

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. [www.ccutler.com/ccutler](http://www.ccutler.com/ccutler)

# PROBES #22.2

## 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. In this auxiliary the world's instruments get stirred into ever more varieties of nutritious musical soup. Do not boil!

### 01. Playlist

00:00 Gregorio Paniagua, 'Anakrousis', 1978

**00:06 Peter Sculthorpe in Memoriam Broadcast, ABC Radio (excerpt), 2014**  
Peter Sculthorpe was an Australian composer who always took a particular interest in the music of Australia's Asian neighbours and, increasingly, in the landscape and culture of the surviving indigenous population of his own country. He spent his early life, unable to live from music, running a hunting store with his brother but by the time he died, in 2014, he was celebrated as a national treasure.

**02:25 Lei Liang, 'Yuan, for Sax Quartet' (excerpt), 2010**  
Contemporary composer, born in China, now resident in the USA.

**03:52 Hans-Joachim Hespös, 'Santur' (excerpt), 1972**  
Born in 1937. German composer of radically experimental music, usually involving extreme techniques, theatricality or exotic instruments. Like Giacinto Scelsi, Hespös worked outside the mainstream and was never associated with any of the broader twentieth century compositional movements. He has composed for a wide range of resources, including many works that explore individual instruments. The santur is a hammer dulcimer of Persian origin.

**05:10 Enrico Chapela, 'Trio Cadenza' (excerpt), unknown date**  
Chapela, born in 1974, is a Mexican contemporary classical composer of, largely, orchestral music, who integrates a lot of rock and electronic music elements into his work, as well as popular Mexican instruments and styles. He was formerly guitarist in a heavy metal band. 'Trio Cadenza' is played here by Abraham Elias at a concert in China.

**06:02 Bob Downes Open Music, 'Sundown' (excerpt), 2015**  
Flautist, saxophonist, improviser and composer, Downes worked in the sixties with The John Barry Seven, Manfred Mann's Earth Band, Elke Brooks, Alex Harvey and Julie Driscoll, forming his own more experimental trio, Open Music, in 1968 – and then going on to compose a great deal of music for ballet, theatre, television and music libraries. 'Sundown' is taken from a CD he made in 2015 with the Alphorn Brothers.

**08:09 Fred Kaz, 'Alms' (excerpt), 1960**  
The American pianist Fred Kaz was performing publicly at 13 and earned a degree in classical music and composition while still in his teens. He quickly developed a lifelong passion for jazz. It was the loss of two fingers in a factory accident that led to the evolution of his unique pianistic style – and the formation of The Fred Kaz Trio, since there was no longer any chance of a classical career. The Trio shared bills with all the greats, and were the house band for the first Playboy Club in Chicago. He was also the musical director of the world's first permanent improvisational theater troupe, Second City, also in Chicago, for 24 years, composing, in addition to his own projects, for revues and movies. This is from a set of original compositions based on his readings of Near Eastern cultures, mixing Eastern modes and modern jazz.



[Hidemaro Konoye]

**09:51 Henry Cowell, 'The Universal Flute' (excerpt), 1946**

The American experimental composer, Henry Cowell, first began to study the shakuhachi in the late twenties and composed this, the first work for the instrument by a western composer, for his teacher in 1946. He had studied non-western music with the Austrian pioneer ethnomusicologist, Erich von Hornbostel in Berlin (1931), and came home to teach *Music of the World's Peoples* at Mills College in Oakland, the first course of its kind in America. John Cage took it in 1934.

**11:02 Alexis C. Lamb, 'Queda de Quatro' (excerpt), 2014**

Performed by Arcomusical, an American berimbau ensemble. The berimbau is an Afro-Brasilian instrument consisting of a curved strip of wood, strung like a bow with a single metal string – which is played by striking it with a stick; it's amplified through a hollowed out dry fruit, very similar to a gourd, which is attached to lower part of the bow. The group was formed in 2005 by Gregory Beyer.

**12:20 Sean O'Boyle, 'Concerto for Didgeridoo and Orchestra' (excerpt), 2001**

Sean O'Boyle is an Australian clarinetist, composer, orchestrator and conductor, particularly known for large-scale orchestral works. This 'Concerto for Didgeridoo and Orchestra' was written in collaboration with didgeridoo virtuoso William Barton in 2001.

