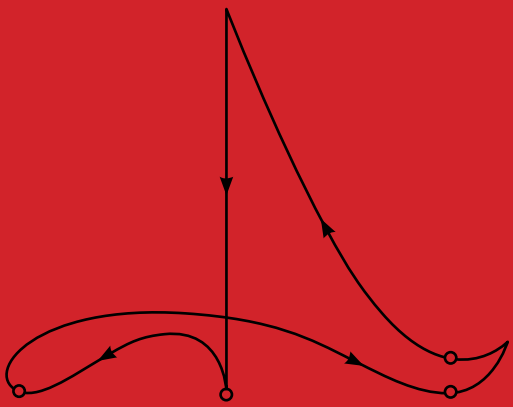

Up
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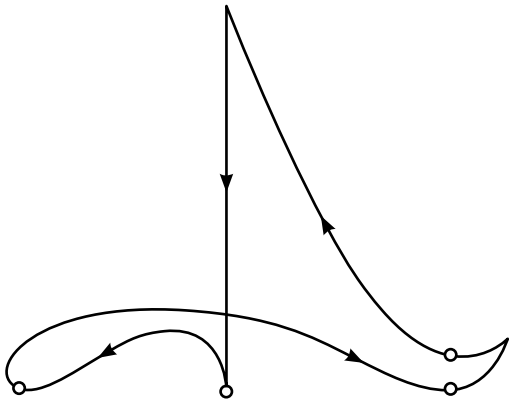

