

Tender Buttons - Intertwined

Country: Germany

Category: Drama

Title: Tender Buttons - Verknüpft

Company: SWR

Authors: Catherine Milliken / Dietmar Wiesner

Producer: Südwest Rundfunk - Manfred Hess

Director: Manfred Hess

Sound engineers: Udo Wüstendörfer/ Lutz Glandien/ Jean Szymczak

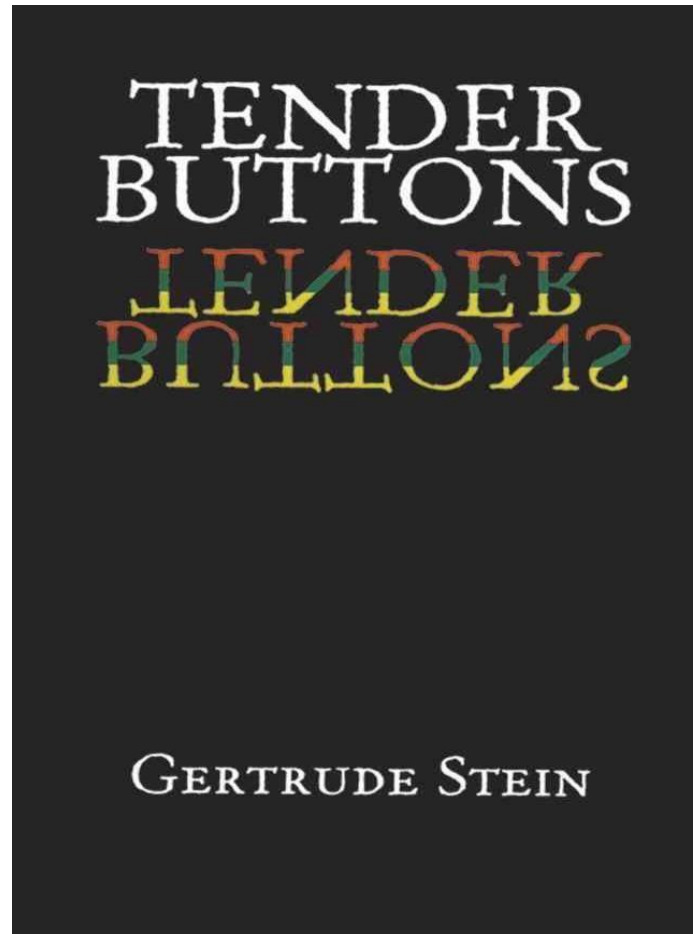
Other key staff: Barbara Köhler

Language: English

Length: 51:15

SUMMARY

In their radio composition, Milliken/Wiesner transform contemporary music through poetry into an enthralling sound experience, musically highlighting and deepening the poetic intention. Where words must remain silent, music speaks – where the music remains silent, the word resounds. Gertrude Stein's multilayered (including the erotic) volume of poetry „Tender Buttons“ is connected to poems by William Carlos Williams and e. e. cummings. The piece ponders on the complexity of objects and procedures that seemingly give structure to our everyday lives: water, an apple, having breakfast together, etc. The montage „deconstructs“/intertwines the musical and textual material to uncover its magic beyond mere function. The participation of renowned artists, among others Brett Dean, Wu Wei and William Barton, and the use of non-European instruments make the radio play tell us about the diversity of discourses on the 'simple things in life'.



e e cummings

William Carlos Williams



clockwise from top left: Gertrude Stein, Dietmar Wiesner, Cathy Milliken, e e cummings, William Carlos Williams





DIETMAR WIESNER and CATHY MILLIKEN

BIO

Cathy Milliken

born in Brisbane/Australia, lives in Berlin. She is an international award-winning performer and composer known for her evocative instrumental and vocal works. As oboist she was founding member of the Ensemble Modern and its member until 2007, and worked closely together with artists like György Ligeti, Karlheinz Stockhausen, Pierre Boulez, Fred Frith and Frank Zappa. Since 1990 she composes music theatre-, instrumental- and chamber music, radio plays, installations, theatre- and film music. Commissioners include Southbank Centre London, Donaueschinger Musiktage, Staatsoper Berlin and Musica Viva of the Bavarian Radio Symphony Orchestra. International participatory compositions include Umculo Festival (South Africa), Future Labo (Japan), Berlin Philharmonic Orchestra, and Munich Biennale. From 2005 until 2012 she managed the Education Department of the Berliner Philharmoniker and had performances of her own work while there. From 2018 until 2020 she was associated composer with the Adelaide Symphony Orchestra. In addition she creates musical radio pieces for German Radio cooperations like SWR, DeutschlandRadio und HR.

Dietmar Wiesner

lives and works in Frankfurt/Main. As a founding member and flutist of the Ensemble Modern, he has been involved in all the Ensemble's artistic and organisational processes and has worked with the most important contemporary composers of this age. As a composer, he has written chamber and ensemble music as well as music for theatre productions such as for the Comédie Française, Deutsches Schauspielhaus Hamburg, Schauspiel Stuttgart and Schauspiel Frankfurt. and produces works in the context of new music, sound art, performance and award-winning radio

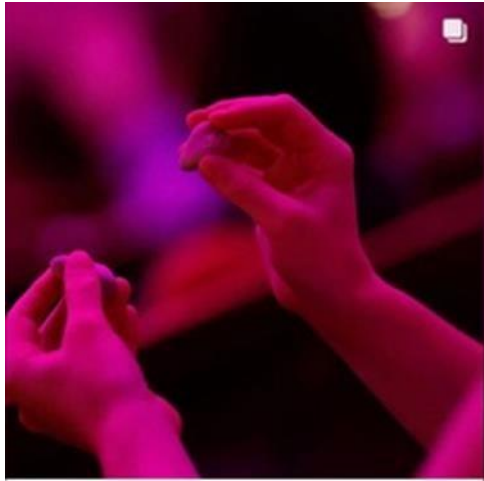
pieces for German Public Radio. As leader and producer of participation projects he produced operas for the Münchener Biennale and the country of Tirol in Austria, is invited to teach improvisation at the institute for support of young musical talents IFF of the Musikhochschule Hannover.

Gertrude Stein

(born 1874 in Pittsburgh/USA, died 1946 in Neuilly-sur-Seine/Paris) is regarded like Virginia Woolf as one of the most important writers of the classical modernism. Published 1914 the small book of poems en prose "Tender Buttons" is renowned for its Modernist approach to portraying the everyday object and has been lauded as a "masterpiece of verbal Cubism."

William Carlos Williams (1883 – 1963) was an American poet, writer and physician closely associated with modernism and imagism.

Edward Estlin Cummings (1894 – 1962), often written as e e cummings, is regarded as one of the most important American poets of the 20th century. Cummings is associated with modernist free-form poetry. Much of his work has idiosyncratic syntax and uses lower-case spellings for poetic expression.



Notes on the work (1/2)

"Tender Buttons" is the title of Gertrude Stein's seminal volume of poetry in literary history, published in 1914 at the beginning of the World War I. It poetizes everyday things both wittily and subtly - from paper, piano, apple and petticoat to the color brown and the blasting of the lawn. Similar to Stein's "Rose" poem, the "Tender Buttons" in these lyrics can be charged with erotic innuendo that 'tenderly unbuttons or buttons up' the meanings.

"A rose is a rose is ... / A rose is a rose is ..." - Avantgarde poetry can become popular. This verse is also

funny in its tautological form, when it does not want to say anything other than that we should leave things as they are or linguistically arbitrarily named or designated. Please don't secret more into it, would perhaps be added as a signature. This is true - and again it is not true.

