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Ressort: Kunst, Kultur und Musik

Night Flowers

Musikverein, 29.04.2026 [ENA]

At the Musikverein's Gottfried von Einem-Saal, the late-night format of night flowers bar creates an atmosphere that feels both intimate and boldly contemporary. Framed within the Musikverein Festival "Beethovens Spazierstock", this concert brings together Tayla Myree as DJ, Mani Obeya as vocalist, and Marino Formenti at the piano, and the combination immediately suggests a performance that is less about genre boundaries than about curiosity, presence, and live invention.

What makes this concept so appealing is its refusal to behave like a conventional concert. Instead of presenting a fixed, closed programme, it invites listeners into a fluid musical space where classical sensibility, vocal expression, improvisatory instincts, and DJ culture can coexist. In a hall named after Gottfried von Einem, that openness feels particularly apt: the venue's identity already points toward artistic individuality and modernity, and this late-night event uses that context with intelligence. The result is not a compromise between styles, but a genuine meeting point.

Marino Formenti is precisely the kind of pianist who can make such a format convincing, because his artistry has always been defined by risk, imagination, and a strong theatrical instinct. In a setting like this, one expects him not merely to accompany, but to shape the musical discourse, responding to the atmosphere in real time and giving the programme a sense of spontaneous architecture. His presence alone suggests a performance that thinks as it plays, and that is exactly what an evening of this kind needs. The piano becomes not a fixed monument but a flexible, searching voice.

Mani Obeya adds another layer of expressive possibility. As a singer, he can bring text, color, and human immediacy into a format that might otherwise risk abstraction. In a late-night concert, voice matters especially because it can bridge the formal and the informal, the composed and the improvised. Obeya's role seems central to that balance: he gives the event a human center, and his presence likely provides the performance with emotional direction as well as sonic character.

Tayla Myree, as DJ, brings the contemporary pulse that makes the title night flowers bar feel so alive. Her contribution is important not as decoration, but as a structural element. A good DJ in such a project does not simply "add atmosphere"; she shapes transitions, creates continuity, and gives the evening a living temporal flow. In a concert that is part of a festival devoted to movement, journey, and transformation, that role becomes especially meaningful. Music here is not static; it travels, evolves, and reimagines itself in the

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moment.

The festival context strengthens the event's conceptual depth. Beethovens Spazierstock is itself a project about movement — bodily, historical, and artistic — and this concert seems to respond to that theme in a particularly contemporary way. Late-night programming often works best when it feels exploratory rather than obligatory, and this is clearly such a case. The concert suggests a space where listening can become more relaxed, but not less serious; more open, but not less focused.

What is especially promising about the event is the possibility of real interplay between the performers. When a pianist of Formenti's stature meets a vocalist like Obeya and a DJ like Myree, the performance can become something larger than the sum of its parts. It can generate surprise without losing coherence. That is the great challenge of crossover formats, and also their greatest reward when they succeed. The audience is invited not simply to consume a programme, but to inhabit an evolving sound world.

In the end, night flowers bar sounds like the kind of concert that reclaims late-night performance as a serious artistic form: atmospheric, intelligent, and alive to the possibilities of the present. It promises elegance without stiffness, experimentation without randomness, and a musical experience shaped by openness rather than routine. In the right hands, that can be a rare and memorable achievement.

Bericht online lesen: https://lydiaschreiber.en-a.eu/kunst_kultur_und_musik/night_flowers-93518/

Redaktion und Verantwortlichkeit:

V.i.S.d.P. und gem. § 6 MDSStV: Dr. Nadejda Komendantova

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