

The Auditory Sense of Mr. Roderick Usher

Based on The Fall Of the House of Usher by Edgar Allan Poe

TETSUO FURUDATE

with

Achim Wollscheid
Edwin van der Heide

AUG. 2002

The Auditory Sense of Mr. Roderick Usher

Based on The Fall Of the House of Usher by Edgar Allan Poe

A theatrical adaptation of Edgar Allan Poe's 'The Fall of the House of Usher' lends itself to sound and begs to inhabit a auditory world. Soundscape is therefore vital to a performance based on the fictitious novel. Mr. Roderick Asher, the protagonist, has very sensitive hearing; sensitive to the point of sheer madness.

'He was startled by all sounds except those from stringed instruments.'

For Asher, all sounds, the human voice, a knock on the door, the wind, etc., were extremely strong and antagonistic. Poe wrote that it was as if Asher suffered from some kind of illness. However, nobody knows if the illness is real or feigned. The sound of his sickness is central to this production and is conveyed through the course of the performance.

My music is very strong, aggressive and violent. I would like to play music in this style as it conveys greater variety and movement than normal music, which is fairly static. I would like to work with the parallels that exist between this style of music, my music, and the sounds that Asher can hear.

The primary speaker system shall be placed in the square-shaped room's corners. 'Edwin van der Heide' will be the Sound Designer. Amplified sounds, such as the sounds of Lady Madeline's haunting footsteps, crying, and movement, the wind circling Asher's room. Tetsuo Furudate will play those sounds as music. The Lighting System will be designed by Achim Wollsheid;

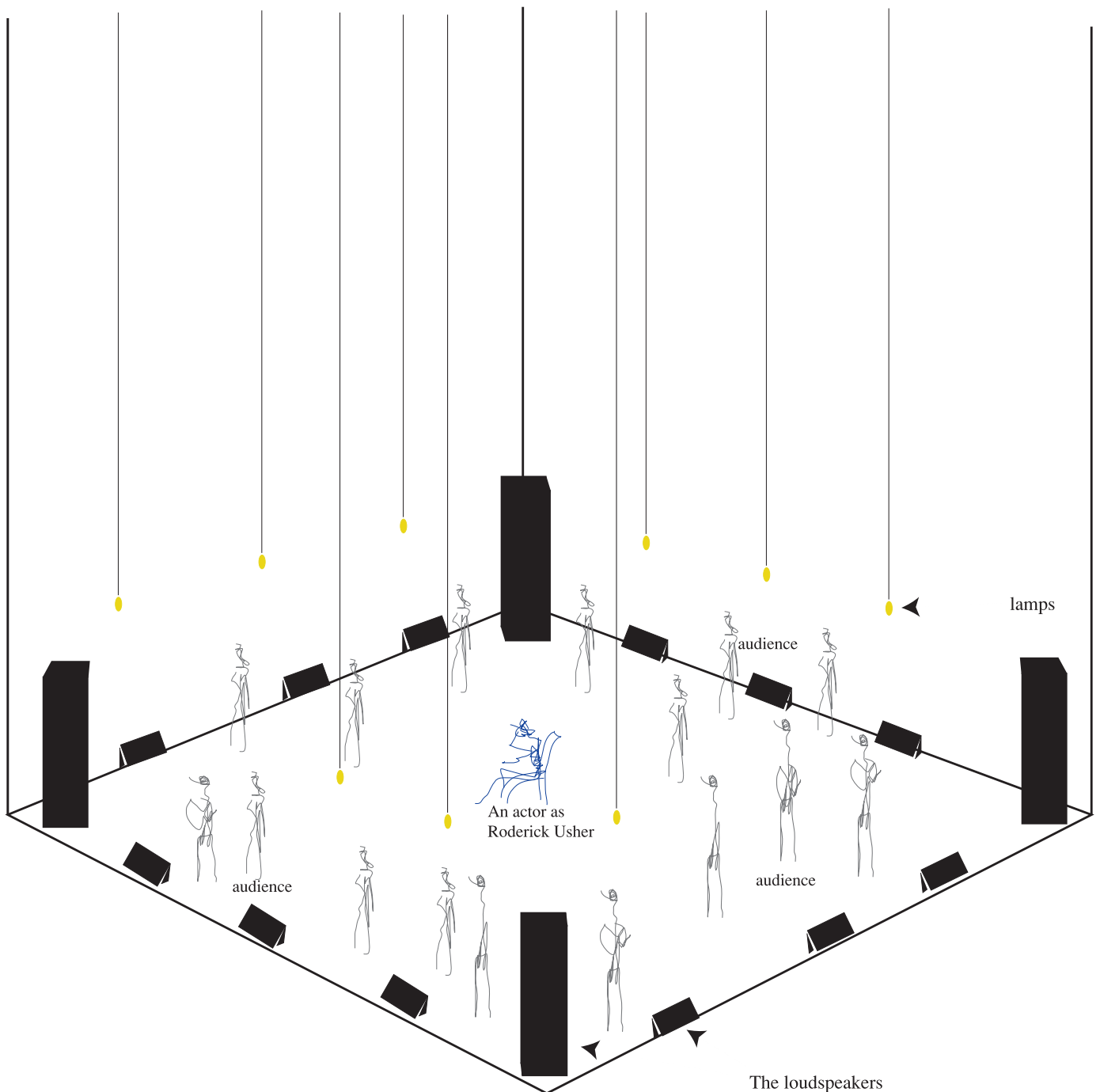
"light and sound should transcend the architecture of the respective building. Sound and light should take place also outside, on the stairs in the lobby and outside - also on the facade of the building. If it is about the House of Usher we should really bring it down, shouldn't we? Let's rock the house."

