

Beethoven and the Question of Women

In the 18th Century in Bonn • In the Land of Longing • In Music

An exhibition project by the Women's Museum in Bonn
in the frame of BTHVN2020

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Gisela Weimann

In the Garden of Female Composers

A reflective installation

Wonderful flowers grow in the composers' garden, which have prevailed against all difficult environmental conditions. Some have foreign-sounding names that are still unknown in our latitudes, with others we are already familiar, but they all deserve more attention. With this mirror installation, they are introduced to us for greater consideration.

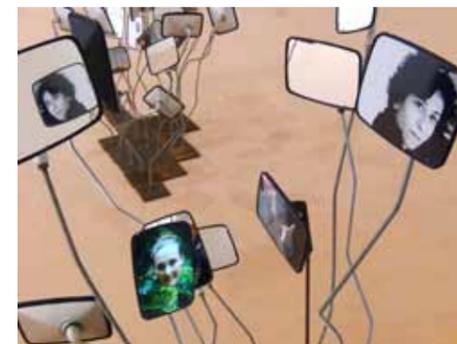
Gardens and flowers are an infinite source of inspiration for literature, music and visual arts. The twelve participating composers are invited to let their imaginations run freely when they invent musical flowers, small songs for female voices (soprano, mezzo-soprano, alto) that relate to personal experiences or to poems, myths and musical traditions from their countries of origin. Three singers will make the silent garden bloom and resound with a concert performance:

Violeta Dinescu, „Schimmel Blumen“ (Mould Flowers) for female voices, after Tudor Arghezi, poetry cycle Fiori de mu cegai
Eva Donaire, „NURIT“ (Flower) for solo voice, texts and motifs from the sefardic/spanish world
Katia Guedes, „Kletterrosen“ (Climbing Roses) (HIGHER, FURTHER, GROWTH!) for three female voices and electronics
Ellen Hünigen, „Eiblume“ (Egg Flower) for three female voices, poem by the composer
Mayako Kubo, „Ume no Hana“ (Plum Blossoms) for two female voices, Haiku by Kagano Chiyo
Clara Maida, „Fiori Fuori“ (Flowers Outside) sound rhizom for solo alto voice
Natalia Pschenitschnikova „Requiem for a flower“ for mezzo-soprano solo
Olga Rayeva, „Laudamus“ for three voices, a hymn for the genius Beethoven
Annette Schlünz, „Knallgelbe Forsythien“ (Bright Yellow Forsythia) for two mezzo-sopranos, text Ulrike Draesner
Susanne Stelzenbach, „Fünf Augenblicke“ (Five Moments) for mezzo-soprano solo
Karmella Tsepkenko, „Sub Rosa“ (Latin proverb: under the seal of secrecy) for three female voices
Lucie Vítková, „Skalničky“ (Rock Garden Perennials) for three voices and electronics

Material and time reference:

The rear-view mirrors of the former East German car brand Trabant (luxury model right) used in the expansive, reflecting installation are screwed onto curved threaded rods and iron feet. After the fall of the Berlin Wall these rearview mirrors developed a special symbolism in relation to German-German and European history. 30 years later the discussion about the interpretation of this history has flared up again. With the effects of climate change on people, animals and plants, the composers' garden gains another level of meaning.

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Violeta Dinescu



Born in Bucharest in 1953, studied piano, composition and music education at the Bucharest Ciprian Porumbescu Conservatory between 1972 and 1976. Afterwards she was a student of the Romanian composer Myriam Marbe for a year. In 1982 she became a member of the Romanian Composers' Association, moved to Germany and continued teaching at the University of Evangelical Church Music in Heidelberg (1986-1991), the University of Music and Performing Arts in Frankfurt (1989-1992) and the University of Evangelical Church Music in Bayreuth (1990-1994). In 1996 she received a professorship for applied composition at the Carl von Ossietzky University in Oldenburg. There she initiated the event series „Composers' Colloquium“, regular symposia with the title “Between Times“, and founded the „Archive for Eastern European Music“ with accompanying publications. Dinescu's work encompasses scores of almost all genres: from musical theater to ballets, silent film music, oratorios and vocal music to works for small and large orchestras and instrumental music in solo, duo, trio, quartet, quintet, sextet and septet cast. She was given numerous grants, awards and prizes for her work. <https://uol.de/violeta-dinescu>

