MAERZMUSIK
FESTIVAL FOR TIME ISSUED 26.3.2017

Berliner Festspiele
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In March 2015, during the first edition of this “Festival for Time Issues,” few would have doubted the fundamental stability of Western democracies. The European Union seemed too big to fail, and “Refugee Crisis” was not a familiar term on the continent, at least for a majority of Europeans dormant in the assumption that the castle of privilege was self-maintaining and impregnable. During the second edition, in March 2016, “truth” and “politics” were at odds as ever, but “post-truth” politics, the Oxford Dictionaries’ word of that year, did not yet ring a bell for many, least an alarm bell triggered by the Brexit vote and the US presidential elections.

Two random years picked by the last editions of Maerz Musik – Festival for Time Issues. Two years, long enough to give rise to a markedly different world.

Once, it is being said, festivals were celebrated to mark and defy time – measures for change, vessels for consciousness and collective memory, celebrations and self-reassurances of communities. It is tempting to imagine this seemingly far-fetched approach be applied today. For the question remains, and is more pressing than ever: What can a festival – and I would add: what can a music festival located in the midst of Europe – be today? How can it relate to the violence, degradation, instability and fear that surround “us”? How can it reflect our troubled times, address and be home to a new “us” that is arising in the wake of the rapid reorganization of local and global affairs? How can a festival live up to the fact that it is a public, communal and hence a political space?

Maerz Musik 2017 is not an answer, but rather an attempt at asking such questions by the means available to its specificity: a festival dedicated to listening and thinking together, providing space and time for concerts, performances, installations, film screenings, talks and exhibitions.

The ten composed evenings Maerz Musik 2017 consists of mirror matters of concern related to life in the present. Its projects are dealing with – in chronological order – sonic immersion, marginalization, racism, homophobia, colonization, psychograms of Western societies, normativity in artistic practices, gender, ecological and financial crises, inequality, speculative histories, cultures of memory, speculative fabulation, multispecies feminism, mysticism, collectivity, liberation, spirituality, and the perception of time – to name but the most important ones.

At the same time, and importantly, the artistic works presented in the festival constitute their own worlds. Independent of their curatorial contextualization, they stand and speak for themselves, open to all possible forms of sensing and reading.

The purpose of this Festival Reader is to share a selection of materials that grew along the way of researching, conceptualizing and materializing the third edition of this “Festival for Time Issues”. It gives space to the archives that surround the fugitive matter of sound.

I want to thank the actual makers of this festival: above all the core team of Maerz Musik – Ilse Müller, Ina Steffan, Magdalena Ritter, Merit Binder – and its technical director, Matthias Schäfer with his team, as well as all the colleagues of Berliner Festspiele who translate, materialize and communicate its visions and ideas. I want to thank the artists, guests and co-thinkers of this ongoing investigation into the politics of time as well as the partners and supporters of Maerz Musik. Special thanks to Barbara Barthelmes and Christine Berkenhoff, whose precise and caring work under time pressure makes this publication what it is.

A few days before we went to print, I had the pleasure to talk to Donna Haraway, in preparation of the evening dedicated to her important work. I asked her what “Decolonizing Time” – the central notion of this year’s investigation into the politics of time – meant for her, personally as well as from the perspective of “SF”, the open signifier that stands for “String Figures”, “Speculative Fabulation”, “Science Fiction”, “Science Fact”, “Speculative Feminism”, “So Far”… – May her answers, printed alongside this editorial, resonate in this festival and beyond.

Berno Odo Polzer
Artistic Director
I think for me one of the key meanings of “decolonizing time” is a coming to inhabit multiple temporalities, coming to inhabit enfolded and entangled times that are ontologically complex—a kind of being slow to come to ontological conclusions, a kind of slowing down of category work, so as to open up the contact zones of thinking. Marilyn Strathern taught me that it matters which thoughts think thoughts, that it matters which categories categorize categories. A kind of opening up the dangerous contact zones of ways of thinking and being that truly come from different kinds of experiences of living and dying. The contact zones that come from taking responsibility for and with each other, inheriting the trouble of colonial histories, inheriting the troubles of exterminations and extractions, but also inheriting the inventions of precious things—for example many of the things in the Enlightenment must never be lost from our planet again—inheriting the precious as well as the terrible and opening up categories. Learning to listen.

