



# THE NOISEBAU

**SUNDAY, OCTOBER 16, 2022 | 7:30 PM**

Phillip T. Young Recital Hall, MacLaurin Building, University of Victoria  
Admission by donation

## PROGRAM

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### Territorial Acknowledgement

Lindsay Delaronde, Audain Professor in Contemporary Art Practice  
of the Pacific Northwest

### Taxi Pandemonium

Mowry Baden

Audience members will be directed onto the stage

### Ursonate (Sonate im Urlauten) (1922-32)

Kurt Schwitters (1887-1948)

*Erster teil*

*Largo*

*Scherzo*

*Presto*

Christopher Butterfield, voice

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INTERMISSION

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### The Noisebau

Puppets Forsaken: Natali Leduc and David Gifford

*Act 1: Intonarumori*

*Act 2: The Noisebau*

*Act 3: Finale*

## PROGRAM NOTES

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**Taxi Pandemonium** is a haptic sculpture, though one could argue that it is as much about vision as it is about touch. Following visual and auditory clues, the visitor positions herself inside the sculpture, hands resting lightly on vibrating knobs that project up through a green shelf. The shelf stands at working height, 37 inches, the same height as a carpenter's bench or a kitchen counter. Two more vibrators, mounted beneath the green shelf, massage the visitor's thighs. Two curved panels on either end of the shelf amplify the vibrators' sound and help to create a noisy environment, but in the end, I believe that the haptic event carries the day.

— Mowry Baden

The celebrated Beethoven pianist Anton Kuerti once said that Kurt Schwitters' **Ursonata** was perhaps the most perfect example of classical sonata form he knew. It does indeed follow the strictest classical rules of thematic development throughout. However, the material Schwitters uses is entirely nonsense syllables, with the exception of the alphabet at the very end.

This year marks the hundredth anniversary of the beginning of *Ursonata's* composition – Schwitters originally performed it as an extemporisation of a sound poem by fellow artist Raoul Hausmann, fmsbwtözü pggiv-..?mü.

I first performed *Ursonata* in Victoria in 1976, and since then many times, across North America and abroad. Notable are the performances with the Bill T. Jones/Arnie Zane Dance company in New York, Boston, Avignon, Amsterdam, Ljubljana, and Paris.

— Christopher Butterfield

Kurt Schwitters was born in Hanover, Germany in 1887. A collagist, writer, poet, typographer and performer, he fled to Norway in 1937 to avoid the Nazi authorities, who considered him "a degenerate artist." After the German invasion of Norway, he escaped by boat to England in June 1940, where he was interned as an enemy alien until November 1941. He then lived in London and the Lake District, where he died in 1948. His greatest work is possibly the *Merzbau*, a sculptural creation that took over his entire house in Hanover (unfortunately destroyed by a bomb in 1942). It exists now only in photographs.

Christopher Butterfield is a composer, performer and artist. He has played in rock bands, sung as a soloist and in choirs, conducted orchestras, and performed with dance companies. He has taught composition in the School of Music at UVic since 1992.

**Puppets Forsaken** is a sculpture/sound collaboration between Natali Leduc and David Gifford formed in 2019. Originally inspired by the intonarumori of Futurist Luigi Russolo, author of the manifesto "Art of Noises" (1913), they construct acoustic noise generators, and perform for old growth trees that are no longer there, theory symposiums, live radio and noise shows. They sold two copies of their first album, *Greatest Hits*. They also entered a telekinesis competition, which they lost.

**The Noisebau** was inspired by Kurt Schwitters' *Merzbau*, and received financial assistance from the Canada Council for the Arts and BC Arts Council.

We feel very honoured to have both Mowry Baden and Christopher Butterfield joining us for this event. Special thanks to School of Music Concert Manager, Kristy Farkas.

— Puppets Forsaken

**ON NOW! Untitled (insect light)**, a sound installation by Christopher Butterfield, is on exhibition in the Audain Gallery, Visual Arts Building, UVic, 10am-5pm, Monday, Oct. 17 to Saturday, Oct. 22.