

FOOTNOTES

Performance notes

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We choose to call this project *Footnotes* because it presents the artefactual results—or, perhaps more properly, the counterfactual results—of a lengthy research process that has led us into various historic documents, recordings, and technologies. The process, in this case, constitutes the research, and it is presented in an eponymous album released jointly by Innova Recordings and the Orpheus Institute (Gent, Belgium):

<http://orpheusinstituut.be/en/publications/footnotes>
<http://www.innova.mu/albums/stefan-ostersjo/footnotes>

The making of *Footnotes* is discussed at length in our chapter in *Voices, Bodies, Practices* (<https://orpheusinstituut.be/en/publications/voices-bodies-practices>). A brief description of three of the six tracks on the album follows. We are responsible for the names they bear, which evolved in the course of our work as a kind of shorthand for a collection of artefacts and experiences. It will be evident that a prime motivator for our interest was that each track involves mysteries of some sort, many of which have not been resolved. For a more detailed explanation of our thinking, and of all the tracks and their contents, see the publication cited above.

The tracks

Cage
Cotten
Crump
ibid.
Cotten, *loc. cit.*
Cage, *passim*

**Three movements will be performed tonight:
Cage; Cage, *passim*; Cotten, *loc. cit.***

Cage

In the mid-1950s the American composer Walter Bookman became fascinated with the possibility of extending to other instruments the kind of preparations John Cage had applied to pianos in the 1940s. Many of his experiments—with French horn, with bassoon, with viola—were entirely unsuccessful, and the documentation for these he destroyed. Among those which survive, however, are several episodes sketched for ordinary acoustic guitar embellished with several different sets of preparations. After Bookman's premature death in 1957, guitarist Sean O'Brien assembled these into a continuity; then, about 1959, working with engineer Judith Waterson, he recorded these in a small, independent studio. The two made a test pressing on LP, of which only a very few copies were made. For many decades it was thought that both the tapes and the pressing had been lost, but recently a copy of the latter turned up in Fort Plain Theological Seminary in the archives of Steven Ormsby, a personal friend of O'Brien. The recording has been transcribed and matched with the surviving manuscripts, and the resulting score is being performed tonight.

Cage, *passim*

The story of Jude Wassermann is well known to scholars of electronic music: Jude was initially Judith Wassermann, an American GI and nurse who served in Germany in the 1950s. After leaving the service Wasserman moved to Berlin, underwent a gender change, and became Jude Wasserman (choosing the name to problematise both gender and his Jewish identity). In 1974 Jude embarked on a now legendary series of assemblages, all of which bore the term “*passim*” in the title. Each work in the series brings together excerpts and found materials pertinent to a particular composer; Wassermann’s most famous assemblage, “Mahler, *passim*,” for example, conjoins micro-excerpts from Mahler’s symphonies with recordings of German folk music, brass bands, and political oratory. “Cage, *passim*” is unusual in two respects. First, it utilises a relatively small number of quite long sound units, rather than short fragments, that are concatenated rather than overlaid and intercut; second, in addition to some found materials, it includes recordings made especially for this project by Jude’s guitarist-collaborator (and sometime lover) Scott O’Connor. By a Byzantine history of copyright transfers, all the Wassermann creations are now owned by Warner Brothers; we are gratified that, after a lengthy period of negotiation, that firm has granted permission for tonight’s performance of “Cage, *passim*.”

Cotten, *loc. cit.*

This tale strains credulity and is unverified, but it is consistent with the evidence. Apparently the Spanish guitarist Simón Ortega discovered the Bergman archive, which contained the recording that we have named “Cotten”, and he became fascinated by that very artefact. In Ortega’s handwritten diary (privately held), there is a brief entry for 17 December 1961 that translates as: “Bergman recording to Wilhelm Beck for a new piece.” We know almost nothing about Wilhelm Beck, but a person of that name does appear in the 1963 telephone book for Barcelona, Spain. Meanwhile, in England, the industrial heiress Johanna Winton—restricted to her Wetherby home by a childhood accident—was pursuing an avid interest in radio and broadcasting. One of her hobbies was making off-air recordings, using specialised, state-of-the-art equipment that enabled reception, albeit with some distortion, from remote stations. In 1966 Winton recorded a broadcast made by Ortega on Spanish radio. This included the music included on this track. We have transcribed this broadcast and the Bergman “Cotten,” and careful analysis does reveal an astonishing consistency in pitch content and, to some extent, melodic gesture. Hence we have concluded that the track you will hear tonight is, in fact, the composition made by Beck for Ortega, and we have named it accordingly.

Peter Kivy: Four Authenticities

Authenticity as intention
Authenticity as sound
Authenticity as historic practice
The other authenticity

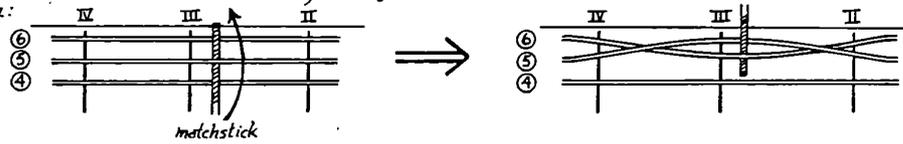
Footnotes in “Cage”

*6 *Silences are sounds throughout. They must not be hurried.*

*1 'Cage' entails preparing the guitar (as John Cage has prepared pianos) with a variety of objects: a small clip, a wooden matchstick, a rubber wedge, a piece of twine, a light metal rod. The preparations are altered during the piece, and care must be taken to make most changes silently. At the outset, the clip, matchstick, and twine are disposed as follows:

small light clip, easily removed (a fisherman's lure clip works well, or a very small safety pin or paper clip): on string ①, resting at the bridge and able to vibrate freely, buzzing when the string is played (but not when others are); the effect should resemble a sizzle cymbal;

wooden matchstick: at fret III, holding strings ⑤ and ⑥ crossed in a 'snare drum' effect, as shown:



Footnotes in Nabokov

Pale Fire [Preposterous Fictions / Purported Footnotes]

Line 408: A male hand

On July 10, the day John Shade wrote this, and perhaps at the very minute he started to use his thirty-third index card for lines 406-416, Gradus was driving in a hired car from Geneva to Lex, where Odon was known to be resting, after completing his motion picture, at the villa of an old American friend, Joseph S. Lavender (the name hails from the laundry, not from the laund). Our brilliant schemer had been told that Joe Lavender collected photographs of the artistic type called in French ombrioles. He had not been told what exactly these were

Instructions for "Cage, *passim*"

H	A	F
C	E	G
D	I	B