“Decolonizing time” involves the cultivation of the capacity to be still, to listen and not to be self-certain. It is to understand that colonial time might be defined as Plantationocene time, as the time of simplification for the extraction of value, for its distribution in hierarchical ways, coupled with massive genocides of both people and other creatures—the kinds of massive simplifications and displacements that go along with disappearing.

I think colonial time goes along with both, the disappearing of many kinds of creatures that are in the way—plants, animals, people, microbes, lands, ways of life—but also enhancing the growth and multiplication of those kinds of beings that are necessary for forced life, if you will, for the production of value. So the colonial time is full of both, the disappeared and what I’m calling the “born ones”, the forced reproductions of Plantationocene and Capitalocene. [...] And “decolonizing time” I think means learning to inhabit these times of urgent trouble with a memory that this is not and has never been all of time, including all of now—that we do not live in a time only of domination; we also live in times of tremendous flourishing and generativity and capacities to connect with each other. [...] I think “decolonizing time” requires paying attention to our species as travelers, both free and forced—that we belong to a species of travelers. I use that term to deliberately align myself with the gypsy. In a time of mass migrations—both free and forced, but overwhelmingly forced—“decolonizing time” means aligning with the temporalities of the displaced, with the time in the camps, with the time trying to get visas, with the time of expulsion, and aligning with what people are already doing with and for each other. It is an attempt not to form some kind of new fantasy of a vanguard party, but a speculative fabulation of kinds of systemic unity that make us supple and flexible and able to respond.

I’m currently part of sanctuary movements around immigration in the United States and in California. We’re forming rapid response networks, we’re building networks of immigration lawyers and we’re aligning ourselves with both the visible and invisible immigrant populations. As my friend Chris Connery says about doing politics, or “decolonizing time”: it really means showing up. There is no formula, no imagination of one movement. We have in fact many good ideas and many good policies underway in these urgent times; it’s not that we lack well-reasoned articulate programs. But the real key to politics is showing up, you know, not disappearing from co-presence with each other in urgent times. I think that is an active decolonization.

And then, of course, clearly part of decolonizing is, get it, for people like me, that—like it or not—I am an inheritor of white settler colonialism and those practices are not finished, they’re still going on. It is a matter of learning to be in alliance with native and indigenous peoples as opposed to always thinking that one can take the lead. I think decolonizing requires a kind of radical not-knowing, emptying-out, a kind of truly not-knowing, so as to somehow be less stupid. All of that seems to me part of “decolonizing time” in very practical ways.
The Kitchen Center for Video and Music
press release
HENRY FLYNT &
CHRISTER HENNIX

February 7, 1979  8:30pm
$3.50/$2.00 members & students/TDF Music

The Kitchen Center
464 Broome Street

On February 7, The Kitchen will present the world premiere of a new interdisciplinary genre: the hallucinogenic/ecstatic sound environment (HESE), formulated by Henry Flynt and Christer Hennix. The evening's program comprises four pieces: Hennix's "Electric Harpsichord #1" and "Stereo Piano #1" and Flynt's "Glissando #1" and "Celestial Power."

A taped synthesis of musical sounds, the HESE typically uses modal scales and sensuously appealing timbres which fill the audio spectrum. The audio programs consist of semi-regular processes, but they are multi-layered and micro-irregular, producing variable diffraction effects. The listener's attention is monopolized; the physical vibration is physically felt; the uniformity of texture produces a sense that time is suspended. The "natural highs" experienced by the listener call for a new logico-mathematical structure, and Flynt and Hennix will provide expository material on a structure congruous with these ecstatic states of consciousness.

The two composers collaborating on the project have differences on the state of consciousness sought and its logico-mathematical interpretation, differences reflected in their respective approaches to the work. Hennix's approach originates in a study of the relationship between modal music and states of consciousness. Flynt conceives of the HESE as a counter-attack on everyday life and consensus reality. (Perhaps his position evolved from his early work with The Velvet Underground and his degrees and extensive work in mathematics and economics.) Not only are the HESEs sensually appealing, they utilize aural illusions which produce logically impossible or unnameable perceptions. The aim is a state of being with no foundation.

The first realized composition in this genre was Hennix's "Electric Harpsichord #1," which will be featured on the February 7 concert program. In the program notes to a performance at the Modema Museet, Stockholm, Hennix linked all his music to the intuitionistic mathematics of Brouwer. In the same year the two artists began to collaborate on this new interdisciplinary genre which received its name in Flynt's paper Hallucinogenic Sound Environments (1977). Subsequently both produced new compositions in the genre, but both agree that "Electric Harpsichord #1" is still by far the most successful example of the HESE.

