

RIO BRAVO

SERVES IMPERIALISM

The world's longest bio-drama:
The rise and fall of Cornelius Cardew
or the nightmare of
participatory composition
August 19-25 - 2011
conceived and arranged

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Conceived and arranged by Andreas Führer and Joachim Hamou

Six Danish composers and one curator/writer have been invited to investigate the possibilities in the ideas of the work of British composer Cornelius Cardew (1936-1981)

Friday the 19th of August. Borups allé 33, st. 2200 KBH N. Starting 19.00.
Screening of a film on Cornelius Cardew and the Scratch Orchestra.
Curator and writer Jacob Lillemose will conduct a talk in the form of a collective jam session with words accompanied by groovy bass lines.

Saturday the 20th of August. ANA - Astrid Noacks Atelier, Rådmandsgade 34, baggården 2200 KBH N. Starting 22.00.
Artist Joachim Hamou and composer of Popular music Andreas Führer will initiate a transcendental ritual performance.

Sunday the 21st of August. Nørrebro parken, 2200 KBH N. Starting 15.00
Paragraph 5 of the great learning. Performed by the Composer And Artist Claus Haxholm with a group of like minded people.

Monday the 22nd of August. Arbejdermusets festivals. Romersgade 22, 1362 KBH K. 15.00 - 16.00
Paragraph 3 of the great learning. Performed by a Group of excellent singers and players lead by composer and Free Jazz Musician Johannes Lund

Tuesday the 23rd of August. Nationalmuseet's festivals. Ny vestergade 10, KBH K. 15.00 - 16.00
Paragraph 7 of the great learning. Performed by a large Choir under the Guidance of classical Composer Tøke Odin.

Wednesday the 24th. Café Intime. Allegade 25, 2000 Fredriksberg. 20.00 - 21.30
A lot of different people playing and singing protest and work songs.
Hosted by composer and artistic freedom Vagn E. Olsson

Thursday the 25th of August. Mayhem. Ragnhildgade 1. 2100 KBH Ø. Starting 16.00
A selection of pages from the score 'Treatise'.
Performed by composer and noise and rock musician Klaus H. Hansen

Thursday the 25th of August. Mayhem. Ragnhildgade 1. 2100 KBH Ø. 17.00 - 00.00
Performances of the six pieces written specifically for this project: Works for organ pipes, A participatory experiment, A collection of civil people, Experiment with tapes, some banging, singing and playing. etc. Drinks, food and groovy times!

Friday the 19th through Thursday the 25th
Composer and spiritual presens Tobias R. Kirstein will perform the 1001 activities ***** during the whole week. Where ever he may be...

The three-piece suite

Tretracts-dramat är fortfarande den vanligaste formen för dramaturgisk modell. En introduktion eller karaktärsfördjupning följs av en plötslig vändpunkt. Huvudpersonen kastas ut i våldsamt tvivel eller en test, allt det han eller hon stod för har plötsligt kommit att ifrågasättas. Till sist når karaktären en ny förståelse och har så att säga kommit ut på den andra sidan.

Cornelius Cardew's liv följer, på ett påfallande sätt, denna treacts modell.

Som musikalisk mönsterelev hamnar Cardew hos Stockhausen och blir en del av den europeiska kompositörs elit. Men någonting händer, Cornelius tvivlar plötsligt på de elitära systemen som kompositörerna ägnar sig åt. Hans tvivel leder till grundandet av *The Scratch Orchestra*. För orkestern är det viktiga att just spela musik tillsammans, oavsett musikalisk nivå.

Med *The Scratch Orchestra* utvecklar Cardew många tekniker och principer för att underlätta samspelet. Men han rör sig fortfarande i en avantgardistisk miljö och nu börjar hans politiska sympatier så tvivel om miljön som sådan. Cornelius önskar att kommunicera med "folket", trotsa att hans idé om denna befolkning baserar sig på politiska manifest. Den enda konsekvensen för honom är att vända sig bort från allt det som han stått för och ägna sig åt politisk aktivism och politiska sånger.

Jag har länge velat arbeta med ett narrativ som sträcker sig över lång tid. Så lång att ingen skulle kunna följa och överskåda helheten. Istället skapas en förståelse för helheten utifrån den kommunikation som är inbäddad i iscensättningen. Så att själva historien samt den kommunikation som florerar runt ett sådant event – mellan vänner, utövare och i den allmänna sociala sfären – skapar en parallell och lika viktig handling och historia.

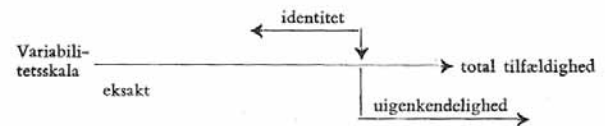
När Andreas Führer berättade om sin idé, att framföra en serie presentationer av Cornelius Cardews verk, så väcktes också idén om biodramat över Cardews liv. Inte som ett skådespel (med spelare som spelar för åskådare) men som en samlad biografi byggd på Cornelius egna musikaliska verk.

6 kompositörer har blivit tilldelade uppgiften att skapa ett verk som kommunicerar direkt med Cornelius egna idéer och principer samtidigt med att de ska undersöka möjligheten för ett nutida participatoriskt verk. För att kompositionerna/kompositörerna, involverade i projektet, inte bara ska vara en serie kommentarer ansvarar de också för var sitt framförande av ett Cardow verk. Kompositörerna är alltså både en del av tolkningen och gestaltningen.

Utöver konserterna gör vi också en performance om Cardews. Vi ponerar att någonting händer med Cornelius, ett slags "uppvaknande", under hans tid hos Stockhausen. Denna "chock" fick honom att förkasta de elitära principerna som hans samtida komponister var så upptagna av.

Det är ett strategiskt val att alla framförandena är på nya platser varje gång. De olika lokaliteterna ger mening i förbindelse med biodramat om Cornelius Cardew, för det är just mångfalden som är mardrömmen i det participatoriska verket.

Joachim Hamou



Cornelius Cardew

The British composer, writer, and political activist Cornelius Cardew (1936-1981) practiced a very critical approach to his own work throughout his life. Early on this caused him to make some radical breaks with the European Avant-garde of the 40s and 50s, later with the American Avant-garde of 60s and finally with the Avant-garde altogether in the 70s, where he focused his energy on activism and political revolutionary song writing.

During his life Cardew raised radical questions, addressing whether the artist has a social responsibility linked to his work or if this responsibility can exist immanent in the work.

In the later part of his life he was a dedicated Maoist and Leninist, and believed that the challenge concerning social injustice was too important to be dealt with in such a subtle manner as through new music or avant-garde. Furthermore he was convinced that the majority of avant-garde music was in alliance with - and in the direct service of - the ruling class in bourgeoisie society.

Nevertheless, before he abandoned avant-garde music all together, he came up with some extremely original takes on how to write music that is open for anyone to participate in, and in which the participator learns from this experience. Being formally educated within the elitist classical avant-garde scene, this was a radical break with such concepts.

The 50s and serial music

He spend the last part of the 1950's working as an assistant for the composer Karlheinz Stockhausen in Cologne. In those years he met many of the European serialism's most prominent figures. The music being composed in Cologne around that time was of a very high complexity, and demanded a high level of virtuosity of the performers. This music raised questions as in regard to the notations and production of complex electronic sounds.



The self-referential character of this music - was barely engaging with social issues, but rather a kind of search for a sublime music of the heavens - Cardew soon grew bored with it.

