



Goldsmiths

UNIVERSITY OF LONDON

Lauren Redhead

*54 stops, grésillement, alphabet
des rauschens:*

collaboration and/as

performance autoethnography

*Organ detail;
Citykirche Offener St. Jakob, Zürich*

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300 Word Statement

The questions of how performance can be positioned within a collaborative practice research project, and how research methodologies can effectively account for and foreground performance processes are addressed in this work. This portfolio outlines the practice research processes of collaboration and performance in which the researcher was involved towards the presentation of the *piece 54 stops, grésillement, alphabet des rauschens* (2020) by the Swiss composer Annette Schmucki. It is considered how the heterogeneity of performance situations for the combination of organ and live electronics be addressed as an affordance in this type of work, and the methods of achieving this are proposed and reflected on through collaborative work on the creation of the piece that is the subject of this portfolio. The role of the organist as an individual musician-collaborator (rather than a generic performer of a generic instrument) is emphasised through this process. Further, methods of reflection combining Collaborative Event Ethnography and Performance Autoethnography are suggested and trialled, allowing for the focus of such reflection to be the sounding and created materials of the piece rather than only post-hoc considerations of it. In doing so, embodied knowledge arising from performance processes is given primacy. The research insights in this project suggest that heterogeneity can be addressed through an expanded consideration of the instrument that also includes the performers. The project also proposes how performative autoethnographic methods can be enacted concurrently with composition and performance in practice research. The outcomes of the research have been shared internationally through contemporary music festival performances and a broadcast on Deutschlandfunk Kultur. Academic audiences have been engaged through conference presentations and journal publications.

Alphabet des Rauschens



Die Chiesa dell'Isola di San Servolo in der Lagune von Venedig. Die Orgel stammt aus dem Jahr 1745 und befindet sich im nahezu originalen Erhaltungszustand. © Alistair Zaldua 54:54 Minuten

Zaldua, Alistair · 29. Februar 2024, 00:05 Uhr

The key outputs in this portfolio are:

- **Radio Broadcast:**
 - [Alphabet des Rauschens, Deutschlandfunk Kultur, 29.02.2024, 00:05.](#)
 - Recording of the 45' version of the piece at San Servolo, Venice, for the Registri Festival.
- **Article:**
 - Redhead, L. (2023). Developing Live-Interactive Approaches to New Music for Organ and Electronics Through Collaboration. *Contemporary Music Review*, 42(3), 339–350.
 - <https://doi.org/10.1080/07494467.2023.2277545>

Introduction and Project Description

54 stops, grésillement, alphabet des rauschens is a contemporary music composition, completed in 2020, for organ and live interactive electronics by the [award-winning Swiss composer Annette Schmucki](#) that was commissioned by Lauren Redhead and Alistair Zaldua in 2018. The commission was funded by the [Foundation Pro Helvetia](#), who supported Annette's work on the piece.

This project combines the compositional and performance work across multiple versions of the piece—a 12-minute concert version, a 45-minute version, and an installation version that can last up to two hours (or longer). Through collaborative composition and performance, a piece and performance were created that address the heterogeneity of the organ as an opportunity within such contemporary musical practices.

It is claimed that each realisation of the piece is simultaneously a performance and a performance autoethnography of the work. The methodological considerations that allow for this conclusion are outlined in this portfolio.

Research Questions

There were three initial research questions posed in this project:

1. How can the heterogeneity of performance situations for the combination of organ and live electronics be addressed as an affordance rather than a compositional ‘problem’?
2. How can the role of the organist as an individual performing musician (rather than a generic performer of a generic instrument) be foregrounded in the collaborative development of new work?
3. What does this embrace of heterogeneity, when foregrounded, deliver across performances of music for organ and live interactive electronics in terms of sonic and interactive outcomes?

During the development of the project, the following additional research question was suggested as a result of the emergent methodology:

4. How can organ performance in *54 stops...* propose a method of performance autoethnography through which to communicate embodied knowledges in practice research?

The first three research questions are primarily addressed in the article, ‘[Developing Live-Interactive Approaches to New Music for Organ and Electronics Through Collaboration](#)’. The fourth research question is addressed through [the performance of the work](#) and textually in this portfolio.

Alistair Zaldua and Annette Schmucki, working in Citykirche Offener St. Jakob, Zürich



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Methods

This is a practice research project, where the performative work undertaken to realise the piece is the key methodology. However, there are a number of additional elements to the methods employed in this project, beyond organ performance, that combine to support reflection on and evaluation of the collaborative work.

These are:

- collaborative composition and performance (addressed on pp7-9)
- the employment of the concept of technology as a lens to understand and compare the different contributions of the collaborative partners in the project (pp11-12)
- collaborative event ethnography, which has been employed to consider how multiple perspectives on the collaborative work can be gathered and evidenced (pp13-14)
- performance autoethnography (p15)

Methods:

Collaborative Composition and Performance

54 stops, grésillement, alphabet des rauschens is ‘for’ the organ, ‘about’ the organ, ‘about’ the process of creating the piece, and ‘about’ contemporary music. It achieves these multiple levels by drawing on Annette Schmucki’s established compositional techniques for working with text and speech. Discussions of how to approach the project of creating the piece between the three collaborators became ‘scripts’ that were then recorded by both performers (Redhead and Zaldua), and that then became a fixed media portion of the piece, with different versions of this media for the different length performance possibilities. The ‘script’ also forms part of the scores (also differentiated for the different length versions), along with tone rows and instructions for performing practices that are poetically described and assigned to different sentences within the script/score. The temporal elements of the piece are in some way fixed by a link between the text and actions from the organist and electronics performer: the audio provides a series of cues to both performers from their own voices, triggering different playing instructions, tone rows, filtering and transformation of the sound, and fixing the performative rhythm in most places. The performers are also instructed to intervene in this structure by pausing the fixed media sound-score and interjecting with different kinds of pauses, fermatas and loops. This process makes the voice on the tape both material and relational in the performance.

