



„COLORS OF LIFE“
by Wolfgang Kleber

Darmstadt, Pauluskirche, March 05/2017
Haifa, St. John, March 08/2017
Jerusalem, Kirche des Erlösers, March 09/2017

Soprano: Barbara Meszaros
Alto: Irmhild Wicking
Tenor: Mark Adler
Bass: Thomas Fleischmann
Clarinet: Irith Gabriely
Violin: Paulina Tarnawska
Violoncello: Bettina Ezbidi
Organ: Misty Schaffert
Percussion: Samuel Bilger
Choir: Projektchor Pauluskirche
Conductor: Wolfgang Kleber

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Spenden

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In the early 1990s on the plaza in front of the Pauluskirche in Darmstadt, there was exhibited the double sculpture Bindung und Kreuzigung (Bond and Crucifixion) by Igael Tumarkin. This sculpture at that time inspired me to compose Tefilla, an oratorio that explores the relationship between Judaism and Christianity. Tefilla was premiered in 2001 and followed by several repeat performances. But soon I had the desire to compose another oratorio, one that would also include the third mono-theistic religion, Islam.

When in 2012 I was invited to perform on the newly renovated Walcker organ in the German Evangelical Church in Cairo, I discussed my plans to write an oratorio on the three monotheistic world religions with several individuals, always searching for advice and consultation on the not readily accessible subject matter. Based on these conversations – especially the ones with Reinhard Grätz, the head of the German-speaking evangelical congregation in Cairo and entire Egypt – plans were made to premiere such an oratorio at the upcoming 150-year-anniversary celebration of this congregation.

Indeed, on 28 February 2014, part of the oratorio Weg-Farben (Colors Along the Way) was performed in Cairo, sung by young Moslems in a Christian church. The choir of the German University in Cairo (GUC) - trained by Ohoude Khadr from Cairo and Professor Karl Kronthaler from Jerusalem – also sang on 6 June 2014 in Darmstadt at the first complete performance of Weg-Farben.

At the center of the libretto stands the Parable of the Ring from Lessing's play Nathan the Wise. Around this wonderful text that shows a possibility of how the three great monotheistic world religions can get along I placed a number of very different excerpts from the old Holy Scriptures as well as prose and poetry from Judaism, Christianity, and Islam dated up until the twentieth century. I aimed to give a new point of view to these texts by taking them out of their context and creating novel combinations.

The oratorio Weg-Farben intends to show how the deepest underlying questions regarding our way through life are understood similar in these three religions, a point that is elemental to consider before and beyond the differences that exist.

The music constitutes a unifying element for these heterogeneous texts. The four soloists, the choir of four and eight mixed voices, the clarinet, organ, and percussion are used in traditional fashion. The organization of the musical material is influenced primarily by two elements: 1) The algebraic series 1-2-3-5-8-13-21- etc creates a sequence of intervals of 24 steps that are utilized on different pitch levels mainly to form melodies, at times also for the creation of harmonies and as a basis for rhythmic structure. 2) Based on the acoustic phenomenon of Combination-Sounds, I created my own system of „consonant“ intervals that shape this composition in both its melodic and harmonic aspects .

The setting of the texts orients itself on both the singable qualities and the flow and rhythm of the language, even though in some parts the listener is exposed to very different texts simultaneously. These are texts that indeed can be considered simultaneously, and their concurrent presentation is intended as a message in itself.

Wolfgang Kleber

COLORS OF LIFE, ORATORIUM

Selection of texts and composition: Wolfgang Kleber 2013

for Dorothee

Alto

There is no god besides God.

Glaubensbekenntnis

Surely, the people are grass. And the grass has withered and the flowers have faded, but the word of our God stands forever according to universal time.

