

PRIX ITALIA 2020
Kategorie: Musik / Category: music

When Weather was Wildlife

Radiokomposition / Composition for Radio

von / by
Werner Cee

ARD

Südwestrundfunk (SWR) Baden Baden, Germany
in Kooperation mit / in cooperation with
Deutschlandradio

When Weather was Wildlife

Programmheft / Partitur
Programme notes /Score



Production Notes

Titel: When Weather was Wildlife

Gattung: Radiokomposition

Autor: Werner Cee

Vorlagen: Texte und Dokumente von Jón Steingrímsson, Bettina Obrecht, LordByron, US Patent und Trademark Office

Recordings: Svenska Grammfon Studion, Göteborg, Athana Studio, Stavanger, SWR Baden Baden,
Diverse Wetter- und Natur Field Recordings von Werner Cee aus Sizilien, Deutschland, Skandinavien, Kalifornien

Mixing: Werner Cee

Komposition und Regie: Werner Cee

Produktion ARD-Südwestrundfunk (SWR) 2020

Redaktion/Dramaturgie: Manfred Hess

Ursendung: 20.2.2020

Länge: 44 min

Mitwirkende:

Stimmen/Gesang:

Neville Tranter: „Cloud Songs“, Bettina Obrecht

Freddie Wadling: „Fires of the Earth“, Jón Steingrímsson.

Adrian McNally: Liste US Patent and Trademark Office (List of Patents ref. GeoEngineering)

Rachel und Becky Unthank: „Darkness“, Lord Byron

im O-Ton: David Keith, Klimawissenschaftler

Musiker:

Alf Terje Hana: e-git

Eivind Aarset: e-git

Stian Westerhus, e-git

Peter Hollinger: drums

Werner Cee: bass, e-bass, e-chin und Elektronik

Production Notes

Title: When Weather was Wildlife

Category: Radio composition.

Author: Werner Cee.

Sources: Texts by Jón Steingrímsson, Bettina Obrecht, Lord Byron, US Patent and Trademark Office.

Recordings: Svenska Grammofon Studion, Gothenburg; Athana Studio, Stavanger, SWR Baden Baden,
As well as different weather and nature field recordings by Werner Cee from Sicily, Germany, Scandinavia, California.

Mixing: Werner Cee.

Compositor/Director: Werner Cee

Production: ARD Südwestrundfunk (SWR) 2020

Commissioning producer and editor: Manfred Hess.

Date of first broadcast: February 20, 2020

Duration: 44 min

Cast:

Voices/vocals: Neville Tranter: Cloud Songs by Bettina Obrecht

Freddie Wadling: Jón Steingrímsson (Fires of the Earth)

Adrian McNally: List U.S. Patent and Trademark Office (List of Patents ref. Geo-engineering)

Rachel and Becky Unthank: Darkness by Lord Byron

original sound: David Keith, climate scientist

Musicians:

Alf Terje Hana: e-guit

Eivind Aarset: e-guit

Stian Westerhus: e-guit

Peter Hollinger. drums

Werner Cee: bass, e-bass, e-ch'in and electronics

Summary

Sounds like drone music. Abgelöst vom Plätschern eines Flusses, dem Rauschen von Blättern, muhenden Kühen, Gewittertosen. Ein Naturidyll, das in surrealen Klängen ein ungewöhnliches Instrument bespielt, eine elektrifizierte chinesische Zither. Eingewoben immer wieder der Bericht über ein unbeeinflussbares Naturereignis, den Vulkanausbruch von 1783 auf Island, der den harten, Fauna, Flora und Mensch vernichtenden Winter verursachte. Im heiseren Sprechgesang vorgetragen von der 2016 gestorbenen schwedischen Underground Legende Freddy Wadling. Eine Stimme aus dem Jenseits. Remixt. Aus Cees bisher nicht genutzten Aufnahmesessions. Das Hörstück evoziert ein dystopisches Szenario: was geschehen könnte, wenn das Perma-Eis in der Arktis schmelze und eine riesige Menge CO2 freisetze, hier als Effekt menschlichen Wirkens. Dokumente aus der militärischen Welt tauchen auf, die durch Physik und Chemie das Wetter beeinflusste. Oder ein historischer ritueller Beschwörungsgesang als Field Recording: der Ätna möge die Menschen verschonen. Bei Werner Cee wird Natur zum Auslöser von Angst, Faszination, Pathos und kalkuliertem Beherrschungswillen. Cee bearbeitet die verschiedenen Aufnahmen gleich einem bildenden Künstler in Schichtungen und Übermalungen, Imagination und Wirklichkeit überlagern sich, alles ist miteinander vernetzt. Historie und Gegenwart. Das Studio wird bei seinem Stück zur Kompositionsvoraussetzung und -zum Kompositionsmittel. Der Lautsprecher / die Kopfhörer zur adäquaten Rezeptionsform. Das geht nur im Radio, on air wie online, das zur Produktionsplattform und Produktionsvoraussetzung wird.

(Manfred Hess 2020)

Meine Kompositionstechniken, Vorgehensweisen und somit Ästhetiken sind stark von der Malerei geprägt. Wie bei einem Tafelbild mit seinen klar definierten Abmessungen und Begrenzungen entfaltet sich hier das akustische Bild, die Komposition, im Zeitfenster der Radiosendung.

Stimmen, Musikinstrumente, Field Recordings, Dokumentationen uvm., alles Hörbare kann Bestandteil des Werkes sein.

Die Ausarbeitung der Komposition erfolgt, analog zum Maleratelier, im Tonstudio: Nach einer Vielzahl von Skizzen werden die Elemente im Zeit-Raum platziert. Anhand dieser „Vorzeichnung“ werden die Motive ausgearbeitet, miteinander in Beziehungen gesetzt, und aus komplexen Übermalungen, Schichtungen, Lasuren und Akzenten die Klangqualität und Dramaturgie allmählich verfeinert.

When Weather Was Wildlife ist einem Konzeptalbum vergleichbar. Obwohl sich alle Elemente einem gemeinsamen Motiv widmen, wird doch ihre Eigenart erhalten. Durch die vielfältigen kompositorischen Ansätze, Genres und Ästhetiken sowie Textmaterialien aus ganz unterschiedlichen Zeiten und unterschiedlicher Herkunft ergeben sich ständig überraschende Bezüge und Perspektiven; sie fügen sich, einem Farbklang vergleichbar, zu einem geschlossenen musikalischen Werk.

(Werner Cee 2020)

Summary

Sounds like drone music. Detached from the purling of a stream, the rustling of leaves, lowing cows, the roaring of thunder. An idyl, playing surreal sounds on an unusual instrument, an electrified Chinese zither. Interweaving quotes taken from a report from a historic, unrelenting natural event, the volcanic eruption of 1783 on Iceland triggering a hard winter that destroyed fauna, flora as well as people. Performed as a chant in the husky voice of Swedish underground legend Freddy Wadling. A voice from the beyond. Remixed. Taken from Werner Cee's as yet unused recording sessions. The audio piece evokes a dystopic scenario: what might happen if the arctic ice layer melted releasing immense quantities of CO₂, in this case as a consequence of human activities. Military documents are quoted revealing plans to influence the weather with physical/chemical means. Then there is the field recording of a historical incantation to appease the Etna volcano. In Werner Cee's piece, nature is a trigger of fear, fascination, pathos and man's desire to impose himself as the dominating force. The way Cee handles the various recordings reminds us of a visual artist's work: He creates layers, overpaintings. Imagination and reality overlap, everything is cross-linked. History and present. In his piece, the studio is both a prerequisite of composition and an instrument of composition. Loudspeakers/earphones are the adequate medium of reception. This is only possible in radio, on air as well as online. So, radio is both production platform and premise of production.

(Manfred Hess 2020)

My composing techniques, procedures and, consequently, esthetic principles are strongly based on painting. Just like in a panel painting with its clearly defined dimensions and limitations, the acoustic image – the composition – unfolds within the time frame of the radio transmission.

Voices, musical instruments, field recordings, documentations, among many others, are all potential components of the piece.

Refinement of the elements into a composition takes place in the sound studio, in analogy to the painter's workshop: Once multiple sketches have been drawn, the elements are placed into a time-space. The motives are elaborated, interrelated, sound quality and dramaturgy gradually carved out from complex overpaintings, layers, glazings and accents.

When Weather Was Wildlife may be compared to a concept album. Although all of its elements refer to a common motive, their respective characteristics are preserved. The broad range of compository approaches, categories and esthetics as well as text sources generates constantly surprising cross-references and perspectives, merging into a cohesive musical work displaying its very own „color tone“.