Up
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Barbara Bright
Edson Burton
Alexander Byrne
Samuel Chirmay
Callum Conway
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Rachel Conway
Ceri Daniels
Barbara Dixon
David Ellington
Jonny Fisha
Jackie Gibb
Blu Hickey
George Lovesmith
Alexandra Maskell
Debra Maxwell
Ailsa McKay
Freda Morgan
Morgan Penny
Walter Penny
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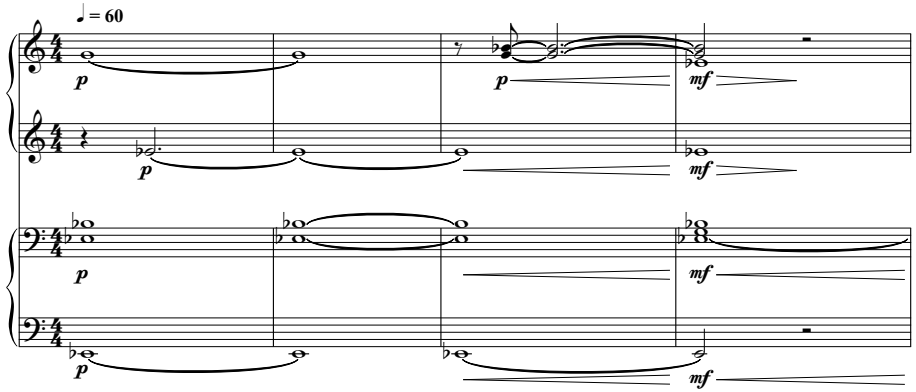
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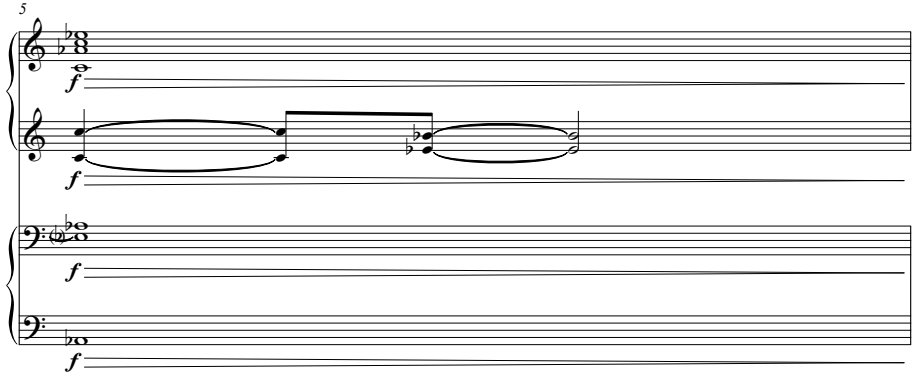
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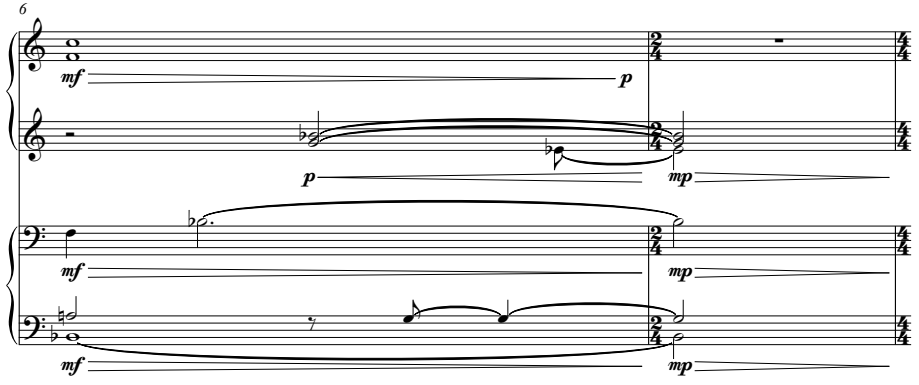
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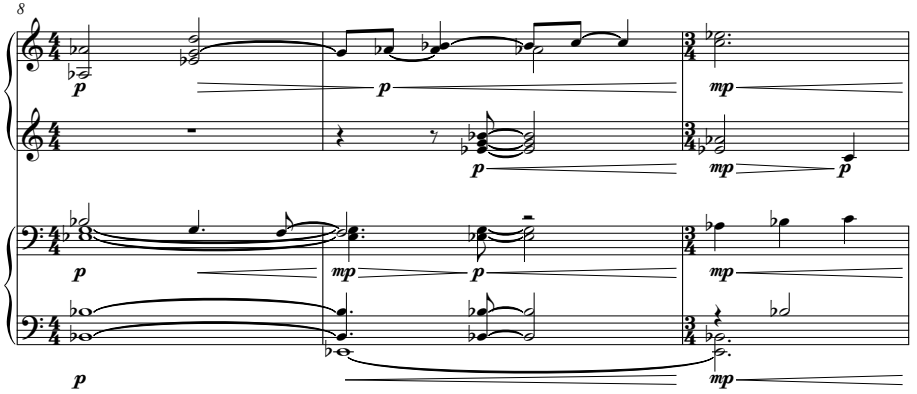
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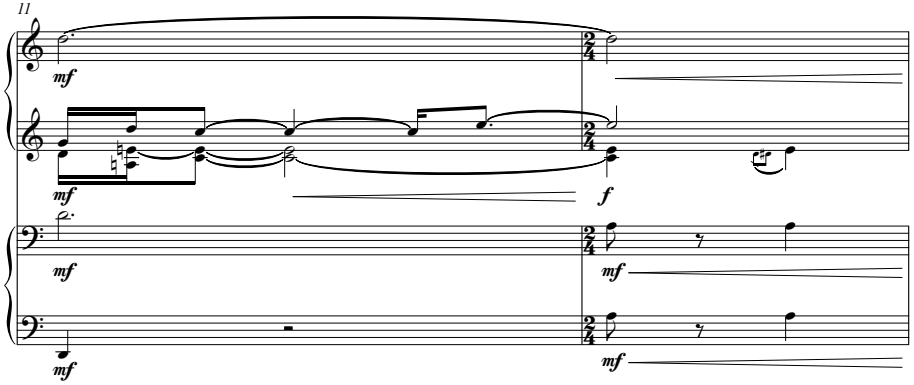
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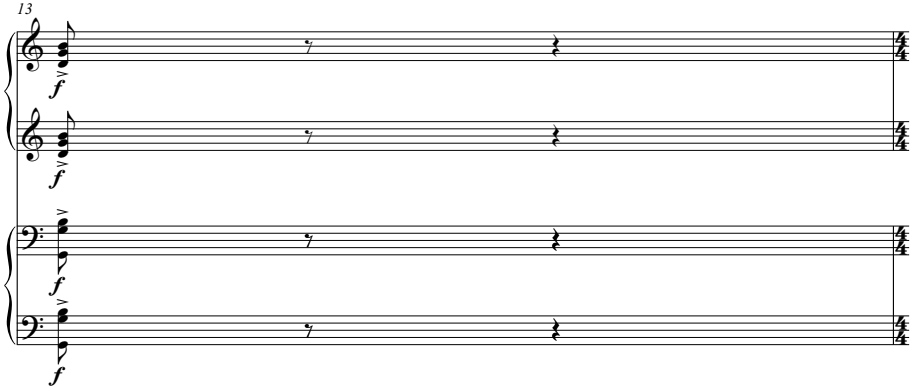