The mechanical aspects of the organ might have been the answer to one of Schmucki’s original questions for the piece. She reports, ‘[i]n order to address the question of writing a piece for organ and live electronics firstly I had to consider the question: what is an organ?’ (Schmucki and Zaldua, 2020, 379) The work is complicated and requires significant advanced preparation that results in the development of an almost fixed score from which the performers work in the concert (Schmucki’s ‘challenge to work precisely’). The score that I created became a 49-page A3 collage of the vocal prompts, mapping of registrations to pistons, aspects of the poetic instructions (see pp22+ for *spielanweisungen*), stave notations of the tone-rows, some notations of choices within the tone-row parameters, ossia cues relating to the electronic part and Alistair’s and my shared decisions, and colour-coded playing instructions. This acts as a record of my performative engagement with the process, score, and instructions and an externalization of my embodiment of the piece; while it represents the work that it is necessary to be able to realize the piece—in particular in its 2-hour installation version—it is likely unintelligible to anyone without that embodied knowledge of the music and should rather be considered a constantly evolving aspect of the music. Likewise, the electronic part is represented by Alistair in a Max/MSP patch that contains modules in order to realize the poetic performing instructions of the electronics part, along with a library of samples that were created as part of the piece and the process, and separately from the spoken script-score. These, equally, contribute to the rhythm and pacing of the piece, in ways that reflect the performers’ tacit knowledge of them.

Methods: Collaborative Composition and Performance

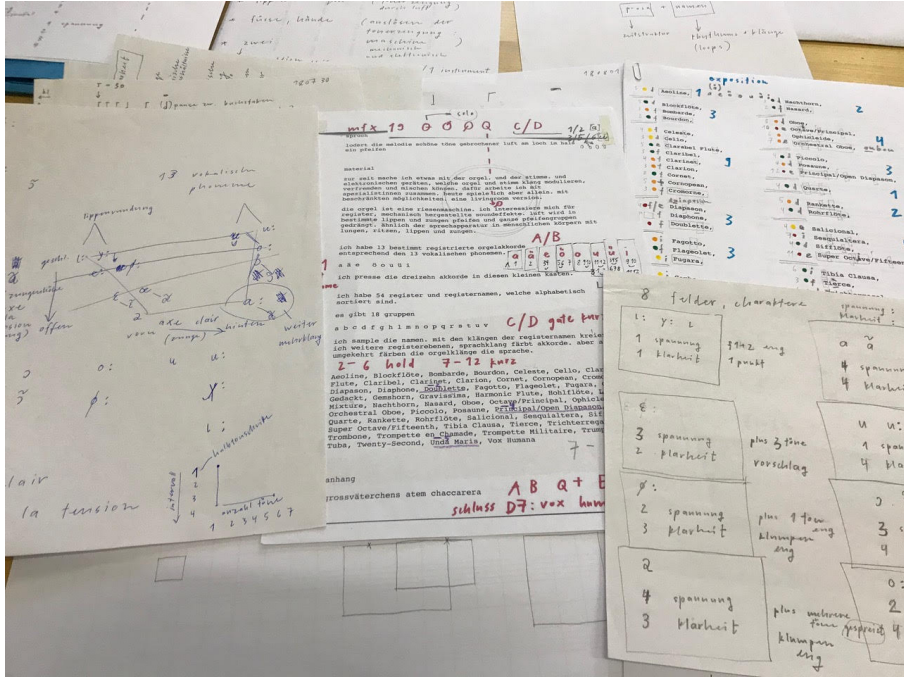


image:
Annette Schmucki's notes while composing
(provided by the composer)