**13:56 Joseph Tawadros, 'Epiphany' (excerpt), 2012**

Australian oud player, born in Cairo, Tawadros emigrated from Cairo at the age of three and grew up in Australia, where he studied music, emerging as a virtuoso oud player with a good knowledge of a large number of other instruments (he plays 52 of them on his 2016 album, *World Music*). This is from his *Concerto of the Greater Sea*, co-orchestrated with violinist Richard Tognetti and performed here by the Australian Chamber Orchestra and three soloists.

**15:35 Zhou Long, 'Antiphony for Erhu, Daruan, Percussion and Saxophone Quartet' (excerpt), 2010**

A Chinese contemporary composer, who was composer-in-residence with the National Broadcasting Symphony in Beijing, before moving to America in 1985, where still he teaches and composes.

**17:34 John Zorn & Sato Michihiro, 'Haguregumo' (excerpt), 1985**

John Zorn is a ceaselessly productive and innovative composer – and virtuoso performer – who has covered more – and more diverse – ground than any other musician in the last sixty years. Here, however he appears as a co-improviser with Sato Michihiro – who trained in tsugaru-jamisen – which names both a traditional folk style and the modified form of shamisen with which it is played. This is an excerpt from a long improvisation for shamisen and saxophone.

**19:12 Oriental Express, 'Last Minute' (excerpt), 2007**

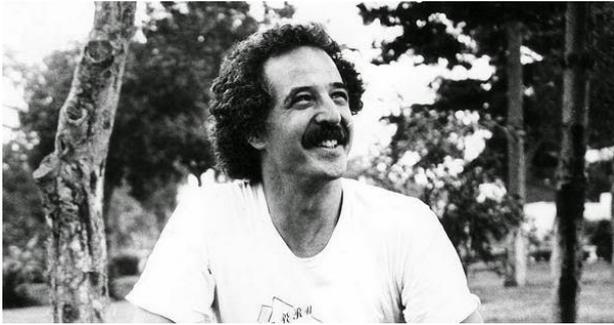
'Korea's No.1 Fusion Jazz Band', formed in 2004. Oriental Express pioneered a blend of Korean classical music, jazz and music technology. On the technology side they worked on the development of an electronic haegeum (two-stringed Korean fiddle), gayageum (Korean koto) and janggu (classical Korean double headed hourglass drum) as well as synthesiser and interactive software.

**20:53 Chen Yuanlin, 'Wandering Along the Journey' (excerpt), 2009**

A Chinese composer in the Western tradition who studied both at Stony Brook in New York, and at the Beijing Conservatory – where he founded the first Chinese computer and electronic music studio. This piece includes a sheng, a dizi (Chinese transverse flute), an erhu (Chinese single string fiddle), a pipa (Chinese lute), a yanquin (Chinese hammer dulcimer) and Chinese percussion in its score.

**22:05 Hidemaro Konoye, 'Etenraku' (excerpt), 1931**

Hidemaro Konoye was born into a traditional gagaku family, in 1898, and went on to study music both in Japan and in Europe. In Paris, he studied with Vincent d'Indy, and eventually became a conductor and composer. This orchestration of etenraku – a traditional Japanese gagaku melody, normally played on hichiriki (double-reed flute) or ryūteki (transverse flute) and accompanied by shō, koto and kakko (double-headed drum) – was made in 1931 and its first recording, by Leopold Stokowski and The Philadelphia Philharmonic, made in



[Arturo Ruiz del Pozo]

1934, was for many, including Peter Sculthorpe, a first contact with Japanese gagaku form.

**23:49 Kazue Sawai, 'Bass Koto Improvisation' (excerpt), 2009**

Kazue Sawai is a Japanese koto player, active both as an improviser and a regular performer of contemporary compositions.

**25:21 Arturo Ruiz del Pozo, 'Parentara' (excerpt), 1976-78**

After graduating at Lima's national conservatory, the Peruvian composer, pianist, accordionist and jazz musician, Arturo Ruiz del Pozo, came to London to study in at the Royal College of Music where, in 1978, he made a series of electro-acoustic recordings using indigenous Peruvian instruments. This one features Peruvian ritual gongs and flutes. His *Encounter for Peace* concert (1991), integrated Nasca ceramics and archaeological instruments with popular and electronic instruments.

