

Live Concerts: JOSEF ANTON RIEDL "SYNTHESIZERS & DRUMS"

FOR DRUMS I (Austrian First Performance)
20 different drums/live 1979/81

MIX FONTANA MIX (Austrian First Performance)
2 synthesizers/live radio sounds, prepared trombone and 2 synthesizers/tape 1969/76

DRAWING—CLAPPING/DRAWING—DRAWING (Austrian First Performance)
Clapping/live drawing and clapping/tape 1979/81

5 SOUND-POEMS (Austrian First Performance)
Speaking, clapping, stamping, animal sound instruments and marimbaphone/live 1977/79/81

EPIPHYT II (Austrian First Performance)
2 synthesizers/live
9 synthesizers/tape 1975/77

SOUNDSYNCHRONY II (Austrian First Performance)
4 synthesizers, prepared trombone, electronic sounds/tape 1965/81

FOR DRUMS II (Austrian First Performance)
21 different drums/live
20 different drums/tape 1979/81

MUSIC/FILM/SLIDES/LIGHT GALLERY

Robyn Schulkowsky: Drums, speaking, clapping, stamping, animal sound instruments, marimbaphone
Lorenzo Ferrero: Synthesizer, clapping
Alberto Vignani: Synthesizer, clapping
Gottfried Dören: Engineering
Josef Anton Riedl: Sound direction

This set of program was presented at the "Tage der Neuen Musik"/Hannover ("Days of New Music"/Hannover, Germany) for the first time in 1984 and again at the "New Art Encounter"/San Juan (Puerto Rico).

FOR DRUMS I
Composed 1979/81

First performance at the "Frankfurt Feste" (Old Opera-house) in 1982. Four rhythmic-dynamic structures are being varied according to certain aspects: one structure is repeated several times with silences replacing beats so that gradually one large silence emerges. The structures complementing each other follow each other immediately.

MIX FONTANA MIX
Composed 1969/76

First performance at the Venice Biennale 1976. Dedicated to John Cage (with whom there was cooperation in numerous European towns on the occasion of performances of his works like the multimedia large-scale event "HPSCHD").

Various small clusters of most contrasting sound events are placed within various extremely long silences. Duration of the silences may be 15", 27", 9", 20", the shortest duration ought to be about 5", the longest about 60". Silences of the same duration might be repeated but then they ought to be repeated several times. The clusters of events should last no more than 10", that is 8", 1", 1/2", 7", 1/4".

A cluster may consist of various events like the cracking of a whip (staccatissimo) + phrase of laughter (deep vocal range, slight glissando from high to low; tenuto) + 2x striking of a prepared piano tone (between C' and B'; legato) + ringing an electric bell (muted, press hand on bell; staccato), all arranged in a rhythmical order, dynamically different each time. It may also consist of 2 events only. Various individual events lingering shortly are desirable but should be used only occasionally; there should be one cluster of events dying away gradually. At a performance one, two or four synchronized sequences of clusters and silences are played off-tape (one, two or four channelled) and 2 to 4 performers react to the recording by supplementing, "disturbing" ("drilling" or even "perforating"), accentuating, covering in part or completely the clusters with clusters and/or individual events of new timbre, different volume and so on or they "let the clusters pass untouched". The periods of silence may only be "touched or impaired slightly" in the immediate vicinity of clusters of events.

A reaction to the recorded clusters of events ("strikingly gay") may also be effected by the various timbres of only one kind of instrument, the synthesizer, for example.

"Mix Fontana Mix" may also be realized in a completely darkened place of performance. In that case, the first individual event of the first cluster of events might put out the lights of the place and the last individual event of the last cluster of events might put them on again. It would be interesting to have a performance with (various extremely long periods of silence and) very few, rather quiet events per cluster.

Another version might be an audio-visual one: events can be heard and seen by moving objects, by projecting slides and movies—objects and equipment being used by the performers like instruments as to rhythm, dynamics (dimming of light), etc, the projector's noises might be amplified and the volume modified, etc., (only) visible events in the form of gestures and the like might be executed in a semi-darkened room.

A visual version: (only) visual events—gestures and the like.

DRAWING—CLAPPING/DRAWING—DRAWING
Composed 1979/81

First performance "at 11 on a Sunday morning in the Stadtmuseumssaal"/Munich 1981

On 2 very large blackboards two performers trace "abstract" graphic designs in chalk, enlarging them and observing certain factors (i.e. accelerating and retarding tempo, "passionate" rubato)—rhythmic-dynamic sound structures, which are also continued by sounds produced by 2 more performers clapping their hands, slapping their arms, chest and thighs. A tape-recording of these events is played over two groups of loudspeakers arranged on the two

sides of the stage and several performers sitting or standing among the audience react by clapping their hands etc. accordingly.