Jesaja 40, 8 nach Martin Buber

Choir

In the beginning was the Word, and the Word was with God, and the Word was God. The same was with God in the beginning. Through the same all things were made; without the same nothing was made that has been made. In the same was life; and that life was the light of all mankind.

aus Johannes 1

Soloists

If the sweeping utilization of information were to succeed, with its help the path towards a unified theory, which for ages has been the research quest of scientists, might reveal itself. The form-giving information is the unifying principle we are searching for.

Ernst Peter Fischer, Spiegel online Wissenschaft 2009 „Ursubstanz des Universums“

Choir

In the beginning was the information, and the information was with God, and the information was God. It was with God in the beginning. Through it all things were made; without it nothing was made that has been made. In it was life; and that life was the light of all mankind.

Variation zu Joh. 1

Alto

What are they asking about?

About the great news

Over which they are in disagreement.

Nay! They will come to know! Nay, again, they shall soon come to know.

Have we not made the earth a resting place

And erected the mountains as pillars?

And we created you in pairs,

And made sleep for your rest,

And the night as a cloak to cover yourselves,

And the day for earning your livelihood.

And constructed above you seven strong heavens,

And made a strong light,

And let the clouds rain water abundantly,

In order to induce corn and other plants to grow,

And gardens with a thick proliferation of trees.

Sure 78, 1-16

Tenor

We behold you from afar, but only your reflection,

We are not worthy yet, to see your countenance;

But how to withdraw from you,

Since seeing you is life.

Zitiert nach: Die schönsten Gedichte aus dem klassischen Persien,

herausgegeben von Kurt Scharf, aus dem Persischen von Cyrus Atabay, © Verlag C.H. Beck, München

Bass/Alto/Choir

Moses spoke: "If you are pleased with me, teach me your ways so I may know you."

The Lord replied, "My Face will go with you, and I will give you rest. I am pleased with you and I know you by name."

Then Moses said, "Now show me your glory."

And the Lord said, "I will cause all my goodness to pass in front of you, and I will proclaim my name, the LORD, in your presence.

But you cannot see my face, for no man may see me and live."

2. Mose 33

Tenor

My constriction fearfully reveals that without God nothing can be as I would prefer.

Falling, the snow indicates its defeat.

Merz, Martin: Zwischenland. Prosa und Lyrik. © Haymon Verlag, Innsbruck 2003, S. 81

Tenor/Choir

You have written a dark song, using my blood-

Now my lips are cold and pale.

You expelled me from the paradise of roses!

I had to leave them, the ones that love me, all of them. Like a vagabond I have been roaming,

And in the nights when the roses sing -

That is when death is brooding what, I do not know

I want to take my ailing heart to you,

The poisonous breath and my arduous struggle,

My aching and all the sickness and hatred.

Else Lasker-Schüler, Werke und Briefe. Kritische Ausgabe. Band 1: Die Gedichte © Suhrkamp Verlag Frankfurt am Main 1996

Choir

That night, Jakob got up and crossed the ford of the Jabbok. There, a man wrestled with him till daybreak. When he saw that he could not overpower him, he touched the socket of Jakob's hip and said: „Let me go, for dawn is breaking.“

But Jakob answered: „I will not let you go unless you bless me.“

He spoke: „What is your name?“ He answered: „Jakob.“

He spoke: „Your name shall no longer be Jakob, but Israel – for you have battled God and men and you have prevailed.“

And Jakob asked him and said: „Tell me, what is your name?“ But he said: „Why are you asking for my name?“ and blessed him there.

And Jakob said: „I saw the face of God, and yet my life was saved.“

1. Mose 32, 23

Choir

My mouth will speak words of wisdom,

The utterance of my heart will give understanding. I will turn my ear to a proverb; With the harp I will expound my riddle.

Psalm 49,4+5, zitiert nach: Das Buch der Preisungen, Verdeutsch von Martin Buber, Verlag Lambert Schneider, Heidelberg

Tenor/Bass/Choir

And the Lord said, Shall I hide from Abraham that thing which I do, seeing that Abraham shall surely become a great and mighty nation, and all the nations of the earth shall be blessed in him?

