



Curatorial > PROBES

With this section, RWM continues a line of programmes devoted to exploring the complex map of sound art from different points of view organised in curatorial series.

PROBES takes Marshall McLuhan's conceptual contrapositions as a starting point to analyse and expose the search for a new sonic language made urgent after the collapse of tonality in the twentieth century. The series looks at the many probes and experiments that were launched in the last century in search of new musical resources, and a new aesthetic; for ways to make music adequate to a world transformed by disorientating technologies.

Curated by Chris Cutler

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At the start of the seventies, Chris Cutler co-founded The Ottawa Music Company – a 22-piece Rock composer's orchestra – before joining British experimental group Henry Cow with whom he toured, recorded and worked in dance and theatre projects for the next eight years. Subsequently he co-founded a series of mixed national groups: Art Bears, News from Babel, Cassiber, The (ec) Nudes, The Science Group and p53 and was a permanent member of American bands Pere Ubu, Hail and The Wooden Birds. Outside a succession of special projects for stage, theatre, film and radio he still works regularly with Fred Frith, Zeena Parkins, Jon Rose, Tim Hodgkinson, David Thomas, Peter Blegvad, Daan Vandewalle, Ikue Mori, Lotte Anker, Stevan Tickmayer, Annie Gosfield and spectralists Iancu Dumitrescu and Ana Maria Avram. He is a permanent member of The Bad Boys (Cage, Stockhausen, Fluxus...), The Artaud Beats and The Artbears Songbook. Adjacent projects include commissioned works for radio, various live movie soundtracks, *Signe de Trois* for surround-sound projection, the daily year-long soundscape project *Out of the Blue Radio* (for Resonance FM) and p53 for Orchestra and Soloists.

He founded and runs the independent label ReR Megacorp and the art distribution service Gallery and Academic, is editor of the occasional sourcebook *Unfiled*, author of the book *File Under Popular* – and many articles and papers published in 16 languages. He was on faculty for a while at the Museum School in Boston and lectures irregularly on theoretical and music related topics worldwide. He has appeared on over 160 recordings.
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PROBES #13.2

Auxiliaries

The PROBES Auxiliaries collect materials related to each episode that try to give a broader – and more immediate – impression of the field. They are a scan, not a deep listening vehicle; an indication of what further investigation might uncover and, for that reason, most are edited snapshots of longer pieces. We have tried to light the corners as well as the central arena, and to not privilege so-called serious over so-called popular genres. This new auxiliary digs into new sounds with long-forgotten instruments.

01. Playlist

00:00 Programme icon

Gregorio Paniagua, 'Anakrousis', 1978

00:03 Nissim Schaul, 'New music for old instruments'

Personal communication, 2015.

01:54 Arvo Pärt, 'Pari Intervallo' (excerpt), 1976-81

Born in Estonia, at first a neo-classicist and then, briefly, a serialist. Since the early seventies he has composed mostly sacred and minimalist music, using a method he calls *tintinabuli* 'where the melody and the accompaniment is one. One plus one... is one – it is not two. This is the secret.' 'Pari Intervallo' was written originally for organ and is here transcribed, very effectively, for recorders.

03:33 Phil Legard, 'The Famulus II' (excerpt), 2007

Phil Legard is a senior lecturer with School of Film, Music and Performing Arts at Leeds. 'The Famulus II' was written in 2007 using chance procedures and 'consists of ten musical fragments... to be freely interpreted as an improvisation on a monophonic instrument.' This is his own interpretation on a treble recorder.

04:56 Pete Rose, 'SNSI' (excerpt), 1991

Pete Rose (b. 1942) is an American recorder player and composer and a specialist in contemporary repertoire, also one of the only recorderists who appears (occasionally) in the world of jazz. 'SNSI' uses soprano and sopranino recorders.

06:23 Stefan Thomas, 'Inherent Patterns' (excerpt), 1996

Written for four tenor recorders. Stefan Thomas is a young German composer and, like most of the other composers in this auxiliary, not primarily an old instrument specialist.

