



KARL MARX's Capital: The Musical

A Music Theater Project by Arnold / Komarov / Schröder

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Photo: I. Komarov

'Das Kapital' (Capital) is often quoted though seldom read; it is a presumptuous yet visionary work that remains highly topical to this day. In it, Marx describes how the prevailing system creates a society in which we are assigned roles and subject to constraints. By endeavouring, on the one hand, to cope with these roles and, on the other, to free ourselves from constraints, we tumble from one dilemma to another. The musical, a tried and tested medium that is suitable for the masses, is the perfect format – not for evading these dilemmas but, if possible, getting something out of them. We employ the tools of stagecraft – singing, acting and dancing – to offer you an enjoyable, entertaining and baffling celebration of capitalism's swansong.

TEAM

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| Conception, Libretto | Trixa Arnold / Ilja Komarov |
| Director | Michel Schröder |
| Composer | Ilja Komarov |
| Dramaturgy | Trixa Arnold |
| Stage setting | Silvia Buonvicini / Severin Hofmann |
| Costumes | Nicole Henning |
| Performers | Trixa Arnold / Vivien Bullert / Philipp Caspari / Corsin Gaudenz / Ilja Komarov / Natalia Bourlina Pfaus / Michel Schröder / Sandra Utzinger / Wanda Wylowa / Tommi Zeuggin |
| Light design | Marek Lamprecht |
| Sound engineer | Rebecca Vonlaufen |
| Administration | Lukas Piccolin |
| Booking, management | Jelisaveta Kirschke |

PRODUCERS / TOURING DATES

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| Premiere | 25. October 2017, Fabriktheater Rote Fabrik Zürich |
| Production | Verein Freies Musiktheater Zürich |
| Co-production | Fabriktheater Rote Fabrik Zürich / Südpol Luzern / Tojo Bern / Theater Chur |
| Performing dates | Fabriktheater Rote Fabrik 25, 27, 28, 29, 31. October, 2, 3, 4. November 2017 Theater Tojo Bern 8, 10, 11. November 2017 Südpol Lucerne 24. May 2018 Theater Chur 26, 27. September 2018 |

CONTENT / TEAM

We see then, commodities are in love with money, but „the course of true love never does run smooth“ (K.M., *Capital*, Chapter 3, p. 122)

Karl Marx's 'Capital' decisively shaped the political landscape of the last one hundred years. The work was written 150 years ago as a reaction against prevailing social inequality. It served as a blueprint for a new social order that ultimately failed when confronted with reality. Lenin based his model on Marxist theory, but went on to create an extremely unjust system that claimed the lives of millions of people. The Soviet Union collapsed 27 years ago, and the free market economy now prevails in Russia as it does almost everywhere else in the world. Neoliberalism became acceptable in the 1990s and the excesses of capitalism ran rampantly out of control. Despite this trend, or perhaps because of it, critique of capitalism has spiralled in the 21st century.

Although Marx's teachings are elitist and complex, his analysis is compelling. It serves as a vehicle for us to reflect on the dilemma we face as avid consumers – members of the 'commodity swapping society' – as we are confronted with a global dynamic of exploitation and a destructive form of capitalism that can no longer be ignored. As critical artists, we are not excluded from this dilemma. The capitalist system provides us with grants and subsidies and we are therefore directly dependant on the wealth that the system generates. We profit from the misery of all those who are exploited under the system – and actually we should therefore refrain from assuming any critical stance – and certainly not one in the form of forced entertainment. It is precisely this discrepancy that is the focus of our work. For if capitalism really is about to collapse of its own accord, as Marx predicted, then this brief and strange historical phase we find ourselves in really calls for a big celebration.

Songs

Songs will represent the main musical component of the evening. The song texts are as cumbersome as the work they are derived from.

For this very reason their impact works on several levels: the literary and human qualities of the texts are laid bare, and at the same time a distance is created that exposes the ideology to ridicule. Ilja Komarov moves nimbly between various musical traditions. The songs are catchy and accessible and have a melancholy edge to them, but on closer listening they reveal complexity, humour and depth.

Team

Following their musical exploration of the Swiss national myth 'Tell' (2015), composer Ilja Komarov and dramaturge Trixa Arnold now present their reading of Karl Marx's epic work 'Capital'.

Ilja Komarov was exposed to Marx at an early age while he was studying economics in the Soviet Union. Together with Trixa Arnold, he has now condensed Marx's 2,000-page work into a libretto.

