

- **BIOGRAPHY** of H. Johannes Wallmann

<http://www.integralart.de/content/biografie/biographie>

Born in 1952 in Leipzig, grew up in Dresden; studies music in Weimar (with G. Lampe); instruction in the philosophy of art from the painter and designer K. W. Streubel; Master class for composition with F. Goldmann at the East Berlin Academy of Art; 1973-1975 orchestral musician in Meiningen and Weimar; 1975-84 leader of the gruppe neue musik weimar; since 1977 development of INTEGRAL-ART and INTEGRALE-MODERNE: 1986/88 application for exit visa to leave the GDR for cultural-political reasons/Emigration to West Germany; 1990-93 founder and artistic director of the international BAUHÜTTE KLANGZEIT in Wuppertal; 1995 move to Berlin; 1996 -2000 member of the interdisciplinary artist group KrypTonale; chamber- and orchestral music, realisation of larges INTEGRAL-ART-projects (composition for the sound of landscapes, musicales games of combination, soundart); numerous broadcast live by several broadcasting stations, radio transmissions and productions; instructor in the department of architecture, School of the Arts, Berlin and Hamburg; intensive work concerning composition and philosophy of art and cultur for a new whole of human an natur; publication of the book INTEGRALE MODERNE – Vision und Philosophie der Zukunft“ (PFAU-Verlag, 2006)



**The work of Johannes Wallmann is divided in two greater parts:**

**1. Theory, as it got extensive expression in form of the book “Integral Modernism”**

<http://www.integralart.de>

In consequence of the insight, that the complex problems of our world “can be surveyed separately but could no longer be solved separately”, in the beforementioned book the composer H. Johannes Wallmann submits the vision and philosophy of an INTEGRAL MODERNISM. Reflecting thoughts from art, natural sciences, philosophy and politics, he throws a new glance on central concerns of mankind and basic functions of art. Thereby it becomes clear that mankind will have as much future as it develops culture to a transmission system of values and intelligence, free from ideologies. At the same time the author gives a reply to the Post-Modernism and sketches the approach for a big new narration: The narration of the INTEGRAL MODERNISM. It deals with a NEW UNITY OF MAN AND NATURE, as well as with a suitable integral advancement of human intelligence.

**2. Practical experience, realized in integral-art-projects**

● **BAUHÜTTE KLANGZEIT WUPPERTAL**

<http://www.integralart.de/content/projekte/bauhuetten-klangzeit-wuppertal>

Johannes Wallmann suggested the BAUHÜTTE KLANGZEIT concept to the cultural affairs administration of Wuppertal, which led to the ultimate realization of the KLANGZEIT - project in 1991/BAUHÜTTE KLANGZEIT was a reduced form of the BAUHAUS INTEGRAL concept. It took up the idea of the integral interaction of the arts, which had experienced a new flowering at the start of the 20th century with the Weimar Bauhaus. The particular task of the BAUHÜTTE KLANGZEIT consisted in providing the theoretical and practical groundwork for the interdisciplinary collaboration between the arts, as well as in developing special sound-art projects for the specific conditions of Wuppertal's architectural and landscape spaces. These projects came to realization during the KLANGZEIT WUPPERTAL '92 festival

**First International KLANGZEIT Symposium**

The interdisciplinary work of the BAUHÜTTE KLANGZEIT began in June 1991 with the first international KLANGZEIT Symposium, on the theme THE PART - THE ART - THE WHOLE. Artists, scientists, and scholars of the humanities were invited to reflect on art in holistic contexts. In addition, sound projects by Gordon Monahan, Alvin Curran, and Johannes Wallmann were also presented in 1991, and three "workshop weeks" took place at the BAUHÜTTE, with lectures, discussions, work with school classes, and concerts and performances.

Artistic contributions and presentations in 1991:

Dr. Barbara Barthelmes, Bodo Berheide, Prof. Dr. Gernot Böhme, Prof. Peter Bürger, Hans Cousto, Prof. Dr. F. Cramer, Alvin Curran, Rainer Dunkel, Limpe Fuchs, Prof. Dr. Girndt, Thilo Götze-Regenbogen, Prof. Dr. An der Heiden, Prof. Dr. Herrmann, Dr. Christian Kaden, Peter Kiefer, Hubertus Kirchgäßner, Prof. Dr. Kleinen, Anne Krickeberg, Christina Kubisch, Rolf-Dieter Lenkewitz, Prof. Rolf Lieberknecht, Albert Mayr, Dr. Michael Metschies, Prof. Dr. Mocek, Gordon Monahan, Prof. Dr. Hans Oesch, Franz-Martin Olbrisch, Prof. Arno W. Oppermann, Marc Pira, Josef Anton Riedl, Dr. Rüdiger Schaar, Dr. Johannes Schmidt-Sistermanns, Dr. Rosina Sonnenschmidt, Ueli Schnetzer, Willem Schulz, Mathias Spahlinger, Christian Terstegge, Dr. H. Traub, Johannes Wallmann, Hans U. Werner, Klaus Wittig.



### **The international Festival**

The KLANGZEIT WUPPERTAL '92 festival ran from June to October 92, offering a multitude of concerts, installations, and performances that met with great audience demand. In conjunction with the theme ZEITKLANG/KLANGZEIT IN LANDSCHAFT UND ARCHITEKTUR (what means: Times-Sound/Sound-Time in landscape and architecture), the artists of the BAUHÜTTE KLANGZEIT and their international guests brought to realization the artistic projects developed especially for the conditions in Wuppertal.

### **Second International KLANGZEIT Symposium**

The second international KLANGZEIT Symposium (September 29-October 4, 1992) brought together at an international level sound artists, composers, architects, scholars, and philosophers, who gathered to present their ideas, projects, research, and reflections dealing with the theme ZEITKLANG/KLANGZEIT IN LANDSCAPE AND ARCHITECTURE.

### **Artistic contributions and presentations in 1992**

Christian Allesch, Sam Auinger / Od Bruceland, Sabine Breitsameter, John Cage, Jürgen Claus, Hans Cousto, Bernard Delage, Uwe Dienel-Sering, Reiner Dunkel, Reinhard Eichelbeck, Bill Fontana, Limpe Fuchs, Jürgen Grölle, Tom Johnson, Peter Kiefer, Hubertus Kirchgäßner, Jochen Kirchhoff, Anne Krickeberg, Bernhard Leitner, Albert Mayr, Klaus-Michael Meyer-Abich, Christian Neumann, Arno W. Oppermann, Daniel Ott, Paul Panhuysen, Marc Pira, Wolf-Dieter Trüstedt, Johannes Schmidt-Sistermanns, Dieter Schnebel, Klaus Schöning, Friedrich Spangemacher, Ralph Spintge, Willem Schulz, Johannes Wallmann, Justin Winkler.

Organized by: Cultural Office of the city of Wuppertal

Financing collaborators: Sekretariat für gemeinsame Kulturarbeit in Nordrhein-Westfalen, Foundation for art and culture of Nordrhein-Westfalen, Programm Kaleidoskop of European Union.