For I know him, that he will command his children and his household after him, and they shall keep the way of the LORD, to do justice and judgment; that the LORD may bring upon Abraham that which he hath spoken of him. And the LORD said, Because the cry of Sodom and Gomorrah is great, and because their sin is very grievous; I will go down now, and see whether they have done altogether according to the cry of it, which is come unto me; and if not, I will know.

But Abraham stood yet before the LORD. And Abraham drew near, and said, Wilt thou also destroy the righteous with the wicked? Peradventure there be fifty righteous within the city: wilt thou also destroy and not spare the place for the fifty righteous that are therein? That be far from thee to do after this manner, to slay the righteous with the wicked: and that the righteous should be as the wicked, that be far from thee: Shall not the Judge of all the earth do right?

And the LORD said, If I find in Sodom fifty righteous within the city, then I will spare all the place for their sakes.

And Abraham answered and said, Behold now, I have taken upon me to speak unto the Lord, which am but dust and ashes: Peradventure there shall lack five of the fifty righteous: wilt thou destroy all the city for lack of five?

And he said, If I find there forty and five, I will not destroy it.

And he spoke unto him yet again, and said, Peradventure there shall be forty found there.
And he said , I will not do it for forty's sake.
And he said unto him, Oh let not the Lord be angry, and I will speak: Peradventure there shall thirty be found there.
And he said, I will not do it, if I find thirty there.
And he said, Behold now, I have taken upon me to speak unto the Lord: Per adventure there shall be twenty found there .
And he said, I will not destroy it for twenty's sake .
And he said, Oh let not the Lord be angry, and I will speak yet but this once: Per adventure ten shall be found there .
And he said, I will not destroy it for ten's sake .
And the LORD went his way , as soon as he had left communing with Abraham: and Abraham returned unto his place.

1. Mose 18

Alto

There is no god besides God.

Tenor/Bass

Where are YOU?
Abraham bargained with you,
Jakob wrestled with you,
Moses wanted to see your face.

WK

Choir

My mouth will speak words of wisdom,
The sound of my heart will give understanding.
I will turn my ear to a proverb;
With the harp I will expound my riddle.

Psalm 49,4+5, zitiert nach: Das Buch der Preisungen, Verdeutscht von Martin Buber, Verlag Lambert Schneider, Heidelberg

Soprano

Let me be, oh Lord, the music of your playing on stringed instruments
And the sound of your love, like sounds of the zither.
When I behold with open eyes,
What you, my Lord, created, I possess heaven already here on earth.
Calmly I collect on my knees Roses, and lilies, and all greenery
While I praise your creation.

Hildegard von Bingen, zitiert nach: <http://www.wolfgang-schuhmacher.de/hildegardvonbingenspiritualitaet/gebete.htm>

Choir

And the word became flesh.

aus Joh.1

Alto/Choir

Remember in the writings about Mary:
At the time when she withdrew from her beloved ones to an eastern place, she took a curtain to conceal herself from them. And we sent our spirit to her. He appeared to her as a well-shaped man.

She said: „I surely seek refuge from you with the all-merciful. Withdraw, if you are at all God-fearing.“
He said: „Do not fear me. I am the messenger of your lord. I was sent to you to grant you a most pure boy.“

She said: „How could I receive a boy since no man has touched me and I have never been unchaste?“
He said: „It is like you were told. Your lord says: It is an easy feat for me.
And we give him to you to make him a sign for mankind and because we want to grant mercy to men.
It has been decreed such.“

And she conceived him. And she removed herself to a far-away place.

Sure 19.16f.

Soprano/Choir

And Mary said: My soul glorifies the Lord
And my spirit rejoices in God my Savior, For he has been mindful of the humble state of his servant.
From now on all generations will call me blessed
For the Mighty One has done great things for me - holy is his name.
His mercy extends to those who fear him, from generation to generation.
He has performed mighty deeds with his arm; he has scattered those who are proud in their inmost thoughts.

