



ARCHES

# Instal 09

Brave New Music

20, 21, 22 March

[www.arika.org.uk](http://www.arika.org.uk)

# Festival programme

## Tuesday 17 March

Tetsuo Kogawa: Radio Party	CCA	19:30—21:30
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## Wednesday 18 March

Phil Minton: Century FC - public practice session	Arches	19:00—21:00
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Steve McCaffery & Karen Mac Cormack: Reading	CCA	19:30—21:30
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## Thursday 19 March

Phil Minton: Century FC – public practice session	CCA	19:00—21:00
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Klaus Filip: Lloop Software Workshop	CCA	19:00—21:30
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## Friday 20 March

Phil Minton: Century FC – public practice session	Arches	14:00—16:00
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Eva-Maria Houben	Glasgow University Chapel	19:30
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Jean-Luc Guionnet & Toshimaru Nakamura	Glasgow University Chapel	21:00
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Hermann Nitsch	Glasgow University Chapel	22:15
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## Saturday 21 March

Ultra-red: Encuentro Glasgow – FREE event	CCA	09:30—16:00
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Free-form hook-up	Arches	16:00—21:00
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Tetsuo Kogawa	Arches	15:40
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Klaus Filip & Radu Malfatti	Arches	16:25
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Nikos Veliotis: Cello Powder	Arches	17:25
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Steve McCaffery: Carnival	Arches	18:40
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Michael Pisaro: An Unrhymed Chord	Arches	19:30
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Joan La Barbara	Arches	20:50
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Ki: Mico, Tamio Shiraishi & Fritz Welch	Arches	21:55
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## Sunday 22 March

Phil Minton: Century FC	Arches	15:40
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Free-form hook-up	Arches	16:00—20:00
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Seymour Wright	Arches	16:40
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Rolf Julius	Arches	17:35
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Sean Meehan & Taku Unami	Arches	18:35
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Jean-Philippe Gross & Jérôme Noetinger	Arches	19:40
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Filament: Sachiko M & Otomo Yoshihide	Arches	20:40
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Jean-Luc Guionnet & Taku Unami	Arches	21:55
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### Audience

Inquisitive, open-minded, non-elitist, from different backgrounds/ futures/ points of view, keen to hear new things and to think about music/ art/ ideas...you?

### Instal

It's a world leading<sup>1</sup>, once a year collection of events that looks at different ideas about sound and music.

It includes some of the most inspired musicians (and artists from many different artforms<sup>2</sup>) in the world, in Glasgow, for 3 days. Maybe you've not heard of some of them, maybe you have. It doesn't matter. Come along, no prior knowledge needed<sup>3</sup>.

It's over a weekend, and has a bunch of different performances, talks, workshops, extras and so on...

### Avant-garde<sup>4</sup>

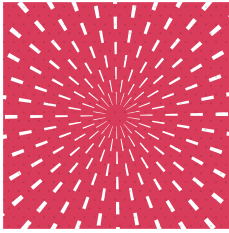
One way you'd traditionally define this kind of thing. Maybe also "experimental". But let's ignore these, not think of "this kind of thing" as too haughty. Think of it more like a state of mind maybe, an inquisitive one.

<sup>1</sup> Other people say stuff like that, not just us: The Wire, Plan B, The Guardian, The Scotsman and the like...(some more trustworthy than others)

<sup>2</sup> A few e.g's: minimalism, sound poetry, performance and live art, fluxus, political activism and organising, conceptual art, sound art, radio art, aktionism, choral singing, software development, sculpture, auto-destructive art...

<sup>3</sup> It's not like you have to sit an exam to dig artists trying out new artistic things.

<sup>4</sup> *"There's always been an avant-garde, in the sense that someone, somewhere is always trying to do something which adds to the possibilities for everybody, and that that large everybody will some day follow this somebody and use whatever innovations were made."* Dick Higgins



# Eva-Maria Houben

Friday 20, 19:30  
Glasgow Uni Chapel

## Who

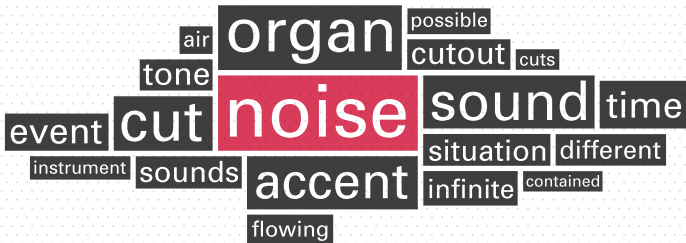
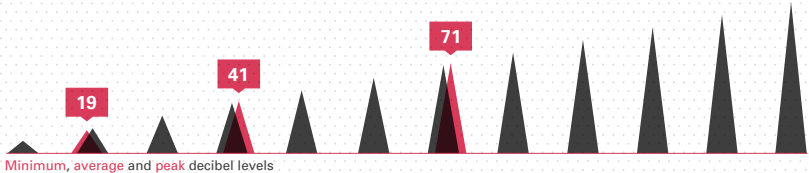
Super-interesting German composer, closely associated with the Wandelweiser group of ultra-minimalists.

