

CALL FOR APPLICATIONS

Das heutige Kunstmusikproduktionswesen läuft massiv über die Formulierung von Konzepttexten – für Ausschreibungen, Intendanzen oder Programmhefte... und in der freien Szene zu arbeiten, sei es als Musiker*in, Komponist*in, Dramaturg*in etc. heißt auch, etliche dieser Konzepte ins Freie hinein zu formulieren. Welcher Text hat letztendlich Bestand? Warum? Machtvolle Diskurse greifen hier ins Geschehen, persönliche Klüngel und monetäre Abwägungen. Schreibt man für die Jury die richtigen Stichworte in einem mehr oder weniger zerfaserten Konzept oder will man durch stilistische Brillanz und kreative Ideenfindung überzeugen?

Klar ist, dass das Arbeiten und Verwalten in solch einem Umfeld auch das künstlerische Arbeiten prägt – ja sehr oft sind die Felder gar nicht mehr voneinander zu trennen. Wieso also nicht auch dieses, doch so ernste, da überlebenswichtige Feld der Antragsprosa und -poesie, zur Spielwiese erklären?

Die beiden Musikerinnen Heloísa Amaral und Karin Hellqvist formulieren die Ausgangslage zu ihrem Projekt *Impossible Situations* im anschließenden Interview: »Composers know very well about the restrictions you normally meet in the concert machinery. Perhaps they carry ideas they don't even dare to think about realising, because it would be too complicated?«

Die Redaktion veröffentlichte im März 2019 einen Call for Applications – jegliche Einsendung ist gerechtfertigt, ergänzt durch den Hinweis, dass die Einsendung ihr eigenes Genre bespielen soll. Einige Emails gingen ein und ganz im Sinne der von Dieter Roth in den 90ern herausgegebenen *Zeitschrift für Alles* präsentieren wir alles, was eintraf. Zum Glück führte das nicht zur Sprengung des Formats (entschuldigt, das Emailpostfach war einfach länger kaputt).

Nicht realisierbare Konzepte finden sie im Folgenden vor. Nicht realisierbar aus den verschiedensten Gründen – sei es Money, Pragmatismus oder Ethik. Wer sich doch an einer Realisation versuchen will, möge die Künstler*innen unter den angegebenen Adressen direkt kontaktieren oder (wenn nicht vorhanden) unter der Chiffre 0800-987654321 an redaktion@positionen.berlin schreiben. Das größte Produktionshaus erhält den Zuschlag.

Abgerundet ist das Positionen-Spezial mit einer Auswahl an Zeichnungen des Komponisten und Künstlers Øyvind Torvund, die im Rahmen der *Impossible Situations* von Amaral/Hellqvist entstanden sind.

Viel Spaß beim Lesen und Imaginieren wünscht
Die Redaktion

Aware of the average resources

Karin Hellqvist and Heloísa Amaral in conversation with Bastian Zimmermann

In 2016 the two musicians founded the collective *Impossible Situations* to research on how to expand the standard procedures of concert productions. Since then quite a lot of »situations« have taken place. Zimmermann met them online to reflect on what happened.

BASTIAN ZIMMERMANN: Theatre people with having six weeks of rehearsal before a production laugh at the contemporary music scene. Talking about space, time so much and rehearsing two days.

KARIN HELLQVIST: Yes, perhaps we would get bored during such long productions! (Laughing) No, I'm of course joking, that would be a true luxury for us. Production means and routines are very different in different genres, also within the music field. This summer, for example, I'm touring with a famous Swedish rock artist. We have several weeks of production work, a big team traveling with us and we rehearse on a fully equipped stage built for us. On the contrary, scarce production resources are something we meet often on the new music scene. In addition, a lot of new technology has evolved rapidly over the last years in this field, but us as musicians are still often expected to be able to run the whole machinery ourselves. And festivals are often attracted by programs including many different types of multimedia and technology.

HELOÍSA AMARAL: Pieces are often put together quite randomly, based on the commissions we have going on, the appeal of specific composers in certain places of festivals, questions of funding, cultural politics, or even practical constraints like availability of space and tech etcetera. There is not always a clear concept or dramaturgic logic in the programming, or in the use of the space. So what you get is a series of pieces asking to be in the spotlight, composers wishing for their setup to be on centrestage, cumbersome stage shifts, chameleon performers... (laughing) You can actually get much more attention if you setup things in different places in the space. This is nothing new or original – in visual arts and theatre staging counts a great deal. In the contemporary music scene we don't have the infrastructure needed for this kind of concerns, hence we misuse potential.

KH: Looking back, we've often had rather limited rehearsal time in concert spaces, and the right technical equipment and personnel has not always available. We have played several concerts with advanced technical setups where, in the end, nobody was really satisfied about how things were realised. Additionally, new music works are rarely performed several times. So we asked ourselves, how can we create a structure where we are working on compositions over a longer time span, finding out how to experiment with them in space and placing them in programs where they fit together? We wanted to create a structure that worked better for us, a structure similar to what you find in staged productions.

HA: At some point we just thought, why don't we get a sound engineer and an architect to work with us for a period of time to get more knowledge about these things, experiment much more? And what if we could get a number of composers to join us, writing pieces and discussing with us how to compose concert programmes? All of this happened in rehearsals and workshops in the venues, and they were lasting for a longer time than usual. So far we are talking of a couple of extra days only... changing slowly but steadily.

BZ: You decided to challenge or change this situation through a project?

KH: Yes, the *Impossible Situations* project is connected to two ideas. The first is to give space to musical situations that have yet to be realised. The other is to improve the working conditions for performers in the contemporary music scene.

HA: It's about making the impossible possible. Because we find ourselves in quite impossible situations sometimes.

KH: As a musician involved in productions with large setups you often find yourself in situations where the concert starts and you realize that you actually haven't prepared basic things, as rehearsing in the space and warming up properly, as most of your time went to solving various technical problems. We wanted to assign the responsibility of the infrastructure around the performance to professionals.

