

***ALL  
THINGS  
MUST  
PASS***

14-17 Oct 2010  
**TOLBOOTH**

**Le  
Weekend 2010**

### **THURSDAY 14 OCTOBER**

The Room

RM Hubbert

Critical Mass: Agustí Fernández & Mats Gustafsson

Ben Frost

Sten Sandell's Hammond Organ Trio

Johan Berthling & Paal Nilssen-Love

### **FRIDAY 15 OCTOBER**

Bill Wells & Stefan Schneider

Andreas Söderström Ass

Murcof & Francesco Tristano

Alphabet Dust

### **SATURDAY 16 OCTOBER**

The Music of Alvin Lucier 1

The New String Theory: Rhodri Davies, Angharad Davies, Lina Lapelyte

Oceans of Silver & Blood: Mark Wastell & Joachim Nordwall

Claudia Molitor

Film Screenings

Peter Nicholson

Marilyn Crispell

Raymond MacDonald

Tetuzi Akiyama & Chris Forsyth

Tarwater

### **SUNDAY 17 OCTOBER**

Notes From the Underground

The Music of Alvin Lucier 2

John Butcher & Gerry Hemingway

Paul Metzger

Faust

**One day ticket** £15/£10

**4 Day Festival pass** £40/£30

**Box Office** 01786 27 4000

**Info** [leweekendfestival@stirling.gov.uk](mailto:leweekendfestival@stirling.gov.uk)

More details, links, travel & ticket offers  
on [www.leweekendfestival.com](http://www.leweekendfestival.com)

Tolbooth, Jail Wynd, Stirling

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Le Weekend is funded by Stirling Council & Creative Scotland and supported by



**Stirling**  
SCOTTY'S HART

**monorail music**

All things must pass. The thirteenth Le Weekend will be an occasion of high drama and mighty celebrations. For thirteen years the festival has brought a mind-boggling array of musical mayhem to Stirling and this year its last breath will be drawn on Sunday night. But like most beasts of bewildering spirit it is hoped that what Le Weekend started all these years ago will transmogrify into something new in the years ahead. Like the music that the festival has championed the idea of stasis, of not moving, is alien to the festival's ethos, so to bring the festival to a conclusion now and on a high point seems the right thing to do.

Considering the significance of the year we have pushed the boat out to try and capture the essence of Le Weekend.

A handwritten signature in dark blue ink, appearing to read 'Alasdair Campbell'.

*Alasdair Campbell*  
*Artistic Director*

# Le Weekend 2010

## ***THE ROOM 1*** **The Grand Inquisitors** **Improv Space**

**Tolbooth Meeting Room 2, 5pm**

Last year we thought that having a space where anyone can come together to explore improvisation and other such mechanics of music making was a good way to break down barriers between audiences and performers. The Room was popular and each session was different, attracting musicians from the wider community, audience members who were keen to participate in some spontaneous music making and performers from the festival. A lot of interesting music was made and there were also some moments of spontaneous spine-tingling beauty.

This year we thought we had to do the same only different. The space will be there and again everyone is invited and we thought we would set up some new parameters. To find out what these are, come and join the sessions. Bring an instrument or make use or make use of what we have in the room. There will also be space to just drop in and listen to what is happening.

Raymond MacDonald will again be our ringmaster and throughout the sessions he will be joined by various Le Weekenders.

## ***THE ROOM 2*** **Improv Space**

**Friday, Tolbooth Meeting Room 2, 5.30pm**

## ***THE ROOM 3*** **VERSUS JUNK MUSIC**

**Saturday, Tolbooth Meeting Room 2, 2.30pm**

## ***THE ROOM WORKSHOP*** **THE PERFORMANCE** **Grand Episodes In Improvisation**

**Sunday, Tolbooth Meeting Room 2, 1.30 - 2.30pm**

## **LE WEEKEND CLASSIC PLAYBACK SERIES 1**

### **Horace Tapscott - The Dark Tree**

**Tolbooth Café Bar, 6pm**

Each evening, this year, we thought we would indulge you with what we think are some remarkable recordings that have been made over the years and in some way capture the Le Weekend spirit. In the hour slot we will play the complete recording for you to enjoy over a glass of something.