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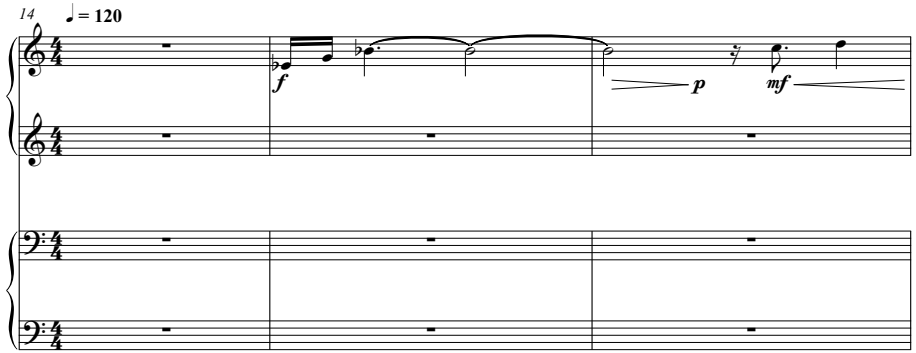
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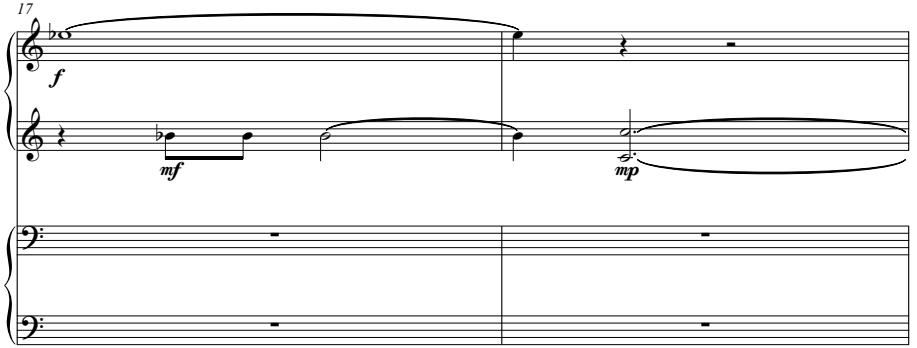
LA MÚSICA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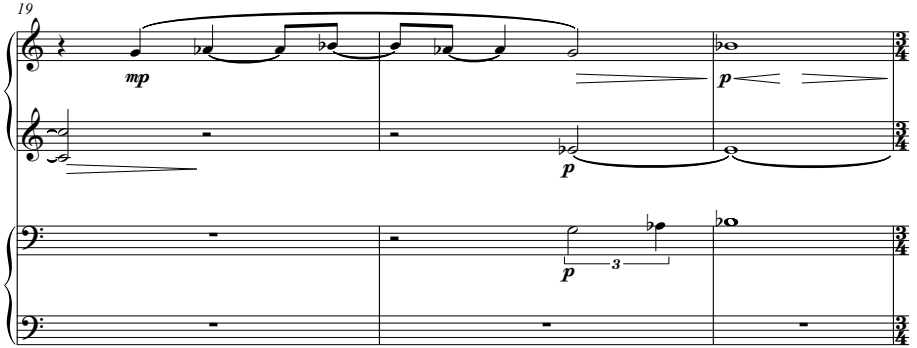
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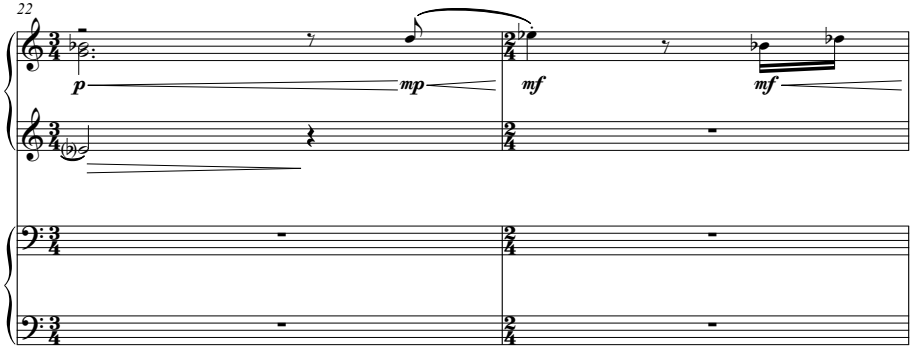
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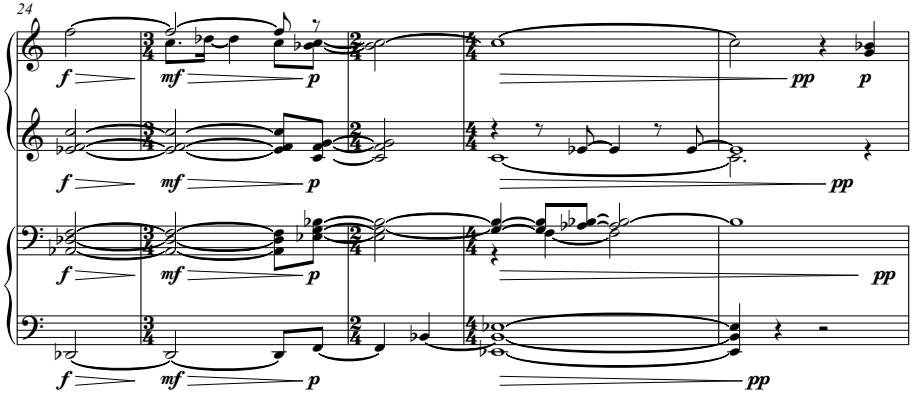
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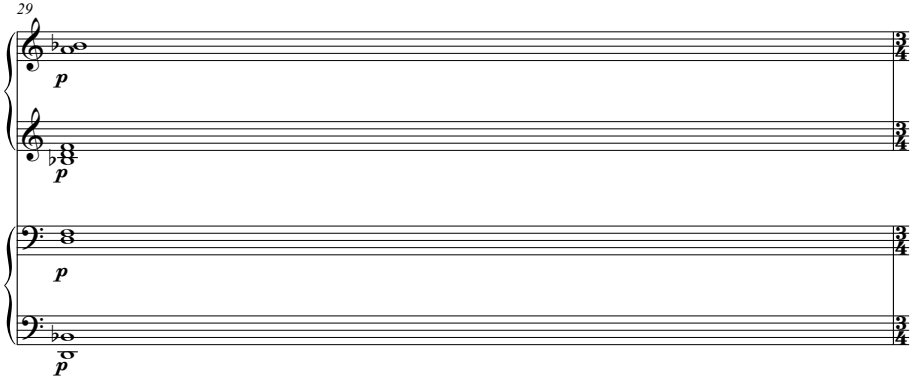
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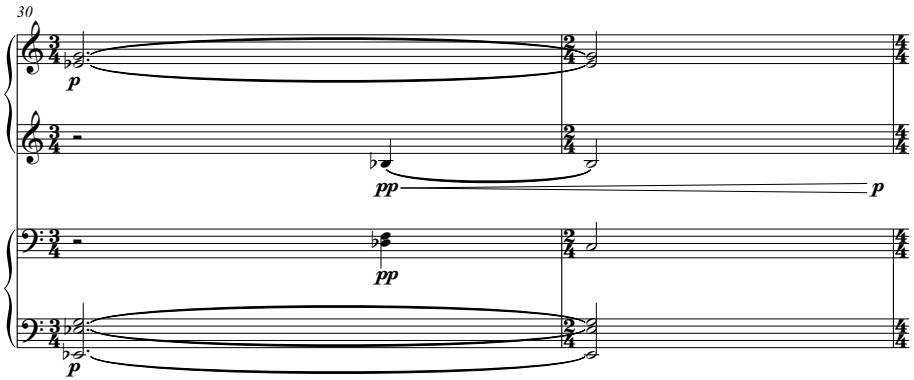
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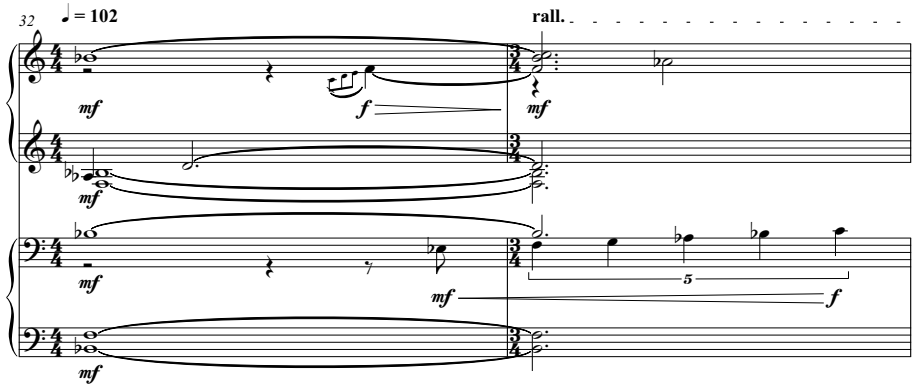
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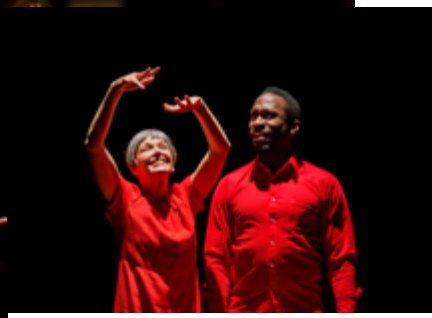