Organization: Johannes Wallmann, Ukrike Schrader, Rainer Polter, Susanne Lenz

Under the auspices of The Prime Minister of Nordrhein-Westfalen, Johannes Rau

Conzeption and artistic direction: Johannes Wallmann

June 1991 - October 1992 in Wuppertal

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- **SCHWEBEN UND HÖREN [1991]**  
Sound sculpture by Johannes Wallmann

<http://www.integralart.de/content/projekte/schweben-und-hoeren>



Riding on the Wuppertal cable railway elicits a moment of exaltation, as well as the fascination of the river above which it glides along. The idea of this sound installation was to reinforce the feeling of floating and at the same time to be in keeping with the dynamic process whereby everything is in a state of flux. Each of the 18 stretches between the stations along the route was assigned its own pitch scale, and each respective scale differed from the scale of the previous and the following stretch by one pitch (plus its octaves). This resulted in a gradual gliding of sound from one end to the other of the ca. 17-km-long cable railway, which was thus turned into a journey of acoustic experience. Three levels of sound interacted with one another: aside from the fundamental tones already mentioned, also audible were 96 possible variations for each of the 12 modes corresponding to times of day (in accordance to the structure of the duration), as well as the sound produced by the mechanism of the cable car itself and transformed by a harmonizer. The tones and modes were generated live on the basis of the given pitch scales with the help of a synthesizer, and were controlled live by computer, taking account of the variations for the different times of day, and of any chance occurrences. The sound was chosen so that it would approximate the various sounds and noises inherent to the cable car (humming, hissing), and yet might clearly distinguish itself from these. The sounds always began after the doors were closed and the car had started, and were somewhat restrained in volume. Additionally, a mercury switch that reacted to forceful braking or acceleration, enabled the driver to influence the acoustic phenomena. During the duration of the project, ca. 20,000 cable car passengers came into contact with it. Many people waited, at times for hours, to ride the cable car so they could experience the project. The interviews conducted spontaneously on the last day provide interesting testimony of the opinions of the passengers and the high degree of acceptance with which the project was met.

Technical direction: Johannes Thor

Artistic direction: Johannes Wallmann

Premiere performance: November 30 - December 12, 1991, Wuppertal

Organized by: Cultural office of the city of Wuppertal and the Wuppertaler Stadtwerke

- **KLANGSEGEL [1992]**  
Composition - Sculpture - Sound - Light - Color - Computer  
by Rainer Dunkel and Johannes Wallmann

<http://www.integralart.de/content/projekte/klangsegel>



The common link between the optical and acoustic structures of the KLANGSEGEL project is constituted by the four ancient Greek elements, Fire, Earth, Water, and Air. In order to shape the the acoustic and optical phenomena of the project, abstractions of the characteristics of these four elements were developed. The four KLANGSEGEL sculptures – which also contain the built-in speakers for the sounds – are organized in space so as to allow the sound and colored light to travel along computer-controlled paths between the sails, creating various patterns of movement. The form chosen for this play of movement is the rondo, which is made up of couplets and refrains. There are four different refrains, with many variations. The sole unchanging moment in the refrains is the circular passage of sound or light from sail to sail. In contrast, the movement patterns of the couplets run along paths between right and left, between front and back, or along a diagonal. Sound and light can be played either synchronously or asynchronously. The play is controlled with the help of a computer program, and each performance results in a unique pattern produced by the spontaneous intentions of the players. The players use their play consoles to specify which of the four elements is to be the dominant one for the respective performance, as well to determine the sequences, variations, duration, and combination of the textures, and when and how which refrain and which couplet should be realized, varied, or combined with other textures. KLANGSEGEL is a very stimulating installation, and it is structured so as to be adaptable for the most varied environments and realizable in the most varied permutations.

Performers: Rainer Dunkel und Johannes Wallmann

Technical realisation: Johannes Thor

Premiere: September, 25 - October, 4 1992, on the Wupper of Wuppertal-Elberfeld

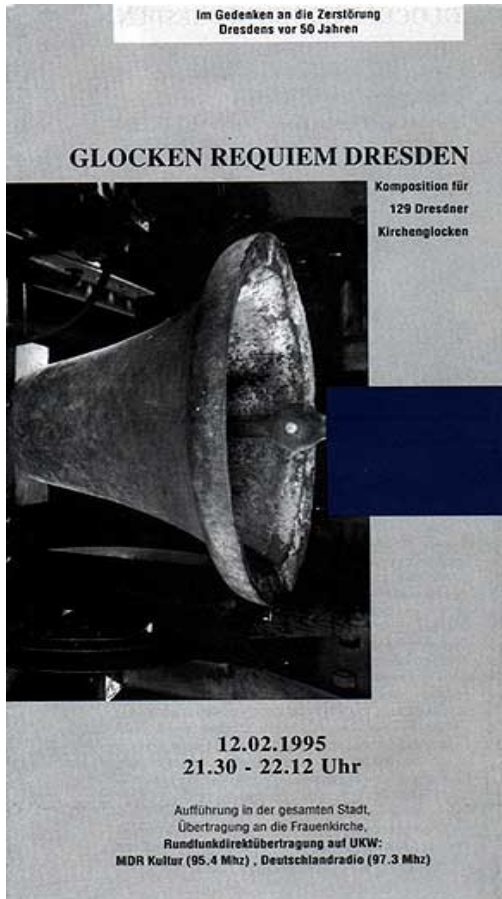
Organized by: Cultural Office of the city of Wuppertal

With heartfelt thanks to the organizer, its staff, and its collaborating partners for their generous support.

- **GLOCKEN REQUIEM DRESDEN [1995]**

Landscape-sound composition for 129 coordinated church bells, by Johannes Wallmann

<http://www.glockenrequiem.de>



47 chimes with a total of 129 bells were used for the performance of the GLOCKEN REQUIEM DRESDEN (Dresden Bell Requiem), which premiered on the occasion of the 50th anniversary of the destruction of Dresden. The 336-page score has several levels that interact with one another. Aside from the topographical organization of the sounds (for which the chimes were grouped in accordance to the four points of the compass), there are also mosaic-like constellations for the individual sets of chimes, as well as the complete acoustic fabric of the radio version, which is available on CD. The composition is scored in one-second intervals, and was performed by approximately 90 bell ringers coordinated with radio-controlled clocks. Using electronic transformers and telecommunication cables, the live sounds produced by the bells were fed into a central mixing board at the Dresden University of Music. There, the sounds were mixed for the radio version and broadcast live by MDR, DeutschlandRadio, and BBC London. Thus, with the help of electro-acoustic transmission, the sounds of bells separated by large distances were united into a single orchestra; the ears of the listeners were thus simultaneously present at many different places at once. The sound of ancient cultural instruments in new, never-before-heard combinations – in the tension between sound and silence,

near and far – produced a musical experience of depth, power, and beauty that united tradition and innovation, mourning and hope. Approximately 30 to 60 thousand listeners heard the performance at the Frauenkirche, the Hofkirche, and thousands more places on the plains and heights around the Elbe, and the most varied open spaces in the city.