He has brought down rulers from their thrones but has lifted up the humble.
He has filled the hungry with good things but has sent the rich away empty.

He has helped his servant Israel, remembering to be merciful to Abraham and his descendants forever,
just as he promised our ancestors.”

Lk 1, 46-55 (Einheitsübersetzung)

Tenor

You cut a nay (flute) from a reed,
It chose your lips for her revelation
And got so drunken from the wine of your mouth
That its tones turned up tumbling.

Maulana Dschalal ud-Din Rumi, a.a.O.

Alto/Bass/Choir

Remember Maryam, who kept her chastity. We breathed our spirit into her womb and made her, and
her son, a sign for the worlds.

This community of yours is a united community
And I am your master, so serve me only!
But they fought amongst each other and fell apart into factions.
But all of them will return to us on the Day of Judgment, says the Lord.

Sure 21, 91-93

Soprano

Oh, how I learned at your sweet kiss
Too great an extent of abundant bliss!
Yet I feel Gabriel's lips
Burning on my heart,
And the cloud of night drinks,
My deep dream of cedar trees.
Oh, how your life beckons,
And I am dying away
With burgeoning heartbreak!
And I drift in space,
In time In eternity,
And my soul burns out in the colors of the evening
Of Jerusalem.

„Sulamith“, Else Lasker-Schüler, a.a.O.

Irith Gabriely: Improvisation PATH TO PEACE

including elements of WEG-FARBEN and traditional jewish and arabic music

Soloists

In days of yore, there dwelt in east a man
Who from a valued hand received a ring
Of endless worth: the stone of it an opal,
That shot an ever-changing tint: moreover,
It had the hidden virtue him to render
Of God and man beloved, who in this view,
And this persuasion, wore it. Was it strange
The eastern man ne'er drew it off his finger,
And studiously provided to secure it

For ever to his house.
 Thus - He bequeathed it;
 First, to the most beloved of his sons,
 Ordained that he again should leave the ring
 To the most dear among his children - and
 That without heeding birth, the favourite son, in virtue of the ring alone, should always remain the lord
 of the house.
 At length this ring descended to a father,
 Who had three sons,
 alike obedient to him;
 Whom therefore he could not but love alike.
 At times seemed this, now that, at times the third,
 Accordingly as each apart received
 The over-flowings of his heart
 most worthy
 To heir the ring, which with good-natured weakness
 He privately to each in turn had promised.
 This went on for a while.
 But death approached,
 And the good father grew embarrassed.
 So
 To disappoint two sons, who trust his promise,
 He could not bear. - What's to be done? -
 He sends in secret to a jeweler, of whom, upon the model of the real ring,
 He might bespeak two others, and commanded
 To spare nor cost nor pains to make them like,
 Quite like the true one. This the artist managed.
 The rings were brought, and even the father's eye
 Could not distinguish which had been the model.
 Quite overjoyed he summons all his sons,
 Takes leave of each apart, on each bestows
 His blessing and his ring, - and dies .-
 Scarce is the father dead, each with his ring
 Appears, and claims to be the lord of the house.
 Comes question, strife, complaint - all to no end;
 For the true ring could no more be distinguished
 Than now can - the true faith

Ringparabel aus Lessing: Nathan der Weise

Choir

Do you wish to argue with us about God? He is our and your lord all the same. Do you mean to say that Abraham, Ismael, Isaak and Jakob had been Jews or Christians?

Sure 2, 135

Soloists

As said, the sons complained. Each to the judge swore from his father's hand immediately to have received the ring, as was the case.

After he had long obtained the father's promise,

One day to have the ring, as also was.

The father, each asserted, could to him

Not have been false, rather than so suspect

Of such a father, willing as he might be With charity to judge his brethren, he

Of treacherous forgery was bold t' accuse them.