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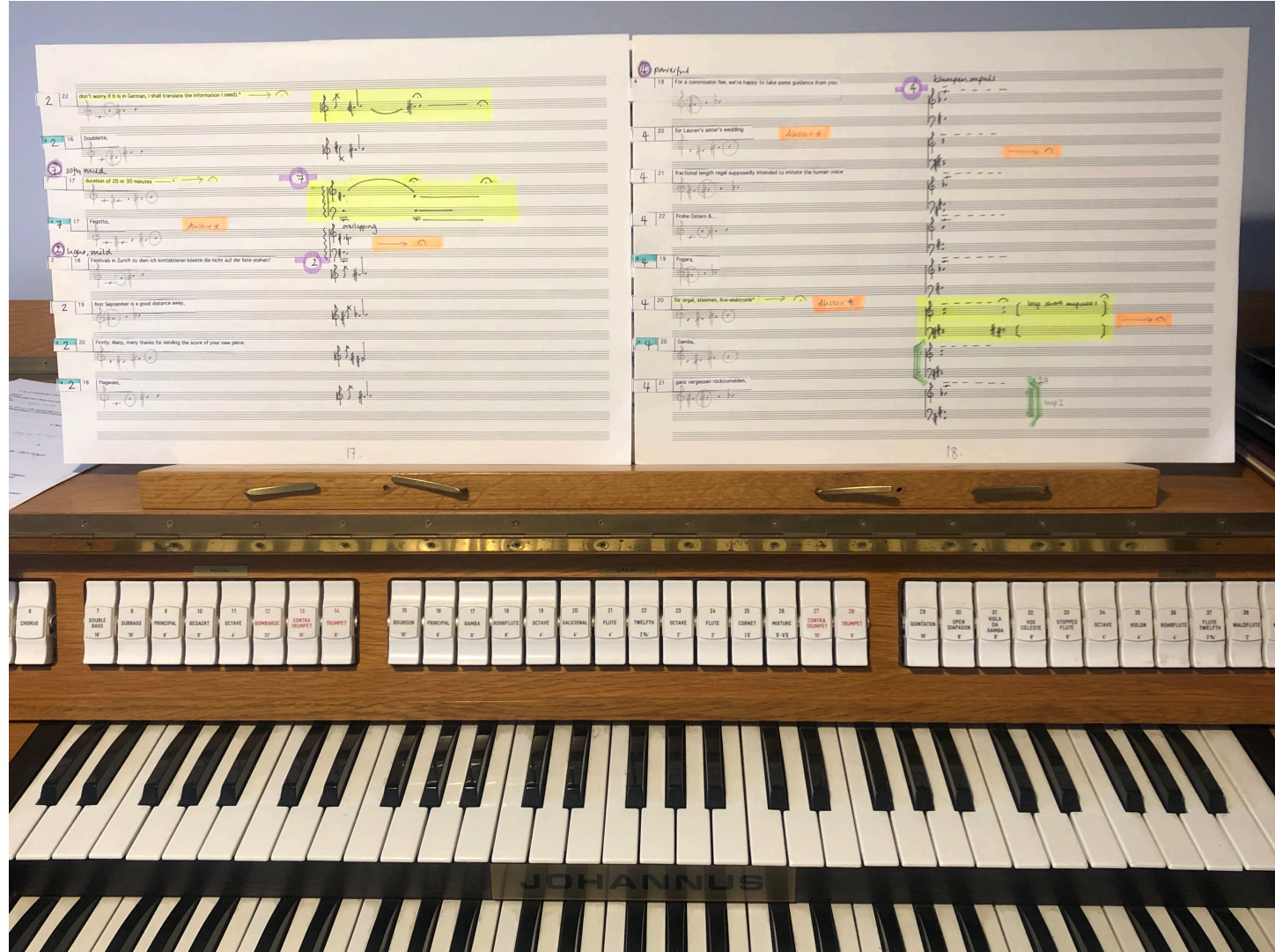


image:
personal score detail (pp17-18 for the long version) showing examples of the notations and annotations; the organ shown is my home practice instrument.

Methods:

Collaborative Composition and Performance

On a practical level, the performance is not possible without monitoring the unprocessed audio score for the organist. In addition, the piece has a specificity that is related to its particular performers rather than a particular organ. While technically possible for another duet to prepare the scores and realize the piece from the audio and instructions, the link between the performers' voices on tape and bodies in the space would not be present. It might be possible for other performers to re-record the script and for the tape to be re-made; in that case the link between aspects of the spoken content and the individuals performing would also not be present.

The piece was first performed in its concert version in 2020, at two contemporary music festivals in the UK. There was then a break in the performative development of the work owing to the pandemic and subsequent lock down. Following this, the first performance presentation of the 2-hour installation version of *54 stops...* took place at Citykirche Offener St. Jakob, Zürich in 2022. This is a space with a recently restored (2012) 4 manual instrument, containing an innovative mechanism through which the positive organ can be assigned to any of the manuals, creating the largest possibility of colour-combinations when combined with the other couplers. [Details of the organ build, subsequent restoration work, and the disposition of the instrument can be found here](#). As the research objectives of the project address the heterogeneity of organ performance situations and the need for flexibility, a contrasting performance was sought. The [1745 Nacchini organ in the chapel at San Servolo](#) island in Venice presented such an opportunity. This organ represents the most extreme possible difference from that in Zürich: it has a single 45-key manual with the tessitura C,D,E,F,G,A–c3 (i.e. without black notes in the lowest octave); only 13 ranks (some split across the manual) and a single 16' pedal voice. It is tuned to a1 = 434 Hz at 22 C° in an unequal temperament after Giordano Riccati. There are no pistons, meaning all colour changes need to be fully enacted by the organist during the performance; a significant difficulty given the degree of change required between the piece's different colour instructions and the speed with which these changes are sometimes required. Therefore, this instrument differs in the number of manuals, sounding pitches, available ranks, timbre, dynamics, pedal tessitura, tuning and temperament. There could be no greater contrast between two instruments. That the piece could be realised in both locations demonstrates the flexibility of the compositional and performance approach with reference to the extreme difference possible in contemporary organ performance situations. It also emphasises the interpretative elements of the work.

Methods: Collaborative Composition and Performance

*Organ detail:
Citykirche Offener St. Jakob, Zürich*



*Organ detail:
Chapel at San Servolo, Venice*



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Methods:

Technology as an Analytical Lens

In defining uses of technology in my work, I proceed from Ursula K LeGuin's (2004) definition of technology as 'the active human interface with the material world'. Indeed, this definition is broad enough that the organ can be considered within its scope—and that is indeed her intention (the example that she gives is of forks)—but I also find this useful as a way to find parallels between the work done in one sphere of the project or by one of the contributors and that of the others. It echoes Jean-Claude Risset's (1938-2016) conception of the organ as a machine, that also pre-supposes aspects of synthesis and computation in music:

'the organ may be considered the first information machine: the performer, touching the keyboard, specifies information that is decoupled from the energy (provided by the pump) that actually produces the sound' (1994, 257).

