



CATASTERISM IN THREE MOVEMENTS

MATTHEW BARNEY | JONATHAN BEPLER

SCHAULAGER[®]

LAURENZ FOUNDATION

III. Flux: Spring, Wood, Mineral Sediment
Cantatorium Suite

Jonathan Repler

Full Score

8

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1

B. Cl. 2, 3

Bsn. 1, 2

Hrn. 1, 2

Tpt. 1, 2

B. Tbn. 1, 2

Tbn.

Vib.

Mar.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Ch.

legato, rubato, exactly at 10.

bright, playful

continues freely at 10.

and presto
cresc. toward full system

III. Flux Spring - Wood Mineral 003

Full Score

12

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1

B. Cl. 2, 3

Bsn. 1, 2

Hrn. 1, 2

Tpt. 1, 2

B. Tbn. 1, 2

Tbn.

Vib.

Mar.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Ch.

accelerando

continues exactly at 10

precipitating, exactly at 10

and presto

and presto

and presto

and presto

III. Flux Spring - Wood Mineral 003

Full Score

16

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1

B. Cl. 2, 3

Bsn. 1, 2

Hrn. 1, 2

Tpt. 1, 2

B. Tbn. 1, 2

Tbn.

Vib.

Mar.

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Ch.

and presto

and presto

and presto

and presto



CATASTERISM IN THREE MOVEMENTS

MATTHEW BARNEY | JONATHAN BEPLER

SEPTEMBER 22–25, 2021, 8 P.M.
SCHAULAGER, BASEL

Written and Directed by
Matthew Barney

Diana
Jill Bettonvil

Music Directed and Composed by
Jonathan Bepler

Electroplater
K.J. Holmes

Basel Sinfonietta
Conductor **Jack Sheen**

Hoop Dancer
Sandra Lamouche

Commissioned by Laurenz Foundation, Basel, Switzerland

Basel Sinfonietta Orchestra Line-Up

Violin I

David Caflisch Sontòn¹
Martina Albisetti
Jaume Angeles Fite
Iris Günther
Minsue Kwon
Lilli Schmitt
Nadia Strijbos
Asuka Tietz

Violin II

Mirka Šćepanović²
Laia Azcona Morist
Tina Koberidze
Franziska Németi-Mosimann
Zoé Pouri
Joseph Querleux
Simone Schermi
Friedemann A. Treiber

Viola

Anna Pelczer²
Andrea Cagnin
Elisabeth Kappus
Tatiana Kunz
Anja Martin-Glatthard
Edmund Riddle