Ringparabel aus Lessing: Nathan der Weise

Choir

There is mourning in the world

As if God, the all-gracious had died

And, falling down, the leaden shadow

Weighs heavy like a grave.

Follow me, let us take cover in a place nearer by.

In the hearts of all, life lies
As if in caskets.
Ye, let us kiss deeply...
A longing throbs against the world
By which we shall have to die.

„Weltende“, Else Lasker-Schüler, a.a.O.

Soloists/Choir

The judge said, If ye summon not the father
Before my seat, I cannot give a sentence.
Am I to guess enigmas?
Or expect ye
That the true ring should here unseal its lips?
But hold - you tell me that the real ring
Enjoys the hidden power to make the wearer
Of God and man beloved; let that decide!
The false rings will not be able to do that!
Which of you do two brothers love the best?
You're silent? Do these love-exciting rings act inward only, not without?
Does each Love but himself?
Ye're all deceived deceivers!
None of your rings is true. The real ring
Perhaps is gone. To hide or to supply its loss, your father ordered three for one.
And, the judge continued,
If you will take advice in lieu of sentence,
This is my counsel to you, to take up
The matter where it stands. If each of you
Has had a ring presented by his father,
Let each believe his own the real ring. -
'Tis possible the father chose no longer
To tolerate the one ring's tyranny;
And certainly, as he much loved you all,
And loved you all alike, it could not please him
By favouring one to be of two the oppressor.
Let each feel honoured by this free affection.
Unwarped of prejudice; let each endeavour
To vie with both his brothers in displaying
The virtue of his ring; assist its might
With gentleness, benevolence, forbearance,
With inward resignation to the godhead,
And if the virtues of the ring continue
To show themselves among your children's children,
After a thousand thousand years, appear
Before this judgment-seat—a greater one
Than I shall sit upon it, and decide.
So spake the modest judge.

The judge's thousand thousand years are not past.

Ringparabel aus Lessing: Nathan der Weise

Choir/Soloists

Ye believers, kneel, throw down yourselves, serve your lord and do good deeds, so you may be considered successful.

Commit yourselves with all your might to God's cause! He has chosen you and does not ask burdensome tasks of you in this religion. This is the religion of your father Ibrahim.

Sure 22, 77-78

Choir

When the people saw the thunder and lightning and heard the trumpet and saw the mountain in smoke, they trembled with fear. They stayed at a distance and said to Moses, "Speak to us yourself and we will listen. But do not have God speak to us or we will die."

And the people remained at a distance, while Moses approached the thick darkness where God was.

2. Mose 20

Soloists/Choir

The LORD said to Moses,
“Speak to the entire assembly of Israel and say to them:
Be holy because I, the LORD your God, am holy,
Each of you must respect your mother and father,
and you must observe my Sabbaths. I am the LORD your God.
Do not turn to idols or make metal gods for yourselves.
When you sacrifice a fellowship offering to the LORD, sacrifice it in such a way.
When you reap the harvest of your land, do not reap to the very edges of your field or gather the gleanings of your harvest. Leave them for the poor and the foreigner.
Do not steal. Do not lie.
Do not swear falsely by my name.
Do not defraud or rob your neighbor.
Do not curse the deaf or put a stumbling block in front of the blind.
Do not pervert justice.
Do not go about spreading slander among your people.
Do not hate a fellow in your heart.
Do not seek revenge or bear a grudge against anyone among your people,
but love your neighbor as yourself. I am the LORD.

3. Mose 19, 1-18

Soloists/Choir

One of the teachers of the law asked Jesus, “Of all the commandments, which is the most important?”
Jesus answered: The most important one is this: ‘Hear, O Israel: The Lord our God, the Lord is one. Love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength.’ The second is this: ‘Love your neighbor as yourself.’”