(Werner Cee 2020)



Werner Cee Vita

www.wernercee.de

Werner Cee begann seine künstlerische Laufbahn mit dem Studium der Malerei an der Frankfurter Städelschule in den 1970er-Jahren und arbeitete bis in die 1980er Jahre als freischaffender Maler. Es folgten Arbeiten im Medienkunstbereich, großformatige räumliche Klanginszenierungen und Lichtinstallationen, die eine Verbindung von visuellen und akustischen Medien herstellen.

Danach verlagerte sich der Schwerpunkt auf Sound-Art. Mittlerweile wurden zahlreiche große Ars Acustica Produktionen für Westdeutscher Rundfunk (WDR), Deutschlandradio (DLR), den Hessischen Rundfunk (HR) und den Südwestrundfunk (SWR) realisiert.

Lehrtätigkeit für audiovisuelles Gestalten an der Kunsthochschule Saar, der Universität Frankfurt sowie Dozententätigkeit für „die Wechselwirkung von Bild und Ton“ an der Hochschule der Künste Bern folgten.



Werner Cee Vita

www.wernercee.de

Born in 1953, he began his artistic career by studying painting at the Frankfurt College of Fine Arts (Städel) in the 70s and worked as a freelance visual artist up to the 80s. At the same time, he realized musical projects in the experimental rock music scene/free scene. Later, he started working in the field of media arts creating large scale sound and light installations.

He has realized numerous complex Soundart productions for Westdeutscher Rundfunk (WDR), Deutschlandradio (DLR), Hessischer Rundfunk (HR) and Südwestrundfunk (SWR)

He was a member of the board of the German Society for Electroacoustic music (DeGeM) and taught sound art at the College of Fine Arts Saarbrücken, University of Frankfurt, as well as Bern, Switzerland, where he was a professor for Sound and Image at the University of the Arts/ Dept Music.



Mitwirkende / Cast

Used Texts and Sources and their Performers Verwendete Texte und deren Interpreten

„Cloud Songs“ by Bettina Obrecht (2017): voice / Stimme: Neville Tranter
„Fires of the Earth“ by Jón Steingrímsson (1784) voice / Stimme: Freddie Wadling
„Darkness“ by Lord Byron (1816). Voices / Stimmen: Rachel and Betty Unthank.
US Patent and Trademark Office, List of Patents ref. GeoEngineering Voice / Stimme: Adrian Mc Nally
„I Devoti“ – Field Recordings / Feldaufnahmen. Sant’Agata Procession 2017, Catania, Sicily
David Keith, climatologist / Klimaforscher, Originalton US TV / US TV ad promoting geo-engineering

Musiker / Musicians:

Alf Terje Hana
Eivind Aarset
Stian Westerhus
Peter Hollinger
Werner Cee

Cloud Songs



Bettina Obrecht

Autorin und Übersetzerin, schreibt Lyrik, Liedtexte und Prosa in deutscher und englischer Sprache Stipendium u.a. der Akademie Schloss Solitude für Literatur. Sie hat im Bereich Jugendliteratur über fünfzig Bücher veröffentlicht, von denen viele in andere Sprachen übersetzt wurden,. Seit 1992 hat sie zahlreiche Hörspiel- und Featuretexte und Funkerzählungen für den Rundfunk verfasst, übersetzt bzw. bearbeitet.

Cloud Songs

Die " Cloud Songs" entstanden als eine Sammlung ironisch/dystopischer Song Lyrics im Zuge einer intensiven Auseinandersetzung mit dem Thema „Wettermanipulation“ (zu militärischen, politischen „ökologischen“ Zwecken). Ein einsamer Überlebender betrachtet die Folgen irrationaler Technikgläubigkeit und spricht den sentimental Nachruf auf den untergegangenen Planeten, dessen Wetter dem menschlichen Gestaltungswahn einst (wohltuende) Grenzen setzte, eine wilde ungezähmte und unbezähmbare Größe war und die Hybris eines jeden Zauberlehrlings unmittelbar bestrafte. Die Lieder sind ein Requiem auf eine verlorene kulturelle wie geographische Heimat, auf natürliche und tief in uns wurzelnde Bilder, Gerüche, Stimmungen. Doch noch ist nicht alles verloren: „let's go through the roof, reclaim our skies“. Die Texte sind, anders als die meisten anderen Veröffentlichungen der Autorin, in Anlehnung an Lyrics aus Pop/Rock in englischer Sprache verfasst und hier mit kurzen Zitaten aus Jimi Hendrix-Songs kombiniert. (Bettina Obrecht, 2020)

Cloud Songs



Bettina Obrecht

As an author and translator, Bettina Obrecht writes poetry, song lyrics and prose in German and English. She has published more than fifty works of juvenile literature, translated into more than ten languages. Since 1992, she has written, translated and/or edited numerous texts for radio plays and features.

Cloud Songs

The „Cloud Song“ cycle was created in the context of the author’s intensive research on the subject „weather manipulation“ (for military, economical or „ecological“ purposes) as a compilation of ironic/dystopic song lyrics. A lonely survivor contemplates the consequences of an irrational belief in the omnipotence of science and technology, speaking a sentimental epitaph for the lost planet, whose weather had once set (beneficial) boundaries to human engineering; rather, it constituted an untamed and untamable dimension punishing the hybris of any sorcerer’s apprentice on the spot. The songs are a requiem to the lost cultural as well as geographical homeland, to natural, deeply rooted images, smells, atmospheres. However, not all is lost: Let’s go through the roof, reclaim our skies. Unlike most other publications of the author, the lyrics were originally written in English in the style of pop/rock lyrics. Here they were combined with some short quotes from Jimi Hendrix songs. (Bettina Obrecht 2020)

Cloud Songs



Neville Tranter

Stimme Cloud Songs

Neville Tranter wurde 1955 in Mt. Colliery im australischen Queensland als Sohn eines Bergarbeiters geboren. Nach dem Abschluss einer Schauspielausbildung und seiner zweijährigen Arbeit beim Billbar Puppet Theatre gründete Tranter 1976 das Stuffed Puppet Theatre. Seit Anfang der 1980er Jahre lebt und arbeitet er in den Niederlanden, wo er sein Puppentheater für Erwachsene in seiner gegenwärtigen Form entwickelte.

In allen seinen Stücken spielt Tranter seine lebensgroßen Klappmaulpuppen offen und verkörpert auch selbst eine Rolle auf der Bühne.

Neville Tranter präsentiert seine Stücke international mit großem Erfolg und gilt als einer der besten Puppenspieler der Welt. Neben seiner künstlerischen Tätigkeit leitet er auch Master Classes/Workshops und lehrt als Gastdozent an Theaterhochschulen.

Cloud Songs



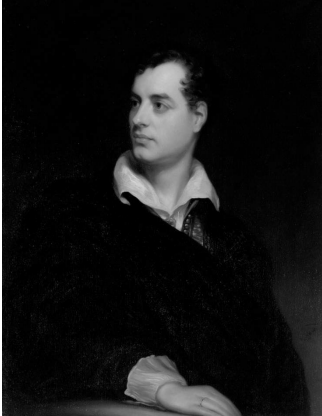
Neville Tranter

Voice Cloud Songs

born in 1955, grew up as the son of a mineworker in Mt. Colliery in Queensland, Australia. After studying he became a teacher at the High School of Toowoomba, during which time he attended the evening institute to take acting courses given by the American actor Robert Gist. Parallel to this he rehearsed with the Billbar Puppet Theatre. In 1976, he founded the Stuffed Puppet Theatre. Since the beginning of the 1980s, Neville Tranter has lived and worked in the Netherlands, where he developed his puppet theatre for adults to its present form. In his plays Tranter acts with life-sized soft-mouthed puppets, which he interacts with on stage. On the stage, he handles all the figures himself.

His performances enjoy worldwide success and he is considered one of the world's best puppeteers. Alongside his work as puppeteer, Neville Tranter regularly gives master classes and is a guest lecturer at drama colleges.

Darkness



Lord Byron

George Gordon Byron, 6. Baron von Byron, 1788 bis 1824,

war ein englischer Dichter, Politiker. Er schloss sich dem griechischen Unabhängigkeitskrieg an und gilt als eine der führenden Persönlichkeiten der Romantik.

Darkness

Im Zeitalter der Romantik entstand auch sein Gedicht „Darkness“ (dt.: Finsternis). Zu dieser Zeit kam es zu mehreren Ereignissen, die einige als biblische Anzeichen für die nahende Apokalypse einordneten. Viele Autoren sahen sich selbst als Propheten, welche die Pflicht hatten, andere vor der nahenden Verdammnis zu warnen. Gleichzeitig jedoch stellten viele die Existenz eines liebenden Gottes in Frage, nachdem Fossilienfunde auf das prähistorische Aussterben ganzer Arten hingewiesen hatten.

