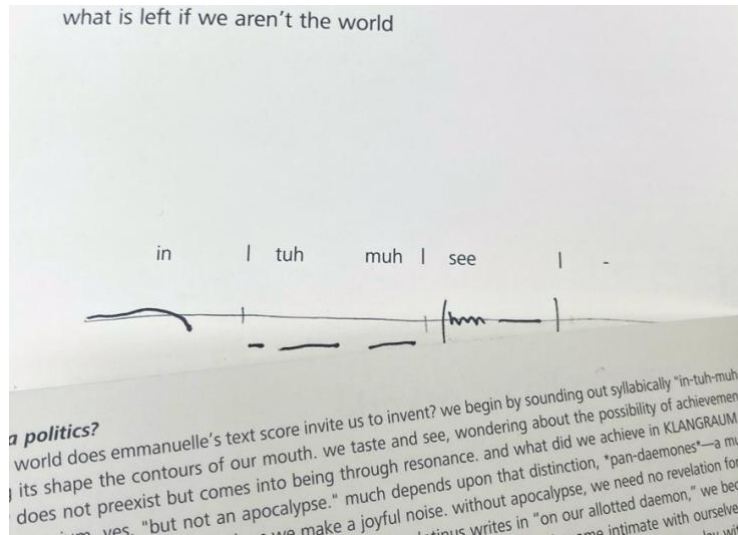


What is left if we aren't the world

Edition Wandelweiser Records (EWR 2602, May 2026)



composer: **Emmanuelle Waeckerlé**

performers: **Wandelweiser ensemble** Antoine Beuger (voice), flute), Dante Boon (piano), Ryan Dohoney (voice, percussion), Frederique Donche (pitch pipe), Joep Dorren (voice, accordion), Michel Duijves (bass clarinet), Gregor Forbes (violin), Jürg Frey (melodica), Fjodor Gladilin (acoustic guitar), Rene Holtkamp (guitar), Eva-Maria Houben (organ, monochord, harmonium, piano), Marcus Kaiser (cello), Jukka Pekka Kervinen (ewi e-flute), Kevin Leomo (recorder), Bin Li (xun), Maikel (violin, voice), Christoph Nicolaus (stone harp), Rasha Ragab (percussive objects), Angeles Rojas (piano, violin), Sylvia Alexandra Schimag (voice), Germaine Sijstermans (bass clarinet), Sytske van der Ster (voice), Sophie Stone (clarinet), Steven Vinkenoog (electric guitar), Samuel Vriezen (voice, jaw harp, piano), Emmanuelle Waeckerlé (voice), Maureen Wolloshin (oboe), Levin Zimmermann (e-bow, electric guitar).

6daEXIt improvisation ensemble : Ioannis Dimitroudis (synthesizer), Yorgos Holopoulos (computer-based electronics, voice), Prodromos Koukos (snare drum), Lina Koukouli (melodica, voice), Fotis Lazidis (electric guitar, pedals), Alexandros Ntouzias (electric guitar, pedals, voice), Josephine Papalamprou (electric bass), Chrysi Parpara (accordion), Alexis Porfiriadis (synthesizer), Ioanna Valsamara (voice)

Bouche bée : Petri Huurinainen (acoustic guitar, bow, ebow, fx pedals), Peter Keserue (samples, iPads, melodica, seaboard), Emmanuelle Waeckerlé (voice)

The four tracks on the CD are live or studio recordings of the performing of a text score commissioned for and premiered at the [Amsterdam Wandelweiser Festival](#) curated by Dante Boon at Orgelpark, 2022). Accompanied by extensive CD notes by Ryan Dohoney (US) and David Grundy (UK/DE).

"Sudden pandemonium to begin with... Recurring occasionally as we attempt to attune ourselves to the swirling flows of our inner and outer surroundings... until we are done, until we feel or sound indistinguishable from what is there"
(score extract).

what is left in Amsterdam 2022 (17:17) – wandelweiser ensemble (live)
what is left in Düsseldorf day 4 2023 (21:50) – wandelweiser ensemble (live)
what is left in Thessaloniki 2025 (13:47) - 6daEXIt ensemble (studio)
what is left in Thornton Heath 2022 (18:06) - bouche bée (studio)

The cd is available [here](#) and the score [here](#). Additional tracks are available on bandcamp [here](#). The work was inspired by lockdown experience during the pandemic and my readings at the time. Franco Berardi's description of chaos as our attempt to reconcile the swirling flows of our surroundings with our own intimate internal rhythm (2018), Timothy Morton's provocative question: What is left if we are no longer the world? (2013), which became the title and Luce Irigaray's invitation of being in the cosmos, one towards the other, sustained by an ideal (2001).

"What is left if we aren't the world? Intimacy. We have lost the world but gained a soul – The entities that coexist with us obtrude on our awareness with greater and greater urgency (Tim Morton, Hyperobjects, 2013).

The score is an invitation to address through sound such questions as: What does it feel like to provoke pandemonium? How can we cope with such chaos and forced intimacy with ourselves, others, it...?

Performers are each given a small card with one of the three following suggestions that they may or may not follow: sudden pandemonium (beginning) / pandemonium (recurring once) / What is there (atmos).