Violoncello

Aude Pivôt²
Friederike Arnold
Giulio Sanna
Barbara Weishaupt

Double Bass

Simon Wallinger²
Lukas Burri

Flute

Julian Cawdrey
Marina Tantaniozi
Vera Leibacher

Oboe

Valentine Collet
Marta Sánchez Paz

Clarinet

Guido Stier
Mariella Bachmann
Paula Häni

Bassoon

Lucas Rössner
Francesco Giussani

Bugle

Carl-Philipp Rombach
Udo Schmitz

Trumpet

Friederike Huy
Valentin François

Trombone

Rudi Hermann
Jonas Inglin

Tuba

Janne Matias Jakobsson
Mateusz Dudek

Piano

Miguel Pisonero

Harp

Julia Wacker

Percussion

Victor Barceló
Dino Georgeton

¹ Concertmaster

² Voice Leader

Ushers

Hanna Bachmann
Claudia Eichenberger
Joshua Jäggi

Lazar Kostic
Stefanie Manthey
Nadja Pecinska

Heike Pulm
Susanne Schärner
Linda Schraner

Andreas Thierstein
Emma Vogt
Anna Vonarburg

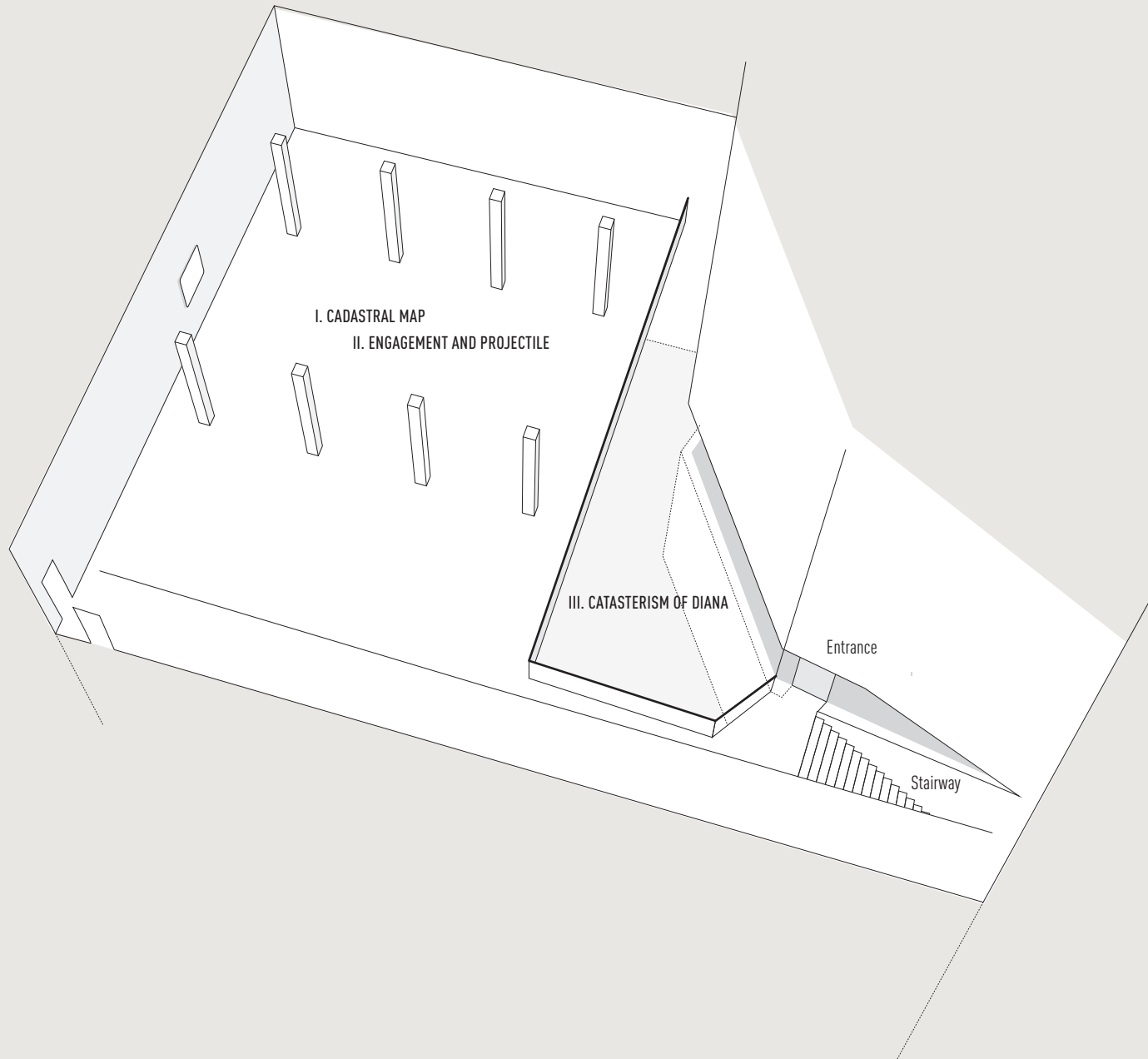


Matthew Barney *Elk Creek Burn*, 2018, lodgepole pine; cast copper, brass and lead; cast polycaprolactone, 39 x 427 x 105 in
Laurenz Foundation, Basel

PART 1. CADASTRE

n. A comprehensive land recording.

A cadastral parcel is defined as a continuous area identified by a unique set of homogeneous property rights.



I. CADASTRAL MAP

Ground level, ~12 min.

II. ENGAGEMENT AND PROJECTILE

Ground level, ~10 min.

III. CATASTERISM OF DIANA

Atrium performance visible from balcony ~6 min.

Audience descends to lower level,
10-minute intermission.

... The sublime is the older and more pervasive cultural construct, being one of the most important expressions of that broad transatlantic movement we today label as romanticism; the frontier is more peculiarly American, though it too had its European antecedents and parallels.

The two converged to remake wilderness in their own image, freighting it with moral values and cultural symbols that it carries to this day.

... Although wilderness may today seem to be just one environmental concern among many, it in fact serves as the foundation for a long list of other such concerns that on their face seem quite remote from it. That is why its influence is so pervasive and, potentially, so insidious.

Cronon, William. "The Trouble with Wilderness; or, Getting Back to the Wrong Nature" In William Cronon, ed., *Uncommon Ground: Rethinking the Human Place in Nature*, New York: W. W. Norton & Co., 1995, p. 69–90.

The Land Ordinance of 1785, and the several ordinances and instructions that followed, required that as surveyors established each line, they were to make it real, to actually carve line into the landscape, to blaze the trunks of those trees whose branches brushed line, to dig trenches, mound rocks, and otherwise chisel linearity into the very face of America.

