

# INTEGRAL-ART FESTSPIELE



gesamtkunstwerk?

**WALLMANN  
INSTEAD OF  
WAGNER**

## BERLIN & ...

gesamtkunstwerke / music by h. johannes wallmann  
and other artists

# INTEGRAL-ART

Sound Research  
Art Finding

sound, music, landscape, architecture, form, sculpture, light, color  
in integral interaction of the arts and advanced composition

specially developed for acoustics, media, landscape, and architectural conditions

creates new forms of contemporary art and how to deal with it

combines art and everyday life, understands technology  
as a cultural instrument involving research and science

is a vision, logic of ideas, reflection, and realization of an advanced, ideology-free art

gives the senses integral connections of experience –  
as balanced interaction of different parts of a whole

takes place in accordance with rules and coincidence

integrates relations of the timeless and the contemporary, of truth  
and beauty, of the universal – the individual – the social

**The 7 domains of the Integral Art concept:**

- I MUSIC IN SPACE
- II ACOUSTICS OPTICS CONCRETE
- III TIME-SOUND / SOUND-TIME IN LANDSCAPE AND ARCHITECTURE
- IV RHYTHMS – RITES – DANCE
- V PURE MUSIC – MUSIC AS SPACE
- VI ALEA MUSIC
- VII COSMOS OF THE GAME

*„Spirit thrown against the storm,  
to sail boldly to overcome the division“*

(Stéphane Mallarmé)

*„The spirit precedes reality“*

(H.Johannes Wallmann)

Only a few annual festivals in Germany are dedicated to the Gesamtkunstwerk of a single composer. One of the „youngest“ festivals (which began about 150 years ago) is the Bayreuth Festival with Richard Wagner’s national mythical opera worlds. Wagner already took personal care that his work would not disappear into the black hole of time. Especially since it is hardly a coincidence that Hitler was a fervent adherent of Wagner, Wagner’s oeuvre – without denying its high musical quality – does not meet the cultural requirements of modern democracy, nor the necessary spiritual understanding between different cultures.

The Gesamtkunstwerk INTEGRAL-ART by the Berlin composer H. Johannes Wallmann stands as an enlightened modern counterpart to Richard Wagner’s Gesamtkunstwerk. With its unusual beauty of sound, high compositional quality, acoustically large-scale architectural and landscape references, anti-totalitarian world spirit, and European dimensions, it offers a large-format, modern alternative to Wagner.

Whether on the steep coast of Helgoland, in the chamber music hall of the Berlin Philharmonic, in the cityscape or on the suspension railway of Wuppertal, whether in the Berlin Cathedral, in the UNESCO World Heritage Site, the Kingdom of Dessau-Wörlitz, or in the cityscape of Dresden – with his advanced spatial and landscape sound compositions, H. Johannes Wallmann has repeatedly drawn thousands of listeners into the spell of new sounds. His Gesamtkunstwerke were visited beyond insider circles by tens of thousands of listeners and broadcast live by radio stations. He succeeded in extending a great artistic arc, ranging from the most subtle chamber music to a large-scale landscape sound composition. His work stands for art as an energy of freedom and intelligence, for truthfulness and new beauty, for responsible participation, and for humility toward the great organismic self-organization system called life.

In addition to the high artistic quality, the excellent reviews, and the numerous radio and live broadcasts, the philosophical and intellectual implications of Wallmann’s works (as well as his commitment as a critic of communist East Germany’s system and as a citizen’s rights activist – see also pages 64/104) are an immense challenge not to allow this completely new Gesamtkunstwerk to disappear into the black hole of time.

Especially since Wallmann’s Integral Art projects have numerous unique selling points and, after the fall of communism, were able to be realized as precedents thanks to prominent sponsorships (e.g. the cultural program of the European Union, the Federal Cultural Foundation, the Berlin Capital Cultural Fund, and patronages from two Federal Chancellors and three Prime Ministers), we are now striving to establish the INTEGRAL-ART FESTSPIELE, which would stage annual performances of these works. The present catalogue is therefore primarily a project plan and vision and by no means merely a documentation of the Integral Art projects realized over decades.

