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The World's Worst: A Guide to the Portsmouth Sinfonia
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p. 17: Liner Notes by John Farley from the *Portsmouth Sinfonia Plays the Popular Classics* LP (Transatlantic Records, 1973). Courtesy of PortsmouthSinfonia.com. **p. 21:** Liner Notes by Brian Eno from the *Portsmouth Sinfonia Plays the Popular Classics* LP (Transatlantic Records, 1973). Courtesy of PortsmouthSinfonia.com. **p. 25:** "Portsmouth Sinfonia: Roll Over Beethoven, It's a Classical Gas" by Charles Nicholl, *Rolling Stone* (issue dated March 13, 1975). Copyright © *Rolling Stone* LLC, 1975. All rights reserved. Used with permission. **p. 137:** "Collaborative Work at Portsmouth" by Jeffrey Steele, *Studio International*, Vol. 192., No. 988, Nov/Dec 1976. Courtesy of *Studio International*. www.studiointernational.com.

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Additional information about the Portsmouth Sinfonia can be found at portsmouthsinfonia.com.

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FOREWORD

Gavin Bryars

When I was awarded a music professorship in 1987, the *Times Higher Education Supplement* ran an article in which it praised the courage of the institution in elevating someone who had founded the Portsmouth Sinfonia to this position.

I had taught at Portsmouth Art College from January 1969 to the summer of 1970, doing music projects with visual arts students. We worked on experimental performances—verbal and graphic notations, realisations of Fluxus pieces, and events where the students devised remarkable things beyond anything a musician might have attempted. But in May 1970, we decided to do different performances. Someone had the idea that we'd have a day called *Opportunity Knocks*, based on the TV show talent contest hosted by Hughie Green. There were five of us talking together in the college's hall: myself, Robin Mortimore, Gary Rickard, James Lampard, and Ivan Hume-Carter. Someone has said that Ivan was painting the college piano white, though I'm not sure about this. Ivan did all sorts of projects, though—one I recall was *Make More Noise*, which involved him running through the college, pursued by John Farley and screaming at the top of his voice.

I don't think it was any one of us in particular, but we somehow collectively decided that we should have an orchestra, a proper one, and we formed the Portsmouth Sinfonia. The first question was: What