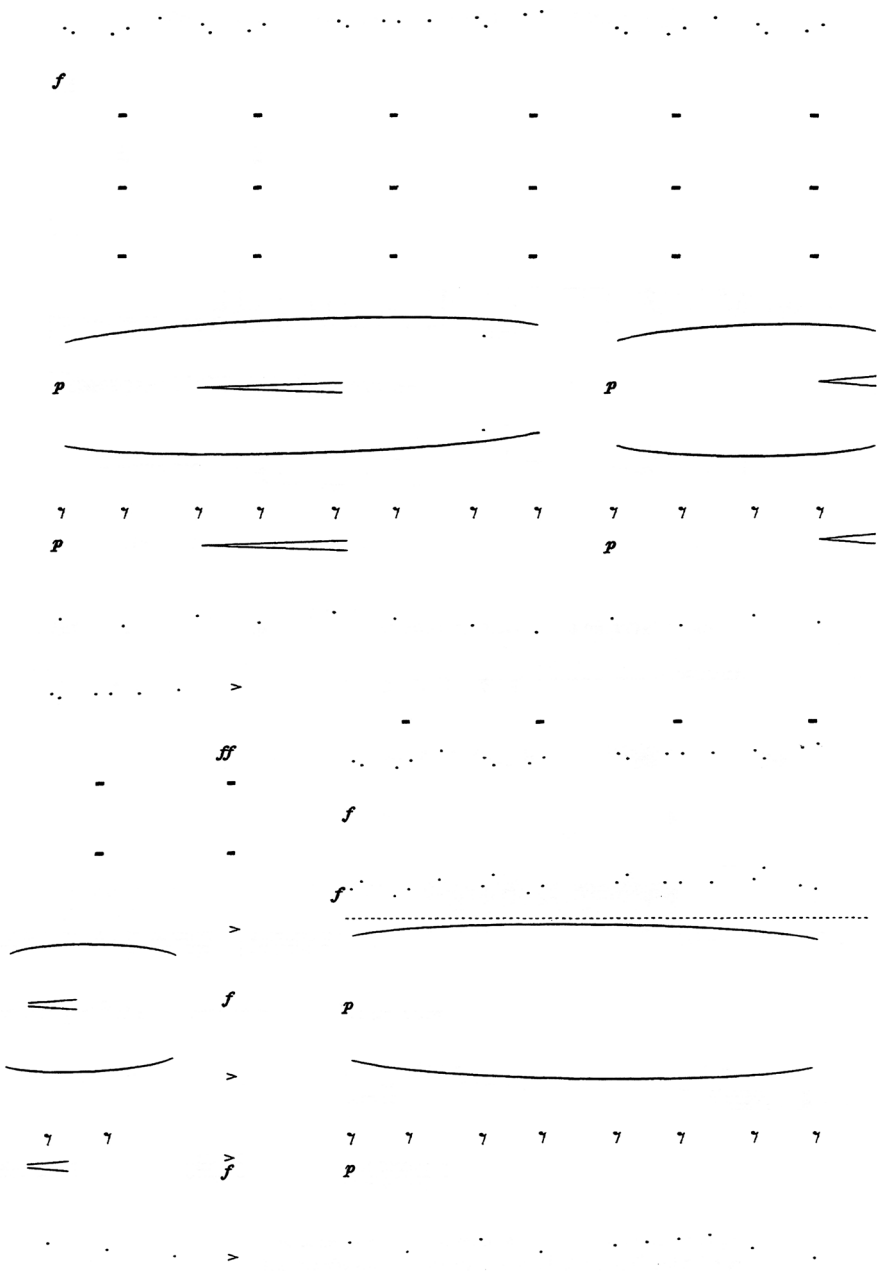
Serpentine Gallery Park Nights
Simon Popper and Celine Condorelli
Friday 12 September 8pm
Serpentine Gallery Pavilion Designed by Frank Gehry



Score for Music for Museums, Cafe, Support Structure / Celine Condorelli, 2008

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London-based artists Celine Condorelli and Simon Popper present an evening of entertainment that draws on the French composer and pianist Erik Satie's concept of 'furnishing music' for events, soirees and meetings. In Satie's words: 'What is furnishing music? A pleasure! Furnishing music replaces waltzes and operas ... Do not be mistaken, it is something else!!! No more false music but musical furniture! Furnishing music completes your belongings, it allows for everything; it is worth gold; it is new; it does not disturb habits; it is not tiring; it does not run out; it is not boring. To adopt it is to do better! Listen at ease!'. This event furnishes the park with music for trees and large animals.