Henry Flynt is perhaps best known for having originated "concept art," in a document published in 1962 in An Anthology, edited by LaMonte Young. In 1975, his radical essays in logic and epistemology were published as a book entitled Blueprint for a Higher Civilization. He is listed in Contemporary American Composers: A Biographical Dictionary. Christer Hennix, in addition to being a composer, had a major conceptual show entitled "Toposes and Adjoints" and the Modema Museet in Fall 1976. Hennix is currently completing a Ph.D. in mathematical logic.

For further information on this concert, please call The Kitchen's publicist, Joe Hannan, at 925-3613.

484 Broome Street between West Broadway and Wooster, New York City
Christer Hennix,
The Electric Harpsichord

Henry Flynt

Christer Hennix performed *The Electric Harpsichord* (hereafter EH) on March 23, 1976, as part of her program *Brouwer's Lattice* at the Moderna Museet in Stockholm. At the time, all I knew about the event was the program notes she sent me, which seemed to return to the Fifties practice of justifying music by scientific references. That summer, she was in New York and temporarily stored a satchel of documentations in my apartment. For some reason, out of curiosity, I took EH out and played it. It took me completely by surprise. It came from a place I didn't know existed; and I wouldn't have expected it to be technically realizable. One felt as if one had tuned to a broadcast originating somewhere other than planet earth. Not that it was oddly clanky or screechy or incomprehensibly boring; "modern" composers had been writing that for decades. There was a luminous
intelligence embodied in a toonal and justly tuned program. The frequency spectrum was dense, saturated, with twinkling attacks, humming bass, diffraction and pulsing—without any thematic organization. The tonality and timbre were delectable (with an edge of anxiety)—that’s why you could draw near it. Twinkling frequencies swept through the spectrum in waves, boiling through each other—shifting the phase. One apprehended a new kind of logic/ratio in the event. I wanted to call it a hallucinatory sound environment.

To me the most wonderful moments were the beginning and end of the tape, which were created by the way the sound check was produced. The long fade-up of the hum which resolves into high twinkling attacks. And the end, when the hum drops away to uncover a sine tone; which is abruptly faded. Leaving an extraordinary charged silence.

Later I learned more about how Christer had come to the integration of methods. Christer’s father was an amateur Arabic scholar. Christer’s mother, Margit Sundin-Hennix, was a woman of independent means and a jazz composer. Christer played drums in her brother’s jazz band, starting as a child, and as a teenager, met prominent New York jazz musicians visiting Stockholm.

Christer joined the Electronic Music Studio of the Swedish Broadcasting Corporation in the late Sixties. “International style” composers such as Xenakis were her models. She had two compositions of note published—including Text/Sound Composition 5, one of the first published records of computer music.

In 1969, at age 21, Christer met La Monte Young; and hearing Young’s constantly maintained sine-wave drone transformed her conception of music. Young played a tape of “The Well-Tuned Piano” for Christer. She soon began to assist Young, realizing one of Young’s “Drift Studies” for him in 1970.

In July 1970, Young insistently invited Christer to come to St.Paul de Vence to hear Pandit Pran Nath, who was touring with Young and Terry Riley. Hearing Guruji’s tamburas transformed Christer’s conception of music once again. She went to Berkeley in 1971 and 1973 to study mathematical logic and pursue music. In May 1971, she became a disciple of Guruji’s in a ceremony in Terry Riley’s loft in San Francisco.

Meanwhile, she continued to work in algorithmic music theory,
announcing “infinitary compositions” as a genre inspired by Young. In 1973, she was a teaching assistant to Guruji at Mills College, and toured in California with Guruji and Terry. That same summer, she wrote a proposal for a course in algorithmic music theory (for computer realization), a course which never took place.

In *Brower’s Lattice*, Christer speaks of computer synthesis as the ideal means of realizing the music, and she says it again in an interview in 1982 (when she was teaching mathematics and computer science at New Paltz). Christer’s work with computer music ended in the early Seventies because the funding was cut. All the same, Christer told me in a conversation in 1978 that she had concluded that the commercially manufactured synthesizers were inadequate. Their designers knew nothing about the musical goals (aesthetics, sensibility). Nothing worthwhile could be done with them. So it was that Christer came to perform on musical instruments fed into electronic processors, supported by custom-made precision audio generators.

