"Speak// if you can": text, scores, performance

Café Oto – 22nd & 23rd February 2018 – *8pm* –
£10 in advance, £12 at the door. £18 for both evenings, 20£ at the door.

(story of) – E.Waeckerlé, A.Beuger - KLANGRAUM 17 (Düsseldorf).

Two evenings of performances of text based scores by Antoine Beuger and Emmanuelle Waeckerlé, realised by Antoine Beuger, John Eyles, Sarah Hughes, Petri Huurinainen, Charlotte Keefe, Will Montgomery, Artur Vidal and Emmanuelle Waeckerlé

 "Speak// if you can" brings together a composer, a writer and several interpreters of text scores. The evenings will explore the points of transformation and translation between text and sound. Antoine Beuger, a founder member of the Wandelweiser collective, has a long established interest in the crossovers between text scores and literary and philosophical texts. Earlier this year, his label released an acoustic rendering of *The Story of O*, as re-composed by UK-based interdisciplinary artist Emmanuelle Waeckerlé. Taking the work of Waeckerlé and Beuger as a starting point, the two evenings will present new configurations of voice and musical sound, building on George Oppen's injunction: "Speak// if you can".

Curated by Will Montgomery and Emmanuelle Waeckerlé with support from the Royal Holloway Poetics Research Centre; the Humanities and Arts Research Institute, Royal Holloway; and the University of the Creative Arts research fund.

• Evening one: three pieces from Emmanuelle Waeckerlé's *Ode (owed) to O:* (Story of), O(hh) and O(nly).
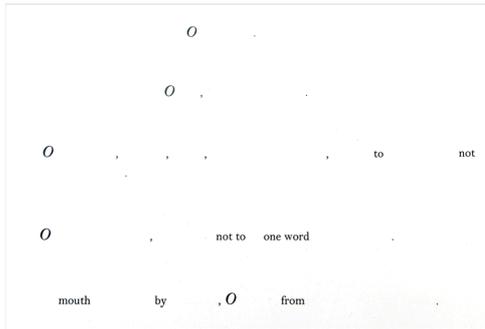
O(hh) score (detail)

This is the UK launch event for Waeckerlé's CD *Ode (owed) to O*, released by influential German label Wandelweiser in 2017. The three pieces will be performed by an ensemble of musicians with long experience of working across text and sound. Waeckerlé's *Ode (owed) to O* subjects Pauline Réage's well known novel of sexualised self-abasement to a set of deformations that translate it into the sphere of acoustic sounding. A book version, *Reading (Story of) O* (Uniformbooks, 2015), a graphic reworking of the English and French versions of the original story and accompanying reading instructions, will be available at the event.

• Evening two: two compositions by Antoine Beuger: *keine fernen mehr* and *…of being numerous.*

Performing "… OF BEING NUMEROUS" we would try to be as detached, as much by ourselves, as possible. We would all be involved in the same kind of things: playing a "phrase" (some "phrases") with some mostly longish, quiet sounds; articulate a slow, but regular pulse with 2 little stones; reading some words, or syllables or letters from a poem one brought or knew by heart (just to oneself); humming a melody, so quietly, that maybe only oneself would hear it; making a very soft, continuous, spectrally complex frictional sound (paper on paper, stone on stone, paper on wood, finger on skin, …); moving dry leaves from one bowl to another, trying to make no sounds; etc.; or just being silent, listening inward rather than outward.

This way, we would be both solitary and numerous, connected and free-floating, in a world of pure coincidence, which, to us, meant: grace."

of being numerous (*from the memory of RN* excerpt)

This evening offers a rare UK opportunity to witness the Wandelweiser founder and label boss performing his own compositions. Beuger's solo performance of *keine fernen mehr* will be followed by an ensemble performance of *of being numerous*. Wandelweiser composers such as Beuger, Michael Pisaro and Manfred Werder have often worked with poetry. Beuger's composition is built on George Oppen's influential 1968 poem "Of Being Numerous".