Eva Donaire



Born in Tolosa (Spain), she began her musical education at the Conservatorio de Música in Cáceres and in Salamanca with the instruments organ, piano and violin. Afterwards she studied at the Conservatorio Superior de Música de Zaragoza and obtained the diploma in music education (school music) and the intermediate diploma in composition (with distinction). In Spain she worked as a music teacher at schools and conservatories. She completed her composition studies in 2005 at the Hanover Music Academy with Prof. Johannes Schöllhorn. Since then numerous of her compositions have been performed (from string quartet to choir to pieces for the Spanish baroque organ). She has taken part in master classes and advanced training with Chaya Czernowin, Helmut Lachenmann, Luis de Pablo, Salvatore Sciarrino and Brian Ferneyhough. In Hanover, she initiated various music education projects with a focus on music and multilingualism (music MUNDO, MFE in project BIKI etc.) and choirs and worked as an accompanist in the Hanover String Academy and the University Hildesheim (piano, organ).

Katia Guedes



Born in Santo André/SP, Brazil, lives in Berlin. Studied oboe, singing and composition at the University of São Paulo. Postgraduate studies in singing at the Academy of Music Hanns Eisler Berlin with Inge Uibel; master classes in music and theater studies, TU and FU Berlin. Various prizes and awards. Her compositions have been performed at: Diagonale-Bielefeld, Frankfurter Herbsttage, Pyramidale Berlin, BKA-Berlin, Centro Cultural São Paulo and Ribeirão Preto/Brazil, Festival EnCounterpoints/Lisbon, Intersonanzen Potsdam and at the Avignon Festival. Focus on contemporary music theater. World premieres as a singer include: „Lezioni di Tenebra“ (Lucia Ronchetti) in Berlin/Rome/Salzburg, „La philosophie dans le labyrinthe“ (Aureliano Cattaneo), „The architecture of the rain“ (Klaus Lang) and „La ciudad de las mentiras“ (Mendoza / Rebstock) in the Teatro Real Madrid. International concert activity at several music festivals in cooperation with: Ensemble Mosaik, Kammerensemble Neue Musik Berlin, Modern Art Sextett, United Berlin, resonanz, courage, Nieuw Ensemble Amsterdam, Klangforum-Wien. www.katiaguedes-berlin.de

Claudia van Hasselt



Studied opera singing at the Cologne and Hanover Music Schools. Her extensive solo repertoire includes numerous world premieres, among others works by Johannes Schöllhorn, Wolfgang von Schweinitz, Sergej Newski, Sarah Nemtsov, Wolfgang Rihm, Sofia Gubaidulina, Carola Bauckoldt, Lera Auerbach and Beat Furrer. She regularly devotes herself to experimental art projects, e.g. in collaboration with the French artist Saâdane Afif. In numerous engagements in opera productions and at festivals such as the Ruhrtriennale, Märzmusik Berlin, the Konzerthaus Berlin, the State Opera in the Schillertheater and the Deutsche Oper Berlin, she has worked as a soloist with conductors such as Jonathan Stockhammer, Peter Eötvös, Manuel Nawri and Titus Engel. In December 2016 the concert series for new vocal music „running.out.of.words“, co-initiated by her, started in Berlin. In 2018 she founded the „FemaleSingersUnited“ network. It is dedicated to the collaboration of traditional singers worldwide with German/European singers and musicians. The focus is on the networking of cultural spaces and musical traditions, professional training and further education, and the trans-traditional artistic product with a sound language that unites cultures. <http://claudiavanhasselt.de/>

Ellen Hünigen



Studied composition and piano at the Hanns Eisler music academy in Berlin with Gerhard Tittel and Dieter Brauer and became then master student with Friedrich Goldmann at the Akademie der Künste Berlin. Significant suggestions through participation in the Geraer courses for new music with Lothar Voigtländer, Gerald Benet, Folke Rabe and others, and with Marco Stroppa at the International Bartok Seminar and Festival in Hungary. Singing lessons with Jochen Vogt and musicological studies at the Humboldt University in Berlin with Christian Kaden and Gerd Rienäcker with a focus on notation and performance practice of music from the Middle Ages and the Renaissance. Founding member of the vocal ensemble VOX NOSTRA and member of the Ensemble Musikalischer Religionsdialog. Selected awards: composition prize of the Gera Summer Course for Contemporary Music (1989), scholarship to Akademie Schloss Solitude (1990), Berlin Cultural Senate production grant (1991). Selected works: „Seestück für Orchester“, premiere in Freiburg i. Breisgau (1999), „... for 2 percussionists and piano“, premiere by Klangwerkstatt Berlin (1992), „Moments with Miró“ (for 8 instruments), premiere by musica viva ensemble Dresden (1991).