1816, das Jahr, in dem das Gedicht entstand, galt als das „Jahr ohne Sommer“. Es kam zu ungewöhnlichen Wetterereignissen und die unerklärliche Dunkelheit führte zu nie dagewesener Kälte in Europa, insbesondere in Genf. Byron selbst erklärte, die Inspiration für sein Gedicht stamme aus Genf; er habe es an einem Tag geschrieben, an dem die Hühner zur Mittagszeit schlafen gingen und Kerzen angezündet wurden, als sei es Mitternacht.“ Damals war unbekannt, dass die in die Atmosphäre aufsteigenden Aschewolken des indonesischen Vulkans Tambora für diese Dunkelheit und Kälte verantwortlich waren.

Darkness



Lord Byron

George Gordon Byron, 6th Baron Byron, (22 January 1788 – 19 April 1824), known simply as Lord Byron, was an English poet, peer and politician who became a revolutionary in the Greek War of Independence, and is considered one of the leading figures of the Romantic movement.

Byron's poem **Darkness** was written during the Romantic period. During this period, several events occurred which resembled (to some) the biblical signs of the apocalypse. Many authors at the time saw themselves as prophets with a duty to warn others about their impending doom. However, at the same time period, many were questioning their faith in a loving God, due to recent fossil discoveries revealing records of the deaths of entire species buried in the earth. 1816, the year in which the poem was written, was called "the year without summer", as strange weather and an inexplicable darkness caused record-cold temperatures across Europe, especially in Geneva. Byron claimed to have received his inspiration for the poem, saying he "wrote it... at Geneva, when there was a celebrated dark day, on which the fowls went to roost at noon, and the candles were lighted as at midnight". The darkness was (unknown to those of the time) caused by the volcanic ash spewing from the eruption of Mount Tambora in Indonesia

Darkness



Becky und Rachel Unthank

Stimme Darkness

Bekannt für ihre zeitlosen, unsentimentalen und leise subversiven Lieder über Verlust, Furcht, Alkohol, Gewalt und Kummer sind die Schwestern Rachel und Becky Unthank ehrliche, junge Geschichtenerzählerinnen, die alte, neue und sonstige Folk-Welten verbinden. Es ist schwer vorstellbar, dass zu den Fans einer britischen Folkband Musiker wie Radiohead, Portishead, Robert Wyatt, Elvis Costello und Nick Hornby zählen, aber die Unthanks nehmen in der Musikwelt eben einen ganz speziellen Platz ein. Beeinflusst wurden sie sowohl von der minimalistischen Exzentrizität von Steve Reich, Robert Wyatt und Miles Davis, wie von der Musik ihrer nordenglischen Heimat.

Die Unthanks gelten heute als die innovativste Folkband der neueren Geschichte. Sie bedienen sich eines bunten Spektrums an ungewöhnlichen Instrumenten. Ihr Ansatz besteht in der einzigartigen Verbindung von Modernität und Tradition.

Darkness



Becky and Rachel Unthank

Voice Darkness

Known for their timeless, unsentimental and quietly subversive tales of loss, fear, booze, brawls, abuse and sorrow, siblings Rachel and Becky Unthank are honest, young storytellers outside of time, forging links between folk worlds old, new and other. It's hard to imagine a British folk band with fans like Radiohead, Portishead, Robert Wyatt, Ben Folds, Elvis Costello, Rosanne Cash, Ewan McGregor and Nick Hornby, but The Unthanks occupy a unique place in music. Influenced as much by the minimalist eccentricity of Steve Reich, Antony & The Johnsons, Robert Wyatt and Miles Davis, as they are by their Geordie native North East England, back home The Unthanks have established themselves as the most innovative and critically acclaimed folk band in modern history. Using a kaleidoscope of unlikely instruments, their unique approach to storytelling straddles the complex relationship between modernism and learning from the past.

Formed in the mid-2000s by sisters Rachel and Becky Unthanks, the duo were joined by producer and songwriter (and now Rachel's husband) Adrian McNally to become a prolific musical force. They've since picked up plaudits at every turn over the course of numerous albums and projects including the rapturously received *Mount the Air* album from 2015. *How Wild The Wind Blows* is their latest adventure, an LP and accompanying tour seeing The Unthanks explore the recordings, songs and poems of Molly Drake, the mother of Nick Drake.

Fires of the Earth



Jón Steingrímsson, 1728-1791, war ein isländischer, lutherischer Geistlicher und Chronist der Laki-Katastrophe in den Jahren 1783/1784.

Diese Schilderung des größten Lavaausbruchs in historischer Zeit ist einzigartig: ein Augenzeugenbericht von einer Naturkatastrophe, die vor zweihundert Jahren das Leben einer kleinen Bevölkerung im hohen Norden bedrohte. Der Pastor Jón Steingrímsson wurde zur Legende, nachdem er angeblich die auf seine Kirche zusteuende Lavazunge durch seine Predigt aufgehalten hatte. Steingrímsson beschrieb den unerbittlichen Zorn der Naturgewalten. Seine originellen Beobachtungen und Einsichten machen sein Werk sowohl aus wissenschaftlicher, wie auch aus literarischer Sicht zum Kleinod. Die Gründe für seine Aufzeichnungen beschreibt Steingrímsson in seiner typischen Bescheidenheit so: „Ich dachte, es sei unglücklich, wenn diese Erinnerungen bei meinem Ableben in Vergessenheit geraten würden, wie so viele andere von Gottes Werken, die aus Nachlässigkeit verloren gegangen sind.“

Aus dem Isländischen von: Keneva Kunz

Fires of the Earth



Jón Steingrímsson, 1728-1791, was an Icelandic Lutheran cleric and chronicler of the Laki volcanic disaster in the years 1783/1784.

This account of the greatest lava flow in historical times, which occurred in Iceland only two hundred years ago, is a unique eye-witness record of a dramatic natural catastrophe which threatened the lives of a small nation in the high north. It was the Reverend Jon Steingrimsson, a living legend in his day for a sermon said to have halted the glowing molten lava as it cascaded towards his church, who described this merciless outburst of nature's fury. His original observations and insights make this work at once a scientific classic and a literary gem. With typical humility, the author describes his own motive for writing it: "I thought it would be unfortunate if these memories should be lost and forgotten upon my departure, as have so many other works of God which have, for lack of care, been lost forever."

Translated from Icelandic by Keneva Kunz

Fires of the Earth



Freddie Wadling

Stimme Fires of the Earth

(Berndt Arvid) Freddie Wadling, 1951-2016

Wadling war ein schwedischer Musiker, Sänger, Komponist, Schauspieler und Maler/Zeichner, der in seiner Heimat als Star galt, trotz (oder gerade wegen) der Sperrigkeit seiner Werke. Sein musikalisches Spektrum reichte vom Punk bis zur klassischen Ballade.

Als Kind entwickelte Wadling ein zynisches Bild der Menschheit: Sein Vater verließ die Familie, als er noch ein kleiner Junge war; er litt an vorzeitigem Haarausfall und wurde deswegen in der Schule gemobbt. In den 70ern wurde der Außenseiter und Rebell Teil der aufkeimenden schwedischen Punkrock-Szene und gründete eine der ersten Punkbands des Landes.

Freddie Wadlings Kunst ist beeinflusst vom Verborgenen, Kryptischen, Okkulten. Seine Zeichnungen zeugen von seiner Faszination für Horrorfilme und Theater, wie auch für psychedelische Poster und Hieronymus Bosch.

Fires of the Earth



Freddie Wadling

Voice Fires of the Earth

Berndt Arvid Freddie Wadling, 1951 – 2016. was a Swedish musician, singer, composer, actor and painter who has become a major star in his homeland despite (or perhaps because of) the challenging nature of his work. His musical styles range from punk to classical ballads.

Wadling developed a cynical view of humanity as a child, as his father abandoned the family when he was a boy and he suffered premature hair loss that made him the target of bullies at school. A natural misfit and rebel, Wadling became involved in Sweden's burgeoning punk rock scene in the '70s, forming one of the country's first punk bands,

Freddie Wadling, is influenced in his art by the hidden, cryptic and occult. His drawings are imbued with the artist's fascination for horror films and theatre, and viewers will find references to psychedelic posters and Hieronymus Bosch.

Additional Texts



US Patente, Stimme Adrian McNally

Das United States Patent and Trademark Office ist das dem Handelsministerium der Vereinigten Staaten unterstellte Patentamt der Vereinigten Staaten, das Patente für Erfindungen vergibt und für die Etablierung von Marken- und geistigen Eigentumsrechten verantwortlich ist. Es hat seinen Sitz seit 2006 in Alexandria.