In *54 stops*... the 'technologies' in use are the organ, live electronics that are interacted with through max/msp, and the analysis of spoken language, which can be considered the 'technology' with which Annette Schmucki composes.

Collaborator	Technologies
Annette Schmucki	Spoken language
Lauren Redhead	Organ
Alistair Zaldua	Live electronics max/msp processing

Methods: Technology as an Analytical Lens

This technological function is reflected in Schmucki statement that:

‘I have opted for an approach where a piece becomes developed over time. With our piece I did not know much about the organ previously, and you both told me a large number of things about the instrument and how each organ differs from others. I came to the realisation that because of the differences from organ to organ I would have to leave the score open. This intention behind creating an open score was to invite or present you both with a challenge in order to work precisely; it was to compose a score that you would be able to realise in either simple or in complex ways, depending on your response. (Schmucki and Zaldua 2020, 382)

This heterogeneity is reflected in the title, and Schmucki explains this as a conscious choice:

‘[i]n German, we have the word Rauschen and in English, you have “noise”, and there are differences of concept between the two. The word grésillement means something very enlivened, like butter that sizzles as it heats up in a cooking pan. So, it is something that is very animated and lively. This word has been added to yield a trilingual title (English, French, German).’ (Schmucki and Zaldua 2020, 383)

The ‘noises’ in the title might connote different ideas to listeners depending on their linguistic backgrounds and musical preferences, and their familiarities with the organ and with experimental musics but invites the consideration of a range of sound possibilities with and around the organ. This offers a parallel with the idea of three ‘technologies’ in the piece.

Methods:

Collaborative Event Ethnography

Collaborative Event Ethnography is a qualitative method that employs agreed and shared, aims, goals and methods to cover a larger area of observation than is possible for an individual. Campbell and Brosius (2010) cite the ‘complex and fragmentary nature’ (Little 1995 in 2010) of large events and the need to approach them as a team. While not conceived to deal with performance situations, they did incorporate observations about the ‘performativity’ of the event they observed directed their subsequent observations. In a collaborative performance situation, this can lead to the understanding of how considering performance as an ‘event’ rather than a representation of a piece of music offers the opportunity to consider a range of perspectives.

Weston et al (2018) addressed this by considering ‘general and particular tasks’ in their division of the event. They cite Annemarie Mol (writing in a healthcare setting) and the idea of the ‘body multiple’: she states ‘Ontology is not given in the order of things [...] instead ontologies are brought into being sustained, or allowed to wither away in common day socio-material practices’ (Mol, 2002: 6). Similarly, in interpreting findings from this method, Corson et al (2014) describe how their ‘ethnographically-informed results’ can ‘reveal diverse understandings’ of the original questions asked.

In this project, Collaborative Event Autoethnographic data can be derived from aspects different of the piece itself:

Collaborator	Technologies	Collaborative Event Autoethnographic data
Annette Schmucki	Spoken language	Script/Audio
Lauren Redhead	Organ	Score
Alistair Zaldua	Live electronics max/msp processing	Interface

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Methods:

Collaborative Event Ethnography

I have described the practical complications of realising *54 stops...*, and the individual work and solutions that this required from each of the musicians.

- The script/score created by Annette Schmucki is also a translation of her experience of the collaborative process, demonstrating the elements that she prioritised in this process: descriptions of organ stops; links with other contemporary musicians; aspects of the daily and family lives of the collaborators that held up the process or took place concurrently to it; errors in spoken and written German that can be particularly attributed to Redhead; spelling mistakes.
- The max/msp patch documents Alistair Zaldua's interaction with the poetic elements of the score, where the adjectives used have been translated into processes and samples that evidence his understanding of the process. Examples include the use of a sample of eggs frying (the example used by Schmucki to explain the meaning of *grésillement*), recordings of Redhead explaining the function of organ stops to other composers, and a recording of a lullaby composition written for Redhead's nephew who was born during the collaborative process.
- The paper score created by Redhead also translates her compositional decisions in scoring the tone rows and instructions for organ as described; and in each performance the registration of each of the 8 sound categories also evidences the translation of these instructions for each individual instrument.

These three artefacts therefore also represent three individual interpretations of the 'process' (and can be linked to the three 'technologies' described on p11). They are three subjective translations of our initial exchanges, that are also further translated in performance (so have an artistic aim) but can be analysed by the researcher (so have a research purpose). This is a design feature of the project that does not only exist as an imperative to my research questions, but a corollary of the method through which it was created.

This is one example of how a Collaborative Event Ethnography might be enacted in Practice Research, and one that is participatory for all of its actors. It addresses issues and questions for practice researchers including how observations that arise from performing and not performing can be simultaneously represented; and how the different facets of research and knowledge that are experienced by different collaborators can be represented. This creates a path to talking about knowledge that is created/enacted through practice and performance as a group rather than as an individual.