Horace Tapscott's West Coast sound is little talked about these days but for a short spell he created something very new and different. Probably his most famous work from the sixties is Sonny Criss's *Sonny's Dream* where Tapscott wrote, arranged and produced the sessions which were dubbed the new birth of the cool. Heavily involved in a lot of community music making projects in the 70s and outspoken in his political views, which ended in him being blacklisted from mainstream music clubs, this, of course, did not curtail his creativity but added fire to it. *The Dark Tree* is from 1986 and is his masterpiece. The title track itself had an early outing in the sixties.

## **RM HUBBERT**

**Tolbooth Café Bar, 6.45pm**

To get the festival off to a stirring start of emotional completeness Mister Hubbert's nuanced solo guitar music will draw us in to a landscape full of delicate passion. His first CD of solo playing, *First & Last*, is a joy of personal exploration. Interestingly he mentions Tom Ze and Baden Powell in a list of influences and there is something of Brazil's Tropicalia movement in his distinctly singular playing.

*RM Hubbert - guitar*

## **CRITICAL MASS**

**Agustí Fernández & Mats Gustafsson**

Tolbooth Auditorium, 7.30pm

To open this year's festival something with power and delicacy. Two of the most sought after players on the scene today. Mats Gustafsson is a friend of Le Weekend playing here in different guises and also helping and advising the festival. Best known for his unsettlingly beautiful guttural power riffs in the band The Thing's noise funk, Gustafsson's playing graces an incomparable number of situations most recently turning up in The Ex's brass section, Brass Unbound. His compassion for the human condition pours through his music. Agustí Fernández is the perfect foil to Gustafsson. Blindingly articulate across all of the surfaces of the piano he too has worked with a myriad of players from Parker & Bailey to Butch Morris & Peter Kowald, lending every situation an incomparable beauty.

*Agustí Fernández - piano*

*Mats Gustafsson - baritone sax*

## **BEN FROST**

Tolbooth Auditorium, 8.30pm

Carving out an aural sculpture between the two improvisational colossus of tonight's programme Ben Frost's epic minimal soundscape is as much about what might happen than it is about the sheer impact of noise. Composer and producer Ben Frost's 2009 CD *By The Throat* reverberates with an awkward primal force. In interview he confesses "I am a collector: images, objects, texts, ideas - my apartment is strewn with reams of images of fire, and lava, and wolves and whales and fur and teeth" and they are all in his music. Originally from Melbourne but now resident in Iceland it is easy to hear from the music that he must feel at home in the land of glaciers, geysers, and uncontrollable nature. Arvo Pärt, Ligeti, Sun O))), Swans and Burial are just some of the music he admires. Menacing.

*Ben Frost - electronics, guitar & piano*



**STEN SANDELL  
HAMMOND ORGAN TRIO**

with

**Sten Sandell  
Paal Nilssen-Love,  
Johan Berthling  
Mats Gustafsson**

**Tolbooth Auditorium, 9.30pm**

The Sten Sandell trio with John Berthling and Paal Nilssen-Love has been making brilliant purposeful assaults on the free jazz idiom for over ten years now.

Sandell performed with Gustafsson in the earlier trio Gush and we are excited to see Mats joining this explosive trio for the first visit to Le weekend of Sandell. Also the idea of a Hammond trio and Gustafsson will bring the first day of a special Le Weekend to a very fitting and exciting close. Don't expect quite Jimmy Smith but expect sparks to fly from the crunching Hammond sound. Sandell brings a huge openness to the music taking as much from Cage and Xenakis as from the improvising world. Nilssen-Love creates the most compelling rhythmic narratives around. All three plus Gustafsson on board have grown an almost telepathic understanding of their musical ground.

*Sten Sandell - hammond organ & piano*

*Johan Berthling - acoustic bass*

*Paal Nilssen-Love - drums & percussion*

*Mats Gustafsson - baritone sax*

**FESTIVAL CLUB**

**Tolbooth Café Bar, 10.45pm**

**FRIDAY 15 OCTOBER**

## ***BIG NOISE IMPROVISATION TEAM***

**Tolbooth Attic, 4.30pm**

As part of Le Weekend's dedication to working with the community and young people we are pleased to have this fantastic group involved in the festival this year.

