

# GROW

September – February

experiments in living:  
GROW x Tsao at Seilerbahn

Upcoming Commissions.

Our next concerts.

Top secret Greek recipe.

Hey y'all, how's it going? Welcome to our zine\* series – a collection of poetry, program notes, doodles and more.

We're head over heels to begin this series. Let's just jump right in:

We're 4 international individuals that are keen to collaborate and have fun with other musicians in Frankfurt. In the first pandemic-lockdown times, we came together regularly to battle on the fields of Catan (we play Settlers of Catan). After some months went by, we finally discovered, that, as musicians, we make up a string quartet. Naturally, we read some Beethoven and played even more games of Catan.

We hope you enjoy this concert and can't wait to get to know you all.

xxx

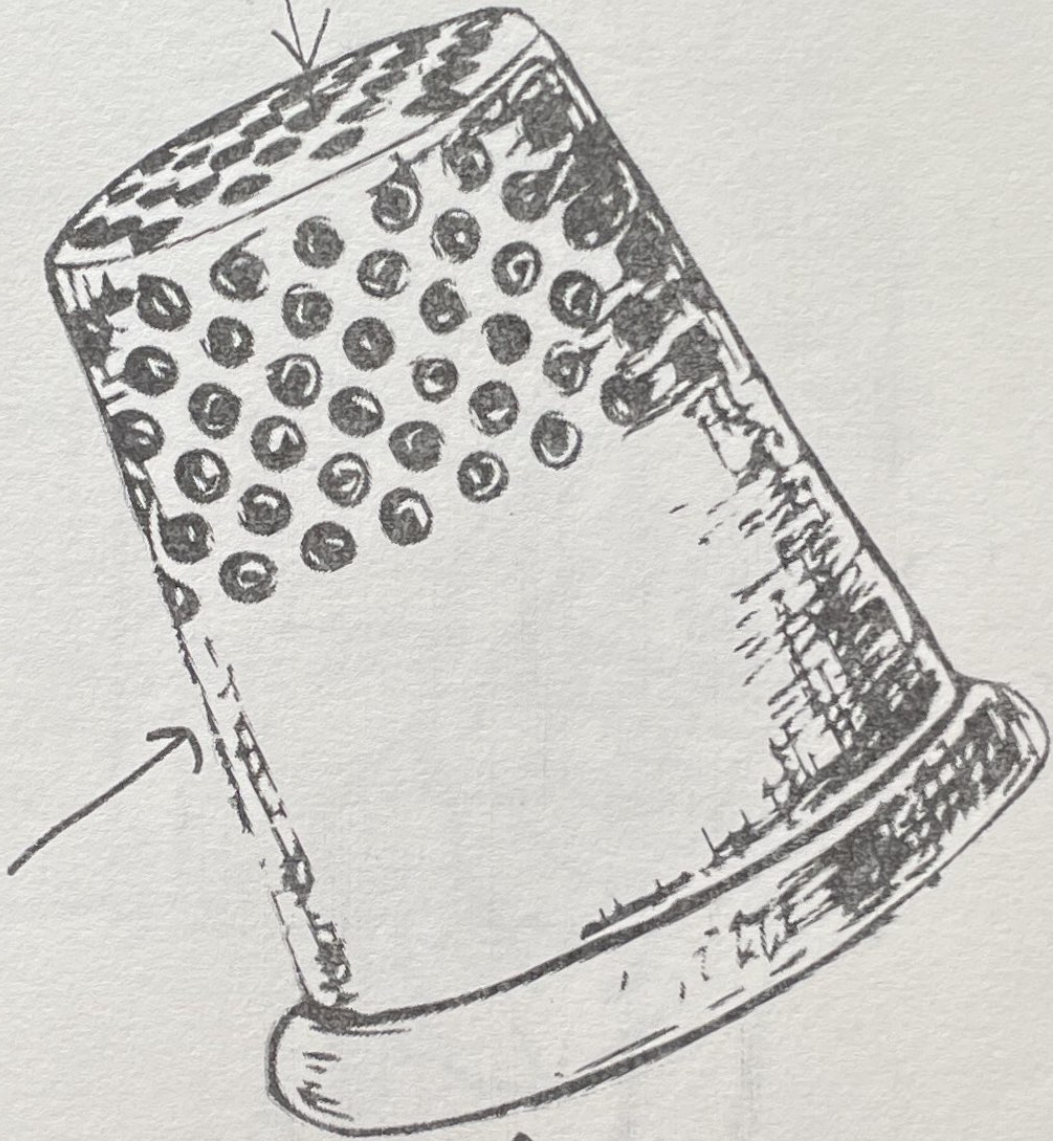
nathan, nefeli, will, and mishi

# ANATOMY OF A THIMBLE

THE CROWN

THE SIDE

THE RIM



Katherine Balch



# drip music

Dripping, ♩ = c. 84

l.h. mute strings (harmonic pressure)  
r.h. tap gently with thimble, *high, slightly pitched clinking*

Violin I

*p* *ppp*

Violin II

*p* *ppp*

Viola

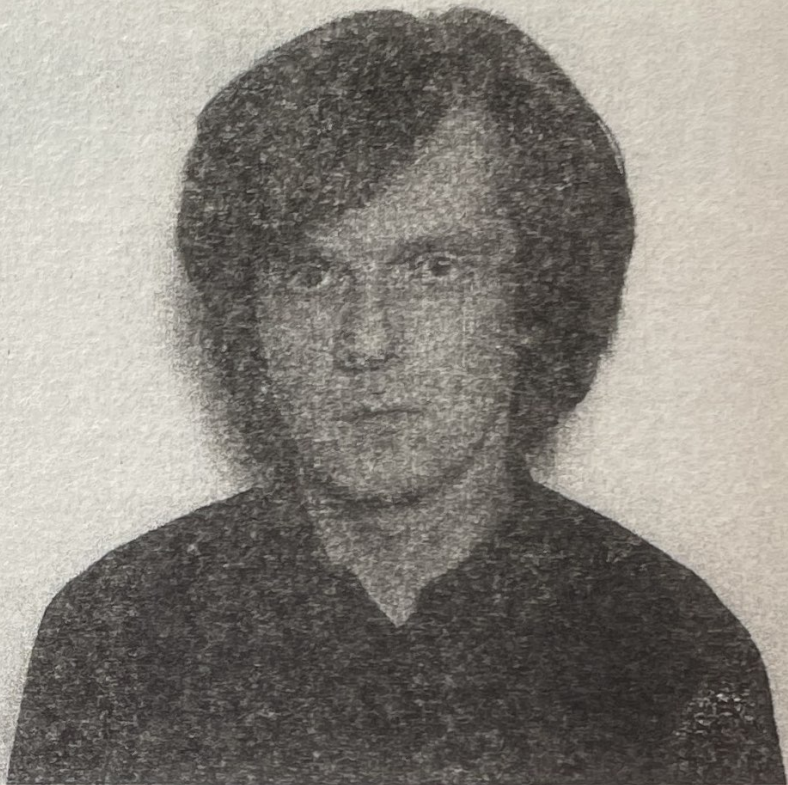
*p* *ppp*

Violoncello

*p* *sfzp*

slide crown of thimble down string

drip music begins very quietly. From delicate, nearly inaudible drizzles of sound, splashes (heavy droplets) take over and begin to dance. This piece is about drawing attention to and then amplifying very tiny sounds, and is a celebratory exploration of the intimacies and intricacies of the string quartet.



FREIZEIT

1

$\text{♩} = 92$  (non vibr.)

*p* (non vibr.)

*p* (non vibr.)

*p* (non vibr.)

