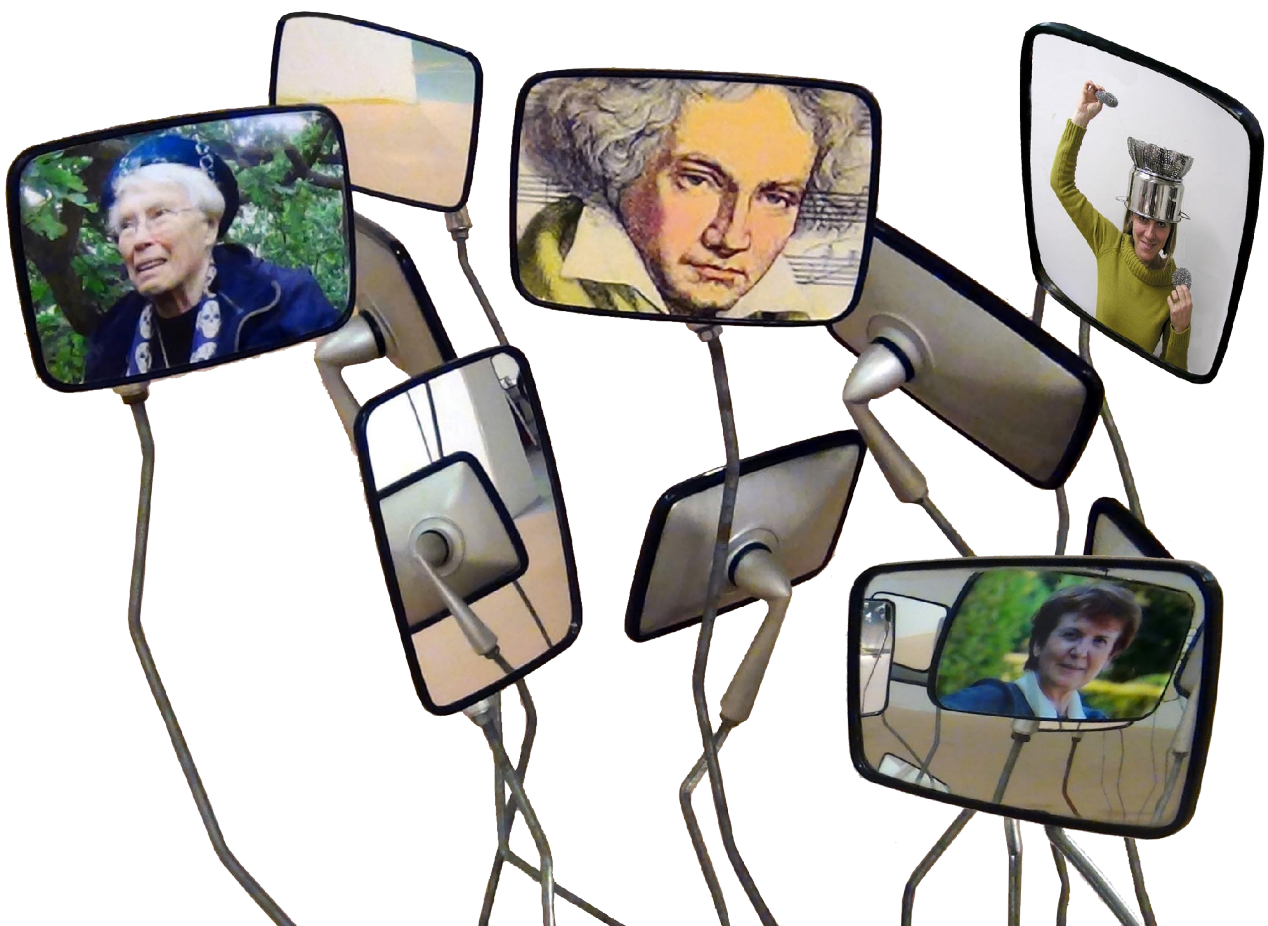


# In the Garden of Female Composers there will be no boredom...

Concert performance on 28 August 2021  
at the Frauenmuseum in Bonn



**BTHVN**  
2020

40 Jahre  
frauenmuseum f  
kunst, kultur  
forschung e.V. m

MUSIKFONDS

PRO  
MUSICA VIVA  
MARIA  
STRECKER-  
DAELEN  
STIFTUNG

BERLINER  
KÜNSTLER\*  
PROGRAMM

DA  
AD  
GEMA  
Stiftung

## **In the Garden of Female Composers there will be no boredom...**

Concert performance within the exhibition *Boredom in Paradise*

My imaginary Garden of Women Composers, made from rearview mirrors from the former East German Trabant car brand, was created for the Women's Museum in Bonn. As part of the locally and internationally celebrated 250th birthday of the cosmopolitan Beethoven and German reunification 30 years ago, these mirrors took on a retrospective symbolism connected to German-German and European cultural history.

In this expansive, reflective installation, they are screwed onto curved threaded rods and iron feet and have transformed into strange plants. For a concert performance in this garden, contemporary female composers were commissioned to compose short songs for female voices. They come from Romania, Spain, Brazil, Japan, France, Russia, Ukraine, the Czech Republic, and Germany. Their beautiful portraits are placed in selected mirrors and surround the reflections of the guests of honor, Ludwig van Beethoven and Pauline Oliveros.

The idea of a reflective garden, where they could let their imaginations run wild in inventing musical flowers, inspired the composers to wonderful ideas for their songs. The titles and lyrics draw on personal experiences, poems, myths, and musical traditions from their home countries. Four singers in shimmering green silk dresses let the songs resonate and the tranquil garden bloom in vibrant colors.

Guests are invited to toast Beethoven's 251st birthday, 31 years of German reunification, and 40 years of the Bonn Women's Museum, and to linger in the composer's garden and engage in stimulating discussions about music, literature, and the visual arts.

