

Sound and Space: Music for Organ and Electronics

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Canterbury Christ Church University

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Portfolio Contents

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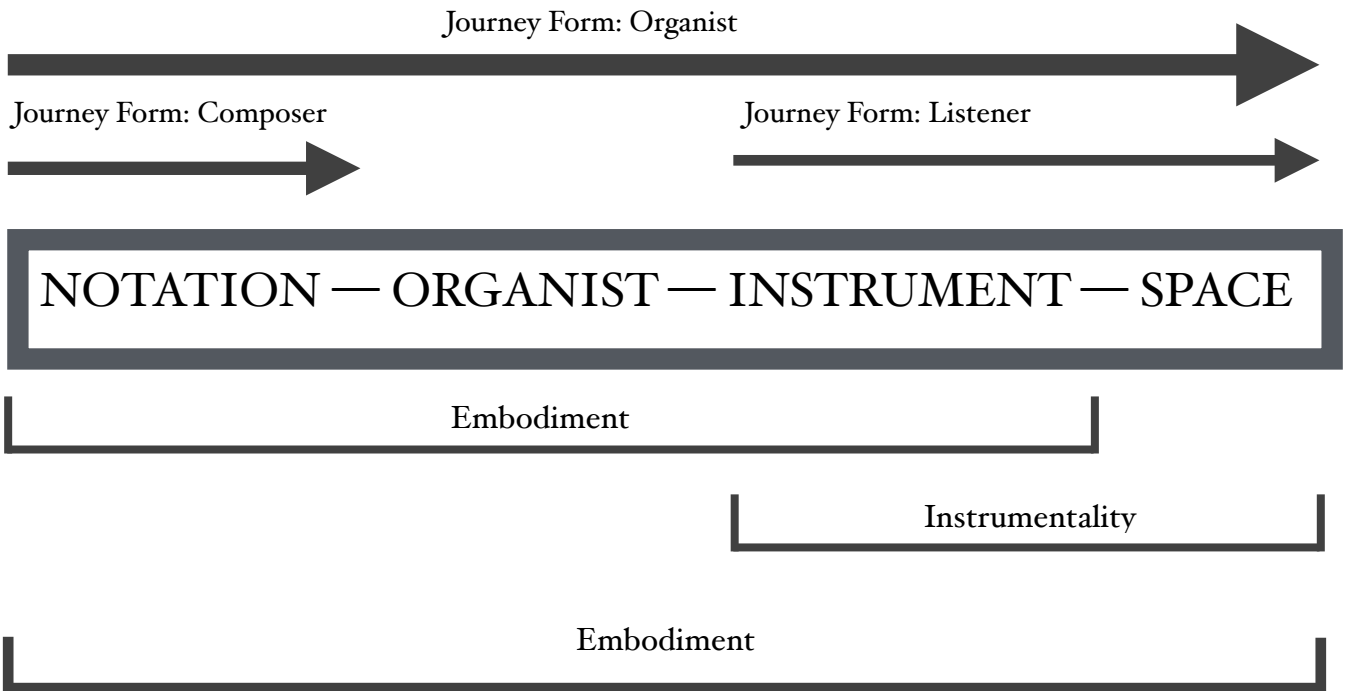
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This research explores creative, interpretative and listening processes in ‘open notation’ music for organ and electronics, using Nicholas Bourriaud’s concept of the ‘journey form’ (2010) as a theoretical lens. It pursues an understanding of these processes as iterative practices that articulate separate, but equal, aspects of a single process, and as such postulates a way of considering the ontology of the work as one that finds its expression in the multiplicity of the work in performance. The researcher has explored the genre of organ and electronics through recent works, several specifically commissioned for the project, and through comparison of performance in a number of spaces throughout the UK as part of a national tour. Her specific relationship with these works, and with multiple performance spaces through them, has offered the material for reflection in deriving the conclusions of the work. The research considers the performance space as embodied by the performer as an extension of her instrument, and explores organ performance as a site-specific practice that interacts with the instrument and space through the medium of notation. In the case of each of the pieces, the project works towards a ‘work-specific performance practice’ (Kanga, 2015) as a way of articulating this relationship through the performance of individual works. The goal of this research was not a set of ‘finished’ performances but a way of articulating the expression of the process of a work and the performance as a part of its articulation.