The Americans

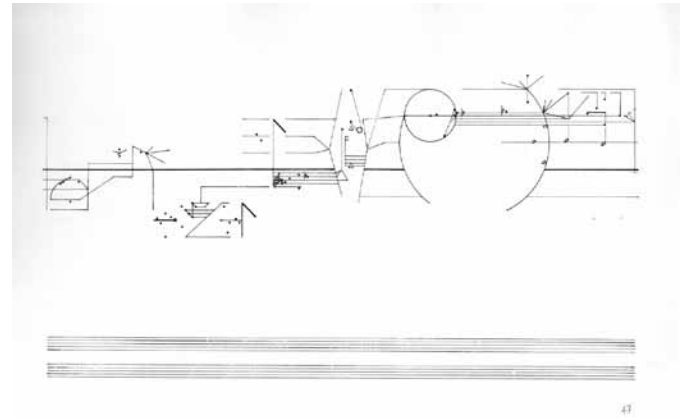
In the late 50s Cardew heard some of John Cages Music performed by David Tudor, and through Cage he got familiar with the music of Morton Feldman, Christian Wolff, Earl Brown, La Monte young and other American composers. The Majority of these composers worked with instructions on how to play a specific piece, rather than focusing on what exact sounds were to be produced.

"How to play, not what to play" (Wolff)

"man makes plans - god laughs, composers make plans - music laughs" (Feldman)

"let sounds be sounds" (Cage)

Cardew felt a strong relationship with this more open approaches to creating music, and hence commenced working on the extreme score "Treatis"



an almost 200 pages long graphical score consisting of lines, symbols, geometric and abstract shapes unaccompanied by any explicit instructions on how to perform the piece. The title bares a reference to the book of the same name by Ludwig Wittgenstein. (Whereof one cannot speak, thereof one must be silent.) Why speak of things we can have no certainty about, when there is so much for us to talk about around here? An idea Wittgenstein would later take up to reconsideration, whereas Cardew would take it to even further extremes.

The scratch orchestra

In the Later 60s Cardew founded, together with Howard Skempton and Michael Parsons, the Scratch Orchestra. The scratch Orchestra consisted of around 50 people. Musicians, composers as well as amateurs, anyone who was interested in producing new music was welcome to join, and each member of the orchestra was encouraged to contribute with scores for the orchestra.

Initially the Orchestra performed the Cardew composition **The great learning***** which is also dedicated to the scratch Orchestra, but later on performed pieces by all members according to the Scratch draft constitution****. The great learning is written on the first chapter of the Confucian text of the same name in Ezra Pound's translation. The piece consists of seven parts or paragraphs, and is a very original work in its mix of components as it uses a wide range of notations, instructions, actions as well as sound making. The piece introduces the idea that abstract music is not exclusively for abstract people, but possible for anyone to play. It's educational qualities lies in the fact that anyone participating in the music is encouraged to look into their own hearts and follow the path that this light will provide them with.

Smash (smash smash) the social contract.

Disappointed with the scratch orchestras lack of appeal to the working class, Cardew and other members of the Scratch Orchestra started peoples liberation music. This group played at political demonstrations and in support of striking workers.

The music seems to be influenced by traditional English folk music, but put to the service of lengthy Marxist-Maoist exhortations, with titles such as Smash the social contract, and There is only one lie and only one truth.

Cardew remained in opposition to avant-garde music for the rest of his life, and instead directed all his attention to political matters. It seems that in the mind of the late Cardew any music that does not direct its complete attention to the overthrow of the ruling class and revolution, is not worthwhile listening to. Cornelius Cardew died On December 13th 1981 In London at the age of 45. He was victim of a hit and run car accident. It has been suggested that the accident was arranged by MI5 because of Cardew's prominent Marxist- Leninist involvement.

Andreas Führer

Contents

The Great Learning, paragraph 1

2 pages

For drums (speaking and playing mirlids and stones) and organ.

Duration about 30 minutes

Composition dated 31. 4. 68

Content: **HOW THE GREAT LEARNING TEACHES HOW TO ILLUSTRATE INTELLIGENT WISDOM; TO OBSERVE THE HEART; AND TO REST IN THE ENLIGHTENED CHALLENGE.**

The Great Learning, paragraph 2

1 page

For songs and drummers.

Duration about 1 hour

Composition dated January 1959

Content: **THE POINT WHERE TO REST BEING KNOWN, THE CHOICE OF PASSIVE FORTH DETERMINED, AND THE HEART DETERMINED. A DARK UNDERSTANDING OF THE HEART, THE HEART BEING KNOWN, THESE WILL GROW A TANGIBLE GROUND. IN THAT REST THERE MAY BE GREAT ILLUMINATION, AND THAT ILLUMINATION WILL BE FOLLOWED BY THE ATTAINMENT (OF THE DESIRED END).**

The Great Learning, paragraph 3

1 page

For large instruments and voices

Duration about 45 minutes

Composition dated 14. 7. 70

Content: **THINGS HAVE THEIR ROOT AND THEIR BRANCHES. AFFAIRS HAVE THEIR END AND THEIR BEGINNING. TO KNOW WHAT'S FIRST AND WHAT'S SECOND, TO KNOW WHAT'S MAIN AND WHAT'S SECOND (IN THE GREAT LEARNING).**

The Great Learning, paragraph 4

5 pages

For drums (speaking and playing mirlid or notched instruments), sonorous substances, rattle or jingles) and organ.

Duration about 40 minutes

Content: **THE ANCESTORS WHO WISHED TO ILLUSTRATE THE WISDOM ABOUT THE WISDOM, FIRST ORDERED WELL THEIR OWN STATES. WISHING TO ORDER WELL THEIR STATES, THEY FIRST REGULATED THEIR FAMILIES. WISHING TO REGULATE THEIR FAMILIES, THEY FIRST CULTURED THEIR PERSONS. WISHING TO CULTIVATE THEIR PERSONS, THEY FIRST RECTIFIED THEIR HEARTS. WISHING TO RECTIFY THEIR HEARTS, THEY FIRST EXTENDED TO THE UPRIGHT THEIR KNOWLEDGE. WISHING TO BE SINGLE IN THEIR KNOWLEDGE, INVESTIGATION OF THINGS.**

The Great Learning, paragraph 5

12 pages

For 3 large number of untrained musicians (making gestures, performance action, speaking, chanting and playing a wide range of instruments, playing and singing of large volumes, which may also be performed separately).

Duration about 2 hours

Composed 1949-70

Content: **THINGS BEING INVESTIGATED, MIND-GENE BECAME COMPLETE. THEIR KNOWLEDGE BEING COMPLETE, THEIR THOUGHTS WERE SINCERE. THEIR THOUGHTS BEING SINCERE, THEIR HEARTS WERE THEN RECTIFIED. THEIR HEARTS BEING RECTIFIED, THEIR PERSONS WERE CULTIVATED. THEIR PERSONS BEING CULTIVATED, THEIR MANNERS WERE REGULATED. THEIR MANNERS BEING REGULATED, THEIR GOVERNMENT WAS ORDERED. THEIR GOVERNMENT BEING ORDERED, THE WHOLE NATION WAS MADE TRANQUIL AND HAPPY.**

The Great Learning, paragraph 6

1/2 page

For any number of untrained musicians

Duration about 30 minutes

Composition dated October 1949

Content: **FROM THE SON OF HEAVEN DOWN TO THE KING OF THE PEOPLE, ALL MUST CONSIDER THE POINT WHERE TO REST (OF EVERYTHING BEYOND).**

The Great Learning, paragraph 7

1/2 page

For any number of untrained voices

Duration about 90 minutes

Composition dated 8. 4. 69

Content: **IT CANNOT BE WHEN THE ROOT IS NEGLECTED, THAT WHAT SHOULD SPRING FROM IT WILL BE WELL ORDERED. IT CANNOT BE WHEN THE BRANCHES ARE NOT CULTIVATED, THAT WHAT SHOULD BE GROWN WILL BE GREATLY ORDERED FOR.**

BRITISH FOLK REPRODUCTION CENTRE

10, BEDFORD PLACE, LONDON, W1

Second printing, June 1971
Third printing, June 1981

Lets jam!

