



Pictures painted by Marianne Hollenstein (inspired by the melody)

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Art has to be contagious!

Once again it has been shown that mankind lives connected as a social animal. Across continents and oceans we bring our humanity to one another. And occasionally a virus with a handshake, which separates us - but also a tune which brings us together through its emotion. Even if front doors and national borders are closed because of corona, creativity brings us closer together on balconies, in the streets and on the Internet. Art spans the world. Art heals and gives hope where no medicine is yet effective. It is immune and so it has to be contagious

The Project

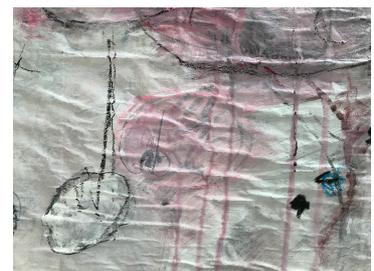


A tune I have composed will travel round the globe with an invitation for musicians to pick it up in their own musical culture. Through my concert tours I have a large and diverse network of contacts. The basic idea of the project is that the common global experience in the corona pandemic of droplet infection is converted into “tonal droplets” - with all the diversity of our respective cultures.

This will result in a timely common worldwide melody.

The recordings of the submitted compositions will be played continuously - i.e. in a specific space and within opening times - as a sound installation with specially designed lighting.

swt-Kulturwerk in Tübingen/Germany has offered to be a partner in the project. From Friday 25. to Saturday 27 of September 2020 visitors can enter the sound installation. Visits to the installation space will be organised according to the theatre's regulations.



The “Tonal Droplet” sound installation is not restricted to Tübingen and can be transferred to many other settings.





Adrian Oswalt

Adrian Oswalt studied composition at the *Hochschule für Musik und Darstellende Kunst Frankfurt an Main* (The Frankfurt University of Music and Performing Arts) and flute at the *Hochschule für Musik und Darstellende Kunst Stuttgart*.

He has undertaken several concert tours in Europe, the USA and Asia. Within the scope of the 2005 *Deutschlandjahr (Year of Germany 2005)* he staged his children's musical *Die Bremer- und andere Stadtmusikanten* (The Bremen and Other Town Musicians) in Japan, including performances in the Tokyo and Hiroshima.



As part of the cultural festival *Deutschland und China, gemeinsam in Bewegung* (Germany and China moving together) in 2007 he put on a concert programme for barrel organ and flute in Nanjing. He also performed a solo programme for barrel organ and flute at the Expo in Shanghai in 2010.

In 2011 he received the Cultural Prize of the European Cultural Foundation Pro-Europa, “for his services to musical innovation in mechanical music and the barrel organ”.

He often deals with political and social topics in his works, such as, for example, his song cycle, *Leute, höret die Geschichte!*. (*People give heed to History*) for the 150th anniversary of the 1848-49 Revolution. On the occasion of the 5th anniversary of the Fukushima Disaster he put on his *Fukushima Requiem 03/11* for Choir and Orchestra. In 2018 there followed another choral and orchestral work *12 Friedensgebete aus 12 Religionen* (12 Prayers for Peace from 12 Religions) and in 2019 *Verfassungsklänge* (ConstitutionSounds) a musical setting of the German Basic Law.

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