Children from Sistema Scotland's inspirational Big Noise Orchestra in Raploch will play an improvisation/conduction set, led by cellist Peter Nicholson.

[www.makeabignoise.org.uk](http://www.makeabignoise.org.uk)



## ***THE ROOM 2 Improv Space***

**Tolbooth Meeting Room 2, 5.30pm**

## **LE WEEKEND CLASSIC PLAYBACK SERIES 2**

### **Soft Machine - Volume 2**

**Tolbooth Café Bar, 6pm**

Third is probably Soft Machines more well known venture and most complete realisation of their playful fusion of style and idiosyncrasy but Volume 2 was their first and ground breaking move to a more instrumental approach. Ratledge's unique use of organ and manic delivery fused with Wyatt's beautiful drumming and voice and Hoppers' distinctive bass lines brought about a new English sound. Remember this was 1969, Miles' Bitches Brew hadn't been released, the band had just come from the back of a Jimi Hendricks' tour and Ayers and Allen had left. There was nothing quite like this sound around. What stands Soft Machine apart from what was to become almost the derogatory term of Jazz Fusion was their uncanny musicianship and for a short period their seemingly complete focus on making this intriguing and original music.

## **ALPHABET DUST - SONGS 1**

**Tolbooth Café Bar, 6.45pm**

Local artist Ken Brown aka Alphabet Dust brings a sublime otherness to his electronic collages of sound. Combining his music with stark visual images/films, his project creates an almost existential bewilderment like the missing narrative of the unknown.

*Ken Brown - electronics & visuals*

## **PIANO TAPES**

**Bill Wells & Stefan Schneider**

**Tolbooth Auditorium, 7.30pm**

No excuses needed for having Bill Wells back at the festival. Wells continues to create some of the most beautiful music produced anywhere, the only crime is that it is not recognised more universally as such, despite being so prolific. This collaboration with the ever remarkable Schneider, who Wells worked with on the 2007 Le Weekend commission released as Paper & Pins, developed from a intense improvisational session capturing Wells' piano playing at its most expansive and Schneider's electronics and tape manipulation at their most elusive.

*Bill Wells - piano*

*Stefan Schneider - tape machines*

## **ANDREAS SÖDERSTRÖM - ASS**

**with Johan Berthling & Per Eklund**

**Tolbooth Auditorium, 8.30pm**

ASS / Andreas Söderström's music is a carefully crafted mélange of acoustic sound and awkward melody. He was at the festival in 2008 as part of Swedish pop tone poem specialists Tape and also played guitar with Taken By Trees. His own music swells out of this Scandinavian pop/folk/contemporary scene bringing sheer beauty back on to the spectrum. Söderström is one of those musicians that can make music from anything, they used to be called multi-instrumentalists but somehow that seems such an inadequate word these days.

He is joined for this outing by percussionist Per Eklund and fellow Tape-ite Johan Berthling on bass.

*Andreas Söderström - guitar & things*

*Johan Berthling - acoustic bass*

*Per Eklund - percussion*

## **MURCOF & FRANCESCO TRISTANO**

**Tolbooth Auditorium, 9.30pm**

It is great to have Murcof at the festival for the first time. His CD The Versailles Sessions is a particular favourite and brings together all the elements of music making that he is renowned for worldwide - a brilliantly realised balance of electronic and acoustic sound worlds. Fernando Corona (aka Murcof) was born in Mexico but now lives in Barcelona. He set up Murcof to explore the forms and timbres of the classical tradition through digital means.

For Le Weekend he is brought together with the much lauded Francesco Tristano to perform a completely new and original set of music. Tristano has already collaborated with Murcof on his Not For Piano recording, a playful ransack of his young head's open ended approach to music. As well as his classical background, he is as much at home with Autechre, Carl Craig, Moritz von Oswald and of course going head to head with Murcof in a quest for musical relevance and elegance.

*Francesco Tristano - piano*

*Murcof - lap-top & electronics*

## **FESTIVAL CLUB**

**Tolbooth Café Bar, 10.45pm**





**SATURDAY 16 OCTOBER**

## **THE ROOM 3 VERSUS JUNK MUSIC**

**Tolbooth Meeting Room 2, 2.30pm**

Joining the Improv space for a very special look at a DIY approach to music making will be Sarah Kenchington and Shane Connolly. There is a long tradition of making instruments from whatever is available to you at the time and creating wonderful new sound worlds from the limits as well as possibilities that these new objects bring to music making.