07:47 Ryōhei Hirose, 'Gigue', 1990

Born in 1930, Hirose composed for both Japanese and Western instruments. His recorder works are standards in the contemporary recorder repertoire. This one, from *Suite for Noble Cats*, is performed here by the Yukimi Kambe Viol Consort.

09:19 Michel van der Aa, 'Imprint' (excerpt), 2005

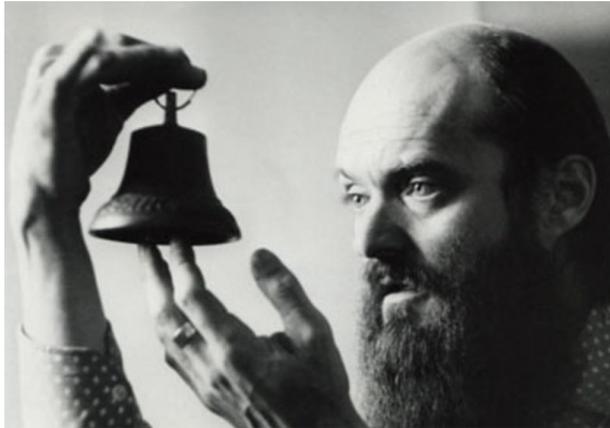
A young Dutch composer of contemporary music, he studied with Diderik Wagenaar, Gilius van Bergeijk and Louis Andriessen and was additionally trained as a recording engineer. 'Imprint' was commissioned and is performed here by the Freiburger Barockorchester.

10:47 Mariano Cardillo, 'Labirinti' (excerpt), date unknown

For four bass recorders. A professional photographer and composer, Mariano Cardillo (b. 1981) writes normally for conventional instruments.

12:11 Michel Godard / Jean François Zygel, 'Imp Serpent & Piano' (excerpt), date unknown but recent

Both French, Jean Francois Zygel is a well-known improvising pianist and Michel Godard a tuba and serpent player who works in both classical and jazz contexts.



[Arvo Pärt]

12:52 Nissim Schaul, 'Overture to Oedipus' (excerpt), 2014

Nissim Schaul is an American composer based in Paris, and one of the few who regularly and voluntarily writes new music for old instruments. This is from the overture to his *Oedipus Tyrannus* for solo Baroque double bass and Baroque ensemble.

14:46 George Benjamin, 'Upon Silence' (excerpt), 1990/91

For Mezzo soprano and viols. Benjamin (b. 1960) studied with Olivier Messiaen and now composes mainly for orchestras, opera and sometimes electronics. This work is unusual in that it features ancient instruments. It was commissioned by the viol consort Fretwork, and is a setting of William Butler Yeats' poem *Long-Legged Fly*.

15:29 Bülent Arel, 'Fantasy and Dance for Five Viols and Tape' (excerpt), 1973

Turkish composer and engineer (b. 1919), also recognised as a painter and sculptor, who founded the Helikon Society of Contemporary Arts and was musical director of both the Helikon Orchestra and Radio Ankara. In 1959 he was invited to work at the newly established Columbia-Princeton Electronic Music Center and became one of the pioneers of electronic music. He probed particularly the combination of electronics with acoustic instruments. He also assisted Edgard Varèse in his preparation of the electronic interpolations for *Déserts*, installed the electronic music laboratory at Yale University, and established the electronic music program at the State University of New York at Stony Brook. An important figure, mysteriously hardly mentioned in most musical histories – even those of electronic music.

16:53 George Crumb, 'Lux Aeterna' (excerpt), 1971

Born in 1929, George Crumb spent a lifetime probing and inventing unconventional techniques across a whole range of instruments. 'Lux Aeterna' is scored for soprano, bass flute, soprano recorder, sitar and two percussionists.

18:45 Maki Ishii, 'Black Intention' (excerpts), 1975

Born in 1936, Ishii studied composition and conducting in Japan and Germany. He went on to compose a huge catalogue of all manner of works. *Black Intention* was written as a music theatre piece for two soprano recorders and tam tam, and has become an important (and difficult) staple of the recorder repertoire.

