

Time 00:00 00:05 00:10 00:15

Martin The end - I think we should start at the end. Tell me when.

Clarence

Gosia

Anna-Maria

Inga

Atmosphere

SFX

Music 1 [treated piano -] [treated piano----->]

Music 2 [flute tones -----]

Music 3 [turb] [turbulence ----->]

Time 00:20 00:25 00:30

Martin Granados: A Radio Poem This piece, about music and the death of the Spanish composer Enrique Granados,

Clarence

Gosia

Anna-Maria

Inga

Atmosphere

SFX

Music 1 ----- treated piano ----->

Music 2

Music 3 ----- turbulence -----]

Time 00:35 00:40

Martin1 is written in an almost subvocal voice This effect is not to be achieved by a literally subvocal performance

Martin2 Sprechstimme

Clarence

Gosia

Anna-Maria

Inga

Atmosphere

SFX

Music 1 ----- treated piano ----->

Music 2 [flute doubles vocal -----] [flute tones ----->]

Music 3

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

00:45  
but by an interplay between sound context and the actors' performance. I imagine the piece to be  
I imagine the  
----- treated piano -----]  
----- flute tones -----][flute doubles vocal -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

00:50 00:55  
She's driving through Sydney, it's  
piece to be in the voice of a woman, possibly foreign-accented, driving through Sydney  
[treated piano ----->  
[fl dub voc]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

01:00  
rush hour. If this voice is accented then the accent should definitely  
rush hour in the evening light possibly foreign-accented  
----- treated piano -----]  
[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

01:05  
not be Spanish      Granados      The overall feel of the piece should be of a continuous movement,      a parabolic radio poème  
[fl dub voc]      [treated piano ----->]      [fl dub voc]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

01:10      01:15  
rise-and-fall sense, where sound environments blend and merge.      There can be silence too.      Martin Harrison  
----- treated piano -----]      [flute tones ----->]  
----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

01:20      01:25  
Mark Harris – is that right?      This 's how I'll probably sort of do this piece.  
Martin Harrison  
----- flute tones -----]      [turbulence ----->]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

01:30

01:35  
Okay, well do you want just to keep on going?

----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

01:40  
Banking.

01:45  
Jacques Attali, French banker, economist, and adviser to President Mitterand, a music theorist,

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

01:50  
tells us in his book *Noise*

01:55  
02:00  
that the organization of music is predictive. What it predicts, it's not future musics. It predicts the

[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

02:05

What it predicts, however, is not the future of music.

way the future citizens will live, earn, pay and work.

Here is an

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

02:10

02:15

example: it applies both to the revolution of 19<sup>th</sup> Century music and also to the playing of a classical music in contemporary

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

02:20

02:25

This is an example: and this example applies both to the evolution of 19<sup>th</sup> Century music -

conc-concert ha[II] – Shit!

Banking.

----- turbulence ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

02:30

It's a 19<sup>th</sup> Century example – and also to the playing of classical music in the contemporary concert hall.

The piece -

----- turbulence ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

02:35

The example is the performance of one of Brahms' symphonies.

02:40

one of Brahms' symphonies – is performed.

A conductor conducts it. The

----- turbulence ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

02:45

composer has rights over the score and is paid for the performance.

The audience, silent and respectful, listen to the

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

02:50  
There's the audience, us  
02:55  
we're silent and respectful. We are listening to the work  
And  
work.  
Clearly they're not Italians  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

03:00  
given that we are silent, it's fairly clear that we're not an Italian audience  
The audience has  
Clearly they're not Italians  
They've bought  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

03:05  
bought tickets in order to experience the particular sort of feeling which music inspires -  
03:10  
emotions which relate to abstract  
tickets in order to experience the particular sort of feeling which music inspires -  
[Flute doubles vocal ----->  
----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

03:15

03:20

ideas or that sort of direct physical sensation which classical music shares with popular musics. Sometimes the

----- flute doubles vocal ----- [treated piano ---->  
-----] [turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

03:25

03:30

audience experiences both sorts of feeling. For the French economist, all these aspects of staging of music are a moment

----- treated piano ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

03:35

of preparation. They are a sign of a structure which is coming into existence. They are an experimental "zone" out of an experimental "zone" out of

--- treated piano]  
----- turbulence -----]



Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

03:40

They are like an experimental “zone” out of which political and economic

03:45

which political and economic developments can be

[treated piano ----->  
[staccato flute----->  
[turbulence ----->]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

03:50

developments can be prophesied.

And in this way, all composition organizes

a particular economy -

all compositions

organize

----- treated piano ----->  
----->  
-----turbulence ----->]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

03:55

an economy of sounds

04:00

a particular economy -

of sounds, of things, and of experiences and impressions.

To listen to these purely

----- treated piano ----->  
stacc flute]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

04:05

04:10

sonorous Brahmsian economies gives a listener a foretaste of future economies of the senses, future economies of money,

----- treated piano ----->  
[staccato flute -----]  
[turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

04:15

04:20

And these predicted economies are in fact economies of logic,

future economies which are not to do with listening at all.

-----tr pno]  
[turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

04:25

economies of thought, economies of interaction, economies of how we are going to be with each other. They are not

Time	04:30	04:35	
Martin	economies of sounds.	They are economies of scale, not of scales.	
Clarence			
Gosia		In the example,	the bourgeois audience looks on
Anna-Maria			
Inga			
Atmosphere			
SFX			
Music 1			
Music 2			
Music 3			
Time	04:40	04:45	
Martin			With the
Clarence			
Gosia	silently at the play of value, the drama of wealth, world war and investment.	They buy their connections with production.	
Anna-Maria			
Inga			
Atmosphere			
SFX			
Music 1			
Music 2			
Music 3			
Time	04:50	04:55	
Martin	tickets, they have bought their connection	with production.	They read the newspapers
Clarence			and they partly influence events.
Gosia			
Anna-Maria			
Inga			
Atmosphere			
SFX			
Music 1			
Music 2			
Music 3			

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

05:00

05:05

Attali, famous political economist of sounds, is nearly right.