It is hard to say whether one enjoys the recording more if one does not know how it was made or if one knows how it was made.

Playback should be without excessive bass. The effects change with the listener’s spatial position. You hear dense twinkling frequencies, and bass tones—with the density of a hum; and waves sweep through the spectrum. (One less appreciative listener called it the smoke alarm philharmonic.) In fact, Christer used a tunable Yamaha keyboard with the harpsichord stop. The scale is an interpretation of the scale of raga Multani. (Christer had been given Daniélou’s *Tableau comparatif des intervalles musicaux* by La Monte and Marian, and consulted it when composing the scale.) Christer devotes the left hand to a broken open chord, and the right hand to melismas. The input is layered with a long delay using the two tape recorder method. Periodically, Christer drops out, and the tape system plays by delay. So there come to be a saturation of harpsichord attacks, and waves of frequencies boiling through the spectrum, turning the pulsation.

The first live performance of EH was the last. I assume it would have been extraordinary to witness, to experience this mass of unearthly sound being driven by a keyboard player.

In the late Seventies, when we were exchanging proposals for a
Samstag, 18. März, 20:00 Uhr
Haus der Berliner Festspiele, Großer Saal

The Lichtenberg Figures

Charlemagne Palestine
Island Song / Island Monologue
Video, 32 min., b&w, sound (1976)

Eva Reiter
The Lichtenberg Figures
nach Ben Lerner
für Stimme, elf Instrumente und Elektronik (2014/2015)

Eva Reiter Stimme

Ictus
Michael Schmid Flöte, Dirk Descheemaeker Klarinette,
Philippe Ranallo Trompete, Alain Pire Posaune,
Gerrit Nulens Perkussion, Tom Pauwels E-Gitarre,
Nico Couck E-Bass, Jean-Luc Plouvier Keytar & Keyboard,
George van Dam Violine Jeroen Robbrecht Viola,
François Deppe Violoncello

Georges-Elie Octors
Musikalische Leitung

Nico de Rooij & Djana Covic (SIDF) Licht
Eva Reiter und SIDF Szenografie
Alexandre Fostier Klangregie
Antoine Delagoutte Assistenz Klangregie
Wilfried Van Dyck Technische Koordination

Eine Produktion von Wien Modern und Ictus
Mit Unterstützung von Österreichisches Kulturforum Berlin
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Ihr Instrument für Music Fund!

Die Musikinstrumente kommen dem Projekt Music Fund sowie den Berliner Initiativen Al-Farabi Musikakademie und MitMachMusik zugute.

Abgabe im unteren Foyer des Festspielhauses am:
18. & 19. März, 18:00–22:00 Uhr
20.–24. März, 10:00–18:00 Uhr

Anschließend können Instrumente täglich zwischen 7:00 und 22:00 Uhr beim Empfang / Bühneneingang des Festspielhauses in der Meierottostraße 12 abgegeben werden.

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www.berlinerfespiele.de/music-fund

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The Lichtenberg Figures by Eva Reiter

...twisting and twirling, associative ideas, material on the surface of an insulating plate, bodies struck by lightning, a sonnet as symbol of a physical-aesthetic pattern, a playful, brutal and at the same time exciting elegy...

**A book of Ayres**

Inspired by the model of the *Book of Ayres*, a popular format from the late Renaissance period, Reiter’s work develops as a series of seven songs or lieder and six instrumental interludes preceded by a prologue: a full evening program for voice and ensemble. The transitions between the elements are seamless, the borders remain deliberately vague. After a foretaste of the musical space in the prologue, periods of contrast, confusion and ambiguity follow as a counterpart to the surprising and combinatorial poetry of the American writer Ben Lerner. *The Lichtenberg Figures*, the unconventional collection of sonnets that Lerner wrote in 2004, are full of rapidly shifting perspectives, from everyday observations that verge on the banal, quotations and scientific considerations to ironic comments.

**The Lichtenberg Figures**

Physically, “Lichtenberg figures” refer to the fern-like patterns that, on discharging extremely high voltages, are formed on insulating plates or even on human skin when struck by lightning. This physical phenomenon of fanning out in multiple directions is also a theme in the work of Ben Lerner where the line of thought is masked and repeatedly broken. The reader is immersed in ambiguity and challenged to find his way within a language rich in metaphors. The associative potential of the sonnet is here exploited to the extreme.

