

## 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 cross-arts framework the company hope to bring together audiences with a range of artistic interests and expectations.

In the future, **I • D • Φ • 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;  
JOHN MORTON for the programme layout.

**I • D • Φ • X**  
Experimental Sound Theatre



presents

# A Day in the Life

  
Yorkshire & Humberside  
ARTS



## 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 Zététiq*ue, 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. 1/1 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)







## 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 *Between 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.

I • D   Φ • X

Experimental Sound Theatre

## Direction / Design Team

### Director

Peter Harrop is Principal Lecturer 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.

I • D   Φ • X

Experimental Sound Theatre