

**places to listen**

**(1) ravens: up to 7 players and tape (field recording)**

**(2) spring: ensemble (var.) and tape (field recording)**

eva-maria houben

2014

places to listen

ravens: up to 7 players and tape (field recording)

spring: ensemble (var.) and tape (field recording)

eva-maria houben

2014

the pieces “places to listen (1) ravens” and “places to listen (2) spring” are twin compositions.

both pieces in one concert must be performed separately, at various points in the program.

for crow with no mouth, jesse goin –  
and all the friends.

**places to listen (1)**

**ravens**

up to 7 players and tape (field recording)

eva-maria houben

2014

places to listen (1)

ravens

up to 7 players and tape (field recording)

eva-maria houben

2014

ravens

hoch oben  
um den berggipfel  
kreisen sie:  
die unglücksraben

fast streifen sie die mauern  
der ruine  
der alte könig schläft immer noch –  
seit undenklichen zeiten

tief drunten  
verstreut im feld  
sitzen die glücksraben

in jedem moment  
zum abflug bereit:  
startklar

ravens

high up

round the pinnacle

they revolve:

the ravens (promising bad luck)\*

they nearly touch the walls

of the ruin

the old king still sleeping –

since immemorial times

deep down there

scattered in the field

sit the ravens (promising happiness)

in every moment

ready for takeoff:

ready to go

\*in german language the word “unglücksrabe” is an idiom, means: somebody plagued by misfortune. at the same time “rabe” means the bird, which may be regarded as a messenger of misfortune. the word “glücksrabe” does not exist; it is a neologism with the opposite meaning.

eva-maria houben, may 2014

tape (field recording): 20 minutes.

realistic volume: like the surroundings where you find yourself.

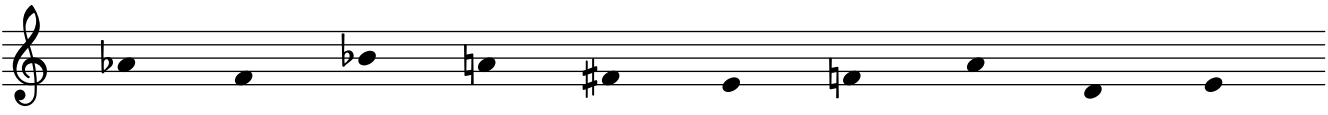
one melody for each of the players.

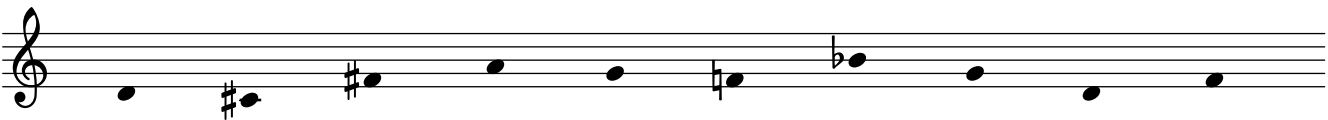
the melody may be played in any octave and transposition.

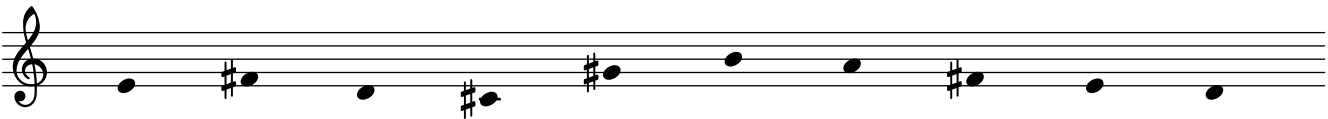
all sounds are soft; any duration.

if one player plays, the others remain silent.


each melody is played at most once during the period of the field recording.


1 

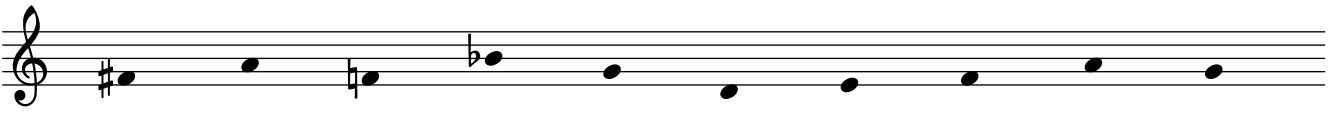
2 

3 

4 

5 

6 

7 



**places to listen (2)**

**spring**

for ensemble (var.) and tape (field recording)

eva-maria houben

2014

places to listen (2)

spring

for ensemble (var.) and tape (field recording)

eva-maria houben

2014

mittwinter, zu lang die nacht –  
zwei hälften möchte ich daraus machen.

und die zusammenrollen, stecken in  
die decke für die frühlingnacht.

und wenn der liebste wieder kommt zu mir,  
roll ich sie wieder auf, damit die nacht zu strecken.

hwang jin-i (etwa 1516-1544) – koreanische dichterin

midwinter, too long the night –  
two halves I want to make of it.

and bundle them, put them  
into the blanket for the spring night.

and when the dearest comes back to me,  
I roll them up again, order to stretch the night.

hwang jin-i (about 1516-1544) – korean poetess  
translation: eva-maria houben

tape (field recording): 7 minutes.

realistic volume: like the surroundings where you find yourself.

the piece begins with the tape.

ensemble: tacet for the first 3 minutes.

03:01 – 04:59: the ensemble, while the tape is going on.

sounds that blend almost unnoticed into the sonic environment.

ensemble: tacet for the last 2 minutes.