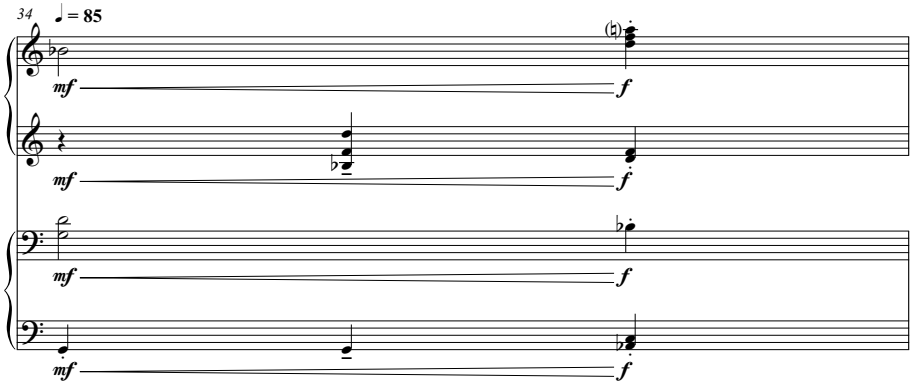
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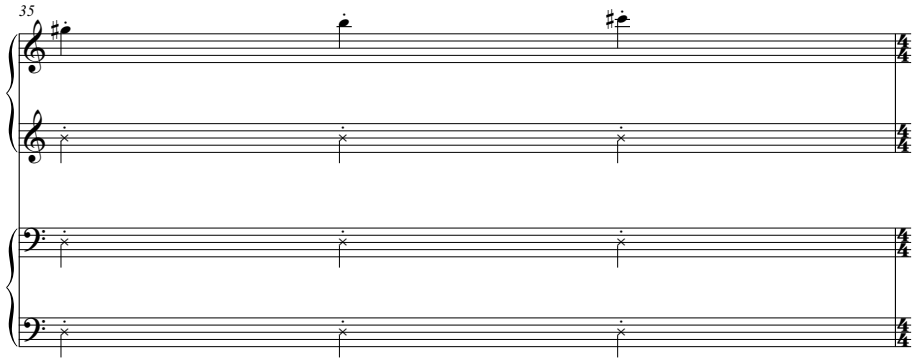
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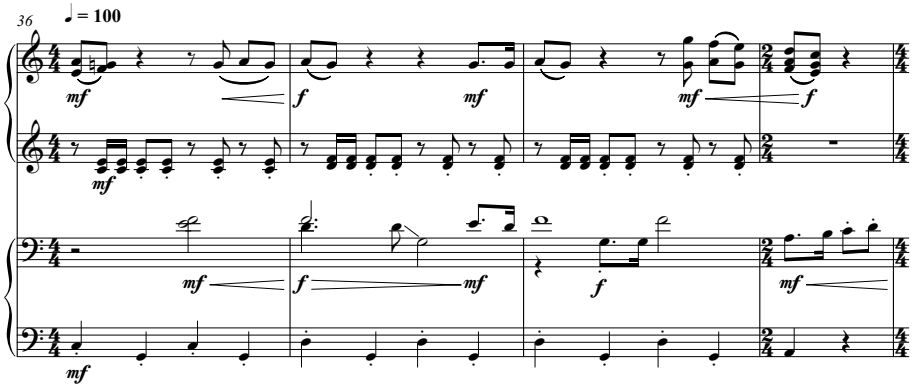
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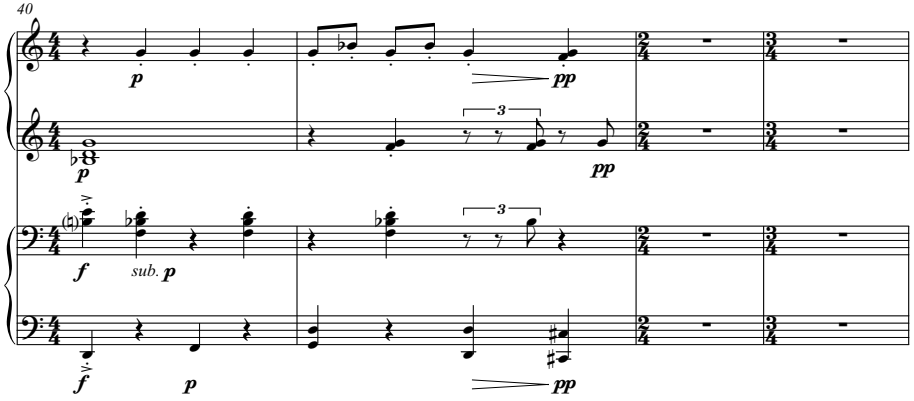
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pp
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f
sub. p
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pp