Biographies

Antoine Beuger founded edition wandelweiser with Burkhard Schlothauer in 1992 and has been managing director since 2004. In 1994 he started his now widely known concert series KLANGRAUM (Düsseldorf). Beuger's music has been performed worldwide, and he has received several international prizes.
http://www.wandelweiser.de

John Eyles has played alto saxophone since the early eighties when he bought a second-hand instrument from a music shop in Kilburn High Road. He has been a member of Eddie Prevost's workshop since 2010 and was a founder member of the Mopomoso Workshop.

Sarah Hughes is an artist, composer and performer, producing work that explores the boundaries of interdisciplinary practice, often moving between sculpture, installation, composition, and performance. https://sarahhughes.org/

Petri Huurinainen is a Finnish musician and artist currently living in London. He works predominantly with live sound and guitar performances and drawings.
http://www.phuurinainen.com/

Charlotte Keeffe is a trumpet player. She performs with the London Improvisers Orchestra and various other ensembles as well as at music Festivals accompanying the likes of Will Young, Charlotte Church and Kate Nash. Charlotte helped John Russell establish the Mopomoso Workshop Group.
https://www.charlottekeeffe.com/ http://www.mopomoso.com

Will Montgomery's audio work has appeared on the nonvisualobjects, Entr'acte, Winds Measure, Every Contact without a Trace, Organised Music from Thessaloniki and Cathnor labels. His most recent CD is a realisation of a score written for him by Ryoka Akama, released on the Suppedaneum label. He teaches contemporary poetry and poetics at Royal Holloway, University of London. www.selvageflame.com

Artur Vidal is a Spanish-born saxophone player who grew up in Paris where he studied music and history of art. Currently, in London, he is doing research on improvised music and practices composer Pauline Oliveros' *Sonic Meditations*.
www.arturvidal.com

Emmanuelle Waeckerlé is a London based interdisciplinary artist, writer and performer. She is one third of *Bouche Bée* improvising trio on the edges of Language, with Petri Huurinainen (guitar) and John Eyles (saxophone) and a Reader in photography and relational practices at University for the Creative Art in Farnham. Recent publications include *Ode (owed) to O* (edition wandelweiser records, 2017), *RISE WITH YOUR CLASS NOT FROM IT* (bookRoom press, 2016) *Reading (story of) O* (uniformbooks, 2015), *Code X - paper, pixel, ink and screen* (bookRoom press, 2015).
www.ewaeckerle.com
http://www.wandelweiser.de/_e-w-records/_ewr-catalogue/ewr1712-13.html
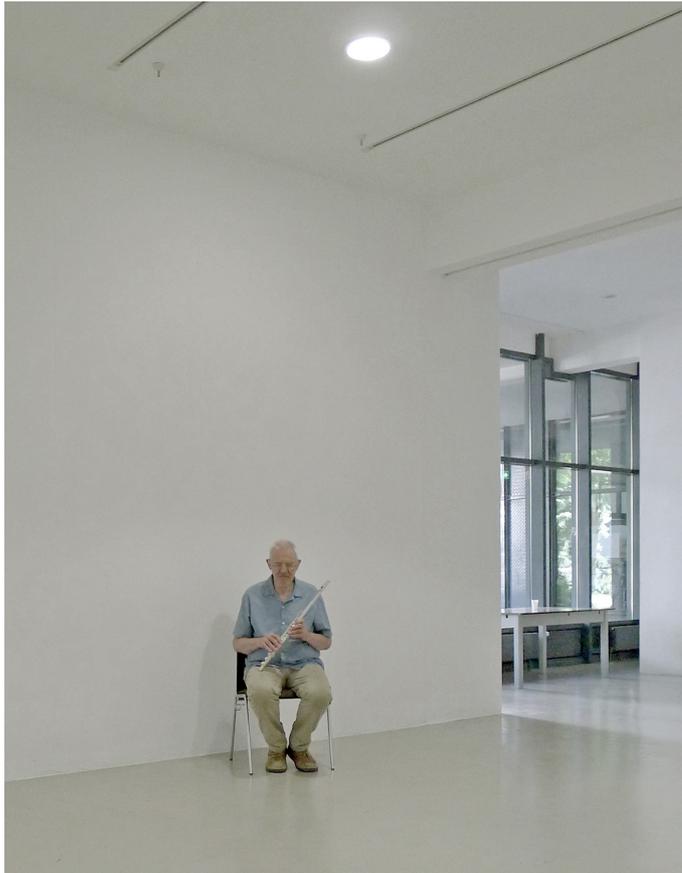
(story of) – Antoine beuger - KLANGRAUM 17