Organized by the Friends of the Dresden Center for Contemporary Music Association under the auspices of Prime Minister Prof. Dr. Kurt Biedenkopf

Project coordination: Dr. Alexander Schintelmeister, MD Jürgen Wirmann

Technical direction: Dirk Homann

Logistics and coordination of transmission: Martin Hertel, Andreas Lorenz

Assistance: Rainer Arndt, Arndt Lorenz

Public relations: Anke Giesa

General artistic direction: Johannes Wallmann

Premiere performance: February 12, 1995, in the urban center of Dresden

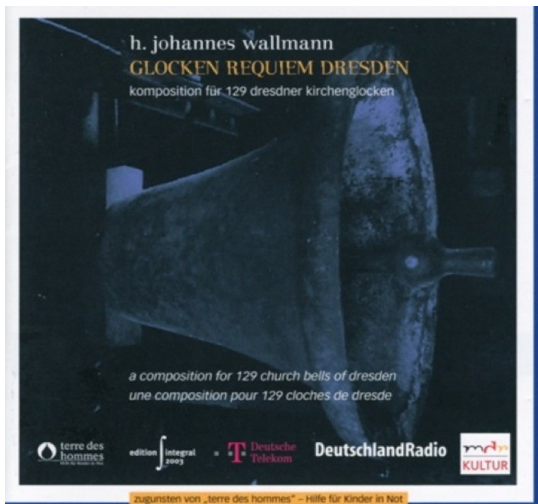
Live radio broadcast carried by MDR, DeutschlandRadio, and BBC London

The generous support of the following institutions is gratefully acknowledged:

Deutsche Telekom AG, Sächsisches Staatsministerium für Wissenschaft und Kunst, Kulturred der Stadt Dresden, Senat der Freien und Hansestadt Hamburg, Körber-Stiftung Dresden, AnStiftung,

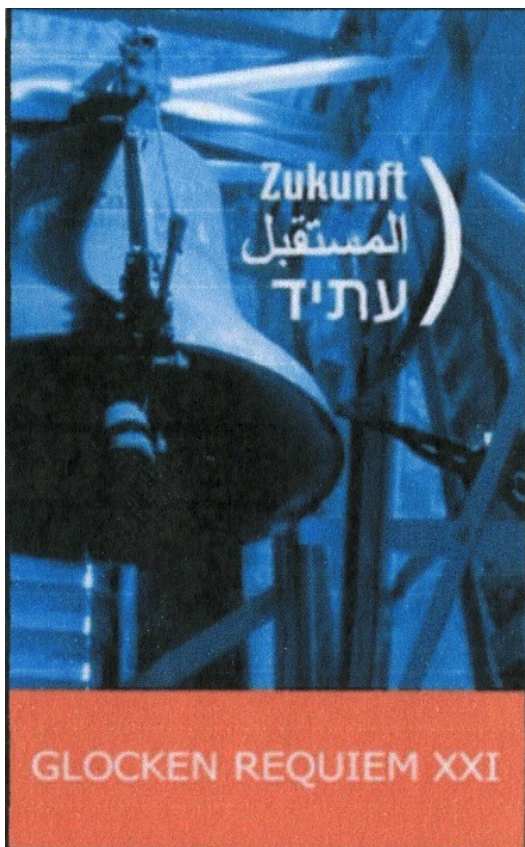
Dresdner Stiftung für Kunst und Kultur der Stadtparkasse Dresden, Dresdner Neueste Nachrichten, Sächsische Zeitung, MDR Kultur, Landesfunkhaus Sachsen, E-Plus Mobilfunk GmbH  
Düsseldorf/Dresden

CD and video documentation available: <http://www.integralart.de/content/cds/cd>



- **BELL REQUIEM XXI [2005]**  
stereophonic composition for 129 church bells of Dresden and three choirs separated by distance for texts in german/hebrew/high-arabic by H. Johannes Wallmann

<http://www.integralart.de/content/projekte/glocken-requiem-xxi>



#### **Dedication**

To peace and a world that points to the future  
In memory of the bombing of Dresden on the night of 13.2.1945.

In memory of the holocaust and the dead of World War II.  
In memory of the continued killing through canons and bombs all over the world.

Dedicated to all children as the champions of our future.

#### **The Concept**

Even though bells are not an invention of the European and Christian tradition they have acoustically strongly influenced it. Originally bells were meant to bring luck and prevent evil. Next to theological implications this aspect is critical for the BELL REQUIEM as time and again bells have been turned into canons and bombs including World War II. Then the majority of Dresden's bells, e.g., ended up on the bell cemetery of Hamburg. Peace means today: communication between different cultures and religions. Particularly with a view towards globalisation different traditions are now more than at any previous time required to transcend their boundaries and assert their kinship even as they are aware of their distinctiveness.

With a view to this the BELL REQUIEM reflects in a new and different way on the central thoughts of death and dying as well as the meaning of life. The composition begins and ends in Hebrew/German/High-Arabic with a text which the 15 year old Anne Frank wrote in 1944 before her deportation to Auschwitz: "As long as mankind, without exception, does not undergo a metamorphosis, war will ravage the earth and all that has been built and nurtured and all that has grown will be destroyed . . ." It is this metamorphosis which must occur.

The original proposal intended to realize the composition as a city sound project which included all of Dresden's church bells as well as the live broadcast of the three choirs for twelve voices from the Frauenkirche, the Synagogue and the Islamic Centre Dresden. But this proposal, which was in part inspired by G. E. Lessing's Parable of Rings, could not be supported by the Evangelic-Lutheran Church of Saxony nor the diocese of Dresden-Meißen. The composition has been conceived so as to allow the performance of different versions. In addition to the original version it is therefore possible to present the composition as a stereophonic concert, performed in one indoor space. Therefore the BELL REQUIEM XXI by H. Johannes Wallmann was world premiered as a stereophonic concert in the main church of Darmstadt on 11 of september 2006.

### **The composition**

The composition consists of 7 main parts which are divided into a total of 17 movements. The sounds will alternate between the three choirs which will be positioned around the room and which will form a harmonious whole with the bell sounds and possibly the city sound composition. In "Introitus" (1st part) and in the "Sequence" (5th part) the above mentioned listening windows will be opened during which texts from the Jewish and Islamic religions will be sung (in Hebrew and High-Arabic and without bells). At the very beginning ("Introitus"), in the middle ("Tractus") and at the end ("Sanctus") the texts of Anne Frank (Amsterdam) as well as Karolina (former Yugoslavia) will be sung in three languages. They are texts by children who formulate mature thoughts about peace and war. All texts deal with questions about the meaning of life and the relationship of man with death and the future. These texts taken together illustrate the possibility for each individual human life to contribute to the "eternal" cycle of life. The musical structures of the BELL REQUIEM 2005 also prompt these and similar questions.