BRISTOL
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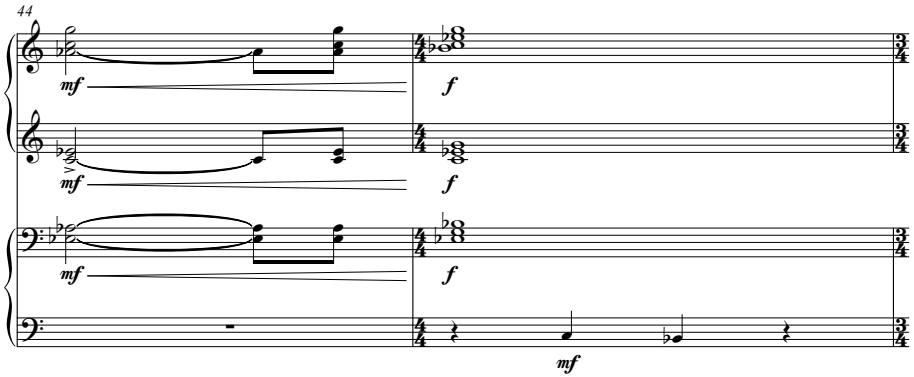
CITADEL BAND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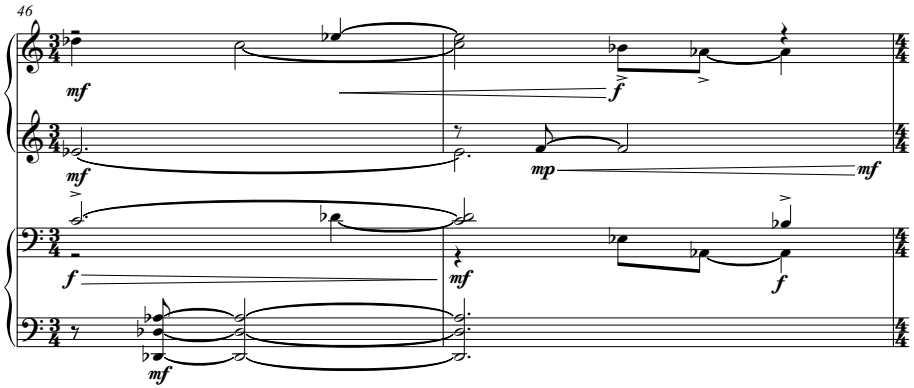
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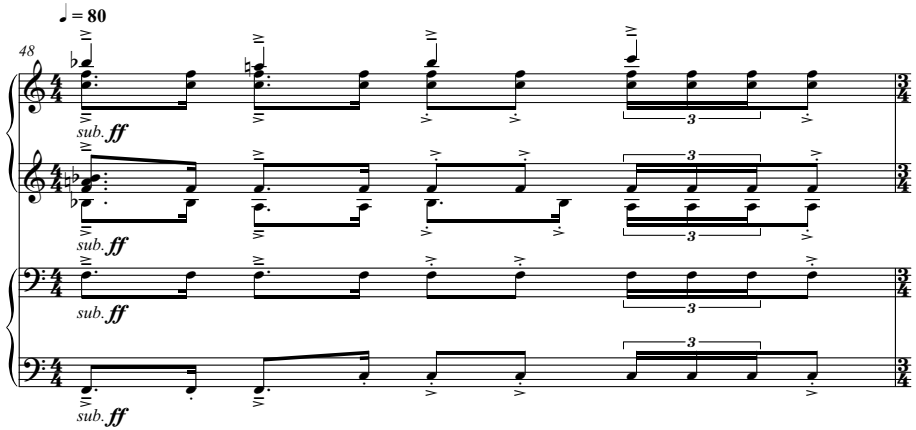
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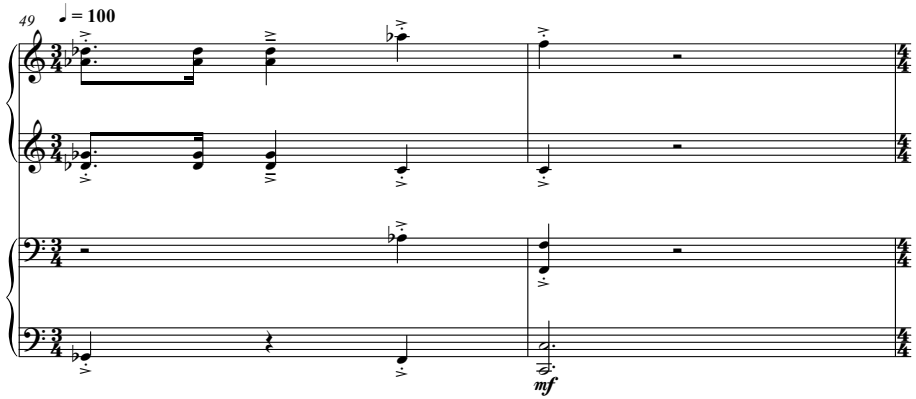
sub. ff
sub. ff
sub. ff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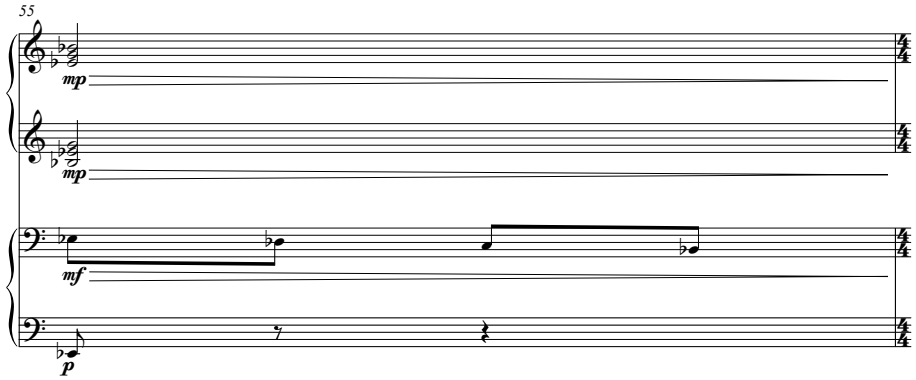
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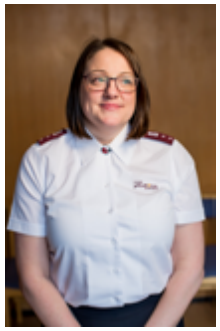