Simon Popper, *Sleeping Giraffe, 2008* (courtesy of the artist & Rachmaninoff's, London)

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Music in alphabetical order

Cinema
Erik Satie (1924), 17:50
interval music for the film *Entr'acte* by Rene Clair

Cinema was intended to take place within an intermission, yet this time it did not stand alone, but accompanied Rene Clair's film *Entr'acte*, which was itself to function as the intermission to Francis Picabia's ballet *Relache* (the word relache -release- is posted when a performance is cancelled). *Cinema* was comprised of segments of music, incidental both in itself and to the images in the film, cut in regularly measured lengths with no regard for conventional continuity (the simple structure is perhaps the clearest statement of Satie, as the measurer of sounds). *Cinema* in general affords its own unobtrusiveness and silence with regard to sound in at least two ways. First of all, since film music must as a rule never overwhelm the images, action, or speech, it is relegated to a music heard, but not-to-be-listened-to.

Community
Stephen Prina (1999), 04:49
Push comes to love, Drag City

He Loved Him Madly
Miles Davis (1974), 32:20
Get up with it

Performers:
Miles Davis — trumpet, organ
Dave Liebman — soprano saxophone, flute
Sonny Fortune — flute
Pete Cosey — electric guitar
Dominique Gaumont — electric guitar
Michael Henderson — bass guitar
Al Foster — drums
James Mtume Foreman — percussion

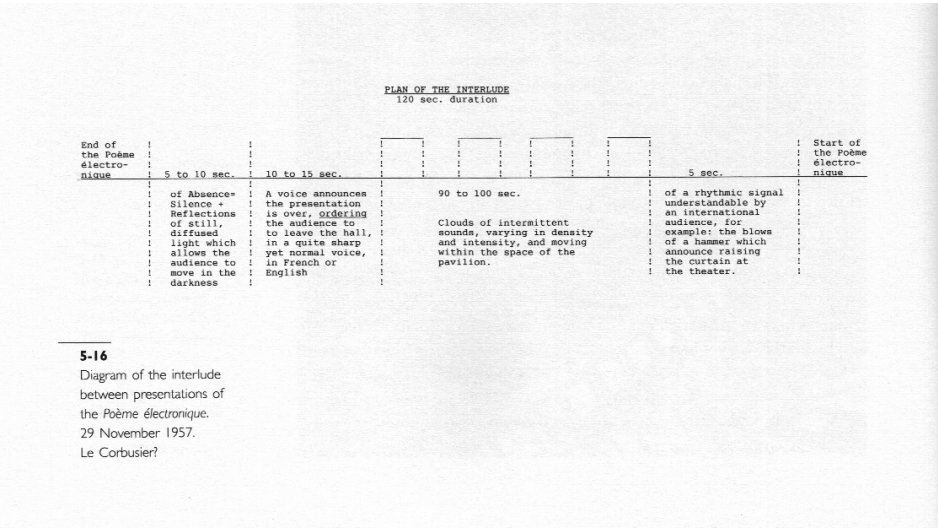
He Loved Him Madly is a mourning song, a half-hour dirge by Miles Davis in tribute to Duke Ellington, who had died one month before the track was recorded. Brian Eno cited it as a lasting influence on his own work.
'Shortly after I returned from Ghana, Robert Quine gave me a copy of Miles Davis' *He Loved Him Madly*. Teo Macero's revolutionary production on that piece seemed to me to have the "spacious" quality I was after, and like *Amarcord*, it too became a touchstone to which I returned frequently.' Brian Eno 1982

Interview With a Cat
Marcel Broodthears (1970), 04:54
Recorded at the Musée d'Art Moderne, Département des Aigles; 12, Burgplatz, Düsseldorf.

Music for Trees & Lobbies
Yan Jun (2008), 15:35
Music for Museums
Support Structure / Celine Condorelli
Kwan Yin records

Music for Museums is a soundtrack for museums, commissioned by Arnolfini in 2008. Support structure invited three Beijing musicians 718, Yan Jun and Zafka, along with UK based Isambard Khroustaliov (part of Icarus) and UK/Denmark based ISAN to develop background music – or muzak – for a range of functional areas within gallery and museum spaces. The project questions contemporary exhibition environments' default position of 'neutrality', and reconsiders them as places of production.

Following Support Structure's art and architecture intervention, *Music for Shopping Malls*, across China in 2007, *Music for Museums* addresses the existing cultural and commercial typologies of the museum to stimulate critical engagement with 'functional music'. Each track is composed in accord with muzak's 'stimulus progression', originally developed towards increasing workers' productivity by exposing them to instrumental arrangements of gradually increasing intensity, in fifteen minute cycles (lyrics may intrude upon conscious thought). It has been said that if the songs in a 'stimulus progression' program are played in reverse order the listener will helplessly fall asleep. Each track of *Music for Museums* played in its designated context, aims at increased happiness and productivity, as non-quantifiable outputs, which have the capacity to operate in a non-capitalist fashion.



