



On a beach in Nice

What would come to be called ‘drone music’ came to Radigue while she was sunbathing on a beach in Nice in 1954, her mind prompted by watching the planes coming in to land at the nearby airport or – depending on which story you believe – from playing a Lettrist game with artist Yves Klein.

Radigue’s way of composing in the closest collaboration with performers and transmitting scores orally – ‘heart to heart’ – opened up another locked door within music. To end the final night of LCMF 2024 we present a new collaborative work by Radigue, **Carol Robinson** and **Ensemble Klang**, *OCCAM DELTA XXIII*. Like so many of Radigue’s works, the piece began with an image gathered by the musicians – and by co-composer Robinson – looking out to the North Sea: ‘observing wave formations, cycles, currents and colour shifts’.

From this, sounds were explored and a verbal ‘memory score’ emerged: ‘Unlike sections in classical music, there are no clear beginnings or endings, rather, qualities of sonic interaction that gently emerge and evolve. The images communicate expressive states to the musicians and are not meant to be decipherable or descriptive’ (Robinson).

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