



## Project description short

[www.symphony-of-human-rights.com](http://www.symphony-of-human-rights.com)

Since their creation on the 10/12/1948, the articles of Human Rights haven't lost anything in terms of actuality and necessity. The composer Andreas Schmidt-Hartmann who works in Berlin and Leipzig tried to find answers to many outstanding questions caused by the rushing practise of politics. Therefore he started dedicating a symphony (called 'sense-phony') to the Human Rights. A collage of the 31 articles and 7 famous speeches for peace forms the basis of setting. The "symphony of Human Rights" is a multimedia piece of art that combines the work of highly qualified artists and scientists: 3D-video projection by Dominik Rinhofer's company ([www.pxng-projections.com](http://www.pxng-projections.com), multiple award winner), and was produced in advance 3D audio reproduction (wave-field synthesis/ audio holography) by Dr. Herbert Buchner's international team of researchers ([www.holobase.com](http://www.holobase.com)). The professional choreographer Anett Simmen with international company ([www.vola-stageart.de](http://www.vola-stageart.de)) and TV-actor Edward Scheuzger (<http://www.vollfim.com/de/actor/edward-scheuzger>) were also involved. In the artwork both artists represent man and woman in the context of human society and declare the texts in antiphony with two choirs and the children's choir. Furthermore, the audience will be involved directly as a singing and speaking choir in some parts. The composer Schmidt-Hartmann is the long-standing conductor of all three choirs: <http://friedrichshainer-spatzen.de> , <http://spheregroove-chor.de> and <https://www.facebook.com/unisonochorleipzig/?fref=ts> . The instrumentalists are students of the "Hochschule für Musik & Theater Leipzig". Please find further information about cooperation partners and their approaches in the comprehensive project description. The premiere of the parts "Seattle" (1855) and "Martin Luther King" (1968) with a total length of 60 minutes takes place on the 02/2018 in cooperation with the "Chorverband Berlin" (choral association of Berlin) (<https://www.chorverband-berlin.de> ) at the "Heilig-Kreuz-Kirche" in Berlin. Besides the choirs; narrators, a string quartet, two percussionists, a pianist and electronical music build the ensemble. In 2018 the video- and audio team will collect basic material for three planned concerts with the full crew from: 02/2018 "Heilig-Kreuz-Kirche Berlin", 05/2018 "Peterskirche Leipzig", 11/2018 "Great St. Mary Ministry" Cambridge and 10/12/2018 (Day of Human Rights) "Peterskirche Leipzig". We are going to be hosted in Cambridge by Prof. Dr. Simon Godsill who works with Dr. Herbert Buchner of the audio-team "Holospace". They carried out research on a consumer friendly way of holographic rendering and are going to present them to a broader audience with this pilot project. The international cooperation that follows the subject is going to expand over the years 2017 and 2018 to other choirs and countries. Confirmed are the Athens' "Moraitis School Children Choir" and the Portuguese " Coral Évora". Currently engaged in discussion are the French "New Poppys" or "Petits Chanteurs" beside the "Tempokids", the "GG Choir" from Latvia, the "Barcelona Gospelchoir" from Spain and from Évora/ Portugal (see contact list). These choirs are going to perform a short part of the artwork in their hometown. Every following concert will benefit from the audio-visual outcomes of the German production. Vice versa their concert's recordings will be used for the video footage. Also, since its beginnings the project is characterised by its international cooperation: Syria (Ziad Hakim, computer programmer), the UK (Prof. Dr. Simon Godsill) and a variety of singers from immigrant backgrounds (especially in the children's choir "Friedrichshainer Spatzen"). The close connection between artists and audience, personal responsibility of man, actual lived Human Rights, democratisation of the (hearing) centre through innovative audio-holography, immediacy of the concert experience by synthaesia, trust in future generations... Those and many other meanings belong without any doubts to the aura of a "symphony of Human Rights".

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