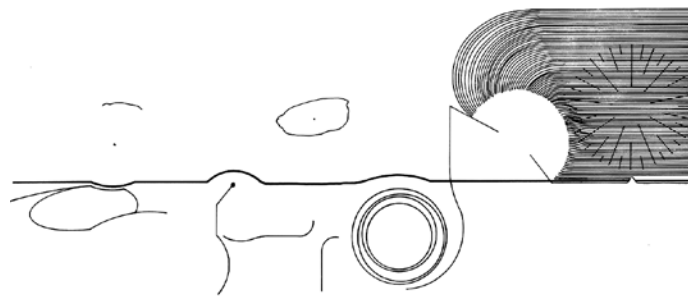
Jakob Lillemose

I sin bog *Catching the Big Fish. Meditation, Consciousness and Creativity* (2006) svarer David Lynch indirekte på den kritik flere af hans film er blevet mødt med om, at de er svære at forstå. Det bemærkelsesværdige ved hans svar er, at han ikke hævder sin ret som auteur ved at insistere på, at det er publikums problem. Gennem en analogi til musik svarer han tværtimod, at folk faktisk i kraft af deres intuition forstår meget mere end de tror. Musik kan også være uforståeligt, men folk kan ikke desto mindre have en følelsesmæssig oplevelse af musik. Folk forstår at musik er en abstraktion, der ikke skal forklares på samme måde som man forklare en klassisk sammenhængende fortælling, der følger en logisk udvikling med en begyndelse, en midte og en slutning. Derfor, skriver Lynch, ”behøver man ikke lige med det samme at sætte ord på musikken, man skal bare lytte.” Pointen: Det samme gælder for hans film. De skal ikke nødvendigvis forklares med ord. De skal forstå som abstraktioner, ”lyttes” til.

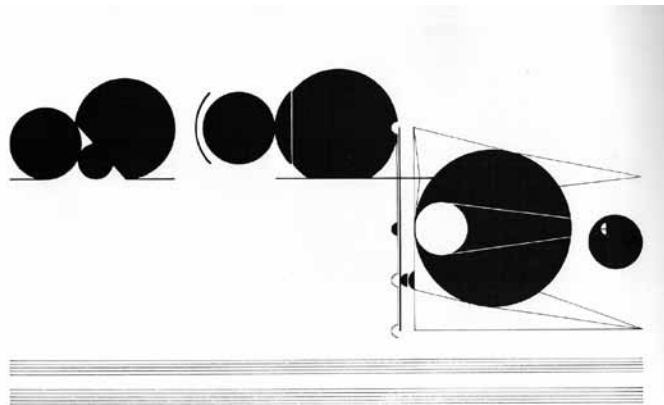
Jeg kan tydeligt huske da jeg læste passagen første gang. Idéen om at lytte til en film blev my mind og blev starten på en ny interesse i noget jeg indtil videre bedst kan beskrive som ”musikalsk æstetisk”, en æstetik, der fokuserer på rytmer, intensiteter, udviklingsforløb, og andre begreber man kender fra musikkens verden. Det er en æstetik som ikke kalder på forklaringer, men på oplevelser og hvis udfordring består i at anspore os til at udvikle en kritisk sensibilitet og intelligens over for disse oplevelser. Interessen angik ikke kun musik, men især muligheden for at overføre denne æstetik til andre kunstneriske medier og udtryksformer. Jeg begyndte, at lytte til andre film, blandt andre Djibril Diop Mambety's *Touki Bouki* (1973) og Stacy Peralta's *Dogtown and Z-Boys* (2001). Jeg lyttede til Jackson Pollocks drypmalerier og Mies van der Rohes pavillon i Barcelona. Nogle gange gav det mening, andre gange ikke helt.

Ikke desto mindre skabte denne lytten en mere generel forestilling om tings og situationers musikalitet. Jeg nærmede mig dem som musik, selvom de ikke var musik. I en vis forstand kan man sige, at jeg oversatte dem og, at de i denne oversættelse blev de mindre bogstavelige, men derfor også mere rummelige.

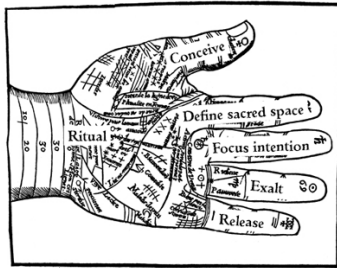
I de år der er gået siden jeg læste passagen første gang er jeg gentagende gange vendt tilbage til den. Ikke mindst i forhold til mit akademiske arbejde. Jeg har i perioden deltaget i alt for mange akademiske kontekster, hvor ord har blokeret for al musikalitet og intuitiv forståelse. Jeg begyndte derfor at forestille mig om man kunne tænke sig en akademisk eller faglig samtale som musik, fx i form af en jamsession med en håndfuld folk, der improviserede sig frem til en samtale. Hvad vil det betyde for oplevelsen og forståelsen at lytte til en sådan samtale?



Udkast af "Treatis"



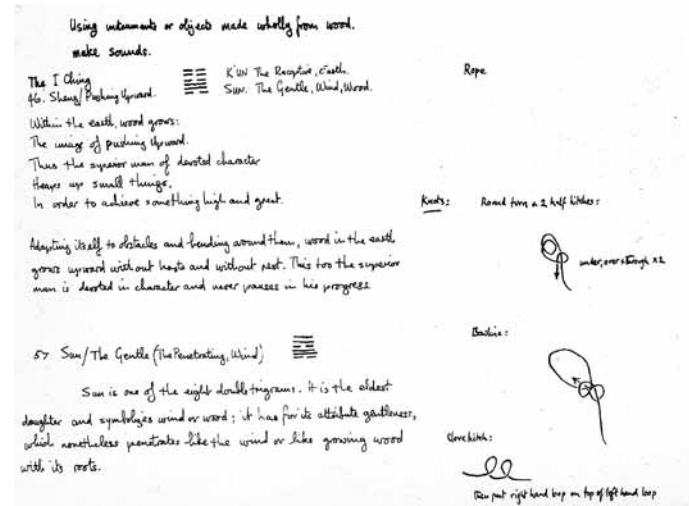
Social scientific analyses of rituals have been conducted primarily by anthropologists.



Van Gennep's *The Rites of Passage* [1] was a seminal work that influenced the work of structural-functionalists such as A. R. Radcliffe-Brown. Van Gennep adopted a process view of rituals, arguing that they should be considered as social institutions that enable marked transitions in social status. He identified three parts of the ritual process: separation, transition, and incorporation. The separation phase marks the beginning of ritual events. It signals the departure from the normal social world and its attendant values, norms, and habituated patterns of behavior. The transition represents what scholars term a "liminal state." A liminal state is a special social space in which the usual customs and conventions do not apply, creating an atmosphere of ambiguity. Turner describes the liminal state as "anti-structure," connoting the relaxation of the mores and rules of the everyday social structure. [2] Researchers investigating the sociological impacts of natural disasters have used the concept of liminality to describe the elastic social atmosphere that prevails after events such as earthquakes. [3]

The ambiguous and supple character of liminal states is linked to their association with events such as the rites of passage rituals that herald shifts in social status of certain persons, such as male adolescents entering manhood. The potential fluidity of liminality is central to understanding why rituals are often essential in enabling social groups to adapt to and institutionalize change. The term "antistructure" is also suggestive of another aspect of liminality; liminal social arenas can be highly stylized, representing a parallel universe with its own norms and expectations that are often the inverse of the usual social structure. For example, Turner describes African ceremonies in which chiefs, who usually command respect, are ridiculed and even stoned. Such ritual events can have their own internal logic and rules.