Imagine walking out of a large bank on Boulevard Raspail,

[Flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

05:10

thinking the following thought:

late modernist composers are ignored and half understood, yet for all that these composers

[treated piano ----->  
----- flute tones-----]  
[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

05:15

05:20

The self-organizing systems of a John Cage have become the

are most accurate economic forecasters we have.

----- treated piano ----->  
[flute tones ----->  
----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

05:25  
haphazard capitalism of the 70s. In the 80s, Madonna and Alan Bond were, after all, each  
In the 80s, Madonna and Alan Bond were each other's prototype.

----- treated piano ----->  
----- flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

05:30 05:35  
other's prototype. the exhausted , bloodless post-  
The latent, demuscularised background music of Phillip Glass inspires the exhausted, bloodless post-mortem of

----- treated piano ----->  
----- flute tones -----]----->  
[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

05:40  
mortem state of this decade, of the 90s.  
the 90s  
The noise bands of today, the current nostalgia for a music of pure machine,

----- treated piano ----->  
----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

05:45 05:50  
all the threshold musics of digitalised clicks and taps, forecast a future whose economic life is that of a structured chaos -  
----- treated piano ----->  
[turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

05:55 06:00  
- while at the same time what these musics inspire is a permanently latent sense of the complete  
The noise bands of today  
----- treated piano ----->  
[turbulence ----->  
[flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

06:05 06:10 06:15  
absence of value in the everyday experience of living. Hands  
Hands  
Hands  
Hands  
----- treated piano -----]  
----- flute tones -----]  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

06:20  
Sitting here in the Concert Hall of the Opera House  
Sitting here in the Concert Hall of the Opera House,

Sitting here in the Concert Hall of the Opera House, I am I'm one person in the fifteen  
in the Concert Hall of the Opera House, one person in

[treated piano ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

06:25 listening to Alicia de Larrocha 06:30

hundred or so people listening to Alicia de Larrocha  
the fif- teen hund- ed or so people lissing - listening to Alicia de La - de La- rrocha.

----- treated piano -----] [treated piano ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

06:35  
She's playing a selection of Mendelssohn's *Songs Without Words*.  
Unlike the courtly audience for music – whose theatres

----- treated piano ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

06:40

06:45

were arranged so that they face each other rather than the performer and who accordingly spent most of their time

----- treated piano ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

06:50

eyeing each other off or who at the very least preferred listening to each other's gossip rather than to the music rather than to the music eyeing each other off or

and who talked

----- treated piano ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

06:55

07:00

most of the time they were talking incessantly to each other during the performance

and who talk in- inc in in and who talked yeah...

----- treated piano ----->  
----- turbulence ----->



Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

07:05  
It's very different sitting here. Back then, listening to music was like a brilliant  
incess-ant-ly... incessantly...  
in in- cess- ant- ly Unlike that brilliant social pandemonium  
----- treated piano ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

07:10 07:15  
social pandemonium but now an anonymous silence is the guise of everyone here around me.  
an an-- anonymous silence  
----- treated piano -----]  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

07:20 07:25  
Here in the Opera House everyone's attention is focussed totally on the performer. Look,  
Everyone looks over each other's head  
[flute doubles vocal -----][flute tones----->  
[----- turbulence ----->  
->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

07:30  
everyone one's looking over the back of everyone else's head.  
No-one has a clue who the person next to them is. What's  
----- flute tones ----->]  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

07:35 07:40  
more nobody (including myself) gives a stuff I've never met the man there on my left  
And what's more, nobody (myself included) gives a stuff.  
----- flute tones ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

07:45 07:50  
The one with silver hair. A black camel hair jacket. I've never met the man there on the left.  
The one with silver hair. A black camel jacket.  
----- flute tones ----->  
----- turbulence ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

07:55

Perhaps later I'll remember a powdery complexion, a good but slightly fleshy face. What do I call it? What do I call it?

----- flute tones -----]  
 ----- turbulence ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

08:00

So, what do I call it?

08:05

What do I call it? An implicit anonymity right at the heart of my own memories

----- turbulence ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

08:10

Even this implicit anonymity isn't really the reason why

08:15

okay, okay, again... Even this implicit anonymity

----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

08:20

“Excuse me for

is not really the reason why expressing even a single updated version of “Excuse me for interrupting but

[flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

08:25

08:30

in other words, offering one of the several

interrupting but are you the poet

are you the poet and writer Martin Harrison” -

----- flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

08:35

08:40

internationally acceptable intonations of “Hi there!”

-

is intrusive.

I’m not even sure later on that this man that

“Hi there!”

I’m not even sure

----- flute tones -----][flute doubles vocal ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

08:45

08:50

I've just described is the one sitting next to me that night.

I look at people. I don't see them.

I look at people. I don't see

----- flute doubles vocal -----]

[flute doubles vocal -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

8:55

09:00

I don't see them.

They're not, so to speak, exactly real.

I look at people. I -

They're not um, they are not so...

them

[flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

09:05

And in a few hours time I'll realise that he's probably someone vaguely identified from another concert and that the entire

----- flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

09:10  
behaviour of the audience is like the behaviour of strangers passing each other at lunch time down George Street.  
----- flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

09:15 09:20  
I do exactly the same. Or like boats passing in the night. I do exactly the same.  
or like boats passing in the night  
----- flute tones -----> [treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

09:25 09:30  
I do exactly the same. I do exactly the same Besides if I was obsessed with thinking about the audience  
----- treated piano ----->  
----- flute tones -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

09:35

I wouldn't be hearing the late middle-aged Spanish pianist's notes. Both of us - he (the man beside me, not Senora de

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

09:40

09:45

Larrocha) and me are no more than a constant concert companion. The friend I came with is sitting next on the other side

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

09:50

09:55

The friend I came with on the right, but it would be interrupting everybody if we continued the conversation we were

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

10:00

Midway through a piece by Falla we vaguely gesture to each other.