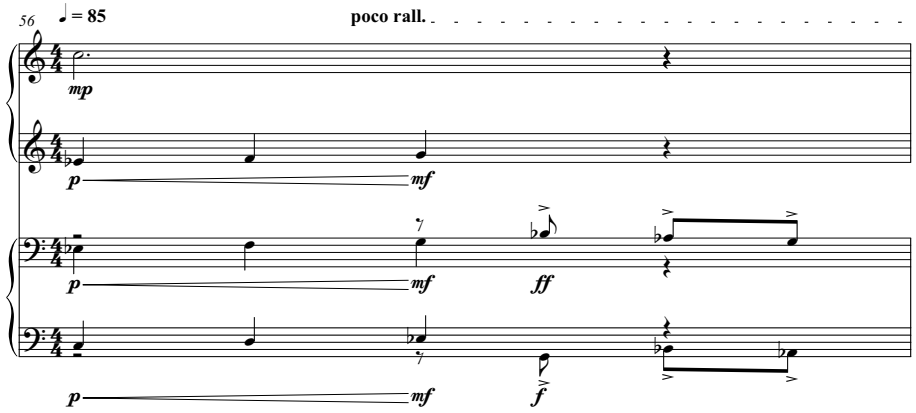
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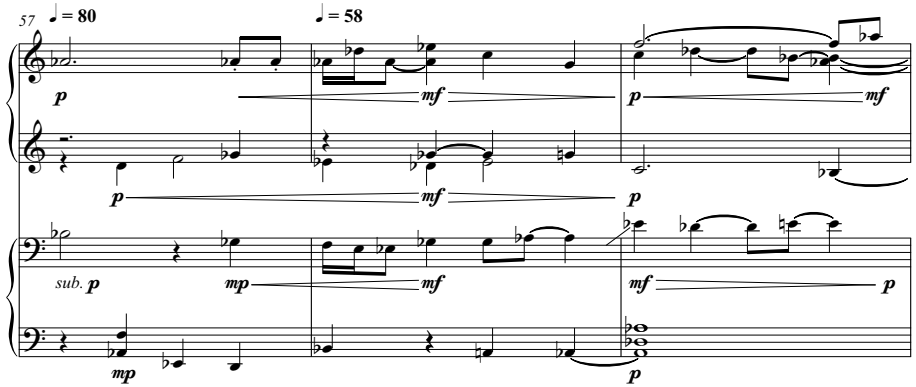
mf
f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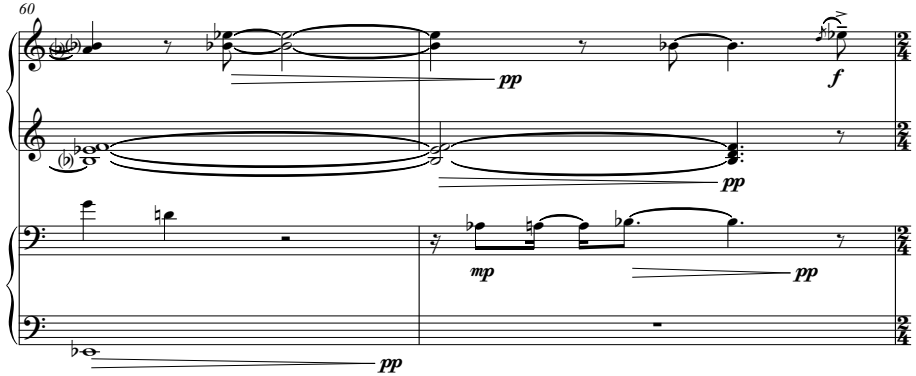
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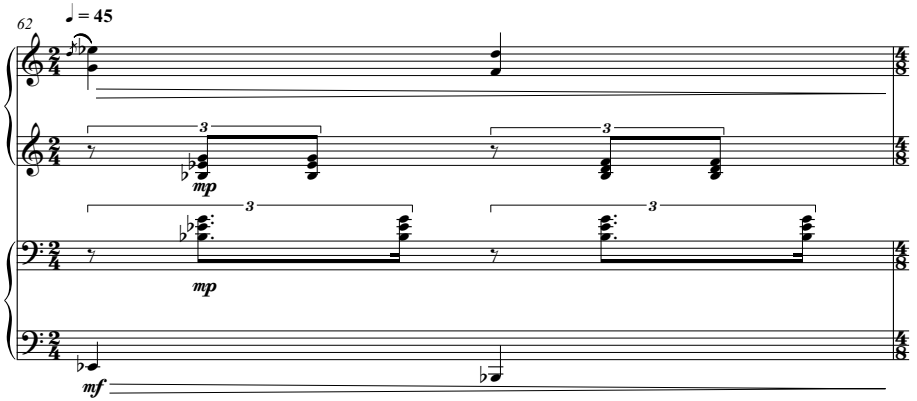
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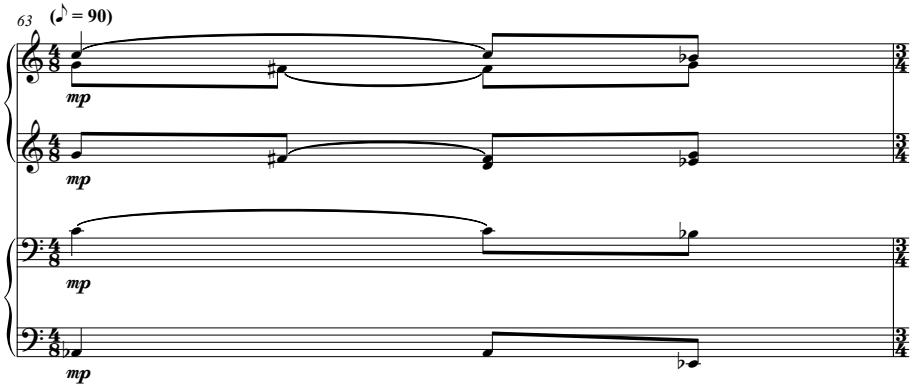
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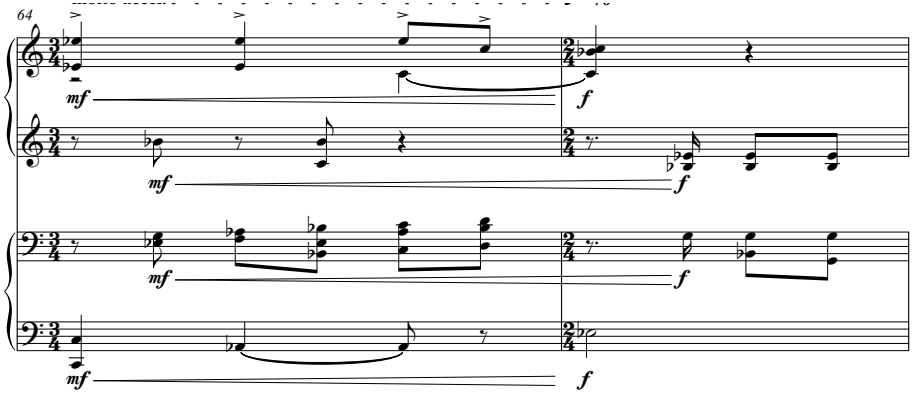
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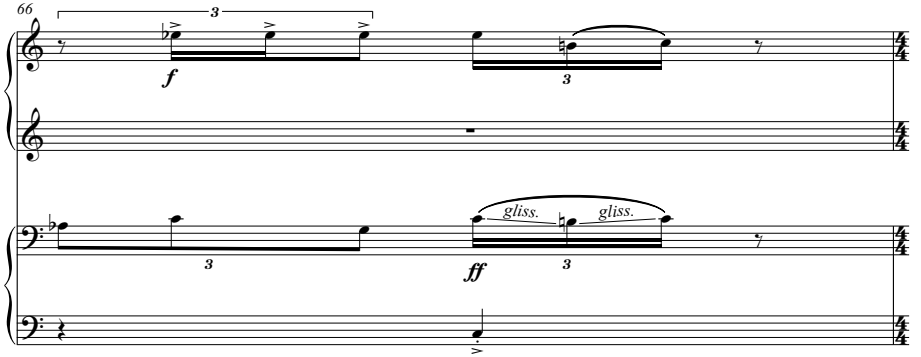
66
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BROOKLYN
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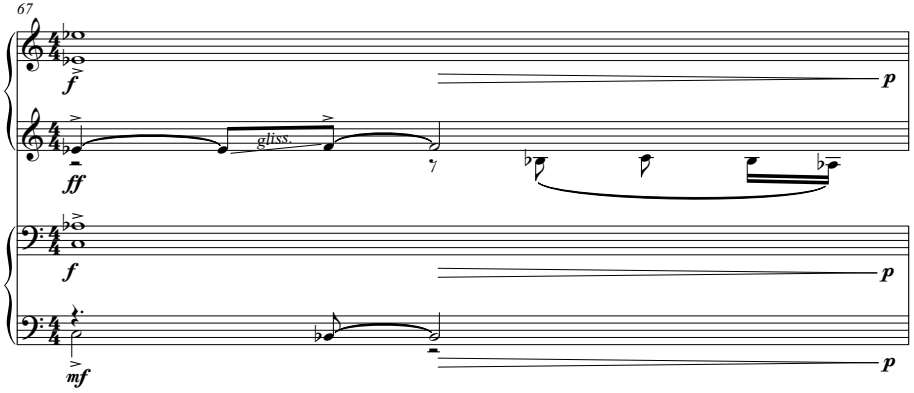
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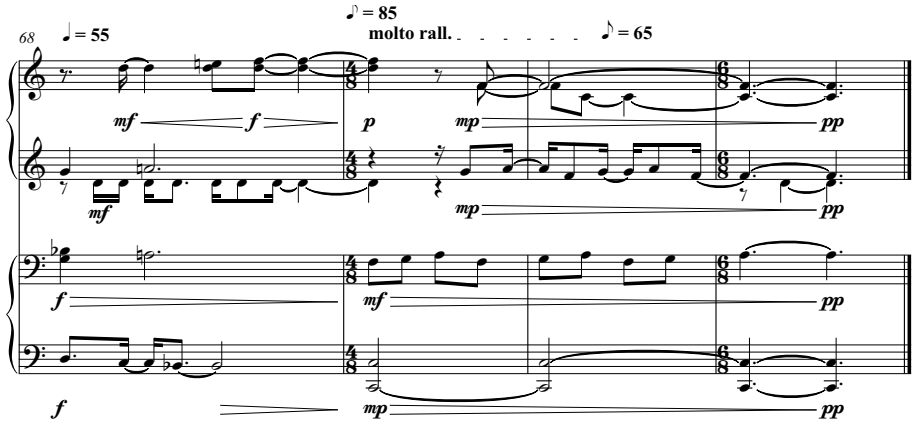
68
♩ = 55
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Interview with Andy Ingamells by Josie Spencer (MA Curatorial Placement with Situations) on 2nd March 2017, ahead of the live performance day on Saturday March 11th.