David Keith im Originalton

David W. Keith ist Professor für Angewandte Physik an der Harvard School of Engineering and Applied Sciences und Professor für Staatstätigkeit an der Harvard Kennedy School. Außerdem ist er Vorstandsmitglied und amtierender leitender Wissenschaftler beim kanadischen Umweltunternehmen Carbon Engineering. Keiths Forschungsfeld umfasst mehrere Bereiche, darunter klimabezogene Technikfolgenabschätzung, Technische Entwicklung, Atmosphärenwissenschaft und Physik.

Additional Texts



US Patents, Voice Adrian McNally

The United States Patent and Trademark Office (USPTO) is an agency in the U.S. Department of Commerce that issues patents to inventors and businesses for their inventions, and trademark registration for product and intellectual property identification. It has been based in Alexandria, Virginia, since 2006.



David Keith original voice

David W. Keith is Gordon McKay Professor of Applied Physics for Harvard University's Paulson School of Engineering and Applied Sciences (SEAS) and Professor of Public Policy for the Harvard Kennedy School at Harvard University.^[1] He is also board member and acting chief scientist at Carbon Engineering. Keith's research has spanned several domains, including climate-related technology assessment and policy analysis, technology development, atmospheric sciences, and physics.

[

I Devoti
Stimmen vom Sant'Agata Fest, Catania, Sizilien



Als die strenggläubige Christin Agatha die Werbung des heidnischen Stadthalters Quintianus von Catania im 3. Jahrhundert abwies, zwang Quintianus sie zu einem einmonatigen Aufenthalt in einem Freudenhaus. Sie hielt an ihrem Glauben fest. Der Stadthalter ließ ihr eine Brust abschneiden und sperrte sie in einen Kerker ein. In der Nacht erschien der Jungfrau der Heilige Petrus, der ihre Wunden heilte. Als dies Tags darauf bemerkt wurde, ließ man Agatha auf glühenden Kohlen verbrennen.

Ein Jahr nach ihrem Märtyrertod bedrohte ein Lavafluss die Stadt Catania, der jedoch abgelenkt wurde durch einen aus dem Grab Agathas aufsteigenden Seidenschleier. Bei weiteren Bedrohungen durch den Ätna trugen die Bewohner der Stadt den Schleier der Gefahr entgegen und hofften auf Rettung. Heute verehren die Catanesen Agatha als ihre Schutzheilige. Jedes Jahr im Februar findet zu Ehren Agathas eines der größten Feste Siziliens statt, das mit einer Lichterprozession und einem abschließenden Feuerwerk grandios gefeiert wird.

I Devoti
Voices from Festival of Sant'Agata, Catania Sicily



When in the 3rd century the devout Christian Agata renounced the proconsul Quintianus' courtship,, she was forced to enter a brothel for one month. She stuck to her faith and Quintianus ordered one of her breasts to be cut off. He then had her incarcerated. That same night, Saint Peter appeared to the virgin to heal her wound. The following day she was burnt on red-hot coals.

One year after her martyr death, a lava flow from Etna volcano threatened to destroy Catania. A silken veil rose from Agata's grave and proceeded to divert the lava. From then on, whenever the city was threatened by an eruption, the inhabitants approached the mountain carrying Agata's veil and hoping for salvation. Today, the Catanese worship St. Agata as the city's patron saint. Every year in February, one of Sicily's most important festivities takes place in Catania. It is celebrated with a candle procession and a subsequent firework.



Musiker / Musicians



Eivind Aarset, b. 1961, is a Norwegian guitarist with a unique musical vision that absorbs and reflects all manner of music while retaining an enviable individualism and high quality craftsmanship that can span from quiet intimacy to searing intensity. His debut as a bandleader on Jazzland Recordings was described by the New York Times as "One of the best post-Miles electric jazz albums," setting a high benchmark that Aarset has consistently met and exceeded, both in the studio and in live performance.

„We are surrounded by music, always and everywhere“, says Aarset. „I absorb all these impressions and make use of the most diverse elements, without ever analyzing what might be considered the ‚correct‘ combination of genre and style.“

Aarset has collaborated in the production of more than 150 albums of very different musicians such as Ray Charles, Dee Dee Bridgewater, Ute Lemper, Ketil Bjørnstad, Nils Petter Molvaer and Cher. In his solo albums, Aarset combines jazz with electronic music.

Eivind Aarset, geb. 1961 in Norwegen, gilt als Gitarrist mit einer einzigartigen musikalischen Vision, in der sich unterschiedlichste Musikrichtungen treffen, wobei er seine beneidenswerte Individualität nie aufgibt und in seiner Virtuosität das ganze Spektrum an Stimmungen von der leisen Intimität bis zur brüllenden Intensität beherrscht. Sein Debütalbum "Électronique Noire" wurde in der New York Times, dem amerikanischen Jazzmagazin Jazz Times und der britischen Publikation Jazzwise unisono als "eines der besten elektrischen Jazzalben der Post-Miles-Davis-Ära" gefeiert.

"Musik umgibt uns, immer und überall", sagt Aarset. "Ich nehme diese Eindrücke auf und nutze die verschiedensten Elemente, ohne zu analysieren, wie Genre und Stil angeblich korrekt zusammengehören."

Aarset hat an über einhundertfünzig Alben so unterschiedlicher Musiker wie Ray Charles, Dee Dee Bridgewater, Ute Lemper, Ketil Bjørnstad, Nils Petter Molvaer und auch Cher mitgewirkt. In seinen Soloalben verbindet Aarset Jazz mit elektronischer Musik.

Musiker / Musicians



Stian Westerhus, b. 1979, is a Norwegian experimental guitar player. He is known for his experimental, „rough“ playing style with an intense focus on electronic elements; it is not possible to classify him unequivocally as belonging to one genre or another. When asked for music that influenced him in his early years, he mentions Jimi Hendrix, Mike Oldfield and King Crimson.

However, Stian manages to devise his very own musical universe. A futuristic universe, „never heard before.“ He is not complaisant as he fathoms the whole potential of his instrument through electronics. Stian Westerhus remains authentic, uncompromising in the creation of his own brand. His music may appear unwieldy, but this is what makes it so appealing.

Stian Westerhus, geb. 1979 in Norwegen, ist ein experimenteller Gitarrist. Er ist bekannt für seinen experimentellen, „rohen“ Spielstil mit einem hohen Einsatz elektronischer Elemente; er lässt sich nicht eindeutig einem Genre zuordnen. Als wichtige frühe Einflüsse nennt er Jimi Hendrix, Mike Oldfield und King Crimson. Stian aber gelingt es, ein eigenes musikalisches Universum zu entwerfen. Futuristisch, »noch nie zuvor gehört«. Es ist nicht gefällig, lotet alle Möglichkeiten des Instruments mithilfe von Elektronik aus. Stian Westerhus ist ganz bei sich selbst und kreiert kompromisslos seine eigene Marke. Die Musik ist eher sperrig, aber gerade darin liegt ihr Reiz.

Musiker / Musicians



Alf Terje Hana (Stavanger, Norwegen)

Alf Terje Hana`s main instruments are e-guitar and electronics, and he has recorded and played with dozens of Norwegian artists over the years. He is the head of the Stavanger-based band „Athana“.

In the past years he won over prominent rock musicians such as Gary Husband and Stewart Copeland for his projects.

In his playing, Alf Terje Hana makes all kinds of rhythmic/groovy and ambient noises, based on his compositions and curiosity to blend guitar sounds with electronics, and by fueling inspiration from great painters and nature.

2015 saw the release of the double album „Toxic Skies Orchestra NO:DE“ with Werner Cee.

Alf Terje Hana (Stavanger, Norway)

Alf Terje Hanas wichtigste Instrumente sind e-Gitarre und Elektronik. Hana, der über die Jahre mit Dutzenden norwegischer Künstlern zusammengespield hat, leitet die in Stavanger beheimatete Band „Athana.“

Für Projekte mit „Athana“ konnte er in den vergangenen Jahren Rockgrößen wie Gary Husband und Stewart Copeland gewinnen.

Sein Gitarrenspiel enthält ein breites Spektrum von rhythmischen/fetzigigen und Ambient-Klängen; die Grundlage bilden seine eigenen Kompositionen und seine Neugier auf die Verbindung von Gitarrenklang und Elektronik. Inspiration dazu bezieht er aus den Werken berühmter Maler und aus der Natur.

