The Company

I • D Φ • X (Idée Fixe) is a performing arts company developed from an original concept by Leigh Landy, its Artistic Director. The Yorkshire-based company draws from a collaboration of like-minded artists from a range of different backgrounds to create performances where sounds, images, movement and drama are imaginatively combined. By working within a crossarts framework the company hope to bring together audiences with a range of artistic interests and expectations.

In the future, $\mathbf{I} \cdot \mathbf{D} \Phi \cdot \mathbf{X}$ will develop devising as a working practice and will encourage and facilitate a range of community-based activities – whether community be defined by geography or similar interest.

We hope that our work will develop to encompass the ordinary, the extraordinary, discovery, enjoyment and humour.

I • D Φ • X would like to thank:

YORKSHIRE AND HUMBERSIDE ARTS for its financial support;

UNIVERSITY COLLEGE BRETTON HALL for the use of facilities;

SUSAN GRAHAM for props;

TIM WARNER for the recording of *Sonic Highways* ... and for being our hip-hop guru;

PASCHALL DE PAOR for digital recording and editing;

KATE FUTCHER and SARAH HAMILTON for costume assistance;

ANDY LENTON, PETER BANYARD and the rest of the Bretton Hall technical staff;

SUSAN MASSAM and ANGIE STAFFORD for liaising with the press and moral support;

Experimental Sound Theatre

JOHN MORTON for the programme layout.



presents

Day in the Life

Experim<mark>ental Sound Theatre</mark>



The Cast

Leigh Landy

Artistic director Leigh Landy is a composer, performing artist and musicologist. He is Professor and Head of Music at University College Bretton Hall in West Yorkshire. Many of his works have been made with video, dance and/or theatre in mind and have been performed in countries including China, Cuba and Brazil. In recent years, his duo La Zététique, with composer-flautist Jos Zwaanenburg, has toured internationally and made several radio and CD recordings. His books, What's the Matter with Today's Experimental Music and Experimental Music Notebooks, and other writings often concern the difficulties contemporary music faces in today's society. He is one of the founding editors of Organised Sound: an International Journal of Music and Technology (Cambridge University Press: Vol. I/1 March 1996).

Evelyn Jamieson

The Choreographic Director is Lecturer in Dance at University College Bretton Hall. She has been a member of several professional dance companies including, most recently, *Random Dance Company* and has lectured nationally and received choreographic commissions internationally. She has been Dance Animateur for Peterborough and North Cambridgeshire as well as Artistic Director of the Scottish Community Dance Company, *Antics*. She is Director of the 1995 National Conference/Festival, *Dance 95: Move into the Future* to be held at Bretton Hall next July.

Tony Myatt

Composer and academic working at the University of York, Department of Music. Research interests: computer-based music, sound spatialisation and the application of Artificial Intelligence to musical composition. Current projects include work with music and sculpture, and aspects of music education.

Pascal Wyse

Studied at the University of York and Guildhall School of Music and Drama. He currently works free-lance as a performer and workshop leader. Recent work includes presenting Channel 4's *The Music Show*.

Jos Zwaanenburg

Working at the Amsterdam School of the Arts teaching flute and leading its contemporary music ensembles, he is currently Visiting Lecturer at Bretton Hall. He will be the first director of Bretton Hall's resident professional Cornelius Cardew Ensemble (autumn 1995). He has performed extensively throughout Europe and the US including several radio and television broadcasts. He is well known for his research into new playing techniques for the flute, combining his interests in performance, composition and the use of live electronics. He is also known for having developed an open hole alto flute in 1987 which he often uses to display his command of these new techniques.



The Piece

A Day in the Life is I • D Φ • X's (Idée Fixe's) first full length production. It takes its audience on a dynamic journey through a diverse range of experimental music. The music has been placed into a structure based on a typical day in the life of an artist. A Day in the Life lasts about an hour and contains works by Leigh Landy, Tony Myatt, Jos Zwaanenburg, Tom Constanten, Richard Orton and Remko Scha. The performance includes sound and visual collages based on objets trouvés (everyday objects ab-used in an artistic context) known to all. Its master of ceremony is Huge Harry.

The scenes and pieces:

AT HOME

It's er ... (Tony Myatt based on an idea of Bernard Heidsieck)
The Disco Delius Banjo Bash (Tom Constanten)

TRANSPORT SCENE

VOICE/POSTURE CLASS Rock's Music (Leigh Landy – fragment from the work)

IN THE STUDIO (MORNING)

Nothing Can Go Wrong (concept – Leigh Landy)

Mouthpiece (Tony Myatt)

Voice without a Mouth (Jos Zwaanenburg)

IN THE PUB

Mug Grunt (Richard Orton)
What's Left (Leigh Landy – fragment from the work)

IN THE STUDIO (AFTERNOON)

Sonic Highway Exits Neglect Grammar (Leigh Landy)
Huge Harry and Whispering Wendy's Piece (Remko Scha with Joop van Brakel)

EVENING CONCERT

Only the Ephemeral is of Lasting Value (Leigh Landy - 2 movements)

TRANSPORT SCENE

AT HOME

The Disco Delius Banjo Bash (reprise - Tom Constanten, arr. I • D Φ • X)



Piece by Piece

It's er ... : Tony Myatt

Year/duration: 1995 / 1 minute

Instruments: Tape Text: Found on the radio

Key words: Eight-thirteen, zibazibazib, Eight-fourteen.

Source of inspiration: Based on a french language work by Bernard Heidsieck

The Disco Delius Banjo Bash: Tom Constanten

Year/duration: 1985 / 3 minutes

Instruments: Tape

Key words: Why let disco be interpreted by human persons when it can be played like a

robot on caffeine without them?