Your approach to *Up Down Left Right* began with researching the Salvation Army's music archive at the Citadel in St Paul's, Bristol. How did you start exploring the archive and what has grown out of your discoveries?

I was invited by Situations to respond to the place and the people of the Salvation Army Citadel in St Paul's, Bristol, to create a project that would mark the development of the new Citadel building. This opportunity arose from Bristol City Council's Section 106 Policy on Public Art. When I first visited the Salvation Army in Bristol I was directed to their vast music archive, which contains uniforms, instruments and musical scores going back 100 years and more. I also got into the routine of joining the band for rehearsals every Thursday night. I used to play in a brass band as a teenager so playing the tenor horn again after 10 years was a great experience.

I soon discovered an interesting object, a table in the Citadel prayer room. It's an Ikea table that's been covered in fragments of Salvation Army songbooks that have been cut up and glued together by members of the church. The table interested me because I have researched and followed the work of artists who have covered objects with music notation and then have tried to read these cut up fragments as new pieces of music. This work was especially prevalent in the 1960s,

which is an era I have researched a lot in my broader artistic practice.

In the archive I then found a piece with the word 'fragments' written on it. It's called *Our Army Veterans* which is like a 'greatest hits' of the early Salvation Army material dating back to about 1920. One of the key things that came out of their songbooks is that the church isn't made of the bricks of the building, it's made of the collective activity of the people who worship there. The church is a collective endeavour that also allows space for individual devotion and agency. A quote from the lyrics to a song by Maureen Jarvis springs to mind, 'except you build your house, Lord, our work is all in vain. Except your spirit fill it, but blocks of stone remain'. This really seemed appropriate because this commission is linked to having work made for the new Salvation Army building in St Paul's.

What research did you do into the history of the Salvation Army and its relationship to the area of St Paul's?