Finally, the incorporation stage consists of what Turner calls "reintegration," the activities that facilitate reentry into the everyday social milieu, albeit a somewhat changed one, since rituals are often associated with change, such as alterations in a person or groups' status, the merging of various social units, or the loss or addition of group members. In the 1950s and 1960s, the Manchester school of anthropologists applied elements of van Gennep's approach to conflict processes. In their studies of African societies, Max Gluckman and Victor Turner noted how, in addition to rites of passage, ritual events were also prominent in conflict management. [4] Turner, in particular, further developed van Gennep's model of ritual from a cross-cultural perspective. His book *The Ritual Process* [5] is essential reading for those interested in further exploring this topic. In what was probably the first cross-cultural study of negotiation and mediation, Philip Gulliver drew from his research in Eastern Africa and North America to describe what he considered an underlying structure to the negotiation process [6]. Gulliver's eight-stage model began with setting the stage and ended with the ritualization of the agreement.



HYPOCAUST

Da Cornelius Cardew opgav den avantgardistiske ambition som alle komponister tilsyneladende sloges med i forrige århundrede og i stedet fokuserede sine kræfter på at skrive revolutionære sange til folket, understregede han dermed sin intention om at gøre musikken virkelig og forandringsbefordrende ved simpelthen at skære kunsten fra og i stedet skrive sig ind i folklorens tradition. HYPOCAUST tager konsekvensen af denne udvikling og består således af lyden af menneskelig aktivitet.

I et samarbejde mellem den elektroniske komponist Jonas Olesen, den mexikanske lydkunstner og filmmand Ricardo Caballero og TR Kirstein (og desuden bidrag fra palæstinensiske Jad Abbas aka boikutt) præsenteres en komposition ved navn HYPOCAUST bestående af feltoptagelser af intetanende menneskers hverdag i Ramallah, Grækenland, Danmark, Mexico og San Francisco, USA. Steder hvor mennesker på forskellig måde udlever, kæmper for eller frustreres over den utopi som et liv kan udgøre. Det er således ikke afgørende eller dramatiske øjeblikke, demonstrationer eller lignende klart formulerede sekvenser, men den konstante uformulerede vrimmel af menneskelig aktivitet sat i system.

I forbindelse med koncerten trykkes et lille antal unika-vinylser skabt i samarbejde med den svenske kunstner og konge af dobbeltmonarkiet Elgaland-Vargaland, Leif Elggren.

Tobias. R. Kirstein

*Opføres d. 25 aug. i Mayhem

FRAGMENT

It is like a big tree, a little bird
comes and sits in the tree and sings,
it does 'nt make any difference to the
tree. It is a lovely day.

Christopher May
and Lou Gare
"Content" 1970

- sing 8 IF
sing 5 THE ROOT
sing 13(f3) BE IN CONFUSION
sing 6 NOTHING
sing 5 (f1) WILL
sing 8 BE
sing 8 WELL
sing 7 GOVERNED
- hum 7
- sing 8 THE SOLID
sing 8 CANNOT BE
sing 9(f2) SWEEP AWAY
sing 8 AS
sing 17(f1) TRIVIAL
sing 6 AND
sing 8 NOR
sing 8 CAN
sing 17(f1) TRASH
sing 8 BE ESTABLISHED AS
sing 9(f2) SOLID
sing 5 (f1) IT JUST
sing 4 DOES NOT
sing 6 (f1) HAPPEN
hum 3 (f2)
- speak 1 MISTAKE NOT CLIFF FOR
MORASS AND TREACHEROUS BRAMBLE

NOTATION
The leader gives a signal and all enter chorally at the same instant. The setting of these signals is explained. Some wishing to observe it should follow the leader, and others a note with and enter just as the beginning (see below).

THE FIRST LEADER SINGS: "WELL GOVERNED" as a single, or a double with 2 partners (any diagonal line here); the same note each time, if of the same note. They may sometimes be led, the note left. After each note, rest in certain and sing again.

THE SECOND LEADER: "I have a beautiful garden with seven trees; the same note each time; all join."

THE THIRD LEADER: "I have a garden with seven trees; the same note, in a low voice, and I do not lead."

THE CHORUS
Each chorus member chooses his own note (initially) for the first line (or next time). All enter together on the leader's signal. The notes are repeated the second a note that you can hear being sung by a partner. It may be necessary to rest for a moment before all enter again. The notes, when stated, must be clearly defined. This may be taken over the chorus. If there is no rest, or if the notes are not clear, then the chorus should be silent. If there is no rest, or if the notes are not clear, then the chorus should be silent. If there is no rest, or if the notes are not clear, then the chorus should be silent. If there is no rest, or if the notes are not clear, then the chorus should be silent.

Se dig om mand

Se dig om, du mand, der hæver
skatte frem af muld,
Blev der for de grove murer
part i Jordens guld?
For dit slid du fik i bytte
livet, som du har,
Hjemmet blev en ussel hytte,
hjemmet blev en ussel hytte,
og dit navn blev: Proletar.

Stene for din hånd sig fjør,
og ved essens bål
du med hånd og hammer bjør
hårde jern og stål
Hår ved aftensidå du søgner
træt på lejret ned,
Fengemanden rolig tegner
aktier i din sved.
Fengemanden rolig tegner -
tegnert aktier i din sved.

Huse dine hænder rejser
trindt omkring i by,
tårne på paladser knajser
imod højjen sky.
Bro du bygger over kløfter
til rovt samfundets tarv,
ved dit slid du daglig løfter
vredes arv.
Ved dit slid du daglig løfter,
løfter vrede fedres arv.

Se, i alle byens gader
bugner hver butik.
Jordens rigdom fylder leder -
du kun armod fik.
Selv du skabte alle goder,
fik kun sult til løn.
Jorden blev en åkrlig moder
for sin bedste søn.
Jorden blev en åkrlig moder
for sin allerbæste søn.

Gå i kamp for dem derhjemme,
rejs dit hoved højt,
slagstens tarv har fundet gemme
i din varesøgt.
Krev din ret til samfundets øje,
sæt den frem med vægt,
så skal lykkens fane vaje
for en genfødt slægt.
Så skal lykkens fane vaje
for en ny og genfødt slægt.



* the great learnig; paragraph 7
Opføres d. 23 aug. i Nationalmuseet's festivals

THE PEOPLE'S LIBERATION CHOIR FOLKETS BEFRIELES KOR

Vagn E. Olsson

ENHVER FINDER SIN EGEN LYD/STEMME
TILSAMMEN SKABER VI EN PRÆGTIG BØLGE
DER KAN VASKE VERDEN REN

for smuds, fordærv, krig, vanvid og exploitation

Inspiration til debat og praksis:

1. ÉT ORD. Kollektiv konsensus eller flertals afgørelse; Fx "Anarki" – "Frihed" (til hvad?) – "Revolution" – "Fællesskab".
2. EN TONE, lyd
3. ALLE ORD.
4. AL LYD. Hver lyd, tone, ytring, mening efterfølges af noget ganske andet, uden kontekstuel agtpågivenhed.
5. GESTIK. Rytmik. Fysisk fabulering, f. eks. over begreber.
6. STAVELSER; FONEMER; BOGSTAVER. Betydnings begyndelse og besværgelse.
7. DEM ALLE. Fremsæt en, flere, lyde, toner, ytringer, ord. Lyt til din nabo og juster, til i finder samklang (i videste forstand), lad det sprede sig.

