Haug**
Composer **Barbara Morgenstern**
Orchestra **Zafraan Ensemble**
Performers **Johannes Benecke** and **Mia Rainprechter**
Recorded Voices **Emma Becker, Evi Filippou, Margot Gödrös, Ruth Reinecke, Mia Rainprechter** and **Louise Stölting**
Scenic Design **Evi Bauer**
Video/Light Design **Marc Jungreithmeier**
Sound Design **Peter Breitenbach**
Conductor **Premil Petrović**
Arrangements **Davor Branimir Vincze**
Dramaturgy **Juliane Männel**
Outside Eye **Aljoscha Begrich**
Technical Direction **Andreas Mihan**
Touring Technical Direction **Martin Schwemin**
Artistic Collaboration **Lisa Homburger**
Costume and Stage Design **Christine Ruynat**
Sound Design Assistant **Rozenn Lièvre**
Assistant Technical Direction **David Scholz**
Production Management **Louise Stölting**
Touring Management **Ksenia Lukina**

Zafraan Ensemble Musicians on stage **Matthias Badczong** (clarinet), **Evi Filippou** (percussion), **Josa Gerhard** (violin), **Martin Posegga** (saxophone), **Beltane Ruiz** (double bass)

Recorded Zafraan Ensemble Musicians **Josa Gerhard** (violin), **Noa Niv** (trombone), **Matthias Badczong** (clarinet), **Liam Mallet** (flute), **Martin Posegga** (saxophone), **Damir Bacikin** (trumpet), **Anna Viechtl** (harp), **Adam Weisman** (drums), **Evi Filippou** (drums), **Yumi Onda** (violin), **Benedikt Bindewald** (viola), **Maria Reich** (viola), **Alice Dixon** (cello), **Natalie Plöger** (double bass), **Florian Juncker** (trombone)

All right. Good night. is presented by NYU Skirball in partnership with L'Alliance New York's Crossing The Line Festival.

Helgard Haug, Stefan Kaegi and **Daniel Wetzel** founded **Rimini Protokoll** in 2000 and have since worked in different constellations under this name. Work by work they have expanded the means of the theatre to create new perspectives on reality. Rimini Protokoll often develop their stage-works, interventions, performative installations and audio plays together with experts who have gained their knowledge and skills beyond the theatre. Furthermore, they like to transpose rooms or social structures into theatrical formats. Many of their works feature interactivity and a playful use of technology.

Helgard Haug's works have been produced performed and exhibited at the most prestigious venues in the world, such as: Festival d'Avignon, Wiener Festwochen (Vienna), Théâtre de la Ville (Paris), Salzburger Festspiele, Under the radar (New York), Ruhrtriennale, International Arts Festival Perth, Onassis Cultural Centre Athens, Luminato Festival Toronto, Stadsschouwburg Amsterdam, Royal Academy of Arts London, Museum of Contemporary Art Busan and many more. Helgard Haug and Rimini Protokoll have been awarded many prizes for their work. They received the FAUST theatre award in 2007. In 2008, Rimini Protokoll were chosen for the European Theatre Award in Thessaloniki. The complete works of Rimini Protokoll were given the Silver Lion at the 2001 41st Theatre Biennale in Venice. In 2023, Rowohlt Verlag published *All right. Good night.* as her first novel.

Barbara Morgenstern is an electronic musician, composer, producer and choir director. In 1998, she began a series of releases on Berlin label Monika Enterprise, and her most recent album came out in 2018 via Staatsakt. Since 2007, she has been directing the Chor der Kulturen der Welt at Berlin's HKW (House of World Cultures), for which she also composes, arranges and selects the program. She has been working with Rimini Protokoll consistently since 2012.

Zafraan Ensemble represent music that reflects today's life, today's society, today's reality in all possible facets. Through interaction with other art forms, Zafraan observes, explores and processes all that surrounds us: people, events, nature and technology, with all the accompanying normalities and absurdities. Formed in Berlin in 2009 and consisting of ten permanent members from Spain, France, New Zealand, Australia and Germany, the group performs violin, viola, cello, bass, flute, clarinet, saxophone, harp, piano and percussion.



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DIRECTOR'S NOTES

The composer Barbara Morgenstern and I had planned to collaborate on a new performance around the themes of disappearance and absence. Coming from a documentary theater practice, I start my pieces with intensive research, usually by talking with professionals in their field. Then, the story of the vanished Boeing stuck with me. I tried to talk to family members who lost relatives on the plane to try to understand what happened. At one point I realized that losing my father when he started to get dementia was a very similar experience. The psychologist Pauline Boss refers to 'ambiguous loss.' It happens when there's hope that a missing person is still alive, as in the case of MH370. The person who has vanished is physically absent but psychologically present, because you aren't certain that they're really gone. Or it happens when someone is still physically there with you but psychologically absent, as with dementia. In both cases there is no resolution, no definite point at which to start or end the grieving process. So I started to explore these stories in parallel, as they unfold over eight years between 2014-2021.

It made sense somehow that these forms of not-knowing, of not being able to rely anymore on what you get as an information, felt connected. It was the first time that I created such a personal story. Often I am connected to the themes of my work, but I always explore these maybe very personal themes by finding people who tell their own stories. Here I really felt the urge to capture this experience, but in a way that's not overwhelmed by firsthand emotions — treating it as a protocol that tries to look at different steps throughout the process to capture these unsure moments. I tried to balance my personal experience with a more distant perspective. I wanted to offer a view into a process of confronting uncertainty. I never use names. I write about "a father" and "a daughter." It could be your father. You could be the person experiencing this. It could be your relative who vanished without explanation. I wanted the audience to connect this to their own experience. And where the text is seeking distance, the music invites us to feel all these emotions. This is a very emotional piece but there's no vampirism of other people's emotions — either your emotions will surface, or they won't.

Helgard Haug

FUNDING

The presentation of *All right. Good night.* at NYU Skirball is made possible with the generous support of the Goethe-Institut and the Foreign Office of the Federal Republic of Germany.



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NEXT UP @ NYU SKIRBALL

asses.masses

October 4 • NYC Premiere

Equal parts Marx and Mario, *asses.masses* puts the revolution — and the controller — right in the audience's hands. Join this ragtag band of donkeys as they rise up against the daily grind ... because if you're going to overthrow the system, you might as well do it with a joystick.

Stephen Rea + Samuel Beckett: Krapp's Last Tape

October 8-19

Stephen Rea delivers a tour-de-force in Beckett's *Krapp's Last Tape* — a haunting, darkly funny reckoning with memory and time, direct from London's Barbican. Directed by Vicky Featherstone.

Susie Wang: Burnt Toast

November 6-9 • US Premiere

Susie Wang makes a deliciously twisted U.S. debut with a surreal Southern gothic thriller where horror, humor, and the uncanny quietly conspire — a postmodern Grand Guignol fever dream that lingers long after the lights come up.

Ultima Vez: Infamous Offspring

November 13-15 • US Premiere

In their long-awaited NYC return, Ultima Vez unleashes *Infamous Offspring* — a mythic, high-voltage collision of dance, theater, and cinema from visionary Belgian director Wim Vandekeybus, where ancient gods and modern mortals share the stage.

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