

Time Space Music

by Percival

Time Space Music could be looked upon as invocations in order to create a possibility for mankind to see its own true role on this earth stage. The first compositions, *Hommage à Antonin Artaud I* and *II*, are dedicated to Antonin Artaud, the French theatre man (1896-1948) who tried to revolutionize European theatre, to raise it up from a state of a so-called realistic entertainment to a dimension where myth, incantation, breath, sounds, and movements could create a transfiguration of man and his society. He visited the Tarahumara Indians in Mexico and was inspired by the rites created by these Indians and also by the dance and music culture on the island of Bali.

Parthenogenesis, which means Virgin Birth, is partly a happening that took place at a theatre in Sweden and partly sounds from nature answering man's call and behaviour by earthquake and turmoil finally changing into peaceful sounds from e.g. the sea and a bumble-bee. During a speech delivered at a theatre, where the audience became partakers, the Speaker-Composer says:

"The Orphic and Eleusinian mysteries reappear in a new form. Artaud reappears, muscle after muscle, breath after breath, beat after beat. The masculine, the neuter, the feminine, breaking clangs, infernal and celestial sounds, provocative, cried-out screams – a whole world is waiting for its birth."

A world has come to an end and another is rising. People can once more greet the sun by singing *Hail Thee Oh Sun*, and finally *Anno Domini* opens a new stage, a new world reality, by organ music and bells.

Percival has always been interested in multidimensional and polyrhythmic reality. His realization of his intentions in a musical context has, at least to some extent, been carried out in the compositions you can find on his compact discs – *Time Space Music*, *Time Plays Music*, and *Dreams and Ballads* – where sometimes you can hear rhythms on different levels, and a voice within a voice within a voice ...

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Running time: 41:14.

1. *Hommage à Antonin Artaud I* (5:00) Flute: Franciska von Koch. Drums (Chinese and Tunisian): Percival. Tibetan tuba: Stephen Frankevich. – Produced at Studio Art Distribution.

2. *Hommage à Antonin Artaud II* (9:13) AUM-voices and flute: Bissa Abelli and Percival. East African drums, Tunisian drums, and triangle: Percival. Tabla and xylophone: Andrey Edelfeldt.

3. *Anornas framstörtande fackeltåg* (3:42) The last poem in *Glühende Rätsel* (Glowing Riddles) by Nelly Sachs. Translation from German into Swedish: Percival. Drum and xylophone: Percival. The final lines (stanza) of the poem sung by Bissa Abelli and Percival: "Rich I am like the sea/ of bygone times and future/ and entirely out of death matter/ I am singing your song."

4. *Parthenogenesis* (7:16) At the beginning: recitation by Percival from his book *Cross-words*. At a theatre: drums, voices, screams ... Foreground drum, flute and speech: Percival. Background drummer: Christer Nygren. Shouts from crowds and nature sounds, including earthquake. Technical realization and wind flute: Göran Freese.

5. *Hail Thee Oh Sun* (2:09) Poem by Percival published in his book *Words*. Song: Franciska von Koch and Percival. Drum: Percival.

6. *Anno Domini* (13:39) Organ-player: Lars Hernqvist. Traffic sounds. Initial voice and bells: Percival. Technical realization: Anders Lind, Studio Decibel.

First performance of the pieces mentioned above: The Swedish Music Radio (P2). Music and texts (including information) © Percival and Art Distribution, Askrikegatan 13, SE-115 57, Stockholm, Sweden, phone: +46-8-661 54 33, www.artdistribution.se

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NOTE

Percival (first name and surname; no pseudonym), who lives in Stockholm, Sweden, is a writer, artist, and composer. He has exhibited his paintings and published books in Swedish and in English. His music and some of his plays have been performed in Stockholm and elsewhere. Information about his work: www.artdistribution.se