Gertrude Stein had been the patron of cubist art by Juan Gris and Pablo Picasso. She had been the promoter of writers as diverse as James Joyce and Ernst Hemingway. This Gertrude Stein was not least an important author of literary modernism herself and even outstripped her male colleagues with her language experiments, of which such "rose"-verses have not entered the popular lexicon of quotations.

Avantgarde is not at least cryptic. Stein's verse from 1939 is a variation. For the rose - whether budding or in full bloom - refers to a woman named

"Rose" - in the 1913 poem "Sacred Emily". And the originally quotation is: "Rose is a rose is a rose is a rose ...". This pleasurable play with meanings via concrete metaphors in the erotic-sexual borderland - "the roses" have always played with - is often considered in Gertrude Stein and the avant-garde around 1910/20. But not in a platitudinous, clichéd or salacious way. It is about many things here: about the freedom from the

constraints of stifling metrics in poetry, about the new modern view of things and forms of life - and it is not least about the struggle for a selfdetermined life free from constricting social conventions. Gertrude Stein, for example, lived in Paris with Alice B. Toklas, and in her work, as naturally as it should be, she also circles around her lesbian relationship. **(cont.)**



(cont.) The Australian Cathy Milliken of the German Dietmar Wiesner are a tried and tested composer duo. Every two or three year they are tempted to take up the radio as a form of artistic expression, making poetry shine musically, raising contemporary music above poetry to a seductive sound experience. Mankind remains an enigma; and where words must remain silent, music speaks -or: where music remains silent, the word resounds. And sometimes both set in at the same time. Their new work in English and German translation focuses on Stein's "Tender Buttons", a classic of modern, supposedly abstract poetry. The duo combines music and poetry, but also Stein's texts with performances based on poems

by William Carlos Williams and e.e cummings, American contemporaries and poets in the spirit of Stein.

Thematically, it is about the perception of objects and actions that structure our everyday life, in the radio piece about the rediscovery of their magic beyond pure function. The unaccustomed view of everyday things, guided by feelings that are also interwoven with eroticism, is transformed in this piece into a continuum of associations and sound colorations. Not everything has to be understood, some parts sound simply beautiful or are beautifully irritating. And if you want, you can discover further layers of meaning by listening several times. In the music as well as in the libretto.

In "Tender Buttons, intertwined" Wiesner and Milliken deconstruct the staging of the poems and the music recordings. They will be used as material and treated as segments for the studio composition, i.e. torn apart and reassembled according to sometimes semantic, sometimes musical, mainly rhythmic-metric guidelines. This applies from individual verses to the principle of using the German translation, from instrumental solipassages to vocalises. This working approach differs from traditional setting of poems or setting of cycles of poems, which provides for the

setting of each poem with, for example, an upbeat and a coda. Milliken / Wiesner furthermore take leave of the "single setting" by creating their composition as a 50-minute piece without takes, as a "linguistic-sound texture" without a fixed center, in which all elements have equal rights. In this sense, the aesthetics of the composition correspond to those of the Stein's, Williams's and Cumming's texts. And: Everything is joined by the palette of non-European instruments and styles. They tell variously of passion and new perspectives, of the complexity as well as validity of the different discourses on the "simple things of life". In addition to the renowned German actress Dagmar Manzel and the jazz vocalist Michael Schiefel, an international ensemble of soloists could be won for this project, including Brett Dean on the viola, the Chinese Sheng player Wu Wei or the Australian Aboriginal William Barton on the Djiridu.

PERSONAL NOTE CONCERNING THE STRUCTURE OF THE TEXTES

To approach the texts in Gertrude Stein's „Tender Buttons“, we focussed on the inherent language and its specificities of rhythm, repetition, coloration to achieve a musical transformation inclusive of the erotic connotations. We had a similar approach to the poetic texts of e.e. cummings and William Carlos Williams. On a personal note it was important for us to draw out particular particular focal points relevant to today. Stein's texts bring us to the brink of the climate crisis by encircling the "4 elements" thereby bringing their significance as the elixir of human life back into focus.

Without water, life itself would not be possible. At the same time, water is an important means of transport and therefore also a means of communication- not only for people but also for nature.

However water can also become unpredictable and from one second to the next can give life - *makes a meadow* - to without warning, it can destroy life, - *and a stroke*. The other three elements, similarly explored in this piece: Air - *What is the wind*, fire *what is the current that makes machinery, that makes it crackle* ...and earth's gravity - *a news is pressing* - all stand for the simultaneous enabling and destruction of life.

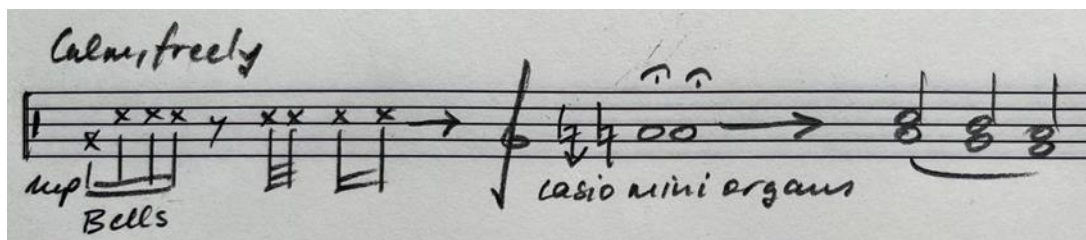
Gertrude Stein's elusive references to and poetical treatment of these four elements all portent a deeper connection to these four basic elements. They are from a historical and mystical perspective, the source and model for human civilization and utopia: striving for a global utopia of communication despite all differences, a global understanding of humanity, an understanding that draws insight from the natural catastrophes of the earth for the betterment of humanity and its surroundings.

Evolved culture - *a courteous occasion*, a courteous offer as a chance. Our chance. (Wiesner / Milliken)