Ikke den fri improvisation eller avantgardens abstraktion, men den enkelte med alle, giver øjeblikkets arabesker.

Arbejdsmetode: Diskussions - eller studiegrupper. Plenarbeslutning.

Elementarium:

Rytme – håndfodkrop. Harmoni – stacks – kollektive. Melodi – single. Noise og non-pitch lyd – næsehalskrop. Gestikulation og bevægelse – krop.

Praksis:

Enhed/unity. Singularært udsagn. Singular statement. Det individuelle.
Flerhed/Diversity. Plural statement. Det kollektive

FOLKET LYSER GENNEM DIG SOM DU LYSER GENNEM FOLKET

Udførelse: Vær ikke bange for det lyder dårligt, det er en gammeldags, ophørt æstetisk dom, funderet i individet og ikke i folket.

Samklang, ikke nødvendigvis musikalsk, men gerne mellem menneskeligt, et livspust fx

*Lige midt i solen – blendværk - brændpunkt
Lige midt i stolen – tv-stolen - blendværk - brændpunkt
Lige midt i hodet – blendværk – brændpunkt
Ud i verden*

*Der er så megen puffen, skubben, masen
For at få en plads i en stedstrang verden,
Der er så megen higen, stræben, tagen
For at nå op og få en bid af kagen.*

Mod et kollektivt værk

1. Hvorledes skabes et sandt kollektivt, socialt værk?
2. Hvordan får vi kimen til at slå an og vokse uden styring og ledelse?
3. En kim sprunget som en gnist direkte fra folket?
4. Hvordan kommer alle med på lige fod? Og hvad med dem der ikke vil?
5. Er den mest frisættende ytring den, der rummer frisættelsen i sig som form og indhold?
6. Er et frit, ubundet, non – hierarkisk, ikke- referentielt, mer – diskursivt udsagn muligt.
7. Kan abstraktion og konkrete former sameksistere i sådan et udsagn?
8. Har værket betydning eller værdi udenfor sin egen favnen?

**værket gi'r sig
værket bli'r nyt
værket løsriver sig
værket går fra hånd til hånd
værket skabes af folket i folket.**

positional technique is due entirely to the fatally liberalistic attitude that permeates our education system.

Liberalism is just as oppressive as the religious dogma of the nineteenth century that it replaces. Liberalism is a tactic whereby the sting is taken out of the huge contradictions that run right through our cultural environment, so that we are tempted to pass them over and ignore them.

If a rebellious composer has to confront the situation that he cannot graduate from the Royal Academy of Music, then his rebellion may be broken if it is insubstantial in the first place, but if it is not then it will be immeasurably strengthened and his rebellion will be directed consciously against the establishment. This is a confrontation that the establishment is anxious to avoid, hence its tactic of liberalism.

'No criticism' in a teaching situation leads to psychologically insupportable emphasis on 'self-criticism', resulting in introversion and lack of confidence. In 1969 Michael Parsons, Howard Skepton and I founded the Scratch Orchestra, a group of about fifty people devoted to experimental performance arts. Some were students, some office workers, some amateur musicians, some professional, and there were several composers. From the beginning our line was 'no criticism'.

The products of 'no criticism at all' are weak and watery; the products of 'no criticism except self-criticism' are intensely introverted. The tension built up until, after two years, the floodgates were opened and the members of the Scratch Orchestra poured out their discontent. This stage represents 'collective self-criticism' and from it emerged criteria that we could apply.

This collective self-criticism was fruitful not in terms of output – this decreased sharply – but in terms of the seriousness and commitment of the members. The collective self-criticism was also painful, and so the criteria that came out of it are the product of struggle in a human situation, not an abstract scaffolding erected for aspiring composers to hang their beautiful ideas on. Perhaps they are not even criteria, just questions whereby a composer can externalise his self-criticism and actually do something about it.

Firstly: what does a composer think he's doing? Why and in what spirit does he sit down to compose? Is it to express his inmost soul? Or to communicate his thoughts? Or to entertain

an audience? Or educate them? Or to get rich and famous? Or to serve the interests of the community and if so what community, what class?

Secondly: does the music fulfil the needs of the audience? This immediately opens up two areas of study. First the different audiences that exist, where they overlap and what their class character is. And second, what the needs of the different audiences are, what are their aspirations, what are their standards (which means what are their criteria for appreciating music), and are we content to accept these or must we progressively change them?

Thirdly: do the compositions adequately meet the demands of the musicians playing them? A composition should give the musicians involved a creative role in a collective context. If a composition doesn't create a stimulating situation for the musicians involved it is very unlikely that it will stimulate an audience except in a negative way.

Fourthly: what is the material of a composition? It's not just notes and rests, and it's not just a beautiful idea that originates in the unique mind of a genius. It's ideas derived from experience, from social relations, and what the composer does is to transform these ideas into configurations of sound that evoke a corresponding response in the listener.

Fifthly: what is the basis of a composer's economic survival in society? He can take employment in education, in the service of the state, teaching what he has learnt to other composers, or investigating the 'nature of music' (whatever that may be). Or he can take employment in industry, writing film or background music, or commercial music of other kinds. Or he can attempt to win the support of an audience. Or a combination of these.

I must say, as a student at the Royal Academy of Music it would have been extremely useful if these matters had been brought up for consideration, never mind how reluctant I might have appeared at the time to take any notice.

Now I should like to talk about music criticism as a profession. Much propaganda is being done for the view that people are motivated by self-interest, the desire for money or fame or both. This is not true. The majority of people have a definite need to feel that they are serving the community in some way. We need

A Scratch Orchestra: draft constitution

Cornelius Cardew

Definition: A Scratch Orchestra is a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification).

Note: The word music and its derivatives are here not understood to refer exclusively to sound and related phenomena (hearing, etc.). What they do refer to is flexible and depends entirely on the members of the Scratch Orchestra.

The *Scratch Orchestra* intends to function in the public sphere, and this function will be expressed in the form of—for lack of a better word—concerts. In rotation (starting with the youngest) each member will have the option of designing a concert. If the option is taken up, all details of that concert are in the hands of that person or his delegates; if the option is waived the details of the concert will be determined by random methods, or by voting (a vote determines which of these two). The material of these concerts may be drawn, in part or wholly, from the basic repertory categories outlined below.

1 Scratch music

Each member of the orchestra provides himself with a notebook (or Scratchbook) in which he notates a number of accompaniments, performable continuously for indefinite periods. The number of accompaniments in each book should be equal to or greater than the current number of members of the orchestra. An accompaniment is defined as music that allows a solo (in the event of one occurring) to be appreciated as such. The notation may be accomplished using any means—verbal, graphic, musical, collage, etc.—and should be regarded as a period of training: never notate more than one accompaniment in a day. If many ideas arise on one day they may all be incorporated in one accompaniment. The last accompaniment in the list has the status of a solo and if used should only be used as such. On the addition of further items, what was previously a solo is relegated to the status of an accompaniment, so that at any time each player has only one solo and that his most recent. The sole differentiation between a solo and an accompaniment is in the mode of playing.