*p* (non vibr.)

amo

mppe

(non vibr.) 5 *mp*

(non vibr.) 5 *mp*

(non vibr.) 5 *mp*

(non vibr.) 5 pizz. 3 *p*

*Inside, withheld, unbreathed,  
Nether, undisclosed.*

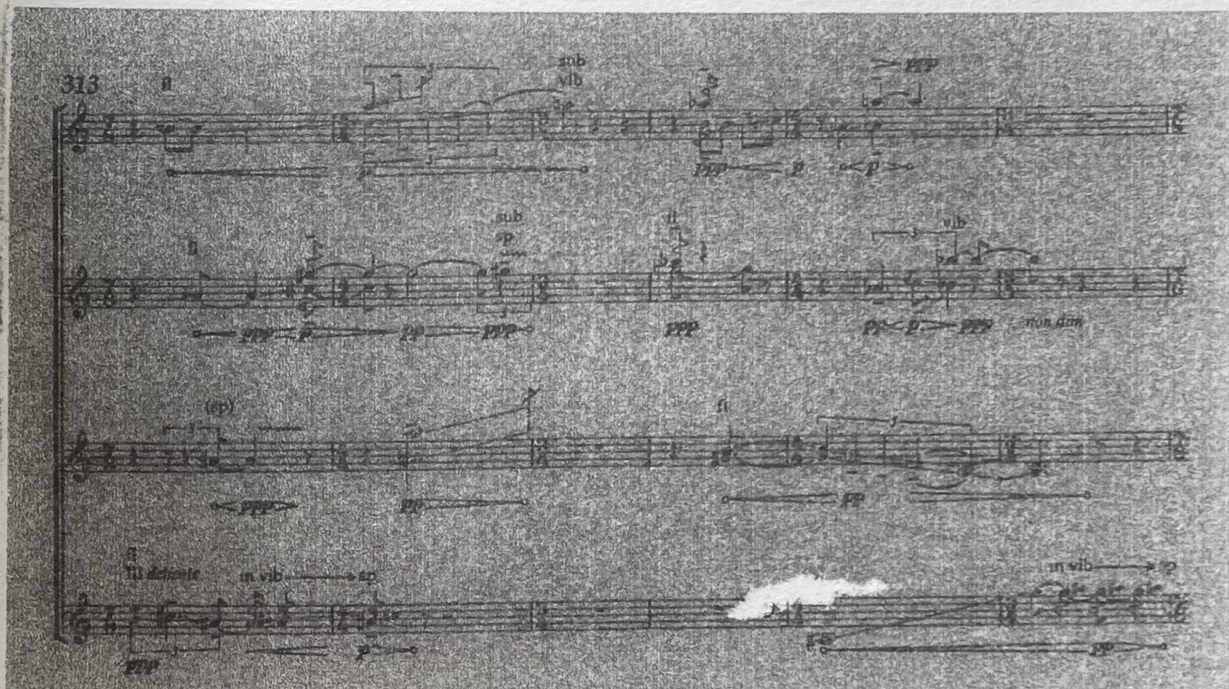
*Souffle, vapour, ghost,  
hauch and dust.*

*Absent, silent, void,  
Naught beside.*

*Either, neither, sole,  
Unified.*



# UNBREATHED



"... one day to be here, where there are no days, which is no place, born of the impossible voice the unmakeable, and a gleam of light, still all would be silent and empty and dark, and dark, as now, as soon now, when all will be ended, all said, it says, it murmurs."  
 XIII, *Texts For Nothing*, Samuel Beckett

"... I'll never know, which is perhaps merely the inside of my distant skull where once I wandered ..."  
*The Unnamable*, Samuel Beckett

The skull is enveloped in a profound silence that seems nothingness itself. The silence does not reside on the surface, but is held like smoke within. It is unfathomable, eternal, a disembodied vision cast upon a point in the void.  
*Hard-boiled Wonderland and the End of the World*, Haruki Murakami

Silence is the canvas.



Experiments in Living is also an experiment in digital performance art. Combining the interplay of music and code to create a unique object to exist 'forever' in the digital realm.

Generative code which creates the art interacts with the 4 instruments in realtime to render ~~'insert song name'~~ as an audiovisual performance piece. The resulting work will then be minted as an NFT on the Tezos blockchain. As far as we know, this is the first performance art of its kind.

