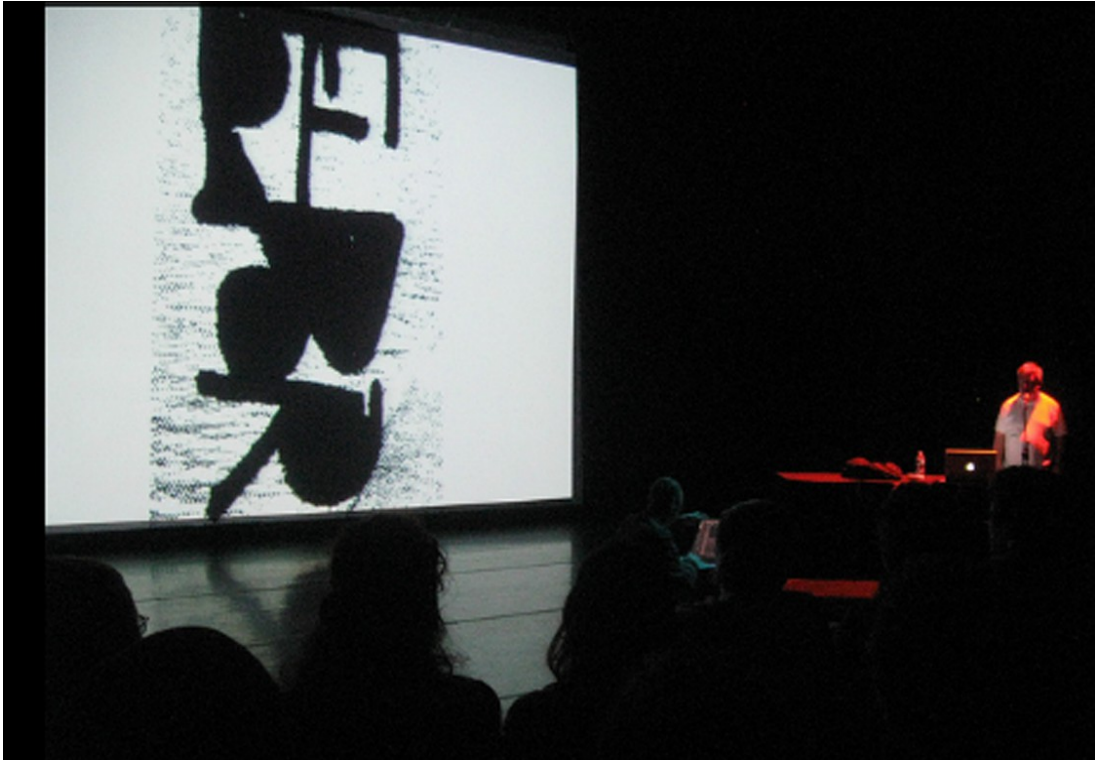


# Collaborations with John Drever

## Lawrence Upton

Updated December 2016



*John Levack Drever & Lawrence Upton performing Speculative Scores (4 channel) at Black Box Theatre, SUNY Buffalo, USA in 2011. Drever is sitting centre picture, at his PC; Upton is at right, standing, at his PC. Photograph © Chris and Amy Funkhouser. And below the two immediately after the event*



**Porth Dances and Sings #1** (4 channel) 18.5 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; first presentation 6 p.m. 24 November 2016, The Great Hall, Goldsmiths, University of London.

**Sutures** (4 channel) 9.5 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; live spatialisation John Drever; presented for the first time at *Vocal Vertebra #2* at Goldsmiths, University of London on the evening of 12 May 2016 as part of the 2016 *Graduate Festival*.

**Breaking News** (4 channel); 17.5 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; live spatialisation John Drever; presented in full for the first time as the opening item of the Cram / SPR concert Dark Voices at St James Hatcham, New Cross, London on Monday 21 October 2013

**Breaking News** (previous, working title, before first performance **Study 26**) (4 channel); 17.5 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; live spatialisation John Drever; premiered at *e-poetry 2013* at *Waterman's Arts Centre* on 20 June 2013. During the course of the performance, one of the two laptops in use crashed for reasons still unknown, preventing the further display of the score to audience and performers. Upton & Drever improvised within the context of the piece for the rest of the performance, using the prerecorded sound as a touchstone and guide.

**See you** (26 minutes approx) as part of *Unsettling Scores* concert of Upton's sound works at Goldsmith, University of London, on Wednesday 26 May 2012. Visual score as film: Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live viola Benedict Taylor. Live treatment and spatialisation John Drever.

There was also a performance of *Close to the Literal* – see the entry near the end of this file. Other events at *Unsettling Scores* involved Benedict Taylor and Tina Krekels; and John Drever kept a kindly and competent eye on everything for us

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**Speculative Scores** (4 channel); 18 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording,

prerecorded sound treatment and composition John Drever; live spatialisation John Drever; as part of *Speculative Scores* concert of Upton's sound works at Goldsmith, University of London, on Friday 4 May 2012.