Gisela Weimann

# **Premiere of Songs**

## **by contemporary female composers**

**Violeta Dinescu**  
**Katia Guedes**  
**Ellen Hünigen**  
**Mayako Kubo**  
**Clara Maïda**  
**Olga Rayeva**  
**Annette Schlünz**  
**Susanne Stelzenbach**  
**Karmella Tsepkenko**  
**Lucie Vítková**

**Singers**

**Ensemble Stella Nostra**  
**(Amy Green, Ellen Hünigen, Susanne Wilsdorf)**  
**and the soprano Katia Guedes**

**Costume / stage management Alexandra Bentele**

**Video documentation Lioba von den Driesch**

**Concept / Artistic direction Gisela Weimann**

# Programme

## **Annette Schlünz**

*Knallgelbe Forsythien* (Bright yellow forsythias)

For vocal trio, 2021

(Soprano, Mezzo-soprano, Alto)

Poem: Ulrike Draesner

## **Karmella Tsepko**

*Sub Rosa*

For 3 female voices, Odessa 2020

Text: Karmella Tsepko

## **Olga Rayeva**

*Laudamus*

For 3 female voices, 2020

## **Mayako Kubo**

*Umeno Hana* (Plum blossoms)

For 2 female voices, 2020

Haiku: Kagano-Chij (1703-1775)

## **Ellen Hünigen**

*Eiblume* (Egg flower)

For 3 female voices, 2021

Poem: Ellen Hünigen

**Clara Maïda**

*Fiori Fuori* (Flowers Outside)

Pour soprano solo, 2021

**Violeta Dinescu**

*Fiori de mucegai* (Mold flowers)

For 3 voices, 2020

Poem: Tudor Arghezi (1880-1967)

**Susanne Stelzenbach**

*Fünf Augenblicke* (Five moments)

For Soprano/Mezzo-soprano solo, 2021

**Lucie Vítková**

*Skalničky* (Rock garden perennials)

For three voices, 2021

**Katia Guedes**

*Kletterrosen* (Climbing roses)

For 3 female voices and electronics, 2021

Text: Katia Guedes

## Work concepts of the composers with texts and poems

### Annette Schlünz

*Knallgelbe Forsythien* (Bright yellow forsythias)

...Now Ulrike Draesner's "Forsythias" with two female voices come to the composers' garden. I've been working with her texts repeatedly since 1998; they are brittle and not easily accessible to music, and precisely for that reason, they are fascinating to me, like a plant that must be nurtured and cared for, yet still retains its own strength.