We played a concert in Copenhagen in 2016 which required a rather complicated technical setup, and it was quite stressful to build it all and make it run during just one day. Afterwards we asked ourselves: How can we improve this work situation in order to give our composers a larger platform to experiment on? Composers know very well about the restrictions you normally meet in the concert machinery. Perhaps they carry ideas they don't even dare to think about realising, because it would be too complicated? We started to discuss what kind of team we would need to let those composers and ourselves think freer. We worked on finding funding for our project ideas, and today we have around nine composers along with Maximilian Sauer, our sound engineer, and architect Filippa Berglund working with us. In connection to a concert in Iceland in 2017 we also found Ellen Inga Hannesdóttir, a photographer, and she became part of the team.

BZ: What role does she have? How do you produce?

HA: What's interesting about the photographer is that she documents all our concerts, rehearsals and public events with a view for the process, and not just for how the performance ends up looking like. She is completely free to photograph as she likes and what she likes. Her photos help us reflect about what we do and how we communicate among ourselves. For the last concert we opted to put all the photos on the ground, including that of other concerts with other audiences. We hoped in that way to include the audience in a process, leading to the next performance, and then to the next. No final products, but ongoing experimentation. We experiment also with how the audience sits, with using the stage from different angles, around and audio projections in the back, front, sides, ceiling.

The whole thing depends entirely on many people and institutions working together. Because we were living in Nordic countries we were able to get some Nordic funds. What we got was funding for workshops, not concerts. Then we found many partners, especially festivals, who wished to host our workshops and connect it to a concert. Through the examination and mediation of music we were able to do what we wanted to do.

BZ: You mentioned that composers and musicians do not come up with certain ideas sometimes because they already seem to be impossible.

HA: We had conversations with composers from the start where we asked them what they dream to compose but did not dare to. I remember that Ricardo Eizirik wanted us to perform under a pile of junk, but nobody had ever wanted to do that. So we said: Ok, fine, a pile of junk. But why? And why us, pianist

and violinist? After some conversations we came up with possible solutions – but they have not been tested yet.

KH: We encourage composers to be even more inventive with the resources in our team. Perhaps we are all still too aware about the average resources in our field. And this takes time to change.

Many of the pieces commissioned within the project use video and different kinds of projections. For this purpose we worked a lot with our architect on the different aspects of how to best use the spaces we have performed in. How different pieces are placed in the room and how the audience sits for example.

As an example, one of the pieces in the project is a work by Norwegian composer Øyvind Torvund: *Plans for future keyboard and violin pieces*. It explores concert situations he himself is wishing to experience: musicians in bird costumes, a flying orchestra of xylophones, splashing water canons et cetera. He made hand drawn sketches of those dream-like situations that appear projected during the piece, commenting on the music. The work thereby realises those seemingly impossible ideas in an inventive way.

HA: I mean the title of our project - *Impossible situations* - is more subtle than it seems at first.

KH: Hopefully the audience doesn't see the impossible situation we just described. That's the goal I think. *Impossible situations* is perhaps more about how we can work than about the idea behind the pieces.

BZ: As interpreters you create a situation where you are the centre of the game.

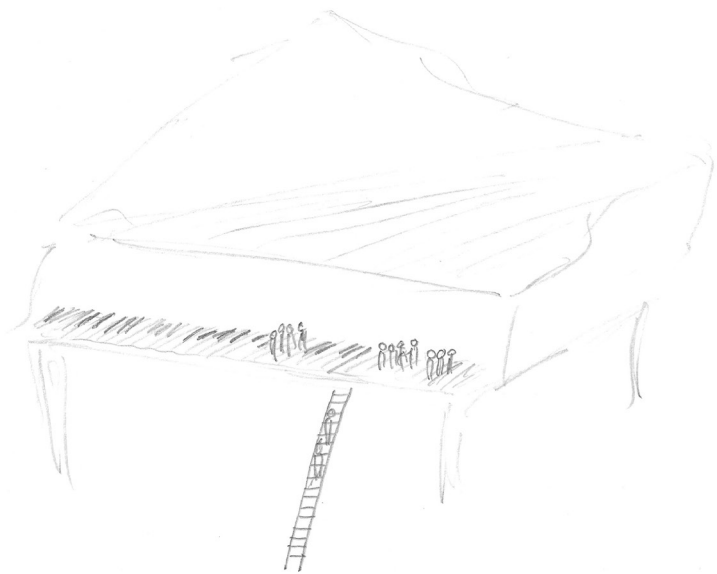
KH: Yes, and that's important for us as interpreters, to have an overview of the production as a whole. It's not uncommon that festival directors and journalists come over after a concert to say: Ah, great concert, can we please talk to your composers? And reviews have a tendency to be more focused around the separate pieces themselves, and sometimes about how we play them, but usually not about how the programme is put together or staged. All of this of course takes time to change, to actually challenge well known structures. This project is a start for us.

BZ: I just realized your project wants to change the structure from inside, but there is also the option to change something in the way that you just go somewhere else – for example in a theatre, becoming part of performance group.