The research is expressed through a portfolio of related work: a concert tour, which expresses the processes of the research, a CD recording which documents single expressions of each of the pieces at the end of these processes, and a book chapter that explores the theoretical implications of the research. Further, supporting documentation is offered as a complete record of the processes of the research.

Diagrammatic Representation of Research Questions

Research Question: expressing the relationship between creative, interpretative and listening processes as ‘journey forms’¹



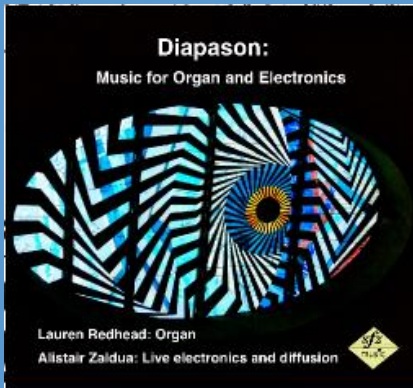
¹ Nicholas Bourriaud, *The Radicant*, trans. by James Gussen and Lill Porten (New York: Lukas & Sternberg, 2010), pp106-131.

CD Documentation

Diapason: Music for Organ and Electronics

Lauren Redhead and Alistair Zaldua, *Diapason: Music for Organ and Electronics*, (sfz Music, 2015) sfz0215.

Link to online catalogue: <http://www.sfzmusic.co.uk/cd-laurenredhead.html>



Lauren Redhead - Organ

Alistair Zaldua - Live Electronics

DIAPASON

SFZM0215

£9.99

[Add to Cart](#)

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Diapason: New Music for Organ and Electronics presents music that has been commissioned and curated by Lauren Redhead from 2010-2014. In 2014 she, and Alistair Zaldua, toured a programme of music, co-produced by Sound and Music, for Organ+Electronics in the UK. This CD presents the highlights of that tour, and the results of collaborations between the organist and the composers: the music explores many facets of the possibilities for the combination, including fixed media sound and live electronics; explorations of space and acoustics; considerations of the history and tuning of the organ; and music with possibilities for performer flexibility and improvisation. Each composer takes a unique, but related, approach to the organ as an instrument, considering its sonic and acoustic, properties, and this is also reflected in the wide variety of approaches to electronic sound in the works. Whilst the combination of organ+electronics will not be a familiar one to all listeners, this CD offers 8 new perspectives on the organ that will nevertheless offer moments of familiarity.

1. Grapefruits like to be squeezed in the dark	Tina Krekels	Add to Cart
2. The Unseeing Red Eye at the Lung's Heart	Huw Morgan	Add to Cart
3. Rearmost Odd	Michael Bonaventure	Add to Cart
4. Image, Music Text	Adam Fergler	Add to Cart
5. [Unnamed Maps Series]	Caroline Lucas	Add to Cart
6. "...rain of stars"	Alistair Zaldua	Add to Cart
7. entoptic landscape version 3	Lauren Redhead	Add to Cart
8. Diapason	Jesse Ronneau	Add to Cart

Book Chapter

Notation as Process: Interpreting Open Scores and the 'Journey Form'

Lauren Redhead, 'Notation as Process: Interpreting Open Scores and the 'Journey Form'', in *Music and/as Process*, ed. by Vanessa Hawes and Lauren Redhead (Newcastle: Cambridge Scholars, 2016) pp116-133.