Since Wallmann’s Gesamtkunstwerke are originally concerned with the idea of cultural renewal and the integral interaction of the arts, the INTEGRAL-ART FESTSPIELE will also provide a broad forum for artists, scientists, and philosophers who are spiritually related or think differently. This forum, also beyond the INTEGRAL-ART FESTSPIELE, is to become one of the initiators of European cultural debates.

Thus, the INTEGRAL-ART FESTSPIELE open up a new possibility to open the door for a [European] culture that thinks big and in the tradition of modernity and the Enlightenment and to anchor an anti-totalitarian social consensus. In view of the anthropocene epoch and new nationalistic and totalitarian mentalities, some of which come from the „middle“ of societies, there is likely to be a direct democratic general interest in this.


Why should this project (whose estimated annual budget is in the lower tens of millions) fail because of the „necessity of material“? And in the sense of the democratic community, why should this Gesamtkunstwerk not receive support comparable to, for example, Richard Wagner’s Gesamtkunstwerk, which can be heard and seen every year in Bayreuth, as well as on many other stages of the Federal Republic of Germany and Europe?

*„because art is a daughter of freedom,  
and from the necessity of spirits,  
not from the necessity of matter  
she wants to receive her regulation.“*

(Friedrich Schiller)

*"That's what makes a masterpiece."*

## Presse Overview of Wallmann's music and integral art projects


 **INNENKLANG-AUSSENKLANG**  
video: [integral-art.de/presse/V1](https://integral-art.de/presse/V1)

**„the cathedral probably has never been so clearly heard as with INNENKLANG“  
„standing ovations from the justifiably enthusiastic audience of the premiere.“**

(Berliner Zeitung, 9.06.1997 / Der Tagesspiegel, 9.06.1997, on the world premiere of Wallmann's „INNENKLANG“ in the Berlin Cathedral, Rundfunk-Sinfonieorchester Berlin; live radio broadcast by DeutschlandRadio)

**„... after this impressive premiere, it is easy to make the prediction that there is still much of importance to be heard from this committed and sincere composer in the current debate in the field of the New Music.“**

(Neue Zeitschrift für Musik, 11/88, for the world premiere of Wallmann's „axial“ by Peter Gülke with the Wuppertal Symphony Orchestra)

 **„Outdoor Music“** (by Claude Debussy)  
video: [integral-art.de/presse/V11](https://integral-art.de/presse/V11)

**„Wallmann makes music a natural phenomenon.“**

(Berliner Morgenpost, 13.9.2000, on Wallmann's Entrée AUSSENKLANG-INNENKLANG)

**„It was no experiment, but a work that called for contemplation, one that reached thousands, and via radio, even millions... musically clearly structured“**

(Sächsische Zeitung, 14 Feb. 1995, on Wallmann's GLOCKEN REQUIEM DRESDEN; live broadcast by DeutschlandRadio Kultur, MDR Kultur, BBC London, Radio Washington DC.)

**„Perhaps the most beautiful, perhaps the craziest imaginable, but certainly the most interesting and daring performance in the history of Dresden's rich musical life.“**

(Dresdner Neueste Nachrichten, 17/18 Dec. 1994, on Wallmann's GLOCKEN REQUIEM DRESDEN)

 **GLOCKEN REQUIEM DRESDEN**  
video: [integral-art.de/presse/V2](https://integral-art.de/presse/V2)

**„... an experience of great power“**

(ARD-Tagesthemen, 12.2.1995, on Wallmann's GLOCKEN REQUIEM DRESDEN)

**„The approximately 80-minute long Requiem is a highly-impressive work and, for the listening audience, deeply moving.“**

(Darmstädter Echo, 13.09.2006, on Wallmann's Bell Requiem XXI, premiere on the occasion of 9-11 2006 in Darmstadt, sponsored by the State of Hesse, later broadcast by HR and other radio stations)

**„I believe we can expect masterpieces from him... Let's listen!“**

(Thüringer Landeszeitung, 2.2. 1980, Wolfram Huschke about H.Johannes Wallmann)

**top musicians to Wallmann's Music**  
video: [integral-art.de/presse/V3](https://integral-art.de/presse/V3) 


**„of touching, newly discovered beauty“**

(Berliner Zeitung, 30.10.2010, on Wallmann's SOLO-UNIVERS, world premiere at the KMS of the Berliner Philharmonie in cooperation with Deutschlandfunk, supported by the Berlin Capital Cultural Fund)

