Curatorial > PROBES

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

Curated by Chris Cutler, 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, p53 and The Science Group, 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 consistently in successive projects 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 &c.) The Artaud Beats and The Artbears Songbook, and turns up with the usual suspects in all the usual improvising contexts. As a soloist he has toured the world with his extended, electrified, kit.

Adjacent projects include commissioned works for radio, various live movie soundtracks, *Signe de Trois* for surround-sound projection, the daily year-long soundscape series *Out of the Blue Radio* for Resonance FM, and p53 for Orchestra and Soloists.

He also founded and runs the independent label ReR Megacorp and the art distribution service Gallery and Academic and is author of the theoretical collection File Under Popular – as well as of numerous articles and papers published in 16 languages.www.ccutler.com/ccutler

PROBES #26

In the late nineteenth century two facts conspired to change the face of music: the collapse of common-practice tonality (which overturned the certainties underpinning the world of art music), and the invention of a revolutionary new form of memory, sound recording (which redefined and greatly empowered the world of popular music). A tidal wave of probes and experiments into new musical resources and new organisational practices ploughed through both disciplines, bringing parts of each onto shared terrain before rolling on to underpin a new aesthetics able to follow sound and its manipulations beyond the narrow confines of 'music'. This series tries analytically to trace and explain these developments, and to show how, and why, both musical and post-musical genres take the forms they do. In PROBES #26, Satie, Cocteau and Avraamov prise open the musical door that grants free interchange between the world of things and the practices of art. We examine some of the consequences.

01. Transcript. Studio version

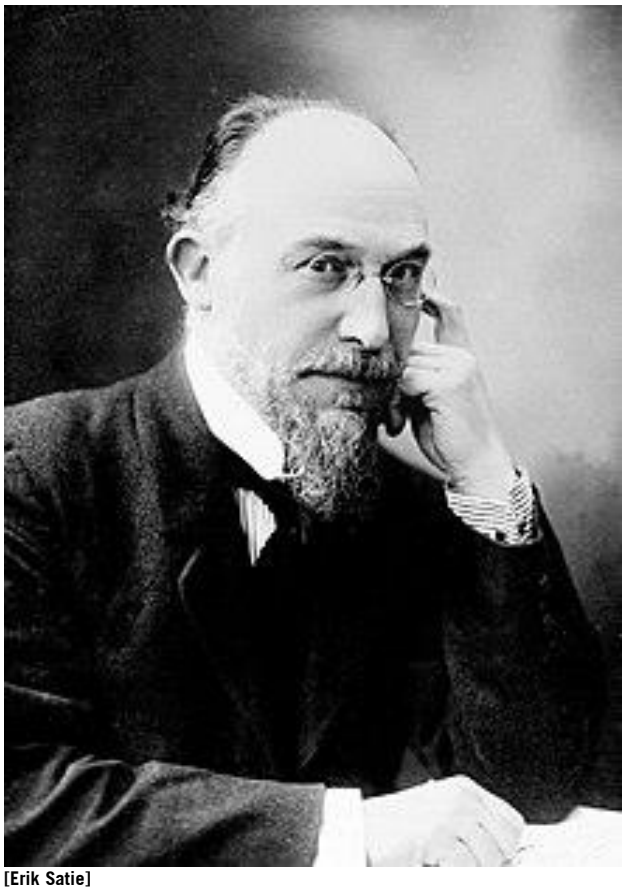
[Gregorio Paniagua, 'Anakrousis', 1978]

In May 1917, as war raged across Europe, Jean Cocteau's 'Parade' was being premiered in Paris. The critics were not much impressed and after two weeks it closed. In the same month Marcel Duchamp in New York was failing to exhibit his now legendary 'Fountain'. Times change – and it's works like these that change them. Time also changes works because, in the end, it's not what critics – or even the public – think that matters, but what artists subsequently do. In this respect, the significance attaching to any artwork is not simply intrinsic to it, but predicated on what comes after – and as a consequence *of* – it.

'Parade' was the brainchild of Jean Cocteau, an impresario; I would like to say, of close to genius. It was he who wrote the initial scenario and, more importantly, put the team together that brought it to the stage: Erik Satie for the music and Pablo Picasso for both costumes and the mise-en-scène[1]. Léonide Massine did the choreography and Guillaume Apollinaire wrote the programme notes. The whole production was overseen by Sergei Diaghilev, for the Imperial Ballet Russe.