### Ulrike Draesner

forsythien, die knallgelb, noch blattlos, ihr würfeln  
das knospen der bäume, was für ein april.  
was für ein mageres segnen, kastanien  
knospen auf autochrom, was  
für ein mageres regnen, knallgelb  
die forsythien, was für ein blättern,  
für was  
büsche. traueraugen. an  
triebe, die los. die nicht.  
regen als er hernieder. wie  
durch seltsamen wald gingich mit den seltsamen weißen  
blumen, den zu kleinen füßen:  
schnittfläche stirn. würfelt  
die lücken des waldes an. "dich gibt  
es nicht mehr für mich", hast du gesagt.  
staub auf dem autochrom. der regen. meine  
füße stecken in schuhen, die drücken.  
das knospen der bäume. nichts kehrt zurück.  
mädchenhöhe, ein  
schnitt. forsythie im brust  
bereich, hüpfend der pony  
vor der stirn geschnittener  
schopf, der gedanke an dich  
wenn du wie jetzt dort hinten  
winkst, vater, in deiner rinde,  
sich näherndes grün.  
forsythien, die knallgelb, noch blattlos,  
ihr würfeln, vorm waldrand, der kippt.  
gelbe streichhölzer, sonst nichts.  
schnittfläche stirn. würfelt  
die lücken des waldes an. "dich gibt  
es nicht mehr für mich", hast du gesagt.  
staub auf dem autochrom. der regen. meine  
füße stecken in schuhen, die drücken.  
das knospen der bäume. nichts kehrt zurück.

## **Karmella Tsepkenko**

### *Sub Rosa*

The Latin phrase *sub rosa* (literally “under the rose”) means “under the seal of secrecy”.

Garden of life, garden of desires, garden of songs, garden of inspiration, garden of love, garden of death... All of this is a flower garden.

1. Violet – unexpectedly blooms in February in fluorescent purple and... quickly dies.– A rose is just beginning to emerge...
2. Mimosa – with its sunny, fragrant blossoms in March, its scent drives you crazy. Its life, too, is fleeting.– And the rose is already beginning to open its petals...
3. Rose – suddenly, in beautiful May, the buds open, and among them various beetles and spiders make love. The rose does not die.– And it remains serene in anticipation of the next season.
4. Chrysanthemum – on a languid October evening, it blooms and... lives a very long time, until February frosts.– And the rose is already waiting for its birth. (translated from Ukrainian)

## **Olga Rayeva**

### *Laudamus*

For 3 voices

When I considered which flower best suited Beethoven's spirit, the gladiolus first came to mind—the flower of heroism and antiquity... But the rose—the flower of love and mystery—is also his flower... And there is another flower whose image reminds me of Beethoven—that is the hyacinth—chosen by Apollo. I would like to compose a hymn to these three very different flowers—viewed in different ways and from different perspectives—to honor a genius.

## **Susanne Stelzenbach**

### *Fünf Augenblicke* (Five moments)

For Soprano/Mezzo-soprano solo, 2021

Duration 3 minutes

The basic idea of the composition is that the surprising awareness of hearing a single word or sound can evoke an entire chain of associations, sensations, and memories that penetrate the present like sound waves. Even the names of individual flowers can evoke different feelings in this context. Building on this, each 'moment' of the solo voice composition is intended to be based on a word or sound.

## Mayako Kubo

*Umeno Hana* (Plum blossoms)

For 2 female voices, 2020

Haiku: Kagano-Chij (1703-1775)

Duration 3 minutes, 2020

In the poem "Heidenröslein" by Johann Wolfgang Goethe (1749-1823), a boy plucks the rose. The boy said, "I pluck you, little rose on the heath." The little rose said, "I prick you so that you will remember me forever, and I will not suffer it." The rose pricked the boy so that he would suffer the pain of the prick and think of it forever. In contrast, the haiku poem "Umeno Hana" – plum blossoms – by the Japanese poet Kagano Chiyo (1703-1775) represents the symbiosis of human violence and the natural world. The haiku is a type of poetry in which the unspoken, implied, and omitted are more important than the clearly expressed: Here, in this haiku, it is pain, forgiveness, and grief.