Abstract:

Link to publisher's website: <http://www.cambridgescholars.com/music-and-as-process>

PLACE HOLDER FOR BOOK CHAPTER 18 PAGES

Project Timeline

Date	Activity	Description
Preparatory Work		
05 April 2013	Conference Paper: 'Putting the Score in its Place: Performing Pictorial and Verbal Notation in Locational Context' at 'Time Stands Still: Notation in Musical Practice' Festival Conference, Wesleyan University, Connecticut, USA.	Initial theoretical exploration
06 April 2013	Performance: Caroline Lucas [<i>Unnamed Maps Series</i>] at 'Time Stands Still: Notation in Musical Practice' Festival Conference, Wesleyan University, Connecticut, USA.	Initial performance exploration.
18 October 2013	Conference Paper: 'Putting the Score in its Place: Performing Pictorial and Verbal Notation in Locational Context' at 'Notation in Contemporary Music: Composition, Performance, Improvisation' at Goldsmiths, University of London	Developing theoretical exploration
20 October 2013	Performance: Caroline Lucas [<i>Untitled</i>] and Adam Fergler, <i>Image Music Text</i> at 'Notation in Contemporary Music: Composition, Performance, Improvisation' at Goldsmiths, University of London	Developing performance exploration
National Concert Tour		
07 February 2014	Concert: St Giles Cathedral, Edinburgh/Pre-concert talk	Practice Research: national tour
22 February 2014	Concert: St Margaret's Church, Leicester/Pre-concert talk	Practice Research: national tour
7 March 2014	Concert: Canterbury Christ Church University/Post-concert Q&A	Practice Research: national tour
15 March 2014	Concert: St Laurence Church, Catford/Pre-concert talk	Practice Research: national tour
3 April 2014	Concert: University of Sussex/Post concert Q&A	Practice Research: national tour
5 April 2014	Concert: Salford Sonic Fusion Festival	Practice Research: national tour
4 May 2014	Concert: Sounds New Festival, Canterbury	Practice Research: national tour
10 May 2014	Concert: St James Church, Barrow-in-Furness/Pre-concert Q&A	Practice Research: national tour
Further development and dissemination		
May - August 2014	Internship: Music for Organ and Electronics	Studio work with research assistant Barni Sparkes, editing and cataloguing the tour documentation.
May 2015	CD: Diapason: Music for Organ and Electronics	Documentation and dissemination.

7 December 2015	Research Seminar: 'Sound and Space: Performing Music for Organ and Electronics' at Kingston University	Dissemination and developing theoretical exploration
28 June 2016	Research Seminar: 'The Organ as Live Interface' at Institute of Contemporary Music Performance, London	Dissemination
30 June 2016	Workshop: 'Sound and Space: Performing Music for Organ and Electronics' at The International Conference on Live Interfaces, University of Sussex	Dissemination
30 June 2016	Concert: Mesias Maiguascha <i>Nemos Orgel</i> , Charles Céleste Hutchins <i>Immrama</i> and Jesse Ronneau <i>Diapason</i> at The International Conference on Live Interfaces, University of Sussex	Dissemination
1 August 2016	Book Chapter: 'Notation as Process: Interpretation of Open Scores and the 'Journey Form''	Publication of theoretical exploration
17 October 2016	Workshop description: Publication of workshop description in the proceedings of the International Conference on Live Interfaces	Dissemination

Sound and Music Tour Recorded Documentation

(Memory Stick)

This recorded documentation was edited by research assistant Barni Sparkes between May and August 2014 as part of an internship funded through the Research, Enterprise and Development office at Canterbury Christ Church University.

The documentation includes multiple versions of each piece and full recordings of each concert from the tour.