PLAN OF THE INTERLUDE
120 sec. duration

End of the Poème électro-nique	5 to 10 sec.	10 to 15 sec.	90 to 100 sec.	5 sec.	Start of the Poème électro-nique
	of Absence= Silence + Reflections of still, diffused light which allows the audience to move in the darkness	A voice announces the presentation is over, ordering the audience to to leave the hall, in a quite sharp yet normal voice, in French or English	Clouds of intermittent sounds, varying in density and intensity, and moving within the space of the pavilion.	of a rhythmic signal understandable by an international audience, for example: the blows of a hammer which announce raising the curtain at the theater.	

5-16
Diagram of the interlude between presentations of the *Poème électronique*. 29 November 1957. Le Corbusier?

IMAGE DETAILS/CREDIT

Support Structure works with everyday architectural components in order to make visible the ways in which environments work as systems. What type of cultural and experiential knowledge does a museum produce? *Music for Shopping Malls* and *Music for Museums* treat malls and museums as contexts mixing high and low culture - as spaces of public appearance, choreographed, laid out and organised as complete environments with an absence of an outside, spatially, but completely integrated within a global economy and cultural infrastructure. Support Structure have chosen the very modest culture of background material as a method of supporting the growth of the museum space. Introducing supportive schema into the museums typology is then a way of accessing the ambitions of artists historically to locate artworks within every aspect of the system that represents and forms cultural understanding.

Musique d'Ameublement (Furnishing Music), set 1:

Tapisserie en fer forgé - Tapestry in forged iron
pour l'arrivée des invités (grande réception) - for the arrival of the guests (grand reception)
À jouer dans un vestibule - to be played in a vestibule
Mouvement: Très riche - Movement: Very rich
for flute, clarinet and strings, plus a trumpet
Erik Satie (1917)
03:00

Curtain (of a voting booth)
for flute, clarinet and strings
Erik Satie (1917)
5:56

