



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.

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 #12

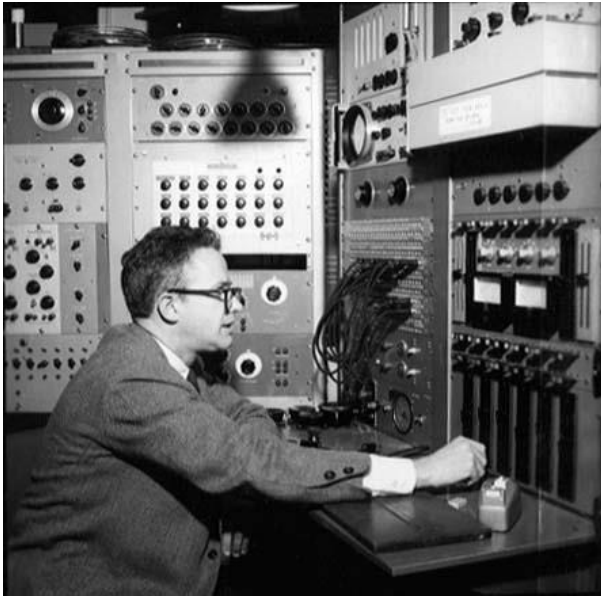
In this twelfth instalment, harpsichords are caught in flagrante delicto.

01. Summary

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 #12 harpsichords return from the dead; a spectre is haunting music: the harpsichord.

02. Playlist

- 01 Gregorio Paniagua, 'Anakrousis', 1978
- 02 Bob Drake, composite using PROBES #1 – #4 materials, 2014
- 03 Chris Cutler and Bob Drake, Gerard Grisey in a composite from various sources, 2014
- 04 Bob Drake, composite using PROBES #5 – #11 materials, 2014
- 05 Chris Cutler and Bob Drake, composite using Frank Sinatra, Olivier Messiaen, Smokey Robinson and Bob B. Soxx, 2014
- 06 Bob Drake, courtyard of the Paris Conservatory, 1879. Historic documentary reconstruction, 2014
- 07 J. S. Bach, 'Concerto for Harpsichord No. 3 in D major BWV 1054, Third movement' (excerpt), played by Wanda Landowska
- 08 Manuel de Falla, 'Harpsichord Concerto' (excerpt), 1926
- 09 Artie Shaw & His Gramercy Five, 'Summit Ridge Drive' (excerpts), 1940
- 10 Stan Freeman, 'Perdido' (excerpts), 1951
- 11 Paul Anka, 'Toot Sweet' (excerpt), 1959
- 12 Edwin Astley, 'Danger Man', 1965
- 13 John Vincent & Huey (Piano) Smith, 'Rocking Pneumonia and the Boogie Woogie 'Flu' (excerpts), 1957. Sung by Jerry Lee Lewis, 1965
- 14 Jean Françaix, 'La Scolopendre', 1953
- 15 Maurice Ohana, 'Carillons pour les heures du jour et de la nuit' (excerpts), 1960
- 16 Elliott Carter, 'Double Concerto for Harpsichord, Piano and 2 Chamber Orchestras' (excerpt), 1959-61
- 17 György Ligeti, 'Continuum' (excerpt), 1968. Played by Elizabeth Chojnacka
- 18 György Ligeti, 'Hungarian Rock' (excerpt), 1978. Played by Elizabeth Chojnacka
- 19 John Cage and Lejaren Hiller, 'HPSCHD' (excerpts), 1969. Reconstruction by Joel Chadabe, 2000. Harpsichords played by Robert Conant
- 20 Iannis Xenakis, 'Khoai' (excerpt), 1976
- 21 Henryk Górecki, 'Harpsichord Concerto' (excerpts), 1980
- 22 Louis Andriessen, 'Overture to Orpheus' (excerpts), 1982
- 23 Kevin Volans, 'Mbira' (excerpts), 1980
- 24 Jukka Tiensuu, 'Fantango' (excerpt), 1984
- 25 Gregorio Paniagua, 'Anakrousis', 1978



[Lejaren Hiller]

03. Selected links

Benjamin Dwyer
www.benjamindwyer.com

British Harpsichord Society
www.harpsichord.org.uk

Shiley Collins
www.shirleycollins.co.uk/

Harpsichord
www.harpsichord2000.com/home.htm

Mike Heron
www.mikeheron.co.uk

Molly Heron
www.mollyheron.com

Barry Guy
barryguy.com

Mauricio Kagel
www.mauricio-kagel.com

Stevan Kovacs Tickmayer
www.tickmayer.com/cv.html

György Ligeti
www.gyorgy-ligeti.com

Pig's Whisker Music
www.pigswhiskermusic.co.uk

Rondellvs
www.rondellus.ee

Pete Rose
www.peteroserecorder.com

Hirose Ryohei
www.komuso.com/people/people.pl?person=946

Eric Salzman
www.ericosalzman.com

Nissim Schaul
www.nissimusic.org

Peter Sculthorpe
www.petersculthorpe.com.au

04. 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



[Wanda Landowska]

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 remegacorp@dial.pipex.com with subject: Probe Me.

05. Credits

Curated and produced by Chris Cutler. Engineered and mastered by Bob Drake at Studio Midi-Pyrenees, Caudeval, France. Recorded with Studio Projects C1 microphone, home-made mic preamp built by EM Thomas, designed by Yasushi Utsunomia and a home-made compressor by EM Thomas. Edited with a PC and Samplitude Pro version 12.

06. Acknowledgments

Carve their names with pride: thanks to Molly Heron, Nissim Schaul, William Sharp, Stevan Kovacks Tickmayer, Dave Petts and Charles Vrtacek.

07. Copyright note

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