The director Michel Schröder has collaborated with Ilja Komarov and Trixa Arnold on a variety of projects over the last few years. As head of the group 'kraut_produktion', he has a reputation for uncompromising, instinctive and highly musical productions.

Presse comments

Tom Hellat, *Tages Anzeiger* (2015): Such a relaxed use of major and minor keys is rarely heard in new music. (...) but the composer Ilja Komarov isn't working his way through a catalogue of styles. One is constantly aware of a droll sense of humour gleaming through the melancholy of the music. The most honest description would be 'conservative avant-garde'. The best of both worlds: the dignity that comes with historical forms of expression, on the one hand, and on the other, the right to combine or override such forms in order to create a new sound. (...) After decades of hyped up deconstruction, that's quite a development. It really is. Perhaps it even foreshadows a new modernity.

„Director Michel Schröder is our next theater star, sais Christoph Marthaler“ (*Die Zeit*, 2015) – More information on Michel Schröder: www.krautproduktion.ch

SONGS SELECTION

Akkumulation und Gewalt, Kapitel 24. Die sogenannte ursprüngliche Akkumulation

In einer längst verfloßnen Zeit
gab es auf der einen Seite eine fleißige,
intelligente und vor allem sparsame Elite
und auf der andren faulenzende,
ihr alles und mehr verjübelnde Lumpen.

So kam es, daß die ersten
Reichtum akkumulierten
und die letztren schließlich
nichts zu verkaufen hatten
als ihre eigne Haut.

In der wirklichen Geschichte
spielen bekanntlich Eroberung, Unterjochung,
Raubmord, kurz Gewalt die große Rolle.
In der Tat sind die Methoden der ursprünglichen
Akkumulation alles andre, nur nicht idyllisch.

Diese Methoden beruhn auf brutalster Gewalt,
Alle aber benutzen die Staatsmacht,
die konzentrierte und organisierte Gewalt der
Gesellschaft

Die Gewalt ist der Geburtshelfer jeder alten
Gesellschaft, die mit einer neuen
schwanger geht.
Sie selbst ist eine ökonomische Potenz.

Die Gewalt ist eine ökonomische Potenz

Das Kapitalmonopol, Kapitel 24. Die sogenannte ursprüngliche Akkumulation

Das Kapitalmonopol
wird zur Fessel der Produktionsweise,
die mit und unter ihm aufgeblüht ist.
Die Zentralisation der Produktionsmittel
und die Vergesellschaftung der Arbeit
erreichen einen Punkt,
wo sie unverträglich werden
mit ihrer kapitalistischen Hülle.
Sie wird gesprengt.
Die Stunde des kapitalistischen
Privateigentums schlägt.
Die Expropriateurs werden expropriert.

Accumulation and Force, Chapter 26: The Secret of Primitive Accumulation

In times long gone by
there were two sorts of people; one, the
diligent, intelligent and above all frugal élite;
the other, lazy rascals, spending their substance,
and more, in riotous living.

Thus it came to pass that the former sort
accumulated wealth,
and the latter sort finally
had nothing to sell
except their own skins.

In actual history, it is notorious
that conquest, enslavement, robbery, murder,
in short, force, play the greatest part.
As a matter of fact, the methods of primitive
accumulation are anything but idyllic.

These methods depend in part on brute force,
But they all employ the power of the state,
the concentrated and organized force of
society.

Force is the midwife of every old
society which is pregnant with
new one. a
It is itself an economic power.

Force, It is itself an economic power

The Monopoly of Capital, Chapter 32: The Historical Tendency of Capitalist Accumulation

The monopoly of capital
becomes a fetter upon the mode of production,
which has flourished alongside, and under it.
The Centralization of the means of production
and the socialization of labour
at last reach a point
where they become incompatible
with their capitalist integument.
This integument is burst asunder.
The knell of capitalist
private property sounds.
The expropriators are expropriated.

SONGS SELECTION

Die Wertgröße einer Ware, Kapitel 1. Die Ware

Die Wertgröße einer Ware
wechselt direkt wie das Quantum
und umgekehrt
wie die Produktivkraft
der sich in ihr verwirklichenden Arbeit.

So Luft, jungfräulicher Boden,
natürliche Wiesen, wildwachsendes Holz,
jungfräulicher Boden, natürliche Wiesen,
wildwachsendes Holz.

Ein Ding kann Gebrauchswert sein,
ohne Wert zu sein.
Ein Ding kann nützlich sein
und Produkt menschlicher Arbeit sein,
ohne Ware zu sein.

