

Erik Satie

Tenture de cabinet préfectoral

*Wall-hanging for a prefect's study, from
Musique d'Ameublement 1923*

"Furniture Music" is fundamentally industrial.

It is habitual - common practice - to make music on occasions with which music has *nothing to do* "Waltzes," "Fantasias" from Operas, & other such things are played, which were written with a different aim.

We wish to establish a form of music designed to satisfy "utility" requirements. Art does not come into these requirements.

"Furniture Music" creates vibration; it has no other purpose; it fills the same role as light, warmth, and comfort in all its forms.

- "Furniture Music" advantageously replaces marches, polkas, tangos, gavottes, &c.
- Insist in "Furniture Music."
- No Meetings, assemblies etc. without "Furniture Music."
- "Furniture Music" for lawyers, banks, etc...
- "Furniture Music" has no first name.
- No wedding should be without "Furniture Music."
- Do not enter a house which does not use "Furniture Music."
- A man who has not heard "Furniture Music" does not know happiness.
- Do not go to sleep without listening to "Furniture Music" or you will sleep badly.

From *A Mammal's Notebook* (Atlas Press 1996)

Christopher Hobbs

recent Sudoku music

Since last August Christopher Hobbs has been devising pieces created using loops from GarageBand software and utilising hexadecimal Sudoku grids for their construction. There are now twenty-five of these pieces, lasting from five to twenty-five minutes. Hobbs will be talking about the works and playing excerpts from them.

In 1969, Hobbs founded the Experimental Music Catalogue:

<http://www.users.waitrose.com/~chobbs/>

James Saunders

John White

#050406

Drinking and Hooting Machine

I'm interested in exploring the performance energy found within a spontaneous environment, that is when material collides unpredictably within a range of possibilities. It's a very different situation to synchronisation, when outcomes are known in advance and consciously predicted. I like the implications of a dynamic interaction between material in performance: there is always an element of risk.

A celebratory performance to mark the composer's 70th birthday.

Since 2000 I have been working on #[unassigned], an ongoing modular composition which takes Lacan's notion of 'rings of a necklace that is a ring in another necklace made of rings' as a starting point. The piece is flexible in its construction, with modules (individual short pieces, drones, fragments, electroacoustic material, silence) being detachable, and appearing in different versions. For example, a version for violin, clarinet and cello may share common units with a version for cello and tuba. I am gradually adding to the reservoir of material that the piece contains with a view to building up an evolving library of material that changes from performance to performance.

The whole #[unassigned] project aims to explore how a change of context or synchronisation affects the way we perceive events, and how we derive meaning from this. I am interested in the listener gaining an alternative perspective of a piece at different hearings, with each reinforcing a global perception of the piece, and one that is subject to (at times radical) change.

The nature of the project means that each version is entirely different, depending on instrumentation, available time, and the particular deployment of material, and composed for a specific performance. There is no 'off the shelf' version as each is composed specifically for the musicians involved (normally through use of a combination of existing and new material). There is no definitive score or version of the piece as all display different possibilities within the boundaries of the project. I am essentially writing one piece which is always different.

James Saunders

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