'I believe "Parade" to be a kind of renewal of the *theatre'*, Cocteau wrote at the time, 'and not a mere opportunity for music' – and certainly, he left no accepted conventions uncontested. The form he proposed was not epic but intimate and the plot mundane rather than mythological. Its place of action was a street-fair and its aesthetic owed as much to music hall as it did to classical ballet. Indeed, mimicry, mime and everyday gestures were as prominently employed as the conventions of traditional dance. And, most importantly, Cocteau insisted that all the elements: music, movement, décor – and his own literary contributions – should be given equal weight in the production. To set the tone, Satie's score was both episodic and non-developmental – a unique mixture of modular blocks, numerology and fragments taken from popular music. It was also one of the first art scores to freely incorporate the themes and rhythms of American ragtime. Apollinaire, in his programme notes, was obliged to coin a new word – Sur-realism – to describe the project, though Cocteau himself preferred to call it 'a realist ballet' – by which he meant it was non-naturalistic; real in the way cubism was real because it contained *more information* than was possible in literal representation.

Although, I have to say, *everything* about Satie's remarkable score is worthy of attention, we are going to be concerned only with the catalogue of non-musical objects he inserted into it – which included sirens, typewriters, a dynamo, coconut shells, a set of tuned bottles, a foghorn, a lottery wheel and a pistol. The impulse for this came not from Satie but Cocteau, who intended these real-world sounds to be the aural equivalent of the newspaper cuttings, product labels and bits of cloth that cubist painters at the time were pasting into their canvases. But it was Satie who, in spite of his reservations, carefully integrated these noises into his composition – rather than leaving them, as Cocteau had intended,


[Erik Satie]

randomly superimposed on top of it. Not all of Cocteau's noises made it to the opening night, but those that did remained in the score once the music became an independent concert work.

'Parade' is an immensely important score, and it lays down multiple challenges for the future of music, so I do recommend listening to the whole of it. But meanwhile, here are a few short excerpts that include some of the non-instrumental insertions.

[Erik Satie, 'Parade' (excerpts), 1916]

However, the truly revolutionary – and I mean intentionally revolutionary – statement on the use of non-instruments – as well as on the elision of art and life – came five years later in Azerbaijan on the southwestern tip of the new Soviet Union. Its author, if that's the word, was the Russian polymath Arseny Avraamov. I've restrained my use of the word genius in this series so far, but I think I might legitimately use it now, if only to draw attention to one of the great unsung heroes of twentieth century sound – a man who put not just one, but many, important questions on the table – and yet is still routinely skipped over, or footnoted, in official histories.

FOOTSTEPS

Between 1908 and 1911, Avraamov studies music theory at the Moscow Philharmonic Society. These studies lead him, like some of his contemporaries, to abandon equal temperament and begin to experiment with alternative scales. He joins a cossack division, but is arrested within the year and imprisoned on propaganda charges. He escapes prison and gets to Norway where he finds work, first as a sailor and then with a travelling circus – in which he becomes, by turns, an equestrian, an acrobat and a musical-clown. By 1913, he's back in St. Petersburg and invited onto the editorial board of the *Contemporary Music Magazine.* He also starts to write for the Moscow journal *Musika.* In a series of articles he clarifies his thoughts on microtonality – which he calls *ultrachromatics* – and makes a start on building the instruments with which to play in the new tunings. In 1916 he publishes the article 'Upcoming Science of Music and the New Era in the History of Music', in which he theorises, in predictive detail, various possible approaches to sound synthesis. 'The soul of a musical sound is *timbre'* he writes – before setting out ways in which timbres might be sampled, analysed, processed and re-synthesized. In 1917, when 'Parade' is being premiered in Paris and the war to end all wars is still far from ending, the October Revolution throws the whole of Russia into a creative and destructive ferment. Avraamov spends the next five years travelling around the Soviet Union, overseeing a series of increasingly monumental proletarian events designed to celebrate action, noise and revolution – the most thoroughly documented of which is the now legendary 'Symphony of Sirens' – to which we will shortly return. By 1923 Avraamov is back in Moscow and employed at the State Institute for Musical Science where he makes the case for what he calls radio-musical instruments – by which he means devices like the recently invented Theremin, which he thinks will open the way to a more radical microtonality. In 1924 he's at work on the soundtrack of 'The 5-year Plan' – Russia's first optical-sound film – for which he's exploring the use of instrumental combinations and experimental recording techniques in the creation of a backdrop of atmospheric industrial noise: 'I don't see any contradiction at all between music and noise,' he tells a conference about this work at the time – though the film's director is less impressed and Avraamov's soundtrack is replaced by something more conventional. But by this time, Avraamov has already turned back to the question of sound synthesis, and, within a year he and his team have become the first to demonstrate the creation of purely synthetic sounds by drawing them on paper. In Germany, Rudolf Pfenninger and Oskar Fischinger are doing very similar work at exactly the same time, but it is Avraamov's team that comes up with the first practical demonstration. Essentially, this technique involves drawing – or cutting out – calculated shapes, and then transferring them photographically onto the optical soundtrack of standard film-stock, from which they can automatically be read back as sounds. Now that his twin interests in microtonality and sound synthesis are united, Avraamov and his team make a series of short, experimental, sound films, using Yankovsky's 72-step ultrachromatic scale – a variant of Avraamov's 48 and 96 step Welttonsystem. Of this work almost

