

ELECTRONICA IN A SCOUT HUT... IN PITTENWEEM... IN PITCH DARKNESS...



A rolling programme of iconic masterpieces by **Berio, Reich, Stockhausen, Varèse** and **Xenakis** heralds the East Neuk Festival's first ever electronic music presentation. Between 11am and 5.30 pm each full day of the festival (2-5 July) audiences can plunge into a chamber of darkness and sound and personally experience these unworldly and intense soundscapes.

Festival director Svend Brown's unparalleled enthusiasm for discovering ever more ambient and quirky venues in which to programme wholly appropriate music has transformed a utilitarian windowless scout hut (capacity 50 people maximum) into the simile of a perfect shoebox chamber music venue:

"For this year's programme I have deliberately focused on iconic masterworks, mostly from the 1950s. These composers were exploring wholly new territory and inventing the technology with which to do it. The results were astonishing poetic sound worlds. Hearing these pieces is almost like by-passing 'performance' and plugging into pure thought. To enter this inner world, I really believe the optimum environment is one with the fewest distractions or etiquettes, such as seating restrictions. I also believe each piece should be heard on its own. This is strong stuff and needs a lot of space around it. I have always hated hearing electro-acoustic music in concert halls. Invariably the impact of the music is diminished by the building, the empty stage or bank of speakers, music stands or whatever happens to be there when the musicians aren't."

Each work will be heard in isolation in the dark with only the projection of a moon to contemplate. The programme is designed to offer maximum accessibility for either electronica enthusiasts or curious first-timers. At £1 a ticket and lasting around 15 minutes the uninitiated can afford to dip their toes in the water, while electronica junkies can go for full immersion and hear all five works individually for just £5.

East Neuk Festival Electronica Programme

Varèse: Poème Electronique (8') 1958

Varèse drew on sound created by musical instruments and voice as well as industrial sounds and 'synthetic' manipulated sounds – all part of his quest for unique 'essential' sound worlds and his fearless disregard for musical convention.

Reich: It's Gonna Rain (17'50) 1965

Taking as his inspiration a snatch of a recording of celebrated Pentecostal preacher Brother Walter about Noah's flood, Reich focuses on the phrase "it's gonna rain." Repeated, looped and shifted it becomes an ever broadening musical landscape while losing verbal meaning.

Berio: Thema (Omaggio a Joyce) (8'12) 1958

A technical tour de force, taking the sound of Cathy Berberian (Berio's wife and muse at the time) reading a text from Joyce's *Ulysses* then manipulating the sound both as words and lines of text, but also as pure sound.

Stockhausen: Gesang der Junglinge (13'14) 1956

A fusion of concrete music and pure electronica/synthetic sound that is perhaps unsurpassed as an exploration of this territory. As a listener the ebb and flow of meaning is wonderfully suggestive and poetic.

Xenakis: Bohor (22') 1962

Xenakis himself deliberately wrote very little about this piece so that "the imagination of the listener is left so free to choose a story or to image its own way or follow an itinerary."

Programming schedule and more about these works and why they have been selected:

www.eastneukfestival.com

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Tickets (£1 per performance) are available only on the door, on a first come first served basis.

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