Two  
Two

having half an hour before.

we vaguely gesture

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

10:05

10:10

doves float from a bell-tower in the south of Spain  
doves float from a bell-tower in the south of Spain

The music covers over any other kind of

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

10:15

attentiveness.

Do I think this?

Do I really think this?

Alicia de Laroccha, probably my favourite living pianist

----- treated piano ----->

[turbulence ----->



Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

10:20  
10:25  
Do I really think this?  
Do I really think this?  
She's my favourite exponent of Spanish piano:  
Mmm She's my favourite  
----- treated piano ----->  
----- turbulence -----] [turb ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

10:30  
10:35  
so much inflection and feeling from one performer.  
so much sound from those two hands  
exponent of Spanish piano:  
so much  
----- treated piano ----->  
-----turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

10:40  
so much *noche*, so much *hablando*. So much feeling so much pasión,  
sound from two hands so much inflection and feeling from one performer so much...  
----- treated piano ----->  
----- turbulence -----]

**Time** 10:45 10:50  
**Martin** tan interioridad. Tan obliteración. And if you can just - the- slightly swallow the last 'd' it'd be great  
**Clarence**  
**Gosia**  
**Anna-Maria**  
**Inga**  
**Atmosphere**  
**SFX**  
**Music 1** ----- treated piano ----]  
**Music 2**  
**Music 3**

**Time** 10:55 11:00 11:05  
**Martin** because that's actually how they do do it.  
**Clarence**  
**Gosia** I got it, wait - tan - tan interor- tan interioridad tan obliteración  
**Anna-Maria**  
**Inga**  
**Atmosphere**  
**SFX**  
**Music 1**  
**Music 2**  
**Music 3**

**Time** 11:10  
**Martin** It means so much passion, so much interior and so much of the sort of the- obliteration, so much kind of, you know of  
**Clarence**  
**Gosia**  
**Anna-Maria**  
**Inga**  
**Atmosphere**  
**SFX**  
**Music 1**  
**Music 2**  
**Music 3**

Time 11:15 11:20  
 Martin sss-scribit sss-scribbling it out, you know, rubbing it out, sort of obliteration, wiping it out, basically.  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX TB Switch  
 Music 1  
 Music 2  
 Music 3

Time 01:30  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2 [flute extended technique ----->  
 Music 3

Time 11:30 11:35  
 Martin Window with Silhouette Window with Silhouette  
 Clarence  
 Gosia Window with Silhouette I'm dialoguing with an idea - Does it speak back?  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2 ----- flute extended technique ----->  
 Music 3

Time 11:40 11:45

Martin

Clarence

Gosia My idea sits in the canvas director's chair in front of the window, smoking a cigar. Behind the idea, there is the

Anna-Maria

Inga

Atmosphere

SFX

Music 1

Music 2 ----- flute extended technique ----->

Music 3

Time 11:50 11:55

Martin I'm going to start all over again

Clarence

Gosia view which gives on the whole - the whole Harbour Window with Silhouette

Anna-Maria

Inga

Atmosphere

SFX

Music 1

Music 2 ----- flute extended technique -----]

Music 3

Time 12:00

Martin Does it speak back?

Clarence

Gosia Does it speak back? My idea sits in the canvas

Anna-Maria I'm dialoguing with an idea. - Does it speak back?

Inga

Atmosphere

SFX

Music 1

Music 2 ----- flute extended technique ----->

Music 3

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

12:05

12:10

director's chair in front of the window, smoking a cigar.

Behind the idea, there's the view which gives on to the

----- flute extended technique -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

12:15

whole Harbour.

From here you can see down towards the Heads and across to Manly.

There's a ferry in the

[flute extended technique -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

12:20

12:25

mid-channel,  
There's a ferry mid-channel about the size of a child's toy.

Over at Manly the high-rise look like blue and white grain

[flute extended technique ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

12:30

12:35

like a paintbrush that's stippled something on the canvas.

silos and the Norfolk pines along the inside beach create a ribbed effect like

----- flute extended technique ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

12:40

I think of the spokes of a bicycle wheel turning very fast, building an after-image of smoothness and corrugations.

----- flute extended technique -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

12:45

12:50

corri- corrages- corrugations  
The idea has his face turned towards me  
The idea has face turned towards me and can't see anything

[flute extended technique ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

12:55

13:00

of this.      The idea's conversation is as programmed as a response from a computer.  
I can't see anything of this.  
as programmed as a response from a computer.

----- flute extended technique ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

13:05

13:10

It floats in my head,  
It floats in my head,  
attaches itself to a few sounds -  
it attaches itself to a few sounds - any will do      It hovers in a space which

----- flute extended technique ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

13:15

13:20

any will do.      Move around, leave behind and return to.  
anyone can climb up and down, move around, leave behind and return to.

----- flute extended technique ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

13:25

I'm going to take this from the top again.

It's all this movement which gives of a sense of a dialogue.  
dialogue

----- flute extended technique ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

13:30

okay, tell me when... No audience member knows the future no audience member knows that

----- flute extended technique -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

13:35

that note, that sound event, that timbre is what this music is predicting.