## **FAUST Film & Talk**

**Tolbooth Attic, 2pm**

This special event is a taster for Sunday's full-blown Faust performance. Using two screens and projectors Zappi W Diemer, one of the masterminds of the Faust phenomenon, will montage images and film that he has made or collected over his career. Following this Jean-Herve Peron and Zappi will present a Q&A covering the wonderful life of Faust. This is a great chance to find out first hand what the early days of Faust were like and to realise the relevance of their continued creative drive.

## **FILM SCREENING 1**

### **The Animal Riot: Mandy McIntosh**

### **Ruby Dregs: Mandy McIntosh**

**Tolbooth Attic, 1pm**

The text of the film is abridged from the original story "The Animal Riot" by Nikolay Ivanovich Kostomarov. Sometimes cited as an influence on Orwell's Animal Farm, the story of the riot was written towards the end of the 18th century, before the Russian Revolution. It is a philosophical account of a great bid for freedom that fails.

McIntosh's film is a process of reactivation as well as an exploration of aesthetics, symbols and the marks animals make. The backgrounds are drawn by primates, gorillas, chimpanzees and orang-utans, while the story is acted out by 3D puppets.

The film is scored by Zeena Parkins in an expressionistic but hard edge staccato that she built in response to seeing how the animals moved. Zeena and Mandy spent a week on a farm in Cornwall making field recordings which Zeena pushed into heightened lyrical shapes. The story of the failed revolution is lent great sombre dignity by the voice of Aidan Moffat.

Ruby Dregs is an early animation created by McIntosh working with young people from Bannockburn primary school. This extremely challenging film examines the methods in which William Wallace was executed and the way that the young people grapple with this in the context of a cultural icon. It was commissioned as part of the Wallace 700 project run by the Tolbooth.

## **NEW SOUNDS IN OLD SPACES**

The location and space where music is experienced can be fundamental to its overall affect on the listener and performer. As with the last two years at Le Weekend we are keen to exploit the wonderful buildings and spaces that surround the hub of the festival, the Tolbooth. This year we again bring the festival's main commission to the venerable Church of the Holy Rude (which is now an established part of the festival) but this year we are also exploiting the wonderful and evocative space in the Cowane's Hospital next door. Saturday and Sunday will find Le Weekend hosting two events dedicated to the work of American composer Alvin Lucier here in the wood panelled Guild Hall.

### **THE MUSIC OF ALVIN LUCIER**

Composer David Fennessy was asked by the festival to curate these very special performances of the work of Alvin Lucier, a project that he has been keen to put together for some time now. Fennessy who was commissioned in 2008 to create the BIG Lung piece for the organ in the Church of the Holy Rude, worked closely with Le Weekend to position Lucier's work in a suitable and inspirational space.

The American composer Alvin Lucier (born 1931) has spent much of his creative life examining the specific dimensions, acoustic properties and atmospheres of rooms. "Every room has its own melody", he once said in an interview regarding his piece from 1970 "I am sitting in a room", now regarded as a classic of experimental psycho acoustic music. By closely examining acoustic phenomena such as natural frequencies, standing waves, reflections and 'beating' (when two sounds very close in pitch collide and produce audible pulses) Lucier's music

seems to describe the space in which it is produced in an almost scientific way seemingly without interference from the composer himself. This belies a painstaking approach where careful consideration results in the purest music imaginable; "...time and time again I find myself having to pare away any musical gestures in a work to uncover the true idea in a piece"

### **PART ONE**

**I am sitting in a room, for tape and spoken word.**

**Narration - Billy Letford**

**Cowane Hospital, 4pm**

# **OCEANS OF SILVER AND BLOOD & THE NEW STRING THEORY**

with

**Mark Wastell**

**Joachim Nordwall**

**Rhodri Davies**

**Lina Lapelyte**

**Angharad Davies**

**Claudia Molitor**

**The Church of the Holy Rude, 5pm**

Devised in partnership with Le Weekend Festival in Stirling this new commission locks the horns of improvisation and notation forcibly together producing a formidable balance of sound. Brighton based composer Claudia Molitor has worked closely with this exceptional group of players teasing the improvisational and spontaneous aspects of their work with gestures and constructs of written music.