## What

Here's one of her scores<sup>5</sup> :  
"the organ: a wind instrument | air flow - throughout the room | sometimes almost imperceptibly soft | more noise than sound, almost just the air flowing | different coloured air streams | different coloured silences between."

## Why

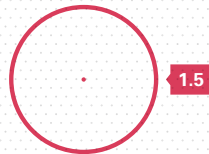
Her music (which focuses on 'nearly nothing' to expand the way we listen) is super delicate, opens up a space for contemplation and questions how listening defines what we consider music.



Concordance of popular phrases from online sources

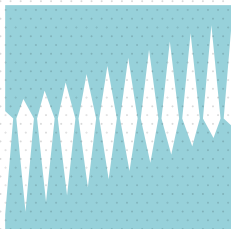


Kicks vs. contemplation



Performance density (sound events per minute)

<sup>5</sup> In its entirety, the whole thing: what a lot of space it leaves...



# Jean-Luc Guionnet / Toshimaru Nakamura

Friday 20, 21:00  
Glasgow Uni Chapel

## Who

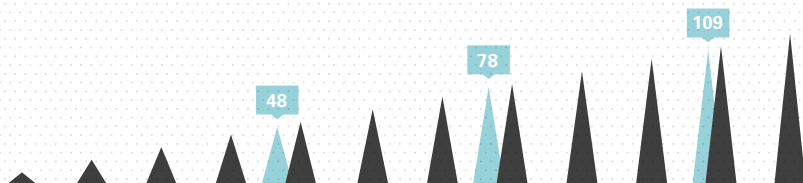
Toshi is one of the great Japanese minimal improvisers; Jean-Luc a French saxophonist/ composer/ organist/ field recording artist.

## What

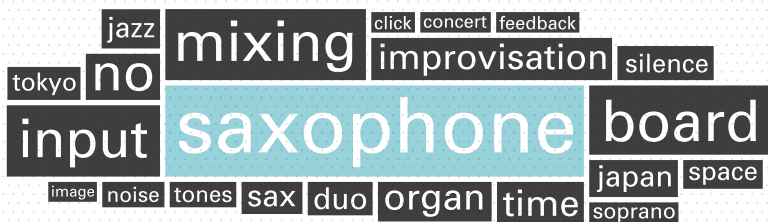
Toshi turns his mixing desk into an instrument of fizzing electric potential by looping the output back into the input, creating a feedback system. Jean-Luc's blasts of electronic sounding sax/ organ always sit best next to the static fuzz of abused hardware.

## Why

They're great musicians and improvisers. They disabuse you of any notion of electro-acoustic music or "improv" being short of bare-knuckle thrills.



Minimum, average and peak decibel levels



Concordance of popular phrases from online sources



Kicks vs. contemplation



Performance density (sound events per minute)



# Hermann Nitsch

Friday 20, 22:15  
Glasgow Uni Chapel

## Who

One of the great visual/ live art/ performance artists of the 20th Century<sup>6</sup> whose actions were always accompanied by music of clamorous noise balanced against vibrating drones.

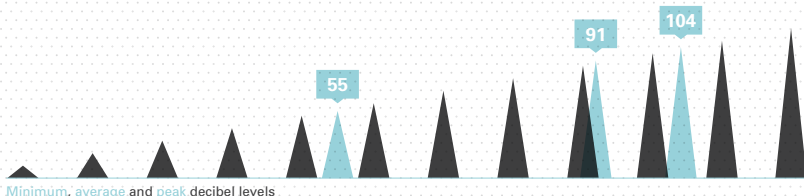
## What

A specially commissioned performance for organ, along the following lines: "The joy of beautiful colours, of (almost intoxicating) combinations of sound was most important but at the same time it was carried

by the almost presumptuous task to conjure, to sing of, and measure the extent of cosmic space. The course of the stars were to be put to sound."

## Why

His organ performances hover in indeterminate time. They focus on what sound feels like: its shape and form, its colour and texture.



Concordance of popular phrases from online sources



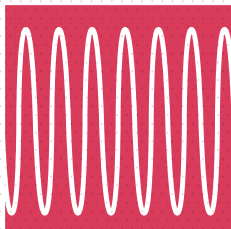
Kicks vs. contemplation



Performance density (sound events per minute)

<sup>6</sup> He's one of the founding fathers of Austrian Aktionism: a super influential blend of visual art, performance, shock, ritual, the ethics of religion and sacrifice, our cultures fixation with violence.





# Tetsuo Kogawa

Saturday 21, 15:40  
Arches

## Who

Radio art pioneer, performance artist and author of over 30 books of media-art theory. He started the mini-FM boom in Japan that led to 1,000's of community radio stations.

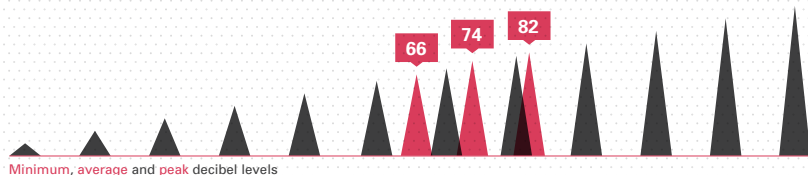
## What

Tetsuo performs with hand built mini-FM/ VLF/ UHF transmitters, which react to interference in the atmosphere and the electrical impedance of his hands as he moves them; much like a theremin.