20:05 Jimmy Carroll Percussion Ensemble, 'Ragout' (excerpt), 1953

From the almost forgotten Cook Records' *Speed the Parting Guest/The Hot-Tempered Clavichord* by arranger Jimmy Carroll, a musical/comedy/novelty record that was an early showcase for stereophonic recording.

21:07 Kazimierz Serocki, 'Arrangements' (excerpts), 1975

An important Polish composer (b. 1922) and co-founder of the legendary Warsaw Autumn festival, a hotbed of musical experiments from 1956 forwards. 'Arrangements' for four recorders, was premiered and written in collaboration with clarinettist Czeslaw Palkowski and is a catalogue of extended recorder techniques.

22:42 Derek Healey, 'Stinging, Opus 38' (excerpt), 1971

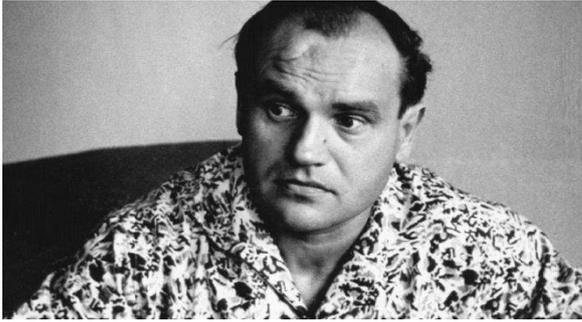
A highly versatile British composer who worked with a wide variety of resources. This is unusually scored for tenor recorder, cello, prepared harpsichord and tape.

24:21 Nicola Evangelisti, 'Reflexus II' (excerpt), 2009-10

A young Italian composer (b. 1964) who studied with Franco Donatoni and writes mostly for orchestras and ensembles and occasionally electronics. This piece uses a mixed ensemble of ancient and Paetzold recorders (the Paetzold is a simplified recorder, modelled after a cranked organ pipe, square in cross-section, with a tapered bore. It was invented by Joachim Paetzold hoping to lower the cost especially of the large, bass instruments and was patented and honed by his nephew Herbert Paetzold in 1975. It comes in all sizes). This composition uses several widely separated ensembles of recorders in ways calculated to produce echoes and reflections.

25:34 Nissim Schaul, 'Nuevos Misterios' (excerpt), 2009

For amplified Baroque violin and harpsichord.



[Kazimierz Serocki]

27:03 Jukka Tiensuu, 'VI. Veto' (excerpt), 1996-98

A Finnish composer and harpsichordist who has always worked with old instruments in new contexts – and with adjusted tunings. Written for a quartet of Baroque instruments, this is a section from his *Musica Ambigua*.

28:21 Nissim Schaul, 'Unmeasured' (excerpt), 2008

From his *4 Preludes for Harpsichord, for Baroque Trio*.

02. Notes

On length and edits.

The purpose of these programmes is to give some practical impression of the probes we discuss. This necessitates for the most part extracting short stretches of music from longer wholes, which, of course, compromises the integrity and disrupts the context inherent in the original works. I have also, on occasion, edited different sections of a longer work together, better to illustrate the points under discussion. So the examples played in the programmes should not be confused with the works themselves. Wherever the word 'excerpt' appears after a title in the programme transcript, this indicates that what follows is an illustration, not a composition as it was conceived or intended. If something catches your ear, please do go back to the source.

For your listening pleasure I have, as always, been cavalier in editing the tracks together, overlapping them, making sometimes hard-to-spot joins, etc. – so, for the sake of clarity, I have prefaced each track with its start time.

Notification

If you want to be notified when a new probe goes up, please mail remegacorp@dial.pipex.com with subject: Probe Me.

03. Credits

Recorded at Studio Midi-Pyrénées. Engineered by Bob Drake.

04. Acknowledgments

With thanks to Bob Drake, David Petts, Nissim Schaul, Derek Healey, Yukimi Kambe, Bill Sharp, Chuck O'Meara.

05. Copyright note

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