Tender Buttons, Intertwined

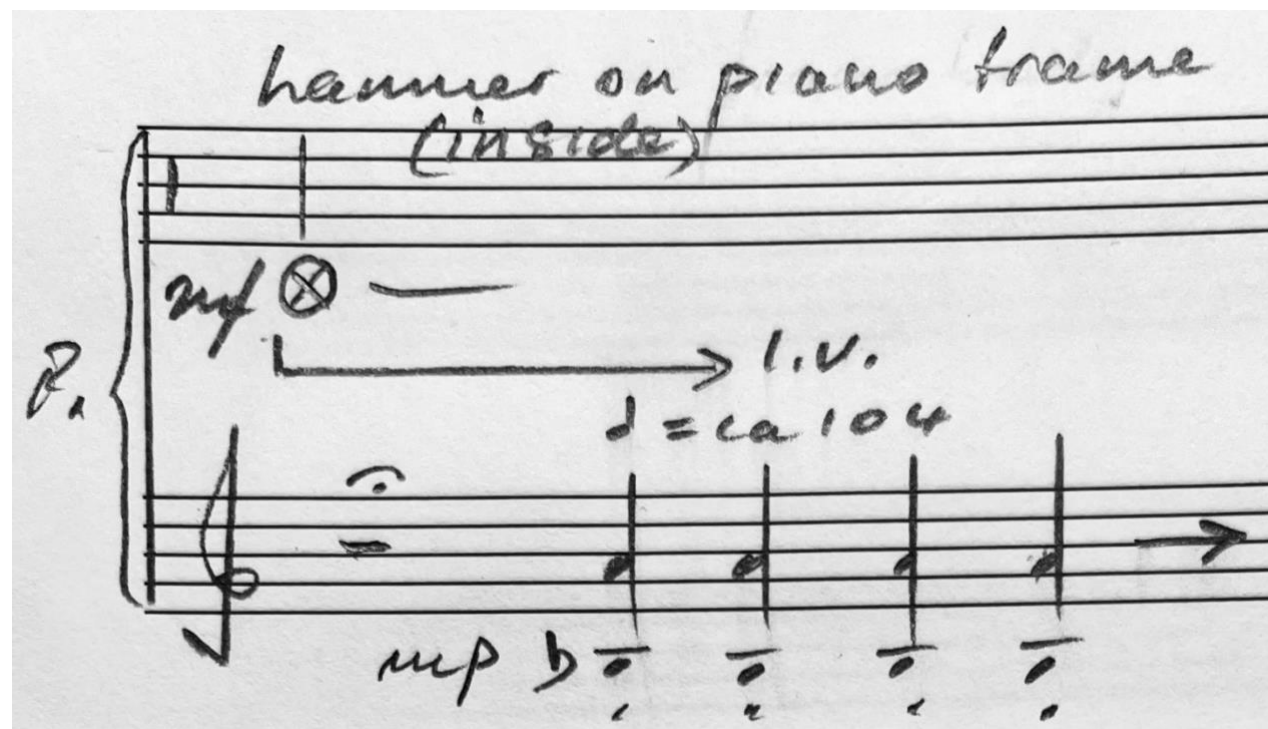


textbook and score



Bells at 0'19"

Sample: Hammer on piano frame 0'47"



TIME 0'00—ANNOUNCEMENT-----1'35"-----2'12"-----2'49"→

Music

Voices

0`19" *Percussion / Bells*

0`24" *2 Organs (till 1'32")*

0`47" *hammer hit on Piano frame*

1`20" *hammer hit on Piano frame*

1`26" *Piano ,*

2 organs stop at 1'32")

Piano (cont))

0'36" WATER RAINING (Voice: J. Day)

Water astonishing and difficult altogether makes a meadow and a stroke.

1'04" (German Voice)

Water astonishing and difficult altogether makes a meadow and a stroke.

1'35" A BLUE COAT (Voice: Milliken)

A blue coat is guided guided away, guided and guided away, that is the particular color...guided and guided away ...

1'47" (German) A blue coat is guided guided away, guided and guided away ...

2'02" (cont. English)... that is the particular color that is used for that length and not any width not even more than a shadow

2'12" (German) ...that is the particular color...

(start of montage German only)

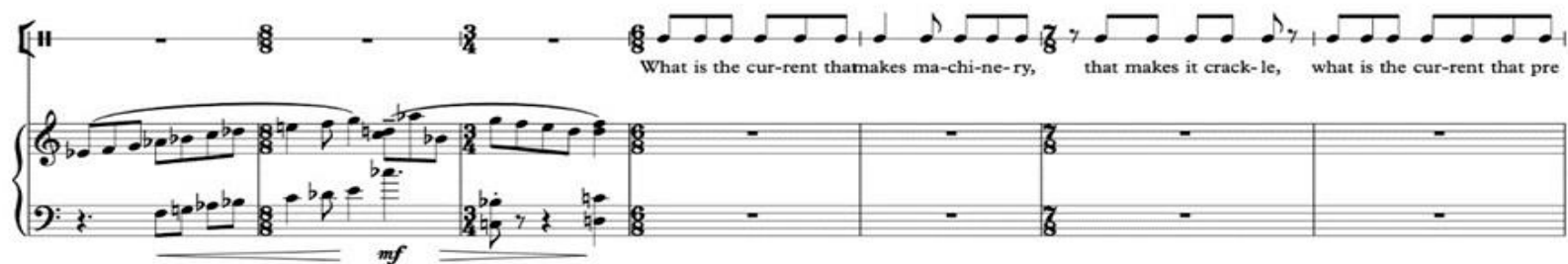
A blue coat is guided ...//...that is used for that length and not any width...//... guided away, guided and guided away ...// that is used for that length and not any width...// that is ...//

piano (cont.)

... that is the particular color ... // ... that is the particular color that is used for that length ...// ... that is used for that length and // not any width // ...and not any width ... // ... not even more than a shadow ...//
... not even more than a shadow.

A Long Dress

♩. = 120



A Long Dress score Time: 6'24''

TIME 2'50" -----3'49"-----5'11-----6'24--6'36"-----→

Music

2'50" 2 organs (till 3'07')

2'56 Duduk ',

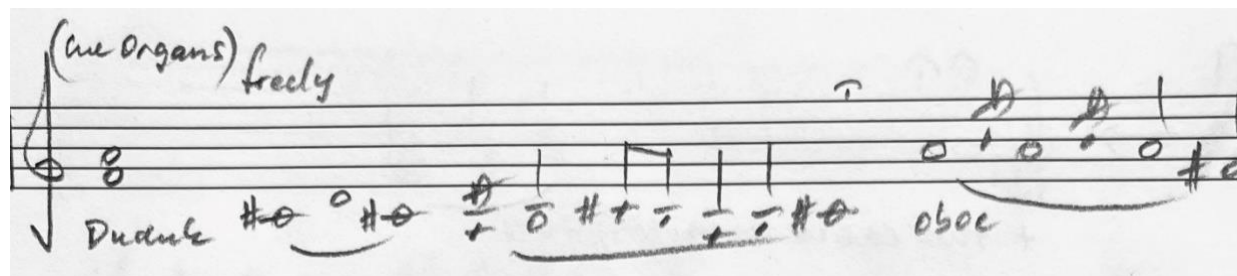
3'22" Oboe and Duduk in duet

5'21" plus 2 Organs (until 5.32")

5'28" plus Oboe and bowed

Voices

2'56"



3'49" **WATER CARELESS** (only German)

No cup is broken in more places and mended, that is to say a place is broken and mending does do that it shows that culture is japanese. It shows the whole element of angels and orders. It does more to choosing and it does more to that ministering counting. It does, it does change ...

5'11" **WATER RAINING** (english Milliken)

Water astonishing ...

6'00" Water astonishing and difficult altogether makes a meadow and a stroke.

6'24 In German: **EIN LANGES KLEID / A LONG DRESS**

<p><i>Percussion (Crotales)(until 5.36")</i></p> <p><i>6`09" Didjeridu (breathes out through instrument) 6`15"</i></p> <p><i>Piano till 6`24"</i></p> <p><i>6`36" Piano (starts again)</i></p>	<p>What is the current that makes machinery, that makes it crackle, what is the current that presents a long line and a necessary waist. What is the current...</p>
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7'14 rhythmic montage

molto dim. e rall. 4x

What is the wind, what is it.

mf

♩ = 80
mp

What is the wind, what is it.

8'44 English Horn and Viola

Handwritten musical score for two parts: "E.H. me" and "Vida".

Top Staff (E.H. me): Treble clef, 4/4 time signature. The melody starts with a whole note G4 (marked with a fermata), followed by a half note A#4, a quarter note B4 (marked with a fermata), a quarter note C5 (marked with a fermata), a quarter note D5 (marked with a fermata), a quarter note E5 (marked with a fermata), a quarter note F#5 (marked with a fermata), and a quarter note G5 (marked with a fermata). The key signature has one sharp (F#). The dynamic is marked *f* (forte).

Bottom Staff (Vida): Bass clef, 3/4 time signature. The melody starts with a whole note G3 (marked with a fermata), followed by a half note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The key signature has one sharp (F#). The dynamic is marked *f* (forte). There is a glissando marking over the final notes.