Endlich kann kein Ding Wert sein,
ohne Gebrauchsgegenstand zu sein.
Ist es nutzlos,
so ist auch die in ihm enthaltene Arbeit nutzlos,
zählt nicht als Arbeit
und bildet keinen Wert.

Gold, Kapitel 3. Das Geld oder die Warenzirkulation

Eben noch erklärte der Bürger
in prosperitätstrunkenem Aufklärungsdünkel
das Geld für leeren Wahn.
Nur die Ware ist Geld
„Nur das Geld ist Ware“
gellt's jetzt über den Weltmarkt

Gold ist ein wunderbares Ding
Wer dasselbst besitzt ist Herr
von allem was er wünscht.
Durch Gold kann man sogar
Seelen in das Paradies gelangen lassen.

Wie der Hirsch
schreit nach frischem Wasser
so schreit des Bürgers Seele
nach Geld dem einzigen Reichtum.

The value of a commodity, Chapter 1: The Commodity

The value of a commodity,
varies directly as the quantity,
and inversely
as the productivity,
of the labour incorporated in it.

Such as air, virgin soil,
natural meadows, unplanted forests,
virgin soil, natural meadows,
unplanted forests.

A thing can be a use value,
without being a value.
A thing can be useful,
and the product of human labour,
without being a commodity.

Finally, nothing can be a value
without being an object of utility.
If the thing is useless,
so is the labour contained in it;
the labour does not count as labour,
and therefore creates no value.

Gold, Chapter 3: Money, or the Circulation of Commodities

The bourgeois, drunk with prosperity
and arrogantly certain of himself,
declares money to be a vain imagination,
a purely imaginary creation.
Commodities alone are money. But now the
opposite cry resounds over the markets of the
world: money alone is a commodity!

Gold is a wonderful thing!
Whoever possesses it is lord
is lord of all he wants.
By means of gold one can
even get souls into Paradise

As the hart
pants after fresh water,
so pants the bourgeois' soul
after money, the only wealth.

CVS

Trixa Arnold - concept, dramaturgy, turntables

born 1965 in Gelfingen. After graduating in architecture she started her music career touring with different bands in Europe and Russia. From 2001 to 2003 was granted for a music exchange program in St. Petersburg from the city and state of Lucerne. In 2006 and 2008 followed the grants for composition from the Swiss Art Council Pro Helvetia. Arnold has been working for theatre, dance, performance and film as a musician, dramaturge and director. Besides taking part in various artistic collaborations, she also performs her solo project "Each vinyl is a good vinyl" Awards: Max-Ophüls-Preis 2017, best music for the film „Zaunkönig"

Ilja Komarov - composer, concept, libretto, bass, guitar, singer

born 1965 in Tallinn, Estonia. After studying double bass and composition he worked as a musician in the Russian Drama Theater in Estonia. From 2001 to 2003 was granted for a music exchange program in St. Petersburg from the city and state of Lucerne. In 2006 and 2008 followed the grants for composition from the Swiss Art Council Pro Helvetia. After touring with different rock and pop bands for 15 years, Komarov has settled down in Zürich, where he still lives and works. Compositions (selection): 2008 Opera „Der Amphibienmensch", 2015 Opera „Tell ein heroisches Singspiel". Awards: Max-Ophüls-Preis 2017, best music for the film „Zaunkönig"

Michel Schröder - director, singer

born 1971 in Zürich. He studied graphic design and worked as a waiter, bartender and independent assistant director. From 2000 to 2003 he was assisting directors Christoph Marthaler and Frank Castorf at the Schauspielhaus Zürich. Since 2011 Schröder is one of the managing directors of the Fabriktheater Rote Fabrik in Zürich. For his production company kraut_produktion he was granted an artistic public funding for eleven consequent years. Awards: 2010 Culture award from the city of Zürich for „Die Chronisten". 2014 Invitation for the first Swiss Theater Meeting with "Woher die kleinen Kinder kommen". 2016 Guest play at the Berliner Volksbühne with "Der Schweizerpsalm".

Silvia Buonvicini - stage design

born in 1966. She worked as an actress and dancer in different theaters in Switzerland, Canada, Germany. From 1993 to 2002 she was a member of the artistic group Klara in Basel. As a musician Buonvicini was a member of the duo "Knut & Silvy". As a visual artist she works with performance art, installation, print technics. Projects (selection): "Candide" (2012), "Woher die kleinen Kinder kommen" (2013), "Human Resources" (2015).