Taoraruru

hitonikaoruya

umenhana

To one who broke it, it still gives its fragrance –plum blossom branch!\*

The three-line haiku is sung in Japanese and German. The two singers turn their backs to the listeners, so it's not clear who is singing in German and who in Japanese. And it's not seeing, but only hearing the singing voices that allows one to concentrate on smelling the scent of an invisible plum blossom. (\*Translation: Gerolf Coudenhove)

## Ellen Hünigen

*Eiblume* (Egg flower)

Poem: Ellen Hünigen

The three-minute composition for three singers is based on an original poem. The composition of the three voices explores the image of spatial and cognitive convergence spoken of in the poem. It is about a striving toward something, an awakening wonder, a questioning, an attempt to formulate, to express oneself, and to find a cognitive resolution in a final moment that suddenly turns into lightness. It is about the paradox of formulating, of formulation, although with every ringing sound a kind of formulation already occurs; without form there is no noise, no tone, no utterance; and yet there should be a condensation, a grasping, a forming process. Challenging in the brevity of the piece...

Even from afar

as it approaches

its yellow and white glow,

tempting like food

brings joy to the child

because it doesn't have to ask

after a name

the astonished mouth forms it

of its own accord

while bowing down

**eiblume** (eggflower)



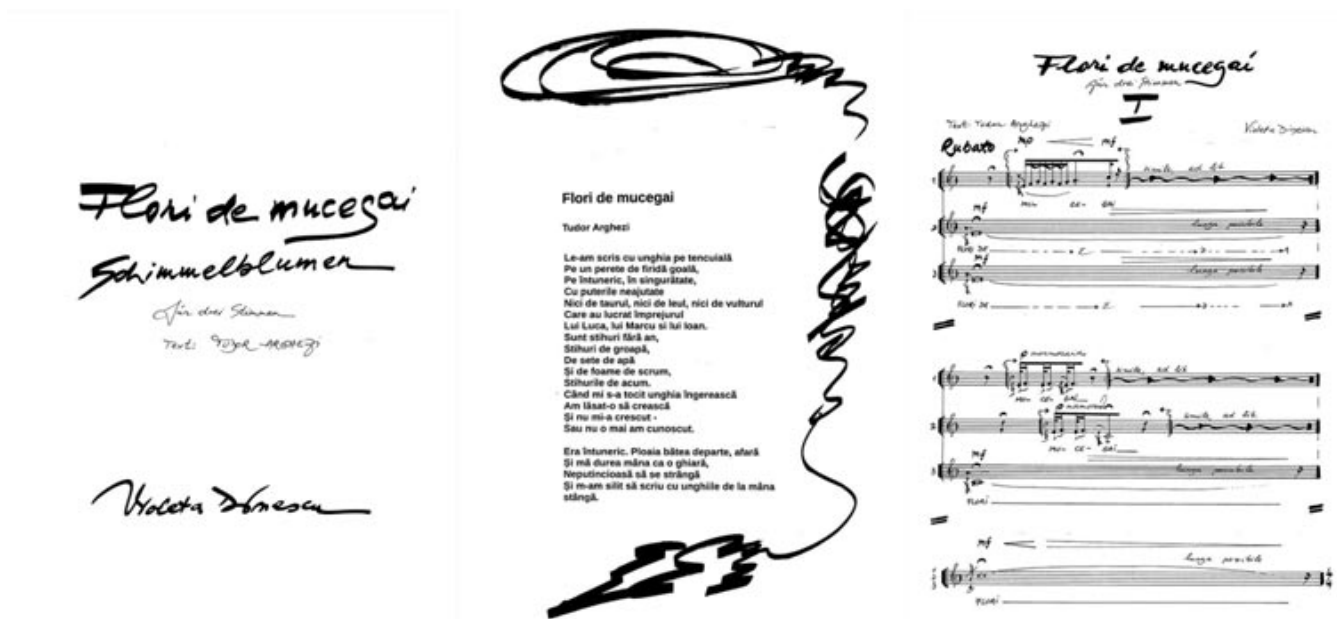
## Clara Maïda

*Fiori Fuori* (Flowers outside)

