ADHAN

three voices, one call
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Point of Departure
In the summer of 2014, I was commissioned to write a piece for the Carillon (bell tower) in the Tiergarten in Berlin. Two concerts had been planned for Pentecost Sunday and Monday of 2015, which were to feature not only the piece I had written, but also two older pieces by other composers.

Given the circumstances — namely the bell tower’s symbolic association with the church — and the date (Pentecost), addressing the religious context of the event was unavoidable. The contextual relevance of the project became rapidly apparent to me.

I live in Berlin-Neukölln, surrounded by people with the most varied of religious and cultural backgrounds. Not only has the borough’s landscape been historically shaped by the presence of its churches, mosques and synagogue — these edifices continue to be actively involved in the lives of its inhabitants today.

The question of openness in central European societies has become increasingly controversial in recent years, and it was against this backdrop that the commission took on even greater potential.

The piece in question, "Adhan" (Arabic for "call to prayer"), consists of an Islamic call to prayer duplicated by the bells of the carillon, and a recording of an ancient Jewish wind instrument — the shofar.

The recording of the muezzin was transcribed and subsequently arranged for the carillon, the bells of which are synchronized to the vocals. The vocals and the shofar are played back from a loudspeaker positioned at the top of the bell tower. The world’s three largest monotheistic religions woven into a single musical gesture: The call of the muezzin, duplicated by a Christian bell tower, supported by the Jewish shofar, on a Judeo-Christian holiday.

However, out of fear of Islamically-motivated attacks, the piece was removed from the program by the organizer. Public reaction to the removal (see the attached articles from the FAZ and the BZ) resulted in the program temporarily returning to its original form before the concerts were finally canceled altogether.

Short Description
The peaceful coexistence of different cultures and religions in Europe is currently overshadowed and under threat by xenophobic trends and acts of aggression. As an artist, I feel obliged to take a definitive position in this context. This was the motivation for “Adhan”.

This project aims to invite a representative number of Europe’s several hundred carillons to participate in performances of “Adhan” on Pentecost 2017 (Whit Sunday and/or Whit Monday, June 4/5 2017).
Next year will be the 500th anniversary of the Protestant Reformation. It’s time to reassess the role of religion in our society.
ADHAN

Every instrument has a history: the history of its origins, its development, and of its use. When an instrument is played, its history is inevitably called up in association with the sound it emits.

The history of the carillon is intertwined with that of the church. Although the tradition of the carillon is a secular one, primarily in the Benelux countries, bells bring about an almost automatic association with the tradition of the church and with Christian society. For hundreds of years, the bell tower was — and continues to be — a keeper of time and a distinctive mark of the church, easily recognizable from a distance.

A functional equivalent to the bell tower and the muezzin, found in the Jewish tradition, is the shofar — a wind instrument made out of the horn of a ram. The shofar is traditionally blown to celebrate the new year, and on a handful of other Jewish holidays.

The histories of the instruments used in a piece are not the only layers of meaning expanding into it. The context within which the performance takes place can be equally important. The significance of a particular date adds contextual significance to a concert, which in turn can have a considerable effect on the piece. A piece of music performed on Christmas, for example, is contextualized differently than one played on the 9th of November (or September 11th).

The Christian celebration of Pentecost takes place around the same time of year as the Jewish feast of Shavuot. Occasionally they actually coincide. Shavuot, in addition to its other significances, is celebrated as the day upon which God revealed the Torah. According to the Bible, it is precisely during this celebration that the Holy Spirit descended upon the Apostles and granted them the ability to speak in all the tongues of Jerusalem. Pentecost is, therefore, a sort of adapted Jewish holiday, representing at once the “birth of the church” and the antithesis of Babel: common understanding between different cultures.
The Piece

Setup

The setup for ADHAN consists of a carillon and three loudspeakers. One speaker is to be placed in the carillon, the two others form a standard stereo pair. In case the carillon is in a tower, those two speakers remain on the ground.

Structure

ADHAN has a duration of 8’30”. It is made up of 19 short sections, 18 of which consist of one verse of the muezzin’s call, followed by a few seconds of rests. In each of these verses, the carillon is playing the exact same notes that the muezzin is singing in the recording. Additionally, one single elongated note of the shofar is played back through the top speaker for the duration of the chant. The final section of the piece does not contain any voice, shofar or live played bell sounds, but consists of another recording, explained in the next section.

