

Presse Overview of Wallmann's music and integral art projects



INNENKLANG-AUSSENKLANG
video: 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

„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

„... an experience of great power“

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

"That's what makes a masterpiece."

„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



„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

(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

(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)

„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)



„something of such rare loftiness“

„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 sparseness.“

(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

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 (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

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

(The Helgolian, 10/96, to Wallmanns 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

„... 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



„... 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

„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 ingratiation 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)

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

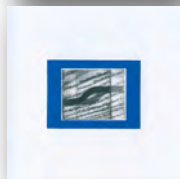


TRANSFORMA

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