### **The texts**

The composition of 2005 picks up on the texts of the BELL REQUIEM (1995) but extends these by further texts from the three cultures/ religions.

### **2005**

The idea was to add the bells of the Frauenkirche and three choirs to the original 1994/95 composition for 129 church bells. Whereas the bells ring again live according to the score of 1994/95, the three choirs which sing in German, Hebrew, High-Arabic and in vowels are broadcast live from the Frauenkirche, the Synagogue and the Islamic Centre Dresden. Between the requiem parts which contain the sounds of bells listening windows open where the composition is accompanied by texts from the Jewish and Islamic cultures. In this way these traditions receive a voice in the BELL REQUIEM 2005 as 'siblings' of Christian culture. With this expansion of the project by ca. 220 pages of choir score for 36 voices and in light of current world politics the composer deliberately picks up on the theme of G. E. Lessing's Parable of the Rings. According to it Judaism, Christianity and Islam (and by extension all cultures and religions) can be considered siblings. They should continuously strive to make significant contributions towards real peace and a world that points to a tolerant and better future.

World Premiere of the concert version of the BELL REQUIEM XXI by H. Johannes Wallmann: 11 september 2006, in the Stadtkirche Darmstadt in commemoration of the with the concert choir



Darmstadt ([www.konzertchor-darmstadt.de](http://www.konzertchor-darmstadt.de)), Director: Wolfgang Seeliger

Composer & artistic director: H. Johannes Wallmann

- **KLANGFELSEN HELGOLAND [1996]**  
Landscape sound composition by Johannes Wallmann

<http://www.integralart.de/content/projekte/klang-felsen-helgoland>



Along an approximately 800-meter stretch of the rocky coastline on the island Helgoland, six groups of large speakers, carrying a live transmission of sounds produced on an organ, were arranged between the sea wall and the steep cliffs. Each speaker group was individually controlled by computer, so that the movement of the transmitted sounds could take on diverse patterns. These movement patterns – precisely indicated in the score in one-second intervals – were fed into a specially-developed computer program that controlled the interaction between the stationary, coming, and going, between the far and near sounds of the organ as they were relayed along the seacliff. In this way, the listener could hear the near and far, the approaching and receding sounds, which were additionally reflected by the cliffs, so that it often sounded as if the sea itself were singing. As the sounds of the organ wandered along the foot of the cliffs, they were juxtaposed with the live voice of a soprano resounding from the within the bunker system of the island. The radio version also incorporated the soundscapes of the island: the roar of the waves, the cry of the seagulls, the sharp pitch of the lighthouse, the atmosphere. KLANG FELSEN HELGOLAND made the interaction between man and nature into an artistic experience of wide expanse, sound, and landscape, and showed how naturally available phenomena and artistically created structure can mutually supplement one another. The seacliff had never shone so brightly as on the two evenings when thousands of listeners experienced the play of sound along the coast: from the hiking trails on the cliffs, from boats, and over NDR 3.

Organ: James Kirk, Helmut Zapf, Barbara Kirk, Karin Zapf

Soprano: Katharina Richter,

Technical conception: Dirk Homann

Technical equipment: Schalldruck GmbH

Organization: Michael Krause / Dieter Wichers / Eckhardt Wallmann

Artistic direction: Johannes Wallmann

Organized by: Kurverwaltung Helgoland in cooperation with NDR 3 and the Evangelical Church of Helgoland

Premiere performance: August 31/September 1, 1996

Broadcast live on the radio by NDR 3

Under the auspices of:

The Chancellor of the Federal Republic of Germany, Dr. Helmut Kohl

- **INNENKLANG [1997]**  
Music in space for four orchestral groups and sopranos  
Composition for the Berlin Cathedral by Johannes Wallmann

<http://www.integralart.de/content/projekte/innenklang>



INNENKLANG is a part of the greater project INNENKLANG - AUSSENKLANG, whose aim is to bring the naturally occurring "outersounds" of civilization together with artificially produced "innersounds". INNENKLANG was realized as the first step of this project. INNENKLANG was conceived specifically for the space and the difficult acoustics of the Berlin Cathedral. Whereas the Cathedral's long reverberation time easily reduces other music to a pulp, the particularity of INNENKLANG consists in the fact that it makes these acoustics clearly audible. In view of the historical location, texts by Anne Frank, Rosa Luxemburg, Dietrich Bonhoeffer, and Rudolf Bahro are contained in the score.

INNENKLANG was premiered by the Rundfunk-Sinfonieorchester Berlin under the direction of Karl Anton Rickenbacher and four assistant conductors. The composition divided the ensemble into four orchestral groups: group 1 in the apse (east), group 3 in the gallery directly opposite (west), group 2 in an aisle gallery (south) and group 4 in the opposite aisle gallery (north). In addition, four sopranos were placed on four different balconies around the 29-meter ring of the dome, and one soprano on the ground, in the middle of the transept. The performance was coordinated over video monitors.

Premiere performance: June 7, 1997, in Berlin Cathedral

Broadcast live by DeutschlandRadio

Organized by DeutschlandRadio Berlin

Performer: Rundfunk-Sinfonieorchester Berlin, conducted by Karl Anton Rickenbacher

Assistant conductors: Douglas Brown, Kevin McCutcheon, Ulrich Vogel, Sigurd Brauns

Sopranos: Ksenija Lukic, Maacha Seubner, Susanne Serfling, Anita-Marie Schuppan, Margarete Huber

Editing/production: Dr. Sabine Kreuziger-Vorwerk

Event services: Margarete Krings

Organization in Cathedral: Gitta Pieplow

Sound mixer: Walter Schales

Sound engineer: Jürgen Rothe

Technical organization: Klaus Redlich

Under the auspices of:  
The Governing Mayor of Berlin, Eberhard Diepgen

- **ARIA**  
7 Sopranos and 7 Soundscapes on the 7 Continents of the World  
a world-wide project by Johannes Wallmann

<http://www.integralart.de/content/projekte/aria>



ARIA is a composition for 7 sopranos who, on 7 days in September 2001, will raise their voices simultaneously from 7 continents, accompanied by the soundscapes of their respective locations, and broadcast live around the world. The advanced music of ARIA will also incorporate fragments of traditional songs from each country involved.

Each of the 7 performances of the 49-minute-long composition ARIA will be made available world wide over the Internet in VHF quality. In so far as all radio stations around the world will be able to tap this transmission, it will be possible for a myriad of listeners to experience live, as they arise, the sounds and noises coming simultaneously from all the continents.

The live broadcasts will allow the listeners to be present acoustically at several different locations around the globe at the same time and to "embrace the earth with the ears". Thus, a kind of global, trans-cultural hearing will be enabled, in which millions of people can be expected to participate.

7 Sopranos, 7 Sites and 7 Soundscapes

The sopranos - young singers from each of the 7 countries involved - have classical vocal training, an excellent and clear voice suitable for broadcasting, knowledge and understanding of the vocal traditions of their respective country, and an interest in contemporary music.