2015 erschien das Doppelalbum „Toxic Skies Orchestra NO:DE“ eine Koproduktion mit Werner Cee“

Musiker / Musicians



Peter Hollinger is a German percussion player. Hollinger, who was initially involved in the art rock genre, gained reputation with his solo performance „suitcase suite“. In the 1990s, he joined the improvisation ensemble „Slawterhouse“ with Jon Rose, Dietmar Diesner and Hannes Bauer; the German jazz journal „Jazzzeitung“ called him, in this context, a „will-o'-wisp on his minimal drum set“. Furthermore, he worked in crossover projects among others with Heiner Goebbels and Alfred Harth

Peter Hollinger ist ein deutscher Schlagzeuger. Hollinger, der zunächst auch im Art-Rock Bereich tätig war, ist vor allem durch seine Soloperformance „Koffersuite“ bekannt geworden. Mit Jon Rose, Dietmar Diesner und Hannes Bauer spielte er während der 1990er Jahre im Improvisations-Ensemble Slawterhaus; die Jazzzeitung nannte ihn in diesem Zusammenhang einen „Irrwisch auf seinem minimalen Drum-Set“. Weiterhin arbeitete er genreübergreifend u a. mit Heiner Goebbels und Alfred Harth.

Musiker / Musicians

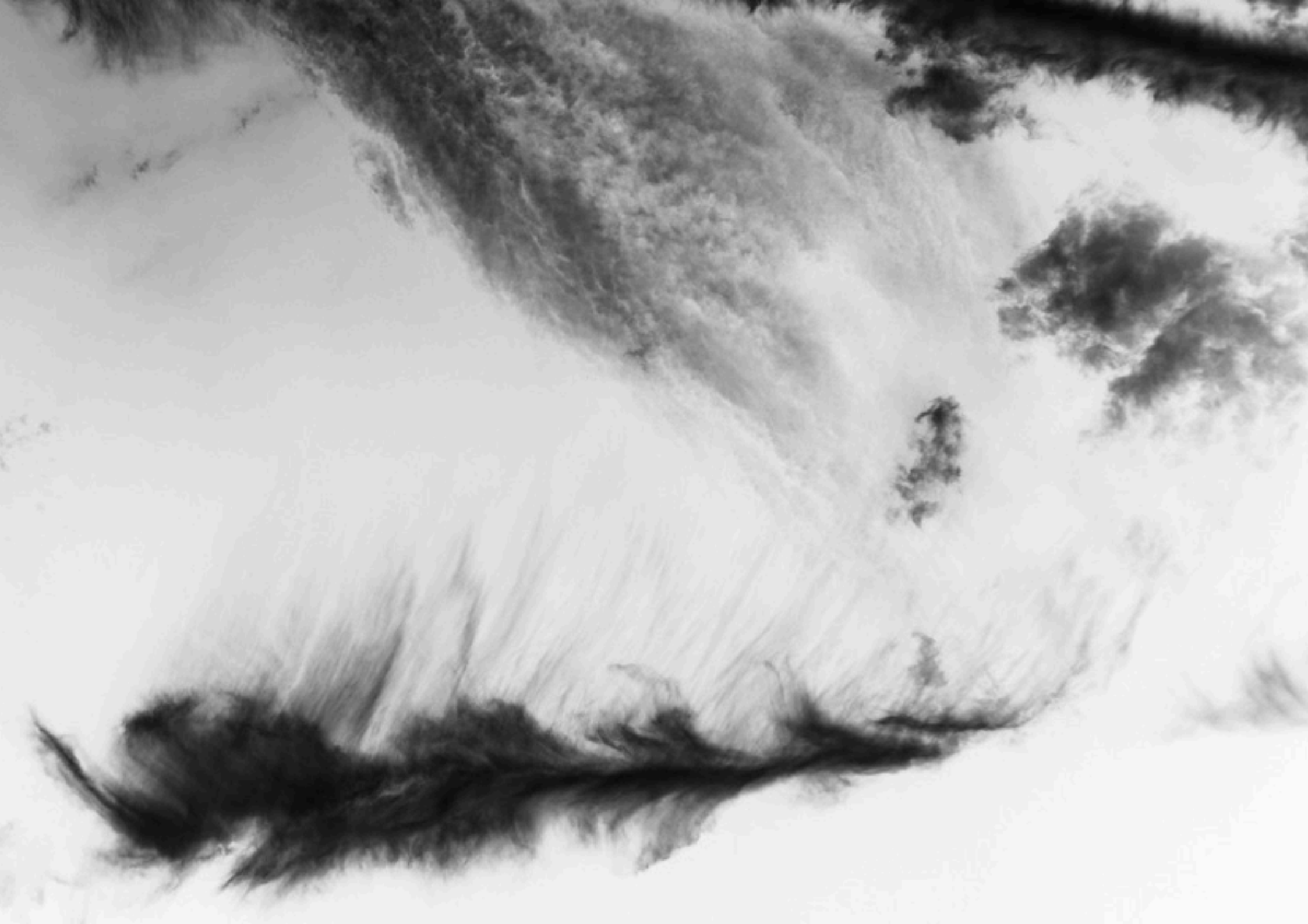


Werner Cee, bass guitar and e-chin.

The electroacoustic ch'in is a pentatonically tuned seven-stringed solid body zither. Sounds are picked up by the piezo microphones fixed at the bridge, transmitted to electrical sound processors and amplified there. In contrast to the original Chinese ch'in, my instrument may be played using not only plucking, but also bowing techniques. The ch'in is an instrument featuring very subtle timbres. Normally barely audible microcosmic sliding soliloquies, a characteristic feature of ch'in music, are even emphasized in the electroacoustic version on account of their amplification and their isolation as a result of sound processing.

Werner Cee, bass und e-chin.

Die elektroakustische Ch'in ist eine pentatonisch gestimmte Wölbrett-Zither. Die Klänge werden von am Steg angebrachten Piezomikrofonen abgenommen, an elektronische Effektgeräte weitergeleitet und dort verstärkt. Anders als die ursprüngliche chinesische Ch'in wird mein Instrument nicht nur mit Zupf-, sondern auch mit Streichtechniken gespielt. Die Ch'in ist ein Instrument mit sehr subtilen Klangfarben. Normalerweise kaum hörbare mikrokosmische Glissando-Monologe, ein Charakteristikum der Ch'in-Musik, kommen in der elektroakustischen Version durch die Klangbearbeitung – Verstärkung und Herausstellung – noch deutlicher zur Geltung.



When Weather was Wildlife

manuscript / timeline

Over and over again, lost idylls meet bizarre soundscapes, apocalyptic storms, iridescent atmospheres and sunsets lost in reverie.

1
15"

Neville Tranter:

*Remember that noise against the attic window?
There are no attics now.
Remember the shimmering pearl strings on grass
blades?
There is no grass now.
That was once
When we were wet
When weather was wildlife
Untamed.*

*Remember dark patches soaking our boots?
There are no boots now.
Remember the earthen smell in the air?
There is no air now.
That was once
When we were wet
When weather was wildlife
Untamed.*

*Remember satellite images
And weather forecasts?
No need for forecasts now.
Remember barometers
And rain dances?
There is no dance now.
Just a button to push.
There were no buttons then.
That was once
When we were wet
When weather was wildlife
Untamed.*

2
1'30"

Freddie Wadling

*Iron turned rust-red,
timber lost its color It turned grey,
grey from the downpour of salty, sulphurous rain.*

3
1 '52"

I Devoti

cittadini, siamo tutti devoti tutti....

4
2'52 "

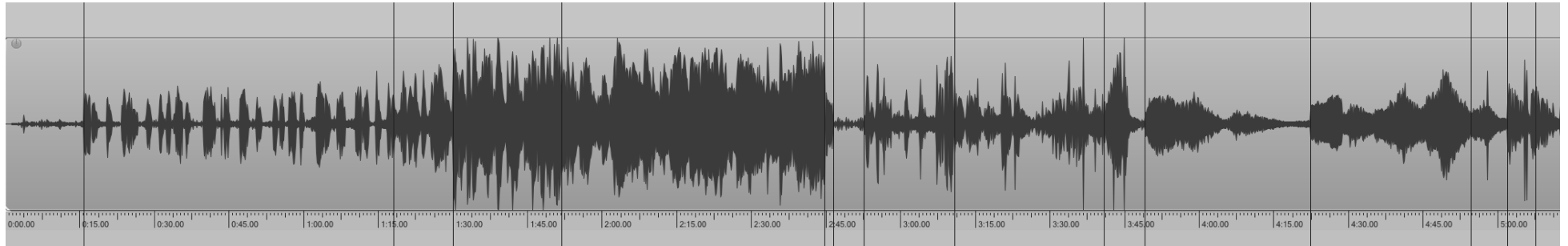
Video clip geoengineering

*How could you steer a hurricane. there are several
ideas,such as oil fires on the ocean, cloud seeding.
Possibilities are endless, the unanswered questions
fascinating.*

5
3'11"