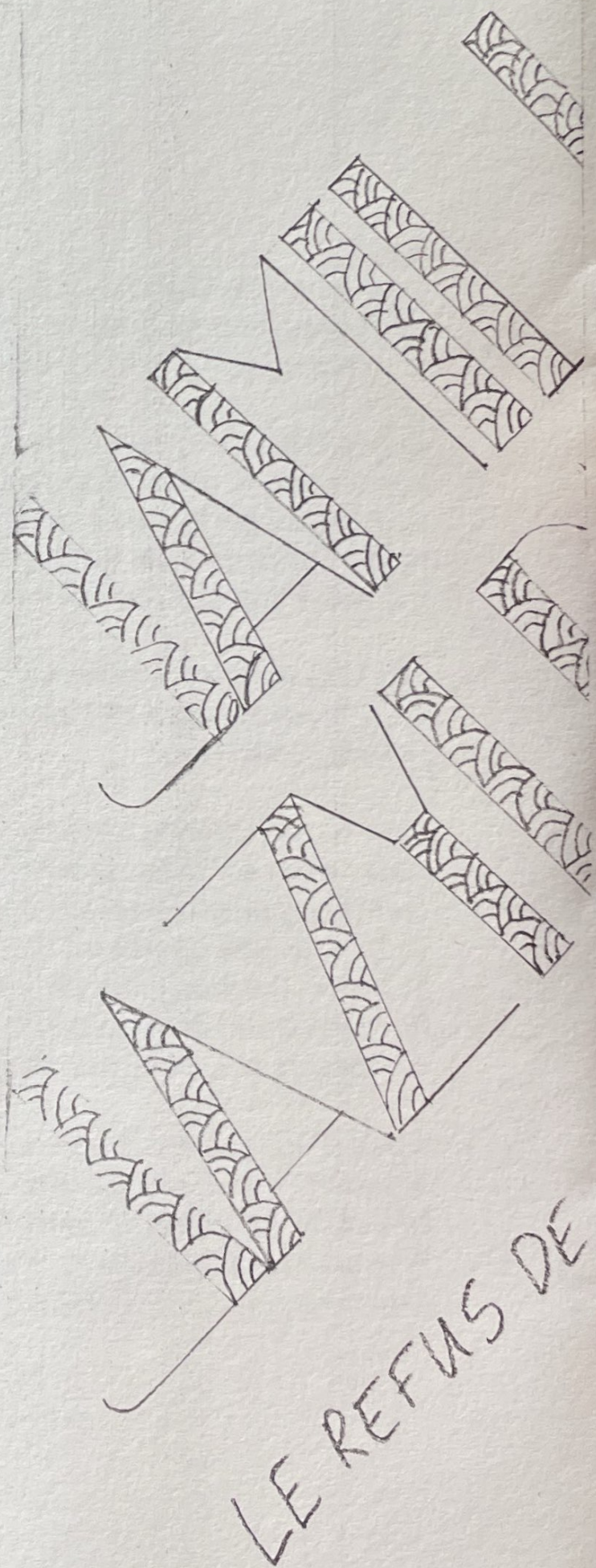
Working with Grow String Quartett are renowned digital artist Sam Tsao and local NFT pioneers Adi Zufall and Joe Simon of Ratata\_Gallery.

Sam Tsao, currently based in Germany, is a Malaysian creative coder and new music pianist. They have a varied body of works, combining playful interactivity, improvisation with simple shapes, as well as vibrant colors. Their works have been shown in Japan, Germany, the UK and Netherlands. Coming initially from the world of classical music, they also collaborate with composers and performers to create audiovisual works.