The 7 sites - standing in for the 7 continents (North America, South America, Africa, Australia, Asia, Europe, Antarctica) - were selected to produce a complete circuit of the globe: From the

Niagara Falls, over the Amazonian rain forest, the harbour and Table Mountain in Cape Town, downtown Sydney, a railway station and a Buddhist temple in Japan, a mine in the Ural Mountains, and finally to a glacier or hot spring in Iceland. The sites will give rise to a wealth of impressive sounds, noises and images.

A "soundscape" is meant to be an acoustic environment and consists of the sounds produced at the site by nature or civilization. Taken collectively the soundscapes should allow the listener to experience the earth as a single organism of interacting parts.

At each of the 7 sites, two locations will be carefully chosen according to optical and acoustic criteria: One location, where the soprano sings; a second location, where the soundscape is produced. Cameras and microphones will transmit images and sounds from both locations, where no audience shall be present.

#### Public Events at Numerous Sites Around the Globe

The complete performance of ARIA is to be broadcast live in many different cities around the world, and will be heard live in public spaces. In order to ensure the high acoustic quality of the live transmission of the sounds from the 7 continents, 4 groups of speakers should be placed surrounding the audience in such a way so that each sound-position may be assigned to a continent.

With an appropriate presentation and promotion of ARIA in the media, many people all over the world will presumably gather in order to simultaneously experience the life interrelations on the continents evoked by the live transmission of ARIA, thus presenting an alternative to the "Culture Wars". Additionally it might be possible to watch the live world-wide television broadcast on publicly-displayed video screens, to the extent that the local organisers are able to finance this.

#### World-wide Live TV Broadcast

The world-wide live television broadcast is planned for the first day of the performance. The images will be selected in accordance with the production plan and co-ordinated with the exact, second-by-second notation of the ARIA score.

Movies and television managed to capture the large, well-known urban centres of culture at their fascinating best long ago. An attempt to compete with this would not make any sense. Similarly, the ARIA recordings are not about images of past cultures, but rather an awareness of the here-and-now of life's interrelations. This here-and-now embraces the fact that the optical interplay of the soundscape sites (although carefully planned in advance) will not always be perfectly co-ordinated in the usual sense. Instead, this presentness will incorporate unforeseen events and coincidences. Precisely therein lies its appeal.

The various camera angles will be combined in accordance with a time and tempo conception. In addition to very calm and overtly slow camera movements (almost as if in slow motion), fades, cuts, and transitions will be made at various speeds. The camera takes will convey a sense of great expanse and calm perception, and thus emphasize the poetry of the images.

ARIA is a part of the comprehensive project „INNENKLANG-AUSSENKLANG“, a major event that Klang & Zeit Assoc. will be organized in Berlin in collaboration with DeutschlandRadio, House of World Cultures, Berlin Cathedral and Berlin Radio Symphony Orchestra.

#### Patrons

The project, which has the approval and support of the embassies of the 7 participating countries, and the respective Goethe institutes, is being undertaken under the auspices of the German Chancellor, Gerhard Schröder, and the Mayor of Berlin, Eberhard Diepgen. In addition, we intend

to solicit the patronage of Kofi Annan.

Legal Representation

All rights to the project belong to Johannes Wallmann, and are administered by Linklaters & Alliance / Oppenhoff & Rädler ( offices in Berlin, London, Moscow, New York, Sao Paulo, Tokyo, and elsewhere)

- **THE BLUE SOUND [2003]**

Landscape-sound-composition for distantly placed vocal and instrumental groups

[www.der-blaue-klang.de](http://www.der-blaue-klang.de)



World premiere in UNESCO World Heritage Wörlitz Park, Juli 3, 2004

### **A New Unity of Man and Nature**

Nearly playfully, THE BLUE SOUND reflects basic cultural questions of modernism. In an interplay between distantly placed instrumental and vocal groups, between sound and silence, between the part and the whole, as well as between visual and acoustic relations, this landscape-sound composition shows to eyes and ears, that a New Unity between man and nature is possible and that natural availability and human creation can complement one another, instead of destroying each other.

### **The relation**

“The Yellow Sound” is the title, which has been used by Bauhaus-Master Wassily Kandinsky for a stage composition. Thus the landscape-sound composition THE BLUE SOUND as well as THE GREEN SOUND ([www.der-gruene-klang.de](http://www.der-gruene-klang.de)) is consciously tied to the ideas of the Bauhaus (and thus to the idea of the integral co-operation of the arts and the cultural renewal). In both compositions (which have been premiered in the ambit of Weimar resp. Dessau – i.e. the towns of the former Bauhaus) musical composition and landscape gardening are melted down to an integral unity. So THE BLUE SOUND connects ideas of modernism and ideas of the age of enlightenment.

The idea of cultural renewal is not only a basic idea of Integral-Art, not only a basic idea of the Bauhaus, but also a basic idea of enlightenment, which Prince Franz tried to put into action with his Wörlitzer “Garden of Enlightenment” and his extensive educational initiative. These are great cultural heritages of the Dessau region, meaningful for the whole German and European culture.

### **Realization of a musical utopia**

Musically, with this landscape-sound composition an utopia has been realized, which has been formulated already a rather long time ago, e.g. when Claude Debussy (1862-1918) wrote his essay “Music outdoors” or Charles Ives with his idea of an “Universal Symphony”. Philosophically defined, SOUND IS THE SWINGING TOGETHER of different parts to a whole. This definition is even valid, when one cannot perceive the whole, because one always takes an own unique perspective of perception.

- **music meets architecture [2004]**

<http://www.integralart.de/content/projekte/man-do>



“MAN-DO” (MUSIC IN SPACE FOR 6 INSTRUMENTAL GROUPS by H. Johannes Wallmann) in combination with the spacial installation “SYN\_ARCH” (from a concept seminar of Prof. L.E.O Eckhardt, HAW Hamburg)

World premiere in the Berlin Philharmonic Chamber Hall, February 29, 2004,

After his composition “INSIDE SOUND – Music in space for 4 orchestral groups and sopranos” (conceived for the difficult acoustics of the Berlin Dome) Johannes Wallmann wrote in 2003 the composition “MAN-DO – Music in space for 6 instrumental groups” for the modern architecture of the Berlin Philharmonic Chamber Music Hall. The composition deals with - based on precise geometrical figures – with the process of sounds and motives in space.

At the same time, in the course of a concept seminar of Prof. L.E.O. Eckhardt and on the occasion

of discussions about a new philharmonic hall in Hamburg, students worked out new methods of resolution for a new dealing with space and music. Is it possible for music and architecture, which both of them have to be regarded as self-contained art forms, to correspond to each other in a way, that the result is a Gesamtkunstwerk, in which one artform is not an illustration for the other?

For this experiment, students of the department for architecture conceived an independent interpretation of Wallmann's space-sound composition "MAN-DO" in the form of an architectural installation named "SYN\_ARCH".

