

ama-ucumgal-an-naju

songs of resurrection from Sumer, Israel and the Viennese Woods

**„...as she rises up from the sacred embrace, the flowers and fresh
grasses, the barley and flax rise up with her, the desert is filled with a glorious
garden“**

(Balbale to Inana & Dumuzid, ca. 2000 BC)



Recomposed plainchant settings of the *Song of Solomon* /Sumerian *balbale to Inana & Dumuzid*/ films by Alexander Curtis, Tone Fink, Renate Kordon, Mara Mattuschka and Stefan Stratil

Lore Lixenberg (voices) , Ming Wang (Zheng), Charles Webber
(visuals), Norbert Math (live electronics)
concept/ plainchant & sumerian realisations: Robert Jamieson Crow

**a project of *clang.bilder* New Music Projects NÖ /Loré Lixenberg
in co-operation with Thomas Renoldner, ASIFA Austria**

Linguistic advisor (Sumerian): Manfred Schretter, Prof. Ancient Oriental Studies
 University of Innsbruck. Sources, plainsong: *Der Klang des Hohen Liedes*, Jürg Stenzl,
 Institute of Musicology and Dance Studies, Salzburg University.
 Sumerische Texts: ETCSL, Oxford University

The ‚*balbale to Inana and Dumuzid*‘, written some four thousand years ago, are ritual songs celebrating the union between the sumerian fertility goddess and the dead shepherd king, who rises from the underworld every year, heralding the beginning of spring. The ‚*balbale*‘ bear striking resemblance to the biblical *Song of Solomon* and the two texts are believed to share a common source. The performance interweaves heterophonic layerings of original medieval plainsong with a freely composed realisation of the ancient sumerian. The cuneiform writing gives us no clue as to a possible musical/rhythmic rendition, though the use of subtly varied repetitions of recurring sound patterns suggest a ‚musical‘ intention in the broader sense.

The performance is divided into three parts, loosely corresponding to the cyclical nature of the two narratives: promise/loss/union.

The various musical threads are set against a backdrop of Austrian animations and performances of the late sixties, seventies and early eighties. These films, which are concerned in a very personal way with the relationship between spirit and body, display the potent influence of Viennese ‚*Aktionismus*‘.

the films:

Phi, der goldener Schnitt (i) Alexander Curtis
Parasympathica, Mara Mattuschka
Es hat mich sehr gefreut, Mara Mattuschka
Luftbrücken, (from *aus der Luft gegriffen*) Tone Fink
Opus 7, Alexander Curtis

Phi, der goldene Schnitt (ii) Alexander Curtis
 Scene from *narrohut (i)* Tone Fink
 Scene from *..aus der Luft gegriffen*, Tone Fink
Buntes Blut, Renate Kordon

Scenes from *narrohut (ii/iii)* Tone Fink
Zopfnarrkopffpaar (from *aus der Luft gegriffen*) Tone Fink
Vivus funeratus, Stefan Stratil
 Scene from *narrohut, (iv)* Tone Fink