TIME 6'55-----7'14''-----8'20''-----8'44'' -----9'54''-→

Music

Voices

<i>Piano</i>	<p>6'55" (engl. / Milliken) What is the current that makes machinery, that makes it crackle, what is the current that presents a long line and a necessary waist. What is the wind, what is it...</p> <p>7'14"(rhythmic montage starts in an english – german duet) what is the wind/Was ist der Wind...</p> <p>7'28" (German.) ...what is it. Where is the serene length, it is there and a dark place is not a dark place, only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color ...</p>
<i>Piano</i>	<p>7'45" (English cont.) ...What is the wind, what is it.</p>
<i>Piano</i>	<p>7'57" (English cont.) Where is the serene length, it is there and a dark place is not a dark place, only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color. A line distinguishes it. 8'20 A line just distinguishes it.</p>
8'20 <i>Dijeridu</i>	<p>8'21" (German)</p>

<p>8`44" <i>English Horn and Viola</i> (Duet until 9'54")</p>	<p>...A line distinguishes it. A line just distinguishes it ...only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color. A line distinguishes it. A line just distinguishes it.</p>
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TIME:-9'45"-----10'19-----14'07-----→

Music

9'54 music stops.

Different ways of staging the text

10'19" Flute and Oboe

11'06" plus Didjeridu

12'38" Flute and Oboe end;

Didjeridu begins to fade out 12'44"

fade in: field recording (sounds of rain and rain droplets)

13'13" plus English Horn, Sheng

Voices

9'54" A FIRE (English - C. Milliken, B. Dean)

What was the use of a whole time to send and not send if there was to be the kind of thing that made that come in. A letter was nicely sent.

10'07 (Switch to German translation)

What was the use of a whole time to send and not send if there was to be the kind of thing that made that come in. A letter was nicely sent.

Oboe and flute

10'19



14'07 WASSER REGNET / WATER RAINING German:

Water astonishing and difficult altogether makes a meadow and a stroke.

14`16“ Oboe and Voice respond to improvisation text
by singer

14'16 (**singing English / Schiefel**) Water astonishing and difficult altogether makes a meadow and a stroke.

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Water Astonishing

14'16''

improvising or adding Gertrude Stein text.

Voice

Water astonishing and difficult

Baritone Line by Gertrude Stein (Respond freely to voice)

Crit. Anglin

4

Voice

makes a meadow and a stroke

C.A.

The image shows a musical score for a piece titled "Water Astonishing". It consists of two systems of music. The first system has a voice part (soprano) and a baritone part. The voice part has the lyrics "Water astonishing and difficult". The baritone part has the lyrics "Baritone Line by Gertrude Stein (Respond freely to voice)". The second system also has a voice part and a baritone part. The voice part has the lyrics "makes a meadow and a stroke". The baritone part has the lyrics "C.A.". The score is written in 4/4 time and includes a key signature of one flat (B-flat). The first system is marked with a "2" and the second system with a "4".

gradually start to whisper except for accented words
b) - these remain in *mf*

a straight ex-change to a cane, a des per-ate ad-ven-ture and cour-age and a clock, A sin-gle climb to a line, a straight ex-change to a cane, a

c)

des per-ate ad-ven-ture and cour-age and a clock, A sin-gle climb to a line, a straight ex-change to a cane, a des per-ate ad-ven-ture and

d) from here only accented words are audible

cour-age and a clock, A sin-gle climb to a line, a straight ex-change to a cane, a des-per-ate ad-ven-ture and

A A Method of a Cloak 15'18''

TIME:-15'08" -----15'35"-----15'18"-----15'42"-----→

Music

Voices

15`18" *piano*

15`35"(*piano plus 2 Organs*) *sample*

15`39" *hammer hit on Piano frame (cont. 2 organ sample)*

15`48" *again: hammer hit on piano frame- Sample*

15`54" *piano pulse....*

15`08" A PIANO / German

If the speed is open, if the color is careless, if the event is overtaken, ...

15`10" (End of singing) - and a stroke

15`18" A METHOD OF A CLOAK

Voice English / (C. Milliken).)

A single climb to a line, a straight exchange to a cane, a desperate adventure and courage and a clock, ... (repeated)

15`42 A PIANO / (GERMAN cont.)

... If the speed is open, ...

15`52" ... (German cont.) if the color is careless,, ...

... if the event is overtaken, if the selection of a strong scent is not awkward, if the button holder is held by all the waving color and there is no color, not any color. If there is no dirt in a pin and there can be

	<p>none scarcely, if there is not then the place is the same as up standing.</p> <p>...</p>
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TIME: -16'33-----16'41''-----18'22----->

Music

Voices

<p>17`23“ <i>Piano solo until 17`46“</i></p>	<p>16’33” A METHOD OF A CLOAK / English / Milliken</p> <p>... all this, which is a system, which has feeling, which has resignation and success, all make an attractive black silver.</p> <p>16’41 A PIANO / English / Miliken</p> <p>If the speed is open, if the color is careless, if the selection of a strong scent is not awkward, if the button holder is held by all the waving color and there is no color, not any color. If there is no dirt in a pin and there can be none scarcely, if there is not then the place is the same as up standing. ...</p> <p>17`18“... if there is not then the place is the same as up standing.</p> <p>A PIANO English Milliken (cont.)</p> <p>17`45“ This is no dark custom and it even is not acted in any such a way that a restraint is not spread. That is spread, it shuts and it lifts and awkwardly not awkwardly the center is in standing.</p>
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<p><i>17'55 Piano solo until 18'10</i></p> <p><i>18'21" Piano fades out</i></p> <p>18'26" Voice (M. Schiefel) and English Horn (montage)</p>	<p>18`10". it shuts and it lifts and awkwardly not awkwardly the center is in standing.</p> <p>18'26" Voice sings syllables and single letters</p>
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Piano Solo 17'23''

Musical score for Piano Solo 17'23''. The score is written for piano and features a complex rhythmic structure with multiple time signatures: 4/4, 3/4, 2/4, 3/8, and 4/8. The tempo is marked *mp* (mezzo-piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like *mp* and *mf*. The score is divided into two systems, each with a treble and bass staff.

9

Musical score for Piano Solo 17'23''. The score is written for piano and features a complex rhythmic structure with multiple time signatures: 4/4, 3/4, 2/4, 3/8, and 4/8. The tempo is marked *mf* (mezzo-forte). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like *mf* and *mf*. The score is divided into two systems, each with a treble and bass staff.

TIME- 18'36"-----21'38"-----21'59"----->

Music

Voice

19`49" *Bass Flute and Vibraphone*

20`19" *montage: Bass Flute and Vibraphone*
until 20`43"

18'36" A PAPER Schiefel singing in English

A courteous occasion makes a paper show no such occasion and this makes readiness and eyesight and likeness and a stool.

20'07" A PIANO GERMAN ...This is no dark custom and it even is not acted in any such a way that a restraint is not spread. That is spread, ...

20'43 cont.

...it shuts and it lifts and awkwardly not awkwardly the center is in standing.

21'38 NOTHING ELEGANT (Brett Dean) A charm a single charm is doubtful.....

21`44 If the red is rose and there is a gate surrounding it, if inside is let in and there places change then certainly something is upright. It is earnest.

21'59" NOTHING ELEGANT – German

<p>20`51" <i>Flute and Viola in overtone duo</i></p> <p><i>flute and viola fade out</i></p> <p><i>oboe, sheng and bowed cymbal enter</i></p>	<p>A charm a single charm is doubtful. If the red is rose and there is gate surrounding it, if inside is let in and there places change then certainly something is upright. It is earnest.</p>
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TIME---22'14"-----24'40"----->

MUSIC

VOICE

22`14" Oboe, Sheng and bowed Cymbal (montage)
cont.

Montage of Oboe, Sheng and bowed Cymbal cont. //

24`03" Flute enters with overtones
(all fade out at 24`09")

24`32 Piano starts

22'53" A PAPER / German

A courteous occasion makes a paper show no such occasion and this makes readiness
and eyesight and likeness ... and a stool.