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Methods:

Performance Autoethnography

The method followed throughout this project combines the methods of Collaborative Event Ethnography outlined with Performance Autoethnography. Norman Denzin defines performance autoethnography as a method in which, 'researchers stage and perform ethnographies of their own experience' (2018: p.52, fn3). This is reflected in the underpinning compositional and performance methodologies of the piece *54 stops...*. Denzin describes that 'the attention to performance is interdisciplinary', and that when his book on Performance Autoethnography was initially published in 2003, 'much of the literature we engage today had yet to be written' (ibid., p52). These expanded contexts and critical approaches, 'place traditional concepts of performance, ethnography, narrative, meaning, voice, presence, and representation under erasure' (ibid., p.53). This develops a situation in which 'theory turns back on itself, rereading itself through the biographical, the historical, and the ideological. A reborn critical theory is imagined.' (ibid., p53)

In this project specifically, I enact autoethnography as and through performance (Denzin, 2003), again as a result of the project design and the music's composition and performance enactment. For Denzin, 'a performative discourse simultaneously writes and criticises performances' (2003, pxi); performances are 'actualities that matter' (ibid., p9) rather than merely representations. This also supports the claim that the actuality of performance can both form the artistic output of this project and its auto/ethnographic data, reflection and analysis. When these elements are concurrently present, the work is both critical and performative.

54 stops... has a specificity that is related to its particular performers rather than a particular organ, derived from its methods of composition and performance here described. While technically possible for another duet than Alistair and I to prepare scores and realize the piece from the audio and instructions, the link between the performers' voices on tape and bodies in the space would not be present. It might be possible for other performers to re-record the script and for the tape to be re-made; in that case the link between aspects of the spoken content and the individuals performing would also not be present in performance. Rather, Schmucki answers the question 'what is an organ?' by proposing a new hybrid instrument of human and non-human/technological actors. In addition to the open-score nature of the piece and its flexibility of interpretation, the performers of *54 stops...*, are also instructed to intervene in its this structure by pausing the fixed media sound-score during the performance and interjecting with different kinds of pauses, fermatas and loops. This process makes the voice on the tape both material and relational in the performance, creating the space for the kind of 'writing' described by Denzin that goes beyond interpretation.

Research Insights

In relation to the original research questions, the ability of contemporary music composing and performing practices to address the heterogeneity of the organ, is demonstrated through the performance history of *54 stops...*, and a method for doing this is proposed by suggesting an expanded consideration of the instrument that also includes the performers. Enacting this methodology in this way—as a simultaneous reading and writing of the piece and its research questions, also allows me to address several issues connected with practice research in this project. This including proposing how it is possible that both my and Alistair's enactment in performance can be sustained beyond the moment of performance. This also has to do with documentary processes in recordings and the proposed radio programme, as well as the constant re-writing from performance to performance. It further questions when 'performing' begins and ends for the purposes of the research; through this performance autoethnographic approach it is fully embedded in all its stages. Finally, it allows for the research knowledge be re-presented and re-performed beyond singular narratives—for example in the published interview with Annette or in a journal article—such that over time 'ontologies are brought into being, sustained, or allowed to wither away' (cf Mol, 2002).

In its realisation, this is a deeply collaborative project. It is also one in which one of the collaborators (Redhead) is motivated to address the research questions outlined from an academic position, while the other collaborators are working as artists. They may be interested in these outcomes but not compelled by them. Authorship is therefore an important consideration: all collaborators were engaged in the practice research, even if not all of them are required to describe it. The research outcomes, as well as the work, are collaboratively co-authored. The methods of collaborative event ethnography and performance autoethnography used also allowed for the other collaborative partners (Schmucki, Zaldua) to present 'data' regarding their contributions without undertaking additional work to their artistic contributions to the project, and acknowledges the methods of communication and individual expression inherent in artistic work.

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Alistair Zaldua and Annette Schmucki
working in Citykirche Offener St. Jakob, Zürich



Organ detail:
Chapel, San Servolo, Venice



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Dissemination

Methods of dissemination in the project addressed multiple different audiences.

The performances of the piece have reached contemporary music audiences in the UK, Switzerland and Italy through contemporary music festivals and venues.

The contemporary music audience for the piece was extended through the radio broadcast on Deutschland Radio Kultur. While a domestic broadcaster based in Berlin, the *Neue Musik* programme has an international audience who listen online and beyond the initial broadcast.

Academic audiences were engaged in the outcomes of the project particularly regarding the compositional and performance techniques used, the collaborative work and the methodologies through conference presentations and journal publications.

Dissemination: Project Timeline

2018: Commission of the piece (2018), supported by the Foundation Pro Helvetia, and commencement of collaborative work on its composition, between Lauren Redhead, Alistair Zaldua and Annette Schmucki (2018-2019)

2020: Reflection on the compositional stage published as an interview in *Contemporary Music Review*:

- Schmucki, Annette and Alistair Zaldua. 2020. “‘Music and Language Tilt into Each Other’: Annette Schmucki Interviewed by Alistair Zaldua.” *Contemporary Music Review* 39(3), special issue: [Musik und Sprache: Music/Language/Speech](#), ed. by Lauren Redhead, 373–85. <https://doi.org/10.1080/07494467.2020.182152>

March 2020: Concert performances of the 12-minute concert version of the piece:

- [Ideas of Noise Festival](#) (Birmingham, [UK Jazz News review](#): ‘the fusion of organ and electronics was impressively unified’);
- St Stephen’s Church, Bristol;
- Electric Spring Festival (Huddersfield)
 - [Programme details for these three concerts](#)

November 2022: Installation performance of the 2-hour version of the piece: [MusikPodium, Zürich](#), (November 2022)

July 2023: delivered conference paper: ‘Developing live-interactive approaches to new music for organ and electronics through collaboration’, [Music and/as Process 10th Annual Conference](#), Royal Birmingham Conservatoire

2023: Journal article published, addressing the first 3 research questions of the project:

- Redhead, L. (2023). Developing Live-Interactive Approaches to New Music for Organ and Electronics Through Collaboration. *Contemporary Music Review*, 42(3), 339–350. <https://doi.org/10.1080/07494467.2023.2277545>

June 2023: Workshop ‘Collaboration, Auto/ethnography, Practice Research and Ethics’ for staff and students at the Royal Academy of Music, using this project as a case study

October 2023: 2nd, contrasting installation performance at San Servolo, Venice, Italy as part of a residency for the Registri festival. Additional performance of the 12-minute concert version of the piece

- Recording of, for radio broadcast on Deutschlandfunk Kultur.