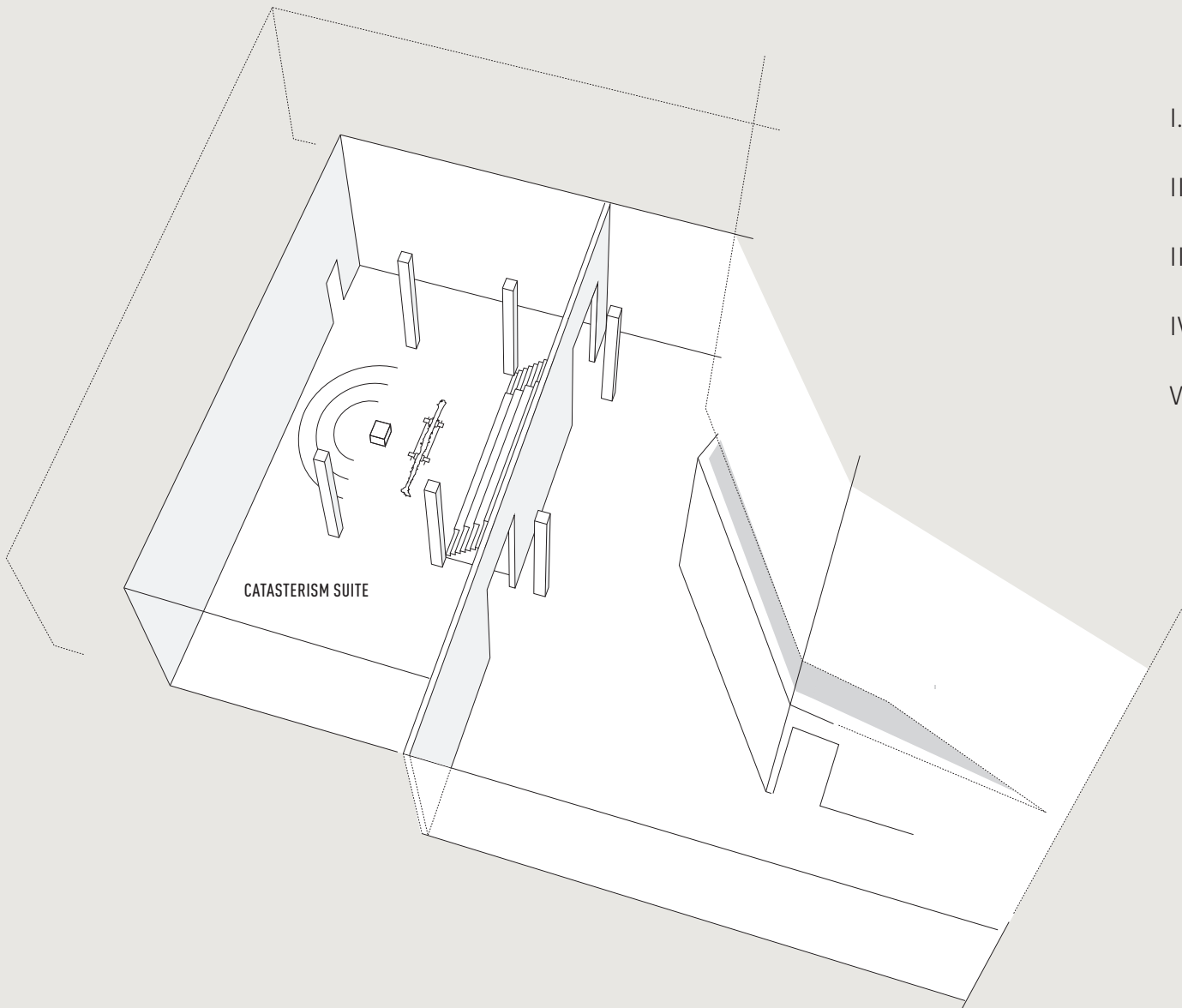
Hales, John. *Shooting Polaris: A Personal Survey in the American West*. Columbia, Missouri, University of Missouri Press. 2005.



Albert Bierstadt *Sierra Nevada*, 1871–1873, oil on canvas, 45 ½ × 64 in, courtesy of Reynolda House Museum of American Art, affiliated with Wake Forest University, Winston-Salem, North Carolina

PART 2. CATASTERISM SUITE: FOR ORCHESTRA WITH SCULPTURE

catasterism. n. The process by which a hero is turned into a constellation or celestial object; a placing among the stars.



- I. PYRISCENCE: SEROTINY - FIRE - CLUSTERS
- II. LOXODROME: COSMIC HUNT - CADASTRE - BOMBAST
- III. FLUX: SPRING - WOOD - MINERAL
- IV. SPHERICAL HELIX: DIANA - IGNITION - PROJECTILE
- V. CATASTERISM: CELESTIUM - TOPOGRAPH - RHAPSODY

In American mythogenesis, the founding fathers were not those eighteenth-century gentlemen who composed a nation at Philadelphia. Rather, they were those who ... tore violently a nation from the implacable and opulent wilderness ... The first colonists saw in America an opportunity to regenerate their fortunes, their spirits, and the power of their church and nation; but the means to that regeneration ultimately became the means of violence, and the myth of regeneration through violence ultimately became the structuring metaphor of the American experience.

Slotkin, Richard. *Regeneration Through Violence: The Mythology of the American Frontier, 1600-1860*. University of Oklahoma Press, 1973. p. 5.

From earliest times it has been assumed that environmental factors could either induce spiral grain or influence its development ... At different times wind, sun, soil, exposure, altitude, and many other features have been held responsible for “twisted” trees ... one of the most fanciful explanations put forward to explain spiral grain was [that] the rotational velocity of the earth and its oblate shape are supposed to create spiral and vortex movements of the air around trees, because the southern sides of trees in the Northern Hemisphere and the northern sides in the Southern Hemisphere are subject to greater velocities than the corresponding opposite sides.