23`27" ... and a stool. (laughs)

24'09" NOTHING ELEGANT (German) A charm a single charm is doubtful. If the red is
rose and there is gate surrounding it, if inside is let in and there places change then
certainly something is upright. It is earnest.

	<p>24'40 PIECES /William Carlos Williams/ Voice Milliken) Pieces in darker than small is dirtiest any city`s least street of mirror lying are each Why do people say its unlucky to break one whole with sky.</p>
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24'32'' Pieces and waist

9

25'30" (cont) Pieces and Waist

11

TIME—24'50-----26'48'-----→

MUSIC

VOICE

<p>26`35" piano</p> <p>26`44" hammer hit on Piano frame</p> <p>26`45" Bass Clarinet</p>	<p>24'50 A WAIST / German</p> <p>A star glide ...</p> <p>24'54 A WAIST /Milliken (enmeshed with german voice)</p> <p><u>A star glide, a single frantic sullenness, a single financial grass greediness.</u></p> <p>... a single frantic sullenness, a single financial grass greediness.</p> <p><u>Object that is in wood. -----Object that is in wood ...</u></p> <p><u>Hold the pine, hold the dark, hold in the rush, make the bottom.</u></p> <p>Hold the pine, hold the dark, hold in the rush, make the bottom. <u>A piece of crystal. A</u></p> <p><u>change, in a change that is remarkable there is no reason to say that there was a time. A</u></p> <p>change, in a change that is remarkable there is no reason to say that there was a time. <u>A</u></p> <p><u>woolen object gilded.</u></p> <p><u>A country climb is the best disgrace, a couple of practices any of them in order is so left.</u></p> <p>A country climb is the best disgrace, a couple of practices any of them in order is so left. <u>A</u></p> <p><u>country climb is the best disgrace, a couple of practices any of them in order is so left.</u></p>
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	<p>26'45'' Voice Schiefel (humming) 26'48 A</p> <p>BROWN German</p> <p>A brown which is not liquid not more so is relaxed and yet there is a change, a news is pressing.</p>
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TIME 27'12''-----29'06''-----29'55''----->

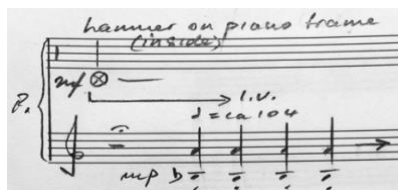
MUSIC

VOICES

27`12" Bass Clarinet and Voice

27`21 (hammer hit on Piano frame and 2 Organs)- sample

28`51" (hammer hit on Piano frame and 2 Organs)- sample



29`06" Sheng solo

29`55" Sheng stops

27`12 **A PAPER / singing Schiefel english**

A courteous occasion ...

27`24"

... makes a paper show no such occasion and this makes readiness

...

27`56" **(sings on german letter a)**

28`05" ... and eyesight ... and likeness and a stool.

28`51" WATER RAINING English, Milliken + Day

Water astonishing and difficult altogether makes a meadow and a stroke.

**29`55 Start of vocalised sound collage – - mainly with sibilants
(Milliken and Schiefel)**

<p>(singing in the style of A. Schönberg`s Pierrot Lunaire “The Sick Moon” is added to the montage).</p>	<p>30`01 A PAPER “ A courteous occasion makes a paper show no such occasion and this makes readiness and eyesight and likeness and a stool.</p> <p>- 30`33“ German Voice A PAPER A courteous occasion makes a paper show no such occasion and this makes readiness and eyesight and likeness ...</p>
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TIME 31`18”-----32`41” -----33`00-----→

Music

Voices

31'18 Piano

31'24'' **A WAIST / German** A piece of crystal. A change, in a change that is remarkable there is no reason to say that there was a time. A woolen object gilded...

31'47'' SHOES English / Milliken

To be a wall with a damper a stream of pounding way and nearly enough choice makes a steady midnight. It is pus...

32'14'' NOTHING ELEGANT German

A charm a single charm is doubtful...

32'20 SHOES English Milliken (repeated)

To be a wall with a damper a stream of pounding way and nearly enough choice makes a steady midnight. It is pus...

32'41'' piano solo

33'00 cont. MILLIKEN english

32'59'' piano stops

	<p>... A shallow hole rose on red, a shallow hole in and in this makes ale less. It shows shine..</p>
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TIME:----33'16''-----33'44''-----34'14''----->

Music

Voices

33`16“ Voice (singing) and Piano OBJECTS (Song)

33`44“ end of OBJECTS (song) with pizzicato inside the piano (without transition.)

33`16” OBJECTS (Song / Milliken)

Within, within the cut and slender joint alone, with sudden equals and no more than three, two in the center make two one side. If the elbow is long and it is filled so then the best example is all together. The kind of show is made by squeezing.

33`44“ INSU NLIGHT / by e e cummings insu nli gh

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34'14" NOTHING ELEGANT

A charm a single charm is doubtful. If the red is rose and there is gate surrounding it, if inside is let in and there places change then certainly something is upright. It is earnest.

<p>for APPLE poem rhythm)</p> <p>36' 51''rhythmic beats on the Piano strings (APPLE rhythm) / Piano cascades downwards (WAIST)</p>	<p>36`51" start of musical dialogue with the poems APPLE and WAIST /. Milliken</p> <p>36'56 APPLE Apple plum, carpet steak, seed clam, colored wine,...</p> <p>37'04'' A WAIST ... A country climb is the best disgrace, a couple of practices any of them in order is so left.</p>
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Sheet music for piano and voice. The music is in 8/8 time and features triplets and a key change to 3/8 time at the end. The lyrics are: coun - try climb is the best dis-grace, a cou-ple of prac-ti - ces a - ny of them in or - der is so left. A

37'03 Piano cascades

TIME---37'10''-----38'10-----39'09''-----39'40-----40'27''-->

Music**Voices**

	<p>37'10 APPLE (cont.) calm seen, cold cream, best shake, potato, potato and no no gold work with pet, a green seen is called bake and change sweet is bread, a little piece a little piece please...</p> <p>37'25' A WAIST (repeated)... A country climb is the best disgrace, a couple of practices any of them in order is so left.</p> <p>37'31" APPLE (cont.) A little piece please. Cane again to the presupposed and ready eucalyptus tree</p> <p>37'37" A DRAWING German/Manzel... anything between the half.</p> <p>37'48' APPLE (cont.)...count out sherry and ripe plates and little corners of a kind of ham. This is use. <i>///(end of dialogue)</i></p>
37'56" entrance viola (sul tasto bowed)	<p>38'10 WATER RAINING, whispered, German</p> <p>Water astonishing and difficult altogether makes a meadow and a stroke.</p>
38'22" entrance Oboe with Overtones	<p>39'09" A WAIST, English Milliken A star glide, a single frantic sullenness,...</p>
39'06" transition to Vibraphone	<p>39'13 A WAIST German: A star glide, a single frantic sullenness,...</p>
39'17" Oboe and Violin	<p>39'40 (cont.) a single financial grass greediness. /Object that is in wood. / Hold the pine, hold the dark,/hold in the rush, make the bottom. / A piece of crystal. A change, in a change that is remarkable/there is no reason to say that there was a time. ...</p>

<i>(until 40`27)“</i>	
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TIME -40'28"-----45'03"----->

Music

Voices

40`28" Oboe, Voice and Vibraphone
(until 42`27")

40`47" interlude Englisch Horn and Vibraphone

41`34" Englisch Horn and Vocalise (singing)

41'45 Montage English Horn und Vocalise

42`36" Violin solo until 45`03"

45`04" Piano strings are rubbed and plucked

40'31" WATER RAINING / singing English / Schiefel) Water
astonishing and difficult....

(singing cont.) 41`01" ... makes a meadow ... a meadow ... a meadow ... and
a stroke.