February 2024: [Radio Broadcast of the 45-minute version of the piece recorded at San Servolo, broadcast on Deutschlandfunk Kultur, *Neue Musik*](#).

September 2024: Two further conference presentations of the paper ‘Developing live-interactive approaches to new music for organ and electronics through collaboration’:

- [RMA 2024 Annual Conference for the 150th Birthday of the association](#), Senate House and the British Library
- [The Pipe Organ as a Site for Musical and Technological Innovation](#), City University of London

Registri.

Arti dei suoni per
l'organo di San Servolo

2. Rassegna Internazionale
di sperimentazioni sonore
per organo ed elettronica

Chiesa Isola di San Servolo, Venezia
organo Pietro Nachini (1745)
13 ottobre—3 novembre 2023

Registri.

Arti dei suoni per
l'organo di San Servolo

2. Rassegna internazionale
di sperimentazioni sonore
per organo ed elettronica

Chiesa Isola di San Servolo, Venezia
organo Pietro Nachini (1745)
13 ottobre—3 novembre 2023

A cura di Michele Del Prete

Seconda edizione
della rassegna di
sperimentazione sonora
che fonde echi del
repertorio organistico
antico e pratiche
contemporanee in quattro
concerti site-specific per
l'organo Nachini (1745) della
Chiesa di San Servolo.

I concerti sono il risultato
di quattro residenze
artistiche che si svolgono
in ottobre e novembre
sull'isola di San Servolo.
Durante la permanenza a
San Servolo le musiciste
e i musicisti hanno
occasione di esplorare le
caratteristiche dei registri
dell'organo, le condizioni
acustiche della chiesa e le
possibilità di un'elettronica
appositamente progettata
per un tale ricchissimo
ambiente sonoro.

VENERDI 13 OTTOBRE

18.00
Nanneke Schaap, Amsterdam
viola da gamba
Marja Jovanovic, Venezia
organo

VENERDI 20 OTTOBRE

18.00
Gilberto Seodari, Bari
organo
Michele Del Prete, Venezia
elettronica

VENERDI 27 OTTOBRE

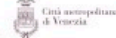
18.00
Lauren Redhead, Regno Unito
organo
Alistair Zaldua, Regno Unito
elettronica

VENERDI 3 NOVEMBRE

18.00
Federico Costanza, Venezia
elettronica
Marja Jovanovic, Venezia
organo

Tutti gli eventi sono a ingresso
libero. Al termine di ogni concerto
avrà luogo una breve visita guidata
dell'organo Nachini.

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ore 17.10 o 17.50

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Dissemination

Poster details:
Musikpodium

Mittwoch 9. November 2022

zeit und raum

Citykirche Offener St. Jakob
Stauffacherstrasse 34
8004 Zürich

17 bis 19 Uhr

Eintritt frei

Lauren Redhead, Orgel
Alistair Zaldua, Live-Elektronik

Annette Schmucki
54 stops/grésillement/
alphabet des rauschens (2019)
Schweizer Erstaufführung

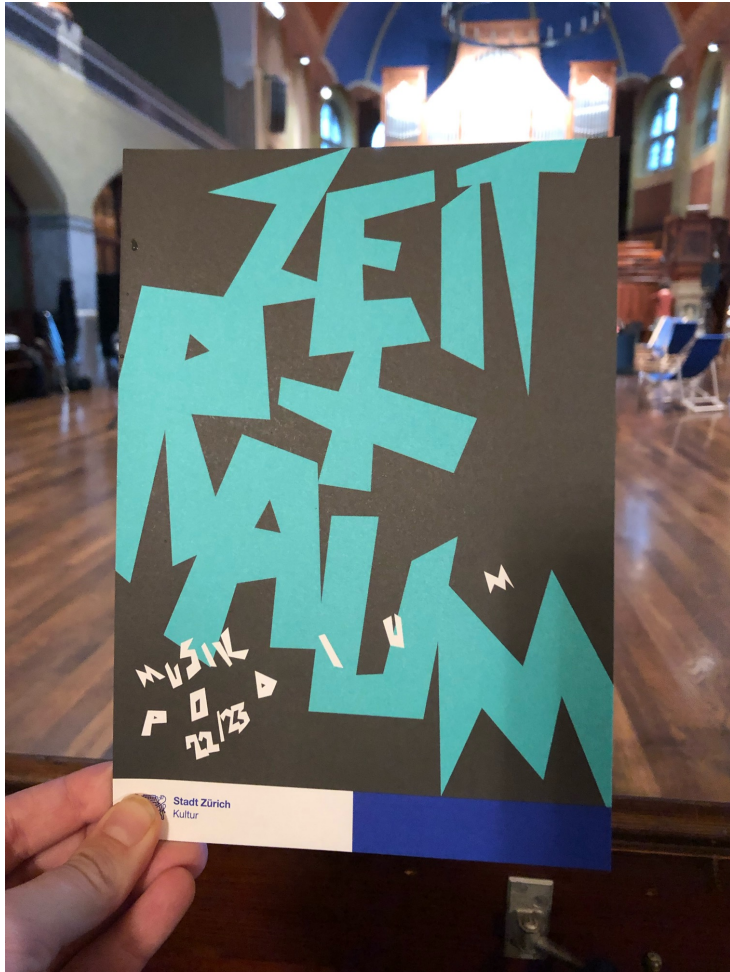
19.30 Uhr



Poster details:
Registri Festival

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Poster for Zeit + Raum, installation performance of 54 stops, grésillement, alphabet des rauschens in Zurich