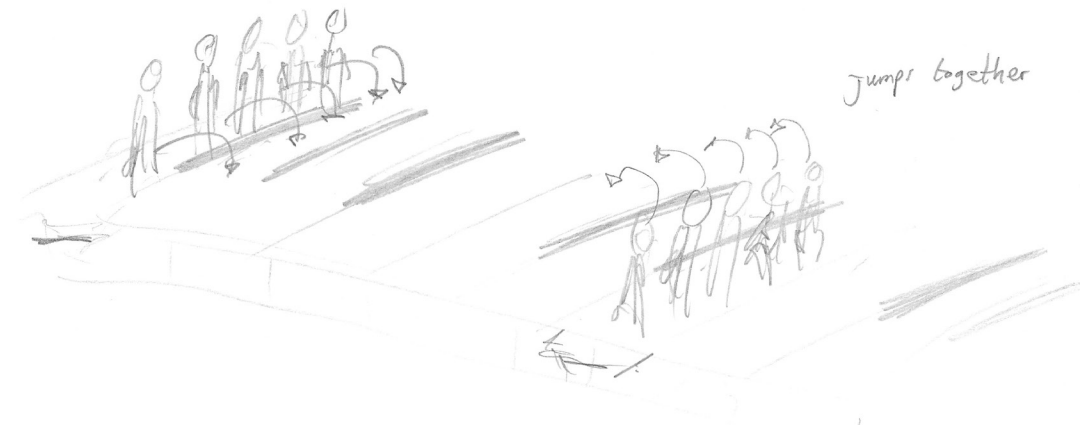
KH: Yes, sure, but we also want to do something for our field. Transferring the production of our art to another art form with more resources would also mean to give up something.

HA: I agree with Karin. There are a lot of interesting music festivals and we like to play in them. But within the group we discuss as well how to get to spaces where contemporary music is not necessarily performed. Going beyond the contemporary music stage. What connects us – Karin, Filippa, Max, Ellen and I, the core group of IS:CNE – is the wish of sharing what we do, and in particular with people not so familiar with the kind of music we play.

Plan for audience participation piece
on giant piano.



two groups



Intermezzi shot (hommage á Kagel) & molto tremor

Ui-Kyung Lee

Intermezzi shot (hommage á Kagel)

• Ein Schütze schießt einmal mit einem Hohlgeschoss ohne Warnung oder Ansage, während der Pause eines Konzerts.

molto tremor

• Eine Performance mit ungefähr 10 partizipierenden Teilnehmer*innen, die mit einer Schusswaffe (z.B G3 oder G36) schießen werden und die keine Erfahrung mit Schusswaffen haben.

• Die Performance wird erst in einer Schiessstätte, danach in einem Saal stattfinden. Dadurch entstehen unterschiedliche Versionen der Performance.

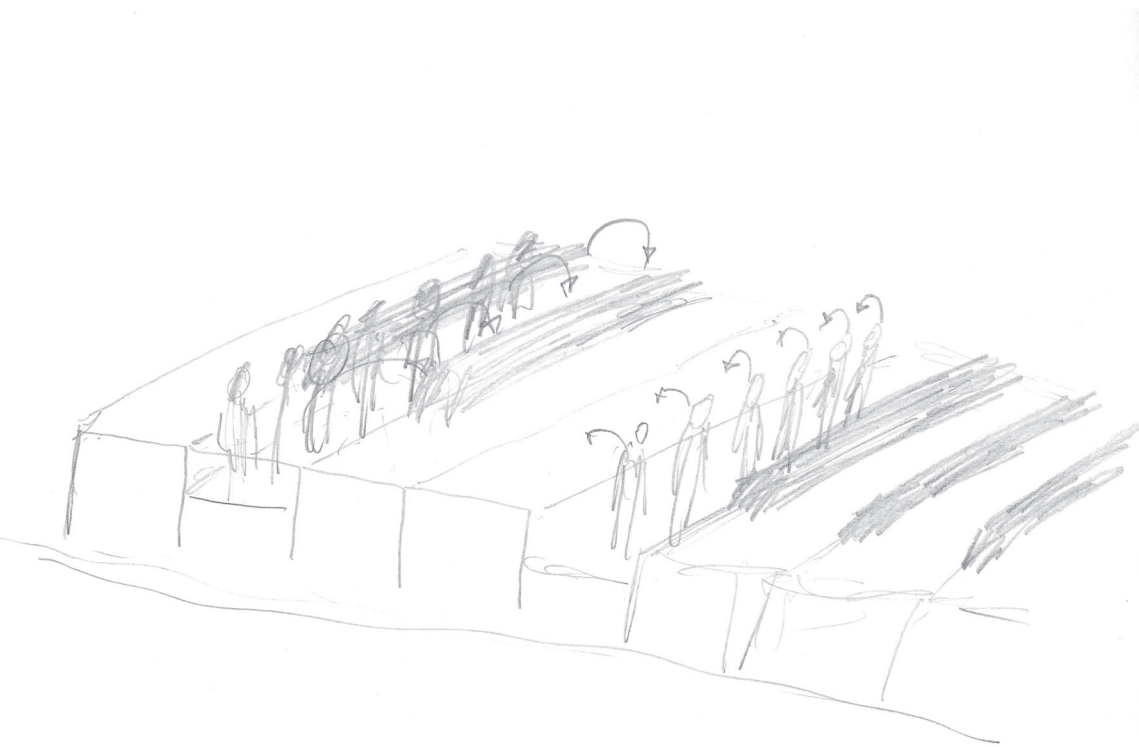
• Vor der Performance finden Workshop und Training zu den vorhandenen Schusswaffen statt, die man schließlich selbst benutzen wird.

• Was die Schützen in der Performance von draußen abschießen werden, sind ganz viele mittelgroße Lautsprecher (über 100 Mal), aus denen verschiedene Sounds erklingen. (Zum Beispiel die Drone-Musik einer Komponist*in, live von einem Streichquartett gespielt. Eine Stimme, die vorliest, wie die Umgebung der Schiessstätte klingt. Und es könnten noch andere Inhalte kommen, wie die persönliche Geschichte eines Schützen. Alle Spieler sollen ziemlich fern vom Ort sein.)

• Das Ausschießen soll immer als Tutti geschehen. Während des Schießens kommt automatisch Decrescendo der abgespielten oder live gespielten Klänge. Letztendlich bleibt nur der Hall des Schießens.

• Es gibt zwei Zielpunkte der Performance – zum Ersten geht es um das direkte Erlebnis mit einer Schusswaffe. Wie klingt es, welche physikalische und körperliche Reaktion entstehen? Zweitens handelt es sich um das Ziel des Schießens. Was wird man oder was muss man abschießen? Daraus entsteht dann ein bestimmtes Gefühl und ästhetische Wirkung.