This work is somewhere between an installation, music, and theatre. It will be open during the day as an installation and will transform into a theatrical space for a performance.

TETSUO FURUDATE

The auditory sense of Mr. Roderick Usher
based on Edgar Allan Poe (1839)

TETSUO FURUDATE



Sound designed by Edwin van der Heide
Light installation; Achim Wollscheid
Music performed by Tetsuo Furudate

Tetsuo Furudate

Born in Tokyo. Started his career in experimental film and video art in 1981. From middle of 80's, he gradually turned into music through performing art, contributing to the development of the Japanese noise music in its early period with other pioneers such as Merzbow. He spreads his activities over Europe since 1998, with many concerts not only CD releases, corroborating with Zbigniew Karkowski, Kasper T. Toeplitz and Leif Elggren. He achieved the premier show of his newest experimental noise opera, "Othello", at Podewil in Berlin in 2001. He stayed in Berlin as a artist residence of Podewil in 2003. During them he had premieres of "Wozzeck" at Podewil in Berlin and "Auditory Sence of Mr. Roderick Usher" at Dresdner Zentrums für zeitgenössische Musik (DZzM) in Dresden. "Auditory Senced...." won the BLAUE BRÜCKE prize 2003. He has collaboration works with Achim Wollscheid, Lillevän, Akemi Takeya, Sigrid Schnücker and