## Why

His performances have a homemade charm to their vibrating, physical, electronic drones. His radio art is a form of social practice, a statement in opposition to mass media and of the value of expressing subjectivity through a constant process of reinvention<sup>7</sup>.

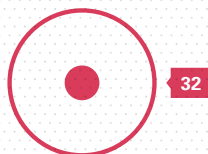
See the **Extras** page for further information



Concordance of popular phrases from online sources



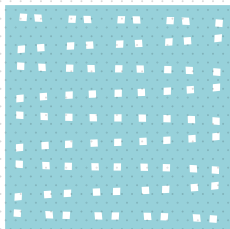
Kicks vs. contemplation



Performance density (sound events per minute)

<sup>7</sup> To get the full picture, come along to one of his radio party workshops, or his talk – see the Extras page for details.





# Radu Malfatti / Klaus Filip

Saturday 21, 16:25  
Arches

## Who

Radu is one of the most un-stuck-up yet quietly radical composers you'd care to meet. Klaus is a pioneering laptop improviser, musician and software programmer<sup>\*</sup>.

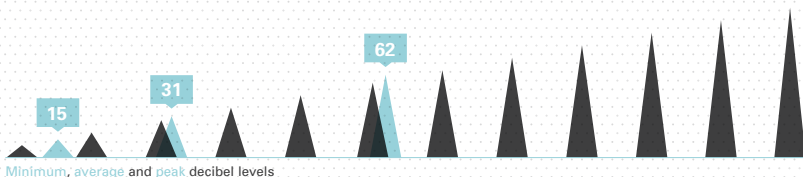
## What

Radu plays a trombone, Klaus creates pure sine waves: they sound on their own, or sometimes together and often with considerable space and silence.

## Why

Not a lot happens, just sound events to be listened to and spaces where sounds might occur. You bring as much to it as the musicians. The music is full of possibilities: of texture and colour, irregularities and questions.

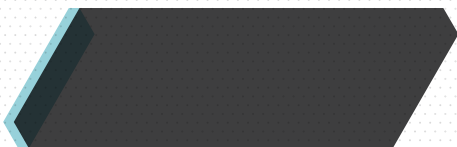
See the Extras page for further information



Minimum, average and peak decibel levels



Concordance of popular phrases from online sources

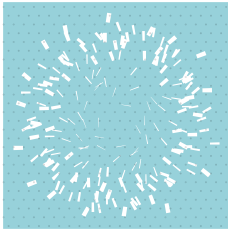


Kicks vs. contemplation



Performance density (sound events per minute)

<sup>\*</sup> Klaus will be giving a workshop on his Lloop software, designed for live improvisation. Check the Extras section for details.



# Nikos Veliotis: *Cello Powder*

Saturday 21, 17:25  
Arches

## Who

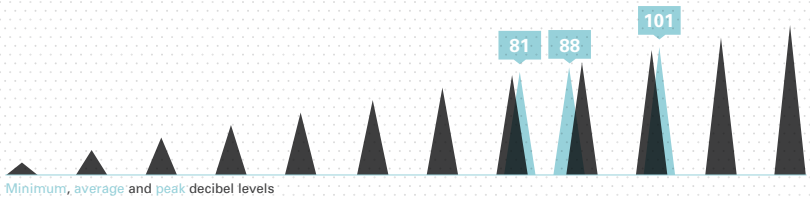
Greek cellist who specialises in strangely electronic sounding acoustic drones.

## What

Every note that it's possible to play on the cello, each played and recorded as a one hour drone then played back all at the same time, while the cello that was played for the recording process (which took two months) is turned to powder and bottled.

## Why

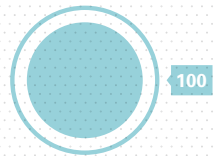
If it's every note possible to play on a cello, all played at once, then in a way it's every possible piece of music (< 1 hour) for cello. A kind of complete works for cello. You might as well destroy it after that.



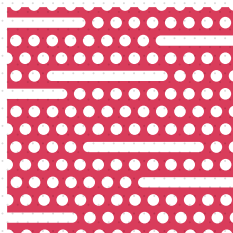
Concordance of popular phrases from online sources



Kicks vs. contemplation



Performance density (sound events per minute)



# Steve McCaffery: *Carnival*

Saturday 21, 18:40  
Arches

## Who

A leading Yorkshire/ Canadian language/ action/ sound poet since the early 70's.

## What

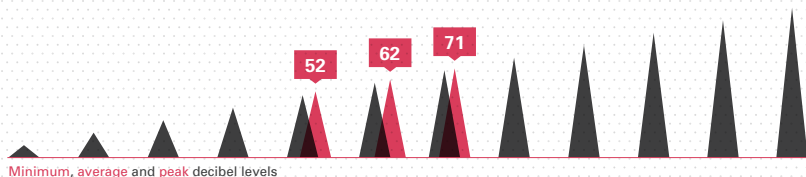
He'll be performing his groundbreaking typewriter concrete poem *Carnival*<sup>9</sup>. It's a beautiful, dizzying mandala of text, symbols, fonts and rubber stamps. And it's a kind of book as reading machine<sup>10</sup>.