**„the concerts also seem to lead through the landscape of our European music history... the audience was thrilled.“**

(New Magazine for Music, Jan./Febr.2011, about Wallmanns SOLO-UNIVERS)

**„That's what makes a masterpiece.“**

 **listeners to the „Jürgen-Fuchs-Zyklus“**  
video: [integral-art.de/presse/V4](https://integral-art.de/presse/V4)

(neue musikzeitung 11/2014 on Wallmann's „Jürgen-Fuchs-Zyklus“, a project of the Robert Havemann Society, in cooperation with MDR Figaro, supported by the Federal Cultural Foundation and the Free State of Thuringia)

**„This was a truly intellectually stimulating event... ..exemplary.“**

(Winfried Sträter, Deutschlandradio, on Wallmann's Jürgen-Fuchs-Symposium „Art - a Daughter of Freedom? Vis à vis old and new totalitarianism“, 20-22 November 2015 at the Heinrich Böll Foundation in Berlin)

**„Blue sound inspired the audience“ /  
„Wallmann plants his music with the same perspectival care that a good gardener spends in designing his flowerbeds.“**

 **THE BLUE SOUND**  
video: [integral-art.de/presse/V5](https://integral-art.de/presse/V5)

(Mitteldeutsche Zeitung, 09 July / 05 July 2004, on Wallmann's „THE BLUE SOUND – landscape sound composition for vocal and orchestral groups in the „Garden of Enlightenment“, UNESCO World Heritage sites in Wörlitz)



„something of such rare loftiness“

„this conceptual model deserves to be seriously examined and put into practice.“

(Dresdner Neueste Nachrichten, 8 Oct. 2007, on Wallmann's INTEGRALE MODERNE; Pfau-Verlag 2006)

„a little great lesson in resisting dictatorial impertinence.“

(Journal of the SED State Research Association of Freie Universität Berlin 29/2011 on Wallmann's book DIE WENDE GING SCHIEF; Kulturverlag Kadmos 2009)

„Jürgen Fuchs had drawn my attention to him at the time... Wallmann... is an interesting, highly intelligent, stimulating music philosopher. I don't understand why such a potency has never been used.“

(Lutz Rathenow, Saxony state representative for the reappraisal of the SED dictatorship, on 15 Nov. 2012 in „*Thüringer Allgemeine*“ on H. Johannes Wallmann)

„That's why we really need a renovation: This (and of course the rejection of all one-track specialization) **thrills me** about your text.“

(Prof. Dr. Harald Seubert, Philosopher of Religion, Basel, 11 July 2015 on Wallmann's „25 Theses Culture and Modern Christianity“)

„as if an ideal were being fulfilled, the notes are self-generating, speaking for themselves, as if, with instinctive sureness, the right thing happens.“

(Südwestpresse Ulm/Tübingen, 21.3.94, on Wallmann's „suite moderabel“, published 1985 by Edition Peters Leipzig/Dresden)

„... Then soft tones again formed the basis of the highlight in Saarbruecken: Johannes Wallmann's ›Konzert in Spiegelform.‹“

(Frankfurter Rundschau, 12.06.1992 to KONZERT IN SPIEGELFORM, first performance at the festival „Music of the 20th Century“ of Saarländischer Rundfunk)

„... Then a premiere performance as the special highlight of the evening: ›Musik im Raum - AURI‹ by the composer Johannes Wallmann, born in Leipzig in 1952. ... The audience was **thrilled.**“

(Thüringer Allgemeine 29.09.94 for the world premiere of Wallmann's „AURI“ in the Wartburg Sängersaal, live broadcast on Deutschlandradio)

„most charming sound surfaces, animates them with cantabile lines...  
Elegant tonality... audible structures...  
and a world premiere – no wishes remained unfulfilled.“

(Dresdner Neueste Nachrichten, 19 May 2003, for the world premiere of Wallmann's „INTARS 2138“ by the Dresden Philharmonic; published in 1985 by Edition Peters Leipzig/Dresden)

