

here.here | Space ventriloquy



Thursday 3rd March 2022, at 8pm
from London [IKLEKTIK](https://www.iklektik.com)

Tickets: £5 General Admission <https://buytickets.at/iklektik/646111>

Programme

Loquitur	Michael J McEvoy
Plangency	Akira Sileas and Harry Whalley
Iterate	Sea of Cables

Performers

Anna Menzies (Cello), Michael j McEvoy (Piano), Akira Sileas (Electronics), Harry Whalley (Synths), Arusik Nanyan (Voice), James Wright (Drums/Electronics)

Here.here

This is the 10th iteration of the here.here streamed concerts series after Seamus Cater (February 2022), Parkinson Saunders (May 2021), Voice & Electronics with Sadd, Moore, Waeckerlé and Ziv (April 2021), Greg Caffrey (IE, March 2021), Marie Cécile Reber (CH, Feb 2020), Gildas Quartet (UK, Oct 2019), Marcus Kaiser (DE, May 2019), Stefan Thut (CH, April 2019), Jessica Aslan and Emma Lloyd (UK, March 2019).

Our relationship to space is not just visual, but also auditory. In this concert, the correlation between an environmental space and the sounds and music that resonate it is challenged. Michael J McEvoy questions translation of visual image to sound through interpretation. His music is a response to videos, and his scores invite classically trained musicians to expand their zone of influence, from the traditional minutiae of interpretation in classical music, to a wide-open form. Cello, Guitar and Piano. Akira Sileas and Harry Whalley's work Plangency for Cello and Live electronics uses the reverberant space of Salisbury Cathedral. The cello activates different resonances that are amplified and manipulated, surrounding the audience in a way that exaggerates the resonances and materials of the cathedral. Sea of Cables uses field recordings as a basis for electronic improvisation. In this context the environmental sound is transferred into a texture, which is built upon by the ensemble.

Loquitur

Performed by Anna Menzies and Mike McEvoy

A piece for acoustic instruments and Video. The concept is to use the *movement and motion* viewed within the *moving images* as a vehicle to stimulate musical gesture, as a means to explore and develop *improvisation* practice. The role of the performer is to straddle the line between performer and composer mediated by musical modes and scales. Questions arise, where is the score located? How is nature transplanted and moved from one setting to another, what is gained in this process? Loquitur forms part of McEvoy's PhD by practice at the University for the Creative Arts.

Plangency

Performed by Anna Menzies and Akira Sileas

Plangency was originally commissioned by Wiltshire creative to celebrate 850 years of Salisbury Cathedral for the Makers' Tale, co-curated by Mirka Golden-Hann and Loucia Manopoulou. The piece is inspired by the acoustics of the cathedral; the role of the cello is to 'sound' or resonate a reverberance, with additional electronics emphasising the idiosyncratic nature of the cathedral space.

Iterate

Performed by Akira Sileas, Arusik Nanyan, James Wright and Harry Whalley

Sea of Cables provides researches, students and staff a 'sonic playground' in which to improvise, developing new techniques in improvisation with electronics. In this piece, the sounds are mediated by a central figure, a sonic puppet master, who takes, resamples and manipulates the sounds of the other performers. These sounds include field recordings, voice, and synthesis. The whole is different from the sum of its parts.

Here.here concert series

The here.here concert series, is a collaboration between bookRoom and the Audio Research Cluster at UCA Farnham, curated by Emmanuelle Waeckerlé and Harry Whalley, around their common research in extended, textual, visual, gestural and object scores and ways to integrate or experience technology in text/music/film/performances. The project is supported by UCA research fund.

<https://www.metanoisia.com/>

<https://www.thebookroom.net>

www.audio-research.com/