• Die Idee entstand in meiner Wehrdienstzeit, in der ich mit der Schusswaffe trainiert werden musste. Was ich damals erlebt habe, will ich gerne in einem Kunstprojekt umsetzen.



Giant Piano. © Øyvind Torvund.

DIE BELEIDIGTEN

Eine weniger komische Oper

Musik von Thomas Bierling

Libretto vom Komponisten unter Verwendung von Zitaten aus Schriften von Wolfgang Rihm und Peter Sloterdijk sowie dem AfD-Parteiprogramm

Besetzung und Eckdaten

Der Komponist Bariton

Der Philosoph Tenor

Frau von Ziege Countertenor + Der Chor der Beleidigten / Orchester und Elektronik

Aufführungsdauer: ca. 80 Minuten, keine Pause

Randbemerkungen

Im zweiten Jahrzehnt des einundzwanzigsten Jahrhunderts gewinnen plötzlich diverse archaische Begriffe wieder verstärkt an Bedeutung. In seiner Oper *Die Beleidigten* setzt sich der Komponist Thomas Bierling insbesondere mit dem Konzept der Beleidigung auseinander.

Die Beleidigung an sich ist eine recht zweischneidige Angelegenheit, ist sie doch geprägt von einer ausgesprochenen emotionalen Asymmetrie zwischen dem lustvollen Sender der Beleidigung und dem gekränkten Empfänger. Doch liegt hier keine Zwangsläufigkeit vor. Die Beleidigung stellt nämlich einen juristischen Sonderfall dar, bei dem die Qualität der Tat hauptsächlich durch die Wirkung beim Empfänger definiert wird, ganz ähnlich wie bei dem anachronistischen Blasphemie-Paragrafen, wo bei gleichem Sachverhalt die Existenz oder Schwere einer »Tat« hauptsächlich davon abhängt, ob und wie beleidigt jemand darauf reagiert, was der Blasphemiker wiederum kaum voraussehen kann. Rechtssicherheit aber würde bedeuten, dass gleiche Taten mit gleichen Voraussetzungen zu gleichen Ergebnissen der Strafbemessung führen sollten.

Neben diesen eher einfachen expliziten Formen der Beleidigung existieren aber auch die noch schwerer greifbaren impliziten Beleidigungen, bei denen die Insultation nur in der Rezeption des Insultierten entsteht, ohne dass dem ein bewusster Insultationsakt durch einen Insultanten vorausgegangen wäre. Dabei sind die Grenzen zwischen expliziter und impliziter Insultation durchaus fließend. Eine Äußerung oder Handlung, die gar niemandem persönlich galt, wird von manchen Zeitgenossen dennoch als Beleidigung aufgefasst. Und manche sind schon durch die bloße passive Existenz von etwas beleidigt.

In seinem Werk zieht der Komponist den Schluss, dass viele gesellschaftliche Probleme der heutigen Zeit gar nicht auf politischen oder religiösen Differenzen beruhen, sondern auf unterschiedlichen Schweregraden des expliziten oder impliziten Beleidigtseins. Eine Reihe von Exempeln mag dies illustrieren:

Kollege A ist beleidigt, weil Kollege B schneller Karriere macht. Moslems sind beleidigt, wenn eine Frau kein Kopftuch trägt. Alice Schwarzer ist beleidigt, weil jemand ein Kopftuch trägt. Christen sind beleidigt, weil Homosexuelle heiraten wollen. Homosexuelle sind beleidigt, weil Christen deshalb beleidigt sind. Beatrix von Storch ist beleidigt, weil Leute ins Land kommen, die ebenso schnell beleidigt sind wie sie selbst. Atheisten sind beleidigt, weil Gläubige darüber beleidigt sind, dass Atheisten wegen der Gläubigen beleidigt sind. Polnische Politiker sind beleidigt, weil es Radfahrer und Veganer gibt, die

nicht katholisch sind. Erdogan ist fast zweitausend Mal im Jahr beleidigt. Manch unwichtiger Mensch ist beleidigt, weil ihn nicht einmal jemand beleidigen mag. Und so weiter und so fort.

Als Fazit plädiert der Komponist dafür, die Beleidigung als Tatbestand einfach abzuschaffen nebst weiteren verwandten Paragrafen wie der Majestätsbeleidigung und der Blasphemie. Das Beleidigtsein ist nämlich immer eine rein subjektive Empfindung, die sich der objektiven Bewertung durch die Justiz entzieht.

Es ist eine neue, aktive Kultur der Beleidigung nötig, die das lustvolle gegenseitige Be-schimpfen ermöglicht, ohne beidseitig in passives, depressives Beleidigtsein abzugleiten. Und gleichzeitig kann damit dem gezielten vorsätzlichen Einsatz des Beleidigtseins als juristisches und gesellschaftliches Druckmittel ein Riegel vorgeschoben werden.

Das Werk

Die Beleidigten verzichtet gänzlich auf eine erzählende Handlung im klassischen Sinne. Das Phänomen von Beleidigen und Beleidigtsein wird vielmehr illustriert durch maximale Kontrastierung der textlichen, musikalischen und szenischen Inhaltselemente.

Das Libretto besteht zu 100% aus Originalzitaten von Wolfgang Rihm, Peter Sloterdijk und dem AfD-Parteiprogramm, die in rascher Folge abwechselnd vorgetragen werden und damit überraschende Zusammenhänge aufzeigen oder auch Zusammenhänge erst herstellen, wo zunächst keine sind. Die Musik bedient sich dreier extrem unterschiedlicher Musikrichtungen, die jeweils für sich wiederum den maximal möglichen Kontrast zum vertonten Text darstellen.