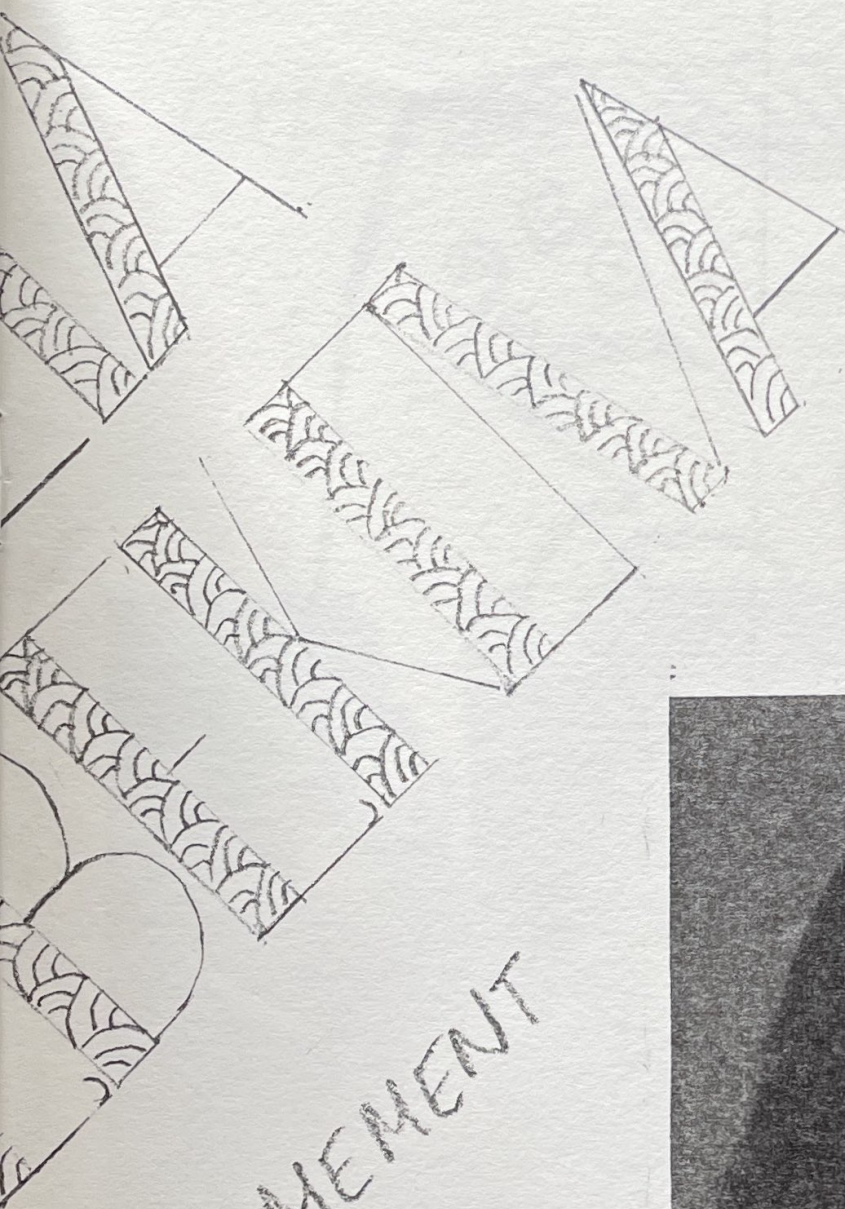
Adi and Joe run the Ratata Gallery, organising physical NFT shows in Frankfurt since 2021 and are currently curating The NFT show for Positions at the Berlin Art Week. Proponents of CleanNFT's, they believe that art, even while challenging the norm, should be sustainable.

→ "Experiments in Living"

Handwritten musical score on page 84. The page contains several staves of music. The notation includes notes, rests, and various dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *st.* (sotto). There are also some markings that appear to be *sp.* or *sp.* with arrows. The score is written in a cursive, handwritten style.