**26:51 Butch Morris, 'Conduction #28 E: Cherry Blossom', 1993**

A Californian cornettist who played in various modern and free jazz ensembles and also wrote for television, but who became best known for his extension and systematisation of a common bandleader practice (cf. Sun Ra, Frank Zappa) whereby indications are given to players through a predetermined set of hand gestures. Morris called this Conduction® (yes, he seems to have registered the name) and applied it to all manner of ensembles, mostly large, mediating long pieces with usually quick-witted and occasionally less enthusiastic (e.g. symphony orchestras) improvisers by gesture alone. His first Conduction concert was in 1985 and, before his death in 2013, he led more than 200 similar events. This one, with 13 Japanese musicians, was recorded at the Angelica Festival, in Bologna, in 1993.

**27:53 Avet Terterian, 'Symphony No. 3, first movement' (excerpt), 1973-75**

Avet Terterian was a highly original and Independent Armenian composer, born in Baku, in 1929. Dmitri Shostakovich spoke highly of him (not necessarily so helpful in the USSR) but his radical intermingling of Western avant-garde with Armenian folklore themes, microtonal scales and traditional instruments did not sit so easily with Soviet critics and officials – although his music *was* performed, and he was able to write prolifically for film. In his third symphony (out of nine) – which was received very poorly at its premiere – he uses both a duduk and a zurna (both of which are national double reed instruments). It was only toward the end of his life – in 1994 – that his music finally began to attract wider attention – though, disgracefully, recordings of almost all his works remain unavailable.

**28:56 Jean Dubuffet, 'Musique Brut' (excerpt), 1961**

Dubuffet, born in 1901, was a French painter and sculptor and founder of the art brut movement – an understanding of art that embraced graffiti, work by people deemed insane, prisoners, children and so-called primitive artists; in fact, any raw expression that was unconstrained by convention or formal training. He not only produced but also collected and exhibited such works. In 1960, he began to experiment with sound, making several recordings with the Danish painter Asger Jorn. Dubuffet claimed to have had little to no musical training and no familiarity with trends in contemporary music; he and Jorn just collected instruments, many of them exotic – such as the balafon, the zither, the sheng or the bombarde – and then tried to simulate 'the position of a man... who invents a music for himself without any reference, without discipline, without anything that would prevent him from expressing himself freely and for his own good pleasure.' Curiously, at an experiential level, the results were not dissimilar to currents contemporary in free jazz and contemporary music; namely a shift toward the timbral, the abstract and the experiential.

**29:45 Fred Kaz, 'Tassel' (excerpt), 1960**

**Gregorio Paniagua, 'Anakrousis', 1978**



[Jean Dubuffet]

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## 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](mailto:remegacorp@dial.pipex.com) with subject: Probe Me.

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## 03. Links

[www.petersculthorpe.com.au](http://www.petersculthorpe.com.au)  
[sites.google.com/site/leiliangcomposer2](http://sites.google.com/site/leiliangcomposer2)  
[www.hespos.info](http://www.hespos.info)  
[www.fredkaz.com/about.html](http://www.fredkaz.com/about.html)  
[www.bobdownesmusic.de](http://www.bobdownesmusic.de)  
[alexislamb.com](http://alexislamb.com)  
[www.seanoboyle.net](http://www.seanoboyle.net)  
[josephstawadros.com](http://josephstawadros.com)  
[www.tzadik.com](http://www.tzadik.com)  
[www.orientalexpress.org/mal](http://www.orientalexpress.org/mal)  
[www.komuso.com/people/people.pl?person=930](http://www.komuso.com/people/people.pl?person=930)  
[www.conduction.us](http://www.conduction.us)  
[www.dubuffet.com](http://www.dubuffet.com)  
[www.secondcity.com](http://www.secondcity.com)

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## 04. Credits and acknowledgments

Recorded at Studio Midi-Pyrénées. Engineered by Bob Drake. With thanks to David Petts, Bob Downes, John Zorn, Ilan Volkov and Arturo Ruiz del Pozo.

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## 05. Copyright note

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