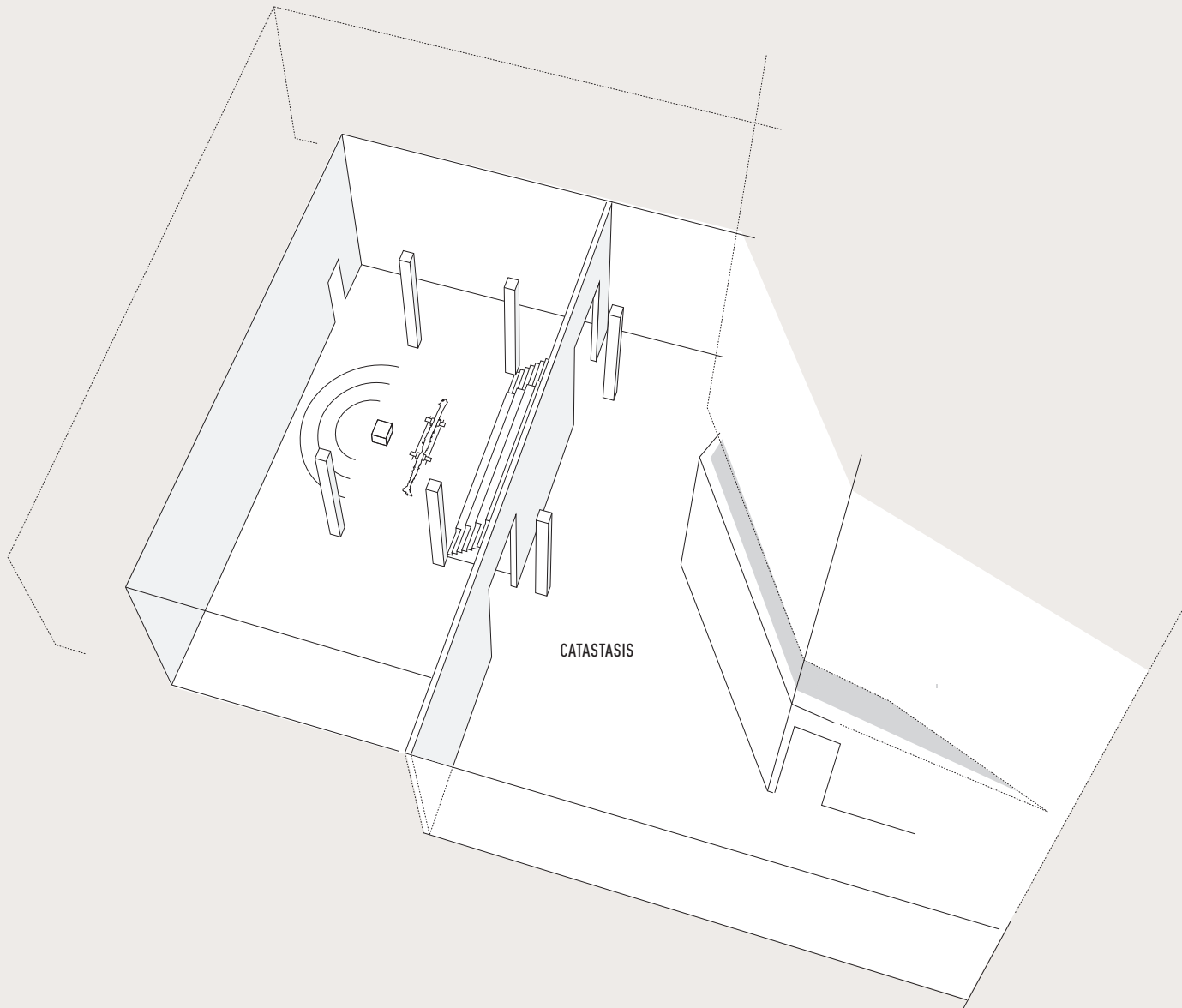
Harris J.M. (1989) “Spiral Grain in Relation to the Environment.” In: *Spiral Grain and Wave Phenomena in Wood Formation*. Springer Series in Wood Science. Springer, Berlin, Heidelberg, p. 77–97.



Matthew Barney *Elk Creek Burn*, 2018, lodgepole pine; cast copper, brass and lead; cast polycaprolactone, 39 x 427 x 105 in
Laurenz Foundation, Basel

PART 3. CATASTASIS

n. The dramatic complication immediately preceding the climax of a drama.