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54 stops / grésillement / alphabet des rauschens

für orgel oder e-organ, live-elektronik, stereo-zuspielfile

von annette schmucki, 2018

lodert die melodie schöne töne gebrochener luft am loch im hals ein pfeifen

54 stops / grésillement / alphabet des rauschens (short version)		
vorspiel		
1	01	a
		a few places will keep the organ in a mean tone tuning
		a kind of relationship between me an the complexity of words...
		a multi-rank stop consisting of up to five ranks of wide-scaled pipes.
		A solution can always be found!
		a very soft rank tuned slightly sharp or flat.
		a way that we can trigger things accurately together.
		about language
		Aeoline,
7	05	Alistair & Lauren Sent from Sirius
	10	alle register ziehen
	11	alphabet des rauschens /
3	15	Am 04.06.18 um 3:40 PM schrieb Annette Schmucki:
	16	Am 04.06.2018 um 16:02 schrieb Christian Müller:
	17	Am 08.04.18 um 3:53 PM schrieb Annette Schmucki:
	18	Am 08.04.2018 um 15:59 schrieb Christian Müller:
	19	Am 11.09.2018 um 14:06 schrieb alistair zaldua

	20	Am 12.01.2018 um 14:49 schrieb Annette Schmucki:
	21	Am 14.05.2018 um 11:09 schrieb Lauren Redhead:
	22	Am 14.05.2018 um 13:33 schrieb Lauren Redhead:
	23	Am 19.06.18 um 4:01 PM schrieb Annette Schmucki:
	24	Am 22.02.2018 um 15:27 schrieb Annette Schmucki:
	25	am loch im hals
	30	and concerning the pulling of stops: see below
	36	and this
	01	beim übertragen von sprache auf musik und dann beim übertragen von musik auf sprache häufen sich fehler / wilde orte.
	02	Blockflöte,
4	03	Bombarde,
7	04	Bourdon,
2	09	But I think we all know <i>those</i> kind of composers...
	12	but not the real stops
	05	Celeste,
	06	Cello,
	07	Clarabel Flute,
	08	Claribel,
	09	Clarinet,
	10	Clarion,

	11	comission:
	11	Cornet,
	12	Cornopean,
	13	Cromorne,
	21	deadline is tomorrow
	14	Diapason,
7	15	Diaphone,
	18	die melodie
	16	Doublette,
	17	Fagotto,
2	20	Firstly: Many, many thanks for sending the score of your new piece:
	18	Flageolet,
	19	Fugara,
	20	Gamba,
	22	gebrochener luft am loch im hals
	21	Gedackt,
	22	(geht das) geht das?
		Gemshorn,
1	23	Gravissima,
6	25	hals

	24	Harmonic Flute,	
	25	Hohlflöte,	
8	34	language as a field of musical connections and just suspicions of sense	
	26	Larigot,	
1	33	lodert die melodie schöne töne	
	44	melodie	
	45	melodies that are beyond personal imagination.	
	27	Mixture	
4	28	Nachthorn,	
	29	Name for a resultant 64' flue a 32' stop combined with a 21/23' stop, which is a fifth, producing a difference tone of 8 Hz	
		Nasard,	
3	30	Oboe,	
7	31	Octave/Principal,	
1	39	On 10 Apr 2018, at 16:27, Annette Schmucki wrote:	On 12 Apr 2018, at 17:47, Annette Schmucki wrote
	40	On 14 Aug 2018, at 12:24, Annette Schmucki wrote:	on 17th and 18th century French organs;
	41	On 19 Mar 2018, at 13:01, Annette Schmucki wrote:	On 21 Mar 2018, at 10:51, Annette Schmucki wrote:
	42	On Fri, Jan 12, 2018 at 1:52 PM, Annette Schmucki wrote:	On Mon, May 14, 2018 at 10:20 AM, Annette Schmucki wrote:
	43	On Mon, May 14 2018 at 10:43 AM, Annette Schmucki wrote:	On Mon, May 14, 2018 at 8:28 AM, Annette Schmucki wrote:
	44	On Mon, May 14, 2018 at 8:55 AM, Annette Schmucki wrote:	On Tue, Mar 27, 2018 at 11:55 AM, Alistair Zaldua wrote:
	32	Ophicleide,	

	33	Orchestral Oboe
	44	Pedal.JPG: stops for the pedal, obviously less number of stops than for the Great.
	48	pfeifen
	33	Piccolo,
5	34	pieces with spoken voice and electronics
		Posaune,
	35	Principal/Open Diapason,
	36	Quarte,
2	37	Rankette,
8	38	Rohrflöte,
1		rules on vowels and consonants, sillabs and number of phonems ore letters -
	39	Salicional,
	42	schöne töne
	40	Sesquialtera,
	41	Sifflöte,
	42	Super Octave/Fifteenth,
	53	the 54 stops are all artifical -
	43	Tibia Clausa,
2	44	Tierce,
	45	Trichterregal,

	46	Trombone,
	47	Trompette en Chamade,
	48	Trompette Militaire,
5	49	Trumpet,
6	50	Tuba,
	51	Tuba is Latin for Trumpet; it is not named after the orchestral tuba.
		Twenty-Second,
4		Unda Maris,
	54	Vox Humana
nachspiel		

Handwritten notes at the top of the page, possibly indicating a key signature or tempo.