13:40

No-one knows, no-one can

The Red Sea

[treated piano ----->



Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

13:45  
 speak with certainty. That's the point. No-one knows No-one can speak with certainty.  
 13:50  
 Oh, okay [laughs]  
 ----- treated piano ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

13:55  
 I've one of those strange experiences in which you suddenly...  
 Halfway through an Australia Ensemble concert the other night,  
 ----- treated piano ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

14:00  
 That's what I'm getting at here, isn't it? you suddenly notice  
 I've one of those strange experiences in which you suddenly  
 ----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

14:05  
something about the whole event going on and not just the detail your attention's been fixed on.  
14:10  
I notice that everyone  
I notice that everybody  
----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

14:15  
I notice that everybody is listening.  
The ensemble is playing in front of them;  
everybody is listening.  
The music is hidden  
----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

14:20  
the violin notes are flying off in the air  
The ensemble plays  
the violin notes fly off in all directions  
There are no repeats  
----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

14:25

The structure of the music

14:30

The structure of the music is hidden.

there is no repeats and no points where the composition

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

14:35

and there are no repeats and there are no points where

oblige the players to confirm to the same shape, or the same melody.

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

14:40

the composition obliges the players to conform to the same shape

No listener can guess what's going to happen next.

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

14:45

No listener can guess what's going

No-one in the audience can say they 'know' the music beforehand.  
or the same melody.

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

14:50

to happen next.

14:55

No-one in the audience can say that they "know" this music

No audience

I notice that everybody's listening.

----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

15:00

beforehand.

and no audience member knows that that note, that sound

member knows the future and no audience member knows that

----- treated piano ----->

[turb ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

15:05  
event, that timbre is what this music's predicting.  
15:10  
No listener can guess what is going to happen next. No-one in the audience  
----- treated piano -----]  
-----turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

15:15  
15:20  
No-one knows, no-one can speak with certainty.  
No-one knows.  
can say that they "know" this music beforehand. No-one  
[treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

15:25  
Only by listening – and after we have heard the piece – can any of us who are  
knows, no-one can speak with certainty. only by listeninig who are  
----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

15:30  
listeners  
listeners take in the whole of a musically unique economical structure  
15:35  
which itself is already falling away, tattered and  
which itself is already falling away,  
----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

15:40  
dissolving,  
tattered and dissolving  
in each of our isolated, indissoluble memories.  
15:45  
tattered and dissolving  
only by listening  
in each of  
----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

15:50  
in each of our isolated, indissoluble...  
our  
indissoluble memories  
in each of our isolated,  
15:55  
----- treated piano ----->

Time 16:00 16:05 16:10 16:15

Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

[traffic ----->  
 ----- treated piano]

Time 16:20 16:25 16:30

Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

Andante  
 To stand here at the corner of the street  
 is just to  
 To stand at the corner of the street  
 ----- traffic ----->

Time 16:35

Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

be drowned out by the deafening roar of trucks and cars.  
 To stand here at the  
 is to be drowned out by the deafening roar of trucks and cars.  
 ----- traffic ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

16:40  
 corner  
 What are you doing?  
 16:45  
 I'm just waiting for the lights to  
 Standing at the corner of the street,  
 I wait for the lights to change  
 for the flow of  
 ----- traffic ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

change  
 for the flow of people to cross  
 in the temporary gap  
 16:50  
 between the traffic  
 people to cross  
 in the temporary gap between the traffic.  
 ----- traffic ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

16:55  
 To stand at the corner of the street.  
 17:00  
 Cormorants  
 Cormorants... Cormorants...  
 ----- traffic -----]



Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

17:05  
There's a lot of ummm... sort of intercutting in this, isn't there?

The idea (it could be the idea for a novel)

The idea

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

17:10

it could be the idea for a novel

17:15

is like a periscope poking up through,

it could be the idea for a novel

is like a

The

a periscope poking up

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

17:20

swivelling round over, then peering across  
idea

grey Atlantic waves

some sixty nautical miles to the north-east of the

My novel

(it's based on a fact)

is like the neck of ummm...

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

17:25 Bay of Biscay. My novel 17:30 Is like the neck of a cormorant poking up from a dive a black neck  
is like the neck of a cormorant

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

17:35 caught just at the moment of rising from down under the surface, 17:40 This is a film-shot  
where it's been birdfishswimming for dark  
birdfishhhhhh... birrrd- fishhhhhh- swimming

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

17:45 This is a film-shot: it's a film-shot of a U-boat  
glancing fish-shapes. This is a film-shot: it's a film-shot of a U-boat This is a film-shot

**Time** 17:50  
**Martin** speeding through underwater darkness, searching for its prey. 17:55  
**Clarence** (No I don't think it is: I think I'm  
**Gosia** it- it's No No I don't think it is:  
**Anna-Maria**  
**Inga**  
**Atmosphere**  
**SFX**  
**Music 1**  
**Music 2**  
**Music 3**

**Time** 18:00  
**Martin** thinking of cormorants off the main beach at Hawk's Nest. If I ever had a stopwatch with me I could work  
**Clarence**  
**Gosia** I don't think it is  
**Anna-Maria**  
**Inga**  
**Atmosphere**  
**SFX**  
**Music 1**  
**Music 2**  
**Music 3**

**Time** 18:05  
**Martin** out how long they can stay underwater one minute two minutes The pianist's  
**Clarence**  
**Gosia** I think I'm thinking of one minute two minutes  
**Anna-Maria**  
**Inga**  
**Atmosphere**  
**SFX**  
**Music 1**  
**Music 2**  
**Music 3**

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

18:10 hands are playing rapidly, interminably – like sunlight glittering on water - 18:15 across the wave-  
I could work out how long they can stay underwater  
[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

18:20 effects of the piece until we enter a nook or cranny away from the cloud-storm.  
one minute two minute  
For The pianist's hands  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

18:25 18:30  
days and days for minutes at a time, storm and wind has been rocking the boat.  
Sometimes when playing the  
[flute tones ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

18:35

See what I'm trying to get at with this is

piano and arriving at a set of chord which requires particular kind of emphasis -

----- flute tones -----] [flute doubles vocal ----->  
----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