Layers

The chant of the muezzin is played back through the loudspeaker in the Carillon. The other two speakers are used to play back three additional elements: after each verse, the resonances of the bells are doubled and prolonged by sine tones, creating a chord out of each verse’s pitches. Some of the muezzins pitches are not part of the well-tempered scale. Those notes are doubled by bell samples, tuned to the exact same pitch of the voice. The third layer is a recording of a location, similar to the surroundings of the respective carillon. This recording is slowly fading in, completely silent at first, but rising to a strongly audible level, over the course of several minutes. In the end this recording – together with a long sound of bell resonances – stands on its own, suddenly changing, only for a few seconds, into a coarse but soft noise of a very technical nature. When this sound is suddenly stopped, too, the environment, the very situation where the piece is performed, is left much more silent than it was before.

Synchronisation of the performance

In order to synchronise the live performance with the playback, a clicktrack should be used. It contains enough cues to ensure a safe performance. Since the carillon always plays in unisono with the recording of the singing voice, it should be easy to get a feeling for the timing, just by listening to the recording. The click track then acts as a safety, and to start the verses in sync to the voice.
The text of the piece is arranged in such a way, that the notation of the rhythm is as simple as possible, while changing the tempo quite often. Of course the click track helps a lot in this regard, too. In the end, the score, the clicktrack together with the tape, will ensure a reasonably easy learning process.

**Adaptability**

The piece uses 1.5 octaves of bells, in the range from f# - c2.
It is possible, though, to arrange new versions for instruments with other ranges. Octavation is not a problem at all of course, but even slightly different ranges of bells are possible. If the respective instrument is not in C, transposed versions of the score will be provided. If repetition speed is an issue, which is very likely, we are prepared to adapt the score for the individual circumstances. Also, if the bells are not tuned to the concert pitch of 440 Hz, differently tuned tapes will be available.
In case the notation of the score seems confusing, or additional cues are needed in the clicktrack, individual versions can be arranged, too.

**Automatic Carillons**

Although the original version of ADHAN was written for a mechanical carillon played manually, it can easily adapted to be performed on automatic instruments, too, as long as there is a way to synchronise the bells with the tape (e.g. MIDI).

**Performance Context**

Despite the short duration of only eight and a half minutes, ADHAN, in the case of this project, should not be included in a carillon concert with other pieces, but stand alone. It is thought not only as a piece of music, but as an interruption, a caesura, a signal, that is much stronger when it stands by itself.
Repeated performances with reasonable breaks in between are of course very welcome.
Maximilian Marcoll’s Background / Focus

For a long time, my work has focused on the societal and political potential of music and sound. The series “Compounds” (2008-2014) deals with the acoustic manifestations of social structures and the phenomenon of gentrification in large cities.

An installation by the name of “Umverteilung” (“Redistribution”, 2010), set in the small city of Ditzingen, was intended to confront inhabitants with a two-day-long social shift in the acoustics of their environment.

“Decaying Values” (2014) and “Heart Score Fetish” (2015) investigate the changing role of paper in light of the growing centrality of electronic media; “Personal Data” (2013) and “FEED” (2016) take the highly topical issue of privacy and its violation as their central theme, and “If music be the food of love” (2014) illustrates what happens to music when used — as in the case of Guantánamo — as a method of torture.

“Adhan”, with its explicitly sociopolitical message, belongs to a larger context of works. As with the installation project “Umverteilung”, “Adhan” is not intended for a concert hall full of experts; rather, by making use of an instrumentat in a public space, the work is directed towards a much broader audience.
Team

At this time, our team consists of three members. This number is due to increase during later stages of the project:

Direction:

Maximilian Marcoll, born in 1981, studied percussion, instrumental and electronic composition in Lübeck and Essen, Germany. He currently lives in Berlin. His works have been performed by well-known ensembles and performers at renowned festivals and numerous concerts in Europe and North America. In his compositional work he is focussed on the political potential and the semantic contexts of music and sound.