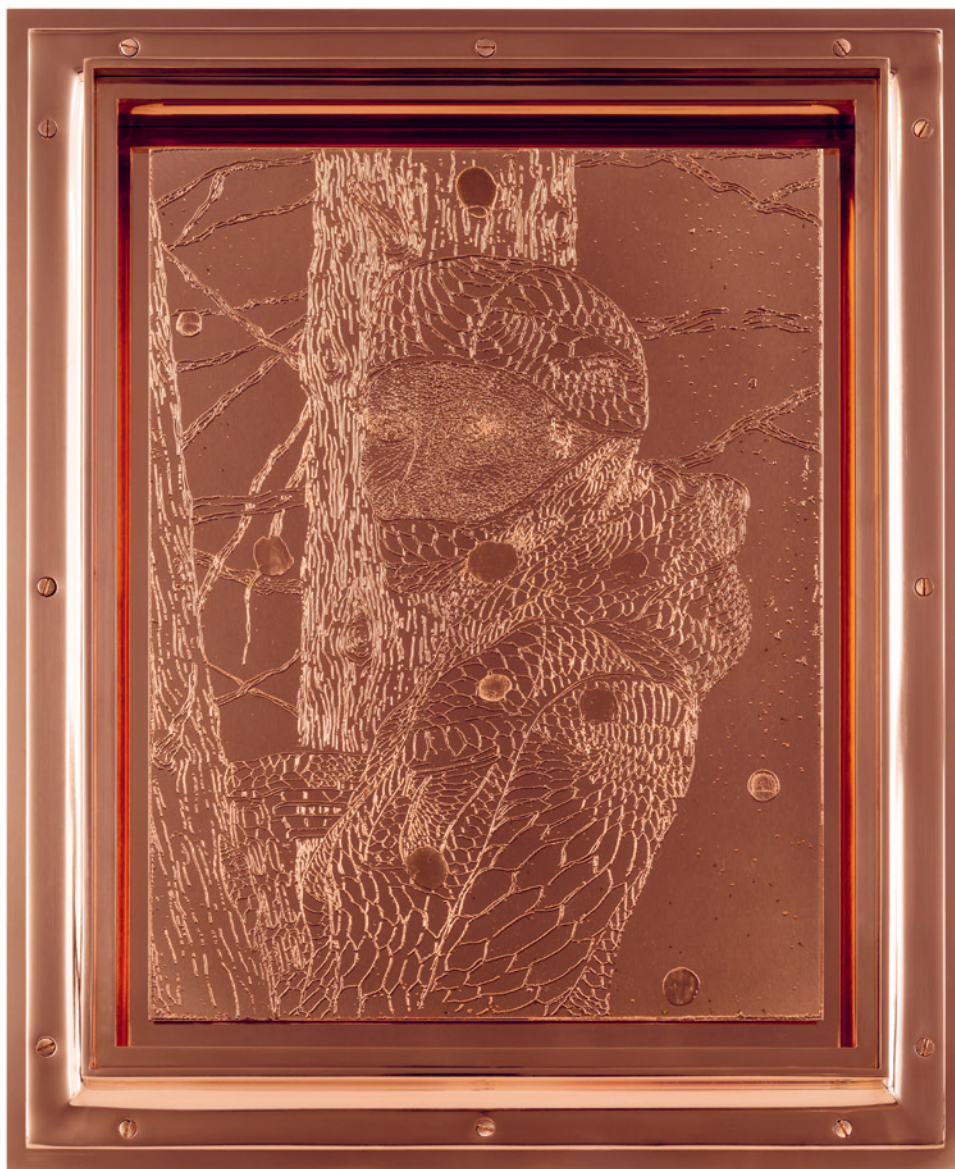


Lower level Atrium, ~ 15 min.

I. PATH

II. OCCULTATION

III. TOTALITY



Matthew Barney *Diana: State one*, 2018, Electroplated copper plate in copper frame, 14 × 11 × 1 1/4 in, Laurenz Foundation, Basel

According to the Blackfoot people of the North American plains, Makoiyi, the wolves were the first Ksahkomi tapiksi (Earth Beings) to pity us. One snowy winter, when our people were starving, a young man and his family camped by themselves as they searched for food. The wolves found the family and appeared to them as young men bringing fresh meat to their tipi. The wolves took this family with them back to their camp. There, there were many different animals camped together, and they helped the family to set up, make a fire and get food. The animals shared many spiritual gifts with the man and also showed the man how to cooperate with other people when he hunted buffalo and other animals. The wolves also told our ancestors that animals with hoofs and horns were all right to eat, but that animals with paws and claws should be left alone. The wolves disappeared in the spring, but we still see them in the sky as Makoi-Yohsokoyi (Wolf Trail). These stars constantly remind us of how we should live together.

Virtual Museum of Canada, *Indigenous Astronomy: The Blackfoot of the North American Plains, "Makoi-Yohsokoyi – The Wolf Trail – The Milky Way"*, As told by Rosie Day Rider and Louise Crop Eared Wolf, Kainai

Callisto, the daughter of Lycaon, had chosen a life of hunting with Artemis, but was raped by Zeus. She kept this secret from the goddess, but one day as she was bathing, close to the time she was due to give birth, she was seen by Artemis. The goddess grew angry and turned her into a bear, and in this form she gave birth to her son, Arcas. She was hunted in the mountains by some shepherds, and was brought with the baby to Lycaon. One day when Lycaon was entertaining Jupiter, and pretending to know nothing about what had happened, he cut up Arcas and served it to him. Jupiter struck the house with a thunderbolt, turned Lycaon into a wolf, and put Arcas back together again. Arcas was then raised by shepherds. When he became a young man, (presumably whilst out hunting, he saw his mother, in bear form, and not recognising her), he chased her into the Lykaion. Now the law was that anyone who entered that place should be put to death, and just as the Arcadians were about to apprehend them and kill them, Zeus took them up into the stars. Artemis, perceiving her mistake, and wishing to honour Callisto a second time, placed a second image of the bear in the stars (Ursa Minor).

Robinson, Matthew. "OVID AND THE "CATASTERISMI" OF ERATOSTHENES." *The American Journal of Philology* 134, no. 3 (2013): 445-80. Accessed August 24, 2021. <http://www.jstor.org/stable/24560752>.

MATTHEW BARNEY

Matthew Barney is one of America's most significant contemporary artists. Over the past two decades he has developed a practice that encompasses filmmaking, performance, drawing, painting, and sculpture. His most recent museum exhibition *Redoubt* was first presented at the Yale University Art Gallery, New Haven, in 2019 (accompanied by an extensive new publication), and subsequently travelled to UCCA Center for Contemporary Art, Beijing in 2019 and the Hayward Gallery, London in 2021.

Major presentations in recent years include *River of Fundament*, Haus der Kunst, Munich (2014), touring to the Museum of Old and New Art, Hobart, Tasmania (2014) and The Geffen Contemporary at MOCA Los Angeles (2015); *Subliming Vessel: The Drawings of Matthew Barney*, The Morgan Library & Museum, New York (2013), and the Bibliothèque nationale de France, Paris (2013–2014). In 2002, Barney's acclaimed series *The Cremaster Cycle* (1994–2002), was presented as a solo exhibition organized by the Solomon R. Guggenheim Museum, New York: travelling to Museum Ludwig, Cologne (2002); Musée d'Art Moderne de la Ville de Paris (2002); and Solomon R. Guggenheim Museum, New York (2003). Over the course of his career he has received numerous awards, including the Aperto prize at the 1993 Venice Biennale and the 1996 Hugo Boss Award. The artist lives and works in New York.

JONATHAN BEPLER

Jonathan Bepler is a composer who has worked extensively in collaborative and site-specific contexts. His wide-ranging techniques include improvisation, conduction, and accidental gestures as well as traditional and alternative notations. His concert music includes works for the Budapest philharmonic, Ensemble Modern, the Glenn Branca Ensemble, and the Orchestre Philharmonique de Radio France.

He employs a wide variety of musical forces, including objects and alternative instruments with performers ranging from non-musicians and children to accomplished players from classical and other traditions. Bepler's work often involves the co-mingling of seemingly disparate elements, a love of chaos, and a desire for reconciliation.