Inspired by: I bet it's more disco than Delius (late Romantic Yorkshire-born composer)

Rock's Music: (fragment) Leigh Landy

Year/duration: 1988 / 5 minutes

Instruments: 3 Voices Texts: Gertrude Stein

Key words: Composing with texts (and not with notes), "Lifting Belly" and "As a Wife has a

Cow (a love story)", Do you like ink? Better than butter.

Sources of inspiration: Gertrude Stein who wrote minimalist work forty years before anyone

ever heard of the stuff.

Nothing Can Go Wrong (concept): Leigh Landy Year/duration: 1992 / 6 minutes in this version

Instruments: Flute, Sound Diffuser and an arsenal of technical problems

Text: Devised

Key words: ... but it will

Sources of inspiration: Many hours lost due to technicial difficult

Mouthpiece: Tony Myatt Year/duration: 1991 / 7 minutes

Instruments: 2 Voices and sound diffusion

Key words: The voice, organised (devised) sound, fire in a pet shop

Sources of inspiration: Electroacoustic music, the vocal agility of Pascal Wyse.

(Entry for the Sonic Daisy award.)

Voice without a Mouth: Jos Zwaanenburg Year/duration: 1986, 1993 / 8 minutes

Instruments: Flute, live electronics, reduced voice

Text: Samuel Beckett

Key words: If I could only understand what he's whispering.



Mug Grunt: Richard Orton Year/duration: 1972 / 8 minutes

Instruments: 3 Voices and 3 mugs

Key words: Can't tell as they're (almost) all spoken with a closed mouth, discipline unknown

to most pubs.

What's Left (fragment): Leigh Landy

Year/duration: 1980 / 1 minute

Instruments: Tape

Key words: Bolero for pinball machines, addiction, loud, can't get a word in edgeways Sources of inspiration: Frustration about the toil involved in making pieces for tape when

all this is yours for 20p.

Huge Harry and Whispering Wendy's Piece: Remko Scha with Joop van Brakel

Year/duration: 1993 / 2 minutes

Instruments: Tape

Key words: Can't think of any

Sources of inspiration: Huge Harry's theory that computer art is better than that of that of

human persons.

Sonic Highway Exits Neglect Grammar. Leigh Landy

Year/duration: 1995 / 11 minute version

Instruments: Voice, sheng (Chinese mouth organ), tape

Text: The composer

Key words: Sheng, old = new, loud things come in small packages, did you say "rap"? Sources of inspiration: Chinese music, how notes can turn into sound and colour

Only the Ephemeral is of Lasting Value (2 of 8 pieces): Leigh Landy

Year/duration: 1992/3 / total: 2 minutes

Instruments: Flute

Key words: One minute pieces, electroacoustic music without electricity

Source of inspiration: Eugène Ionesco (title)

Food for thought: Many pieces of music seem to last too long, most pieces on Radio 1 last ca.

3 minutes - are one minute pieces too short?

Movements: A.W. (Homage to the composer Anton Webern), Passakagelia (Homage to the

composer Mauricio Kagel)

The Disco Delius Banjo Bash (reprise): Tom Constanten, arr. I • D Φ • X

Year/duration: 1985 / 3 minutes

Instruments: Flute, trombone and keyboard

Key words: Oh dear ...

Sources of inspiration: You know how you wish the live music would just go away when

you're eating at a restaurant.



Composers who are not members of the company

Tom Constanten

In the Woodstock years, Tom Constanten was a member of The Grateful Dead and the Incredible String Band. His keyboard and composition work with these two bands came after his study with the Italian composer, Luciano Berio. He has written an autobiography entitled Betweeen Rock and Hard Places: A Musical Biodyssey. Currently he performs and records a good deal with Henry Kaiser. When he's not doing this, he is recording his own compositions as well as pieces by Classic and Romantic composers.

Richard Orton

Reader in Music and Music Technology at the University of York, he is one of the pioneer figures in electroacoustic music in Britain; his involvement includes both composition as well as development of hardware and software for general use. He is one of the founding members of the Composers Desktop Project which has been fundamental in bringing the potential of music technology into the homes of many interested musicians due to its affordability and its user support system.

Remko Scha

The maker of Huge Harry and friends and a Professor in Computational Linguistics as well as designer of sound installations. His CD *The Machines* documents performances of installations where several electric guitars are hung on a wall – springs, strings and whatever bounce off of them propelled by a vari-speed jigsaw. He believes that the most important experimental music of recent decades is punk music.



Direction / Design Team

Director

Peter Harrop is Principal Lectutrer in Theatre at Bretton Hall. His PhD (Leeds 1980) was awarded for research into the relationship between dramatic form and social function. He has taught and/or directed in Ethiopia, Germany and Singapore. Most of his work is in devised theatre and his research interests lie in the field of theatre anthropology.

Sound Diffusion

Odilon Marcenaro has studied Music Technology at the Hilversum Institute for Art, Media and Technology in The Netherlands specialising in electroacoustic composition and MIDI wind controllers. He has worked as a sound diffuser for Leigh Landy and Jos Zwaanenburg's duo, La Zététique since 1992. He is currently pursuing an MA in Contemporary Performing Arts at Bretton Hall.

Lighting Design

Tim Skelly has worked extensively in theatre, both in dance and drama, throughout Britain. His interests include lighting for sculpture and he has collaborated with artists such as Anthony Caro, lighting his recent exhibition at the Yorkshire Sculpture Park. He has worked at the Royal College of Dramatic Arts and is, currently, resident at Bretton Hall specialising in lighting design for the arts.