Performances of the score with various ensembles ([Birmingham Royal Conservatory 10/06/2023](#)), [Klangraum Düsseldorf, 11-17/07/2023](#)), [here.here | social virtuosity, Iklektik, London 29/03/2023](#)), [Amsterdam premiere 30/10/2022](#)) prompted many discussions, during, after, on and off stage, about that loaded word *pandemonium*: be it internal, external, individual, collective, environmental, biblical, an end, a potential beginning... And on how to cope with such forced intimacy with it: accepting it, fetishising it, enjoying it, fighting it, feeding it, ignoring it, playing with it, transcending it...

"Through the musical politics of What is left ..., those who took part were confronted with the question of how we could create solidarity after the end." Ryan Dohoney (CD notes)

Four years on, the world is crazier, so are *the entities that rule and exploit us even more* shamelessly, the chaos more relentless, hopeless. In that time, I suffered a major break down, as if working conceptually, sonically with pandemonium had invited it into my own life. The power of words... The question today is no longer 'what is left' as 'what to do', 'how to survive, thrive even' in such hell on earth, now that we are no longer the world yet still in the world.

Whis **the CD** I invite listeners to join in through listening, in their own attempt to attune themselves to the swirling flows of their inner and outer surroundings.

"Within these sounds we hear the reflection of the horrors of where we are, all the things that block us truly being together—the anxieties, the cruelties, the hierarchies, the violence, the mistrust, the fear. But we also hear the possibility of what it would mean to be together, truly, glimpsed, briefly: a fraction of a second, a sliver of a sound." David Grundy (CD notes)

We can't fight our demon rulers nor fix the world. Let them live in their artificial hells or escape to other planets while we learn to be intimate with, care for each other and what is left and all that lives under and above it.

This CD was produced with financial support from UCA research fund (UK).

The text score was sparked by a short recording of my voice playing with the wind on a stormy lockdown night (2020) in the South Downs, that became a work released on the [Sounds of Absence | Various artists](#) CD compilation (Gruenrecorder, 2022). *What is left in Birmingham* (10/06/2023) is included in [Making Music Together](#), released by Birmingham Record Co, distributed by NMC Records (May 2025)

This is my 3rd CD released by Edition Wandelweiser. The project is a continuation of my on-going practice evolving between literary, poetic, and sonic compositions. Timeless songs for our times (2025), A direction out there, readwalking (with) thoreau (Edition Wandelweiser, MA BIBLIOTHEQUE 2021), Ode (owed) to O (Edition Wandelweiser, Uniformbooks, 2017), Black and Blue (2020), Song of an Intention (2019)... As such I continue my pursuit of music, art and life as a collective practice of resistance and hope in action.

Resumé

Emmanuelle Waeckerlé is a multidisciplinary artist, experimental vocalist, free improviser, composer and a Reader in Fine Art and Relational Practices at UCA Farnham.

Her practice explores the materiality and musicality of language and evolve across multiple interconnected work zones – conceptual writing, performance, new musical composition, artist-publishing, curating: manifesting as literary, poetic, and sonic compositions, occasions for their activation (installation, performance,

workshop) and resulting image, drawing, text, or sound works. Ultimately devising situations to play (with) our interior or exterior landscape and each other, through or beyond words.

Her music and scores are distributed by Wandelweiser editions. Her book works are held in collections including V&A, The Tate, the Poetry Library at Southbank Centre, The Bibliotheque Nationale de Paris, Centre Des Livres d'Artistes, Saint-Yrieix-La-Perche.

www.ewaeckerle.com

<https://www.wandelweiser.de/emmanuelle-waeckerle.html>

Recent releases include

[A 'new social virtuosity'; a dissonant manifest\(o\)](#), Future Humanities, vol 2 issue 4 (2024)

[winter / snows](#) CD (kvieto, Feb 2024)

[What is left if we aren't the world](#) (bandcamp, Aug 2023)

[frrree mon cheri](#) CD by Bouche Bée (Earshots, July 2023)

[widdershin](#) CD (Matchless Recordings, July 2023)

[Walking in Air in Ditchling](#), (Pamenar online, 2023)

[Walking in Air](#), Performance Research 'On Air' (Sept 2022)

[The Way We Blend](#) Podcast (July 2022)

[A direction out there, readwalking \(with\) Thoreau](#) (MA BIBLIOTHÈQUE, 2021)

[A direction out there, readwalking \(with\) Thoreau](#) (Edition Wandelweiser, 2021)

Anarchy, *abyss*, bedlam, brouhaha, ballyhoo, *chaos*, clatter, *cacophony*, disorder, disturbance, *eruption*, frenzy, *furor*, fracas, **fun**, flare-up, **havoc**, hubbub, *helter-skelter*, howl, hubble-bubble, *hurricane*, *hell*, inferno, *jangle*, **kerfuffle**, madness, mayhem,moil, *noise*, *outburst*, outbreak, overload, *pandemonium*, *racket*, riot, *rumpus*, ruckus, roar, storm, squal, scuffle, **tumult**, *turmoil*, tartarus, *uproar*, upheaval, *unrest*, welter, *whirl*, **zoo**.