He has collaborated with artists, choreographers, filmmakers and directors in work presented in a wide range of contexts, including venues such as Bayerische Staatsoper, London Coliseum, Theater Basel, Brooklyn Academy of Music, Royal Dramatic Theater of Sweden, and the Herodion Theater at the Acropolis in Athens, as well as many museums, performance spaces, and outdoor sites.

Jonathan's close collaborations with Matthew Barney have spanned some twenty years, including eight films and numerous performances. Their seven-year project *River of Fundament* involved large scale site-specific live actions at far-flung locations, and the resulting 6-hour film has been presented at opera houses and theaters rather than cinemas. Most recently, he composed music for Barney's film *Redoubt*, 2018. Jonathan Bepler lives and works in Berlin.



BASEL SINFONIETTA

MUSIC IN TUNE WITH THE TIMES

The Basel Sinfonietta is a full symphonic orchestra specializing in contemporary music – and in this respect a unique ensemble worldwide. The Principal Conductor of the Basel Sinfonietta is Baldur Brönnimann. Since its founding in 1980, the Basel Sinfonietta has transcended classical concert conventions and has been open to the exploration of other genres and cultures in its programmes, driven by its ambition to perform music in tune with the times through commissions, world premieres and Swiss premieres.

In addition to its own series of six subscription concerts, the Basel Sinfonietta is a regular guest at local festivals such as *ZeitRäume Basel* and *Culturescapes*. The Basel Sinfonietta is also one of the cooperation partners of Theater Basel, Kaserne Basel and Kunstmuseum Basel.

The Basel Sinfonietta's increasing international presence has been evidenced in recent seasons by performances at the Vienna Konzerthaus, the International Summer Courses for New Music in Darmstadt, the Dialoge Festival of the Mozarteum Foundation Salzburg or the Warsaw Autumn.

Concert recordings of the Basel Sinfonietta are regularly broadcast by Swiss radio SRF 2 Kultur as well as by international radio stations. Highlights of the 2021/22 season include guest performances at ART Basel, the Bern Music Festival and Theater Basel; collaborations with composer Unsuk Chin and composers Dieter Ammann and Hèctor Parra; with pianist Joonas Ahonen, the chamber ensemble of the Orquesta Experimental de Instrumentos Nativos (OEIN), the NDR Bigband and the VEIN Trio; and with conductors Pablo Rus Broseta and Jörg Achim Keller.

The Basel Sinfonietta is a self-governing orchestra. Since the orchestra is organized as an association, all musicians can participate in the democratic decision-making process regarding the direction and programming of the orchestra.

The Basel Sinfonietta is financially supported by the cantons of Basel-Stadt and Basel-Landschaft, among others.

JACK SHEEN

CONDUCTOR, BASEL SINFONIETTA



Jack Sheen is a conductor and composer from Manchester. He regularly works with leading orchestras, ensembles, galleries, and artists on concert and operatic performances, commissions, installations, and interdisciplinary projects. 2021 will see Jack debut with the London Symphony Orchestra, London Philharmonic Orchestra, Britten Sinfonia, and FontanaMIX Ensemble in diverse programs including premieres of his own music, return to the Lucerne Festival Academy as a Conducting Fellow, create a new sound installation for the Venice Biennale Musica, complete new concert music and performance installations for Octandre Ensemble, take up an artist residency at PINK Gallery in Manchester's city centre, and complete his tenure as Carne Fellow at Trinity Laban Conservatoire of Music & Dance, the first ever composer to hold this position. He is the Co-Director of London Contemporary Music Festival ('the capital's most adventurous and ambitious festival of new music' *The Guardian*, 'London's most important festival', *The Wire*) and Co-Founder of the critically acclaimed LCMF Orchestra.



K.J. HOLMES

ELECTROPLATER, CHOREOGRAPHY



K.J. Holmes, a Brooklyn-based dance artist, actor, singer, and writer, travels nationally and internationally teaching, performing, and creating. K.J. has been exploring improvisation as process and performance since 1981. She has collaborated extensively with Julie Carr, Simone Forti, Karen Nelson, Lisa Nelson and Image Lab, and Steve Paxton; has performed in the work of Miguel Gutierrez and the Powerful People, Xavier Le Roy, Lance Gries, Mark

Dendy, Melinda Ring, Karinne Keithley Syers, among many others; collaborates with drummer Jeremy Carlstedt in L.I.P. (Love Is Power, MLKjr.). K.J. teaches at the Experimental Theater Workshop at NYU, Princeton University, Sarah Lawrence College and Movement Research. K.J. is currently choreographing a new piece, *Somatopia*, on the Living Space Theatre as well as continuing to develop her piece titled *900 Bees Are Humming*, a multi-disciplinary work exploring death, life and transformation. Her work has been presented by many venues including The Chocolate Factory, PS122, Danspace Project, Mana Contemporary Chicago, The Belfry, Chashama, and Dixon Place. Her training includes the certification program of the School for Body-Mind Centering®, William Esper Studio (Meisner acting with master teacher Terry Knickerbocker), Satya Yoga (with Sondra Loring) and she is an Ayurvedic practitioner (Ayurveda's World). K.J. was featured as The Electroplater in Matthew Barney's 2018 film *Redoubt*.

JILL BETTONVIL

DIANA



Jill Bettonvil grew up in the beautiful and historic city of 's-Hertogenbosch in the Netherlands. She graduated from the Hogeschool van Amsterdam as a nutritionist. Jill loves all kinds of sports. For the last ten years she has been a professional basketball player. She has played for several clubs in Europe and also plays for the Dutch national team. For the last three years, her main focus has been on 3×3 basketball in order to reach the Olympic Games in Tokyo 2020.