For soprano solo

Flowers, with their pollination, fertilization, and reproduction functions, symbolize a time of recurring renewal, a specific period that occurs every year. The title plays on the similarity of the words "flowers" and "outside" in Italian. And space (external space) is indeed necessary to manifest renewal. The formal architecture of the work therefore evokes a cyclical-temporal structure that alternates between opening and closing, appearance and disappearance. A wave-like line unfolds, closer to a spiral than a circle, gradually opening the sound paths wider and wider. What is born into the world, what unfolds, needs space. A claim expressed in the musical transcription of this mobile and flowing sound rhizome: the right to freedom of movement, the opening to another land, the rejection of any restriction of freedom, be it physical or psychological, individual or social.

## Violeta Dinescu



**Flori de mucegai**  
Schimmelblumen  
Für eine Stimme  
Violeta Dinescu

**Flori de mucegai**  
Tudor Arghezi

Le-am scris cu unghia pe tencuială  
Pe un perete de fîndă goală,  
Pe întuneric, în singurătate,  
Cu puterile neajutate  
Nici de laururi, nici de leu, nici de vulturul  
Care au lucrul împrejurul  
Lui Luca, lui Marcu și lui Ioan.  
Sunt stihuri fără an,  
Stihuri de gropă,  
De seta de apă  
Și de foame de scrum,  
Stihurile de acum.  
Cînd mi s-a tocit unghia îngerească  
Am lăsat-o să crească  
Și nu mi-a crescut -  
Știu nu o mai am cunoscut.

Era întuneric. Ploaia bătea departe, afară  
Și mă durau mîna ca o gîheră,  
Nepudnicioasă să se strîngă  
Și m-am silit să scriu cu unghile de la mîna  
stîngă.

**Flori de mucegai**  
Für eine Stimme  
I  
Violeta Dinescu

Rubato  
Cadenza

Violeta Dinescu used the poem 'flori de mucegai' (mold flowers) by Tudor Arghezi (1890 - 1967) for her composition. In a century of dramatic upheavals, Arghezi found himself caught between the changing fronts and was repeatedly imprisoned.

His 1931 poem describes his experiences (freely translated excerpt): "I wrote on the plaster with my fingernail On an empty niche in the wall // In the dark, alone, with helpless strength // There are verses without a year, verses about the pit, about the thirst for water and about the hunger for ashes, the Verses of now // It was dark. The rain blew away. And my hand ached like a feeble claw clutching itself, and I forced myself to write with the nails of my left hand..."

Music and images reflect these feelings of timelessness and hopelessness. Day and night alternate in nested labyrinths, walls block the view, rooms dissolve and orthodox saints appear to the hallucinating captive with their companions bull, lion, eagle and the archangel Gabriel.

**Lucie Vítková**

*Skalničky* (Rock garden perennials)

for 3 voices

My grandmother was always fascinated by her garden. When I visited, she would introduce me to each flower that was blooming or even give me a description of the flowers that were still underground. In *Skalničky*, I would like to record one of her tours of her garden in the Czech Republic and use it as the basis for this new three-minute piece. It features very characteristic words that she frequently uses to describe flowers growing in the special part of her garden called "Skalka." The composition will include audio scores with her narration and graphic scores with the musical material. The singers will attempt to imitate her words as they are inserted into the graphic score. In the piece, they may appear "indistinct," like the situation when learning a new language for the first time.

**Katia Guedes**

*Kletterrosen* (Climbing roses)

for 3 female voices and electronics

Text: Katia Guedes

**MORE, FURTHER, GROWTH**

The piece "*Kletterrosen*" musically addresses the idea of multiplication and proliferation. Each voice begins with small cells that are multiplied by the electronics.

A dialogue emerges between individual and all voices, as well as with the electronics. A richness of sound develops; the voices blend and overlap until, like the individual, they are swallowed up by the collective and can no longer be recognized individually.

Our society is geared towards growth rates that tend to cause damage in many areas of our lives. Progress is measured by economic growth, the economy, and gross domestic product. Everything is produced in large quantities, regardless of whether it makes sense or not, forcing people to work the assembly line of overproduction.



The members of our 2021 team in Bonn