*Mark Wastell - tam-tam*

*Joachim Nordwall - electronics*

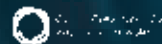
*Rhodri Davies - Harp*

*Angharad Davies - violin*

*Lina Lapelyte - violin*

*Claudia Molitor - notation & piano*

**hcmf** //



## **LE WEEKEND CLASSIC PLAYBACK SERIES 3**

### **John Zorn - The Big Gun Down**

**Tolbooth Café Bar, 6.15pm**

Our third cut of sheer genius is possibly one of the most remarkable records made in the 1980s. John Zorn continues to divide opinion across the critical autopsy bench but what would he care, his galloping charge through genres and tastes is a hungry joy of music and one that seems endless. In 1986 when *The Big Gundown* was released it was a shock to the music business' system to think that such a radical statement could be made by referencing the music that accompanied the Spaghetti Western's soundtrack man but of course Zorn understood Morricone's genius and disregard for classical music's stuffy conservatism and his brilliance with dramatic cliché. What Zorn created was a mesmerizing, disrespectful (but not of the composer), unsettling contemporary classic.

## **PETER NICHOLSON**

### **Songs 2**

**Tolbooth Café Bar, 7pm**

Peter Nicholson joins the Le Weekend throng with an exploration of his solo work for cello and voice. Peter has previously performed at the festival with the wonderful One Ensemble and as part of the ever-evolving Glasgow Improvising Orchestra. He has more recently been developing his music in the area of songwriting. This will be a beautifully poignant set balancing the textured nuances of voice and cello.

*Peter Nicholson - cello & voice*



## **MARILYN CRISPELL & RAYMOND MACDONALD**

**Tolbooth Auditorium, 7.30pm**

From works like *Gaia* and *Labyrinths* in the mid 80s, to working with Braxton in his classic quartet, or her sumptuous interpretations of Annette Peacock's music with an equally brilliant trio, to her present day explorations of the possibilities in music, Marilyn Crispell's unquenchable brilliance is a testimony to her enduring spirit. A spirit that is recognised and continued by Scotland's own Raymond MacDonald. MacDonald's adventures in modern music are unmatched on the UK improvisation scene. His willingness to embrace challenging situations and see what happens has enabled him to work with the cream of the international scene - Günter Sommer, George Lewis, Axel Dörner and Steve Noble to name but a few, but it is his great sincerity that allows these encounters to produce some moments of sublime musicality. This duo is a testimony to the continuing importance of improvisation for the development of music today.

*Marilyn Crispell - piano*

*Raymond MacDonald - soprano & alto saxophone*

"Hearing Marilyn Crispell play solo piano is like monitoring an active volcano. She is one of a very few pianists who rise to the challenge of free jazz." *The New York Times*

**SATURDAY 16 OCTOBER**

## **TETUZI AKIYAMA & CHRIS FORSYTH**

**Tolbooth Auditorium, 8.30pm**

A new, exciting duo, although each artist will also perform a short solo set of their very distinct take on guitar music at this, their first visit to Le Weekend and their only visit together to Scotland.

Tetuzi Akiyama specialises in creating music with elements of both naïve primitivism and the harsh realism of guitar noise. His sound owes as much to the country blues guitarists, Son House, Mississippi John Hurt, Skip James etc from the 30s as it does from his well-documented involvement in Tokyo's improvising community.

Chris Forsyth's dizzily hypnotic compositions for 6- and 12-string guitars thresh together elements of the whole gamut of modern music making, minimalism, psychedelia, art rock, folk and blues so he should be at home at Le Weekend. He is a founding member of gothic junk folk expressionists Peeesseye.

*Tetuzi Akiyama - guitar*

*Chris Forsyth - guitar*

## **TARWATER**

**Tolbooth Auditorium, 9.30pm**

Berlin duo Bernd Jesträm and Ronald Lippock bring their experiments in electro pop punk come Krautrock soul to Le Weekend for the first time. Their magpie like searching for new sounds and glimmers of glittering acoustic and electronic noise informs their music. They have created work for theatre, radio and film, developing a wonderful new soundtrack for the icon of German expressionist silent film by Paul Wegener's "Der Golem..." They see their music as an on going process taking them from their beginnings in the East Berlin's electronic music sub culture to ever expanding scenarios of sound. And they are not averse to the odd, nearly old school, guitar based song.