Mental images run parallel with dazzling dialogue, brutal and violent observations, jokes, irony, critical and pointed introspection. The German translator Steffen Popp summed it up as follows: “The Lichtenberg Figures could be seen as a machine, where the task is to discover what constructions function and why, where the parts fit precisely and what exactly is produced.”

**A musical background**

Throughout this text full of metaphors Reiter creates a musical landscape, a personal coordination system, an open network in which the listener can take up position, and which could function as a resonating psychogram of society. The sound is raw, disturbing and fierce. It is the shadowy side of Reiter’s identity, or rather of one of her possible identities by which she allows herself to be guided. Uncompromising and wild anger, fear and unrest define this musical dramaturgy.

Every situation in our day-to-day life is a possible stimulus to connect with and relate to this environment. Every external impulse can, in a hundredth of a second, spark multiple reactions and thus leave a mental footprint of multiple, ramifying strands. As to which reaction ultimately prevails, it is primarily social factors, fear and the desire to continue to function that are determining.

*The Lichtenberg Figures* is based on the darker side of our mind, of our existence, which lives a life independent of a behavior that conforms to society and that can even develop a brutal dynamic. Optical illusions, hallucinations and the building of an inherent identity all play an important role.

**Lighting**

In an apparent contrast, the lighting functions as a measurable physical phenomenon, with the deliberate dazzling, illuminating or coloring in of specific instrumental sounds, the artificial shading and manipulation of the voice to lend a framework to the spoken word. The different identities that appear in the text acquire their own character and life.

**Electronics**

The function of the electronics: like the Greek chorus in the theatre of antiquity the electronics play an intermediary role between the musicians and the listener. The perception is commented upon, reflected, transformed but also manipulated. The electronic component includes information that is not expressed in the sound produced by the instruments but that is nevertheless determining for the formal progress of the work that constitutes the underlying connection between the different lieder.

**The Reiter method**

The manner in which Reiter sets to work enables her to record the instrumental material in advance and then to process it in the electronics context, down to the smallest detail. Nothing is left to chance. The instrumental nature of each song is thus the point of departure for the electronic framework of the interlude or opens the musical framework of the next song. In the prologue, which functions as a foreword in a book and that is always written after the work itself, all the songs are already present. In this way the beginning is a panorama of everything that is to come.
§

She left town. Rain ensued. Crows pecked out my contacts.
I tried everything: Prozac, plainsong. I won her back.
It didn’t help. I shot myself. It didn’t help.
A beauty incommensurate with syntax
had whupped my cracker ass.

When I was fair and young and favor graced me
my fingers were in everybody’s mouth.
Ten fat fingers in ten fat mouths.
Now my fingers just point stuff out.

She shot herself. And, with a typically raucous cry,
her glossy, black body fell from the typical sky.
It fell like rain. It was rain. Fat drops of rain rained down
into my fat awaiting mouth.
It didn’t help.

§

In those days partial nudity was permitted
provided the breasts in question hung from indigenes.

The clouds had an ease of diction,
and Death had a way with women,
and at night our documents opened
to emit their redolent confessions.

In those days whole onions, whole peoples were immersed
in the pellucid, semisolid fat of hogs.

The children ran lines of powdered gold,
huffed glue composed of studs,
smoked burial myrrh, and then shot up
their schools.

In those days police hauled in all bugs, then birds, then stars,
and the sky fled underground.
Samstag, 18. März, 22:30 Uhr
Kirche Am Hohenzollernplatz
Das Konzert beginnt um 22:30 Uhr mit dem gemeinsamen Betreten der Kirchenräume.

Cypriot Vespers

Jean Hanelle
Cypriot Vespers
Maronitische und Byzantinische Gesänge und Motetten

Arsala ‘llah
Maronitische Tradition

O Sapientia
Choral

O Sapientia incarnata / Nos demoramur
Jean Hanelle / Ms Torino J.II.9

Bithleem estimazu
Griechisch-Byzantinische Tradition

O Clavid David
Choral

O Clavis David aurea / Quis igitur aperiæt
Jean Hanelle / Ms Torino J.II.9

I parthenos simeron
Griechisch-Byzantinische Tradition

O Oriens
Choral

Lucis eterne splendor / Veni splendor mirabilis
Jean Hanelle / Ms Torino J.II.9

O rex gentium
Choral

O rex virtutum gloria / Quis possit digne exprimere
Jean Hanelle / Ms Torino J.II.9