## Why

In trying to sound the symbols (%%%..), runs of continuous

letters (NZNNN..) and snatches of found text, *Carnival*, and Steve's performance emphasise the visual qualities of language. It's a kind of wander through a labyrinth of text as sound, full of exclamations, pops, clicks and absurd humour<sup>11</sup>.

See the **Extras** page for further information



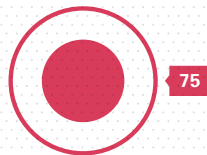
Minimum, average and peak decibel levels



Concordance of popular phrases from online sources



Kicks vs. contemplation



Performance density (sound events per minute)

<sup>9</sup> Check it out here, if anybody actually types in web addresses from booklets:

[http://archives.chbooks.com/online\\_books/carnival/2a\\_assembled.html](http://archives.chbooks.com/online_books/carnival/2a_assembled.html)

<sup>10</sup> The original book was to have its pages torn from it, and reassembled by the reader: you assembled the text and then used it as a machine to create your own meaning from the poem.

<sup>11</sup> He'll also be doing a reading with Karen MacCormack on Thursday 19 – check the Extras section for details.



# Michael Pisaro: *An Unrhymed Chord*

Saturday 21, 19:30  
Arches

## Who

American guitarist and composer of super minimal music.

## What

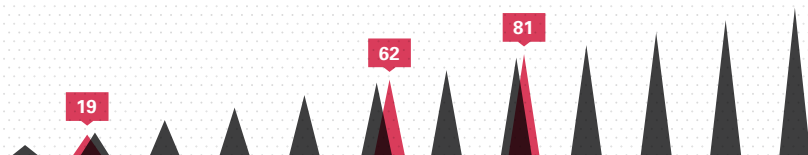
*An Unrhymed Chord* is based on a very open, simple score, for any number of musicians. It simply says that the performance should last 65 mins (two 30min halves with a five minute silent interlude). Musicians can chose any sound to make, but must make it for between one and 15 mins in each half. The length of the sound should be inversely proportional to its volume: short = comfortable, long = very quiet.

## Why

From really simple, open instructions, *An Unrhymed Chord* creates a kind of half-way point between composition and improvisation, and an opportunity for really detailed, subtle and engaging music.

## With

Aileen Campbell, Neil Davidson, Klaus Filip, Jean-Philippe Gross, Eva-Maria Houben, Radu Malfatti, Toshimaru Nakamura, Jérôme Noetinger, Michael Pisaro, Taku Unami, Nikos Veliotis and Seymour Wright



Minimum, average and peak decibel levels



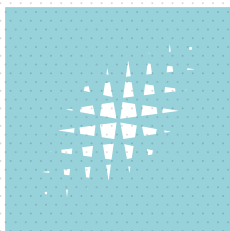
Concordance of popular phrases from online sources



Kicks vs. contemplation



Performance density (sound events per minute)



# Joan La Barbara

Saturday 21, 20:50  
Arches

## Who

Joan is one of the great abstract vocalists of our time<sup>12</sup>.

## What

She's developed a repertoire of incredible techniques and vocal dexterity, full of squeaks, croaks and groans, chirping sounds, circular singing<sup>13</sup>... all the unexplored corners of the voice.

## Why

She's created an entirely new means of vocal expression: at the fest she'll present old and new works, including: exploring the color spectrum of a single pitch resonating in her skull, an incredible evocation of bird song and circular singing<sup>14</sup>.



Minimum, average and peak decibel levels



Concordance of popular phrases from online sources



Kicks vs. contemplation

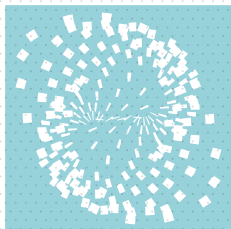


Performance density (sound events per minute)

<sup>12</sup> She's worked with all the giants of contemporary music (John Cage, Morton Feldman, Philip Glass, Morton Subotnick, Robert Ashley...on it goes...), composed incredible works herself, is a startlingly inventive improviser and has even contributed vocal performances to the Sesame Street animated film "Signing Alphabet," and "Alien: Resurrection"

<sup>13</sup> !?!

<sup>14</sup> Really, how does it work!?!



# Ki: Tamio Shiraishi, Mico & Fritz Welch

Saturday 21, 21:55  
Arches

## Who

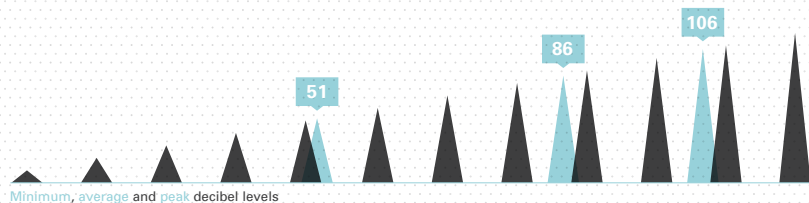
Tamio is one of the great figures in the Japanese underground (A member of Fushitsusha for starters, acquired his sax in lieu of a debt from Tori Kudo of Maher Shalal Hash Baz...), Mico a central member of the free form improvisers No-Neck Blues Band, Fritz 1/3 of NYC's Peeesseye.