*Bernard Jesträm - electronics, keyboards & guitars*

*Ronald Lippock - electronics, keyboards & guitars*

## **FESTIVAL CLUB**

**Tolbooth Café Bar, 10.45pm**



## **NOTES FROM THE UNDERGROUND**

**with  
Mersault  
Tut Vu Vu  
Deltason**

**Tolbooth Attic, 1pm**

The success last year of this event at the festival was particularly encouraging. The amount of musicians who are exploring different approaches to the craft is astounding. This year we pursue more local talent pushing the boundaries just a little bit further.

### **Mersault**

This music at its best, erupts forth with an unlikely but searing fusion of pulsing machine beats and lo-fi folk that wouldn't feel out of place on a collection of ethnomusicologist Alan Lomax's famous field recordings.

### **Tut Vu Vu**

With an experimental approach to their music, Tut Vu Vu combine vaguely jazz like rhythms and melody with a wayward electronic disposition. Raydale Dower's work also appears in The Changing Room during the festival.

### **Deltason**

Falkirk based electronica from laid-back and downtempo to bigger beats with turntables and sampling

## **THE ROOM WORKSHOP THE PERFORMANCE**

**Grand Episodes In Improvisation**

**Tolbooth Meeting Room 2, 1.30 - 2.30pm**

## **THE MUSIC OF ALVIN LUCIER**

**The Cowane Hospital, 2.45 - 3.45pm**

The second part of our Alvin Lucier project continues in the glorious surroundings of the Cowane Hospital with three works by Lucier for solo instruments and sine waves and a piece by project curator David Fennessy that is directly informed by the poetics of Alvin Lucier.

### **PART TWO**

**Charles Curtis (2002) - Lucier**  
**In Memoriam John Higgins (1984) - Lucier**  
**In Memoriam Stuart Marshall**  
**(1993/ rev. 2003) - Lucier**  
**The Room is the Resonator - Fennessy**

*Sonia Cromarty - cello*

*Alex South - clarinets*

*David Fennessy - other sounds*

## **FILM SCREENING 3**

**Patti Smith - Dream Of Life**  
**A Film By Steven Sebring**

**Tolbooth Attic Studio, 4pm**

Filed over an eleven-year period and narrated by Smith herself, Patti Smith: Dream of Life provides a warm and impressionistic portrait of an artist who, from her 1975 debut album Horses onwards, has managed to consistently alter and redefine the cultural landscape. This constant exploration links her closely with the spirit of Le Weekend.

The full-length feature directorial debut of artist and photographer Steven Sebring, the film offers an intimate glimpse into the philosophy and artistry of legendary singer, artist and poet Patti Smith.

**SUNDAY 17 OCTOBER**

## ***LE WEEKEND CLASSIC PLAYBACK SERIES 4***

### **Roxy Music & The Darnley Dinner**

**Darnley Coffee Shop, Between 5 - 7pm**

To celebrate the maverick English rock band's remarkable early music the Darnley coffee shop, just five minutes from the Tolbooth, will host this event and also offer dinner for any gallant Le Weekenders that have lasted the pace.

Come wearing leopard skin bomber jackets, Bryan Ferry flicks, Brian Eno feathers and Manzenera goggles if you fancy.



## **PAUL METZGER**

**Tolbooth Attic, 6pm**

Sometimes referred to as the high and lonesome cosmic hobo for his explorations in guitar and banjo music. His 30 years of instrument modification and development have taken his sound to a rarefied pitch. His sonic vocabulary ranges from a deeply satisfying and impulsive outer cosmos ragas to a gorgeously distressed raw freak outs. There is something of the Harry Partch about his continual reconstruction of his instruments and music.