18:40

18:45

actually to give a sense of it - ah that it is actually as if someone is playing at this point I mean literally

----- flute doubles vocal ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

18:50

playing the piano it's like the- the- the hidden text is that sense of what it's like if – when you are sort of, you know,

----- flute doubles vocal ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

18:55 19:00  
playing the piano when you're trying to work out movement in that abstract sense  
Sometimes when playing the piano and arriving at a set of chords which requires particular kind of emphasis  
----- flt dbls voc] [turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

19:05  
your hands striking the keys  
Sometimes when  
you can have the sense  
your hands striking the keys – you can have the sense  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

19:10 19:15  
playing the piano and arriving at a set of chords which requires particular kind of emphasis - your hands striking  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

19:20  
you can have the sense that the waves  
This is a film-shot  
19:25  
Sometimes  
the key  
and arriving at a set of chords  
your hands striking the  
[flute tones ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

19:30  
you can have the sense that the waves  
when playing the piano  
you can have the sense that the waves part.  
keys  
----- flute tones ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

19:35  
I like that little bit  
[laughs]  
I do actually I really like it.  
19:40  
Night  
Night  
Night  
[feint laughter on TB]  
flt tns]  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

19:45  
Now this actually quite ummm  
full-on all of this, isn't it?  
19:50  
Repeating the Orpheus drive of every artist  
Repeating the Orpheus the composer  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

19:55  
drive into the sea of death.  
Granados jumps into the sea of death. His wife floats there into the sea a pale white face, barely surfacing  
20:00  
[fit tns ->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

20:05  
from the turbulent waters, caught halfway in the choppy waves between the two life-boats.  
20:10  
One of them is crowded to the  
----- flute tones ----->  
----- turbulence -----]



Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

20:15

gunwales, the other nearly empty.

the other nearly empty

New York travellers,  
 New York travellers, French returners, Spanish

----- flute tones ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

20:20

20:25

French returnees,  
 bor-hes bor- bor- bor- Spanish borghesas in fur coats

returnees French returnees

----- flute tones ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

20:30

20:35

Spanish borghesas in fur-furs

Spanish bor-ghe-sas and, what's worse, from Madrid!

French borghesas in fox fur Spanish borghesas in fox furs

----- flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

20:40  
to the ropes dangling from the over full boat.  
and, what's worse from Madrid! - cling desperately to the ropes Waves  
[treated piano ----->  
----- flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

20:45 20:50  
and panic weaken their grip and force them off I mean a perfectly tranquil detail in this moment of  
In these moments of shock -  
----- treated piano ----->  
----- flute tones -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

20:55  
shock So here at this moment, what Granados sees is like a sea-light  
the still epicentre at the heart of a head-on collision you notice a  
----- treated piano ----->

Time 21:00 21:05  
 Martin flickering on rough, opaque green glass  
 Clarence  
 Gosia  
 Anna-Maria perfect, I mean a perfectly tranquil, detail Spanish borghesas It's a  
 Inga the moments of shock  
 Atmosphere In these moments of shock  
 SFX  
 Music 1 ----- treated piano ----->  
 Music 2  
 Music 3

Time 21:10 21:15  
 Martin It's the light a range of snow-  
 Clarence  
 Gosia range of a snow-covered mountains, where  
 Anna-Maria  
 Inga It's a range of snow- covered mountains where faces roll in the thh-row in the  
 Atmosphere  
 SFX  
 Music 1 ----- treated piano ----->  
 Music 2  
 Music 3

Time 21:20  
 Martin covered mountains can have It's a sea where faces roll in the troughs legs poking upright  
 Clarence It's just I who see this bit.  
 Gosia  
 Anna-Maria  
 Inga as if a herd of ummmm...  
 Atmosphere  
 SFX  
 Music 1 ----- treated piano ----->  
 Music 2  
 Music 3

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

21:25 as if a herd of Breughel's Icaruses had just landed  
21:30 or as if a swarm of humanoid meteorites are caught in the very  
Breughel?– ah, Breughel!  
----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

21:35 moment of landing from outer space  
It's just I who see this bit, Granados doesn't see it.  
21:40 They crash onto a moon grey  
They crash onto a  
----- treated piano -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

21:45 Repeating this movement again and again, falling and flickering from all directions  
blurred surface  
moon's grey blurred surface  
[treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

21:50  
 they have a hallucinatory effect on the eyes.  
 and I imagine it  
 they have  
 hallucinatory effect on the eyes.  
 Granados  
 21:55  
 It's just I who see this bit  
 ----- treated piano ----->  
 [flute tones -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

22:00  
 doesn't see it  
 Next moment Granados sees it, I imagine it  
 Granados doesn't see it  
 Next moment  
 The composer Granados climbs over the  
 ----- treated piano -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

22:05  
 freshly painted balustrade and jumps forty feet off  
 what is now the vessel's  
 Orpheus-like in  
 lurching cliff-side.  
 [treated piano ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

22:15  
 It's just I who see this bit.  
 the pursuit of his wife  
 22:20  
 What he can't see is that the vessel's stern is already thrust upwards like  
 ----- treated piano ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

22:25  
 22:30  
 a duck's bum surrounded by swirling vortices which will  
 upwards like a duck's bum surrounded by swirling - swirling...  
 ----- treated piano ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

22:35  
 The composer Granados climbs over the freshly painted balustrade  
 vessel's stern is already forced surrounded by the swivelling  
 ----- treated piano ----->

Time 22:40 22:45

Martin surrounded by swirling vortices which will pull it and the human flotsam threshing around it to the

Clarence under

Gosia wortices... vortices? threshing around it

Anna-Maria and the human flotsam

Inga

Atmosphere

SFX ----- treated piano ----->

Music 1

Music 2

Music 3

Time 22:50 22:55

Martin bottom

Clarence Life's real fraud begins

Gosia to the bottom This is how the composer Gran - Granados disappeared from the human stage.