SANDRA LAMOUCHE

HOOP DANCER, HOOP DANCE CHOREOGRAPHY

Sandra Lamouche is a Nehiyaw Iskwew (Cree Woman) from the Bigstone Cree Nation in Northern Alberta. She received her B.A. in Native American Studies from the University of Lethbridge in 2007, and she is working toward her Master of Arts Degree at Trent University, Peterborough, Ontario, in Indigenous Studies. Her thesis titled "Nitona Miyo Pimadisiwin (Seeking a Good Life) Through Indigenous Dance" examines Indigenous Dance as a social determinant of health and well-being. Sandra has over fifteen years of experience in ten international styles of dance including ballet, tap, jazz, lyrical, modern, contemporary, hip hop and powwow styles, and the hoop dance. She is a widely recognized Hoop Dancer and has performed internationally.

Sandra has performed and trained with Indigenous Dance Companies such as "Daystar Modern Dance Creations", Rosalie Jones, founder of Modern Native Dance (Rochester, NY); "Dancing Earth: Contemporary Indigenous Dance Creations" Rulan Tangen, founder and artistic director (Santa Fe, NM); "Compaigni V'ni Dansi" Métis and Contemporary dance with



Yvonne Chartrand (Vancouver, BC); "Kahawi Dance Theatre" Santee Smith (Toronto, ON); Jack Gray of "Atamira Dance Company" (New Zealand).

Her experience as a scholar and dancer has gained the recognition of the International Dance Council (CID), the United Nations of Dance, which is the highest authority for dance in the world. In 2017, Sandra was the first ever Champion Women's Hoop Dancer at the first ever Inter-mountain All-woman's Hoop Dance Contest in Salt Lake City, Utah. She was featured in Matthew Barney's 2018 film *Redoubt*.

Jill is a real family person. Her passion and hobby is spending hours cooking and baking in the kitchen. Another creative side of Jill has always been performing and dabbling in photography and video. In the coming years, Jill hopes to not only please her fans on the basketball court, but also bring joy to other stages.



Matthew Barney
Elk Creek Burn, 2018
 Lodgepole pine; cast copper, brass and lead; cast polycaprolactone
 39 x 427 x 105 in

Laurenz Foundation, Basel



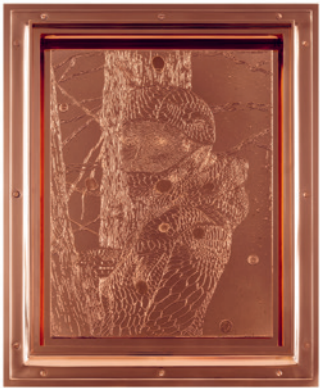
Matthew Barney
Diana on Shooting Bench, 2018
 Electroplated copper plate with cast copper stand
 55 x 45 x 45 in

Laurenz Foundation, Basel



Albert Bierstadt
Sierra Nevada, 1871-1873
 Oil on canvas
 45 ½ x 64 in

Courtesy of Reynolda House Museum of American Art, affiliated with Wake Forest University, Winston-Salem, North Carolina



Matthew Barney
Diana: State one, 2018
 Electroplated copper plate in copper frame
 14 x 11 x 1 ¾ in

Laurenz Foundation, Basel



Matthew Barney
Diana: State two, 2018
 Electroplated copper plate in copper frame
 14 x 11 x 1 ¾ in

Laurenz Foundation, Basel



Matthew Barney
Diana: State three, 2018
 Electroplated copper plate in copper frame
 14 x 11 x 1 ¾ in

Laurenz Foundation, Basel



Matthew Barney
Diana: State four, 2018
 Electroplated copper plate in copper frame
 14 x 11 x 1 ¾ in

Laurenz Foundation, Basel

PRODUCTION CREDITS

CATASTERISM IN THREE MOVEMENTS

MATTHEW BARNEY | JONATHAN BEPLER

Written and Directed by: **Matthew Barney** Music Composed by: **Jonathan Bepler**

Choreography: **K.J. Holmes**
Hoop Dance Choreography: **Sandra Lamouche**

Producer: **Sarah Gyllenstierna**

MATTHEW BARNEY STUDIO
Studio Manager: **Mamie Tinkler**
Production Designer: **Kanoa Baysa**
Fabrication Support: **Jade Archuleta-Gans**
Production Assistance: **Eamon deFabbia-Kane, John Drue Worrell,**
Han Hongzheng, Anya Pertel, Soleil Priviger, Skye Tianyi Liu

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Management: **Daniela Martin**
Project Management: **Jonathan Graf**
Orchestral Technology: **Francesco Intrieri**
Score Administration: **Raffaele Perniola**

SCHAULAGER TEAM
Project Lead: **Jasmin Sumpf**
Coordination and Supervision: **Heidi Naef**
Installation, Engineering and Safety: **Yvo Hartmann, Christoph Kym**
Architectural Plans: **Regula Schweizer**
Registrar: **Charlotte Gutzwiller**

Art Handling: **Yvo Hartmann with Pawel Ferus, Aurin Kamm, Stephan Rüegg, René Reichert, Leif Bennett**
Conservation and Weapon Painting: **Marcus Broecker**
Communication: **Isabel Friedli**
Protection Plan, Ticketing and Services: **Andreas Blättler**
Research and Printing of Music: **Lea Brun**
Library: **Stephan E. Hauser**
Administration: **Gabriella Brancher, Franziska Schmidt, Marie-Louise Eliopoulos**
Personnel and Finances: **Corinne Parrat**