LE REFUS DE

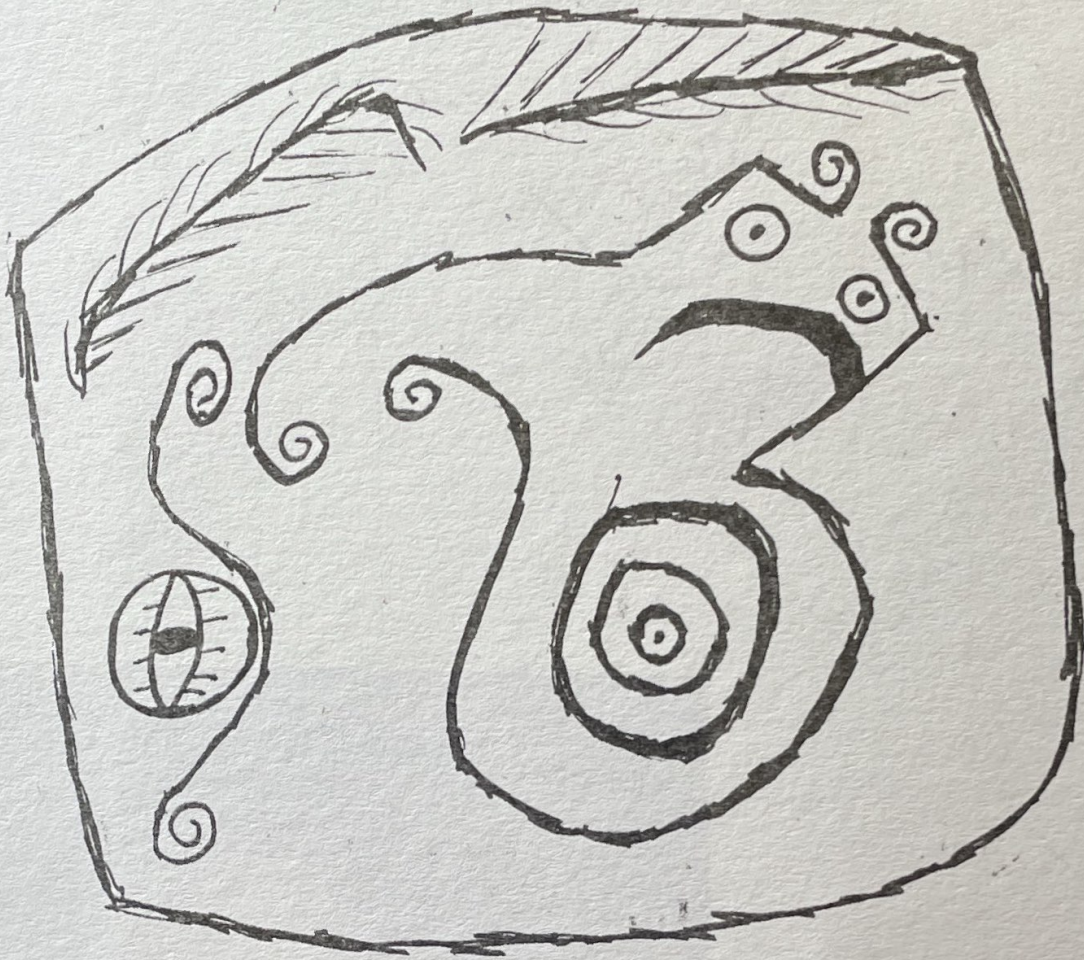


# CONFINEMENT



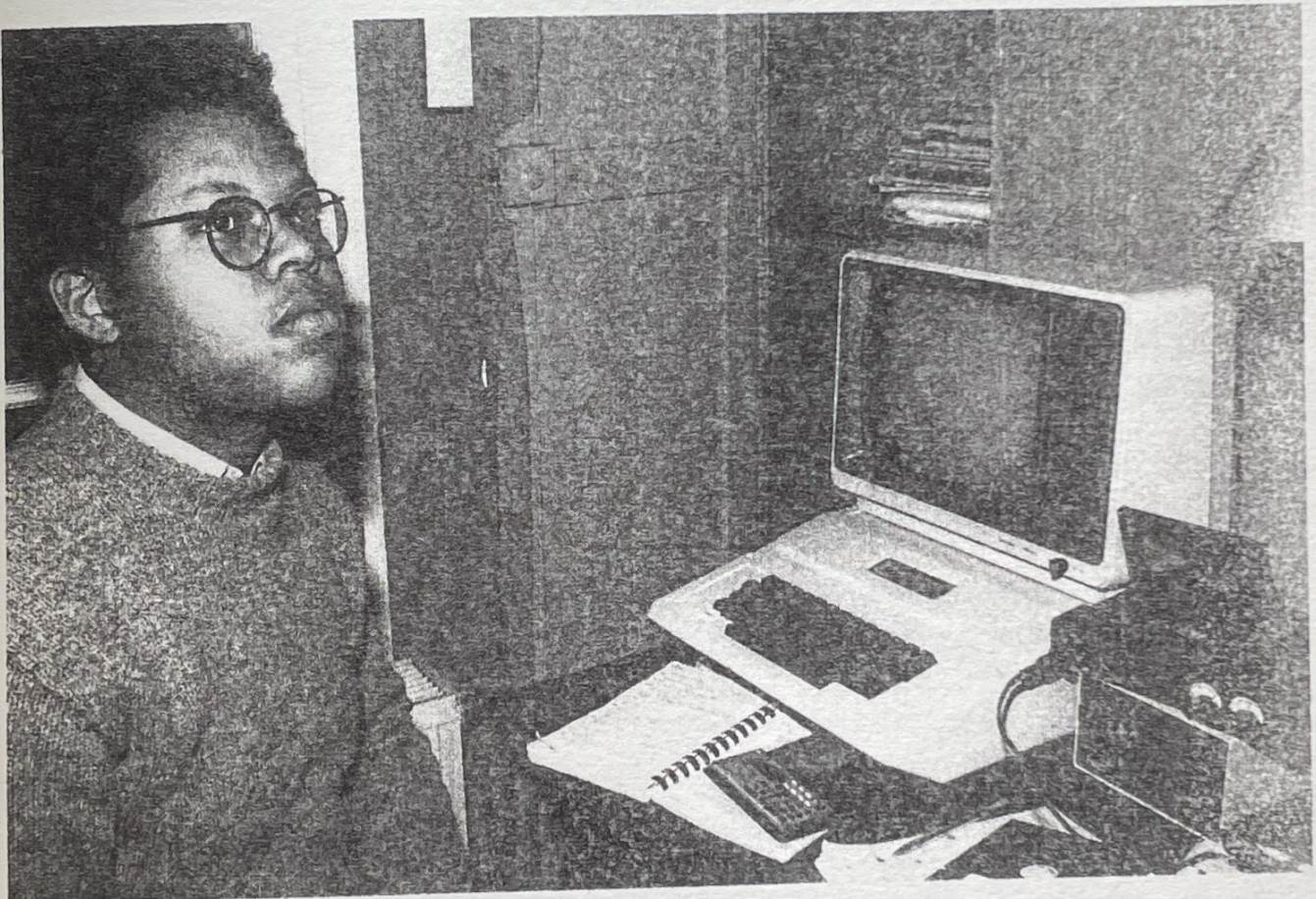
"The caged bird sings with a fearful trill,  
of things unknown, but longed for still,  
and his tune is heard on the distant hill,  
for the caged bird sings of freedom."

— Maya Angelou, I Know Why the Caged Bird Sings



George Lewis

# EXPERIMENTS IN LIVING



As it is useful that while [humankind] are imperfect there should be different opinions, so is it that there should be different experiments of living; that free scope should be given to varieties of character, short of injury to others; and that the worth of different modes of life should be proved practically, when any one thinks fit to try them. It is desirable, in short, that in things which do not primarily concern others, individuality should assert itself.

