



With pianistic accentuation and violin-like mellowness, Irina Kunzelmann and Helena Jäger (from left) presented themselves at the Teachers' concert at the Hardt Music School in Rußheim.

Photo: Werner

Artistic diversity

Concert of the Hardt Music School blossomed in a multifaceted sound

"Where language ends, the Music on!": With this quote from the poet, composer and conductor ETA Hoffmann appropriately led Markus Bruschke from his introduction to the Teachers' concert of the Hardt Music School in the Rußheim Pfalz into a versatile and multifaceted program. This was ideally suited to show that with music in the wider Meaning language by no means ends, but has its own, the is able to convey so many things, not least emotions, in an irresistible way.

It all started with Johann Sebastian Bach, whose Sonata in E-flat major in the lucid and brisk homogeneous playing of Florian Tarlea and Manuela Berbescu on flute and piano culinary and colorfully blossomed. In contrast to this, Shigeo Debatin moved with Karin Rothenberger expressively on the piano and skillfully in coloraturas through Luigi Ar-diti's arioso kiss waltz "Il Bacio". With dreamy romantic touch and Pia presented powerful impulses

nist Helena Jäger Theodor Kirchner's "Notturmo" and accentuates Jacob Gade's "Tango Jalousie." This international hit by the

Danish composer Irina Kunzelmann's violin-like melting. Some sound examples of the evening for the exceptionally high artistic level that characterizes the equally highly qualified teachers, as Bruschke had emphasized at the beginning. To highlight this publicly, the

Spöck's second edition of the newly introduced teachers' concert in front of a large audience is an ideal platform.

Program mix, how broad The music school's offerings for children, young people and adults are designed across styles and genres. The extensive music education was also praised

Dettenheim's mayor Ute Göbelbecker.

Ross Edwards' "Ecstatic Dances" were more modern, developed

sound-painting, almost chirping and profound dialogue of the flutes and with a medley moved virtuosically, light-footedly, rhythmically lively Brazilian atmosphere This resonated in the second part "La Vie en Rose" in the chanson genre and then quickly into the world of rock and pop The guest was Cristiano Ma-tos, who will be performing with his band from who is making a name for herself, celebrating her release party for her first CD on May 6th in the Karlsruhe cultural center "Tempel".

Also present was drum music teacher Stephan Marston. However, Matos had to miss the Rußheim concert due to health reasons, so the crew hired

his own compositions a purely instrumental, rousing, driving "fusion" mix with influences from Pop, Brazilian and all kinds of rhythms from around the world on stage With an expanded cast, then in its own unique character In honor of Carlos Santana.

Alexander Werner

Judas as a businessman

Judas monologue with Frank Sollmann at the "K-Punkt"

A samurai should not try to stand close to a house wall to seek protection, because he would get wet. Accepting the rain and not wasting energy on avoiding the wetness is

the only sensible solution. So, or Something similar can be read in any of the floating wisdom books of Asian origin.

Whatever one may think of such calendar sayings: At the premiere of Frank Sollmann's interpretation of Lot Vekeman's monologue "Ju-das" it was helpful: Sollmann's

the city center to the Barco Café in "K-Punkt" premiere in Karlsruhe had no stage music, the Background noise from the café business formed the constant sound to Sollmann's elocution skills. The play tells of the history of salvation from the perspective of Judas – and the has to cultivate its image. That is why Sollmann's Judas initially in a business suit. Business matters are the first priority,

because Judas tries to convince the viewer to locate the alleged Judas has not paid.

the money, and Lot Vekeman gives her Judas the structurally anti-Semitic distinction between

bad and good money in the mouth and thus makes it a Critics of capitalism of the regressive and therefore unappetizing form.

Sollmann speaks Judas with masked voice. This Judas has took all the guilt of the world upon himself, not Jesus. No man who not lose your mind about it. So it is this small dose of madness that lies in Sollmann's lecture, the restless eye movement in otherwise quite sparse movement and the hard-accented speech, which makes Sollmann's Judas so believable It's worth a visit.

Jens Wehn

i Appointment

March 26 from 8:30 p.m. at the "K-Punkt" at the Ettlinger Tor in Karlsruhe.

Classic Song recital

On Saturday, April 2nd, a classical concert will be held in the tower room of the town hall.

Liederabend. Tenor Edgar Schäfer and the pianist Barbara Baun carry love songs in all variations under the title "There was a soft rustling in the forests". The program includes Eichendorff texts in connection with Robert Schumann's Liederkreis op. 39. Starts at 7.30 pm. Tickets are Available in advance from Schreibwaren Holderer or from the VHS branch at telephone number (07244)

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Fictional newspaper from the future

The "Karlsruher Neueste Nachrichten" are available from today, opening from 6 p.m., guest at the "Architecture Showcase", Waldstraße 8. The exhibition shows Form of a fictitious newspaper from the future, the impromptu project "Karls(UN) peace: What do we do when nothing can remain as it was?" of the KIT Institute for Urban and Landscape Design.

BNN

reading "Blood oranges"

The Literaturhaus Karlsruhe at the PrinzMax-Palais today from 7 p.m. Her novel

"Blood Oranges" is about Maite, a Spaniard who wants to escape the oppressive conservatism of the orange farmers in Valencia by moving to Munich.

But she meets Carlos, who comes from a German-Spanish family.

