



Any other activities are going on at the same time

Was Musik sein kann

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Any other activities are going on at the same time ist eine Installation und Performance, die die Grenzen der Musik erforscht. Es geht um Musik als Aktion, um visuelle Elemente wie graphische Notation, Video und Objekte, um die aktive Mitwirkung des Publikums und um die Veränderlichkeit des musikalischen Werks durch Zufall und Improvisation. Das Programm enthält Werke von Fluxus-Künstlern, von Komponisten der New York School und des Scratch Orchestras, von Komponisten der europäischen Avantgarde nach dem 2. Weltkrieg sowie einige zukunftsweisende Werke aus der ersten Hälfte des 20. Jahrhunderts, in denen die Möglichkeiten und die Definition von Musik erweitert werden. Einen zentralen Platz nimmt das Oeuvre von John Cage ein. Über die Auswahl der Stücke und den Ort der Aufführung entscheidet das Los. Solos und Duos werden simultan aufgeführt und wechseln sich mit Trios ab; einige Stücke kommen als Video zur Aufführung. Allen Kompositionen ist ein hoher Grad an Variabilität gemeinsam: die aufgeführte Version wird durch Parameter wie Zufallseinflüsse, Improvisation und Interaktion, Teilnahme des Publikums oder Entscheidungen des Interpreten bestimmt. Häufig wird das Publikum einbezogen als Musiker, als Performer, als Entscheidungsträger oder als Objekt der Performance.

Für die Performance sind verschiedene thematische Schwerpunkte denkbar:

- Improvisation
- Publikumsbeteiligung
- graphische Notation
- Musik und Aktion (Fluxus)
- John Cage: Zufall und Unbestimmtheit, Song Books

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*
- 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 für Klavier und Stimmen* (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)
- one⁴* 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), Bearbeitung für Kontrabass von Stefan Scheib



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.