Adrian Mc Nally

*June 4 – Rocket having barium release system to
create ion clouds in the upper atmosphere May 6 –
Communications system utilizing modulation of the
characteristic polarization of the ionosphere August
12 – Powder contrail generation August 16 – Method
and apparatus for triggering a substantial change in
earth characteristics and measuring earth changes
September 6 – Atmosphere modification satellite
February 17 – Method and apparatus for modification
of climatic conditions June 9 – Use of artificial
satellites in earth orbits adaptively to modify the effect
that solar radiation would otherwise have on earth's
weatherMay 2 – Method and apparatus for modifying
supercooled cloudsMay 27 – Method and device for
cleaning the atmosphere January 12 – RFID
environmental manipulationOct 05. – Geoengineering
method of business using carbon counterbalance
credits.*



text	1	2	3	4	5
	15''	1'30''	1'52''	2'53''	3'11''
	<i>Remember...</i>	<i>Iron...</i>	<i>cittadini...</i>	<i>How could...</i>	<i>extensive list...</i>

main instruments	→				
airy guitar chords		guit rough, dark metal drone chin			guitar figure, large space Chin flowing patterns

ensemble / songs	→				
	1'15''	solemn rhythms drum/bass			

sound scene	→				
		Sound scene ambivalent artificial/natural overlaid with list of patents			mechanical pulse

field recordings layer 1	→				
Hydrophone underwater recordings		clip geoengineering			

field recordings layer 2					
		field recordings Catania desperate, imploring			

field recordings idyll		field recordings idyll			
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6

5'02"

Freddie Wadling

All the mice in this country and the next one to the west, which had often caused great damage to our lyme grass grain and other stores, were killed and there has been no sign of them here since.

In the eastern part of the district, no mouse has been seen nor made its presence felt for a long period of time, so they may well have been killed off there in like fashion, although there are no tales of such.

7

6'22"

Neville Tranter

*Whitish trails in the sky
Lines of dirty chalk on the blueboard
Scribbling lies and truths
In windblown letters*

Wipe them off.

*Who will wipe them off
Whitish greyish smears
Cross puzzles
Drawing the parallel bars of our jail windows.
Drawing the grids measuring out the earth.
The squares on the graph paper
Used for sketching secret plans.*

*Trails in the sky.
Wipe them off*

*Who can wipe them off.
We follow them with our eyes
We follow them with our doubts
As they melt down the sun
Ashen blankets choking the colors.
Dry fog shrivelling the skin of the sea.
Our electric steps slowed down
By the sand in our running shoes.*

*We look up
At the white sky
We're unable to read.
As we follow our trails on earth*

They will wipe them out.

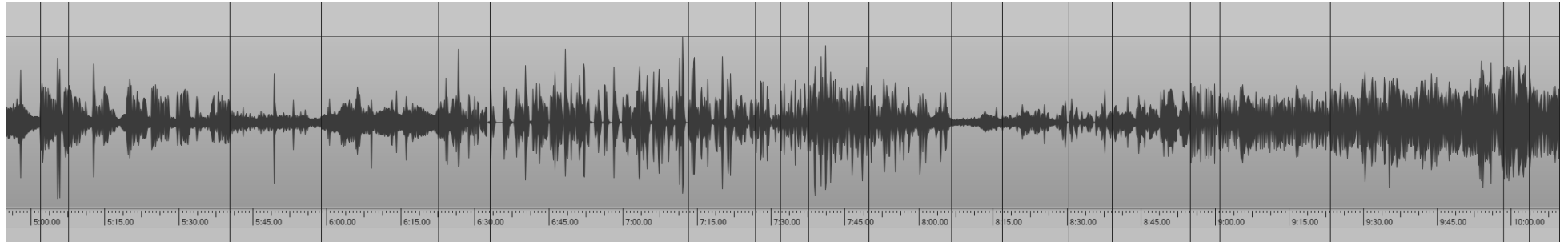
8

8'39"

Neville Tranter

**...oh say can you see its really such a mess every inch of earth is a fighting nest
giant pencil and lip-stick tube shaped things continue to rain and cause screaming pain and the arctic stains from silver blue to bloody red
as our feet find the sand
and the sea is strait ahead..
strait ahead....
well its too bad
that our friends
cant be with us today
well thats too bad ...*

**lyrics quote Jimi Hendrix from
„A Merman I should turn to be“*



text 6

5'02

all the mice...

7

6'22"

whitish...

8

8'39"

oh say...

main instruments

strange guitar sounds ppp
strange chin sounds

ensemble / songs

song structure builds up

sound scene

layering dystopic atmosphere ppp
mysterious, elemental

atmo off.....
voice solo, sound filter

voice only as reverb, delays, reflections

field recordings layer 1

hydrophone diminuendo

field recording Salton Sea California

field recordings layer 2

landscape atmo
hydrophone waves/gravel

...8

.....They changed the time, depths, location and parameters

*...so my darling Katharina and I
make love in the sand
to salute the last moment ever on dry land
our machine has done its work
played its part well
without a scratch on our bodies
and we bid it farewell ...

They changed the time, depths, location and parameters

*...starfish and giant foams greet us with a smile
before our heads go under
we take a last look at the killing noise
the out of style...
the out of style,...

*quotations Jimi Hendrix from
„A Mermaid I should turn to be“

out of style

out of

out

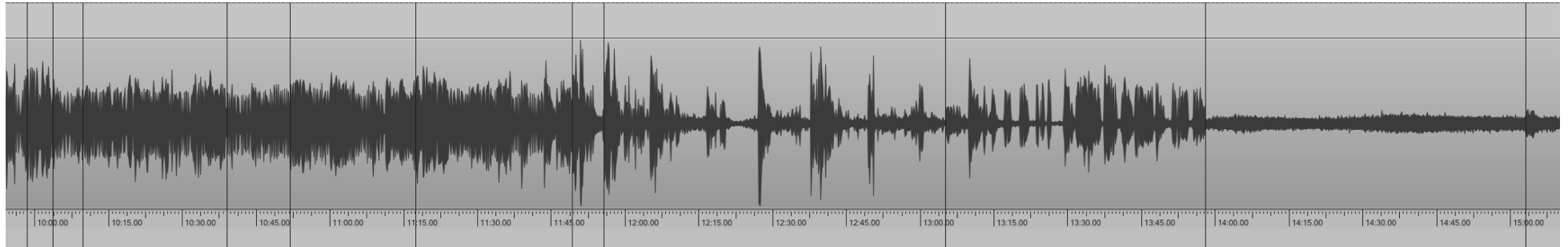
9

13'05"

Freddie Wadling

A great number of people observed this strange cloud or portent which hung there in the sky without moving, until it disappeared instantaneously just before sunset.

Around midmorn , in clear and calm weather, a black haze of sand appeared to the north of the mountains. The cloud was so extensive that in a short time it had spread over the entire area, and so thick that it caused darkness indoors and coated the earth so that tracks could be seen. A light drizzle, which fell from that black cloud that day, turned this powder into black, inky liquid.



....text 8

9
13'05"
a great number...

ensemble / songs

song. guitar bass drums / spoken word

sound scene

doomsday atmo, static
ambivalent, natural/artificial

field recordings layer 1

field recording dry thunderstorm, gradually drifting away

10

16'38"

The Unthanks

*And gnash'd their teeth
and howl'd:
the wild birds shriek'd.
And, terrified.....*

11

17'00"

Neville Tranter

*They still have wings.
They soar.
Who's going to tell them?
They cruise.
High above,
but not as high as before.
Not high enough.*

*They still have wings
That carry them.
They still know the trees.
They'll die not knowing.*

12

17'23"

O-Ton David Keith

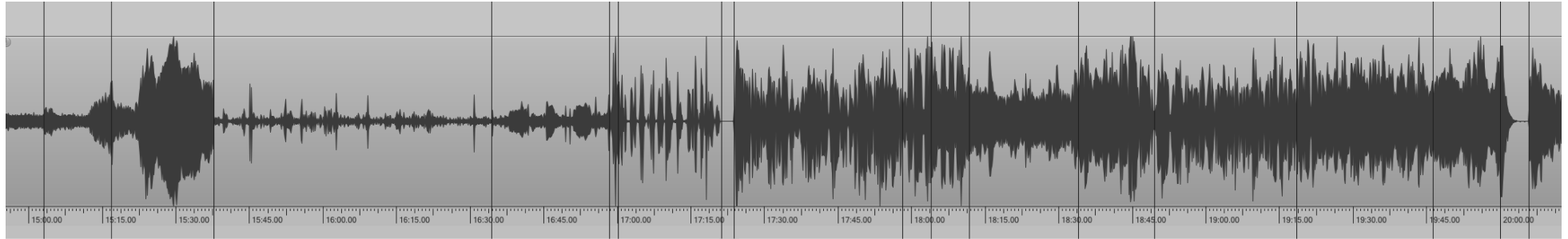
I Devoti

O-Ton David Keith

I Devoti

O-Ton David Keith

I Devoti



text	10 16'38 <i>and gnash'd...</i>	11 17'00" <i>they still...</i>	12 17'23" <i>there is no...</i>
main instrument			dark guit figure, industrial guit sounds e-bass rhythmical
ensemble / songs			densely collaged scene
sound scene doomsday atmo mixes with pastoral landscape darker		voice solo filter effects	field recordings Catania alternating I Devoti/scientists very expressive, increasingly destructive, crescendo
field recordings layer 1 hydrophone pp			
field recordings layer 2			field recordings Catania thunderstorm Akzent
field recordings idyll		field recordings idyll	