Mk 12,29 (Einheitsübersetzung)

Soloists/Choir

Blessed are the poor in spirit, for theirs is the kingdom of heaven.
Blessed are those who mourn, for they will be comforted.
Blessed are the meek, for they will inherit the earth.
Blessed are those who hunger and thirst for righteousness, for they will be filled.
Blessed are the merciful, for they will be shown mercy.
Blessed are the pure in heart, for they will see God.
Blessed are the peacemakers, for they will be called children of God.
Blessed are those who are persecuted because of righteousness, for theirs is the kingdom of heaven.

Matthäus 5, 4f.

Choir

Each one has his direction by which he is directed, depending on if he is a Jew, a Christian, or a Moslem.
Compete amongst each other over doing good deeds! Wherever you shall be, when the end shall come,
God will congregate you on the day of the last judgment.
He has the power to do whatever he sees fit.

Sure 2, 148

Soloists/Choir

Wisdom, after all, is not a train station at which you arrive, but a mode of traveling. If you travel too fast, you will not notice the landscape around you. To know exactly where you want to go is the best way to lose your way. Not everybody who lingers gets lost.

Anthony de Mello

Chor

At times we are visible, at others we are hidden
At times we are Moslems, at times Christians or Jews.
We pass through many forms until our heart becomes a refuge for all.

Dschalal ud-Din Rumi, a.a.O.

Soprano

A large star will fall into my lap...

Let us stay awake tonight,
Praying in the languages,

which are tuned like harps.
Let us reconcile tonight –
So much of God is transmitting.
Children are our hearts,
Who want to rest, sweet with sleepiness,
And our lips want to kiss,
Why are you hesitating?
Does not my heart border on yours –
Always, my blood colors your cheeks red.
Let us reconcile tonight.
When we embrace, we are not dying.
A large star will fall into my lap.

„Versöhnung“, Else Lasker-Schüler, a.a.O.

Alto

The angel of the LORD called to Abraham from heaven and said, „I swear by myself, declares the LORD, I will surely bless you and make your descendants as numerous as the stars in the sky and as the sand on the seashore.

Through your offspring all nations on earth will be blessed, because you have obeyed me“.

1. Mose 22, 15-18

The subsequent section, sung by the Tenor soloist, stems from the poem Der Würfelspieler (The Dice Player) by Mahmoud Darwish and is preceded by the following verses that are not part of this oratorio, but are important for its understanding:

I could have not been a swallow
If the wind had wished it so
The wind is the traveler's luck
I went north, east, west
But the south was too hard for me
Too far from me
Because the south is my country

Tenor

I became a metaphor of a swallow
Floating over my debris
In the spring,
in the autumn
Baptizing my feathers with the clouds of the lake
Prolonging my greeting
Unto the Nazarene who never dies
Because in him is the spirit of God
And God is the prophets' luck
It is my fortune that I am the neighbor of divinity.
It is my misfortune that the cross
Is the eternal ladder to our tomorrow!
Who am I to say to you
What I say to you
Who am I?

Aus: Mahmoud Darwish: Der Würfelspieler (S. 35). A. d. Arabischen v. Adel Karasholi, © A1 Verlag 2011

Choir

And so we know and rely on the love God has for us. God is love. Whoever lives in love lives in God, and God in him.

1. Joh. 4,16

Bass

Come, let us go! The day has not yet fled into the evening. The lamp is burning to show me new internal spaces.

Martin Merz, a.a.O



Barbara Meszaros completed her studies as vocal pedagogue, Opera and Concert singer at the Conservatory of Zurich and the Opernstudio in Biel, with honors. She attended masterclasses with Magda Olivero (Scala di Milano), Egljo Battaglia and Hilde Zadek (Vienna) and won several Study prizes. Soon she was an ensemble member of the Opera House 'State Theatre Darmstadt' and sang as a guest at many other Houses as the 'Komische Oper Berlin', Vienna, Budapest, New York and Shanghai. Her passion for singing and her versatility as an opera and concert singer is reflected in her work as a voice teacher. She has given several master classes at the Music Academy in Trento (Italy) for singing techniques and expression and teaches in Zurich at different Music schools. She founded the ensembles 'Trio Insolito' (Classic-Modern) and 'Rock'inSolito' (Rock-Classical). She has appeared on many CD's and radio productions, such as „Der Bassgeiger zu

Wörgl“ by Michael Haydn, „Lo Speciale“ by Joseph Haydn, a collection of undiscovered songs by ‚Ruggiero Leoncavallo Complete Chambersongs‘ (Dynamic S.r.L. Genova, Italy), and the first complete recording of all compositions for soprano and organ by Sigfrid Karg-Elert.