*Paul Metzger - 23 string banjo*

## **JOHN BUTCHER & GERRY HEMINGWAY**

**Tolbooth Auditorium, 7pm**

This is a really special duo and will be a one off performance especially for Le Weekend. Gerry Hemingway has never played in Scotland, which is quite unbelievable considering the work that he has been involved in from the early eighties to the present day. Braxton's seminal quartet from the eighties is often compared to Miles Davis' quintet from the sixties in the way that they laid down the gauntlet to the free jazz and improv scenes for the possibilities in extending the remit of the music contained two of this year's Le Weekend players, Hemingway and Crispell. But his own work as a composer and leader is pretty substantial with work like the Whimbler and Waltzes, Two-Steps And Other matters of The Heart. His own music sits somewhere between Charles Ives and European abstraction but his endless exploration of musical styles does not allow for any type of pigeon holing.

John Butcher is one of the most prolific performers and creators in the music scene today. His work and developments for saxophone have extended the instrument's voicings and range. Most recently Butcher has been involved with experiments in place and space, considering the environment in which any one performance takes place as a partner in his improvising discipline. Interestingly his work, although quite different from, considers many of the areas that the music of Alvin Lucier explores.

*John Butcher - sax*

*Gerry Hemingway - drums*





## **FAUST**

**Tolbooth Auditorium, 8pm**

We bring to a close thirteen years of the Le Weekend journey with a very apt performance from a band who in some way encapsulate the Le Weekend spirit. Inventors of Krautrock, iconoclasts extraordinaire, Faust are key figures in 20th century music. In the early 70s, along with Can and Kraftwerk, they re-invented pop music as a specifically European art-form. Virtually imprisoned by Polydor in their own studio for two years, they were able to revolutionise the whole process of musical production; they improvised with Industrial noise, generated bizarre hypnotic grooves, indulged in shockingly wilful studio-based collages, and dabbled with every conceivable musical genre, sometimes simultaneously.

Their music has lost none of its immediacy or relevance and it seems extremely fitting that these masterminds of cultural collaging should bring Le Weekend 2010 to a close.

*Jean-Herve Peron - drums & things*

*Werner Zappi Diermaier - bass & things*

*James Johnston - guitar*

*Geraldine Swayne - guitar*

“There is no group more mythical than Faust”

Julian Cope

“Faust are essential, not just as a history lesson, but as a living legacy and as a reproach to an underachieving age.”

Melody Maker

“Faust were first!” Time Out





## ***ALL THINGS MUST PASS***

### **Closing Event**

**Tolbooth Café Bar, 9.30pm till late**

Join us in the Tolbooth bar to bring the thirteenth and last Le Weekend to a close with the Last Stand DJs and a few surprises. Mull over the passing of a great festival and look to the future. Favourite moments of thirteen years of beautiful music.

## THE CHANGING ROOM

GALLERY OPEN  
TUESDAY-SATURDAY, 10AM-6PM  
AND ALL THROUGH LE WEEKEND FESTIVAL  
ADMISSION FREE



Late night openings:  
14 - 17 Oct  
9 & 18 Nov

## **RAYDALE DOWER**

**9 October – 4 December 2010**

Raydale Dower has at different times made artwork combining sculpture, video, sound and performance.

For his solo exhibition at The Changing Room, Dower will present new sound and sculptural composition.

Traditional references to classical instruments will be counter balanced by absurd and anarchic attempts to play or critique them.

Dower is interested in exploring chance and logic systems within electronic and concrete composition - this work will be located somewhere between the two art forms.

A self - published musician Dower was a founding member of the band Uncle John & Whitelock and now plays in the instrumental Tut Vu Vu, who will be playing on Sunday 17 October as part of Notes From The Underground - see page 20.

Dower often collaborates to realise projects, most recently Le Drapeau Noir, a temporary artist café, installation and programme of events referencing Dada performance, underground culture, avant garde and experimental music.

For full programme details see [www.stirling.gov.uk/changingroom](http://www.stirling.gov.uk/changingroom) or join our free mailing list for news, events listings and invitations to exhibition openings.

This exhibition has been realised with support from the Artist Residence programme at Trongate 103.



## TICKETS & BOOKING INFORMATION

**VENUE** Tolbooth, Jail Wynd, Stirling

**BY TEL** call the Box Office on 01786 27 4000

**ONLINE** [www.leweekendfestival.com](http://www.leweekendfestival.com)

**IN PERSON** at the Tolbooth

Tue - Sat 10am - 6pm

Sun & Mon Closed

Open until start of performance on performance evenings.