Sound and Music Tour Online Documentation (print)

Live link: <http://www.soundandmusic.org/lauren-redhead>



the national charity for new music

[Projects](#) ([/projects](#)): **Lauren Redhead - Organ and Electronics**



Date: 7 February - 10 May 2014
Produced by: Sound and Music / Lauren Redhead

The sounds of the organ and of electronics are rarely heard together, but they were also 'separated at birth'; as a combination they work extremely well, revealing interesting and unexpected things about the organ as an instrument and about the spaces in which the pieces are played. This tour presents performances of pieces which explore this combination alongside contemporary solo organ works which explore sound and space. Each concert explores the resonant possibilities of the spaces in which the organ is found, with a further focus on contemporary experimental music and on graphic and extended notation for the organ.

The organ and electronics work so well together because of the way that organs are built: they are installed in the space. The same is true of electronics, meaning it is possible to get a highly blended sound from the two, and have them sound with one voice. In many ways, the organ is the perfect instrument to team with electronics because it already works on a system of extending the sound through stops and its sound doesn't come from a single source and its mechanistic method of sound production offers parallels with the creation of digital sound.

The pieces featured on the tour have mostly been composed specially for Lauren Redhead as a performer, including by Jesse Ronneau, Martin Iddon, Caroline Lucas, Nick Williams, Tina Krekels, Richard Glover, Huw Morgan, John Hails and by Lauren Redhead herself. Featured composer Alistair Zaldua will also diffuse and perform the live electronics for the majority of the pieces throughout the tour.

This tour is co-produced with Sound and Music as part of the 2013/14 touring programme, find out more about the tours we're supporting [here](http://soundandmusic.org/projects/sound-and-music-touring-programme-201314).

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Tour Dates

7 February // St Giles, Edinburgh
 6.30pm pre-concert talk, 7.30pm main concert.
 £5 [available here](http://www.eventbrite.com/e/organ-and-electronics-tour-edinburgh-tickets-10222460655?aff=Soundandmusic)

22 February // St Margaret's, Leicester
 6.00pm pre-concert talk, 6.30pm main concert.
 £8/ £5 [available here](http://www.eventbrite.com/e/organ-and-electronics-tour-leicester-tickets-10253268803?aff=Soundandmusic)

7 March // Canterbury Christ Church University, Canterbury
 6.30pm, post-concert Q&A with the performer and composers.
 £7/£3 (students) [available here](http://shop.canterbury.ac.uk/browse/extra_info.asp?compid=1&modid=1&deptid=30&catid=118&prodvarid=255)

15 March // St Laurence, Catford. In association with [Automatronic](#)
<https://www.facebook.com/automatronicorgan?ref=hl>
 4.00pm pre-concert talk, 4.30pm main concert.
 £5 [available here](http://www.eventbrite.com/e/organ-and-electronics-tour-london-tickets-10255316929?aff=soun)

3 April // Sussex University, Brighton.
 12.30pm, post-concert Q&A with the performer and composers.
 £free

5 April // Salford Sonic Fusion Festival
 1.00pm (lunchtime concert)
 Tickets available on the door.

4 May // Sounds New Festival, Canterbury.
 2.30pm
 £8/£4 [available here](http://soundsnew.org.uk/events/lauren-redhead/)

10 May // St James, Barrow-in-Furness. in association with [Octopus Collective](#)
<http://www.octopuscollective.org/>
 6.30pm pre-concert talk, 7.30pm main concert.
 £5/ £3 [available here](http://www.eventbrite.com/e/organ-and-electronics-tour-barrow-in-furness-tickets-10255441301?aff=soun)

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More new music

Find new music events near you with [The Sampler](http://www.soundandmusic.org/thesampler)

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Calls, awards, bursaries...

A place to **list** and **find** opportunities including calls for work, jobs, funding, awards and commissions.

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Appendix: Related Supporting Documentation

‘The Organ as Live Interface’: publication

Lauren Redhead and Alistair Zaldua, ‘Sound and Space: Performing Music For Organ and Electronics’, in *Proceedings of the International Conference on Live Interfaces*, ed. by Thor Magnusson, Chris Kiefer and Sam Duffy (University of Sussex, Brighton: Emute Lab, 2016), pp325-328.