The musical composition as well as the architectural installation should be regarded as autarkic artistic works. Simultaneous presentation leads to a new form of dialogue, in which the music is not perceived as a background of the installation and the installation not as a decoration for the music.

## MEDIA RESPONSE

<http://www.integralart.de/content/presse>

### 2006

Darmstädter Echo, September, 13, 2006: Bells sing. Concert to commemorate burning city - World premiere of "Bell Requiem XXI" with the concert choir in the cathedral of Darmstadt (by Heinz Zietsch)

"As long as mankind, without exception, does not undergo a metamorphosis, war will ravage . . ." observes Anne Frank in her diary. With these words--sung in German, Hebrew and high Arabic--begins the "Bell-Requiem XXI" of the Berlin composer H. Johannes Wallmann. On Monday night, the work had its world premiere in the Darmstadt cathedral under the musical direction of Wolfgang Seeliger. The performance commemorated the bombing and burning of Darmstadt 62 years ago. The Roman numeral refers to our 21st century with the terrorist attack of 11 September 2001 and its numerous wars. The approximately 80 minutes long Requiem is a deeply moving work in which World War II, Auschwitz, and other horrors up to our contemporary conflicts become 'space', a musical space of three choirs, 137 bells of Dresden, electronic voices, three screamer voices and one reciter of the Koran. Fascinating in this work is, above all, the integration of the bells, which mutate into electronic voices (based on bell and tuning fork sounds) and finally into song, so that the sounds almost rotate. Impressive, how Wallmann fittingly adopts the Brahms Requiem for the words "Lord do teach me", and how he recites the Bach chorale "It is enough." Amazing, the musical presentation of the verses of the Koran and of the screamer voices with their messages of Hiob which are meant to be a meditation at the same time. It is a pity, however, that it is impossible to understand all German passages, particularly the excerpts from Anne Frank's diary which frame the performance.

Audience responses to the world premiere of the BELL REQUIEM XXI by H. Johannes Wallmann on 11.09.2006 in Darmstadt, with the concert choir Darmstadt (director: Wolfgang Seeliger)

- Rarely have we experienced a concert which created such "high tension." Particularly in the short intervals you could have heard a pin drop, and this with such a demanding contemporary piece which lasted 80 minutes! It was brilliant, how all soloists, the conductor, the engineers, and the composer worked together to achieve the greatest possible effect. How Wolfgang Seeliger was able to achieve such a powerful interpretation even under the "dictates of the radio-controlled clock" was not only worth hearing but also worth seeing. Similarly, it must be pointed out that the solo ensemble performed superbly despite the difficulty of the movements which consisted mostly of twelve voices. It was our impression that the vast majority of listeners were deeply moved by this exceptional

musical experience. The audience demonstrated this in full measure with a long applause at the end. Darmstadt has added an important chapter to its reputation as a bastion of new music ("Neue Musik") in Germany. We are looking forward to many more performances of this memorable work, hopefully on the international music scene as well. (Sylvia + Martin S.)

- I was hugely moved by this piece, particularly as the 'archaic' sounding bells, in combination with the voices of the most diverse character and religious origins, created a space that was limited in time and gave me the opportunity to contemplate all images which were saved inside of me. I was able to realize visually and acoustically all the unimaginable horror that people are able to inflict on other people and on her environment. It was deeply moving for me to bring up these images in front of my inner eye and at the same time almost feel deliverance from the suffering. I was emotionally so exhausted after the experience that I was unable for some time to settle back into the 'real' world. I admired the highly professional and concentrated performance of the musicians and the way in which they themselves were impressed by the work. I was moreover fascinated by the co-ordination of the different choirs, the very moving voice of the Koran-reciter and of course the screaming voices which were able to touch me at a still deeper level. This was, however, at this stage, also the achievement of the very dense, multi-layered composition. Great praise is due also Wolfgang Seeliger, who beautifully shaped this performance with his presence, calm and highest degree of professionalism. All deserve great recognition and praise for their various accomplishments! An unreserved thank you in this regard to Johannes Wallmann as well. May yet many be moved by this exceptional work. (Elisabeth H.)
- The performance was impressive. Many sections touched me instantly. The live-choir sounded warm and engaged. I enjoyed hearing this. The electronic voices were a meaningful part of the whole. Electronic voices may easily be random. In this case they were an organic part. Before the concert, that is in theory, I expected the trilingualism to be overly complicated and bloated. However, during the actual performance I could easily understand this complex arrangement and found it very impressive. When I saw the mention of "three screaming voices" on the placard I thought, well, Wallmann is one of those attention seekers who can't come up with anything else. In the piece the screaming sections were impressive and a welcome addition. This really surprised me, but it was convincing and good. Overall I really liked the concert very much. To translate a complicated concept so clearly and easy to grasp was fantastic. Many congratulations (really) to all! (Jan)

## 1999

DIE WELT, September 21, 1999, on 10.000 Cries of the Seagulls

"Fifth Kryptonale: Ten Thousand Cries of the Seagulls...A sound recording stood out": "10,000 Cries of the Seagulls," recorded off the shore of Helgoland. The composers Johannes Wallmann and Dirk Homann have turned it into a so-called soundscape. Most of the listeners closed their eyes and felt themselves swept away by the sea. In fact, the shrieking did actually develop symphonic dimensions.

DER TAGESSPIEGEL, Berlin, October 29, 1999

Johannes Wallmann plans a singing world's fair in Berlin

The man isn't to be stopped. Back in GDR times, Johannes Wallmann was the disruptive co-founder of the Weimar New Music Group, and according to Stasi files, a composer of works whose "content and expression suggest negative themes hostile to the state." Since his emigration to the West in 1988, he has emerged as the creator of ambitious projects that lie between music and sound-art. Proceeding on the basis of his philosophical concept of "Integral Art" – which seeks to unite the various art forms, as well as art and daily life in general, music, history and the environment – Wallmann conceived a live electronic sound design for the Wuppertal cable railway in 1991. In 1995, he followed this up with the Dresden Bell Requiem for a network of 129 church bells throughout the city, and in 1996, he brought sound to an 850-meter-long stretch of seacliff on the island Helgoland. After the 1997 premiere of his orchestral work "inner-sound" at the Berlin Cathedral was doomed to remain a stunted torso bereft of the planned live transmission of urban sounds from the streets of Berlin (which was stricken from the program due to lack of funds), Wallmann now makes a bid for the entire world. For 15 days in September 2000, soundscapes from



seven continents – from the Brazilian Rainforest and from the port of Cape Town, from Niagara Falls and the hot springs in Iceland, from Sydney, the Ural mountains, and Tokyo – will be broadcast in Berlin's House of the Cultures of the World and will form a kind of acoustic world's fair. This will be supplemented by a sound-environment at the Brandenburg Gate composed of 29 Berlin sounds, and a repeat performance of "inner-sound" at the Berlin Cathedral. The voices of seven sopranos located at the sites of the soundscapes around the world will be transmitted by satellite, and will blend with the sounds of the environment and the orchestra into a truly global score that will be heard in Tokyo and Cape Town alike.