42'01 WATER RAINING (repeated)

... water ... makes a meadow ...makes a meadow.. makes a meadow

42'28" WATER RAINING German

Water astonishing and difficult...

45'03 THIS IS JUST TO SAY (by William Carlos Williams) This is
just to say I have eaten the plums that were in the icebox

and which you
were probably
saving for breakfast

Forgive me they
were delicious
so sweet and
so cold

TIME---45'53---46'00-----46'40''-----47'22''-----→

Music

Voices

46`00“ Flute and Oboe (montage)	<p>45'53" A FIRE German... a letter was nicely sent.</p> <p>A FIRE English / V. Tomlinson) ... a letter was nicely sent. (in rhythm with three beats on a glass)</p>
46`33“ Piano (motif from the beginning 0`36“)	<p>46'33 CELERY English Milliken</p> <p>Celery tastes tastes where in curled lashes and little bits and mostly in remains...</p>
over a steady piano pulse	<p>46'40" A LITTLE BIT OF A TUMBLER</p> <p><i>from here enmeshing of poems CELERY (English: C. Milliken) and A LITTLE BIT OF A TUMBLER (German: Manzel)</i></p> <p>A shining indication of yellow consists in there..... (German)</p> <p>... A green acre is so selfish ... (engl)</p> <p>... indication of yellow consists in there having been more of the same color than could have been expected ... (German)</p> <p>... is so selfish (engl)</p>

<p>47`22“ Piano - melody shifting downwards</p>	<p>... than could have been expected when all four were bought. This was the hope which made the six and seven have no use for any more places and this necessarily spread into nothing. ...(German)) ... and so pure and so enlivened. (engl)</p>
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TIME—47’30”-----48’19”-----49’12”-----49’15”-----//

Music

Voices

47`55“ Piano pulse / montage cont.

48`19“ Englisch Horn and Viola

49`12“ entrance of bells from the beginning

A HANDKERCHIEF (rhythmic montage)

47'30“ (**German**)... a sample not a sample ... because there is no worry. ... A winning of all the blessings...

48'14” A HANDKERCHIEF English / Brett Dean ... a sample not a sample because there is no worry.

49`15“ AN UMBRELLA, *the English voice (V. Tomlinson) and the german translation (Manzel) are enmeshed.* 49'15“ coloring high (English) coloring high means ... (German) means that the strange reason ... (English)

.... that the strange reason is in front not more in front behind (German)...

..... is in front not more in front behind ... not more in front behind (English)

	<p>Not more in front (English) ...</p> <p>... Not more in front ... (German)</p> <p>... not more in front (English)</p> <p>.... in the piece of the dot (German)</p> <p>...in the piece of the dot (English)</p> <p>...</p> <p>(Final announcement)</p>
--	--

46'33 Celery

Celery

$\text{♩} = 120$

Ce - le - ry tastes tastes where in cur-led lash-es and lit-tle bits and most-ly in re-mains.

freely

A green acre is so selfish and so pure and so enlivened.

Op. 1

49'15 bells

Calm, freely

sup! Bells

casio mini organs

APPENDIX

In the appendix you'll find the complete versions of the texts that were used either in part or in full for this audio piece.

Most texts were used both in English (green) and German (black).

In the appendix Gertrude Steins' original texts that were only used in Barbara Köhler's German translation are in blue.

1-----

WATER RAINING.

Water astonishing and difficult altogether makes a meadow and a stroke.

WASSER REGNET

Wasser verblüffend und diffizil alles in allem macht eine
wiese und einen schlag.

2-----

A BLUE COAT.

A blue coat is guided guided away, guided and guided away, that is the particular color that is used for that length and not any width not even more than a shadow.

EIN BLAUER MANTEL

Ein blauer Mantel wird geleitet geleitet weiter, geleitet
und weiter geleitet, das ist die besondere farbe die für
diese länge verwendet wird und keinerlei weite nicht
einmal mehrt als einschatten.

3-----

WASSER LÄSSIG

Kein becher ist ein brecher an mehr stellen und gekittet,
will sa- gen ein teller brach und kitten bringt's es
beweist dass kultur japanisch ist. Bringt engel und
ordnungen ganz elementar in sicht. Es tut mehr zum
erwählen und es tut mehr zu diesem dienenden zählen.
Es tut sich was, tut sich ändern in mehr was ser.
Angenommen ein einzelstück ist ein haar angenommen
mehr davon sind akkurat, zeigt das diese stärke, zeigt
das diese fuge zeigt das den ballon eins a. Macht's das.

CARELESS WATER.

No cup is broken in more places and mended, that is to say a plate is broken and mending does do that it shows that culture is Japanese. It shows the whole element of angels and orders. It does more to choosing and it does more to that ministering counting. It does, it does change in more water.

Supposing a single piece is a hair supposing more of them are orderly, does that show that strength, does that show that joint, does that show that balloon famously. Does it.

4-----

A LONG DRESS.

What is the current that makes machinery, that makes it crackle, what is the current that presents a long line and a necessary waist. What is this current.

What is the wind, what is it.

Where is the serene length, it is there and a dark place is not a dark place, only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color. A line distinguishes it. A line just distinguishes it.

EIN LANGES KLEID

Welch ein strom macht maschinerie, macht sie
knirschen, welch ein strom streicht einen langen strich
heraus und eine notwendige taille. Was für ein
luftstrom ist das.

Was ist der wind, was ist`s

Wo ist die gelassene länge, sie ist dort und ein dunkler
ort ist

kein dunkler ort, nur ein weiss und rot sind schwarz, nur ein gelb und grün sind blau, ein rosa ist
scharlach, ein regen bog allfarb. Ein strich unterscheidet sie. Ein strich unterscheidet sie bloß.

5-----

A FIRE.

What was the use of a whole time to send and not send if there was to be the kind of thing that made that come in. A letter was nicely sent.

EIN FEUER

Was war zweck einer ganzen zeit zu schicken und nicht
schik- ken wenn es doch etwas geben musste das diese
einbrachte. Ein brief war gefälligst geschickt. 6-----

A PIANO.

If the speed is open, if the color is careless, if the selection of a strong scent is not awkward, if the button holder is held by all the waving color and
there is no color, not any color. If there is no dirt in a pin and there can be none scarcely, if there is not then the place is the same as up standing.

This is no dark custom and it even is not acted in any such a way that a restraint is not spread. That is spread, it shuts and it lifts and awkwardly not awkwardly the centre is in standing.

EIN PIANO

Falls das Tempo freigestellt ist, falls die farbe keinen kümmert, falls das geschehnis schon überholt ist, falls die wahl einer strengen note nicht ungeschickt ist, falls die knopfleiste ge- leistet wird von all der wogenden farbe und es keine farbe gibt, keinerlei farbe. Gibt`s keinen dreck in einer zwecke und keiner kann kaum sein, gibt`s keinen dann ist die stelle die gleiche wie auf stehen.

Das ist kein finstres brauchtum und auch nicht in einer art in- szeniert dass sich ein beschränktes nicht ausdehnt. Das dehnt sich, es schliesst und öffnet und ungeschickt nicht ungeschickt ist die mitte im stehen.

7-----

A METHOD OF A CLOAK.

A single climb to a line, a straight exchange to a cane, a desperate adventure and courage and a clock, all this which is a system, which has feeling, which has resignation and success, all makes an attractive black silver.

8-----

A PAPER.

A courteous occasion makes a paper show no such occasion and this makes readiness and eyesight and likeness and a stool.

EIN PAPIER

Ein höfliches an- gebot motiviert ein papier kein
derartiges an- gebot zu zeigen und das schafft
bereitschaft und sehschärfe und dergleichen und einen
sitz. 9-----

NOTHING ELEGANT.