5 SOUND-POEMS

Composed 1977/79/81

First performance at the Société Philharmonique de Bruxelles (in the course of the performance of "Audio-visual Events—John Cage/Josef Anton Riedl")

Sounds and groups of sound selected from a radio-magazine and taken from the sentence "Vielleicht ist es so, vielleicht ist es aber auch nicht so." ('It may be like that but it may also not be like that.') out of "Leonce und Lena" by Georg Büchner are used exclusively in a cycle of poems each. Examples from both cycles are to be heard. The speaking, whispering, etc. is partly "punctuated" by clapping, stamping and the like.

EPIPHYT II

Composed 1975/77

First performance at "I Pomeriggi Musicali di Milano" in 1978 ("Epiphyt I" was first performed at the "Music-Weekend"/Frankfurt a year before).

The entire piece is based on a very few elements, that is, merely a stimulating rhythmic-dynamic structure, a chord of whose tones series are formed which are attributed to the structure reappearing in new variations, as well as some individual volume processes and a series of several of such volume processes used only once to impart a dynamic quality to persisting sounds and noises. The formation of the tone series, their attribution and the variation of their structures is changed with every performance. The piece consists of two "simultaneous" performances, one via tape (9 performers) and a live one (2 or 5 performers) with variations of timing of parts of the live performance and the performance of the tape by *accelerando*, *ritardando*, etc.

SOUND SYNCHRONY II

Composed 1965/81

First performance at "NEUE MUSIK" Munich 1984

This is a tape composition. Shorter series of self-contained sounds and noises of synthesizers and prepared trombone are arranged in comprehensive sequences together with series of (electronic) sounds and noises produced in an electronic music studio. Various synchronisations may be realized with these tape-recorded sequences.

FOR DRUMS II

Composed 1979/81

First performance at the "Frankfurter Feste" (Old Opera House) in 1982

The performance of a rhythmic-dynamic structure on the bass drum releases the playback of a special, tape-recorded version of "For Drums I" for 20 different drums. The performer reacts to the recording with a number of rhythmic-dynamic structures played on another 20 different drums.

MUSIK/FILM/LICHT-Galerie

Founded in 1967 by Josef Anton Riedl.

Members are at present Robyn Schulkowsky, Rene Bastian, Lorenzo Ferrero, Jim Fulkerson, Johannes Gohl, Peter Michael Hamel, Nicolaus A. Huber, Manos Tsangaris, Alberto Vignani, Clemens Deisch, Gottfried Dören, Willrich Mattes; participation also by the group Arbeitsgemeinschaft Neue Musik München (Dieter Schnebel, founder/director), Michael W. Ranta, Frederic Rzewski, Dieter Schnebel, Karlheinz Hein. It is mainly concerned with multi-media events (spectacles, environments, events) in different surroundings as: gymnasiums (Donaueschingen, Munich, Zagreb/Biennale), dome (Warsaw), ruins (Pamplona), streets and squares (Bonn, Montepulciano, Rome, Stuttgart), church (Milano), parks (Munich, Rio de Janeiro, Lugano, Rome, Stuttgart), museums (Berlin, Berne, Bonn, Brussels, Santiago, São Paulo, Venice/Biennale), theatres (Athens, Bourges, Buenos Aires, Como, Frankfurt, Graz, Lyon, Mexico City, Montevideo, Orleans), lecture hall (Lugano), cinemas (Athens, Bremen), tent (Kiel), planetarium (Calcutta), various rooms of a building or a whole building (Berlin/Philharmonie, Bonn/Beethovenhalle, Como/Villa Olmo, Paris/Musée d'Art Moderne).

Works by John Cage were realized together with him in Berlin (Akademie der Künste, Philharmonie), in Bonn (Beethovenhalle, Landesmuseum, KULTUR FORUM), Munich (radio studio, gymnasium, gallery, Amerika-Haus). The group has also presented multi-media and acoustic works by its composers (Bastian, Ferrero, Fulkerson, Göhl, Hamel, Nicolaus A. Huber, Riedl, Tsangaris; Cardew, Ranta, Rzewski, Schnebel) as well as works by Cage, Feldman, Ferrari, Kagel, Reich, Stockhausen, Wolff, La Monte Young, Xenakis.

Their workshop is in Munich (storage of equipment for projection and electro-acoustic equipment, site of experiments).