Anna-Maria flotsam? flots- oh, okay flotsam

Inga

Atmosphere

SFX ----- treated piano ----->

Music 1

Music 2

Music 3

Time 23:00 23:05

Martin

Clarence Orpheus-like in the pursuit of his wife The bows of the ship are like the head of a man who is

Gosia I never heard that

Anna-Maria

Inga

Atmosphere

SFX ----- treated piano ----->

Music 1

Music 2

Music 3

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

23:10  
This is how the composer Granados disappears from the human stage.  
being held under the water  
This is how the composer Granados Orpheus-like  
Orpheus-like  
----- treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

23:15 23:20  
Someone somewhere like a vortex, like a propeller screw, like a circle - a circle  
an Orpheus-like in pursuit of his wife bows of the ship  
----- treated piano ----->  
[flute tones ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

23:25 23:30 23:35  
are like the head of a man who is being held under the water, forced under until he drowns.  
At last as after every deception,  
----- treated piano ----->  
----- flute tones ----->



Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

23:40  
 At last  
 all nightmares leave Mozart's fair and prosperous winds in the mind of the dreamer.  
 as after every coolness, all nightmares  
 ----- treated piano ----->  
 ----- flt tns ---]

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

23:45 23:50  
 Dorabellas and Fiordiligis sing to an imaginary departing ship  
 Dorabellas and Fiordiligis sing to an imaginary departing ship  
 No-one quite says what they mean  
 ----- treated piano ----->

Time  
 Martin  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga  
 Atmosphere  
 SFX  
 Music 1  
 Music 2  
 Music 3

23:55 24:00  
 the illusions of meaning, depth, certainty  
 Life's real fraud begins the illusions of meaning  
 Life's real fraud begins Someone, somewhere, starts  
 ----- treated piano ----->

Time 24:05 24:10

Martin No-one quite says what they mean , even when they sing The rhyme continues

Clarence

Gosia

Anna-Maria someone, somewhere

Inga pulling the strings No-one quite

Atmosphere

SFX ----- treated piano ----->

Music 1

Music 2

Music 3

Time 24:15 24:20

Martin with its rhyming

Clarence

Gosia No-one quite says what they mean The chasm of dark, blind sea

Anna-Maria The rhyme continues even if they sing The rhyme continues

Inga

Atmosphere

SFX ----- treated piano ----->

Music 1

Music 2

Music 3

Time 24:25

Martin like a propeller screw,

Clarence

Gosia with its rhyming. The plot goes around in circle like a propeller screw like a circle

Anna-Maria

Inga

Atmosphere

SFX ----- treated piano ----->

Music 1

Music 2

Music 3

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

24:30  
like a circle - a circle, that is, provided you ignore it's movement and focus on the abstract shape of the hollow

24:35

a circle

Oh, it's still shock this, yep.

Like a propeller

----- treated piano -----]

[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

24:40  
A duck caught in it spins like a ball going down a spiral track.

24:45

screw

It is the end of the piece.

focus on the abstract shape

----- turbulence ----->

[treated piano ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

24:50  
It-it's sort of shock, but getting into that slightly blissed-out state - almost like an anaesthetic state

What could possibly be

----- treated piano ----->

[TB switch]

----- turbulence ----->

Time	24:55	25:00
Martin		
Clarence		
Gosia	in the mind of a composer as he climbs over the railing	other than an intense sense of the midnight star
Anna-Maria		to which he
Inga		to which he
Atmosphere		
SFX		
Music 1	----- treated piano -----	----->
Music 2		
Music 3	----- turbulence -----	----->

Time	25:05	25:10
Martin		
Clarence		
Gosia	strikes	all over
Anna-Maria	strikes	again those chords on his piano
Inga		implying
Atmosphere		
SFX		
Music 1	----- treated piano -----]	[treated piano->
Music 2		
Music 3	----- turbulence -----	----->

What could possibly be in the mind of the composer

Time	25:15	25:20
Martin		a chasm of dark blind sea
Clarence		
Gosia	through each	surround of each isolated note
Anna-Maria	his dark	house stillness
Inga		melancholy
Atmosphere		where everything
SFX		
Music 1	----- treated piano -----	----->
Music 2		
Music 3	----- turbulence -----	----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

25:25

lovely in his life, sleepy as the distance between the small town and the farm-dog barking up the valley,  
The rhyme continues with its rhyming the plot goes

----- treated piano -----]

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

25:30

25:35

prepares itself for tomorrow of reading going for walks and answering letters?  
round in circles like a vortex all over again which he strikes over again those chords on the

[treated piano -----]

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

25:40

25:45

It is the last we see

the chasm of dark blind sea makes sure of that It is the last we see of  
piano – in his piano going for walks

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

25:50

25:55

sleepy as

Granados It is the last note. It is the end of the piece.  
It is the last we see of Granados. It is the last note. It is the end of the piece.

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

26:00

26:05

the distance between the small town and a farm-dog barking up the valley, prepares itself for a tomorrow of reading, going

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

26:10

for walks and answering his letters

It is the last we see of Granados. It is the last note. It is the end of the piece

[treated piano ----->

----- turbulence ----->

Time 26:15 26:20 26:25 26:30

Martin

Clarence

Gosia

Anna-Maria

Inga Wow!