Nicole Henning - costume design

born 1967 in Essen. She obtained her bachelors degree in free art in Zürich and Lucerne and masters in trans-disciplinary art at the Zürich Art University. She works as a painter, photographer, installation artist, and as a stage and costume designer for theater.

Severin Hofmann - stage design

born in 1972. He studied journalism in Vienna, then arts at the University of Arts and Design in Linz. In 2001 became a member of the artist group „Künstler der Secession". In 2003 took part in residency program Cité Internationale des Arts in Paris. He is active as a freelance artist and has exhibitions and productions in Austria, Germany, Italy, Czech Republic, Hungary. Projects (selection): "Candide" (2012), "Woher die kleinen Kinder kommen" (2013), "Human Resources" (2015).

Marek Lamprecht - light design, head of technical department

born in 1970. Since 1998 he has been doing light design for theatre, dance and performance. He has also been collaborating with renowned houses such as Akademietheater Vienna, Kampnagel Hamburg, TAT Frankfurt, HAU Berlin, Théâtre de la Bastille Paris, Kaserne Basel, Schauspielhaus Zürich, Theaterhaus Gessnerallee, Fabriktheater Rote Fabrik in Zürich. Lamprecht lives in Hamburg.

Rebecca Vonlaufen - sound engineer

born in 1979. From 2006 to 2008 she was interning at the Rote Fabrik as a sound engineer. In 2009 she graduated from the Sound Engineering School in Baden and has been freelancing ever since. Besides freelancing for various clubs in Zürich, she has also been working at the Rote Fabrik.

CVS

Natalia Bourlina Pfaus - actress, singer/ Contr'alto

studied piano in Samara and started her classical singing education in 1984 at the Tchaikowski-Conservatory in Moscow. Engagements at the Samara Opera and the Bolschoi-Theater in Moscow followed. In 1998 she continued her singing education at the International Summer Academy of „Mozarteum“ University in Salzburg. She works as a concert singer and sings in various choirs and ensembles.

Vivien Bullert - actress, singer

born 1973 in Berlin. She worked as an actress in the independent theater scene, as well as in public theaters in Germany and in the Switzerland. She was also a guest performer at the Theater Neumarkt Zürich (2010 - 2013), Konzert Theater Bern (2015), Theater Kanton Zürich (2012/15/16) as well as in different independent productions such as kraut_produktion, Theater Kolypan, Sempione Productions. Since 2011 she is active as an actress for TV and cinema productions.

Philipp Caspari - actor, singer / Countertenor, dancer

born 1974 in Bayern. After studying church painting, he graduated from the Mozarteum University Salzburg as a singer (tenor, countertenor). He worked as a soloist in various singing formations and theater productions such as Theater Thikwa (Berlin), kraut_produktion (Zürich), Freies Musiktheater Zürich. Caspari develops his own performances and gives singing lessons. He lives in Berlin.

Corsin Gaudenz - actor, singer, dancer

born 1980 in Hallau. He studied acting and dance in Berlin. Ever since Gaudenz has been working as a theatre director, author, performer, teacher. At the moment he predominantly creates work for the stage. His precise and open methods enable him to collaborate in different fields such as opera, dance, and theater.

Sandra Utzinger - actress, singer

born in 1972. After studying acting in Bern, she worked for Theater an der Sihl and Schauspielhaus Zürich, as well for various independent productions in Germany and Switzerland. She played the main role in a film „Steinschlag“, which received a nomination for the Swiss Film Awards in 2016. Since then, she's been working for different TV and cinema productions, among others, for the Swiss „Tatort“.

Wanda Wylowa - actress, singer

studied theater in Zürich. Since 1999 she has been a member of the theatre group 400asa. As an actress she worked with various directors such as Meret Matter, Ruedi Häusermann, Tim Zulauf, Samuel Schwarz und Michel Schröder. She had engagements at the Schauspielhaus Zürich, Theater Basel as well as at the Bayerischen Staatsoper Munich. Wylowa has also acted in many Swiss movies and holds a TV-Film award for the best supporting actress (2015).

Tommi Zeuggin - actor, dancer, singer

born in 1974. He studied at the Ecole Internationale de Theatre Jacques Lecoq in Paris and at the Centre National de Danse in Paris. Since then he has been working as an actor, clown, dancer in theatre Basel, in Paris with Jos Houben, in Prag „Farm in the Cave“ and in Zürich for kraut_produktion. He did his own projects in Australia, England, Scotland, Germany. Since 2002 he has been teaching at the International Theatre School of Philippe Gaultier in Paris.