„... Johannes Wallmann has left the GDR for the Federal Republic of Germany. Wallmann was regarded as one of the great hopes among the GDR's young composers. The assessment „brilliant“ is given to him without hesitation.“

(Rheinische Post, 25.8.1988; Wallmann submitted an application to leave the country on cultural policy grounds in 1986)

„Polyphony of Bach's complexity or Webern's spareness.“

(F.A.Z., 22.11.1980, about Wallmann's ANTONYME; world premiere at the Musikmesse Frankfurt/M.; published by Edition Peters Leipzig/Dresden)



„something of such rare loftiness that it's worth thinking about this phenomenon alone.“

(Sächsische Zeitung, 10 Sept. 1979, on Wallmann's „Synopsis“, premiered at the Wittener Tage für neue Kammermusik in 1979 (WDR); published by Edition Peters Leipzig/Dresden)

▶ **musicens to the „Jürgen-Fuchs-Zyklus“**  
video: [integral-art.de/presse/V6](http://integral-art.de/presse/V6)

2016:

Approx. 63,000 visitors: The Integral-Art Project 2016 ICH SCHWEIGE NICHT – Jürgen-Fuchs-Zyklus – Sound Exhibition, 16 Aug. - 15 Oct. 2016 in the „Chapel of Reconciliation“ at the Berlin Wall Memorial Bernauer Straße was visited by approx. 63,000 visitors.

Listeners' comments and other information can be found at [www.ich-schweige-nicht.de](http://www.ich-schweige-nicht.de) (a project of the Robert Havemann Society, in cooperation with MDR Figaro, among other partners, and supported by the Federal Cultural Foundation and the Free State of Thuringia)



*"A work of stunning beauty and deep severity"*

 **KLANG FELSEN HELGOLAND**  
video: [integral-art.de/presse/V7](http://integral-art.de/presse/V7)

**„Johannes Wallmann, has succeeded in integrating the listener into the interplay of music and nature...“**

(The Helgolian, 10/96, to Wallmann's KLANG FELSEN HELGOLAND; landscape sound composition at 850 m steep coast of the island; live broadcast by NDR Kultur)

 **DER GRÜNE KLANG**  
video: [integral-art.de/presse/V8](http://integral-art.de/presse/V8)

**„... One of the most outstanding Europe-wide (and from many points of view, world-wide) initiatives...“**

(EXTRA II MATINO Florenz, 18.10.1992, about Wallmann's international festival BAUHÜTTE KLANGZEIT WUPPERTAL, supported by the cultural programme of the European Union and the Stiftung Kunst und Kultur NRW)

**BAUHÜTTE KLANGZEIT WUPPERTAL**  
video: [integral-art.de/presse/V9](http://integral-art.de/presse/V9) 

**„... A festival of this size and quality that one would expect in a European cultural metropolis“**

(Deutsche Welle, 8.10.92, about Wallmann's international festival BAUHÜTTE KLANGZEIT WUPPERTAL)

**„Everybody's really excited about what they've just put together.“**

(Deutschlandradio, 11.10. 2012, on Wallmann's „liquid-orchestra.net“)

**„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...“**

(Der Tagesspiegel, Berlin, 29.10.99, about Wallmann's ARIA)

**"A work of stunning beauty and deep severity"**

(rbb on 31.3.2010 for Wallmann's „Reiner-Kunze-Zyklus“;  
world premiere at the KMS of the Berlin Philharmonie, in cooperation with Deutschlandfunk)

**„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.“**

(MusikTexte12/92 for Wallmann's KLANGSEGEL; realisation within the framework of KLANGZEIT WUPPERTAL, supported among others by the cultural programme of the European Union)

**„... a completely magical sound-installation.“**

(WDR television 1.10.1992 on Wallmann's KLANGSEGEL)

 **KLANGSEGEL**  
video: [integral-art.de/presse/V10](http://integral-art.de/presse/V10)

**„I believe that it will work out, that the goal will be reached... it will also reach the average person.“**

(Deutschlandradio/Stefan Lang on Wallmann's AUSSENKLANG-INNENKLANG on the occasion of the first broadcasts on 23 and 30 July 2002)