Through conversations with his grandfather, a republican expelled under the Franco dictatorship, she has to Revise the image she has of her family history. BNN

Students dance about Goethe poem

"Here I am human, here I may be!" is the name of a dance theatre piece that Students of the Ernst-Reuter-Schule have developed a project based on the discussion of

Poem "Easter Walk" by Johann Wolfgang von Goethe with a view to the own identity. Performances are this Wednesday, March 23, from 9 a.m., 11 a.m. and 6 p.m. at Jubez. BNN

Tickets for Bruchsal Cabaret

The performance is not until the end of October, but pre-sales are already underway:

On 27 October, the Bruchsal City Cabaret a new program with the title "BrusiHeimatLos".

For the first time, the local cabaret artists

have decided to provincial narrowness of the local and also deal with topics

outside the all-constricting homeland. The country, the Republic and old continents in their tornness, material offer endlessly.

Also present: part-time migrant Rainer Kaufmann, BruchSalat-Gourmet James Schäfer, celebrity scarecrow Gernot Oberst, Kraichgau monk Bruno Wallisch and Klaus Weiler, Head of the once legendary Schlachthof show band. BNN

iService

Advance booking at the Bruchsal Tourist Information, telephone (0 72 51) 5 05 94 61.

Story of a family

Author Isabelle Müller read at the rural women's

The Berghausen Country Women's Association would like to stay in touch and open more than before. Under the motto "Rural women join forces across generations"

The aim is to appeal to and interest young people, including men. The attempt to celebrate Easter for the first time

to be combined with an author reading was successful.

Isabelle Müller came from Unterreichenbach in the northern Black Forest. Her latest book, "Loan –

From the life of a Phoenix" was in the Center. Isabelle Müller is French and describes herself as Eurasian and wants to promote the cultures of Europe and Connecting Asia. The mother is Vietnamese. The book is her biography.

A summary of stories written by life. The manuscript lay in a drawer for ten years. Seven years ago, Isabelle Müller wrote her own biography, "Phoenix Daughter – Hope Was My Path," and caused a great stir.

Her mother, whose real name was Dau-Thi-Cuc and who called herself "Loan" Isabelle Müller characterizes as a viable, always woman looking forward.

The plot of "Loan – From the Life of a Phoenix" covers a time frame of 35 years. It begins in 1935 in the north of Vietnam, when there was still an emperor there, leads to France and Algeria. The qualified interpreter and translator traveled in In the 1990s, she traveled with her mother to Southeast Asia and learned the history of her Vietnamese roots. Müller began her writing career with self-illustrated

Children's books, before the family became the focus of attention. Rural women were deeply touched by "Loans" emancipation story, the At the age of twelve, she escapes from a forced marriage to embark on a long and often dangerous odyssey to find oneself and a free, self-determined life. BNN



ISABELLE MÜLLER presented her book at the Berghausen Country Women's Association and enriched the Easter celebration. Photo: Ehrler

Cultural Forum invites you to Heinz Erhardt Evening

On Sunday, April 17, from 8 p.m.

"An evening with Heinz Erhardt" on the Program of the Cultural Forum of the municipality of Dettenheim. Actors and Entertainer Herbert Helken will present the works of popular humorist Heinz Erhardt in a new format.

stage in Dettenheim.

The passionate theatre and literature lover Herbert Helken appears,

as in the time of Heinz Erhardt, in correct men's clothing of the 1960s on and plays in his spirit the most beautiful Poems and stories.

Tickets are available at the Citizens' Office in the town hall in Liedolsheim and in

The tickets are available from the Rußheim administrative office. Advance purchase costs eight Euro and at the box office ten Euro. BNN

With emotional sprays against the human-machine

Scenarios about identity, future and emotions in Gabriela Lang's 100th production "TransHumanDance"

"Welcome to the sleep lab. Please Put on your 3-D glasses now, we recommend not to change the sitting position change." Heidi Herzig, as a laboratory assistant in a white coat, leads the audience in groups of four into

a dark room, activates their visual devices and gives final instructions. We are placed in front of a transparent screen, behind which we look into an empty rectangular room. A powerful tech-noid sound circulates through the air, as whether a record is stuck. "Please wait," rasps from two loudspeakers. With Gabriela Lang's 100th production, you are immersed right from the start

into a futuristic scenario in Year 2117, the anxious and curious

at the same time. Until all spectators have space you are almost put into a trance by the recurring synthesizer waves. Finally, a man shuffles through the room in slow motion,

sink endlessly slowly onto a mattress. When he comes to lie down on it, lubricates the "holding loop" sound and a voice from off-screen explains the situation: One hundred years in the future Robots have taken over 70 percent of the world's domination, The remaining people no longer have access to their emotions, because they have learned to control them and lock them away in their subconscious.

In order not to be completely at the mercy of the machines in the end, researchers "Emotion sprays" to help people find their way back to their feelings At night they are given a Stroke "364" or an extra dose "739" Some take the new Feelings gratefully, others sit as if against an inner enemy to defend themselves. The researchers are enthusiastic of their possibilities: "Not wanting to participate in this progress, would be madness!" will continue to be the motto in the distant future.

Again and again a group of dancers from Chinese students of the HFG in three-dimensional videos, such as the lived emotions to look correct

have: suffering, joy, sadness, aggression. After administering the emotion drugs, The remote-controlled human being is presented for the amusement of the audience, a victim of modern technology.

such a scenario far enough from us away, so that we can see the mysterious Mood of metallic sounds, organic visuals and the artistic dance movements that create this dark vision of the future

transport. Nina Setzler

i Dates

Good Friday, March 25, Saturday, April 9, Sunday, April 17, each from 8 p.m. at the Tanztheater Etage, Kaiserpassage 16.