The performance of this music can be entitled *Scratch Overture*, *Scratch Interlude* or *Scratch Finale* depending on its position in the concert.

2 Popular Classics

Only such works as are familiar to several members are eligible for this category. Particles of the selected works will be gathered in Appendix 1. A particle could be: a page of score, a page or more of the part for one instrument or voice, a page of an arrangement, a thematic analysis, a gramophone record, etc.

The technique of performance is as follows: a qualified member plays the given particle, while the remaining players join in as best they can, playing along, contributing whatever they can recall of the work in question, filling the gaps of memory with improvised variation material.

As is appropriate to the classics, avoid losing touch with the reading player (who may terminate the piece at his discretion), and strive to act concertedly rather than independently. These works should be programmed under their original titles.

3 Improvisation Rites

A selection of the rites in *Nature Study Notes* will be available in Appendix 2. Members should constantly bear in mind the possibility of contributing new rites. An improvisation rite is not a musical composition; it does not attempt to influence the music that will be played; at most it may establish a community of feeling, or a communal starting-point, through ritual. Any suggested rite will be given a trial run and thereafter left to look after itself. Successful rites may well take on aspects of folklore, acquire nicknames, etc.

Free improvisation may also be indulged in from time to time.

4 Compositions

Appendix 3 will contain a list of compositions performable by the orchestra. Any composition submitted by a member of the orchestra will be given a trial run in which all terms of the composition will be adhered to as closely as possible. Unless emphatically rejected, such compositions will probably remain as compositions in Appendix 3. If such a composition is repeatedly acclaimed it may qualify for inclusion in the Popular Classics, where it would be represented by a particle only, and adherence to the original terms of the composition would be waived.

5 Research Project

A fifth repertory category may be evolved through the Research Project, an activity obligatory for all members of the Scratch Orchestra, to ensure its cultural expansion.

The Research Project. The universe is regarded from the viewpoint of travel. This means that an infinite number of research vectors are regarded as hypothetically travelable. Travels may be undertaken in many dimensions, eg temporal, spatial, intellectual, spiritual, emotional. I imagine any vector will be found to impinge on all these dimensions at some point or other. For instance, if your research vector is the *Tiger*, you could be involved in time (since the tiger represents an evolving species), space (a trip to the zoo), intellect (the tiger's biology), spirit (the symbolic values acquired by the tiger) and emotion (your subjective relation to the animal).

The above is an intellectual structure, so for a start let's make the research vector a word or group of words rather than an object or an impression etc. A record of research is kept in the Scratchbook and this record may be made available to all.

From time to time a journey will be proposed (Journey to Mars, Journey to the Court of Wu Ti, Journey to the Unconscious, Journey to West Ham, etc.). A discussion will suffice to provide a rough itinerary (eg embarkation at Cape Kennedy, type of vehicle to be used, number of hours in space, choice of a landing site, return to earth or not, etc).

Members whose vectors are relevant to this journey can pursue the relevance and consider the musical application of their research; members whose vectors are irrelevant (research on rocket fuels won't help with a journey to the Court of Wu Ti) can put themselves at the disposal of the others for the musical realization of their research.

A date can be fixed for the journey, which will take the form of a performance.

Conduct of research. Research should be through direct experience rather than academic; neglect no channels. The aim is: by direct contact, imagination, identification and study to get as close as possible to the object of your research. Avoid the mechanical accumulation of data; be constantly awake to the possibility of inventing new research techniques. The record in the Scratchbook should be a record of your activity rather than an accumulation of data. That means: the results of your research are in you, not in the book.

Example

Research vector	Research record
The Sun	29.vi. Looked up astronomical data in <i>EB</i> & made notes in respect of dustmotes (symbol of <i>EB</i>) and sunbeams
	1-28. viii. Holiday in the Bahamas to expose myself to the sun.
	29.vii. Saw the Sun as a collection of 6 letters and wrote out the 720 combinations of them.
	1.viii. Got interested in Sun's m. or f. gender in different languages, and thence to historical personages regarded as the Sun (like Mao Tse-tung). Sought an astrological link between them.
Astrology	3.viii. Had my horoscope cast by Mme Jonecky of Gee's Court. etc

(note that several vectors can run together) (the facing page should be left blank for notes on eventual musical realizations)

Spare time activity for orchestra members: each member should work on the construction of a unique mechanical, musical, electronic or other instrument.

APPENDICES

Appendix 1 Popular Classics

Particles from: Beethoven, *Pastoral Symphony*
Mozart, *Eine Kleine Nachtmusik*
Rachmaninov, *Second Piano Concerto*
J. S. Bach, *Sleep may safely graze*
Cage, *Piano Concert*
Brahms, *Requiem*
Schoenberg, *Pierrot Lunaire*
etc

(blank pages for additions)

Appendix 2 Improvisation Rites from the book 'Nature Study Notes' (two examples must suffice)

1 Initiation of the pulse
Continuation of the pulse
Deviation by means of accentuation, decoration, contraction
HOWARD SKEMPTON

14 All seated loosely in a circle, each player shall write or draw on each of the ten fingernails of the player on his left.

No action or sound is to be made by a player after his fingernails have received this writing or drawing, other than music.
Closing rite: each player shall erase the marks from the fingernails of another player. Your participation in the music ceases when the marks have been erased from your fingernails. (Groups of two or more late-comers may use the same rite to join in an improvisation that is already in progress.)
RICHARD REASON

Appendix 3 List of compositions

Lamotte Young, *Poem*
Von Biel, *World II*
Terry Riley, *In C*
Christopher Hobbs, *Voicetpiece*
Stockhausen, *Aus den Stöben Tagen*
Wolf, *Play*
Cage, *Variations VI*
etc

(blank pages for additions)

Appendix 4 Special Projects and supplementary material

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At time of going to press, the orchestra has 60 members. More are welcome. A meeting to confirm draft constitution and initiate training should precede the summer recess. Projected inaugural concert: November 1969. Interested parties should write to Cornelius Cardew, 112 Elm Grove Road, London SW13.

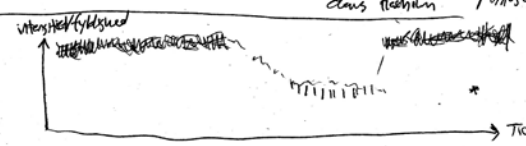
The ideology of Reformism has a dass character; a bourgeois dass character

People who set out to reform some of the blatant evils of bour-geois society of ten do so with the 'best of intentions' and think like we did that they are acting at least in the interests of some oppressed individuals in society. (In the case of social workers, etc., many believe that they are working on behalf of the drastic-ally oppressed sections of the working dass with which they come in contact.) Actually such people are carrying out the wishes of the ruling dass, of the bourgeoisie. They are the more of ten than not deluded servants of the bourgeoisie. Reformism is an ideo~ logical trend emanating from the bourgeoisie. The bourgeoisie would like n~thing better than that the evil symptoms of oppres~ sion and exploitation would disappear while the facts of oppres~ sion and exploitation remain. The very life of the oppressing and exploiting classes depends on their ability to conceal and mystify their true character. This ability is now wearing very thin. The oppressed and exploited dasses are learning in great numbers that they cannot place any faith in promises of reform, whether these promises come from Social Democrats, Divine Light Missionaries, Revisionists or Fascists. They are learning that only through building their own organisations, the organisations of the working dass, the genuine communist parties, can the reasonable course be put into practice: the course of proletarian socialist revolution. In the context of this learning, the mystical delights of The Great Learning are just butterfHes in a blast~furnace.