[Avraamov conducting *Symphony of Sirens using two flaming torches, Moscow, 7 November 1923*]

everything is been lost – but here at least is one tiny surviving fragment. Sound made without the involvement of any instrument or performer, or indeed any physical object at all, in the very early thirties.

[Arseny Avraamov, 'Ornamental Animation', somewhere between 1931-34]

In 1937, Stalin withdraws support from all experimental projects, and Avraamov leaves for Kabardino-Balkaria to study folk music. A year later he's back in Moscow – right in the middle of the great purge – and for the last six years of his life he subsists without regular work or income in a one-room flat in Moscow with his wife and ten children. When he dies in 1944 there is little physical trace of his immense achievements left on the record, and it's only in the last decade that some of his story has been painstakingly reclaimed. It should be said, in passing, that by no means was he alone; there were scores like him in the post-revolutionary years: artists and intellectuals who made the most extraordinary innovations and whose work was suppressed for purely political reasons and is only now being rediscovered and investigated.

FOOTSTEPS

Of all Avraamov's work, it was 'Symphony of Factory Sirens' that refused to be forgotten – because of its scale and its philosophical importance. And by all accounts, the most successful iteration of the symphony was the one realised in the Caspian seaport of Baku, where the orchestra of performers and instruments consisted of several strategically placed thousand-voice choirs, every ship's horn in the Caspian fleet, two artillery batteries, several regiments of infantry, twenty-five steam locomotives, fireworks, seaplanes and all the factory sirens in the city. In addition, Avraamov had several portable instruments of his own design constructed, which he called Steam Whistle Machines. These were arrays of 20 to 25 sirens, tuned to the notes of 'The Internationale'.

On the day before the celebration, the city's morning papers published a score detailing the planned order of events, giving exact timings; on the day itself, Avraamov mounted a custom-built tower to conduct – using semaphore flags. He urged the whole city to participate, and made sure that all the elements of the symphony were – as far as possible – mobile, so that they could converge for the grand finale in the city square – and represent, in sound, the storming of the Winter Palace at the culmination of the October revolution.

Avraamov's Symphony was conceived as a work in which the artwork and the city, the auditorium and the stage, Russian revolutionary life and Russian revolutionary art, were to be fused into a single expression of proletarian will. Of course there's no recording, and indeed none would have been possible but, as we know, art abhors a vacuum, and so we do have excerpts from a simulation created in 2003 by the Sculpture Department of the University of Bilbao, under the direction of Miguel Molina – which, as far as possible, was made using chronologically appropriate recordings of the trains, planes, sirens, bells and choirs of the day. Nothing, of course, can claim approximation to the real thing, but here are two fragments from the simulation. The first is taken from the opening ten minutes – and includes artillery, church bells, planes, lorries, foghorns and sirens.

[Arseny Avraamov, 'Symphony of Factory Sirens' (excerpts), 1922 re-created by Leopoldo Amigo and Miguel Molina, 2003]

The second features the tuned sirens and the entry of a massed military band playing 'La Marseillaise' – both drawn directly from Avraamov's notes and the published timings.

[Arseny Avraamov, 'Symphony of Factory Sirens' (excerpts), 1922 re-created by Leopoldo Amigo and Miguel Molina, 2003]

Both works, 'Parade' and 'Symphony of Factory Sirens', rethink the boundaries of what may be considered legitimately musical, Satie's by incorporating Cocteau's real-world, non-musical noises into his permanent score, Avraamov's by making everyday sounds his orchestra.