Wallmann's project represents an artistic reaction to the global networking of the world through media; it sends precisely the musical signal that is so patently missing in the EXPO 2000...

Berliner Morgenpost, October 21, 1999

The seven sopranos – the Berlin composer Johannes Wallmann plans an international sound project for fall 2000. ... What has thus far played itself out merely at the national level is to grow in the fall of 2000 into a global event: "Outer-Sound/Inner-Sound" will be its title. The concept sounds simple. Seven sopranos sing simultaneously at seven sites around the globe, whether to the accompaniment of the roar of Niagara Falls, or that of Sydney's street traffic. The threads come together in Berlin, where the transmitted sounds will be not only be mixed together with the help of state-of-the-art technology and broadcast worldwide, but are also to be joined by live events and the incidental "outer-sounds" of the city....

Berliner Abendblatt, November, 03, 1999

The cradle of sounds that embrace the world

... For the project, Wallmann unites these "inner-sounds" with the "outer-sounds." The project is under the auspices of Chancellor Gerhard Schröder (SPD) and the Governing Mayor of Berlin, Eberhard Diepgen (CDU). In Berlin, DeutschlandRadio, the Berlin Cathedral, the Berlin Radio Symphony Orchestra, and the House of the Cultures of the World are collaborating with Wallmann and his promotions company Klang & Zeit Association. In addition, the House of the Cultures of the World will contribute the resonant chimes of its carillon to the "outer-sounds." The live transmissions of the sounds from the other continents may also be heard at the House for the entire duration of the project. "Whatever enters the ear also does something to us."

Sächsische Zeitung Dresden, October 29, 1999

The "Christo of Music," Johannes Wallmann, plans a global sound installation

For the year 2000, the composer Johannes Wallmann is planning his first world-encompassing sound installation. Entitled ARIA, it will be the most ambitious project ever undertaken by the "Christo of Music," as critics have called the Berlin-based artist....

Using state-of-the-art technology, sounds and noises from all seven continents are to be carried by live transmission to Berlin, where they will be mixed into a stereo soundtrack. If the experiment is successful, it would represent the opportunity to be present simultaneously at different places throughout the world with one's ears, the 47-year-old composer said. His aim: "To make the global interconnectedness of the Earth palpable to the senses." ... In Berlin, the House of the Cultures of the World, the Berlin Cathedral, and the square before the Brandenburg Gate are to serve as the performance venues for the concert. The conception includes world-wide television and radio broadcasts. Wallmann, who grew up in Dresden, emigrated to the West in 1988. His first ambitious sound installation was realized in Wuppertal and quiet joy with which the piece was played by the "Weimar New Music Group" captured the listeners' attention from the first note to the last... Here a gripping music emerges, like a flower unfolding, outward from within.

**1998**

Berliner Morgenpost, September 22, 1998

Landscape and sound: The Berlin composer Johannes Wallmann ... Again and again, Wallmann must expend much time and energy to obtain permission for his projects. Or to procure the necessary funds. In his experience, this has been particularly difficult in Berlin. Johannes Wallmann speaks about it without resentment...

## 1997

Berliner Zeitung, 9.06.1997, on "INNENKLANG"

"... Wallmann composed his ambitiously structured piece for this cathedral, he has accurately written it into the building, the cathedral probably has never been so clearly heard as with "Innenklang". The composer used the hemispherical form of the sound apparatus in order to send sounds travelling. Long pedal tones of the deep-voiced orchestra instruments set down a line of sound around the listeners, short drum signals then flew around in a circle. Whoever was sitting in the centre could hear the fluctuation of the static sounds (of the Rundfunk-Sinfonieorchester Berlin under the direction of Karl Anton Rickenbacher) in orbit. Wallmann's music actually formed a space, it translated the cathedral space into sound, and the listener sought his place in the interior of the sound-space. In part this explains the name of the piece: some day Wallmann would also like to join the outer sound to his "Innenklang", everyday music, so to speak, which the city of Berlin produces of itself day by day...."

F.A.Z., 24.06.1997, on "INNENKLANG"

"... It snatches at Happening, always aiming at the same time at the latest things and thus attracts the public. Differing from what is otherwise the usual practice in the field, Wallmann's premiere performances do not take place in small circles of experts, but rather before a large diffuse audience...."

Der Tagesspiegel, 9.06.1997, on "INNENKLANG"

"... Whoever enters the Berlin cathedral expects Bruckner. Wallmann, however, serves Mahler. If the melody of the first movement was defined by the characteristic small ninths and sevenths, the second "pastorale - aus lebendem sein" (out of the living being) pours forth into an apotheosis of natural sounds. Yet after the effective scherzo prelude of the third movement, Wallmann reaches into the present... standing ovations from the justifiably enthusiastic audience of the premiere."

Berliner Zeitung, 19.09.1997, on "transforma"

"... Afterward we immerse completely into the space, disappear in it with Wallmann's "TRANSFORMA". High-frequency voices float through the old water tank, fill the space completely, and more than once collide with each other like glittering steel balls. Here what the idea of Kryptonale III is becomes real: the space, as it is there, remains preserved unto itself, the inner space expands itself. The mountain discharges at midnight."

## 1996

Der Helgolaender, 10/96, on KLANG FELSEN HELGOLAND

"... After the initial, typical commotion on the part of the onlookers, silence prevailed on the path bordering the cliffs - in view of the backdrop of rocks, majestic in the truest sense of the word, petrified, unreal and never illuminated in this way. The music, sometimes gripping and resonant, then again menacing and rumbling, supporting the soprano voices, was like a reference to the rock massif, millions of years old, which seemed to be telling of its past. The 44-year-old tone-artist, Johannes Wallmann, has succeeded in integrating the listener into the interplay of music and nature..."

## 1995

F.A.Z., 11.2.1995, on the GLOCKEN REQUIEM DRESDEN

"... He was about ten years old when, early on Easter morning, he heard of the "Wild Man" above the city as the Dresden bells rang. The sensation of the distance, sound and landscape which filled him at this moment left its mark on many of his later projects, as he says. ... With the "Glocken Requiem Dresden" Wallmann, who supports the modern and at the same time its cultural roots, returns now to the city of his childhood. ..."

Saechsische Zeitung, 13.02.1995, on GLOCKEN REQUIEM DRESDEN

"With great sympathy on the part of the population, late in the evening Johannes Wallmann's "Glocken Requiem Dresden" was given its premiered performance. The work for 129 church bells of Dresden was presented between 21:30 and 22:19 throughout the whole area of the city and was broadcast live by radio stations and via loudspeakers. About 30,000 Dresden residents and guests of the city followed this artistic event among the ruins of the Church of Our Lady and on the Bruehl Terrace. Many stood crowded closely together and listened raptly, some with their eyes closed, to the constantly changing chimes of the bells. ..."