### YOU CAN PAY BY

VISA, Mastercard, Switch, Eurocard, Cash or Cheque.

### CONDITIONS

Tickets cannot be exchanged or refunded to the Box Office after purchase unless the event is cancelled. We can reserve tickets for a maximum of three days after which time they will be released. No reservations will be taken 24 hours before an event.

### BOOKING FEE

These may vary but you will be advised at the time of purchase.

**ACCESS** Disabled access is available, please inform at the time of booking. Tolbooth has level access and is fitted with an induction loop system



**CONCESSIONS** are available to those receiving benefits, full time students and under 16s.

You are strongly advised to book in advance, as tickets may not be available on the night.

N.B. Times stated are approximate and may be subject to change.

### ALL TICKETS

#### ONE DAY TICKET

£15/£10

#### 4 DAY FESTIVAL PASS WITH ENTRY TO ALL EVENTS

£40/£30

#### BOX OFFICE

01786 27 4000

### Some popular central places to stay

The Golden Lion Hotel  
King Street, Stirling.  
Tel 01786 475351

The Holiday Inn Express  
Springkerse Business Park, Stirling.  
Tel 01786 449922 or 0800 434040

Willy Wallace Backpackers Hostel  
77 Murray Place, Stirling.  
Tel 01786 446773

Youth Hostel - *opposite Tolbooth*  
St John Street, Stirling.  
Tel 01786 473442

For more information call Visit Scotland on 0845 225 5121  
[www.visitscotland.com](http://www.visitscotland.com)

Stirling is centrally located within Scotland and in easy reach of Glasgow, Edinburgh, Dundee and Aberdeen.

You can journey to the Tolbooth by car but parking is limited and it would be much better if you came by the really good public transport.

### Trains & Buses

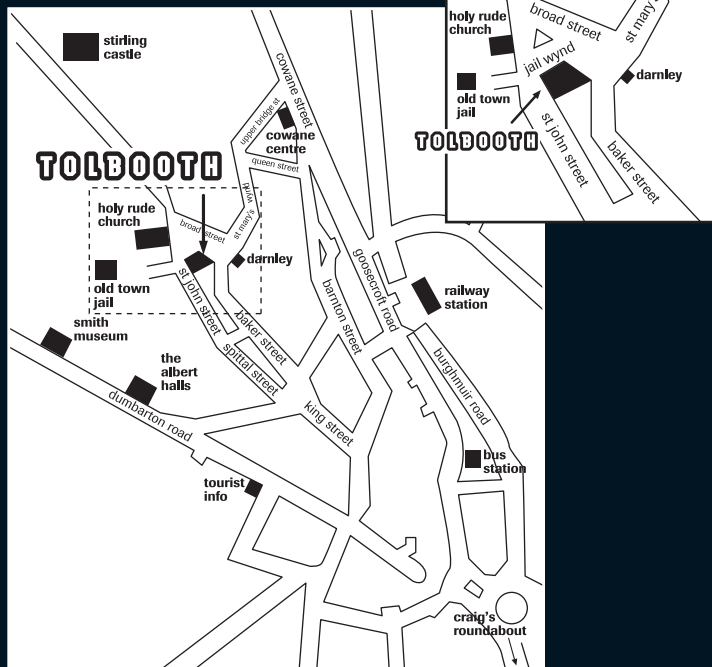
The Tolbooth is about a 10 minute walk from both Stirling's railway and bus station. See the map opposite and head up the hill.

There are pretty good rail links with Stirling and you will be able to get a train to and from Stirling on each day of the festival.

Check the scotrail website for correct train times, [www.firstgroup.com/scotrail/](http://www.firstgroup.com/scotrail/) or call 08457 48 49 50, we wouldn't want you to miss the last one home.

For information on getting here by bus call Citylink on 08705 505050 or [www.citylink.co.uk](http://www.citylink.co.uk)

M80 for Glasgow, M9 for Edinburgh and to A9 for Perth, Dundee, Inverness and Aberdeen



A91 for St Andrews, M9 for Edinburgh and M80 for Glasgow

### LE WEEKEND WOULD LIKE TO THANK THE FOLLOWING PEOPLE FOR THEIR CONTINUED SUPPORT AND ENCOURAGEMENT:

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***ALL  
THINGS  
MUST  
PASS***