13

20'36"

The Unthanks

*The world was void,
The populous and the powerful was a lump
A lump of death ---
a chaos of hard clay.*

*Ships sailorless lay rotting on the sea,
And their masts fell down
piecemeal: as they dropp'd
They slept on the abyss without a surge*

*The waves were dead;
the tides were in their grave,
The moon, their mistress,
had expired before;
The winds were wither'd in the stagnant air,
And the clouds perish'd;*

*Darkness had no need of air from them
She was the Universe.*

14

22'45"

Neville Tranter

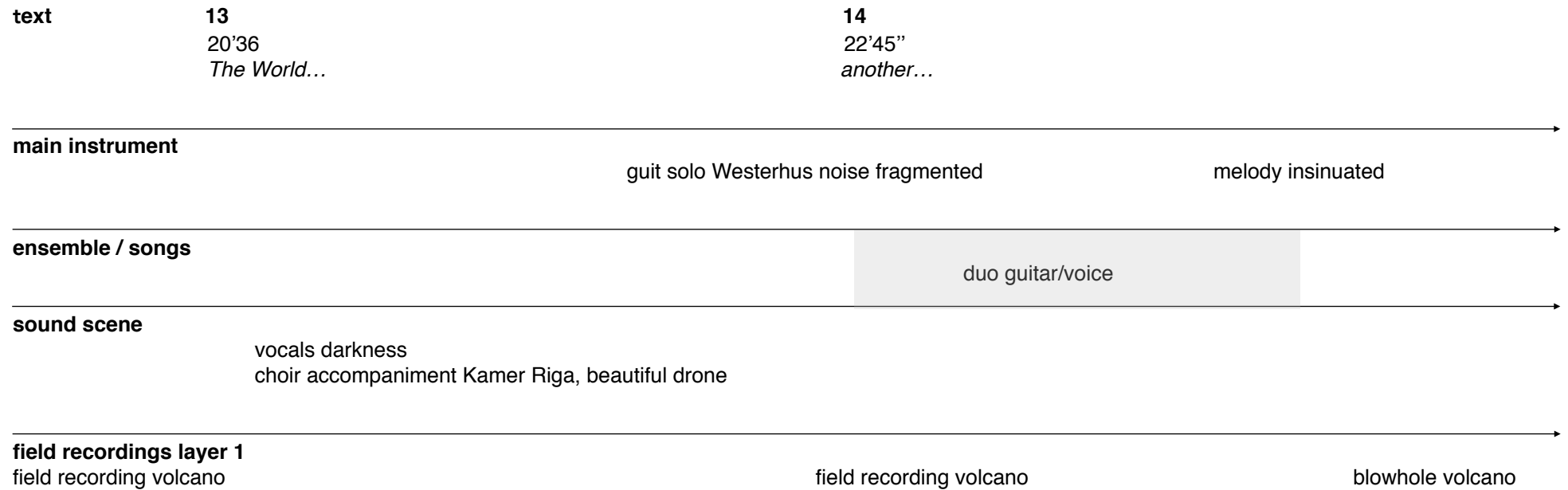
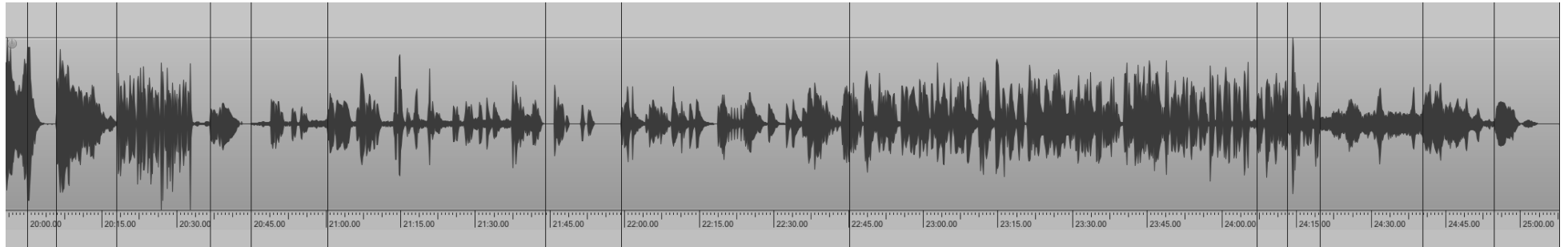
*Another plucking of the strings.
Their music shakes the earth.
Silent resonances make the ground
Shift under our feet.
We cling to steady rocks
As they tumble down on us.
Mountains shake off their dwellers.
Radios keep silent.
Noises erupt.
We listen to their music.
It saves our souls.
said the TV man.*

*Another plucking of the strings.
There is a wave. A shock wave.
A sea wave.
It rushes to the shore.
What kept those thousands there
On a Christmas day?
Said the clergymen.
They could have climbed snowy hills,
couldn't they?
It wasn't our fault.
It was just sea water.
Everyone loves fresh fish.
Everyone loves to surf.*

*Another plucking of the strings.
They've grown addicted to the game.
To pull the strings of atmospheric puppets
That bow deep for their lametta Gods.*

*Another plucking.
An arpeggio.
The puppets dance and fall.
The strings get all entangled.
The sky falls down on us.
Rocks flow.
The ground rises.
Snow burns our skin.
Fire freezes the wells.
The air is choking..*

*A broken string.
Snaps back at your face.
This couldn't have happened,
said all experts as one.
The earth dances and jolts.
Now, what's that face?
Why don't you sing along?*



15

27'22"

Neville Tranter

*There's bound to be a planet
veiled in unbranded clouds.
There's bound to be a star
where winds blow at their will.*

*I'm building a spaceship
in the shelter of my garage.
Big enough to house
all endangered species.
Single and in couples, no matter.
Unbranded poets and musicians,
Unbranded thinkers and speakers.
No-name creatures carrying no profit.
Those who remember the colors of the sky.
Those who remember the shapes of clouds.
Those who refuse to buy lies.
Those who sing unlabelled songs.*

*Get into my spaceship.
Let's take off
go through the roof.
We have no safety belts.
They'll try to shoot us down.*

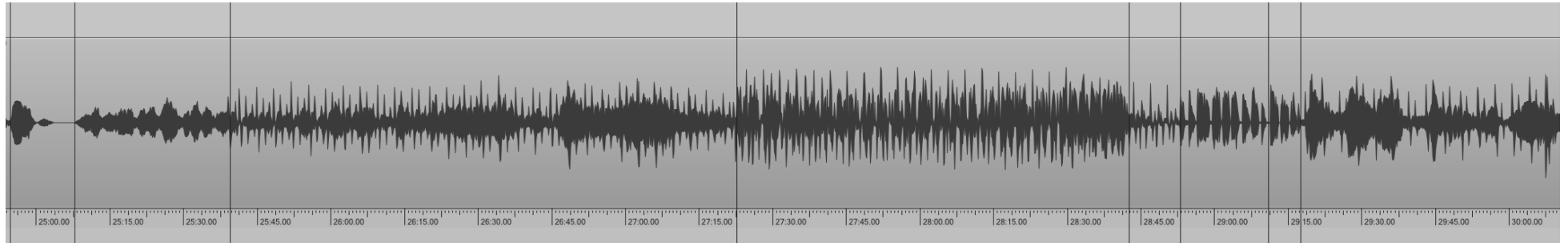
*If we make it to the planet
veiled in unbranded clouds.
If we reach the star
where winds blow at their will
All species will reproduce, no matter.
Unbranded creatures.
Unlabelled poets.
No-name thinkers.
We will start a new age.
We will age there in freedom.
We will speak of earth clouds.*

*We will dream of earth colours.
We will stare at purple planet skies
grieving for our home on earth.*

*Let's take off
Go through the roof.
Leave unbranded clouds behind.
Return to our home earth.*

*Reclaim our sky
Reclaim our colours.
We have no safety belts.
They'll try to shoot us down.
Chase them off.*