Available at: <http://www.liveinterfaces.org/proceedings2016.html>

‘The Organ as Live Interface’: video

Available at: https://youtu.be/joD4EsuKOIo?list=PLZYaObEdMoIynz3d18nlinob2G_pL9iXZ

Organ and Electronics Tour, University of Sussex Concert: video

Available at: <https://vimeo.com/105845044>

Organ and Electronics Tour, Canterbury Christ Church University: video

Available at: <https://vimeo.com/105845044>

Organ and Electronics Tour, Selected Online Highlights: recordings

Available at: <https://laurenredhead.bandcamp.com/album/organ-electronics-tour-some-highlights>

(Following) Knowledge Exchange Poster 2015, *Organ + Electronics*:



CD COVER IMAGE: DIAPASON:
MUSIC FOR ORGAN+ ELECTRONICS,
SFZ (2015; FORTHCOMING)
PHOTOGRAPHE:
HUW MORGAN

SOUND AND MUSIC TOUR STATISTICS:

- 8 CONCERTS
- 17 NEW PIECES OF MUSIC
- 7 CITIES
- 2 FESTIVALS
- 3 UNIVERSITIES
- 3 INDEPENDENT CONCERT SERIES
- 14 COMPOSERS

KNOWLEDGE EXCHANGE OPPORTUNITIES:

07.02.14-10.05.14:
UK TOUR (8 DATES)
CO-PRODUCED BY
SOUND AND MUSIC

AUTOMATRONIC:
ORGAN+ELECTRONICS
COMPOSER-PERFORMER
COLLECTIVE



PUBLICITY PHOTOGRAPH: RICHARD LEE HARR

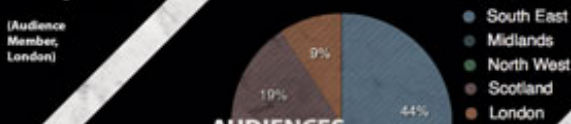
ORGAN + ELECTRONICS

DR. LAUREN REDHEAD

"The discussion really paved the way for the performances perfectly, it had a nice intimate feel. the way the sound worked in the space was such an amazing effect."

(Audience Member, London)

SOUND AND MUSIC TOUR: UK AUDIENCES AND PRACTITIONERS REACHED



- South West
- Scotland
- Midlands
- London
- North West
- Germany
- Yorkshire & Humber

SOUND AND MUSIC TOUR AIMS:

- To develop the idea of sound in space through composition and curating
- To promote the music of composers writing for the combination of organ+electronics
- To examine the effect of multiple changes in space and instrument on music which allows some performer flexibility through the use of graphic, text, or otherwise open notation.
- To broaden my communication with composers who may want to work with organ+electronics
- To broaden the audience for music for organ+electronics
- To perform in hard to reach locations that would not ordinarily be able to afford to book a concert of this kind due to the financial restrictions caused by the necessary equipment and/or the practical restrictions caused by the technical expertise needed to perform the programme
- To engage audiences through a series of pre-concert talks

"The concert was incredible. It really effected me, and its the best music experience I have had in a while."

(Audience Member, London)



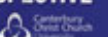
AUTOMATRONIC REHEARSAL WITH DR CHARLES HUTCHINS (UNIVERSITY OF KENT) AND DR ALISTAIR ZALDUA (GOLDSMITHS, UNIVERSITY OF LONDON). PHOTOGRAPHE: HUW MORGAN

Research question: Expressing the relationship between creative, interpretative and listening processes as 'journey forms'



KNOWLEDGE EXCHANGE IN AN ERA OF AUSTERITY: THE CHALLENGE OF COMMERCIALISATION FROM THE ARTS AND HUMANITIES PERSPECTIVE

18 MARCH 2015, FACULTY OF ARTS & HUMANITIES KNOWLEDGE EXCHANGE CONFERENCE



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