A B C

Handwritten musical notation for section A, B, and C. The staff contains notes, rests, and dynamic markings. Measure numbers 01 through 12 are indicated below the staff.

D F G H

Handwritten musical notation for section D, F, G, and H. The staff contains notes, rests, and dynamic markings. Measure numbers 13 through 24 are indicated below the staff.

L M N O P

Handwritten musical notation for section L, M, N, O, and P. The staff contains notes, rests, and dynamic markings. Measure numbers 25 through 36 are indicated below the staff.

Q R S



U V

anmerkungen:

54_stops (long version) ca 37'

54_stops (short version) ca 10'

beide versionen können mit orgel oder e-organ gespielt werden.

das stereo-zuspielfile dient als zeitliche gliederung des stücks und (auch) als klangmaterial für die liveelektronik.

es kann gleichzeitig unverfremdet im raum erklingen. oder die 'partitur' liegt schriftlich/visuell als programmtext auf.

das zuspielfile, getrennt in stereo links und stereo rechts, wird einerseits via kopfhörer den interpretInnen, andererseits den zwei stereoboxen im raum (falls erwünscht) zugeführt. die musikerInnen reagieren auf ihre je eigene sprechstimme, diese generiert einsätze, klangdauern und pausen.

beide musikerinnen können den ablauf unterbrechen, es erfolgen so längere fermaten oder pausen.

(short: nicht bei den abschnitten 'am ...' und 'on the ...')

(long: nach dem *-zeichen möglich)

es gibt 54 tonvorräte 01-54 (mittlere spalte). mit hauptton und einigen nebertönen.

es gibt 8 arten, diesen tonvorrat akkordisch und in der zeit zu lesen (linke spalte).

die organistin kann ev. neben dem gestalten der klänge (horizontal und vertikal) auch register

ziehen (klang:).

54 stops - 8 arten, den tonvorrat zu lesen.

ausgehend von der zungenstellung im mund-rachen-raum bei der klangproduktion von vokalen.

es werden die betonten vokale der 54 registernamen (54 stops) berücksichtigt.

spannung = zungenhöhe. akkorde, vertikales

klarheit = zungentiefe. streuung, horizontales

1. (i, ü) 1 spannung 1 klarheit

akkord:

1 ton, höchstens 2 töne (nur kl. sekunde möglich), hohe lage

klang:

eng, scharf

zeit:

staccatissimo-impuls auf den wort- oder satzanfang

short: beim abschnitt 'on the ...' in mehreren impulsen, dem sprechrhythmus folgend

long: bei langen textpassagen in mehreren impulsen, dem sprechrhythmus folgend

unterbrechung:

pausenverlängerung

2. (e, ä) 3 spannung 2 klarheit

akkord:

3-4 töne, gespreizt (hohe und mittlere lage)

klang:

hell, mild

zeit:

kurz/portato ev. mit vor- oder nachschlag auf den wort- oder satzanfang

long: bei langen textpassagen in mehreren impulsen, dem sprechrhythmus folgend

unterbrechung:

pausenverlängerung

3. (ö) 2 spannung 3 klarheit

akkord:

2 töne, mittlere lage

klang:

scharf, stechend oder brennend, äzend

zeit:

dauer = sprechdauer

unterbrechung:

pausenverlängerung

4 (a) 4 spannung 3 klarheit

akkord:

alle töne, in gespreizter lage

klang:

ungestüm, wuchtig

zeit:

dauer: von wort- oder satzanfang bis zum nächsten sprecheinsatz

short: bei 'name of a resultant...' in mehreren klumpen-impulsen, dem sprechrhythmus folgend

long: bei langen textpassagen in mehreren klumpen-impulsen, dem sprechrhythmus folgend

unterbrechung:

fermate

5 (dunkleres a und nasales a) 4 spannung 4 klarheit

akkord:

alle töne, in gespreizter lage

klang:

schwer

zeit:

dauer: von wort- oder satzanfang bis in die nächsten zeilen hinein (soweit wie möglich)

unterbrechung:

fermate

6 (u) 1 spannung 4 klarheit

akkord:

1, höchstens 2 töne (nur kl. sekunde möglich)

klang:

eng, schmal, tief

zeit:

staccato, in mehreren impulsen, dem sprechrhythmus folgend, diesen rhythmus gegebenenfalls
loopen, in die nächsten zeilen überlappend

unterbrechung:

sprachrhythmischer loop kurzer impulse

7 (offenes o und nasales o) 3 spannung 4 klarheit

akkord:

3-4 töne, mittlere lage und tiefe lage

klang:

weich, ausladend, mild

zeit:

unscharfer, gestaffelter einsatz und ausgefranstes ende der einzelnen töne, zerfliessend,
überlappend

unterbrechung:

fermate

8 (geschlossenes o) 2 spannung 4 klarheit

akkord:

2 töne, tiefere lage,

klang:

klar, tätowiert

zeit:

langsamer staccatopuls, in die nächsten zeilen überlappend

unterbrechung:

puls, 'in zeitlupe und schweigend'