Atmosphere

SFX

Music 1 ----- treated piano ----->

Music 2

Music 3 ----- turbulence -----]

Time 26:35 26:40 26:45

Martin

Clarence Banking and Its Alternatives

Gosia

Anna-Maria Banking and Its Alternatives

Inga Banking and Its Alternatives

Atmosphere

SFX

Music 1 ----- treated piano -----] [treated piano ----->

Music 2

Music 3

If music

Time 26:50

Martin

Clarence

Gosia compositions which is the structuring of a sound common to a whole epoch predicts the arrival of a future

Anna-Maria

Inga

Atmosphere

SFX

Music 1 [treated piano ----->

Music 2

Music 3

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

26:55 Okay, now this is a bit more quirky the  
economy does a single phrase the one you hear right now  
If music composition which is the structuring of a sound common to a whole epoch  
----- treated piano percussive-----] [treated piano – swirling ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:05 one you hear right now Let me give you a - the sense of it  
predict the particular outcome of life If I had  
predicts the arrival of a future economy does a single phrase the one you hear right  
----- treated piano swirling -----] [treated piano swirling & percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:10 yeah and it's slightly crazy, I mean If I had written If I had  
written Granados' El Amor y la Muerte would I drown  
oooh Muor- Muerte would I drown in a war-time  
[knocks music stand]  
----- treated piano swirling & percussive ----->



Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:15 written Granados's El Amor y la Muerte would I drown in a war-time atrocity? I mean, you know, we've all heard about the  
in a war-time atrocity? I mean, we've all heard about the  
atrocit

----- treated piano swirling & percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:25 dance orchestra that went down playing as the Titanic sank, but how many composers were on board at the time?  
about the dance orchestra that went down playing as the Titanic sank, but

----- treated piano swirling & percussive ----->

Time  
Martin1  
Martin2  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:30 Two? Three? Four? And it's - I guess this is Two?  
how many composers were on the board at that time Two? Three?  
but how many composers were on board at the time? Two, Three. Four. Fifty. Fifty. Fifty.

----- treated piano swirling & percussive ----->

Time  
Martin1  
Martin2  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:35  
going to be difficult, but it- Three? Four? it's g- Two? Three? Four? Fifty? Fifty?!!  
Three? Four? Fifty. Fifty. Fifty. Fifty. Fifty. You know, you're counting a .  
Four? Fifty. Fifty. Fifty.  
----- treated piano swirling & percussive ----->

Time  
Martin1  
Martin 2  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:40  
Fifty. Rhythm Two Three Four Fifty? Fifty. Two Three Fifty? And so on... Two Three Four  
Two Three Four  
----- treated piano swirling & percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria1  
Anna-Maria2  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:45 27:50  
Fifty Fifty?! Fifty!  
Fifty Fifty?!  
The movement of a vessel falling  
Fifty Fifty?!  
The movement of vessel – of a vessel falling through deep water is perhaps that of a  
----- treated piano swirling & percussive -----]  
[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

27:55

28:00

The movement of a vessel falling though deep water  
through the deep water is perhaps that of a waltz step forwards, to the  
waltz step.

[treated piano swirling and percussive ----->

----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

28:05

is perhaps that of a waltz step.  
side and around, gathering momentum like a Ravel's La Waltz as it becomes crazier more and  
The movement

----- treated piano swirling and percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

28:10

28:15

All great music plunges to the  
more frenzied and deep water is perhaps that of a waltz step forwards, to the side and round gathering  
of a vessel falling through deep water more deadly

----- treated piano swirling and percussive -----] [treated piano percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

28:20  
depths hurtling down in a scatter of bits and pieces which fly off in all directions. That  
momentum like Ravel's Le Waltz, as it becomes crazier more and more frenzied and more deathly.  
----- treated piano percussive -----] [treated piano swirling ----->  
[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

28:30  
is the movement to the ultimate, to the furthest point. All great music plunges to the depths That is the  
All great music plunges to the depths hurtling down in a  
----- treated piano swirling ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

28:35 28:40  
movement to the ul- ti- mate the furthest point But at the same time all great music makes  
scatter of bits and pieces which fly off in all directions  
----- treated piano swirling -----]  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

28:45

ecstasy      a release      ecstasy

listening into an ecstasy.      a release      a standing outside      of the self      a standing away from the

into an ecstasy      a release

ecstasy      a release

[treated piano swirling ----->

----- turbulence -----]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

28:50      28:55

a standing away from language      a standing in some death-free zone

ecstasy

language      death-      free zone      which paradoxically

death-free zone

----- treated piano swirling ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

29:00

ecstasy      ecstasy

experiences a post-mortem state

As I drive and listen to music,      I am in this kind of after-death state      Think

----- treated piano swirling ----->

**Time** 29:05 29:10  
**Martin**  
**Clarence** la la la la la la la la la la la la la la la  
**Gosia** As I drive and listen to music I'm in this  
**Anna-Maria**  
**Inga** about it:  
**Atmosphere**  
**SFX**  
**Music 1** ----- treated piano swirling -----& prc ----->  
**Music 2**  
**Music 3**

**Time** 29:15 29:20  
**Martin** kind of after-death state Think about it: The chorus of a thirteenth century troubadour song  
**Clarence**  
**Gosia** in this kind of after-death state  
**Anna-Maria** I'm not sure what the la la la la  
**Inga**  
**Atmosphere**  
**SFX**  
**Music 1** ----- treated piano swirling and percussive----->  
**Music 2**  
**Music 3**

**Time** 29:25 29:30  
**Martin** speeds along broadway – la la la la la la la la la la la la la la la la la la la la li la li la  
**Clarence**  
**Gosia** la la la, la la la la, la la  
**Anna-Maria**  
**Inga** wait – la la la la la la la la la la  
**Atmosphere**  
**SFX**  
**Music 1** ----- treated piano swirling and percussive-----]  
**Music 2**  
**Music 3**

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

29:35  
And there're now so many epochs coexisting in a single musical time, jungle house

la, la la la la, la la la la, la

[treated piano percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

29:40  
Think about it  
jungle house musica antiqua  
jungle house musica antiqua  
house musica antiqua  
29:45  
musicas practicas musicas practicas  
musiche mondiali the  
musiche mondiali