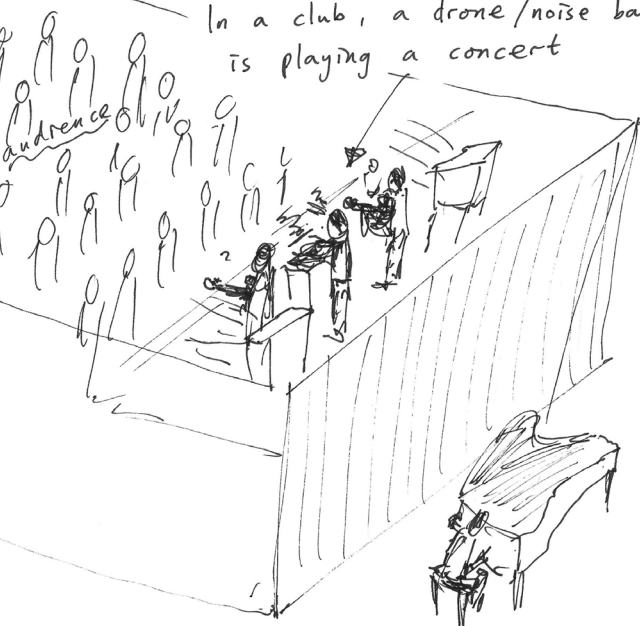
Der Komponist (Bariton) entspricht, reichlich überzogen, dem Klischee des entrückten Künstlers. Er steht angewurzelt auf der Bühne hinter einem Billig-Keyboards, gleich einem drittklassigen Alleinunterhalter und trägt Texte von Wolfgang Rihm vor, die in Form von Einfachst-Schlagern à la »Amigos« vertont wurden. Zum Ausdruck kommt eine gewisse Resignation über die gesellschaftliche Irrelevanz der Hochkultur, verbunden mit dem verzweifelt letzten Versuch, nach dem Ausloten aller musikalischen Möglichkeiten der (Post-)Moderne, wieder zu einem Stil zu finden, der durch seine Rezeptionsfähigkeit bei der Bevölkerung den Transport relevanter Botschaften ermöglicht. *Der Philosoph* (gerne wäre er ein Heldentenor) singt kurze und kürzeste Textfragmente aus Schriften von Peter Sloterdijk, die, ganz in Analogie zur Komplexität der zugrunde liegenden Gedankengänge, in Form von Minimal Music vertont wurden. Sie werden in rascher Folge kontrastiert von Elementen aus dem AfD-Parteiprogramm, die von der klar als transsexuell erkennbaren *Frau von Ziege* (Countertenor) vorgetragen werden mit Mitteln einer musikalischen, aus AfD-Sicht geradezu entarteten Avantgarde. Die Aussagen, mit denen Frau von Ziege die Texte des Philosophen kontert, rufen freilich dessen heiligen Zorn hervor, denn er fühlt sich unverschämterweise von ihr verstanden, was ihn als Strafmaßnahme zu sexuellen Handlungen mit Frau von Ziege veranlasst. In diesen Momenten bleibt dem Komponisten nur noch die fortgesetzte Selbstbefriedigung, halb aus Lust am Gesehenen, halb aus Verzweiflung über die eigene Teilnahmslosigkeit.

Der Chor der Beleidigten fällt in unregelmäßigen Abständen ein und unterstreicht die gehörten Passagen. Er ist in seinem tatsächlichen Umfang nicht exakt definiert und kann idealerweise auf eine Größe von bis zu 80 Millionen Menschen anwachsen.

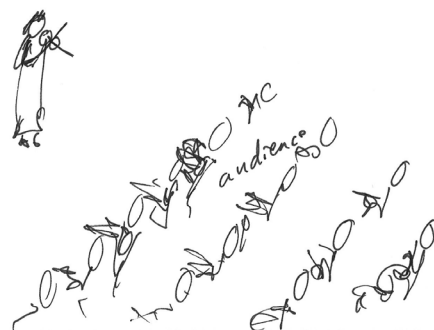
Thomas Bierling, Lindenstraße 37, 31626 Haßbergen
Tel. 0172/725 11 96, E-Mail: thomas@thomas-bierling.de

The idea is to do a kind of live transcription of a noise concert.

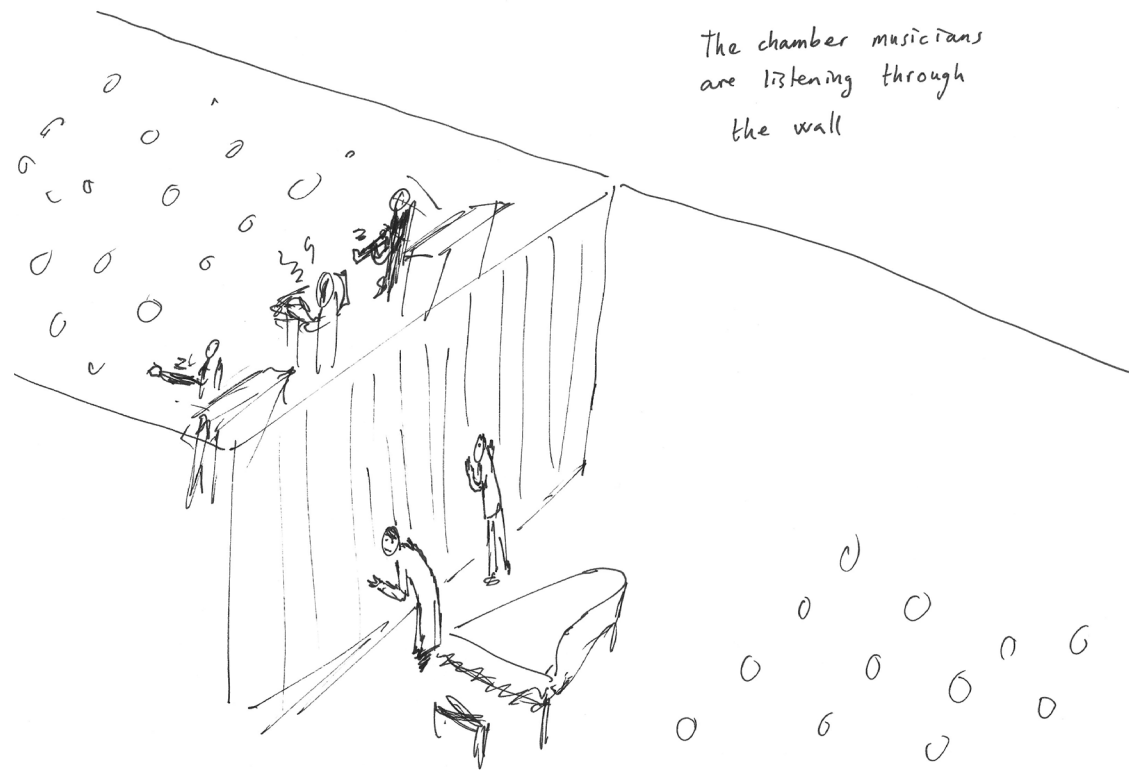
In a club, a drone/noise band is playing a concert