A charm a single charm is doubtful. If the red is rose and there is a gate surrounding it, if inside is let in and there places change then certainly something is upright. It is earnest.

NICHTS ELEGANTES

Ein reiz ein reiz allein hegt zweifel. Falls das rote rose ist
und von einem tor umgeben, falls innen einlass findet
und wandel dort platziert dann ist sicher was
senkrecht. Ist ernst zuneh- men.

10-----

- **pieces** (adapted freely from e. e. cummings) pieces

in darker than small is dirtiest any citie`s least
street of mirror lying are each
Why do people say its unlucky to break one
whole with sky.

11-----

A WAIST.

A star glide, a single frantic sullenness, a single financial grass greediness.
Object that is in wood. Hold the pine, hold the dark, hold in the rush, make the bottom.
A piece of crystal. A change, in a change that is remarkable there is no reason to say that there was a time.
A woolen object gilded. A country climb is the best disgrace, a couple of practices any of them in order is so left.

EINE TAILLE

Einen stern schnuppen, eine einsam irre finsternis, eine
einzig finanzielle heugier.

Gegen stand im Wald. Halt die pinie, halt`s das dunkel,
halt ein rausch ein, geh auf den grund.

Ein kristallteil. Ein wandel, in einem verwandel, was
bemer- kenswert ist gibt`s keinengrund zu sagen dass
da eine zeit war. Ein wollig gegenstand vergoldet. Eine
ländliche kraxelei ist die beste blamage, einige übungen
wovon jede üblich bleiben so übrig.

12-----

EIN BRAUN

Ein braun das nicht liquid ist nicht mehr ist ausgeruht
und doch ergibt sich wandel, neues pressiert.

A BROWN.

A brown which is not liquid not more so is relaxed and yet there is a change, a news is pressing.

13-----

SHOES.

To be a wall with a damper a stream of pounding way and nearly enough choice makes a steady
midnight. It is pus. A shallow hole rose on red, a shallow hole in and in this makes ale less. It shows
shine.

SCHUHE

Eine wand mit dämpfer zu sein ein durchschlagender
strom und einigermaßen auswahl macht mitternacht
beständig. Es geht eiter.
ein untiefes höhlen ging auf rot, ein untiefes heulen und drin
redu- ziert bier. Putzen bringt Nutzen.

14-----

OBJECTS.

Within, within the cut and slender joint alone, with sudden equals and no more than three, two in the centre make two one side.
If the elbow is long and it is filled so then the best example is all
together. The kind of show is made by squeezing.

GEGENSTÄNDE

Innen, innen im schnitt und schmalen gelenk allein, bei
plötz- lich gleichen und nicht mehr als drei, machen
zwei in der mitte einerseits zwei. Wenn der ellbogen
sehen ist und ist erfüllt so ist dann zum besten
Beispiel alles beisammen.

Die darstellungsform wird erquetscht. 15-----

----- **insu nli gh t** (adapted freely from e.e. cummings) insu nli gh t o verand o vering A onc eup ona 20 tim
e ne wsp aper

16-----

A PETTICOAT.

A light white, a disgrace, an ink spot, a rosy charm.

EIN UNTERROCK

Ein licht weiss, ein umglimpf, ein tintfleck, ein rosiger
reiz

17-----

RED ROSES.

A cool red rose and a pink cut pink, a collapse and a sold hole, a little less hot.

18-----

EINE ZEICHNUNG

Der sinn dessen ist gänzlich und gut gesagt das
kennzeichen, gut geh sagt es gut geh zeigte plötzliche
plätze, gut geh macht bitter, gutgemacht die länge lang
und nichts breiter, alles zwi- schen halbem.

A DRAWING.

The meaning of this is entirely and best to say the mark, best to say it best to show sudden places, best to make bitter, best to make the length tall
and nothing broader, anything between the half.

19-----

APPLE.

Apple plum, carpet steak, seed clam, colored wine, calm seen, cold cream, best shake, potato, potato and no no gold work with pet, a green seen
is called bake and change sweet is bread, a little piece a little piece please.

A little piece please. Cane again to the presupposed and ready eucalyptus tree, count out sherry and ripe plates and little corners of a kind of ham.
This is use.

20-----

This Is Just To Say (adapted freely from William Carlos Williams)

I have eaten
the plums that
were in the
icebox and
which you
were probably
saving for
breakfast
Forgive me
they were
delicious so
sweet
and so cold

21-----

CELERY.

Celery tastes tastes where in curled lashes and little bits and mostly in
remains. A green acre is so selfish and so pure and so enlivened. 22----

EIN BISSCHEN VON EINEM BECHER

Ein erhellendes merkmäl des gelben besteht darin mehr der
selben farbe gewesen zu sein als man hätte erwarten können
beim kauf aller vier. Dies war die Hoffnung durch welche die
sechs und sieben kei- ne weiteren plätze brauchten und dies
sich notgedrungen ins nichts erstreckte. Ins nichts
erstreckte.

A LITTLE BIT OF A TUMBLER.

A shining indication of yellow consists in there having been more of the same color than could have been expected when all four were bought. This
was the hope which made the six and seven have no use for any more places and this necessarily spread into nothing. Spread into nothing.



23-----

A HANDKERCHIEF.

A winning of all the blessings, a sample not a sample because there is no worry

EIN TASCHENTUCH

eine probe keine probe weil es kein problem gibt.

24-----

AN UMBRELLA.

Coloring high means that the strange reason is in front not more in front behind. Not more in front in peace of the dot.

EIN REGENSCHIRM

Farben gehisst heisst der fremde grund ist gegenüber nicht mehr hinterrücks gegenüber.

Nicht mehr gegen über friedlich im punkt.

PARTICIPANTS



William Barton is an Australian Aboriginal didgeridoo player and composer. He learned to play from his uncle, an elder of the Wannyi, Lardil and Kalkadunga tribes of Western Queensland and is widely recognised as one of Australia's finest traditional didgeridoo players and a leading didgeridoo player in the classical world. "Barton says. "I want to take the oldest culture in the world and blend it with Europe's rich musical legacy." Some highlights of Williams' career include: G'day USA tour with Adelaide Symphony Orchestra (Carnegie Hall); City of London Festival; commission to write and perform the world premiere of a new work written for members of Berlin Philharmonic

(Sydney Opera House, 2010); Beijing 2008 Olympics Opening Ceremony; Anzac Day, Anzac Cove (Turkey); London Philharmonic Orchestra, Royal Festival Hall; *Timeless Dancers* - Queensland Ballet European tour, with music by Barton; 40-minute work composed for the Leigh Warren and Dancers, premiered at Womadelaide.



Yael Barolsky (violin), born in Tel Aviv, performs regularly with leading musicians from Israel and abroad in chamber music concerts, is a member of the Israel Contemporary Players and was guest artist in numerous festivals including Rolandseck- Festival, Kfar Blum Music Festival, Tectonics Festival and Lucerne Festival. Yael has performed as a soloist with conductors Pierre Boulez, Ilan Volkov, Marcello Panni. She has performed with Ensemble intercontemporain and Ensemble musikFabrik, with the Maria Kong dance company and video artists. Yael is the artist director of the chamber music series “CameriNegev” and the “Crater players” in Mitzpe Ramon in the Negev desert.

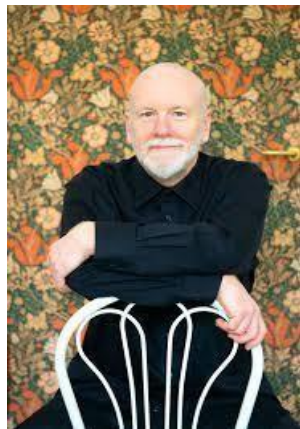


Sören Birke

In 1982, he began his musical career as a self-taught as a blues harmonica player. He has also plays cello, Jew's Harp, and Duduk. Since 1983 he has been traveling in Germany, USA, Australia, Poland and Armenia as a live musician at significant festivals and with well-known musicians. He has published books, CDs and is co-initiator of the campaign Musik 2020 Berlin and the Musik Board Berlin.