----- treated piano percussive -----] [pno swrl--->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

29:50  
musique concrète when you roll down the window and hear the building site on the corner of Campbell and George.  
the musique concrète

----- treated piano swirling -----] [treated piano swells & percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

29:55 30:00  
So what is the time which is coming if not a time of restoration, or re-viewing, or re-discovery?  
Think about it  
----- treated piano swells & percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

30:05 30:10  
Full of little choices full of little moments Re Do Re Far in the future  
So what is the time which is coming Think about it  
----- treated piano swells & percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

30:15 30:20  
jungle house musica antiqua musicas practicas musiche mondiali  
Full of little choices, full of little moments. Re Do Re Far in the future  
----- treated piano swells & percussive ----->



Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

30:25

the musique concrète      when you roll down the window and hear the building site      **Re**      **Do**      on the corner of Campbell and

----- treated piano swells & percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

30:30

30:35

30:40

**Re**      **Re**      **Do**      **Re**  
George      So what is the time      which is coming      if not      a time of      restoration or      re-viewing or

----- treated piano swells & percussive ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

30:45

30:50

**Re**      **Do**      **Re**  
re-discovery      Full of little choices      full of little      moments      **Re**      **Do**      **Do**      **Re**      **Far**  
Full of little choices      full of little moments

----- treated piano swells & percussive ----->

Time  
Martin1  
Martin2  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

I love the way you did it just the first time actually, which which, you went you know, the sounds were full of  
It was wonderful

----- treated piano swells & percussive -----]

Time  
Martin1  
Martin2  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

30:55  
little choices full of mo- er little moments  
and so that you got the joke perfectly

mmmmm what about

[talkback switch]

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

31:00 Enrique Granados and his wife are returning from the New York performance of his opera

that um mmmm la la la la la la

31:05

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

version of Goyescas 31:10 The torpedo which strikes the passenger ship brings about one of the great artistic losses of Enrique Granados and his wife  
[treated piano percussive ----->  
[turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

the century. 31:15 31:20  
are returning from the New York performance of his opera version of Goyescas The torpedo which strikes  
----- treated piano percussive -----]  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

the passenger ship 31:25 brings about one of the great artistic losses to the century So much  
Like a spark from a fire into the night sky  
[treated piano swirls & tones ----->  
----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

31:35

31:40

music goes down under the water

into the city

into the underwater machine roar

Like a spark from a fire

----- treated piano swirls & tones ----->

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

31:45

a

into a night sky

His music

His music is expresses not a nostalgia for the past but a vivid nostalgia for the present moment

----- treated piano swirls & tones ----->

----- turbulence ----->

Time  
Martin  
Clarence  
Gosia  
Anna-Maria  
Inga  
Atmosphere  
SFX  
Music 1  
Music 2  
Music 3

31:50

nostalgia already there in the feeling of the present moment

This is quite different from sadness or  
His music expresses not a nostalgia for the past

----- treated piano swirls & tones ----->

----- turbulence ----->

Time 31:55 32:00  
 Martin melancholy or from the energy-dispersing sense that so many places in this city express  
 Clarence  
 Gosia  
 Anna-Maria  
 Inga This quite different from sadness  
 Atmosphere  
 SFX  
 Music 1 ----- treated piano swirls & tones ----->  
 Music 2  
 Music 3 ----- turbulence ----->

Time 32:05 32:10  
 Martin  
 Clarence his music  
 Gosia Instead the feeling of Granados' music is a feeling to do with the human completeness-ess-ess  
 Anna-Maria  
 Inga or melancholy the human  
 Atmosphere  
 SFX  
 Music 1 tr pno] [treated piano----->  
 Music 2  
 Music 3 ----- turbulence ----->

Time 32:15  
 Martin the human completeness of time  
 Clarence Instead the feeling of Granados's music is a feeling to do with the human completeness of  
 Gosia  
 Anna-Maria It's a time neither to do with the soul  
 Inga completeness  
 Atmosphere  
 SFX ----- treated piano -----]  
 Music 1  
 Music 2  
 Music 3 ----- turbulence ----->

Time 32:20 32:25

Martin

Clarence time

Gosia The feeling of Granados' music is a feeling to do with the human completeness of time

Anna-Maria nor with the clock

Inga

Atmosphere

SFX

Music 1

Music 2

Music 3 ----- turbulence ----->

Time 32:30 32:35

Martin again en traverse

Clarence

Gosia It's a time neither to do with the soul nor with the clock Nor simply to do with those

Anna-Maria

Inga

Atmosphere

SFX

Music 1 [treated piano ----->

Music 2

Music 3 ----- turbulence ----->

Time 32:40 32:45

Martin It is a time neither to do with the soul nor with the clock

Clarence

Gosia contemporary senses of glimpse flash impact sample It is musical time of

Anna-Maria

Inga

Atmosphere

SFX

Music 1 ----- treated piano ----->

Music 2

Music 3 ----- turbulence ----->

Time 32:50 32:55

Martin

Clarence

Gosia human doing and human action as if someone should step outside a house at a night to smoke a cigarette

Anna-Maria

Inga

Atmosphere

SFX

Music 1 ----- treated piano ----->

Music 2

Music 3 ----- turbulence ----->

Time 33:00 33:05

Martin

Clarence

Gosia and find there among the crickets clinking and not just the inspiration for the next thought and the next

Anna-Maria not just the inspiration for the next thought

Inga

Atmosphere

SFX

Music 1 ----- treated piano ----->

Music 2

Music 3 ----- turbulence ----->

Time 33:10 33:15

Martin

Clarence not just the inspiration for the next thought

Gosia change in direction but the fact the simple plain bare fact that these

Anna-Maria

Inga

Atmosphere

SFX

Music 1 ----- treated piano ----->

Music 2

Music 3 ----- turbulence -----]