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**See you** (18 minutes approx) as part of *Speculative Scores* concert of Upton's sound works at Goldsmith, University of London, on Friday 4 May 2012. Visual score as film (this version edited by Lawrence Upton): Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live viola Benedict Taylor. Live treatment and spatialisation John Drever.

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**See you** (25 minutes approx) as part of *Light Writing Festival*, Sheffield on Thursday 8 December 2011 -- venue details awaited. Visual score as film: Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live treatment and spatialisation John Drever.

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**See you** (15 minutes approx) public workshop version at Carnivale, 2 White Church Lane, London E1 7 QR on Thursday 10 November 2011. Visual score as film: Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live treatment John Drever.

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**Speculative Scores** (4 channel); 18 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; live spatialisation John Drever; premiered at *e-poetry 2011* in Black Box Theatre, SUNY Buffalo on 21 May 2011. A video of the event is available at *Emerging Language Practices # 2*

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**Study 19** often referred to as "chihuahua"; (8 channel); 12 minutes; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, samples and prerecorded sound treatment and composition John Drever; live spatialisation John Drever; *The Shunt Lounge*; evening of 11th June 2010.

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**Hypothetical**; (8 channel); 15 minutes approx; text, live voice and projections Lawrence Upton; live shakuhachi Mike McInerney; studio treatment of and composition with recorded voice and recorded shakuhachi, and live treatment of voice and sound John Drever; presented at Goldsmiths 14 November 2009 as part of *Lawrence Upton at 60*

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**NAMELY for Peter Manson** (Quicktime movie); 21 minutes approx (sound from Nantes performance 2010); 2011; Presented "continuous play" at SHIZENGAKU - The Museum of Modern Art, Shiga, Japan in September 2012. Curated by Suiji Okada; published *soundsRite* Volume 4 ([www / Australia](http://www. / Australia); ed Roger Dean et al)

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**NAMELY for Peter Manson** (Quicktime movie); 21 minutes 30 seconds; Goldsmiths EMS using studio recordings; Friday 5th March 2010. Presented Writers Forum Workshop Saturday 13th March 2010. Presented "continuous play" at *post\_moot convocation* 2010, Oxford, Ohio from Thursday, April 22 2010 until Sunday, April 25 2010. Published in the magazine *Emerging Language Practices 1* in 2010. Shown in *Notation and Interpretation* at ICA. 16th to 20th February 2011.

**NAMELY for Peter Manson** (4 channel); 21 minutes approx; text, pre-recorded voice, projections and live voice Lawrence Upton; studio treatment of and composition with recorded voice, and live treatment of voice and sound and spatialisation John Drever; presented at *BEYOND SIGNAL #8 PO-E-TRY FESTAL*, Nantes, France on Friday 26th February 2010.

**NAMELY for Peter Manson** (8 channel); new studio version; 21 minutes approx; text, voice and projections Lawrence Upton; studio and live treatment of and composition with recorded voice John Drever; without live intervention by Upton, presented at Goldsmiths 14 November 2009 as part of *Lawrence Upton at 60*

**NAMELY for Peter Manson** (stereo); studio version; 21 minutes approx; text, voice and projections Lawrence Upton; studio treatment of and composition with recorded voice John Drever; without live intervention by Upton or Drever, presented at ICA London 17 August 2009; and again at Laban 5th November 2009

**NAMELY for Peter Manson** (stereo); 21 minutes approx; text, pre-recorded voice, projections and live voice Lawrence Upton; studio treatment of and composition with recorded voice, and live treatment of voice and sound John Drever; presented at *The London Horse Hospital* on 23rd May 2009. Commissioned by Contemporary Poetics Research Centre, Birkbeck College, London

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**That the tongue is a whip** (8-channel version); 10 minutes approx.; text, pre-recorded voice, projections and live voice Lawrence Upton; studio treatment of and composition with recorded voice, additional sound sampling, and live treatment of voice and sound John Drever; presented at Great Hall, Goldsmiths - Sound Practice Research Concert on 21st November 2008

**That the tongue is a whip** (revised stereo version); 10 minutes approx.; text, pre-recorded voice, projections and live voice Lawrence Upton; studio treatment of and composition with recorded voice, additional sound sampling, and live treatment of voice and sound John Drever; presented at Laban on 6th November 2008

**That the tongue is a whip** (transitional stereo version); 10 minutes approx.; text, pre-recorded voice and projections Lawrence Upton; studio treatment of and composition with recorded voice, additional sound sampling John Drever; presented as aural illustration to a solo talk on the collaboration series given by Upton to The Thursday Club on 9th October 2008

**NAMING for Ricki Redhead** [That the tongue is a whip] (first stereo version); 10 minutes approx.; text, pre-recorded voice, projections and live voice Lawrence Upton; treatment of recorded voice, additional sound sampling John Drever; The Shunt Lounge, London Bridge; 5th June 2008.

The raw text of **NAMING for Ricki Redhead** has been web-published by *Poetics Canada 8*. This collaborative performance piece was later renamed "That the tongue is a whip."

