



**Contemporary
Music
Venture**

Concert 4

HHC Performance Collective & Guests

Wednesday 1st June 2011

7pm Victoria Rooms

Generously supported by The Duignan Fund, Bristol University Music Department, Racks Wine Bar,
Monday Morning Music on Burst Radio, and the Octogenarian

The Contemporary Music Venture

The Contemporary Music Venture is a series of concerts run by postgraduate students of Bristol University Music Department. The venture aims to provide students the opportunity to have their music performed to the highest standard by the Department's finest performers at a public concert, as well as offering audiences the occasion to hear some of the best established contemporary repertoire.

Tonight's concert takes as its starting point the 'text score' as conceived by George Brecht and the intermedia Fluxus Movement, and, more generally, music with a theatrical or/and conceptual edge.

George Brecht has become synonymous with the 'text score'. With the *Fluxus Group* he was part of a radical artistic movement in late '60s America. Text scores or 'event scores' are simple descriptions of actions that produce a sensory effect. They lie somewhere between music, theatre, art, comedy and even literature. Much of the performance practice plays on ideas around humour, but also proposes that fundamentally, music is simply organised sound. When these events are placed in a performance setting, a new relationship can be formed with sounds/sights that are normally regarded as mundane or at least never scrutinized for their intrinsic sensorial properties.

The performance practice for the text scores performed in this evening's concert was designed by the HHC.

The Programme

Pre-concert music, heard in the bar:

I am sitting in a room – Alvin Lucier

Alvin Lucier wrote this piece "not so much as a demonstration of physical fact, but more as a way to smooth out any irregularities my voice may have". The score states that the text originally used may be changed as the performers wish. The natural resonant frequencies you heard in our performance are from the main performance space used for tonight's concert.

Part 1:

Black Intention – Maki Ishii

Black Intention was written by Maki Ishii in 1975. The idea behind this piece is the portrayal of people's reactions to the problems of daily life. The first part represents the average person's reaction to adversity, where the unequal struggle produces negative consequences. The second part portrays how the Buddhist approaches similar events, taming and thus conquering himself.

Dripping – George Brecht

Dripping is one of George Brecht's most famous text scores. He produced three different versions:

- *Drip Music* (1959)

"For single or multiple performance. A source of dripping water and an empty vessel are arranged so that the water falls into the vessel."

- *Drip Music, Second Version* (1959)

"Dripping ."

- *Drip Music, Fluxversion 1* (1960)

“First performer on a tall ladder pours water from a pitcher very slowly down into the bell of a French horn or tuba held in the playing position by a second performer at floor level.”

Dripping ends, and without pause we hear the next piece...

Bigger Splashes – Vyvyan Hope-Scott (Premiere)

Bigger Splashes takes the listener on the journey of a water drip. From a small-scale dripping tap through larger bodies of water, lakes, rain forests and beyond, the piece builds a series of atmospheres of increasing complexity and spatial depth, transforming sounds electronically to alter the listeners perception of scale and distance, just as a photograph of the sea can be ambiguous as to just how far away it was taken. **VHS**

Three Telephone Events – George Brecht

- I) When the telephone rings...
- II) When the telephone rings...
- III) When the telephone rings...

A Piece for Three Radios – Benedict Todd (premiere)

A piece for 3 radios.

Of – Blasio Kavuma (premiere)

Something. Nothing. Anything. Everything. Now. Slowly.

Distance for Piano (to David Tudor) – Takeshi Kosugi (1965) (Five separate performances)

“Performer positions himself at some distance from the piano from which he should not move. Performer does not touch piano directly by any part of his body, but may manipulate other objects to produce sound on the piano through them...”

INTERVAL

During the interval two pieces will be performed in the bar:

The Mid-Movement Chorus ‘Mahler 6’ – Louie Lister:

The gaps between the music

Apples – Ben Vautier:

“Four performers eat four apples.”

Part 2

Ludo (main performance space) Ludamus (Theatre Bar) – Arthur Keegan-Bole

Ludo and *Ludamus* are sister pieces performed at the same time in different spaces. I am fascinated by the nature of ‘play’ as experienced by humans and the performance practice of *Ludamus* relies heavily on the audience’s engagement with games and the notion of ‘playing’. The music of *Ludo* is different each time it is performed; the musical argument and language are retained but with a freedom that allows spontaneous play to mould the exact course the music takes and presents the results in an abstracted concert setting... **AKB**

Teddy Bear's Picnic – Laura Bell (premiere)

If you go down to the woods today you're sure for a big surprise! This piece portrays a pan piper-like figure leading the 'bears' into the woods. The idea is to suggest that we all have our guard up to protect us, but does this stop us from having fun? Perhaps danger is not lurking round every corner.

Indeterminacy – John Cage

When asked to give a talk in Brussels in 1959 John Cage prepared 30 'stories'. They consisted of anecdotes, thoughts and jokes. He called the talk *Indeterminacy: new aspect of form in instrumental and electronic music*. He read each story, irrespective of the amount of text, in 60 seconds. Following this occasion he wrote a further 60 stories and asked David Tudor to prepare a 90 minute piano accompaniment (he used extracts from Cage's own *Concert for Piano and Orchestra*, adding in some radios as noise elements) this has become the performance practice for the piece *Indeterminacy*. We are performing a short version using only 11 stories. The accompaniment to the stories uses a selection of text scores originally performed by the Fluxus movement as well as some written by members of the HHC.

Performing tonight as the HHC and Guests were:

Laura Bell, David Fay, Jonathan Godsall, Arthur Keegan-Bole, Louie Lister, Natasha Riordan-Eva, Emily Topham, Kostas Tsioulakis, Edward Whitney, Lucy Wickens, Naomi Wyatt.

The HHC

The HHC are an art and performance collective. They are called the Hill House Collective. Anyone can join. They have been active since 2008 and are based in the South-West. They do not have a manifesto but do have a budget.

Thanks for coming!

Please feel free to get drinks from the bar whenever you feel the urge (bar closes 9pm).