Alyawma youlado mina Ibatoul
Arabisch-Byzantinische Tradition

O Emanuel
Choral

O Emanuel rex noster / Magne virtutum conditor
Jean Hanelle / Ms Torino J.II.9

Simeron ghennate ek Parthenou
Griechisch-Byzantinische Tradition

Hodie Christus natus est
Choral

Hodie puer nascitur / Homo mortalis firmiter
Jean Hanelle / Ms Torino J.II.9

Graindelavoix
Anne-Kathryn Olsen, Razek-François Bitar, Albert Riera, Andrés Miravete, Marius Peterson, Adrian Sirbu, Jean-Christophe Brizard, Bart Meynckens, Tomás Maxé, Björn Schmelzer

Björn Schmelzer Leitung
Koen Broos Licht

Mit Unterstützung von Ev. Kirchengemeinde Berlin Am Hohenzollernplatz
Weitere Veranstaltung mit Graindelavoix:

**Decolonizing Time**  
Thinking Together – Conference, Part 2  
Sonntag, 19. März, 12:00–18:00 Uhr  
Haus der Berliner Festspiele

Mit Georgina Born, Kodwo Eshun, Ashley Fure, Rana Issa, Jason Bahbak Mohagheh, C.K. Raju, Björn Schmelzer, Rolando Vasquez u.a.

**The Long Now**  
Sonntag, 26. März, 00:00–02:00 Uhr und 13:00–15:00 Uhr

„And Underneath The Everlasting Arms – Polyphony for a Better Sleep“  
Werke von Alexander Agricola, Josquin Desprez, Ludwig Senfl, Alessandro Coppini, Jakob Obrecht, Antoinse Divitis, Nicolas Gombert, John Sheppard, Orlando di Lasso & Samuel Beckett

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Sapientia incarnata mente scripta contemplata hanc singulari

cut a alno alnifica enurna a parte ge in ea pratisul post patrem flou da notfrum

ita una sed splendida comprobasti in una menta in suum cunctum cursum primum modo

et ut celestium fabrica ter sic et humilio un contrit可视 acce adorem omnium terminum

ten terea qui nectis molo sublimi caq fons una hyma semper disjus ordine prudent

le resolvis acer sipremi nement brevire quinge instinque instantes stenous signe recte pratum

ter intrapolat frangis alq premeres nos termini ungis sop domo

ae arcatis et regius planina illius aliquid dimun heo amplum seminam

Jean Horele: O Sapientia incarnata / Nos demoramur, Turin manuscript J.II.9.
(Hartford) Memory Space

for any number of singers and players of
acoustic instruments (1970)

Go to outside environments (urban, rural, hostile, benign) and record by any means (memory, written notations, tape recordings) the sound situations of those environments. Returning to an inside performance space at any later time, re-create, solely by means of your voices and instruments and with the aid of your memory devices (without additions, deletions, improvisation, interpretation) those outside sound situations.

When using tape recorders as memory devices, wear headphones to avoid an audible mix of the recorded sounds with the re-created ones.

For performances in places other than Hartford, use the name of the place of performance in parentheses at the beginning of the title.

Alvin Lucier
LOVE SONG

Preparation

Attach a strand of steel music wire from 8 to 12 feet long to the bridges of two violins.

Performance

The two players stand across from each other, the wire taut. Throughout the performance they slowly rotate in circular motion around each other. As they do so they sustain tones on the open E string of their instruments. No fingering. All changes in pitch, timbre and other artifacts are produced only by the tension of the bow on the open E string as well as the tension of the connecting wire. A player plays only when moving. From time to time one or both players may stop playing, allowing the other to continue or letting a silence of any length occur.

Duration

The duration of the performance is free provided that at least one complete circular rotation is completed.

*Love Song* was written for the duo *String Noise* and was first performed by them on October 11, 2016 at the Paula Cooper Gallery, New York.
Gérard Grisey / Le Noir de l’Étoile / Les Percussions de Strasbourg

STAGE 4m x 3m H=1m

d&b Serie T

Light Desk

DM2000

Les Percussions de Strasbourg - Le noir de l’étoile

Gérard Grisey / Le Noir de l’Étoile / Les Percussions de Strasbourg

Percussions de Strasbourg

plan n°2

SET UP

1 / 200 ème
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Berliner Festspiele
Schaperstraße 24
10719 Berlin
Tel. +49 30 254 89 0
www.berlinerfestspiele.de / info@berlinerfestspiele.de