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**Verbal Iteration 3**; 19 minutes 30 seconds; 4 channels; text Lawrence Upton; live voice Lawrence Upton; live sound treatment and spatialisation John Drever; projections by Lawrence Upton; *The Hub*, Plymouth as part of Sonic Arts Network Expo 2007 June 2007. This piece is a reworking of Verbal Iteration 2

[The texts used in this performance work were taken from the set of sixty texts published as Verbals by Lawrence Upton; Writers Forum; July 2007; ISBN 978 1 84254 107 4]

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**NAMING for Adrian Clarke # 2**; text Lawrence Upton; live voice Lawrence Upton; pre-recorded sound samples + live sound treatment and spatialisation John Drever; 4 channel; 20 mins approx; Wednesday 13th June 2007 at *Shunt Lounge*, Joiner Street, London Bridge, London SE1

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**NAMING for Adrian Clarke # 1**; text Lawrence Upton; live voice Lawrence Upton; pre-recorded sound samples + live sound treatment and spatialisation John Drever; 4 channel; 20 mins approx; Wednesday 13th June 2007 at

*Shunt Lounge*, Joiner Street, London Bridge, London SE1

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**Verbal Iteration 2**; 20 minutes; 4 channels; text Lawrence Upton; live voice Lawrence Upton; live sound treatment and spatialisation John Drever; projections by Lawrence Upton; *Le Divan du Monde*, Paris, as part of e-poetry 2007 May 2007

[The texts used in this performance work were taken from the set of sixty texts published as *Verbals* by Lawrence Upton; Writers Forum; July 2007; ISBN 978 1 84254 107 4]

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**Verbal Iteration 1**; 30 minutes; 8 channels; text Lawrence Upton; live voice Lawrence Upton; additional sound elements John Drever; live sound treatment and spatialisation John Drever; *Live Garden Initiative - Artist Review Series: Immersivity, Art, Architecture, Sound and Ecology* on 20th January 2007 at Goldsmiths College, London

[The texts used in this performance work were taken from the set of sixty texts published as *Verbals* by Lawrence Upton; Writers Forum; July 2007; ISBN 978 1 84254 107 4]

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**Notts he and free**; 14 minutes; 2 channels; text Lawrence Upton; live voice Lawrence Upton; additional sound elements John Drever; live sound treatment John Drever; Interlace concert 1st April 2006; recording

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**Cobbing's "Kurrirurriri" - A version**; 20 mins approx; 2 channels; text Bob Cobbing, versioned Lawrence Upton; live voice Lawrence Upton; additional sound elements John Drever; live sound treatment John Drever; Fluxus Symphony Orchestra Performance, Goldsmiths College, 17 March 2006 \*

**Close to the Literal**; 20 mins.15 secs; 8 channels + graphic projections; text and images Lawrence Upton; sound recording, live treatment and spatial design John Drever; pre-recorded and live voice Lawrence Upton; October 2005, *e-poetry 2005* London; performed again Goldsmiths College *Notation Conference* November 2005; performed again June 2006 Sonic Arts Network Expo, Manchester; performed again without live voice *FILE* Sao Paulo, Brazil in August 2006; projections screen exhibited, *FILE*, Sao Paulo, Brazil in August 2006; versioned as a 2-channel studio piece (April 2006) - presented SUNY Buffalo Sep 06; 2-channel version extracts broadcast on *Resonance* FM 4 pm until 4.30 pm 4th May 2007 as part of an interview of Upton by William English; 2-channel version presented in its entirety, with projections University of Bedford at Luton 9th May 2007 as part of a Writing Seminar led by Upton; full 8-channel version presented live and in its entirety at Goldsmiths 14 November 2009 as part of *Lawrence Upton at 60*; 8-channel

version but without graphical element and without live intervention presented at James Taylor Gallery London, on rotation with works by other artists 12-6pm, 4th-7th Nov 2010; 8-channel playback of Drever's sonic composition with Upton in the hall amongst the audience responding, his voice unamplified and untreated at *Unsettling Scores* at *St James Hatcham* 26 September 2012

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**crowded**; 20 minutes approx; 8 channels + graphic projections; text and images Lawrence Upton; spatial design and real-time sound treatment John Drever; live voice Lawrence Upton; January 2005; *Camden Peoples Theatre*

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**error studies and Portraits**; 45 minutes approx; 8 channels + video; text Alaric Sumner; prerecorded and live voice Lawrence Upton; live sound treatment / design John Drever; dance (on video) Zoe Wilton; video direction / production Rory McDermott - September 2004, *First Alaric Sumner Festival* [A reworking of a 1995 piece by Sumner]

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**Text out of image (Sandra Blow)**; 1 hr 15 mins approx; 8 channels; text Alaric Sumner; sound treatment / design John Drever; pre-recorded voice Alaric Sumner; live voice Lawrence Upton - September 2004, *First Alaric Sumner Festival* [A reworking of a 1997 piece by Sumner and Drever]

The text underlying this performance has been published as Text out of Image (Sandra Blow) by Alaric Sumner; A4 portrait; cover image by Sandra Blow; edited by Lawrence Upton; 28 pages; Writers Forum, 2004