He has held teaching posts in Düsseldorf and Berlin, and has given guest lectures and courses at numerous universities in Germany and abroad. A list of recent works can be found at the end of this document.

Project Management & Communication:

Laure Marc Martinez is a marketing and communications specialist with over ten years of experience in leading positions. Her multicultural background serves as an ideal foundation for the conceptualization, planning and realization of international campaigns and events. Her passion for art and intercultural exchange led her to Berlin in 2014, where she has been engaged in a number of different projects.

Production:

Prior to working in project management, event management and PR at the Literarisches Colloquim Berlin, literary scholar Mandy Seidler was working on her dissertation on transnational positions of Viennese writers Doron Rabinovici and Robert Schindel as part of a doctoral scholarship at the Moses Mendelssohn Center at the University of Potsdam. She recently founded the "Welcome Dinner Berlin" initiative — a non-profit initiative supporting the integration of refugees in Berlin.
A Statement from Aiman Mazyek, May 2015

"Art is an international language. Depending on the melody of its phrases, it can scandalize, even insult. But it can also be a source of reconciliation and understanding. It is with great favor and gratitude that I look forward to "Adhan - Tripartite Appropriation". I hope it brings Jews, Christians and Muslims closer to one another in these tumultuous and violent times.

Aiman Mazyek, Chairman of the Central Council for Muslims
Dear Sir or Madam,

In these times of globalization and increased immigration in our societies, city residents are constantly coming into contact with new experiences: new people, new customs, new points of view. But it is also the immigrants themselves who are confronted with many novelties in the form of accommodation or aversion, support or prohibitions. We can currently see how local residents attempt to protect their identities—identities which they were previously unaware of—against the influx of immigrants, how they take up arms in the name of protecting a value system which does not yet exist. Events in the past, when the world still seemed to make sense, often serve as a point of orientation in this struggle. The sheer amount of information crashing down upon concerned citizens—much like the inward flow of immigrants itself—strengthens the sense of longing for personal identity and values, and the fear of losing one's own self.

Immigrants who are forced to flee in the face of such fears and their violent effects in the hope of a better life in allegedly free and safe countries are exposed, at times, to precisely the same conditions they left behind: mistrust and prejudice from people who do not know them and who are afraid of being forcefully run over by them. They are not seen as refugees trying to protect their families, but as enemies who want to force their way into a foreign land and steal its identity.
Awareness programs are important. Public understanding needs to be shifted towards diversity in a lasting way in order to relieve fears of simple-mindedness. But direct experience is also necessary in order to eliminate other fears that may arise. As early as Greek antiquity, music played a vital role in state affairs. Plato included treatises on music in his most famous work - The Republic -, which was seen as being extremely important for educating the population. In fact, training in music served as education. Above all, persons in positions of powers received fundamental training in music "because rhythm and harmony," writes Plato, "find their way into the inward places of the soul; on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful."

Music, therefore, provides direct access to the heart of the listener, bypassing the thinking mind. This also means that music is able to speak to listeners without the origins of the instruments and melodies coming into play.

This communicative opportunity is skillfully employed in the "Adhan" project. The focus in this performance is not on the religious affiliations of the instruments, nor is it on the ritual functions they fulfill. Rather, the three instruments employed in Adhan—a carillon, a shofar and the voice of a muezzin—represent the possibility of peaceful coexistence within society. The instruments neither lose their religious affiliations nor their cultural origins as a result of their use in this manner. Adhan allows the public to see the commonalities between different peoples living in a single society. There are, of course, many differences—and that's perfectly fine! As in an orchestra, where instruments of varying shapes, sizes and sounds come together in harmony, it is possible for the diversity of experiences and customs held by differing peoples to meet in a unified act without losing their unique identities. The striking presence of bells in our society makes the sound of the carillon unmistakable. Bell towers also fulfill an implicitly vital function. While Islam is a religion which can be freely practiced in Germany, for example, the call to prayer of the muezzin (adhan) may not be performed to the same degree as church bells. Likewise, minarets are only tolerated in a few cities. The combined sounding of the carillon and the muezzin in Adhan represents an initial reconciliation of the two traditions.