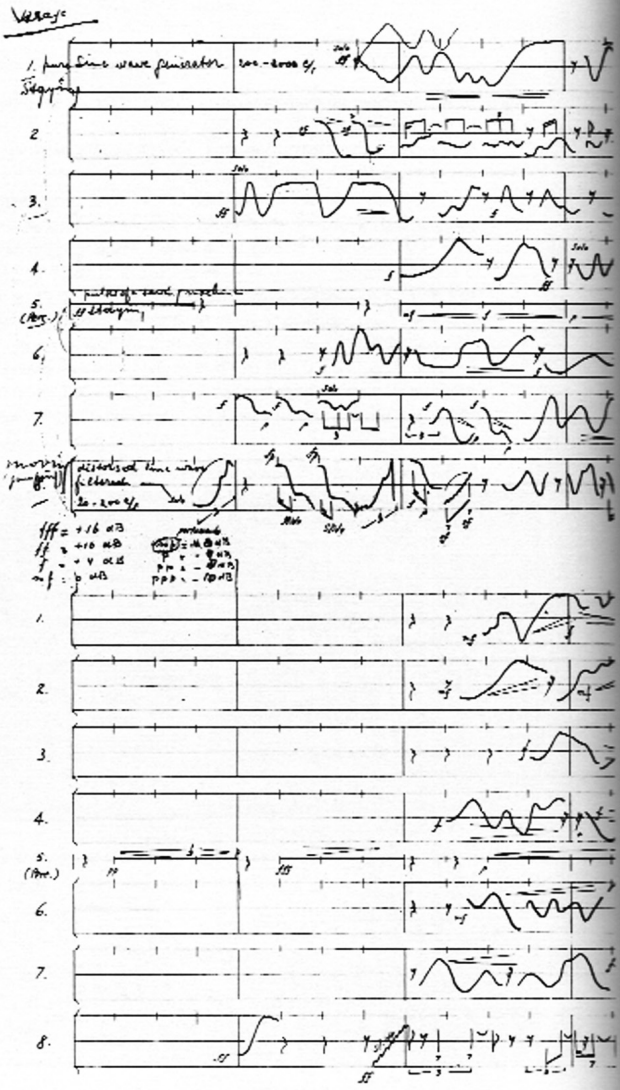
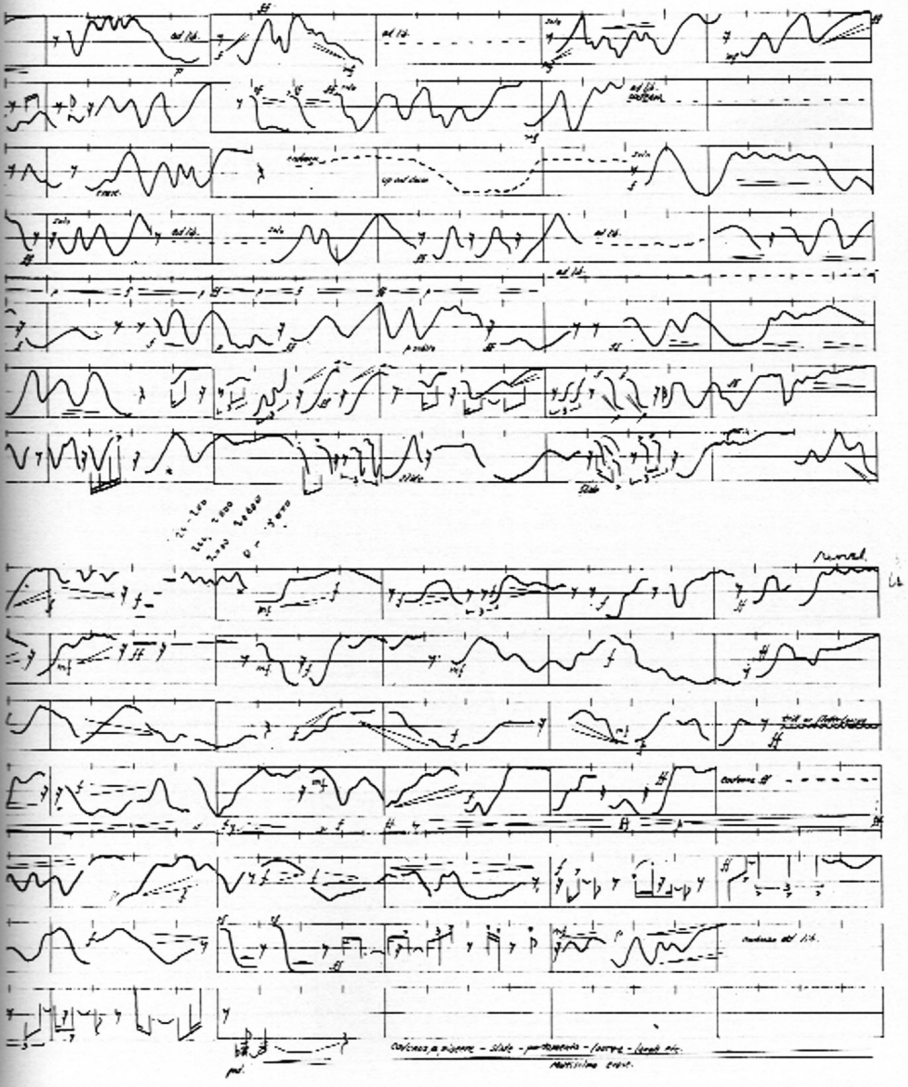


IMAGE DETAILS/CREDIT



Although usually solely attributed to Erik Satie, *Musique d'Ameublement (Furnishing Music)* or furniture music - was a collaboration with Darius Milhaud. Satie had told him that it would be amusing to have music that would not be listened to, *Musique d'Ameublement* or background music that would vary like the furniture of the rooms in which it was played. The first time *Furnishing Music* was performed in public was on 8th march 1920, in a parisian art gallery, to act as an interlude for a play by Max Jacob *Ruffian toujours, truand jamais* (Always a ruffian, never a bum).

"We present for the first time, under the super-vision of Erik Satie and Darius Milhaud and directed by M. Delgrange, *Furnishing Music* ; it is to be played during the entr'actes. We beg you to take no notice of it and to behave during the entr'actes as if the music did not exist. This music ... claims to make its contribution to life in the same way as a private conversation, a picture, or the chair on which you may or may not be seated."

When it was time for the interval and the music began, in spite of being informed by the director and notes in the programme that they were to pay no more attention to the music than to the seats, light fittings, etc, the audience rushed back to their seats to listen attentively, in spite of Satie's exhortations to 'Go on talking! get up! walk about! don't listen!'

The public, however, listened attentively and silently, and Satie's idea completely failed as a result. This was the one and only public experiment with *Furnishing Music*. For 25 years after Satie's death, all of the furniture music pieces remained hidden from the general public, apart from being mentioned in early Satie biographies. By the end of the 1960's parts of furniture music started to appear as facsimile illustrations to press articles and new Satie biographies.

