

10 October, 8.00 pm

**Revival Performances · Concerts by Rolf Langebartels · Terry Fox · Tom Johnson**

The evening brings together three pioneering works of experimental and minimal music by **Rolf Langebartels, Terry Fox, and Tom Johnson**. Although very different in form, all three works explore how sound can emerge through movement, objects, rules, chance, and the actions of performers.

**Rolf Langebartels**

*Table Concert with Personal Computer* (1986)

In this experimental performance, Langebartels combines improvisation, chance, performance, and computer control. The performers sit around a long table while a computer programme determines elements of the performance in real time, such as the duration of events and which participants take part. Within these changing conditions, they create sounds, play instruments, move, or perform visual and dramatic actions. The result is an open composition shaped by both technological rules and human spontaneity.

**Terry Fox**

*A headless man had a letter to write...*

Performance for voice, cracking nuts and sound objects from the archive of the artist Terry Fox – Performers: Marita Loosen-Fox, Valerian Maly

A situational re-enactment of an acoustic space installed by Terry Fox in 1998 for the exhibition *Ataraxia – Echoes, Shadows, Reflections* at the Stadtgalerie Saarbrücken (elements: table, chair, hazelnuts, nutcracker, strips of paper with text). At the heart of the work lies a riddle that runs like a common thread through the artist's multi-layered oeuvre – spanning performance, sound, language, objects and drawing. In 2001, Fox exhibited the riddle text in the exhibition *raison d'être* as part of the multi-part text installation *Riddle Drawings* at the Cologne art space 'maly: Service Culturel & Edition'. The American artist Terry Fox lived in Cologne during the final phase of his life, from 1996 until his death in 2008.

**Tom Johnson**

*Nine Bells* (1979), performed by Tobias Liebezeit

It belongs to the genre of minimal music. The nine original bells are suspended on stage in a 3×3 grid. The percussionist walks between these bells and strikes them, following precisely defined geometric paths. Johnson specifies movement patterns within the space – the sequence of bell strikes results from these movements. The different paths produce varying sequences and rhythmic patterns. The piece consists of nine movement sections. The music arises from the path. Johnson therefore does not first compose a melody and then consider how it will be performed. Instead, he defines movement patterns in space – and the sequence of bell strikes results from these movements. The geometry of the path determines not only the sequence of notes, but also the rhythm.