

AUTODUPLICITY

Conrad Prebys Music Center
Experimental Theatre
7 October 2014 8:00PM

Peter Ablinger - *Das Wirkliche als Vorgestelltes (The Real as Imaginary)*

Jackson Mac Low - *Asymmetries 94 and 259*

Mayke Nas - *DiGiT #2*

Vinko Globokar - *?Corporel*

- Intermission -

Samuel Beckett - *Footfalls (A play in four acts)*

Performance by Rachel Beetz and Jennifer Bewerse

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The piece consists of the recitation of the text "The Real as Imaginary," and static noise that almost completely envelops and covers the speech. In every moment of this enveloping, different frequency bands - "windows" are left open, so that different parts of the language remain uncovered and therefore heard or guessed.

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Jackson Mac Low - *Asymmetries 94 and 259*

Asymmetries are poems of which the words, punctuation, typography, and spacing on the page are determined by chance operations... They may be performed by 7 different methods - singly or several poems simultaneously. A basic method underlies the others and is the one to be followed when all or most of the others are ruled out by circumstances... BASIC METHOD: Blank spaces before, after, and between words or parts of words, between lines of words, and before whole poems are rendered as silences equal in duration to the time it wd take to read aloud the words printed anywhere above or below them. - Jackson Mac Low

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Mayke Nas - *DiGiT #2*

DiGiT #2, for two players on one piano, begins with heavy chord clusters - a pianistic trope so seriously delivered that it can't be taken seriously for long. Slowly, the work transfers onto the performers' bodies through what amounts to an acoustic evaporation dancing with nostalgia and delight.

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Where in traditional aesthetics we like to anthropomorphize musical instruments (a violin "sings"), *?Corporel* seems, on one level, to dehumanize the performer by transforming him into an instrument and stripping away the veneer of civilization - or at least it seems to make him regress into a sort of primal unconscious. At the same time, his gestures, percussive and vocal, generate an oddly compelling sense of authentic expression, one not filtered through convention. The performer is, after all, both agent and instrument, subject and object: "playing" himself. Ultimately, though, it's through the tension between the premeditated shape of the performance and its spontaneous-seeming execution that Globokar holds us captive, whether we react with bemusement, concern, or outrage. - Los Angeles Philharmonic

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Samuel Beckett - *Footfalls* (A play in four acts)

May disheveled hair, worn grey wrap hiding feet, trailing.
Woman's Voice from dark upstage

r l r l r l r l r <
L ----- R
> l r l r l r l r l

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Autoduplicity is an exploration of music for bodies and speech - our shared instruments - and investigates how these ordinary sounds can be transformed into powerful musical ideas reflective of the human experience. The program also probes themes of blurred identities and realities, questions of sanity, the movements of our bodies, and the rhythms of our speech.

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