[Ship's horn]

[Jennymay Logan, second violin, Elysian Quartet, in the Birmingham Opera production of 'Mittwoch aus Licht', Argyle Works, Digbeth, Birmingham, 23 August 2012]

It was for purely artistic, rather than revolutionary, or commemorative, reasons that the percussionist and composer, Don Wherry, established his 'Harbour Symphonies' some six decades later, as a regular feature of his eclectic and visionary Newfoundland Sound Symposium. All the ships in the harbour of St. Johns at festival time were co-opted to participate, with festival assistants on hand to execute the scores. And each year, new works were commissioned, specifically for the harbour and the town. This piece, 'Bells', commissioned in 1988, also included an alphorn and all the seaport's bells. More than 230 people were involved in its performance and coordination – which is more than one-percent of the entire population.

[Don Wherry, 'Bells', 1988]

In Chicago, in 2010, as his contribution to that year's New Music America, the American composer Charlie Morrow commandeered every ship along the mile of the Navy Pier to blink and hoot on cue. Here's an excerpt from the radio broadcast of the event...

[Charlie Morrow, 'Toot N Blink', 2010]

And then there was this – written in 1993 by Karlheinz Stockhausen: a monumental work in which four helicopters and a string quartet are scored to work as an ensemble – not in theory but in calculated practice. Two years earlier, the Salzburg Festival had asked him to write a new string quartet, but Stockhausen had declined, since he had long ceased to work in traditional formats. Then he had a dream in which he saw four transparent helicopters – each occupied by one member of a string quartet. He called Salzburg back and accepted the commission – giving the helicopters an equal role in the composition – to the extent that he required the pilots to execute particular manoeuvres to modulate the rotor sounds at designated points. Although the Salzburger Festspiele happily accepted the completed work, the Austrian Green Party didn't – and made the performance impossible on the grounds that it would be – and I quote – 'absolutely impossible for Austrian air to be polluted by performing this Stockhausen.' It was eventually premiered two years later at the Holland Festival, with the Arditti Quartet performing the string parts and Stockhausen himself as the moderator. Since then, it's been performed on a number of occasions as a standalone work. 'Helikopter-Streichquartett' was conceived, however, as one of four sections of the opera 'Mittwoch aus Licht' ('Wednesday from Light') – which in turn is one of seven operas that make up the week-long cycle 'Licht'. 'Wednesday' was played in full for the first time in 2012 by the Birmingham Opera Company – in an abandoned factory in Digbeth on what would have been the composer's 79th birthday. It ran for three days at a cost of one million pounds – which, as a member of the audience I can say, unequivocally, was worth every penny. For the sceptical, a million pounds is what McDonald's spends on advertising burgers – every eight hours.

[Cash register/Helicopter]

Just being in the vicinity of a helicopter when it takes off is impressive enough; but when it's amplified and enriched with strings – which, as Stockhausen wrote, have to blend 'so well with the timbres and rhythms of the rotor blades that the helicopters sound like musical instruments' – it approaches the sublime.

Of course, no recording could even approach the scale and physicality of the lived event. But a recording is all we have. This is how it starts:

[Karlheinz Stockhausen, 'Helikopter-Streichquartett', from 'Mittwoch aus Licht' (excerpt), 1993]

When it comes to the incorporation of non-instruments into musical situations, although 'The Symphony of Sirens' and 'The Helicopter String Quartet' are exemplary, they are also pretty untypical. Not only because of their scale but also because of their conceptual breath. On a more modest scale, the door through which non-instruments have always passed is the one labelled *percussion*. And, as we have seen, by the early twentieth century an increasing interest in *timbre* – combined with the emergence of more adventurous approaches to rhythm – had ensured that percussion, in its broadest interpretation, would come to play a unique and catalytic role in the evolution of twentieth century music. Indeed


[Alexander Mosolov]

Cage, in a 1990 documentary, said he thought 'percussion music' was 'a temporary transition from keyboard influenced music to the all-sound music of the future' because 'Any sound is acceptable' he said; 'to the composer of percussion music.'