Production Assistance at Schaulager: **Oliver Bussmann, Christian Imhof, Alexandra Andres**
Assistant to Composer and Score Preparation: **Will Gardener**

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Lightning: **Dominik Keller**
Laser Technology: **Vano Soleymani**
Weapons Advisor: **Melchior Oeri**
Weapons Safety: **Severin Kühni, Schild Waffen; Leu & Helfenstein**
Acoustic Advisor: **Applied Acoustics**
Costume Assistance: **Cornelia Peter**
Catering: **Anwar und Roberta Frick**
Implementation Protection Plan: **Die Anlasser**

FILM AND SOUND RECORDINGS

Director of Photography: **Hugo Glendinning**
Camera Operators: **Natalie Shiner, Becan Rickard-Elliott**
Highspeed Camera: **Michael Milcz, VKT**
DIT: **Max Benjamin, Kamerawerk**
Sound Engineers: **Patrick Becker, Fabio Oehrli**
Photographer: **Tom Bisig**

ACKNOWLEDGMENTS

We would like to thank the many individuals and institutions who have contributed their expertise, time, wise counsel and great enthusiasm to make this project possible. Special thanks to our lender, the Reynolda House Museum of American Art, in particular to Allison Perkins, Executive Director, and Katie Womack, Collections Manager, and their team for being so generous to allow the work of their collection to travel for such an exceptional project.

IMPRINT

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CREDITS

All works by Matthew Barney © the Artist
Excerpts from the score "Catasterism Suite III. River Flux" © Jonathan Bepler
Elk Creek Burn (Installation view and Detail): "Matthew Barney: Redoubt", UCCA Center for Contemporary Art, Beijing, September 28, 2018 – January 12, 2020; Courtesy UCCA Center for Contemporary Art, Beijing
Diana on Shooting Bench: Courtesy Yale University Art Gallery
Matthew Barney and Jonathan Bepler: © Ari Marcopoulos
Jack Sheen: © Laura Hilliard
Basel Sinfonietta: © Marc Doradzillo
Jill Bettonvil: © Wout Roosenboom
Sandra Lamouche: © Leland Chapin
Back cover (Ballistic Gel Block): © Hugo Glendinning

Disclaimer

This performance contains loud sounds in Part 1. A laser light is used in Part 1. Audience members are required to set their mobile phones on silent mode for the duration of the performance. Audience filming of the performance is not allowed. By attending this performance, you grant Schaulager and Matthew Barney permission to use your likeness in video documentation of the project.

Full Score

This is a full score for the song 'The Rose Tree'. It consists of 15 staves. The first staff is the vocal melody, which includes lyrics in both English and German. The second staff is the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also performance instructions like 'dim.' (diminuendo) and 'dim. with vibrato'. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

Full Score

3x

Fl. 1, 2

Fl. 3

Ob. 1, 2

Cl. 1

B. Cl. 1, 2

Bsn. 1, 2

Tbn. 1, 2

Tpt. 1, 2

B. Tbn. 1, 2

Tba.

Vln. 1

Vln. 2

Mva.

Pg.

Pg.

Pg.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

Vln. 9

Vln. 10

Vln. 11

Vln. 12

Vln. 13

Vln. 14

Vln. 15

Vln. 16

Vln. 17

Vln. 18

Vln. 19

Vln. 20

Vln. 21

Vln. 22

Vln. 23

Vln. 24

Vln. 25

Vln. 26

Vln. 27

Vln. 28

Vln. 29

Vln. 30

Vln. 31

Vln. 32

Vln. 33

Vln. 34

Vln. 35

Vln. 36

Vln. 37

Vln. 38

Vln. 39

Vln. 40

Vln. 41

Vln. 42

Vln. 43

Vln. 44

Vln. 45

Vln. 46

Vln. 47

Vln. 48

Vln. 49

Vln. 50

Vln. 51

Vln. 52

Vln. 53

Vln. 54

Vln. 55

Vln. 56

Vln. 57

Vln. 58

Vln. 59

Vln. 60

Vln. 61

Vln. 62

Vln. 63

Vln. 64

Vln. 65

Vln. 66

Vln. 67

Vln. 68

Vln. 69

Vln. 70

Vln. 71

Vln. 72

Vln. 73

Vln. 74

Vln. 75

Vln. 76

Vln. 77

Vln. 78

Vln. 79

Vln. 80

Vln. 81

Vln. 82

Vln. 83

Vln. 84

Vln. 85

Vln. 86

Vln. 87

Vln. 88

Vln. 89

Vln. 90

Vln. 91

Vln. 92

Vln. 93

Vln. 94

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Vln. 360

Vln. 361

Vln. 362

Vln. 363

Vln. 364

Vln. 365

Vln. 366

Vln. 367

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III. Three Spring + Wood + Mineral (900)

Full Score

G♯ = 82

poor rit.

Ft. L. 1

Ft. R. 1

Cb. L. 2

Cb. L. 1

Cb. R. 1

Bsn. L. 1

Hr. L. 1

Tpt. L. 1

B. Tbn. L. 1

Tbn. 2

Sax. Soloist

S. D.

Hrp.

Perc.

Vln. I

Vln. II

Vla.

Vcllo

Cb.

poor rit.

cad legato arco

gliss. fingered

very bright snap

gliss. arco pizz. s arco gliss. arco

gliss. arco

arco div.

low flm phras.

gliss.

III. Flow: Spring - Wood- Mineral (00)

[illegible]

III. Flux: Spring - Wood - Mineral OXY



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