Such conflicts, however, are not always as public as the one that currently exists between Christians and Muslims. Germany's historical development has created a lasting disparity between Christians and Jews, and Christianity's Jewish roots are frequently forgotten. The Acts of the Apostles in the New Testament tells of the Holy Spirit descending upon the apostles and disciples during the Jewish feast of Shavuot, a harvest festival which also serves as a reminder of how the ten commandments were received. In the Christian context, this day is known as Pentecost and is celebrated as the founding of the church.

A performance of Adhan, as envisioned by its composer, Maximilian Marcoll, deserves support for two reasons: firstly, within the Jewish context, it commemorates the commandments which today have become fundamental values in our society. Adhan reminds us of our common ground. Secondly, Adhan calls for a new start, as in the Chris-
Christian tradition. The relevance for society comes into play when these instruments of varying origin sound together on Pentecost.

Adhan consequently deserves a great deal of support. Beyond its reduction to religious content, music as an art form is capable of uncovering social grievances and offering solutions. Adhan is capable of addressing the supposed disparities that exist between different religions at the sociocultural level and directing attention to the many commonalities they share. But more than that, Adhan can actively create new commonalities by combining instruments that have never been played together before. Thus, the sounding of Adhan is the solution.

On account of the reasons given here, I urgently recommend lending support to this intercultural project.

With best regards,

Dr. Tony Pacyna
List of Works
(Selection: 2012 - 2016)

Amproprification #1: S9cLB
Bass clarinet and automated amplification
2016, duration: 14'

FEED
(twelve self portraits I do not want you to see)
Audiovisual installation
2016, duration: arbitrary

Heart Score Fetish
Three performers and keyboard-controlled amplification
2015, duration: 15'

Adhan
Carillon and tape
2015, duration: approx. 10'

Drill & Sander
Alto trombone and ensemble
2015, duration: 10'

If music be the food of love
Two soprano saxophones and electronics
2014, duration: 12'

Compound No.8: BREAK REMOVE DEMOLISH
Violin and cello with flute, bass clarinet, piano, electric guitar, percussion and electronics
2013/2014, duration: 15'

Personal Data
A verbal performance on communication monitoring for at least 10 performers
2013, duration: 1'30" - 2'30"

Compound No.7: OPERATION ENOK
Subcontrabass recorder with live electronics, narrator, percussion, samples, cello, double bass and 5-channel tape; 2013, duration: 10"

Compound No.6: VOICE ALARM AIR MACHINE
Solo flute with glissando head joint, bellows, microphone box and live electronics
2012, duration: 14’
Interview in the Frankfurter Allgemeine newspaper from May 20, 2015

**Österreicher und Deutsche singen gut – gemeinsam**


Ann Sophie Térick ist eine der wenigen Frauendramatikerinnen in der gesamten Welt, die mit ihrer Stimme nicht nur nationale, sondern auch internationale Erfolge feiern kann. Sie ist einer der wenigen Opernsängerinnen, die in der Lage sind, eine solche spannende Mischung aus Volks- und Klassikern aufzubringen.


**Interview mit Ann Sophie Térick**

Cornelia Pöttinger

**Wie haben Sie den Aufstieg in die Wiener Opernszene erlebt?**


**Was sind Ihre zukünftigen Pläne?**


**Interview im Frankfurter Allgemeine**

**„Mein Stich ist keine Provokation“**

Maximilian Marcolli über seine Komposition „Adhan“, die aus Angst vor Islamisten abgesagt werden sollte

**Interview im Frankfurter Allgemeine**

Hört die Glockenspiel-Szene vom Carillon in Bourbonnais auf Maximilian Marcolli zur Komposition auf Pfeifern erklagen.

**Interview im Frankfurter Allgemeine**

**Zwei Präsidenten twittern**

„Endlich habe ich ein Twitter-Konto!“

Buchanans Twitter-Bericht: „Endlich habe ich ein Twitter-Konto!“

**Interview im Frankfurter Allgemeine**

**Kurze Meldungen**

**Rügen Klötzer und Pavel Procházka**

**Interview im Frankfurter Allgemeine**

**Interview im Frankfurter Allgemeine**

14/15

FRANKFURTER ALLGEMEINE ZEITUNG

NR. 115 - SEITE 7

MITTWOCH, 20. MAI 2015
Muezzin-Musikstück wurde nicht aufgeführt