Irmhild Wicking, was born in Wuppertal, Germany. She studied Music and English at the University of Freiburg. Afterwards, she studied singing in Zurich, and Mannheim. She teaches singing and The Pedagogics of Singing at Frankfurt University and at the Academy for Tonkunst, Darmstadt. She also taught at the University of Leeds (GB), due to an Erasmus-exchange. She has been engaged for many operas as a guest and also gives concerts. She frequently sings the great church-oratorios and has also specialized in contemporary music. She loves the challenge of this new music and finds great pleasure in adopting it.



A native of Berlin, Germany, lyric tenor **Mark Adler** earned his degrees from the Hochschule der Künste and at the Hochschule für Musik "Hanns Eisler" in Berlin. In 1999 Mark Adler made his professional European début singing Tamino in "Die Zauberflöte" with the Festival in Aix-en-Provence. Until 2010 he was member of the ensembles of the Wuppertaler Bühnen, the Musiktheater im Revier, Gelsenkirchen and the Staatstheater Darmstadt where he sang the lyric tenor opera repertoire. Further European engagements included productions with the Oper Köln, Nationaltheater Mannheim, Staatstheater Hannover, Théâtre Royal de la Monnaie in Brussels, Opéra National de Lyon, Landestheater Salzburg and the Tiroler Landestheater in Innsbruck. Internationally, he has also appeared internationally at the

Mebourne International Arts Festival and at the Lincoln Center Festival in New York City. Since 2010 Mark Adler has been active as a free-lance singer. An accomplished recitalist and concert singer, Mark Adler regularly performs many of the oratorios of Bach, Mendelssohn, Mozart and Haydn. In 2011 the solo tenor part of Beethoven's „Missa solemnis“ with the Philharmonia Chorus London and the Orchestra of the Age of Enlightenment under the baton of Gianandrea Noseda at the Royal Festival Hall in London.

Born in Stuttgart, **Thomas Fleischmann** received his musical education in his hometown, after studying German literature. He studied singing at the Opera School in Stuttgart with Professor Luisa Bosabalán and completed it with private lessons in charge of Josef Metternich and Hans Hotter in Munich. Fleischmann was a regular member of the Staatstheater Darmstadt between 1998 and 2004. His repertoire includes more than 50 roles, such as Sarastro (Die Zauberflöte), Figaro (Le Nozze di Figaro), Pandolphe (Cendrillon), Dulcamara (L'Elisir d'Amore), Don Alfonso (Cosi fan tutte), König (Aida), Nick Shadow (The Rakes's Progress), van Bett (Zar und Zimmermann), Zuniga (Carmen). Thomas Fleischmann appeared in St. Gallen, Wiesbaden, Brussels, Salzburg, Berlin, Mannheim, Nuremberg, Teatro Nacional de Sao Carlos in Lissabon, Concertgebouw Amsterdam (Tosca/ Angelotti), Sevilla and repeatedly at the Stuttgarter opera house.



He was invited to several festivals: Ludwigsburger Schlossfestspiele, Saarfestspiele, Residenzfestspiele Darmstadt, Wiener Festwochen, Zomeropera in Belgium and he gave concerts (Oskar Gottlieb Blarr Jesus-Passion, Mendelsohn: Paulus, Elias, Haydn Schöpfung, Bach, Mozart) all over Europe and song recital evenings with classical and contemporary programs.