Saechsische Zeitung, 14.02.1995, on GLOCKEN REQUIEM DRESDEN

"... This complicated undertaking was performed, with a musically clear structure in various treatments, separated both spatially and tonally with intensified sounds and contrasting sounds of 129 bells of the 47 church chimes which are scattered across the city. This unique work worked up from the "introitus" of the gradual beginning, through a "kyrie" of individual chimes, a "graduale", "tractus", an interplay of higher and deeper chimes in a "sequence", to the buildup from the deeper to the higher tones in the "offertorium" to the full chiming of a "sanctus" . ...It was no experiment, but a work that called for contemplation, one which reached thousands, and via radio, even millions..."

ARD tagesthemen, 12.2.1995, on GLOCKEN REQUIEM DRESDEN

"... a city became a sound-space:"

## 1994

Neue Ruhr Zeitung, Essen April 18, 1994. on LIKE THE BIRDS (1986/92) for 2-4 clarinets separated by distance: The Ensemble Aureus Modern has proven that New Music can indeed be entertaining and amusing. In the atrium of the Community College, it presented a multifarious program for one to four clarinets: A mischievous, acoustically colorful play of combinations, "Like the Birds," by Johannes Wallmann (b. Leipzig, 1952) for 4 clarinets who played to one another out of the four corners of the space. The piece demonstrated the degree of improvisational finesse and ensemble spirit with which the musicians are capable of interacting. There was trilling and twittering, singing and jubilation.

Südwestpress Ulm/Tuebingen, 21.4.1994, on "suite moderabel"

"At the beginning of the evening the four-movement "Suite moderabel" by Johannes Wallmann... It was as though the compositional subject withdraws itself in order to listen, this note appears to give birth to its own octave, returns to itself, and the interval of a second that follows gives the impression in this context of being a large interval, never heard before. The interval of a third emerges as a shimmering sound, ever moving within itself, and almost the only (half a bar long?) fast-moving succession of three notes shines to the fore like an Arioso; as if an ideal were being fulfilled, the notes are self-generating, speaking for themselves, as if, with instinctive sureness, the right thing happens."

Thueringer Allgemeine, 29.09.1994, on AURI

"... Then a premiere performance as the special highlight of the evening: "Music im Raum - AURI" by the composer Johannes Wallmann, born in Leipzig in 1952. The relations and movements between near and far, which originate from the spatial movements of the tones, had an extraordinary effect on the listeners. In the course of Auri, positions were occupied which were scattered over the concert space. Thus the tones in the auditorium revolved, sound melodies developed. The listeners were enthusiastic."

## 1993

Thüringer Allgemeine, 21.6.1993, on "ZEIT-KLANG-LANDSCHAFT" (TIME-SOUND-LANDSCAPE)

In "Den Voegeln gleich" (like the birds), says Wallmann, the scattered musicians developed a gripping world of sounds which were mixed with the voices of the joyfully singing birds and conveyed to the visitors, who walked along the path of sculptures, his own interpretation of the space and landscape.

According to Wallmann, the dispersed musicians are "like the birds." They unfolded a gripping world of sounds that mixed with the voices of the jubilant birds, and conveyed a unique interpretation of the space and the landscape to the visitors wandering along the sculpture path. And while only a relatively small group of enthusiasts gathered for the welcome, the company grew substantially during the course of the performance. Surely a good omen.

### TIME OSCILLATION

Westdeutsche Zeitung, Wuppertal, September 23, 1993

Art-life in the Hofaue, designers, architects, musicians, and inventors opened the doors of their studios ... Accompanying the event, a sound installation by Johannes Wallmann, never-ending and non-disruptive; after a while, you simply perceived the sound as if it had always been there.

## 1992

Frankfurter Rundschau: (Musik des 20. Jahrhunderts (music of the 20th century) - Saarländischer Rundfunk), 12.06.1992, on the KONZERT IN SPIEGELFORM

"... Then soft tones again formed the basis of the highlight in Saarbrücken: Johannes Wallmann's "Konzert in Spiegelform". Here Wallmann combines his own pieces in a suite which are repeated in reverse-mirror form with two different groupings of players, adds solos to the individual movements, and thus produces a microcosm of picture puzzles, which also appear to reflect each other endlessly in their internal structure, starting out from the axis of a single tone..."

MusikTexte, 12/92. on „KLANGZEIT WUPPERTAL“

"In the former GDR a composer had a vision and a dream: to take music out of its acoustic cage, in which it was imprisoned by the traditional concert halls - and probably also in people's heads - and to bring it into a comprehensive concept of space, sound, architecture and landscape: to create a unity of time- and space-art, briefly: to tear down boundaries. His name: Johannes Wallmann."

Deutsche Welle, 8.10.1992, on KLANGZEIT WUPPERTAL

"... Thus a festival, which, on this scale and of this quality, one would expect to find in a European cultural metropolis."

EXTRA II MATINO, Florence, 18.10.1992, on KLANGZEIT WUPPERTAL

"KLANGZEIT WUPPERTAL ...One of the most outstanding Europe-wide (and from many points of view, world-wide) initiatives..."

WDR-Television, 1.10.1992, on KLANGSEGEL

"... a completely magical sound-installation."

MusikTexte, 12/1992, on KLANGSEGEL

"The Klangsegel has become a little pilgrimage site for the Wuppertalians, who came to the shores of the Wupper, evening after evening, with great interest."

## 1991

Westdeutsche Zeitung, December 2, 1991, on HOVER AND HEAR

"The cable railway rider becomes a director. The doors of the cable railway are scarcely closed before unusual sounds resound through the railway: celestial and virtually impossible to define, a sound swells up, slowly diminishes and flows into melodic tone sequences. The sounds are subliminal and yet present, which the cable railway riders can hear this week during the ride in car number 23. ... A combination of art, technology and everyday life", Johannes Wallmann, idea man and composer, reveals the objective of the project."

Sonntagsblatt, December 15, 1991, on HOVER AND HEAR

For nine days, hearing music in Wuppertal required two particular preconditions: for one, that you caught specifically gondola number 23 on this tradition-rich cable railway; and for another, that you allowed yourself to be disturbed and affected by the sounds that could be heard there through December 8 ... not least of all, that concrete witness to technological development, the cable car, was made to sing and drew the listener into a world of sound that suggested nearly cosmic experiences.

positionen, 8/91, on BAUHUETTE KLANGZEIT WUPPERTAL

"...today utopias are no longer discussed, rather people smile at them... Therefore it all the more astonishing that in Wuppertal a project can be carried out, courageous for this post-modern time, which seeks to set up utopias anew and to realise them. The talk is of the "Bauhütte - Klangzeit - Wuppertal". The spirit behind it and at the same time the organiser of this demanding model project is the 39-year-old composer Johannes Wallmann, who emigrated from East Berlin to Wuppertal in 1988. Now he has found active support in the Wuppertal Cultural Bureau, in order to be able to implement a part of his aesthetic theories and utopias, developed over the course of many years..."