I was put in touch with historian Dr. Edson Burton. He gave me a broad history of different aspects of life in St Paul's and pointed me towards the book *Endless Pressure* by Ken Pryce – a sociologist writing in the 1970s who was a participant-observer in the culture at the time. He came to St Paul's as a West Indian man and described what life was like there. He noticed that lot of intellectuals and students would go to St Paul's because, in his words, "they tended to romanticize the deviant and the exotic". I didn't want to make a piece of work that did that. Instead I specifically wanted it to be about the Salvation Army and what they do for people in the community. I had an affinity with Ken Pryce because I saw a parallel with me being a participant-observer within the brass band. I was playing with the band and then trying to develop a piece for them. It wasn't just me writing a score without participating as that's not the way I work, although perhaps the band would have preferred that!

The project was closely developed with Situations. I often consulted with them about the best way to move forward, we discussed lots of ideas and gradually honed it down. The idea to invite members of the public to conduct the band came quite quickly and we realized that was an interesting idea for the relationship between St Paul's and the Salvation Army. I thought about the connection conducting has with the Bristol Bus Boycott initiated by people in St Paul's in 1963, a really important civil rights struggle for the West Indian diaspora in St Paul's, where, amongst other things, the question was 'who was allowed to be a conductor?' At that time black people were barred from being bus conductors on public transport.

The parallel between conducting a band and a bus conductor interested me – the bus conductor has authority over the passengers on a bus and the conductor has authority to conduct a band. Historically, conducting has been a very white profession that does have its associa-

tions with power. This power dynamic is also quite interesting with this example of the local struggle for black people gaining power and agency in the 1960s under a pressurised society.

Your practice often explores unusual methods of composition that blur the line between composer and performer. How do you think taking part in *Up Down Left Right* will make participants feel?

I hope they feel exhilarated doing it. I certainly know I felt exhilarated the first time I ever conducted a music ensemble. Just holding the baton and realizing you have got the ability to impact upon a whole band is very powerful but humbling at the same time. I don't want to imagine what they would feel but it's going to be fascinating to talk to people after they have done it to see how they felt. For me I think it will have a lasting effect, but I wouldn't want to put words in the mouths of participants, I'm excited about hearing the results!

The Salvation Army Brass Band is central to the project and you have worked closely with them from the outset, playing with the band in rehearsals across a number of weeks. How did the brass band respond to the project?

I was always welcomed by the Salvation Army and didn't ever feel judged, fitting with the Salvationist values of inclusiveness and integration. When I started working with an experimental approach to music I saw it as liberation from playing in brass bands as a child. I'd grown up making music in a very hierarchical way and I wanted to break free from of that. At the same time I appreciate that others find joy and comfort in that structure. The last thing I'd want to do is take away joy in the music, but I also don't want to stop working in the way I work. Trying to marry those two approaches has been quite a challenge.

The live experience element of *Up Down Left Right* will take place on Saturday 11 March at The Citadel in St Paul's, Bristol. Can you tell us a little about the film and new score that will be created as a result?

The live experience is almost like a film shoot. There will be cameras set up capturing how participants interact with the band. The challenge is then to edit down the hours of footage into a three-minute video, a length that's longer than a march but not a complete show piece, a good duration. There will be lots of different shots of participants conducting all cut up and it'll have this collage or remix feeling about it. The aim is that the new score can then be played by the band and be rehearsed as a separate piece of music in its own right. The ideal outcome is that the band will learn that new piece of music and will be able to play it in time with the film. It will be similar to a silent movie from the early 20th Century and they are the orchestra accompanying it.

What do you hope this work will allow you to test, experiment or discover as an artist that you haven't been able to before?

My practice is difficult to pin down, it hovers somewhere between art, music and theatre. I do a lot of performances myself. I've performed naked, I've worked in ways that could be considered avant-garde clichés, trying to shock. A lot of my references go back to sixties and seventies performance art that was challenging bourgeois norms at the time.

When I was researching I discovered that in the 1960s the Salvation Army had a pop band called The Joystrings. They once played Salvation Army songs in a strip club in London whilst performers were dancing and stripping. The Joystrings talked to the strippers and were very open, using it as part of their ministry. I had this feeling that some of my more outrageous art friends would suggest I do something outrageous with the Salvation Army, but discovering this I realised they are actually one step ahead all of the time. In the 1960s they were playing Christian music for strippers. What could I do that's more outrageous than that? It's so interesting that there's such a bravery and boldness there. One of the young members of the Bristol Citadel corps said that "the music at the Salvation Army has meaning, purpose and emotion, and it's tied up with ministry". It's not just music, it's not just decoration, it has something important behind it.

I don't usually get the chance to work with a large group of musicians and if I do, the expectation with a composer is that they put the work in, they write the piece and then provide the notes on the page when it is complete. Afterwards the band would maybe play the composition once or twice. This process has been completely different. I've had a year to come into the Citadel and get to know the band and rehearse with them to really understand what they do. We have set up a situation where participants are invited to step out of their comfort zone and experience feeling nervous and excited about conducting a band. It's a rare experience, and a privilege for me to be working so closely with a large band on a project I've had a hand in creating.

Andy Ingamells *is a composer and performer of experimental music. He has dispersed brief instructions via the internet to be interpreted and performed in over 30 different countries during a single day, filled taxis with recorder players reading traffic lights as musical notation, invented the game of violin cricket, and completed a marathon five-day performance-journey across Europe inspired by organ music.*

For audio and video recordings visit andyingamells.com

On Saturday March 11th 2017, forty people responded to an open invitation to conduct the Salvation Army brass band at the Ashley Road Citadel in St Paul's, Bristol. No prior musical experience was necessary. Together, across the course of a day, a new musical score was created.

Band members:

Major Michael Allen
Louise Avison
Fiona Birch
Emma Coles
Nathan Coles
Louise Elcox
Colin Friday
Captain Ali Friday
Captain Gavin Friday
Mark Harris
Michael Kim
Martin Olver
Harvey Olver
Kathryn Riley
Derek Scott
Lorraine Searle
Bob Smardon
Ben Thompson (Deputy BM)
Heather Tyler
John Watts
Philip Watts
David Williams
Jamie Williams (Bandmaster)
Nigel Williams
Sarah Williams

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www.situations.org.uk
@SituationsUK

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Every effort has been made to ensure names and details are correct at the time of going to print. Any mistakes or omissions are entirely unintentional.

SITUATIONS

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