



### Any other activities are going on at the same time

What music can be

Katharina Bihler voice  
 Elisabeth Flunger percussion  
 Stefan Scheib double bass

The installation and performance explores the boundaries of music. Topics are chance and indeterminacy, music as action, visual elements like graphics and video, and audience participation and the variability of the musical work. The program includes Fluxus artists, composers of the Scratch Orchestra and several European composers since 1950 as well as some outstanding works from the early avant-garde which expand the possibilities and the significance of music. Big space is given to the oeuvre of John Cage.

The pieces and the location of individual performances will be drawn by lot. Solos and duos are played simultaneously, alternating with trios; some pieces are represented by videos. All compositions are indeterminate: the final version will be decided by elements like random effects, audience participation, improvisation and interaction, or the performer's decisions. Many of the pieces engage the audience as performers, as musicians, as decision makers or as the object of the performance.

Depending on the preselection of the repertory, different focuses are imaginable for the performance:

John Cage: random and indeterminacy, Song Books  
 improvisation  
 audience participation  
 graphic notation  
 music and action (Fluxus)

#### Repertoire:

George Brecht: *Comb Music* (1959–1962)  
*Drip Music. Second Version* (1959)  
*Air Conditioning* (1963)  
*Three Lamp Events* (1963)  
 Alan Brett: *Whoopie!* (1971)  
 Earle Brown: *Folio* (1952)  
 Cornelius Cardew: *Treatise* (1963–1967)  
*Solo with accompaniment* (1964)  
 Marcel Duchamp: *Erratum Musical* (1913)  
 Elisabeth Flunger: *im käfig* (2009)  
*kleine kreise 04c* (2009)  
*wunderbare reise 06-09* (2010)  
*rums 01-03* (2005)  
 Valeska Gert: *Die Pause* (ca. 1920)  
 Roman Haubenstock-Ramati: *Kreise* (1972)  
*Sonans* (1973)  
*Speload Mc* (1971)  
 Lee Heflin: *Fall*



Dick Higgins: *Yellow Piece* (1963)  
 Milan Knizak: *Killing the Books* (1965–1970)  
 Alison Knowles: *Nivea Cream Piece* (1962)  
*Proposition #2* (1962)  
*Variation #1* (1964)  
 Takehisa Kosugi: *Organic Music* (1964)  
 La Monte Young: *Composition 1960 N° 4, N° 7* (1960)  
 George Maciunas: *Solo for sick man* (1962)  
*Composition no.4, no.7, no.8, no.9, no.10* (1962)  
*Homage to La Monte Young* (1962)  
 Jackson Mac Low: *Tree Movie* (1961)  
 Larry Miller: *Bag Exchange* (1965)  
 Yoko Ono: *Painting to be stepped on* (1960)  
 Nam June Paik: *Composition for a Poor Man* (1961)  
 Tomas Schmit: *Stück for piano and voices* (1962)  
*lexikon-poem* (1963)  
*two compositions to justify a performance* (1964)  
*the wet sheet of paper piece* (1965)  
*yes-piece* (1966)  
*the didactic schmit performance piece* (1966)  
 Dieter Schnebel: *réactions* (1960–1961)  
 Erwin Schulhoff: *In futurum* for piano (1919)  
 Mieko Shiomi: *Portrait Piece* (1963)  
 Howard Skempton: *Fish Talk* (1969)  
 Christian Wolff: *Edges* (1968)  
*Drinks* (1971)  
*In Between Pieces* (1963)  
*1, 2 or 3 People* (1964)



#### John Cage:

*Variations III* for any one or any number of people performing any actions (1962–1963)  
*Variations IV* for any number of players, any sounds or combinations of sounds, produced by any means, with or without other activities (1963)  
*0'00" (4' 33" No. 2)* Solo to be performed in any way by anyone. (1962)  
*But what about the noise of crumpling paper which he used to do in order to paint the series of „papiers froisses“ or tearing up paper to make „papiers déchires?“* Arp was stimulated by water (sea, lake, and flowing waters like rivers), forests. for percussion ensemble (1985)  
*one<sup>4</sup>* for solo drummer (1990)  
*c Composed Improvisation* for snare drum alone (1990)  
*27'10.544"* for a percussionist (1956)  
*59½"* for a String Player (1953)  
*Branches* for percussion (any number of players) (1976)  
*5 Mesostics aus Sixty-two Mesostics re Merce Cunningham* (1971)  
*Sonata I, Sonata IV* aus *Sonatas and Interludes* (1948), arrangement for double bass by Stefan Scheib

John Cage: *Song Books* for solo voice (1970):

*Solo for voice 5*: Song with electronics.

*Solo for voice 6*: Theater. The actor will make a numbered list of verbs (actions) and/or nouns (things)

*Solo for voice 7*: Theater. A series of verbs and nouns ... may be performed completely or in part.

*Solo for voice 8*: 0'00" Theatre using electronics. ... perform a disciplined action ...

*Solo for voice* Theater. See *Solo for voice 6* and 7.

*Solo for voice 10*: Theater. See *Solo for voice 6*.

*Solo for voice 15*: Theater using electronics. Statement by Erik Satie

*Solo for voice 22*: Theater with electronics. Regular and irregular breathing

*Solo for voice 23*: 0'00" No. 2 Theater with electronics. Play a game with others.

*Solo for voice 26*: 0'00" No. 2B Theater with electronics. Play a game of solitaire.

*Solo for voice 27*: Song

*Solo for voice 31*: Theater. See *Solo for voice 6*.

*Solo for voice 36*: Theater. Number given is number of things eaten or drunk. «I can drink without eating, but I certainly can't eat without drinking.»

*Solo for voice 38*: Theater. See *Solo for voice 36*.

*Solo for voice 41*: Theater with electronics. Produce feedback three times.

*Solo for voice 42*: Theater with electronics. Produce feedback twice.

*Solo for voice 43*: Theater with electronics. Improvise a melody using the following text by Erik Satie recording it meanwhile.

*Solo for voice 44*: Theater. Go off-space ...

*Solo for voice 46*: Theater. Prepare something to eat.

*Solo for voice 50*: Song with electronics

*Solo for voice 55*: Theater. Leave the stage ...

*Solo for voice 57*: Theater. Immobility (interior, exterior)

*Solo for voice 61*: Theater. See *Solo for voice 6* and 7.

*Solo for voice 65*: Song with electronics

*Solo for voice 76*: Theater. See *Solo for voice 6*.

*Solo for voice 78*: Theater. What can you do? «I can take off my shoes and put them on.»

*Solo for voice 81*: Theater with electronics (technology). Project four slides relevant to Thoreau.

*Solo for voice 82*: Theater with electronics. Using a Paris café cognac glass ... drink.

*Solo for voice 86*: Theater with electronics (technology). Project twenty-two slides relevant to Thoreau.

*Solo for voice 88*: Theater. Leave the stage ...

*Solo for voice 89*: Theater. Intersection of lines locates theater seat. Make a gift of an apple or some cranberries.



Photos: Diane Jodes, Peter Rocke