

PLAN KEMENYMADAR - INVITATION

for collaboration on:

plan kemenymadar / asvogel / bird from the chimney

the score:

"kemenymadar" is a bio-graphical score in lino cut prints on Ernő Király.

The elements of the score -eight different lino codes, three tone stocks and instructions- are being handed over by Hans (Hansko) Visser to four times four musicians, who are thereby invited to become co-composers of their version of the piece.

I'm writing the elements for the score by departing from the story and music of Ernő Király, composer. I choose to write by cutting 'scenes' in lino and print them.

That way (taking time, concentration, hand work) I can turn them into a set of musical codes; a black and white musical notation 'system'. By endowing each one of them with musical parameters, a pathways of texture, volume, pitch, gesture, direction, volume, space, choices and interaction. Vertically and horizontally: a score.

Meanwhile I save the space and possibilities to "use" the freedom, responsibility, character and personal input of the musicians, who become co-writers, once they lay out their version of the score.

This 'complex system' may lead to very interesting (beautiful?) music. Multi-layered in meaning, and also bringing up Ernő's Phoenix from the ashes. It will create pathways with (im-)possibilities, shifting counterpoint and feedback, short circuits and deadlocks, to solve and to use. Imperfection!

And of course I am interested to see if it will still bear proof of my musical signature, my codes being the starting point for the collaboration.

At the moment I am working on the linos (and meanwhile fill in the musical parameters and the (im-)possibilities of a possible version "to be"..... (by trying out already small specific elaborations for myself, and I really enjoy doing so...)

Eventually the codes, tone stocks and instructions will be given to the musicians / co-composers. They will - so I hope!- lay out their version or versions, rehearse (enough to have it become pieces, not mere improvisations, and little enough to not reproduce, but if played more often, every time differently....).

The codes are **broken bridge** (Novi Sad), **tulip, tape, corn** (freedom!), **mandoline / dice, chimney, swimming trousers** and **phoenix / asvogel** (the code for a Király quote!)

I'll print them in different (set)numbers; they will be placed upon the tone stocks (colours) representing strict rules, as well providing as chances, a form of counterpoint. And meanwhile I hope they will still serve as an inspiration for improvisation, being the images they are.

When everything works, I'm planning to organize concerts (in Holland and abroad) and take care of the possibility to record the work well with Dolf Planteydt. The result, in case everybody agrees, to be published as an album, together with the prints and the scores). I'm working on a label....

the musicians:

I started working on the score with **Kolektiv Studio6** as the ideal musicians for it in mind. They played Király's music, even on his self-built instruments! And they are, for a bigger part from Vojvodina or Belgrade. They can decide for themselves of course which four, (or two times four) of their members want to work on it. I really like the idea of having accordion and electronics and strings and trumpet? in it. (because of Ernő playing this himself)

Then I saw and heard the **DNK ensemble** of Reinier van Houdt, Seamus Cater, Koen Nutters and Martijn Vellinga do a version of Cardew's Treatise and decided to ask them, too. I would love to collaborate.

Then, the original plan being an offspring of my first string quartet, I want to form a new kind of *string quartet* for this project, asking **Bas Alblas** for double bass, **Stefan Thut, the Wandelweiser composer and cellist** for cello and **myself** and **Henry Alles / Ivica Kosavic** as guitarists. Planning to ask Wilbert de Joode, as well.

The fourth quartet will be built around percussion player **Che Sheng Wu** and **Plan Kruutntoone member Chris Muller**. They may be joined by **Chris Walraven** (improviser, composer, mathematician) and **Jos Baggermans** (reeds).

Everything still very open and flexible!

But I have to make my first steps, because I am working on funds and subsidies to get Plan Kemenymadar realized!

I'll leave you now with a quote and a few pictures of the work in progress! I really hope you will consider my invitation for this project and to hear from you!

With kind regards, *veliki pozdrav*,

Hans (Hansko) Visser

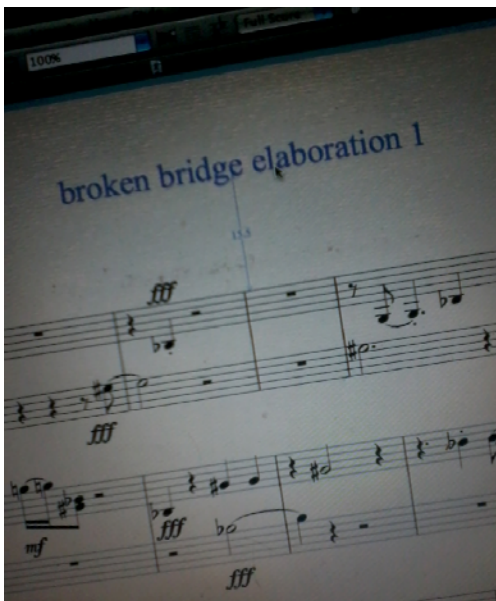
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www.demisluktezeuner.com/fpk ((open to you and the Dutch Fonds voor de Podiumkunsten) here you will also find each other's address data. Let's respect that)

"The score must govern the music. It must have authority, and not merely be an arbitrary jumping-off point for improvisation." - Cornelius Cardew

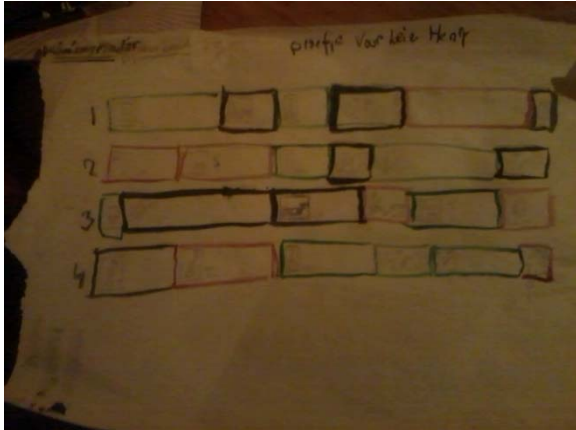


(*tape* is taking abruptly and harshly a small part from the material one of your two neighbours just played and replays it in its own register, while they are silent.... *swimming trousers* will be texture driven and cherish carefully....)



Quick first elaboration

Ernö ethographer



tone stocks in progress

(here: c c sharp b f g sharp / e f sharp d b flat, a / g sharp, g e flat.....)



tulip, in progress.

thank you, Stevan Kovacs Tickmayer!