Satie made three more contributions to his *Furnishing Music*, in composition only (he actually never performed them in public), one of which is the "Tenture de cabinet prefectoral" (wall hanging for a Prefect's study); it was written in 1923 for Mrs Eugene Meyer, wife of the owner of the Washington Post, for a small chamber orchestra, and marked 'to be repeated as often as desired'. It was proposed as a piece to be recorded and played over and over again, thus forming part of the furniture in their famously beautiful library, decorating it 'for the ear' in the same way the still-life by Manet decorated it 'for the eye'. This is the earliest example of music loops, which are now used as background music in corporate environments, and are a direct competition to the Muzak Corporation.

Poème électronique: Philips Pavilion
Edgard Varèse with Le Corbusier (1958), 08:05
Brussels World Fair

The Philips Pavilion at the Brussels World Fair in 1958 was designed in large part by Iannis Xenakis, at the time one of Le Corbusier's architectural assistants. He created a geometry for the pavilion entirely adhering to mathematical function.

Edgard Varèse composed both concrete and vocal music, which enhanced dynamic, light and image projections conceived by Le Corbusier. Varèse's work had always sought the abstract and, in part, visually inspired concepts of form and spatial movements. Among other elements for *Poème électronique* he used machine noises, transported piano chords, filtered choir and solo voices, and synthetic tone colorings. With the help of the advanced technical means made available through the Philips Pavilion, the sounds of this composition for tape recorder could wander throughout the space on highly complex routes. For the performance, 425 loudspeakers, placed at specific points in the Philips Pavilion were triggered to sound at specific intervals (as a result, the performance never sounded exactly the same in any specific location), while Iannis Xenakis' *Concrète PH* played as an interlude between shows.

IMAGE DETAILS/CREDIT

Symphony Natura
Henning Christiansen (1985)
FLUXUS MUSIC
recorded at Rome zoo and including the following pieces:
1. gibbon in glass-sound (00:00 to 05:50= duration 05:50)
2. kakadua in the north (05:50 to 08:20= duration 02:30)
3. orso e foca a villa d'este (bear and seal in villa d'este)(08:20 to 15:50= duration 07:30)
4. coro di scimmie (monkey choir) (15:50 to 21:20= duration 05:30)
5. canzone di lupi con basso continuo (wolves song with continuous bass)(21:20 to 27:20= duration 06:00)
6. cervo e gibbone nella civilta (Reindeer and Gibbon in civilization)(27:20 to 32:40= duration 05:20)
7. vogelorgel (bird organ)(32:40 to 37:40= duration 05:00)
8. Il mare degli animali (the animal's sea)(37:40 to 43:57 = duration 06:17)

Symphony Natura op.170 was recorded at the Zoo in Rome in 1985. It is a musical construct of electronic drones and animal sounds, composed into movements for and by specific animals (most notably the fearsome sound of a wolf howling).It was part of the *FLUXUS ANTHOLOGY*. 30th Anniversary 1962 - 1992. 83 cm (diameter) hexagonal wooden box with silkscreened titling in black (lid and side-panels). Content of eight cassettes, six sound scores and one bookwork (21 x 31 cm) + an original print by Ray Johnson.

;I enjoy working with animals as a composer according to the slogan: Save Nature – use it. Originally most ideals of instrumental sounds were derived from animal voices or other sounds of natural phenomena. I have worked with animal voices before, in the ROMA ZOO, e.g., I made a suite of animal voices which I called *SYMPHONY NATURA*, I have also worked with the howling of wolves and with canaries (*The Green Birdchoir Piano* -Museum of Art, Northern Jutland) (*Freedom Is Around the Corner* – Yellow Music in Berlin) and also monkey singing, all of it nature variations on tape. What is important to me now is where and in which context such works are being performed. I have been in concert halls, in theaters, but I am not really happy with these environments for my animal music. (...) The background, the space where music happens is what I want to put into the foreground.'
Henning Christiansen, Sheep-Music-Concert-Castle, 1988

Trumpet call to awaken the king of the monkeys, who sleeps with one eye open, for two trumpets.
Erik Satie (1921), 00:58

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The evening will also launch Support Structure's music album *Music for Museums*, which will be played and available to purchase on the evening. *Music for Museums* is a soundtrack for museums, and was commissioned by Arnolfini in 2008.

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With thanks to:

Dean Kissick
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Open daily, 10am - 6pm
Admission free
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Simon Popper, *Sleeping Panda, 2008* (courtesy of the artist & Rachmaninoff's, London)

Park Nights 2008

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