Mayako Kubo



Grown up in Kobe, graduated as a pianist from Osaka College of Music. From 1972 composition studies in Vienna with Roman Haubenstock-Ramati, Erich Urbanner and Friedrich Cerha, plus music history and philosophy. Graduated with a diploma (MA) from the University of the Arts Vienna. 1980 studies with Helmut Lachenmann in Hanover and Stuttgart. 1982 her son Florian was born. In 1985 she settled in Berlin and studied musicology with Carl Dahlhaus. From 1990 to 1994 she worked in Marino near Rome. Her compositions combine Japanese literature and philosophy with European music tradition and incorporates scenic arts, dance and performance. 1996 premiere of the opera „Rashomon“ in Graz, commissioned by the Opera House and the Steirischer Herbst festival. Kubo's second opera „Osan - The Secret of Love“ was premiered in 2005 as a commissioned work by the New National Theater Tokyo. In 2008 Kubo founded the Young Asian Chamber Orchestra Berlin, YACOB, whose artistic director she is. Her third opera „Der Spinnfaden“ premiered in Berlin in 2010. <http://www.mayako-kubo.de/>

Irene Kurka



Soprano and podcaster (neue musik leben). Vocal studies in Munich, Dallas and Vancouver. Over 240 world premieres, pioneering work in the repertoire for solo voice. Concerts among others with Hezarfen Ensemble Istanbul, e-mex, musikFabrik, notabu, Wandelweiser, Ensemble Garage. Performances in concerts and festivals among many others at Tonhalle Düsseldorf, Konzerthaus Berlin, IGNM Basel, Huddersfield Contemporary Music Festival, L'auditori Barcelona, Art Biennale Venice, Musica Sacra Maastricht, Cité Internationale des Arts Paris, Eight Bridges-Music for Cologne, Cafe Oto London, Counterflow Festival Glasgow, Muziek Biennale Niederrhein, aDEvantgarde Festival Munich. <https://www.irenekurka.de/>

Clara Maïda



Lives in Paris and Berlin. She holds a PhD in composition (University of Huddersfield, UK), a master's degree in musicology, creation, music and society (University of Paris 8 Saint-Denis) and a bachelor's degree in psychology (University of Aix-Marseille). Master classes and composition courses with Helmut Lachenmann, Philippe Manoury, Tristan Murail, Gérard Grisey, Magnus Lindberg, Harrison Birtwhistle, Klaus Huber and Marco Stroppa. From 2007-2008 she was a guest composer of the Berlin artist program of the DAAD. She has received several international composition awards, including 1st prize at the composition award of the state capital Stuttgart in 2011, the Berlin-Rheinsberger composition award in 2008. She has been awarded the Hors les Murs program 2012 by the Paris French Institute, received composition grants from the Berlin Senate in 2015 and the Berlin Academy of the Arts in 2006. Well-known institutions (e.g. the French Ministry of Culture), festivals and ensembles commissioned her to write compositions (including the Arditti Quartet, L'itinéraire, 2E2M, Accroche Note, Proxima Centauri and Césaré). www.claramaida.com, <https://soundcloud.com/clara-maida>

Annabelle Plum



Is a singer and vocalist. She uses her more than three octave voice for the interpretation of contemporary music, improvisation and jazz. Plum studied theater art at Brown University (USA) and performance design and practice at Central St. Martins (UK). She studied advanced singing techniques with Roy Hart in France and the USA. Since 2009 she has been living in Prague, where she realizes her own projects and teaches experimental singing techniques. <https://annabelleplum.com/>