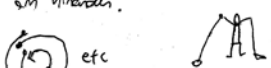
Criticise The Great Learning from the standpoint of the working dass

A reformed Great Learning can never be more than an armour~ plated butterfly, and for this reason I decided to present the work in future in its unreformed state. No longer do I want to conceal the facts about bourgeois society, I want to expose them. My standpoint in criticising The Great Learning is the standpoint of the working dass. For the working dass The Great Learning is~or would be if they ever got to hear it - a piece of inflated rubbish which obviously has no role to play in their struggles; its role is to promote and consolidate bourgeois ideas in one guise or another amongst the intelligentsia.


1 DEN HENSEENDE PÅVISER kun det nødvendige
 Claus Haxholm 20/11/85

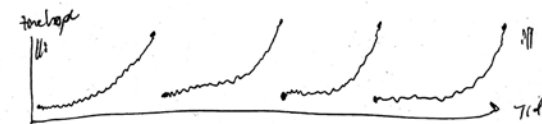
MARCCAS (Alle) 

* to give over till spillet for = 500

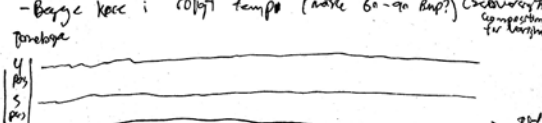
SPØJ (glæder) 

To danser "u-fina" gruppe af lærer velt til færdigt med gørene/ spillet

KOR 1 (sang) 

KOR 2 (sanger/sang) 

-Børge køre i rollet tempø (nåvise 60-90 Bsp?) (Sørensen's composition for keyboard)

KOR 3 (afsluttet) 

afsluttet wraps i bløde vokal

alts: to grupper der holder hvo does tare

Sole instrumenter kan aktivere - bliver det mere redningsvis

Keyboard - drone (fremstiller mere toner) i alle de masker skal blot tændes - ikke kommer væk fra

Skitse af Claus Haxholms værker som opføres 25 aug. i Mayhem

Through my position as a bourgeois composer I have the right (which is denied to the vast majority of musicians employed by capitalist and state-supported enterprises under the dictatorship of the bourgeoisie) to express my ideas about my own work and those of other bourgeois composers in this form. I hope that in doing so I can promote amongst progressive people a conscious and critical attitude - and finally an attitude of rejection - towards bourgeois music and encourage them to turn their attention to, and integrate themselves with, the progressive forces in present-day society, namely the politics and culture of the working class in its upsurge to wrest political power from the hands of the monopoly capitalist class. 27.3.74

Participating in the Berlin performance of The Great Learning was a painful and - as it see med - debilitating experience for me. Ridding the view that music's main function is to bring people together, to unite them, it was a contradictory situation to have to direct a performance - which had to be a (good) performance so that people could get to grips with its content - for the sole purpose of leading the audience, through the accompanying article, to repudiate that content. A (good) performance is one in which the musicians and audience are totally engaged. In contravening this principle - by disengaging the audience - I had set myself the job of launching a sizeable lead balloon. I accomplished this quite successfully and it was a worried little audience that wended their way out of the hall at the end. This disturbed me; I wished I had had something better to offer, something which we could have united around. Then I reflected (on the basis of some quite concrete experience) that if I had had such a work ready it would doubtless not have been performed in those circumstances, and this depressed me still further. Later I realised the cause of these depressions: I was clinging very tenaciously to the role of the bourgeois composer. Shortly after the concert, Peking Review brought out a further article on the subject of criticising Confucius, this one by an old professor who had previously espoused the Confucian cause, just as I had. What he wrote inspired me greatly. I realised that the business of changing one's class stand, remoulding one's world outlook, is no easy thing, no (lovers' bed), but a long and complicated process of struggle: no (benevolence and righteousness) about it. This struggle may be invigorating or painful or both by turns. On the personal level it brings about important changes: it gradually breaks down all complacency, all loneliness in the process of integrating with the working people, joining the fight to change the world and shatter the present oppressive conditions finally.. In this fight there is, besides hardship and sacrifice, great companionship and great happiness. Professor Feng Yu-lan of Peking University Department of Philosophy is an old man, but not too old to be warmed by a new world and new ideas as these emerge through the difficult struggle against the old world and its rotten ideas.

After his lecture denouncing Confucius he said: When the mass movement to criticise Lin Piao and Confucius started last autumn, I was at first rather uneasy. I said to myself: now I'm for it. Before the Great Cultural Revolution started I had always revered Confucius. Now, there is going to be criticism of Lin Piao and criticism of Confucius and the worshipping of Confucius, this means I will also be criticised. On second thoughts, however, I found this frame of mind wrong. . . . I should join with the revolutionary masses in criticising Lin Piao, criticising Confucius and criticising the worship of Confucius. When the university leadership knew how. I felt, it encouraged me to speak at a meeting of faculty members and students of the philosophy department on my present understanding of Confucius As I worked on the speech, my misgivings gradually disappeared In the concluding portion of the speech I said: "...I'm nearly eighty and have worked for half a century on the history of Chinese philosophy. It makes me very happy to be able to live to see this revolution, and to take part in it makes me feel all the happier." After I delivered my speech at the meeting, the response I got was a great encouragement to me. (69)

Cornelius Cardew "Stockhausen Serves Imperialism" 1974



RED FLAG

Jim Connel

The people's flag is deepest red,
It shrouded oft our martyred dead,
And ere their limbs grew stiff and cold,
Their hearts' blood dyed its every fold.
Then raise the scarlet standard high. (chorus)
Within its shade we live and die,
Though cowards flinch and traitors sneer,
We'll keep the red flag flying here.
Look round, the Frenchman loves its blaze,
The sturdy German chants its praise,
In Moscow's vaults its hymns were sung
Chicago swells the surging throng.
(chorus)

It waved above our infant might,
When all ahead seemed dark as night;
It witnessed many a deed and vow,
We must not change its colour now.
(chorus)

It well recalls the triumphs past,
It gives the hope of peace at last;
The banner bright, the symbol plain,
Of human right and human gain.
(chorus)

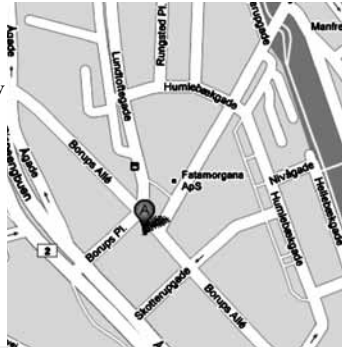
It suits today the weak and base,
Whose minds are fixed on pelf and place
To cringe before the rich man's frown,
And haul the sacred emblem down.
(chorus)

With head uncovered swear we all
To bear it onward till we fall;
Come dungeons dark or gallows grim,
This song shall be our parting hymn.

The musical score for 'Red Flag' is written in a 2-staff system (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 4/4. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and bass lines. The score is divided into several systems, each corresponding to a line of lyrics. The music features a mix of eighth and quarter notes, with some rests and dynamic markings. The overall mood is solemn and determined, reflecting the historical and political significance of the song.

Friday the 19th of August.
 Borups allé 33, st. 2200 KBH N
 Starting 19.00.

Screening of a film on Cornelius Cardew
 and the Scratch Orchestra. Curator and
 writer Jacob Lillemose will conduct a
 talk in the form
 of a collective jam session with words
 accompanied by groovy bass lines.