## What

Piercingly pitched, inner-ear bending, dog whistle sax. Piano, percussion, clatter, hurled cymbals. High-energy drums, gruff vocal gabbering.

## Why

It's a dynamic blare combined from really distinct, interesting approaches: Tamio's screaming, un-listening and immovable slabs of sound; Mico's dance/performance/ (sometimes delicate) piano; Fritz's absurd, flailing percussion/ voice.



Minimum, average and peak decibel levels



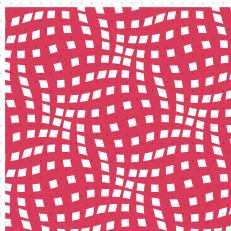
Concordance of popular phrases from online sources



Kicks vs. contemplation



Performance density (sound events per minute)



## Phil Minton: *Century FC*

Sunday 22, 15:40  
Arches

### Who

Singer, improviser, yodeller, composer, trumpeter and national treasure.

### What

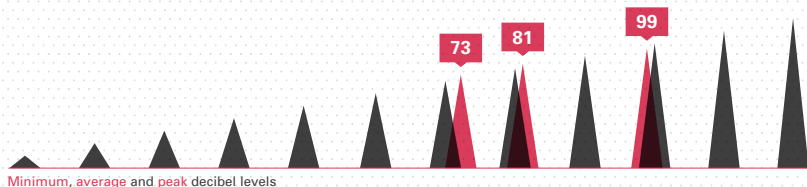
A 100 strong Feral Choir of people who've never improvised with their voices before, conducted by Phil<sup>15</sup>.

### Why

It's one of the most democratic musical experiences we've ever

seen: people coming together to improvise, who as little as two weeks before would have thought the very idea absurd. And it sounds great: delicate and babbling, loud and thrumming; instinctive sounds, free of baggage.

See the **Extras** page for further information



Concordance of popular phrases from online sources



Kicks vs. contemplation



Performance density (sound events per minute)

<sup>15</sup> Fancy getting involved? Check out the Extras page at the back of this programme, write down the workshop times, come along, take part. Easy.



# Seymour Wright

Sunday 22, 16:40  
Arches

## Who

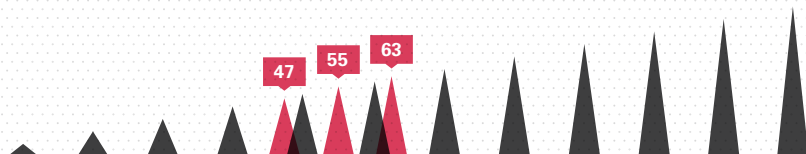
Young UK saxophonist, improviser and thinker.

## What

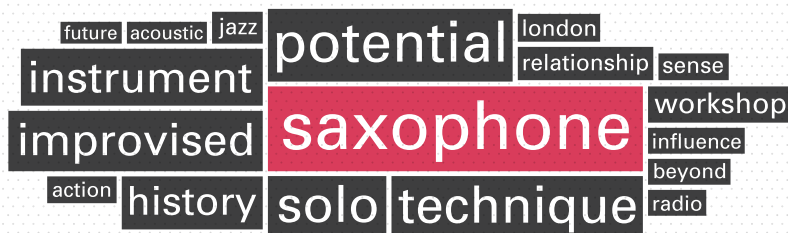
A saxophone: thought through, taken apart, rattled, blown through, a beer can vibrated in the horn, a chance signal from a clockwork radio vibrating the keys. Handheld fans. Shrill squeaks. Splutters, gargling. Agricultural thrumming. No nonsense: just an incredible diversity of sounds, intensely focused by an inventive musician.

## Why

It's "about the saxophone, its music, history, and technique, actual and potential."<sup>16</sup> It's not about what we perhaps think that instrument already is, but what it still could be.



Minimum, average and peak decibel levels



Concordance of popular phrases from online sources



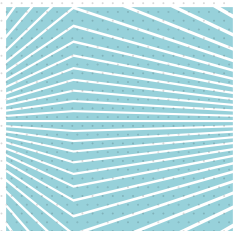
Kicks vs. contemplation



Performance density (sound events per minute)

<sup>16</sup> In his own words.