Natalia Pschenitschnikova



Born in Moscow, lives in Berlin. After studying flute at the Central Music School, in parallel to her classical ballet lessons, she graduated with honors from the Tchaikovsky State Conservatory in Moscow. She has appeared as a performance artist with German Vinogradov and Dmitri A. Prigov and is the author of numerous compositions, sound actions and multimedia projects, including: the opera „Voice of Zangezi“, premiere Kiev (2018), music theater „Optika“, „Life is a Dream“ for human voices, premiere Moscow Philharmonic (2019), „Birds conversations“ for voice and live electronics, premiere DAAD Gallery Berlin (2018). As a soloist she has participated in numerous international festivals, including Venice Biennale, Donaueschinger Musiktage, Wien Modern, Huddersfield Contemporary Music Festival, Berliner Festwochen. Several works for flute and voice were composed for her. She has premiered pieces by Bernhard Lang, Gia Kanchelli, Johannes Fritsch, Peter Ablinger, Anna Ikramova, Klaus Lang, Sergej Newski, Helmut Oehring, Ivan Sokolov, Vadim Karassikov and Siegfried Köpf. Her repertoire focuses on vocal works by Giacinto Scelsi and Iannis Xenakis. She cooperated with the conductors Peter Rundel, Wladimir Jurowskij, Dennis Russel-Davies, Jürg Wyttenbach, Martijn Brabbins and others. CD recordings at ECM Records, ColLegno, Melodiya, Art&Elektronika. <http://www.natalia-pschenitschnikowa.de/>

Olga Rayeva



Born in Moscow, studied at the Tchaikovsky Conservatory with the professors Denisov and Tarnopolski and completed her doctoral studies there. Her compositions have been successfully performed with the Arditti Quartet, Ensemble Modern, Klangforum Wien, Ensemble Recherche, Schönberg-Ensemble and other well known performers at numerous festivals and forums in Russia, Germany, Austria, France, Holland, USA, Canada, Brazil, China, Korea, Israel, etc. She has received numerous grants: from the Russian Ministry of Culture, the DAAD, the Berlin Senate, the German Academy Rome, the Villa Aurora and received many prizes: grand prix at the Goffredo-Petrassi in Italy, price from the International Forum Montreal, price from the Hitzacker Internationale Musiktage, Bernd-Alois Zimmermann Prize of the City of Cologne, Berlin-Rheinsberger Composition Prize. Olga Rayeva is a member of the Russian Composers' Association and the Association of Contemporary Music in Russia. She lives as a freelance composer in Berlin. <http://www.olgarayeva.com>

Annette Schlünz



Born in Dessau in 1964, lives as a freelance composer in southern Germany and France. Wrote chamber and orchestral music, electronic music, five operas. In 2017 her opera „Tre volti“ (libretto Ulrike Draesner) premiered at the Schwetzingen Festival. Since 2012 lecturer in composition at the Académie-Conservatoire Strasbourg. From 2015 on she has been leading the master classes for composition at the Impulse Festival Sachsen-Anhalt. Lecturer in the summer courses of the composer class of the Dresden Music Academy. Jury member of numerous international competitions for composition. Selected awards, residencies and stipends: Hanns Eisler Prize (1990), Heidelberg Artist Prize (1998), German Academy Villa Massimo in Rome (1999), Akademie Schloss Solitude in Stuttgart (2000), electronic studio GRAME in Lyon (2005/2008), Centro Tedesco di Studiveneziani (2014), Künstlerhof Schreyahn (2006/2017). She is a member of the Akademie der Künste Dresden (since 2010, head of the music class since 2015) and Hamburg (since 2011), and was on the artistic advisory board of HEAR in Strasbourg-Mulhouse for three years. www.ricordi.de/schlunz-annette, www.boosey.com/schlunz

Susanne Stelzenbach



Born in Reudnitz/Thuringia, lives as a freelance composer in Berlin. She writes works for chamber music ensembles, orchestras, audio art, musical theater. Her compositions are performed by well-known artists worldwide and broadcast on the radio. Kreuzberg Records released the portrait CDs „KUNST“ 2012 and „treiber“ 2017. She has received numerous composition grants and awards, including: via nova Weimar Composition Award (2006), International Women's Electroacoustic Listening Room Project California State University Fullerton (2006 and 2008), International Composer Competition Unna (2008), Miriam Gideon Composition Award USA (2009). The Europe-wide acclaimed underwater opera „AquAria-PALAOA - The Age of the World“, premiered in 2011 in the Art Nouveau bath in Berlin-Neukölln, was composed by her. In 2019 her composition „ATEMPAUSE“ for saxophone quartet was performed at the Canberra International Music Festival „Bach on the Mountain“ in Australia. S. Stelzenbach has been the artistic director of the festival for new music and interdisciplinary art „pyramidale“ in Berlin Marzahn-Hellersdorf for many years. www.susanne-stelzenbach.de