OPEN FOOTNOTE

One could even speculate that if the musical forms mediated by *biological* memory tend to orbit around melody, and those mediated by *writing* have settled into an explication of harmony, then the advent of *sound recording* – with its unique ability to capture *timbre* and the minutiae of performances – seems to have developed a special affinity with rhythm. My own belief is that every music tends toward forms that emerge naturally from the explication of – amongst other constraints – the innate qualities of the mnemonic technology through which it is mediated. Which is to say that musical form mirrors mnemonic form. So because *sound recording* was the first form of memory able to retain and reproduce the grain and gesture of sound, it encouraged, not only the minute manipulation of timbres, but also the proprioceptive qualities – that is, the groove and *feel* – of particular performances – both qualities that are wholly inaccessible to the mnemonic technology of writing. In other words *timbre* and *feel* were only released to act as mechanisms of structure – because they could now be fixed and reproduced – in the new musical universe brought into being by the invention of sound recording.

CLOSE FOOTNOTE

An early precedent for the inclusion of non-instrumental resources in a formal musical context, was the large iron sheet that the Russian futurist composer Alexander Mosolov scored into the first movement of his ballet 'Steel'. The ballet was eventually abandoned, but 'The Iron Foundry', as it has come to be known since, was performed alone in 1927, and has survived since as an independent work, frequently revived. The rest of the ballet score was lost. To give some sense of its place in time, I'll play a fragment from the earliest recording, made in 1933 by the Symphony Orchestra of Paris, conducted by Julius Ehrlich.

[Alexander Mosolov, 'The Steel Foundry' (excerpt), 1927]

In 1935, the American Composer, John Cage, wrote his first piece for percussion, leaving the actual instrumentation unspecified. This was not in pursuit of any kind of indeterminacy but because, at the time, he was still more concerned with structure and ratio than he was with sound. Two years later he got a job at the Cornish School in Seattle as a composer and dance accompanist – and there assembled his first percussion orchestra, staffed not by percussionists, but by dancers. This gave him, at last, an opportunity to perform his quartet – which, in concert, he set alongside a number of other percussion works, including pieces by Ray Green – which called for marbles and pop bottles; and William Russell – whose instrumentation included a dinner bell, a steel bar, a bottle and a saw. In the instrument list for his own work, Cage wrote 'automobile parts' because in the two years since the quartet had been written his attitude toward the specificity of sound had radically changed. This was a result, he told interviewers many times, of his encounter with the German experimental filmmaker Oskar Fischinger, who had told him that there was 'a spirit in every object, and that to liberate it, it was only necessary to brush past it and draw forth its sound. That set me on fire' Cage told Richard Kostelanetz. 'Fischinger (...) started me on a path of exploration of the world around me (...) hitting and stretching and scraping and rubbing everything. (...) I began to tap everything I saw'. So when he it was time to populate his percussion quartet with real sounds, he began to look for them in everyday objects. 'We (...) experiment[ed] with pieces of junk' he wrote, (...) brake drums and things from the kitchen'.

OPEN FOOTNOTE

Nice though this story is – and very Cagean – I mean, for a man who embraced all that was random in the world, Cage did go out of his way to create order in his biographical narrative, an endeavour in which he was willingly abetted by writers unable to resist a shapely meme. Nevertheless, it does seem likely to me that at least some part in his conversion must have been played by Cage's familiarity


[Harry Partch]

with the likes of William Russell, and their use of household objects for musical purposes.

CLOSE FOOTNOTE

In the end, Cage chose cooking pots, mixing bowls, dog bowls, button gongs, elephant bells and a brake drum for his quartet's premiere. No recording was made, but here's an excerpt from 'First Construction (In Metal)', which Cage also premiered at Cornish, two years later. For this work, the instruments were specified from the start – and included five metal sheets, eight anvils and four brake drums.[3]

[John Cage, 'First Construction (In Metal)' (excerpt), 1939]

Metal sheets, brake drums and hubcaps have now been used so often that they can be treated as honorary members of the orchestral percussion inventory. And here they are again in William Russell's 'Made in America', written in 1936, the year before Cage moved to Cornish. Apart from the brake drums and metal sheets, there's a suitcase, a ratchet, a washboard, some tin cans, a drum-kit made out of found-objects, some firecrackers, a few lengths of pipe, an alarm bell and a lions roar.