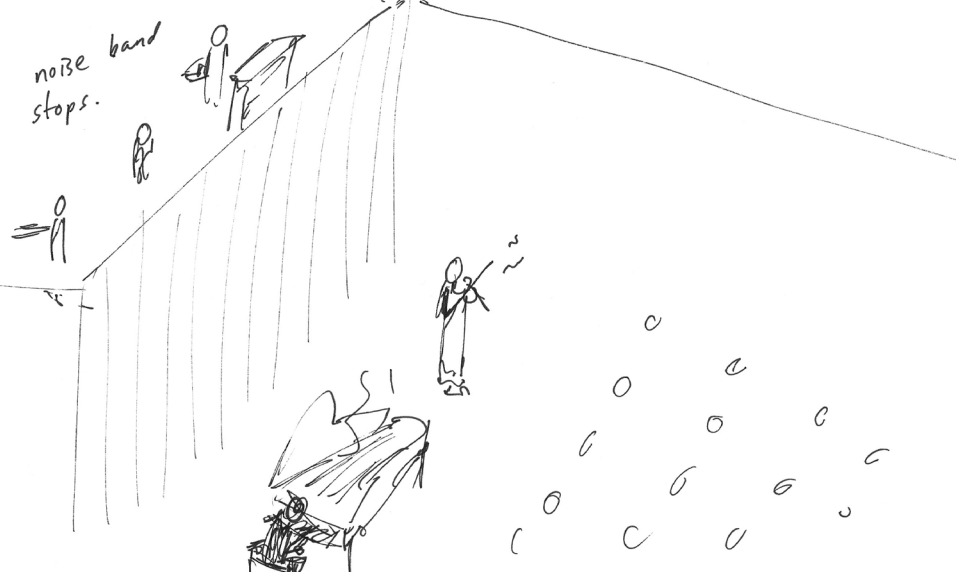
In the room next door, there is a chamber music concert



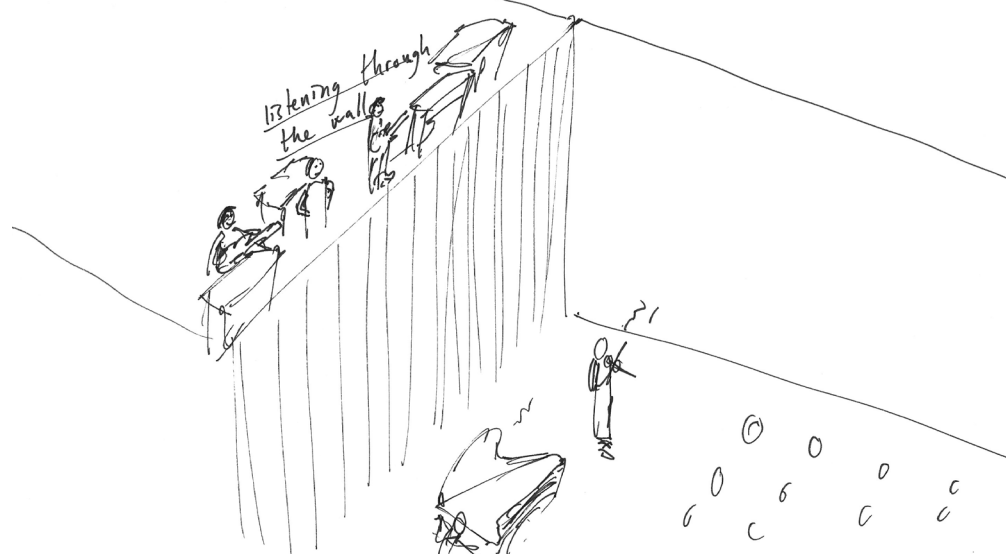
The chamber musicians are listening through the wall



Then repeating/imitating
what they hear.



This could also work
the opposite way -
the noise band imitates
the chamber duo



Plans for a backstage concert. © Øyvind Torvund.