Julian Day (artist, composer, voice) uses sound to reveal and transform power dynamics and to instigate perceptual shifts within social and civic situations. He does this within individual artworks (sculpture, installation, video, performance, text) and ongoing projects including Super Critical Mass, in which temporary communities articulate public spaces with identical sounds, and An Infinity Room, in which synthesizers and pipe organs charge negative space with turbulent sonic geometries. Day's work has featured at e.g. Tate Modern, Whitechapel Gallery, Bang On A Can Marathon, MASS MoCA, California-Pacific Triennial, Asia Pacific Triennial, Liquid Architecture, Artspace and Museum of Contemporary Art Australia. He lives and works in New York and Sydney.



Brett Dean (viola, voice)

is one of Australia's foremost artistic figures, and one of the most internationally performed composers of his generation. His music is championed by many of the leading conductors and orchestras worldwide, and he has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra and LA Philharmonic among other leading orchestras. In 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing* and in June 2017 his second opera *Hamlet* was premiered at Glyndebourne Festival Opera to great acclaim, winning both the 2018 South Bank Sky Arts Awards and International Opera Awards for opera.



Hermann Kretzschmar

Born 1958, he studied music education and German literature and subsequently piano in Hanover. He became a member of the Ensemble Modern in 1985, where he works as a soloist and chamber musician. In 1994 he founded HCD Productions together with Catherine Milliken and Dietmar Wiesner. HDC has released the CDs ›Migrations‹ (works by Paul Bowles), ›Surface Tension‹ (works by Howard Skempton) and the audio plays ›Denotation Babel‹ (Prix Italia 1999), ›Cosmic Memos‹ based on Calvino and ›Die Blüte des nackten Körpers‹ (R. Schrott, 2011). Since 2001,

Kretzschmar has realised by his own several ars accustica and radio piece for the broadcasting cooperations of Hessischer Rundfunk Frankfurt, Deutschlandfunk und Südwestrundfunk.



Dagmar Manzel born 1958, is a German actress. She has appeared in more than 80 films and television shows since 1979.

Manzel grew up in East Berlin. After high school she studied acting in Berlin. She graduated in 1980 and debuted at the Staatstheater Dresden. In 1983 she moved to the Deutsches Theater in Berlin, which became her artistic home. She was a resident actor there until 2001, working with directors such as Thomas Langhoff, Heiner Müller. In addition to her acting work, she also appeared in several musical theater productions. In 2002, she had the title role in Jacques Offenbach's operetta *La Grande-Duchesse de Gérolstein* at the Deutsches Theater Berlin and also played the lead role in his production of Offenbach's operetta *La Périchole* 2008 at the Berliner Ensemble. In autumn 2004, Manzel played at the Komische Oper

Berlin, the female lead in the muchvaunted German premiere of Stephen Sondheim's musical *Sweeney Todd*, directed by Christopher Bond. In

2012, Manzel was awarded the German Film Prize for her supporting role in Christian Schwochow's drama "The Invisible". That same year, she was on the stage of the Komische Oper Berlin with *Seven Songs/The Seven Deadly Sins*.



Cathy Milliken

studied oboe and piano in her native country Australia. She was a founding member of the Ensemble Modern and its member until 2007, and worked closely together with artists like György Ligeti, Karlheinz Stockhausen, Pierre Boulez, Fred Frith and Frank Zappa. Since 1990 she composes music theatre-, instrumental- and chamber music, radio plays,

installations, theatre- and film music. Cathy Milliken lives in Berlin.



Karen Power is an active composer, improviser and educator. Her compositions utilise two primary sources; acoustic instruments and everyday sounds, spaces and soundscapes. Everyday environments and how we hear everyday sounds lies at the core of Karen Power's practice with a continued interest in blurring the distinction between what most of us call 'music' and all other sound. She has found inspiration in the natural world and how we respond to spaces we occupy. She continually utilises our inherent familiarity with such sounds and spaces as a means of engaging with audiences. Resulting works challenge

the listeners memory of hearing while simultaneously shifting focus and presenting new contexts for such sounds.



Michael Schiefel

is an international tenor and vocalist. Michael's multifaceted voice receives consistently high praise from audiences and critics alike. In addition to his solo performances, Michael collaborates with many other musicians on a wide range of projects. In 2001, Michael joined the faculty of the Franz Liszt Conservatory in Weimar as a Professor of Vocal Jazz.



Carol Robinson

is a Franco-American composer and clarinetist based in Paris. Whether playing repertoire or more adventurous material, she performs in major venues and festivals the world over (Festival d'Automne, MaerzMuzik, Archipel, RomaEuropa, Wien Modern, Crossing the Line, Huddersfield, Geometry of Now...). In addition to her own compositions *Billows* (PLUSH), *Laima* (Expériences de Vol) and *The Weather Pieces* (MODE), Robinson's recent work includes monographic recordings of Giacinto Scelsi, Luigi Nono, Morton Feldman, Luciano Berio (MODE), Eliane

Radigue (SHIIN), Phill Niblock (TOUCH), as well as alternative rock, jazz, and classical music. <http://carolrobinson.net>



Robyn Schulkowsky,

percussionist, award- winning experimental music performer and composer is continuously engaged in the exploration of new sound dimensions. She has premiered and recorded some of the most important percussion works of the 20th and 21st centuries. Working in close association with composers Karlheinz Stockhausen, Iannis Xenakis, Morton Feldman and John Cage, she has performed their works in festivals around the globe. Her ongoing quest for shared perspectives, expanded artistic forms and alternative venues has paired her with visual artists including Gunther Uecker and Manon de Boer, and

choreographers Merce Cunningham and Sasha Waltz.

**Vanessa Tomlinson**

is an artist dedicated to exploring how sound shapes our lives. With a long history in experimental music, Vanessa uses this body of knowledge to consider how we listen through site-specific explorations of space and place. Trained as a percussionist,

Vanessa relies on this sonic investigation of objects to build compositions, create contexts for improvisation, and collaborate across art-forms and disciplines. She has toured the world for 25 years, premiering over 100 works by significant national and international composers, presenting

work at major international festivals, and collaborating with improvisers, dancers, artists and more. She is currently Professor of New Music at Queensland Conservatorium, Griffith University.



Wu Wei

is a sheng virtuoso and a leading international soloist. He has performed with such leading orchestras and ensembles as the Berlin and Los Angeles Philharmonics, BBC Symphony Orchestra, Ensemble intercontemporain, Ensemble Modern and with such conductors as Kent Nagano, Gustavo Dudamel, Myung Whun Chung, Susanna Malkki and Matthias Pintscher. He has premiered many new works and performed concertos for sheng and orchestra by composers John Cage, Unsuk Chin, Toshio Hosokawa etc. He is a winner of the German music competition Musica Vitale, German Global Root, German Record Critics Award and the Edinburgh International Festival's Herald Angels prize, the best soloist at the Chinese Music Awards 2017.

**Dietmar Wiesner**

as flutist of the Ensemble Modern he has worked with the most important contemporary composers of this age. He plays regularly in Europe and abroad with the Ensemble as well as appearing as a soloist. His CDs include his interpretation of ›Solo‹ by Karlheinz Stockhausen in the Stockhausen Edition and ›Crippled Symmetry‹ by Morton Feldman (with Robyn Schulkowsky and Markus Hinterhäuser).