[William Russell, 'Made in America', 1936]

The American composer, Harry Partch, had abandoned conventional instruments early in his compositional studies. Like Arseny Avraamov, he wasn't convinced by equal temperament, and in 1930 – in order to be able to compose in his elective 43-to-the-octave just intonation scales – he began to design his own instruments. Over the next twenty-five years, he expanded his orchestra to include some thirty-five instruments, all of them different – and at least half of them not percussive, but radical extrapolations of guitars, kotos, kitharas, zithers, psalteries and reed organs – and all of them looking, as well as sounding, beautiful and otherworldly. In 1950, he acquired the tops and bottoms of a number of twelve-gallon Pyrex carboys, which had been set aside as scrap by the Berkeley Radiation Laboratory – after the centres had been removed for the manufacture of particle detectors. Partch suspended fourteen of these, in four rows, from a six by seven foot redwood frame, and called them, after their originally intended function, cloud chamber bowls. Here he is demonstrating them in a film made in 1958, by Madelaine Tourtelot.

[Harry Partch, 'Cloud Chamber Bowls', 1950]

In 1963, Partch built his Mazda Marimba out of 24 light-bulbs – ranging from one and three-quarter – and six – inches in diameter. After removing the internal components he tuned them by chipping glass from the base – or adding tape to it. The mazdaphone is very quiet and has to be amplified to be properly heard. Partch thought it sounded like coffee percolating. Here it is in his 1963 composition, 'Petals Fell on Petaluma'. The second instrument is an adapted guitar.

[Harry Partch, 'Petals Fell on Petaluma', 1963-6]

The Zymo Zil, which was also built in 1963, combines seventeen tuned liquor and wine bottles with two Ford hubcaps and an aluminium kettle lid. Partch played it with wooden mallets. This also appears in 'Petals Fell on Petaluma', in verse 23. Here it is accompanied by The Spoils of War, made from of seven artillery casings, four cloud chamber bowls, two pieces of tongued bamboo, a woodblock, three pieces of springy steel and a guiro.

[Harry Partch, 'Petals Fell on Petaluma', 1963-6]

And here are the two cone gongs, made from the nose-cones of aircraft fuel tanks given to Harry by our old friend Emil Richards, who'd picked them up in the salvage department of McDonnell Douglas.

[Harry Partch, 'Cone Gongs', 1964]

CAR CRASH


[Jon Rose's 'Wreck' performance]

There are those who say twentieth century music has been a car crash – and right on cue here are Sean Friar in America and Jon Rose in Australia who have both composed pieces for car wrecks. Sean Friar premiered his 'Clunker Concerto' – scored for percussion quartet, junk car parts and chamber orchestra – in New York, in 2011. Here's a fragment of the best amateur recording of it I could find.

[Sean Friar, 'Clunker Concerto' (excerpts), 2011]

And in 2013, Jon Rose – whom we last met playing the great fences of Australia – took the next logical step. He'd been photographing abandoned cars in the Australian outback for years when he realised that, like the fences, they would make interesting instruments. So he chose one and shipped it back to Sydney for a performance commissioned by the Sydney festival. Here are a few excerpts from Jon Rose's 'Wreck'.

[Jon Rose, 'Wreck', 2013]

Not a whole car to finish this episode, not even scrap, but in 1929, George Gershwin carefully wrote four car horns into his 'An American in Paris'. They were real Parisian car horns, which he'd bought back from Paris specifically for the piece. When he wrote them into the score, however, he wrote them on a single stave, like a percussion part – which is to say, he didn't designate any pitches – because he had the horns. The result has been confusion ever since, because the letters A, B, C and D which he'd scribbled above the notes on the working score, have subsequently been uniformly misinterpreted as pitches – rather than, as intended, indications of which of the labelled horns he'd brought to the studio were to be used where. His own horns were, of course, not pitched A, B, C and D, and that's why we have to listen to the original 1929 recording to hear the horns pitched as Gershwin intended. As a bonus, George is also playing celeste on this version, because the record company forgot to hire anybody else to do it. It also predates all the revisions to the score that have been incorporated into all recordings and performances since.

[George Gershwin, 'An American in Paris' (excerpt), 1929]

Well, since the cars are here, we'll say our farewells until the next – which we'll be spending mostly in the breakers yard, I think.

OK, George, what'll it be, the Stork or the Cotton?

1 Which included – with the help of the Italian futurist Giacomo Balla – painting the hundred and seventy-five square metre proscenium curtain.

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 pointsunder 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.

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

03. Acknowledgments

Thanks to: Dave Petts, Larry Stein, Kim Brower, Jon Rose and Bob Drake.

[Sean Friar's 'Clunker Concerto' performance]

04. Copyright note