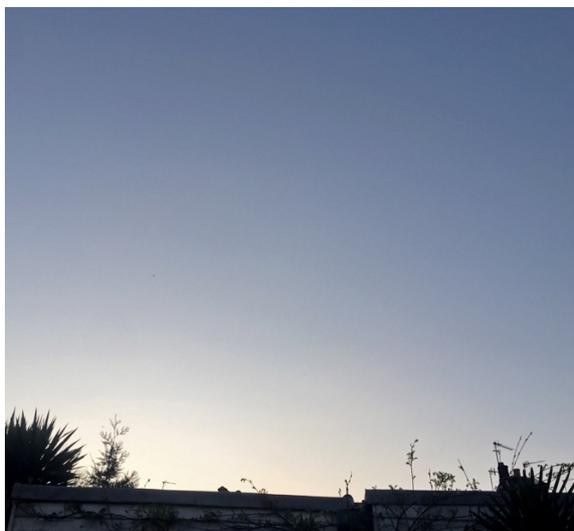


Entre Chien et Loup - Bouche Bée

DIGITAL ALBUM LAUNCH

25th April 2020

(All proceeds in support of IKLEKTIK)



bouchebee.bandcamp.com

John Eyles saxophone, pedals

Petri Huurinainen acoustic guitar, ebow, pedals, objects

Emmanuelle Waeckerlé voice, amplified rosewood flute

"These recordings are the sound of the first breaths drawn, rasping and defiant, animated and animating, as close and as personal as that. The sound of the panting joy of a bastard pack of dog-wolves, streaming towards the horizon and a new home, all the while crying out for the full moon in exile and return."

-N.O. Moore, April 2020-

"Film-like, the sonic textures summons distant places, but these faraway scenes are rapidly dispelled by the proximity of their source. That is, the richly undisguised material ground of wood, throat, string and metal. Mysterious, not mystifying, these conflicting mechanisms are held in tension throughout this fascinating artwork."

-Vicky Smith, April 20-

"An engulfing spaciousness. Carefully guiding you, at other times an abrupt difference. Get your VR goggles; an association of nature mediated through technology. Sound with a feeling of intention and lightness, later heavy and laughter. Minimal elements explored. Turned over in the mouth, taste savoured. "

-Edward Shipsey, April20-

Entre Chien et Loup by Bouche Bée is a six-track album that has been carefully put together from a selection of improvisation sessions that were recorded in Emmanuelle Waeckerlé's studio in Thornton Heath in London between 2017-19.

Bouche Bée (French expression meaning to stand open-mouthed, gaping and gawping or speechless) was formed in 2005 by vocalist Emmanuelle Waeckerlé and guitarist Petri Huurinainen. In the summer of 2015, they met music-writer and saxophonist John Eyles while rehearsing to perform *Cornelius Cardew's The Great Learning* at Union Chapel in Islington. In the spring 2017, John Eyles joined Bouche Bée.

Entre chien et loup is a multi-layered French expression. It is used to describe a specific time of day, just before night, when the light is so dim you can't distinguish a dog from a wolf. It also expresses the limit between the familiar, the comfortable and the unknown (or between the domestic and the wild). It is an uncertain threshold between hope and fear.

We took our time to develop our collective language, each finding our way, our place, our voice within this new chosen configuration, each searching for or trying to maintain what felt like the right balance between musical togetherness and personal expression. Session after session, our sound and pace developed organically.

We all agreed to record everything for documentation purpose, or for individual use in relation to our own playing. The idea of making an album out of these recordings only came a few months after we stopped these sessions. Because we missed them, because we felt that we had made some interesting works worth sharing, works that were quite different from what we had performed live.

*The tracks on **Entre Chien et Loup** were selected over six months of individual listening and selecting, then picking those who had been unanimously chosen as well as a few rogue ones that had been successfully argued for by one of us. We agreed on minimal postproduction, only to clean the beginnings and endings or major glitches when necessary.*



-Bouche Bée @ Mopomoso afternoon sessions, the VORTEX, June 2018-

Petri Huurinainen is a Finnish musician and artist currently living in London. He works with live sound, studio production, field recordings, extended guitar performances and drawings.
petrihuurinainen.bandcamp.com

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.