Irith Gabriely, the Queen of Jewish Soul, was born in Haifa, Israel. After studying Music [Clarinet, Piano, and Conducting] and Philosophy from 1968 to 1972 at the University of Tel Aviv, she played first clarinet in the Symphony Orchestra of the Darmstadt State Theater.

Her musical expression is completely authentic thanks to her Jewish origin. As well, she plays her instrument with virtuosity and clarity. Since 1986, she has successfully played many recitals with her Colalaila Quartet. With this ensemble, she won the first prize at the Klezmer Festival 1991 in Zafat, Israel. She received a further special award with Colalaila at the Edinburgh Festival in 1998.

Misty Schaffert, born in Seattle, USA began piano lessons at age 6. Her first public performance was four years later at age 10. In that year she began organ lessons. At age 13 she held her first position as organist in Seattle. After high school, she received a full scholarship for studies at the Sherwood Conservatory of Music in Chicago. There she completed two Bachelor of Music degrees in piano and organ performance. For her Master of Music degree with a double major in piano and organ, she attended the Chicago College of Performing Arts at Roosevelt University with a full academic scholarship.

After her studies, she held positions as Director of Music at Old St. Mary's Church in Chicago and as pianist for the Lincoln Opera of Chicago. She won numerous competitions for both instruments including the American Guild of Organists Chicago competition for two consecutive years. She has attended master classes with Harald Vogel, Gilian Wier, Ewald Kooimann, Xavier Darasse, Bernard Winsemius and Guy Bovet.

Currently she is organist at Michaelskirche in Darmstadt and pianist for the Kantorei Darmstadt-Arheiligen. She plays concerts in Europe and in the U.S.A.



Paulina Tarnawska graduated from the Music Academy in Cracow and obtained a Master of Music Diploma at the Maastricht Academy of Music (The Netherlands). In 2010, she won 3rd prize at The International Violin Competition in Bled (Slovenia).

Paulina has performed in Poland, the Netherlands, France, Slovenia, Poland, and Israel. In 2013, she was a member of the Kwazulu Natal Philharmonic Orchestra in Durban, South Africa, and in 2014 she performed with Hulencourt Soloists Chamber Orchestra in Brussels, Belgium.

Currently she is a violin teacher at Edward Said National Conservatory of Music in Ramallah.

Bettina Ezbidi received her Master of Music from the College Conservatory of Music in Cincinnati in 1990 and played in the Roanoke Symphony Orchestra before in 1995 she followed her husband to live in Nablus, where she taught at the College of Fine Arts at the An-Najah University.

Since 2004, she has been teaching and performing through the Edward Said National Conservatory of Music in Ramallah.





Samuel Bilger, born 1994 near Stuttgart Germany, currently studies classical percussion and timpani under Jens Knoop and Stefan Rupp (both national theatre Mannheim) at the university of cooperative music education Darmstadt. He's an active guest player at different theatre and opera houses just like Theater Pforzheim and Theater Gießen. The Awarde of the youth music competition „Jugend Musiziert“ is also very active and interested in contemporary music. Beside his classical orchestral and ensemble work he's teaching modern drumkit at the music school at of Bietigheim-Bissingen.

Wolfgang Kleber is a native of Idstein, Germany. A former student of Edgar Krapp, he has been since 1985 organist and music director at the Pauluskirche in Darmstadt; before that (1981-85), he performed the same roles at the Kreuzkirche in Wiesbaden. In 2010 he received the award of Darmstadt Music Prize, and has released several CDs of his organ-playing. Since 2002 he is a member of the „Trio insolito“. As a composer he was mostly influenced by Hans Ulrich Engelmann who was one of his teachers at the Musikhochschule in Frankfurt am Main. His newest opus “Der Himmel über Sodom” will have its world premiere on 11th November 2017 in Darmstadt's Pauluskirche.



The **Project Choir Pauluskirche** is a mixed chamber choir which is rebuilt for each new project.