JOHN STUART MILL

## Pilz-Lauch-Pastete

Rezept von Nefeli's Großmutter

### Teig

200 g lauwarmes Wasser      3 Esslöffel Olivenöl  
1 Esslöffel Essig      3 Tassen Allzweckmehl

### Füllung

4 Lauchstangen, fein gewürfelt.      4 Eier. 150 g zerbröckelter Feta.  
100 g (beliebiger) Käse.      200 g gehackte Champignons Eine Handvoll  
Reis (zum Aufsaugen der Flüssigkeit).      3/4 Tasse Öl. Salz und Pfeffer.

*Mischen Sie alle Zutaten für den Teig und kneten Sie ihn, bis er elastisch ist und nicht mehr an den Händen klebt.*

*Nach dem Kneten lassen Sie ihn 30' ruhen. In der Zwischenzeit alle Zutaten für die Füllung mischen und für den Zusammenbau vorbereiten.*

*Die Oberfläche des Backblechs einölen.*

*Den Teig in zwei Bögen (= Fillo) rollen, etwa 1/3 cm dick und etwas größer als das Backblech, so dass man die Seiten am Ende umklappen kann. Einen Fillo auf das Blech legen und auch die Oberseite einölen. Die Füllung hineingeben. Legen Sie den zweiten Fillo darauf. Die Seiten des unteren Fillo auf den oberen Fillo klappen und die Ränder andrücken.*

*Im vorgeheizten Backofen bei 220 Grad Celsius etwa 40-50 Minuten backen.*

## Our commissions

This year GROW has been lucky to receive funding from various Germany cultural institutions. We have collaborated with and commissioned a variety of composers, and will be performing their works in 2022 and 2023.

Raphael Languille's work for live electronics and string quartet is called Red Super Giant. It was GROW's first commission. Raphael is a dear friend to us all and it was an absolute pleasure putting together his piece. We performed it in March at Dr Hoch's and will repeat in Weisbaden on October 28.

Gabriel Fischer is an Australian percussionist and composer. His work for us is very near completion. It's sound world is eclectic, ranging from strange whispery noises made on hanging foil to fat chord progressions played in a quasi improvised style.

Farhad Hosseini is currently locked away in a basement somewhere creating his magnum opus for us. We're not at liberty to reveal much as the work is still classified, but we can say it will be in our Frankfurt Grown concert on the 10th of February here in the alte seilerei.

## Ithaka

As you set out for Ithaka  
hope your road is a long one,  
full of adventure, full of discovery.  
Laistrygonians, Cyclops,  
angry Poseidon—don't be afraid of them:  
you'll never find things like that on your way  
as long as you keep your thoughts raised high,  
as long as a rare excitement  
stirs your spirit and your body.  
Laistrygonians, Cyclops,  
wild Poseidon—you won't encounter them  
unless you bring them along inside your soul,  
unless your soul sets them up in front of you.

Hope your road is a long one.  
May there be many summer mornings when,  
with what pleasure, what joy,  
you enter harbors you're seeing for the first time;  
may you stop at Phoenician trading stations  
to buy fine things,  
mother of pearl and coral, amber and ebony,  
sensual perfume of every kind—  
as many sensual perfumes as you can;  
and may you visit many Egyptian cities  
to learn and go on learning from their scholars.

Keep Ithaka always in your mind.  
Arriving there is what you're destined for.  
But don't hurry the journey at all.  
Better if it lasts for years,  
so you're old by the time you reach the island,  
wealthy with all you've gained on the way,  
not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.  
Without her you wouldn't have set out.  
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.  
Wise as you will have become, so full of experience,  
you'll have understood by then what these Ithakas mean.

BY C. P. CAVAFY

TRANSLATED BY EDMUND KEELEYRI



our next gigs

October 28

Red Super Giant String Quartet and Live Electronics

artist

Walkmühle 1 / Bornhofenweg 9

65195 Wiesbaden

February 10

Frankfurt Grown

Seilerbahn

Offenbacher Landstraße 190 Frankfurt am Main

February 12

Experiments in Living II

Bremen Plantage

Plantage 13, 28215 Bremen

Visit our website at [growstringquartet.com](http://growstringquartet.com)