*Build them a leaden spaceship
to be sunk in the deepest
most poisonous ocean.*



text

15
 27'22"
There's bound...

main instrument

guit solo, Aarset, flowing chords and melody bows
 e-chin arco
 pulse

guit feedbacks pp
 chin sporadic

ensemble / songs

insinuated song structure, spoken word

sound scene

air stratifications, changing light atmospheres
 mechanical pulse, monotonous

music diminuendo

field recordings layer 1

field recording volcano

16

33'58"

The Unthanks

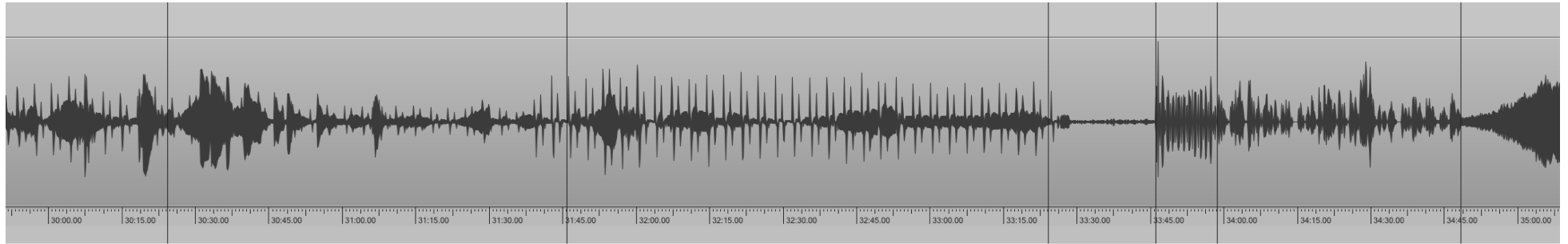
*And men forgot their passions
in the dread of this their desolation;
and all hearts were chill'd into a selfish prayer for light:*

*And they did live by watchfires
--- and the thrones,
The palaces of crown'd kings ---
the huts, the habitations of all things which dwell,
were burnt for beacons;*

*cities were consumed
and men were gather'd round their blazing homes
to look once more into each other's face;*

*Happy were those
who dwelt within the eye of the volcanos,
and their mountain-torch:*

A fearful hope was all the world contain'd;



text

16
33'58"
and men...

main instrument

only guitar left, dark melody, diminuendo

sound scene

foggy darkness mechanical pulse pulse solo
voice solo crescendo

field recording idyll

field recording idyll

17

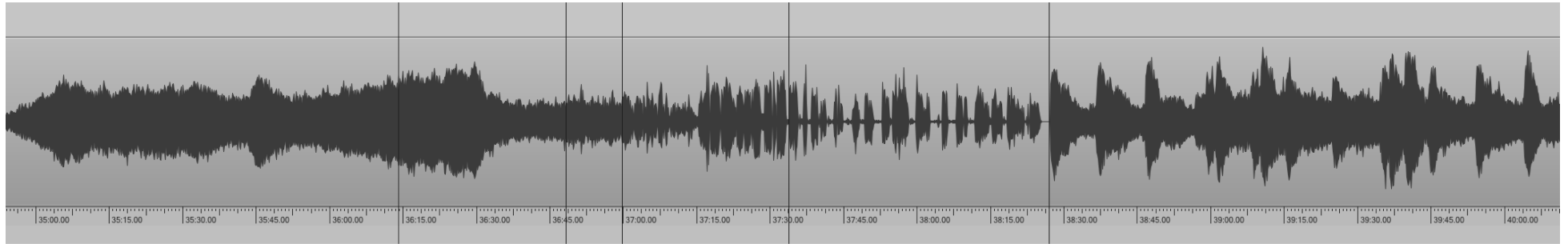
37'33"

Freddie Wadling

*All the ornaments of the church,
its books and burial implements burned as well,
as did the beautiful bell.*

*The weather was quiet
with a light wind from the south.
Far into the winter,
when the moon sailed through the clouds
those surrounding it would appear bright yellow.
The bluish colour remained on the ground for some
time.*

*The weather was quiet.
There was a light wind from the north
and so great were the showers of ash
and sand which blew down from every ridge
that we could just make out the outlines of the farm
and church,
even though they stand on high ground.*



text

17
 37'33"
all the ornaments

ensemble / songs

Duo Athana guit / Cee Chin, full sound

sound scene

oscillating dark sound surface

individual events, disturbing noises, text fragments

voice Wadling solo, heavy breathing

field recordings layer 1

Catania I Devoti

18

40'21"

Adrian McNally

October 17 –

Nuclear-sized explosions without radiation

March 12 –

Creation of artificial ionization clouds above the earth

March 26 –

Stratospheric Welsbach seeding

August 13 –

*Method for producing a shell of relativistic particles
at an altitude above the earths surface*

August 20 – *Artificial ionospheric mirror composed of
a plasma layer which can be tilted*

19

40'54"

The Unthanks

Seasonless,

herbless,

treeless,

manless,

lifeless.....

20

41'18"

Neville Tranter

**...Drifting,*

on a sea of forgotten tear drops

On a life boat

Sailing,

sailing home

Drifting

on a sea of old heart breaks

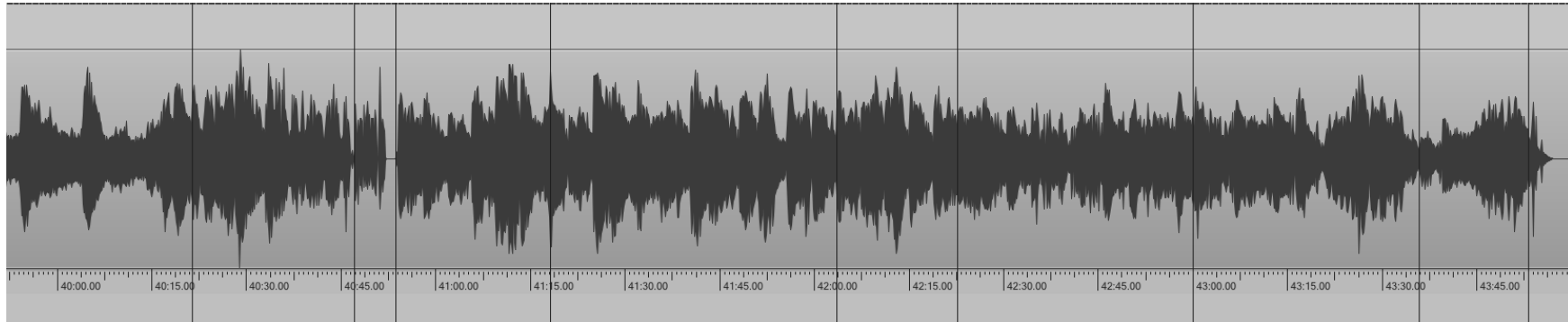
On a life boat

sailing

Sailing home...

**lyrics quote Jimi Hendrix from*

„Drifting“



text	18	19	20
	40'21"	40'54"	41'18"
	<i>october 17...</i>	<i>seasonless...</i>	<i>drifting...</i>

main instrument
Duo Athana git / Cee Chin

ensemble / songs

	song structure drums, guit, bass, chin
--	--

sound scene

	vocals The Unthanks	
		melancholy mood, somehow void
list of patents		
	spoken word	

field recordings layer 1

		wing noise at the end
--	--	-----------------------



Link Collection

Werner Cee	www.wernercee.info
Südwestrundfunk	https://www.swr.de/swr2/swr2-suche-100.html?restriction=%2Fswr2&q=werner%20cee
Bettina Obrecht	http://www.redworks.info/BettinaObrecht/
Darkness	https://www.poetryfoundation.org/poems/43825/darkness-56d222aeeee1b
Lord Byron	https://www.britannica.com/biography/Lord-Byron-poet
Laki eruption	https://ultimatehistoryproject.com/the-eruption-of-laki.html
Steingrímsson	https://de.wikipedia.org/wiki/Jón_Steingr%C3%ADmsson
Catania	http://www.visitsicily.info/en/santagata-in-catania/
US Patents	https://www.uspto.gov
David Keith	https://en.wikipedia.org/wiki/David_Keith_(scientist)
Eivind Aarset	https://eivindaarset.com
Alf Terje Hana	https://www.athana.no/main.htm
Stian Westerhus	https://en.wikipedia.org/wiki/Stian_Westerhus
Peter Hollinger	https://de.wikipedia.org/wiki/Peter_Hollinger
The Unthanks	http://www.the-unthanks.com
Neville Tranter	http://www.stuffedpuppet.nl/neville.html
Freddie Wadling	https://en.wikipedia.org/wiki/Freddie_Wadling