**“...Wallmann discovered a kind of musical development, which one could label, in correspondence to Schönberg's Klangfarbenmelodie [melody of sound colours], 'melody of sound places'. ... rarely one finds himself invited so friendly and without ingratiating to listen to new music.“**

(Berliner Zeitung, 29 October 2009, on Wallmann's "Reiner-Kunze-Zyklus", world premiere at the KMS of the Berliner Philharmonie / Deutschlandfunk)

**„statisch-bewegt... by the wonderful H. Johannes Wallmann, the... Venetian bassoon chorus-likeness between one-tone dialogue and virtuoso energico passages – a great piece“**

(„Rohrblatt“ 04/2012 on Wallmann's „statisch bewegt“)

**„His approach goes deeper. His vision of an 'integral modernity' encompasses all areas of life, which he does not perceive as separate individual phenomena but as a network of connections.“**

(Deutschlandfunk, October 15, 2007 8pm, on Wallmann's book INTEGRALE MODERNE, Pfau-Verlag 2006)

## The 10 cycles of the Integral Art Festival at a glance

Zyklus A  
Seite 14

**BECAUSE PEOPLE LIVE AS MUCH FROM THE ‚OUTSIDE‘  
TO THE ‚INSIDE‘ AS FROM ‚INSIDE‘ TO ‚OUTSIDE‘ ” (Dietrich Bonhoeffer)**

- Berlin

Zyklus B  
Seite 30

**FROM THE REFORMATION – ENLIGHTENMENT – MODERNITY – TO THE ANTHROPOCENE EPOCH**

- Dessau/Wörlitz/Wittenberg

Zyklus C  
Seite 50

**FREEDOM & RESPONSIBILITY & BORDER CROSSING**

- Berlin

Zyklus D  
Seite 66

**TIME-SOUND / SOUND-TIME IN LANDSCAPE AND ARCHITECTURE**

- Wuppertal

Zyklus E  
Seite 78

**TO MAKE USE OF THE COMMON MIND (John Cage)**

- Berlin

Zyklus F  
Seite 96

**INTEGRAL MODERN – VISION AND PHILOSOPHY OF THE FUTURE**

- Weimar und Thüringer Region

Zyklus G  
Seite 116

**EUROPE – NEW-DELPHI – INTEGRAL-GAMES  
MODERN CULTURAL SELF-ASSURANCE**

- Berlin / Neu-Delphi

Zyklus H  
Seite 132

**CULTURAL IDENTITY & METAMORPHOSIS**

- Dresden

Zyklus J  
Seite 152

**TO BE NATURAL & TO DESIGN THE HUMAN AS A MUTUAL COMPLEMENT**

- Hamburg/Helgoland

Zyklus K  
Seite 174

**BAUHAUS FUTURE – THE WHOLE IS MORE THAN THE SUM OF ITS PARTS (Aristotle)**

- Berlin

*„How big can we think?“*

(R. Buckminster Fuller)

The main ideas of the ten cycles of the INTEGRAL-ART FESTSPIELE on the basis of the 7 domains of INTEGRAL-ART (see page 2) take on their concrete form. Truth and beauty, the emotional and the rational, enter into interesting and touching connections with the musical and acoustic structures.

The duration of the INTEGRAL-ART FESTSPIELE corresponds approximately to that of the Bayreuth Festival. It is assumed that, in one year, visitors will generally visit two of the ten festival cycles in Berlin & ... Of course, depending on the circumstances, other visiting options are also possible.

Since Wallmann’s INTEGRAL-ART concept is associated with a wide variety of implementation possibilities, it would be conceivable for places in Germany and Europe to apply to organize the INTEGRAL-ART FESTSPIELE. Assuming certain architectural, urban, and landscape qualities, the program design would then be modified accordingly, while retaining the artistic and conceptual premises.