# Rolf Julius

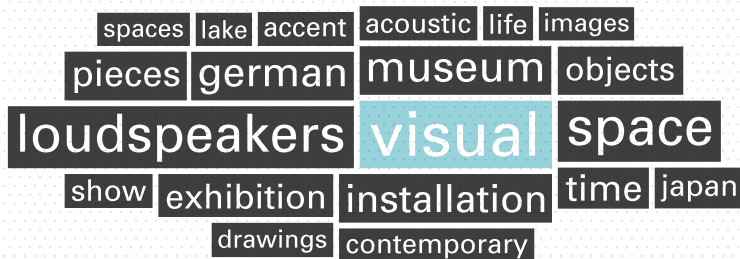
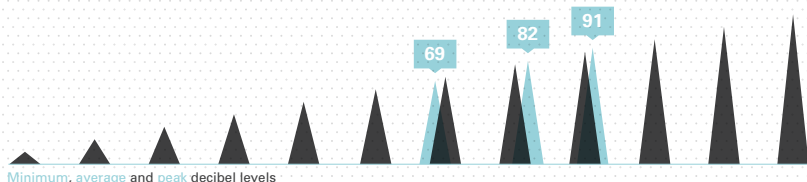
Sunday 22, 17:35  
Arches

**Who**  
Super-influential German sound/ visual artist.

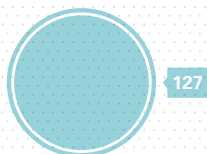
**What**  
Julius' "small music" features simple, elegant snatches of found sound, played back through small speakers, often set in bowls of pigment, ash and dirt which shimmies in the vibrations.

**Why**  
"The surface of a sound interests me. Is it round or

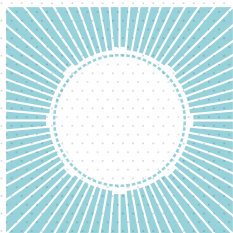
angled, grinding and raw, or smooth. I am interested in the distance of a sound, and when it disappears in its quietness. And, does it sound different when it's closer than further away. I am interested in the interval, the space between the sounds. How far can this space be expanded, I mean, does stillness emerge or does stillness require a sound beforehand and afterward."<sup>17</sup>



Concordance of popular phrases from online sources



<sup>17</sup> That's a quote from the man himself, obviously.



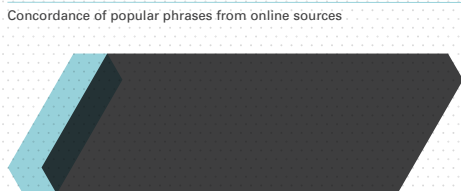
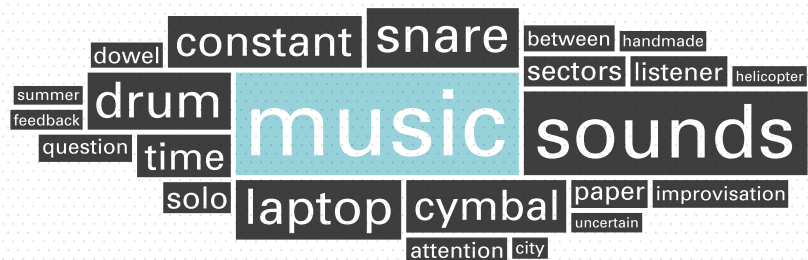
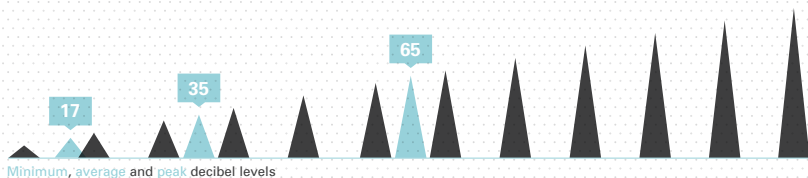
# Sean Meehan / Taku Unami

Sunday 22, 18:35  
Arches

**Who**  
NYC percussionist/ thinker/ wanderer. Tokyo acoustic laptop improviser/ composer/ agitator.

**What**  
Sean plays just a snare drum, with cymbals or forks. He produces electronic, rattling tones from them using a dowel and friction. With really impeccable timing, Taku sets off tiny motors and beaters on top of a resonant wooden board.

**Why**  
These are two of the most interesting improvisers around<sup>18</sup>, both with a really refined, personal idea of what music could be. They share an interest in structure, space and time. Expect this set to be pretty spartan, abstract, considered and surprisingly musical.

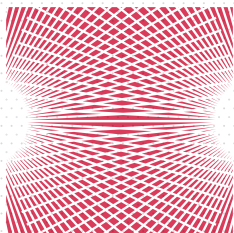


Kicks vs. contemplation



Performance density (sound events per minute)

<sup>18</sup> In our opinion at least.



# Jérôme Noetinger / Jean-Philipp Gross

Sunday 22, 19:40  
Arches

## Who

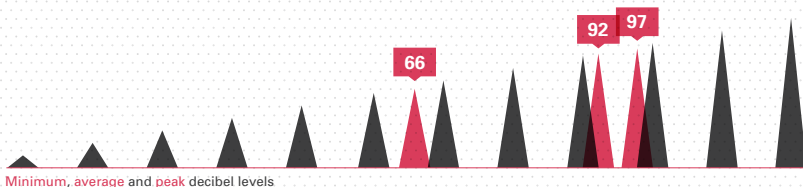
Two great French musique concrète<sup>19</sup> improvisers.

## What

Jean-Philipp creates arcing electric feedback with a mixer, "located speakers", maybe a cymbal. Jérôme uses contact mics, a Walkman, an old Revox tape machine, another mixer, a vintage synth...