Several pieces from my cycle *The 120 Days of Musica* (2015-2017)

<http://www.lespressesdureel.com/EN/ouvrage.php?id=6495&menu=>

Frédéric Acquaviva

For example:

21. The Hot Opera

Audience and performers join on avoid stage with static bright light. First rather silent, people start making noises as the floor starts getting heated. Beginning at 0° and adding 1° at each minute, this new opera with self choreography and self music, shall not last over 100 minutes. The Hot Opera ends when the last performer leaves the boiling stage screaming

36. Terrorist Music

Put any terrorist or supposed terrorist or pre-terrorist in a room with 2 speakers that diffuse 24/24 7/7 my music. Make a photo of them at their entry and after each month during one year. Observe how my music slowly enters their body and see them aging 10 times quicker than Opalka. Make them learn the meaning of the term »radical«

63. Sperm Music

After a blowjob, sing any of my music with the sperm in your mouth and spit it on a conservative experimental critic in the audience

75. Suicide Music

Kill yourself on stage by eating your own CDs

www.frederic-acquaviva.net

ROLLENDE RHYTHMEN

Wendelin Bitzan

An Flughäfen werden nicht unerhebliche Strecken zu Fuß zurückgelegt. Der Weg vom Check-in zum Gate wird in mehr oder weniger großer Eile beschritten; man konzentriert sich auf das Ziel und besitzt meist nur wenig Aufmerksamkeit für die Beschaffenheit des Fußwegs. Das Kunstprojekt möchte bei den Passagieren ein höheres Bewusstsein für die Dynamik des Gehens und den Weg durchs Terminal wecken – und zwar in Form einer akustischen Installation, die durch das Ziehen von Trolleys oder anderen rollenden Handgepäckstücken über den Boden aktiviert wird. Es erklingen dabei Rhythmen aus bekannten Musikstücken, die je nach Schrittempo langsamer oder schneller zu hören sind. Die Umsetzung ist denkbar einfach: An geeigneten Stellen in den Terminals, wo viel Publikumsverkehr herrscht, wird auf mehreren Abschnitten von ca. 10–20 Meter Länge eine Folge von Rillen oder Erhebungen in den Boden eingelassen, deren Abstand die Tondauern der Rhythmen bestimmt. Durch Pfeile werden die Passagiere entlang der präparierten Streckenabschnitte geleitet und nehmen ein rhythmisches Klacken oder Klappern wahr, wenn die Rollen ihrer Gepäckstücke über die Rillen gleiten. Mit Hilfe von Hinweistafeln kann entweder die Herkunft der Rhythmen erläutert werden oder, falls diese zunächst unbekannt sind, sogar ein Preisausschreiben veranstaltet werden.

Audience members are tattooed
before the concert starts.



There is a procession up to the stage.
The violinist is reading each tattoo



Proposal for Unperformable Concert

Meredith Nicoll

To bring awareness and honor for the many great men who created many more great works in the 20th century, I propose a Liederabend of the music of the GDR. Many of these composers, despite their mastery of western compositional techniques, have been overshadowed by their West German counterparts in the musical canon of New Music.

We can all agree that music, in its purest form, shines beyond all ideology and the quality of works should be celebrated and remembered above all else. However, especially in the neglected genre of song, it is difficult to separate the song texts from the Lied's true musical heritage. Therefore, in conjunction with the Writers Collective at WeWork, we have compiled new less offensive texts to replace the problematic ones.

For example, Wolfgang Lessers innovative structures and voice leading are unfortunately marred the racial slurs in Georg Mauer's Text *Knospen*

Wir sind die Heerscharen des Frühlings. / Wir tragen die Fahnen noch eingerollt.
Die Farben aller Blüthenationen, / Vom weißesten Weiß, bis zu dem Goldensten Gold.
Wir sind die Zwillinge der Kinderscharen. / Die N——, Indianer, europäisches Blond Und
liegen wegen der Haare / Uns nie in den Haaren
Sind sanft im Monde und glänzen besonnt. [...]

To keep with the thematic structuring of flora, the text will be replaced by excerpts from »Urban Gardens: How To Protect Plants From Strangers« by Bonnie L. Grant or nonsense syllables.

The great pianist Dieter Zechlin's wife was a female composer who should also be remembered to commemorate the diversity of Western music. Unfortunately, she too was forced to set texts which adhered to the regimes agenda. These texts will be replaced with excerpts from »Tokenization and other FinTech Terms you should know« by Trulioo and nonsense syllables.

Tierverser by Paul Dessau for voice and »Wanzenklavier« (a type of prepared piano where thumbtacks are applied to the felt on the inside of the piano) will have to be arranged for video and live electronics to prevent any damage the thumbtacks might cause a grand piano. Due to the copyright laws protecting Brecht's intellectual property and the royalties supporting the legacy of the Brecht family, these texts will not be changed.

Finally, Hanns Eisler's Genius is perhaps more commonly known than his successors, however the true artistry displayed in the rarely performed *Neue Deutsche Volkslieder* is inherited straight from Schubert himself. Johannes Becher's nationalistic texts such as »Heimat« will be replaced by the »Why is it needed?« section of the European Commission's website for Cultural Heritage and nonsense syllables.

»Spark of Joy« for voice and live electronics with texts by Mari Kondo along with »Clean your room« for voice, synthesizer, flute, marimba, harp, gamelan and live electronics with texts from Jordan Peterson will be commissioned.



Tattoo Concert. © Øyvind Torvund.

مِي جَزَلَا نُمُخْرُؤَلَا هِلَلَا مَش ب
دَعَبُو ةَرَا ح تَاي ح ت
ةَزِي زَع لَلَا غَنِي وَب ةَك رَش ب حَا ص ، مَر ت ح م لَا ي زِي زَع