Emmanuelle Waeckerlé is a London based interdisciplinary artist, vocalist, free improviser and composer. Her practice explores the materiality and musicality of language. Her scores and music are distributed by Edition Wandelweiser Records. She has been a member of Eddie Prevost's workshop since 2016. ewaeckerle.com

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bouchebee.bandcamp.com

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Reviews

‘ The wolf on the periphery of the pack, being of it and not, as a sort of relay between the collective and the outside, leaving its tracks in a trajectory that moves from ichnology to ichnography. From the wild to the building of home. All the while, Cardew spoke of a re-wilding of music, and Deleuze and Guattari wrote of a becoming-wolf. Yet, Haraway also reminded us of the sustaining relationship of the domestic animal, of our chosen kin, going for the dogs and more besides. Across species, the mouths hang open with the tongues lolling out.

Listening to *Entre Chien et Loup* there is no doubt that this trio, bouche bée, have heard the call of the re-wild: with seeming effortless finding new forms and structures in the sonorous traces of sound, following the lie of the land, on the prowl, scaring and fascinating in equal measure, the stuttering inside language brought to the fore, lips and jaws, breath and prehensility, laying out a territory we didn’t know was there before.

At the same time, the nature of their listening to one another, the vocabulary they develop, seems not to be out in the wilds but here, inside the skull as the most domestic of spaces, that cavity inside of which we heard the first echo. An invitation, an intimacy, the atavistic return of something familiar and strange.

This recording is the sound of the first breath drawn, rasping and defiant, animated and animating, as close and as personal as that. The sound of the panting joy of a bastard pack of dog-wolves, streaming towards the horizon and a new home, all the while crying out for the full moon in exile and return. ‘

(N.O. Moore)

‘ The canine framing of this album is a fitting metaphor for the feral rhapsodies it conjures. The compositions move between generically recognizable music (ambient, electronic, indigenous); reference to other media (sound effects of creaks and twangs); physical registers such as laughter, body percussion and whistles, along with inchoate gibberish and discords.

Film-like, the sonic textures summons distant places, but these faraway scenes are rapidly dispelled by the proximity of their source. That is, the richly undisguised material ground of wood, throat, string and metal. Mysterious, not mystifying, these conflicting mechanisms are held in tension throughout this fascinating artwork.’

(Vicky Smith)

‘ An engulfing spaciousness. Carefully guiding you, at other times an abrupt difference. Get your VR goggles; an association of nature mediated through technology. Sound with a feeling of intention and lightness, later heavy and laughter. Minimal elements explored. Turned over in the mouth, taste savoured. ‘

(Edward Shipsey)

‘Cooped up and not in my right mind I receive this sonic missive from the three of them, emerging from the cones in improvised measures of vox, wires, and horn: Gated larynx and whistled breaths; bowed and scraped guitar shimmers; hushed sax oscillations. As I listen out for the dog and wolf - signalled by an ocarina (or variation of) - I anticipate an unexpected turn and I am not wrong... Who can know the direction taken, but it’s open mouthed all the way. ‘

(Ed Lucas)

‘Sensuous and evocative of a humid summer's hauntings. This suite of improvised works enchants the listener into a complicity of crepuscular atmospheres and other-worldly sighs that, in their own mystical time, effloresce into a voluptuous night-scented flower; redolent with shadowy rorschach tones, spectral drones, melodious and nocturnal flutterances. At its best listened to with the company of lunar light and one's nocturnal familiars. ‘

(Helen Frosi)

‘Entre Chien et Loup’ by Bouche Bee trio is a very fine recording. Its sonic body is, as the title suggest, ‘that which is in between’. That space ‘in between’ is not thin but rather thick and potent with a potential. It moves slowly, freezing the time within. It welcomes you to join but in order to do so, it asks you to slow down too.

‘Entre Chien et Loup’ oscillates between the parts in which one can follow the moves of individual sounds and how they are sounding and the parts in which ‘that between’ moves as one body and you with it.

‘Entre Chien et Loup’ might move slowly but joyfully. It’s a joyride with the end track (Laughing and Sobbing) being a real treat. It’s also an affirmation and a reminder that every free improvisation is a serious task and with every serious task, there should be a relief, joy and celebration at the end.

‘Entre Chien et Loup’ is a serious recording.

Daniel Kordik

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