## Why

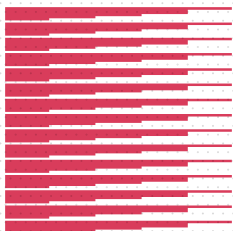
Briefly: exhilarating, high-energy, dynamic; spatialised - with speakers surrounding the audience; dizzying and gritty, full of malfunctioning crackle. Also<sup>20</sup>



Concordance of popular phrases from online sources

<sup>19</sup> A school of music that thinks of sound as sound in its own right, not as something linked with the object that created it (the quality of the sound, instead of the fact that it's the sound of a bus, for e.g.). It's often dynamic, edited, spatial, laboured over in a studio. The fact that these guys do it all live is quite stunning.

<sup>20</sup> None of these instruments are instruments, it's all equipment that's been refashioned through some kind of investigation into the medium music is played through; turning mixing desks, walkmans, speakers into instruments themselves. Which we think is really interesting.



# Filament: Otomo Yoshihide / Sachiko M

Sunday 22, 20:40  
Arches

## Who

Two of the leading experimental musicians in Japan/ the world/ Glasgow (on Sunday 22 March at least). Filament is their groundbreaking post-electronics duo project.

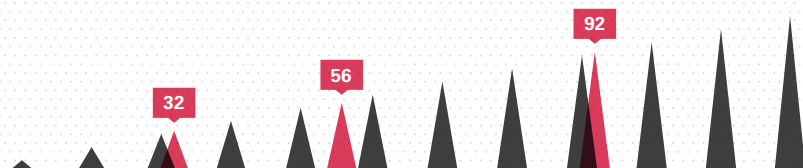
## What

Sachiko has a steely concentration on very simple, pure sine tones and structures: really bare and honest. Otomo most often uses empty turntables (no cartridge, no record) and guitar (although not

here). Filament's set will really be 3 sets, inc. 10 min solos on contacts mics (Sachiko) and a piano (Otomo).

## Why

Filament's music isn't composed and it isn't improvised: it's a hybrid of the two; more a selection of considered pronouncements. It's hard-boiled, sometimes hardly audible (quiet or beyond human hearing) and at others fearsomely loud.



Minimum, average and peak decibel levels



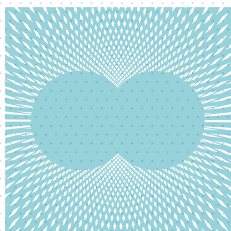
Concordance of popular phrases from online sources



Kicks vs. contemplation



Performance density (sound events per minute)



# Taku Unami / Jean-Luc Guionnet

Sunday 22, 21:55  
Arches

## Who

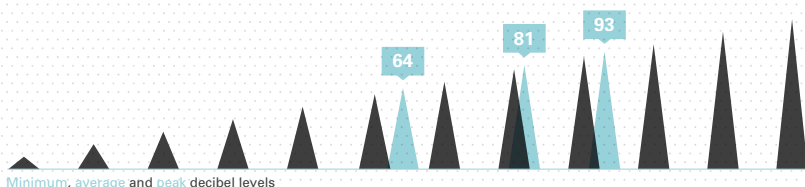
Jean-Luc is a French saxophonist/ composer/ organist/ field recording artist. Tokyo acoustic laptop improviser/ composer/ agitator.

## What

Simple maths and a super stringent instructions in the score move precise frequencies and clicks around 6 speaker stacks to create a dense, constantly fluctuating environment of standing waves and physical sound.

## Why

It's a musical exploration (about structure and gradual change) of sound as a relational phenomenon (You know: i.e. sound changes as it moves through spaces, and as we move too). Because sound, after all, bounces off walls, shakes things: different frequencies vibrate different spaces – your eyeballs (30-80Hz), your head (~25Hz), the Arches (let's find out).



Minimum, average and peak decibel levels



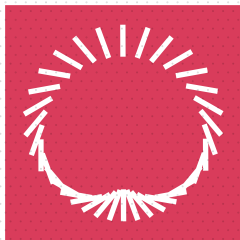
Concordance of popular phrases from online sources



Kicks vs. contemplation



Performance density (sound events per minute)



## Free-form local and international hook up programme

Saturday 21 (16:00—21:00)

Sunday 22 (16:00—20:00)

Arches, Studio Theatre

Various times, line-ups and collabs announced on the day. Keep em peeled to find out.

### Who

Featured Scottish/ Scotland based artists Ruaraidh Sanachan (Nack Insecten), Aileen Campbell & Neil Davidson (Glasgow Improvisers Orchestra), Ben Knight & Hannah Ellul (Helhesten), Karen Constance & Dylan Nyoukis (Blood Stereo), Fraser Burnett (Fordell Research Unit), Grant Smith (Musclotusk), Euan Currie (Dead Labour Process), Malcy Duff & Ali Robertson (Usurper) will be shaking their shit in collaboration with some of the international underground players from the fest and each other.

### What

Low-brow avant-thought institute Giant Tank will be bouncing it's bonce against the collective Arika forehead once more to deliver several

improvisational concussive clatter sessions in The Arches' Studio Theatre throughout Saturday and Sunday.