Dear esteemed head of the beloved Boeing corporation,

We humbly request \$1.4 billion only, to develop our fleet of Boeing 737 MAX 8s. We will station this new fleet in the neighbourhood of Neukölln, Berlin. After several years of careful observation of the local area, we feel that conditions here are ripe to launch a new Boeing fleet. We are asking for this limited amount to cover maintenance and storage of the majestic planes, as well as a high security detail provided from the local population of immigrant workers at the Knafeh¹ Nablusi² shop on Karl Marx Strasse, where many strong men are underemployed. They have an expansive skill set, including carrying multiple cakes simultaneously while shaking their bellies and photographing themselves. They can also functionally operate an espresso machine and heat milk to optimum temperatures upon request. The turnover time for these ten able bodied youths to deliver two coffees and one knafeh is no more than 30 minutes flat. We will also provide onsite kombucha delivery for all pilots, airline staff and customers. This deliciously fermented, slightly effervescent beverage will be served on board the Boeings in lieu of water, as it boasts enhanced probiotic properties for optimal gut health and immune function. All kombucha will be brewed in the Neukölln area by local entrepreneurs, providing a boost for their small businesses and self-esteem. Part of the \$1.4 billion funding will go towards creating a specialized kombucha line of products, the Kombucha 737 MAX 8. This project is grounded in an ethos of community building. In addition to creating jobs for the local immigrant/expat population in airline maintenance and security, which leaves the planes in safe hands, the project will provide a number of employment opportunities for local sex workers, who through our dedicated program will undergo training to become airline stewardesses. Harkening back to the glamour of classic Pan Am stewardesses of yore, our program will combine aesthetics of sophistication and eroticism, transforming these ladies of the night into ladies of the sky. Another portion of the budget will be allocated to designing and producing a chic and fashion forward/ professional wardrobe suited to the stewardesses of this pioneering airline. Following an open call to local artists, we have selected a winning proposal that will remake the exteriors of the 737s to reflect the unique and modern values that Boeing espouses. All planes of the Neukölln fleet will be covered from head to tail, wing tip to wing tip in latex. The planes will be parked in Tempelhofer Feld, as part of an effort to continue the project of capitalist consciousness raising that Boeing has been spearheading for the past century, bringing Boeing's forward thinking message of free market innovation and political infiltration to the leftist community in the area. In a riff on the famous words of Leonard Cohen: First we take the Pentagon, then we take Berlin! Please follow up for a more detailed budget plan, and we will be happy to provide a digital excel sheet.

Atyab al tahiyat,

Al Mukhlisa Rori Dior wa al Mukhlis Nawras Haki

13th March 2019

Team members: Executive Global Coordinators: Rori Dior and Nawras Haki | Chief hoe-turned-stewardess: Rori Dior | Integration Advisor: Abdullah Haider | Kombucha brewing/ distribution: Julian Ronnefeldt | Head Coordinator, Stewardess Program: The Nymph (Assisted by male colleague Valentin Rion, multilingual body and speech translator) | Airline Maintenance & Security/ Official dessert suppliers: Knafeh Nablusi (under negotiation)

1. Knafeh is a delicious Levantine treat made with thin noodle-like pastry or alternatively, fine semolina dough, soaked in sweet syrup and typically layered with cheese.
2. Nablus is a city in Palestine, located in the Northern West Bank, which is highly believed by some to be the birthplace of this rich dessert

Wooden Iron 4.0

for prepared composer and any media, possibly including people and instruments

Christian Grüny

- 0.** Preparation: Read. All you can. Not just music stuff but art theory, some performance theory, and philosophy. If you don't know where to start, you can get a list from me. Or ask your Facebook friends, they'll provide you with more than you can ever manage. If you're overwhelmed and/or confused, read more.
- 1.** Sit down to write. Catch yourself thinking about an ensemble you could write for. Scrap that thought quickly before anyone notices.
- 2.** You want to be contemporary, don't you? Consider all kinds of different media. Maybe use film. Film is good. Do you know how to make films? Don't worry, you'll figure it out as you go along.
- 3.** Or maybe an installation? That's even better. You can combine all kinds of media and use all kinds of material and cover up that you really don't know what you're doing. But whatever you do, make sure not to use your material in an essentialist manner.
- 4.** Actually, before you do anything: devise a concept. A concept is indispensable. It should not be confused with a formal idea, or a problem posed by »the material«. A concept guarantees that you're not stuck in the past or in your own cultural niche.
- 5.** If the concept is really good you might think that it can actually stand for itself – why not just put it into words and post it on Facebook? Or publish it?
- 6.** Sadly, my friend, those heroic days are over. There is an unavoidable aesthetic dimension to all art. So better come up with something to listen to, or look at.
- 7.** But careful: In addition to not use your aesthetic material in an essentialist manner, you also mustn't use it in an aestheticist way. In fact, you should be sternly anti-aestheticist. I think this means that you shouldn't worry too much about what it looks or sounds like.
- 8.** Now get down to it!
- 9.** Fail.¹
- 10.** Go back to 0. In fact, go back to 0 constantly, any time you're not writing. Then continue at any point.
- 11.** Wait a minute, are you still hanging around in the concert hall? Leave, for god's sake!
- 12.** Go to a Biennale to see how it's done. (I hear they're even hiring composers these days.)
- 13.** If you think a lot of what you see is pompous, contrived, trivial, or just plain shit, don't worry – it

probably is, just like everywhere else. But there's always stuff that's good and some that's excellent. Try to find it, and try to find out what it has got to do with you.

- 14.** Faced with this plethora of ART, find yourself thrown back on the question what it is you're good at.
- 15.** If this leads you to writing music despite of everything, make sure to produce music qua art, not music qua music. If you don't know what this means, going back to 0 will not help, because neither does anybody else. But it's crucial.
- 16.** Maybe it's this: anything you do will be specific, but it shouldn't be about its specificity but rather aiming at the generic. That's kind of the same as being non-essentialist and anti-aesthetic but not quite.
- 17.** Be lost.
- 18.** Being lost is a good state.
- 19.** Maybe start to write? Theory? Propose a new direction in music?
- 20.** Maybe not.
- 21.**
- 22.** (Feel panic creep up on you.)
- 23.** Get a commission from some festival to write for some ensemble. Sigh with relief and ignore the prick of your guilty conscience.
- 24.** No electronics? Are you joking?
- 25.** Well, that's life.
- 26.** They didn't quite capture what you were after. But some nice reviews.
- 27.** So, back to this!
- 28.** After all this time, better start at the beginning•

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1. If this reminds you of Beckett, good. But forget about the sentimental »fail better« nonsense. Take another sentence from that book: »From now say for be missaid.« Reread everything as having been missaid. Unfortunately this won't help you one bit.