Monday the 22nd of August. Arbej-
 demuseets festivals. Rømersgade 22,
 1362 KBH K
 15.00 - 16.00

Paragraph 3 of the great learning.
 Performed by a Group of excellent sing-
 ers and players lead by composer and
 Free Jazz Musician Johannes Lund



Saturday the 20th of August. ANA -
 Astrid Noacks Atelier,
 Rådmandsgade 34, baggården 2200
 KBH N

Starting 22.00.
 Artist Joachim Hamou and composer
 of Popular music Andreas Führer
 will initiate a transcendental ritual
 performance.



Tuesday the 23rd of August.
 Nationalmuseet's festivals. Ny vester-
 gade 10, 1220 KBH K
 15.00 - 16.00

Paragraph 7 of the great learning
 Performed by a large Choir under the
 Guidance of classical Composer Tøke
 Odin.

Sunday the 21st of August. Nørrebro
 parken, 2200 KBH N.
 Starting 15.00

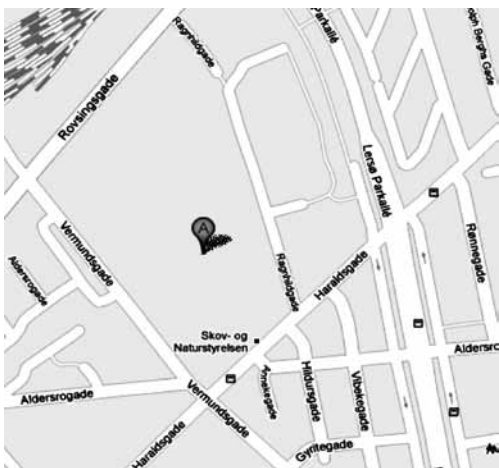
Paragraph 5 of the great learning
 Performed by the Composer And Art-
 ist Claus Haxholm with a group of
 like minded people.



Wednesday the 24th. Café Intime. Al-
 legade 25, 2000 Fredrikberg
 20.00 - 21.30

A lot of different people playing and
 singing protest and work songs.
 Hosted by composer and artistic
 freedom Vagn E. Olsson





MAYHEM

Thursday the 25th of August. Mayhem. Ragnhildgade 1. 2100 KBH Ø
Starting 16.00

A selection of pages from the score Treatise.

Performed by composer and noise and rock musician Klaus H. Hansen

Thursday the 25th of August. Mayhem. Ragnhildgade 1. 2100 KBH Ø
17.00 -00.00

Performances of the six pieces written specifically for this project:

Works for organ pipes, A participatory experiment, A collection of civil people
Experiment with tapes, some banging, singing and playing. etc. Drinks, food and
groovy times!

Friday the 19th through Thursday the 25th

Composer and spiritual presents Tobias R. Kirstein will perform the 1001 activities ***** during the whole week. Where ever he may be...

Johannes lund



Klaus h hansen



tøke odin



vagn e olsson



claus haxholm



tobias r kirstein



From 1001 activities, by members of the Scratch Orchestra

...
966 Buy yourself a box of chocolates and eat the m all up
967 Drink a yard of ale in 38 seconds
968 Change TV channels 20 times in one hour
969 Keep a stiff lower lip
970 Bite upper lip
971 Fuck for the PTO
972 Put your hair up
973 Form a housing association
974 Light a candle for St Ceeelia
975 Xerox yourself
976 Playa one-armed bandit until lt's empty
977 Playa one-armed bandit until you 're empty
978 Burn all your works
979 Work all your burns
980 Pick up fag butts in Claridges and smoke the m there
981 Blow up a storm
982 Give up all your principles
983 Come dancing
984 Talk aboiIt George Brecht
985 Gossip
986 Eat a rat sandwich
987 Sing the signature tune of Billy Bean and his Funny Maehine
988 Drink a bottle of whisky a day
989 Call a whisky-drinking trapper a liar
990 Eat baked beans on toast
991 Staceato fart
992 Hire the Wigmore Hall and give a solo can cert
993 Whistle in the presenee of a lady
994 Kill a commie for Christ
995 Vote conservative
996 Don 't get political
997 Give a little whistle
998 Scream hysterically
999 Phone the police, ambulance, or fire brigade
1000 Pick your nose and save(our) the snot
1001 'Ave a coop o' tea

HOLLAND

or

Swaying in trolley buses, like sailors in books

Display windows — wind of stores —
propel us. Name day —
day wasted on presents.
How could one name
be shared out among so many?!
On a night like that, on payday too,
gaming fever will rip some apart —
then back to bringing banal bananas
to the bedridden in sickbays
they'll be assigned again. For us alone
the pajamas are too snug — the checkered cloth,
but the decks expanse exceeds dry land —
such is our homeland.
For a Dutchman it's best of all
to become a sailor. Let them drown,
at least they won't lie broken
in the depths... birth without a present,
and never getting drenched in December.

..But it's decided: we'll give her
a mechanism in a transparent frame —
as though congealed water
from a swimming pool... Time we headed home
toward morning. We'll carry off the stylish
binder beneath our elbows.
What an hour: it's all the same to us
to us its just as early — time to sleep
or rise. Look: sitting
in taxis are drivers in pairs —
someone's put cards in their hands
so they won't doze. They won't
be infecting each other with yawning long..
We've rocked the apparatus by the boards,

And drawing in the night, go deeper;
first we skirt a vacant park,
then we pass under water right through
the framework of a stadium.

And I? And me?! Can't find the words!
Sand washed up on tongue:
"Grip the rail, dutchman
or you'll lay down in the depths!"
Against the porthole to one side
leaning forehead, yet no thoughts come.
To remain like a child, mentally spent,
staring through inscriptions on the glass
is all one can do. But this is only a clichéd
image of an invalid.
Sleep neither comes nor goes.
I know, at heart one pities fish —
They labor to get oxygen,
much harder than we do... I'd like to know
Where across this city, along the diagonal
the dark waters are taking us

Artus Punte

Translated by Kevin M. F. Platt

ГОЛЛАНДИЯ

или

Раскачиваться в троллейбусах, как в книжках моряки

Витрины – ветер магазинов –
нас подгоняет. Именины –
истрачено на подарки день.
Как можно было одно имя
на столько разделить людей?!
В такую ночь, да в день зарплаты
кого-то разорвет азарт –
тогда банальные бананы
больным в палаты доставлять
опять обяжут. Только нам
тесна пижама – в клетку ткань,
а площадь палуб больше суши –
такая родина у нас.
Оно, голландцу, всяко лучше –
стать моряком. Пусть утонуть,
все ж – не разбитому лежать
на дне.. рожденья без подарка,
и не промокнуть в декабре..

..Но решено: подарим ей
приборчик в корпусе прозрачном –
как бы застывшая вода
бассейна.. Нам домой пора
под утро. Модную с собой
под мышкой унесем подшивку.
Такой уж час: нам равно все –
нам равно рано – спать ложиться
или вставать. Гляди, сидят
в салонах парами таксисты –
им карты в руки кто-то дал,
чтоб не заснули. Долго ли
своею заразить зевотой..

Качнув бортами аппарат,
ночь зачерпнув, уходим глубже,
то огибаем парк пустой,
то стадиона остов стылый
насквозь проходим под водой.

А я?! А мне?! Слов не собрать!
Намыт песок на языке:
“Держись за поручень, голландец,
чтоб не лежать тебе на дне!”
В иллюминатор боковой
уперся лбом, но мыслей нет.
Ребенком умственно усталым
глядеть сквозь надпись на стекле
осталось. Только по шаблону
изображен здесь инвалид.
Сон не идет и не уходит.
Я знаю, сердцем жалко рыб –
им кислород с трудом дается,
трудней, чем нам.. Знать бы, куда
сквозь город, по диагонали,
несет нас темная вода

Артур Пунте