O(nly) – John Eyles, Ryan Dohoney, Alex Mah, Andre O. Moeller , Antoine Beuger, – KLANGRAUM 17

O(nly) – John Eyles, Ryan Dohoney, Alex Mah, Andre O. Moeller, – KLANGRAUM 17

Ode (owed) to O

Edition Wandelweiser Records (August 2017)

composer: Emmanuelle Waeckerlé
performers: Andre O. Moeller, Antoine Beuger, Alissa Cheung, Josten Myburgh, Sandra
              Schimag, Samuel Vriezen, Emmanuelle Waeckerlé

tracks   1. (story of) – 18'43 | 2. (looking for) 51'47 | 3. O(nly) 45'43 | 4. O(hh) 10'00

Ode (owed) to O belongs somewhere between experimental music, sound poetry and spoken word. The four works included are the outcome of reading through (CD 1) and reading from (CD 2) Pauline Reage's infamous novel *Story of O,* using minimal and multiple narrations and musical renditions of texts that blend erotic literature, conceptual writing and verbal scores. One may recognize certain affinities with, among others, Jackson Mac Low and Anne Tardos verbal musical compositions, Cornelius Cardew and John Cage reworking of existing texts, or more recent word based works by Caroline Bergvall or Ryoko Akama.

Ode (owed) to O is based upon and concludes a sequence of on-the-page works that seeks to liberate **O** from her rather shocking story, as well as from the complex and little known history of its writing. Both histories were brought together for the first time in *Reading (Story of) O* ([uniformbooks](#), 2015) in which Emmanuelle reprinted, in parallel, a graphic reworking of the English and French versions of the original story (first published in 1954). That book also includes *(Reading) O,* a series of instructions for reading alone or with others, which were used for the second track, *(looking for)*.

The other tracks are based on new scores for voices and instruments that take the work away from its original literary context into the field of performative reading and experimental music. In (*story of*), the first track, the original text has been abridged to fourteen phrases, chosing those where **O** is subject (as opposed to passive object). In the final piece, *O(hh),* these phrases have been gradually stripped of words containing other vowels, until only **O** remains before being breathed away. In the second and third track, *(looking for) and O(nly)*, O-words and O-sounds are released vocally while instruments, read her as a note or chords on a stave of words.

Ode (owed) to O is available from Editions Wandelweiser Records and in America from Squidco online store of experimental music and Erstwhile Records

For review copies please contact info@wandelweiser.de   or moi@ewaeckerle.com

O(nly) and *O(hh)* scores are available as artist publications or free to download.

Ode (owed) to O was launched at **Klangraum 2017** (18th -23rd July) in Düsselrdorf. Performed by John Eyles, Ryan Dohoney, Alex Mah, Andre O. Moeller (voices) - Assaf Gidron (cello), Antoine Beuger (flute). Some recordings on soundcloud.

It will be performed at London's Café Oto on 22nd of February 2018, in Chicago's Frequency festival by a.pe.ri.od.ic, on 22nd April in Boston by Ordinary Affects on 27th April. A few other dates are in preparation in the UK, France and Canada.