Karmella Tsepkolenko



(Odessa/Ukraine, *1955), began her music education at the Professor P. Stoliarsky State Music Middle School in Odessa (1962-1973). Piano studies with professors H. Buchyns'kyj and O. Pannikova, composition studies with prof. A. Kogan. Continued composition studies at the A.V. Nezhdanova State Conservatory in Odessa (1973-1979) with prof. O. Krasotov and piano studies with prof. L. Ginzburg. Since 1980 she has been professor of composition at the A.V. Nezhdanova State Music Academy in Odessa. For her piano cycle „Tonocolori“ she received the price of the international competition at „Rendez-vous international du piano en Creuse“ (Gueret, 1990). Her works have been performed at: International Piano Forum for New Music (Heilbronn 1995), „World Music Days“ by IGNM (Bucharest 1999, Yokohama 2001), „Wien Modern“ (1997, 1998). She has received numerous awards and grants, including: Heinrich-Böll-Foundation (1995), DAAD (1996), National Endowment for the Arts, New York (1996), Künstlerhof Schreyahn (1998), Künstlerhäuser Worpswede (2000), Die Höhe (2002, 2003). The International Renaissance Foundation (Ukraine) as well as the foundations KulturKontakt (Austria) and Pro Helvetia (Switzerland) have supported her artistic projects. <http://www.anm.odessa.ua/mic/Tsepkolenko.html>

Lucie Vítková



is a composer, improviser and performer (accordion, hichiriki, synthesizer, voice and tap dance) from the Czech Republic, living in New York. During her studies of composition at the Janáček Academy of Music and Performing Arts in Brno she has been a visiting researcher at: Royal Conservatory in The Hague (NL), California Institute of the Arts in Valencia (USA), Universität der Künste Berlin (D), Columbia University in New York (USA) and at the New York University. Her compositions focus on sonification, while in her improvisation practice she explores characteristics of discrete spaces through the interaction between sound and movement. In her recent work, she is interested in the social-political aspects of music in relation to everyday life and in reusing trash to build sonic costumes. In 2017 she was nominated for the Herb Alpert Awards in Arts/category Music, was commissioned by the Roulette Intermedium and, in 2018, has become a Roulette resident. She has put together two ensembles: NYC Constellation Ensemble (focused on music behavior) and OPERA Ensemble (for singing instrumentalists). During a 2017 Mentor/Protégé Residency in Tokyo (JP), she studied hichiriki with Hitomi Nakamura and has been a member of the Columbia University Gagaku Ensemble. As an accordion player, she collaborated with New York based TAK Ensemble, S.E.M. ensemble, String Noise, Du.0, Argento Ensemble, CU Raaga, Ghost Ensemble and Wet Ink. www.vitkovalucie.com

Gisela Weimann



(Bad Blankenburg/Thuringia *1943, lives in Berlin) studied painting at the Berlin University of the Arts (Meisterschülerin), free graphics and experimental photography at the Royal College of Art in London and film at the San Francisco Art Institute (BA). Her life is shaped by numerous journeys, extended study stays and teaching abroad. In 2002 she received the Critics' Prize for Visual Arts from the Association of German Critics. In her laudation professor Stefanie Endlich writes: „... Gisela Weimann crosses frontiers with cosmopolitan projects and cooperative ventures in and outside Europe. The breadth and variety of her artistic forms of expression and working techniques range from painting and printmaking, photography and film, mail art installations and environments to multimedia projects, events, performances and art in public spaces. She leaps over the boundaries between artistic genres by means of intercultural and interdisciplinary cooperation with artists from theatre, music and film, as well as with researchers from various disciplines. www.giselaweimann.de

In memoriam Pauline Oliveros



Key figure in contemporary American music and first director of the San Francisco Tape Music Center, where she collaborated with avant-garde artists such as Morton Subotnick, Terry Riley, Steve Reich and John Cage. Experiments with technological innovations like the Expanded Instrument System. Another important contribution to the areas of performance and sound studies is her „deep listening“ technique. My digital exchange with Pauline Oliveros began 20 years ago with the generous gift of her electronic composition „Klangspiegel“. Our next artistic collaboration followed with her composition „Pea (ce Soup)“ for my planned „Kitchen Symphony in five Courses with Serving“. In 2016, the last year of her life, we met personally for the first time at the CTM Festival in Berlin. At the concert rehearsal I recorded a few scenes with a small handheld camera. The little video „Pauline Oliveros in Berlin“ is now a precious document of memory of her. <https://vimeo.com/288747646>