*R. Buckminster Fuller wrote in the 1960s: „How big can we think?“  
This question arises anew at the beginning of the 3rd millennium and now reads:  
How big and integral MUST we think in the face of the Anthropocene Epoch  
so that humanity is not too stupid to survive in the long run?*



# CDs/DVDs und Bücher von H. Johannes Wallmann



## GLOCKEN REQUIEM DRESDEN

Stadtklang-Komposition für 129 vernetzte Dresdner Kirchenglocken  
12.2.1995 Dresden, Schirmherrschaft: Ministerpräsident Kurt Biedenkopf  
Live-Übertragung durch DeutschlandRadio, MDR, BBC London, Radio Washington DC  
Sendung durch weitere Rundfunkanstalten



## GLOCKEN REQUIEM XXI

Raumklang-Komposition für 137 Dresdner Kirchenglocken und drei voneinander weitentfernte Chorgruppen  
(Texte auf deutsch/hebräisch/hocharabisch)  
11. September 2006, Darmstadt; Sendungen z.B. durch DRadio, NDR, HR, WDR, Radio Suisse Romande Espace2



## KLANG FELSEN HELGOLAND

Landschaftsklang-Komposition  
30.8./1.9.1996 Helgoland, Schirmherrschaft: Bundeskanzler Helmut Kohl  
Live-Übertragung durch NDR-Kultur  
Sendung durch weitere Rundfunkanstalten



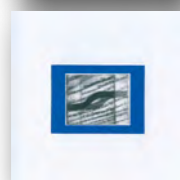
## INNENKLANG

Musik im Raum für vier Orchestergruppen und Soprane  
7.6.1997 Berliner Dom, Projekt-Schirmherrschaften: Bundeskanzler Gerhard Schröder;  
Der Regierende Bürgermeister von Berlin, Eberhard Diepgen  
Live-Übertragung durch DeutschlandRadio, Sendung durch weitere Rundfunkanstalten



## TRANSFORMA

Musik im Raum für 5 Soprane (nach „UN COUP DE DES“ von Stéphane Mallarmé)  
Alte Wasserspeicher, Berlin Prenzlauer Berg, Kryptonale 1997  
Sendung durch verschiedene Rundfunkanstalten



## MUSIK ALS RAUM (2001)

Kammermusikaufnahmen von Deutschlandfunk, WDR, HR, SFB, SR, MDR  
Sendung durch weitere Rundfunkanstalten



## der grüne klang

Lichtklang-Landschaft, Bad Berka 2003

## ICH SCHWEIGE NICHT – JÜRGEN FUCHS ZYKLUS (CD/DVD)

Musik im Raum für Sopran, Bariton, Saxophonquartett, Percussion und Stimmen  
mit Texten von Jürgen Fuchs bis Edward Snowden und Fotoprojektionen von Harald Hauswald  
2014-16 Berlin, Leipzig, Jena, Hamburg, Dresden, Bern; gefördert durch die Kulturstiftung des Bundes  
UA 3.10. 2014 Berlin, in Kooperation mit MDR-Figaro / Sendung durch weitere Rundfunkanstalten



## SOLO-UNIVERS 1-5

5 neue Konzerte für Solisten und Orchester  
Die Deutsche Kammerphilharmonie Bremen, Dirigent: Franck Ollu  
28.10. 2010 Berliner Philharmonie KMS, gefördert durch den Hauptstadtkulturfonds  
in Kooperation mit Deutschlandfunk / Sendung durch weitere Rundfunkanstalten



## INTEGRALE MODERNE

Vision und Philosophie der Zukunft  
PFAU-Verlag, Saarbrücken 2006



## DIE WENDE GING SCHIEF

oder warum Biografie mehr als nur  
eine rein persönliche Angelegenheit ist  
Kulturverlag KADMOS, Berlin 2009



Im Vis à vis alter und neuer Totalitarismen  
**KUNST - EINE TOCHTER DER FREIHEIT?**  
oder warum es einer Kultur-Reformation bedarf  
Kulturverlag KADMOS, Berlin 2017



## KLANGZEIT WUPPERTAL '92,

1. Internationales Festival für Klangkunst in der Bundesrepublik Deutschland  
gefördert u.a. durch das Kulturprogramm Kaleidoskop der Europäischen Union  
Schirmherrschaft: Ministerpräsident Johannes Rau



## auf der suche nach der zukunft

integral-art und philosophie des komponisten h. johannes wallmann  
Filmaufnahmen 1991-2012 von halbbild, ubik media, projektstrom u.a. / Info-Material /  
Filmpremiere am 25.2.2012 in der Berlinischen Galerie - MUSEUM FÜR MODERNE KUNST