### Why

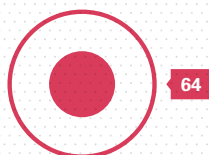
Because there are a bunch of young local/ Scottish musicians who are also doing interesting things along the lines of the programme this year: abstract vocal improvisation, electro-acoustic improvising and so on and etc. and we're all part of a Scottish community, as well as an international one.



Concordance of popular phrases from online sources

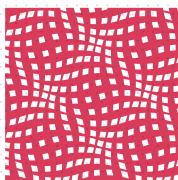


Kicks vs. contemplation



Performance density (sound events per minute)

# Extras

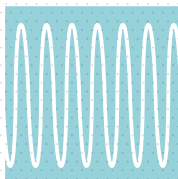


## Phil Minton: Century FC drop-in practice

FREE - Just turn up at the start of the sessions or email [feral@sonicartsnetwork.org](mailto:feral@sonicartsnetwork.org) to register interest

Relaxed series of workshops in which Phil convinces the average bod in the street (you, me, your mum...) to loosen up, and sing: culminating in a 100 strong untrained choir performing at the fest. No obligation/ cost/ pressure. "My recent experience of working with people, many of whom think they cannot sing, has strengthened my conviction that the human voice is capable of so much more than is generally understood. I encourage people to realise that anyone who can breath, is capable of producing sounds that give a positive aesthetic contribution to the human condition."

Wednesday 18	19:00—21:00	Arches
Thursday 19	19:00—21:00	CCA
Friday 20	14:00—16:00	Arches

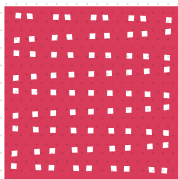


## Tetsuo Kogawa: Radio Party

FREE - Places limited: If you are sure you can make it along, book your spot by calling the CCA box office (0141 352 4900)

A simple hands on workshop with micro-radio theorist and pioneer Kogawa. Build your own micro-radio transmitters, and discuss the notions of micro-radio and broadcasting in art. It's easy to broadcast to the whole world now how about we concentrate on the very "microness" or locality of radio?

Tuesday 17	19:30—21:30	CCA
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## Klaus Filip: Loop Workshop

FREE - Places limited: Booking same as above Kogawa workshop

A practical session on the MAX/ MSP open source software developed by Klaus and used by all the most interesting experimental laptop musicians. Bring your own laptop, everything else provided.

Thursday 19	19:00—21:30	CCA
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## Steve McCaffery & Karen Mac Cormack

FREE - Just turn up

Two of the leading lights of the language poetry movement read and talk about their work: a broader insight into Steve's hard-ass conceptual poetics.

Wednesday 18	19:30—21:30	CCA
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### Tickets:

£10 day pass / £25 festival pass<sup>21</sup>

£20 early bird festival pass (if booked before 20 February)

### Advance tickets:

The Arches Box Office: [www.thearches.co.uk](http://www.thearches.co.uk) / +44(0)141 565 1000

### On the door tickets:

Friday at Glasgow University Chapel<sup>22</sup> – Cash only

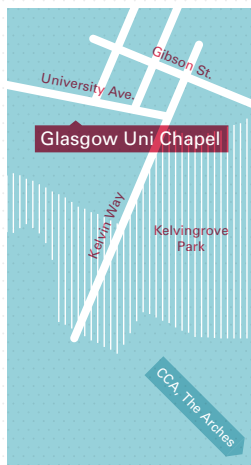
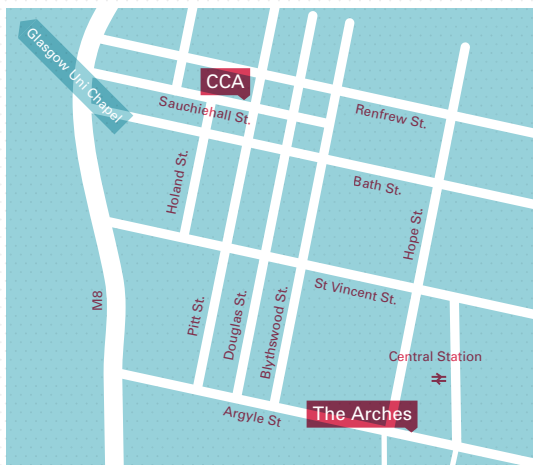
Saturday/Sunday at The Arches – Cash and card

### Accommodation: from £10 for B&B

Euro Hostel Glasgow are offering special rates on 20, 21 and 22 March.

To book, call the hostel direct on 44(0)141 222 2828 and quote INSTAL 09.

### Venue map:



The Arches  
253 Argyle Street  
Glasgow  
G2 8DL  
+44(0)141 565 1000

CCA  
50 Sauchiehall Street  
Glasgow  
G2 3JD  
+44(0)141 352 4900

Glasgow University Chapel  
West Quadrangle  
Main Building  
Gilmorehill Campus  
G12 8QQ

Thanks to all the following people for their support:



<sup>21</sup> We don't do concession tickets. Some people have no cash and don't have concessionary status; others can be quite well off and still get into stuff cheap. All Arika events are simply a flat price and as cheap as we can possibly make them. Seems fair.

<sup>22</sup> We'll be setting up a wee bar for the night at this venue, fyi.