- 2006 [King Lear]=Ausland (Berlin) "m" / [The turn of the screw]=CRAZY Brick5 (Vienna) "d+m+v" / [The turn of the screw] radio version = ORF Österreichischer Rundfunk "d+m" / [Motome-Zuka] radio version = DeutschlandRadio "d+m" / [Art's Birthday] =Tesra (Berlin) "d+m"
- 2005 [Noise with Silence]=Ausland (Berlin) "pr+d+m" / [Like a power, light and wave]=Trantart Festival (Boznerno) "d+m" / Lecture and solo concert =Academy of Music (Krakow) "s"
- 2004 [The Voice of Lady Madeline Usher]=Festspielhaus Hellerau (Dresden) "pr+d+m" / [Greace and Gravity]=Tokyo Style in Stockholm, Fylkingen (Stockholm) / Sound Art Festival Overgerden(Copenhagen) "m+d" / Perfomance Festival (Zamosc) "s"
- 2003 [Auditory Sence of Mr. Roderick Usher]=Festspielhaus Hellerau (Dresden) "pr+d+m" / [A Circle of Death]=Mak Museum (Vienna) / 4+4 days Festival (Prague) "m" / Audio Art Festival (Krakow) "s" / [King Lear] = Podewil (Berlin) "v+s+d" / [Wozzedck]=Podewil (Berlin) "v+m+d+pr" / [Auditory Sence of Mr. Roderick Usher] radio version = DeutschlandRadio "d+m" / Solo concert in Szczecin "s"
- 2002 [A Dream Prisoner]=Trantart Festival (Boznerno) "m" / [OTHELLO as a Noise Opera] concert version =Fylkingen (Stockholm) "m" / Solo Concerts in Aarhus and Copenhagen "s" / [Blood and Sand]=Kaizen (Tokyo)"pa"
- 2001 [World as will]=Goteborg Audio Art Festival "m" / "World as will" =Fylkingen (Stockholm) "m" / [OTHELLO as a Noise Opera] Podwil (Berlin) "pr+d+m" / Solo concert at Chemnitz. "s"
- 2000 LEN festival (Barcelona) "m" / ICMC 2000=Podwil, Akademie der Kunste and Maria (Berlin) "pr+m" / J-Way=Lydmar Hotel (Stockholm) "m"
- 1998 [Meltdown in Europe]=Podwell(Berlin), The Queen Elizabeth Hall (London) "s" / 158 Festival (Paris) "s" / Moderna Museet (Stockholm) "s" / Solo concerts in Copenhagen, Aalborg, Berlin, Plauen and Lyon."s"
- 1997 [Mertdownen of Control]=The Japan Foundation Hall (Tokyo) "pr+s"
- 1996 [Autrement qu'être]=P3 art and environments (Tokyo) "pr+d+m"
- 1995 Neko mimi=East Gallery (Tokyo) "m"
- 1994 Psychotronic Driving=Club citta (Kawasaki) "pr+s"
- 1992 Solo concerts in Nijmegen and Frankfurt. "s"
- 1989 Solo concert at "Diorama art center" (London) "s"
- 1988 Underground Museum Festival at oya (Oya) "pr+s"
- 1987 [Flagnets of Opera]=Parco (Tokyo) "pr+m+d"
- 1986 [Prelude of the Post Modern musics]=Parco Part III (Tokyo) "pr+s"
- 1985 Dokidoki Tokyo=Ebis Factory (Tokyo) "s+pe"
- 1984 Video cocktail=Hara museum (Tokyo) "pr+v+pe" / Japan Atr Festival in AU=Plan art college (Melbourne) "v+s"
- 1981 Performance Festival in Tokyo=The Tokyo Metropolitan Art Museum (Tokyo) "s+pe" / The Millelium Art Center (N.Y.) "f"
- 1981 Contemporary Music Festival at Osaka=Tijin Hall (Osaka) "v+pe"
- 1980 [context/contact]=The University of Tokyo (Tokyo) "f+pr"
- 1978 [Oil painting one man show]=Kashiwa Citizens Gallery (Kashiwa) "pa"

[] =project title, m=composition & play music, pr=produce, s=solo concerts, d=direction, v=video, f=film, pa=painting, pe=performance

Discographie:

- 1992 "L'arrêt de mort"(SSE communications 8005)
- 1994 "Macbeth"(SSE communications)
- 1995 "Autrement qu'être" (Les Disques du Soleil et de l'Acier 54040)
- 1997 "World as Will"with Zbigniew Karkowski (Staalplat STCD 133)
- 1998 "Neon Green"with Kasper Toeplitz (Les Disques du Soleil et de l'Acier 54060)
- 2000 "(x).x is not a man or x is mortal"(God Factory)
"Autrement qu'être II"(Les Disques du Soleil et de l'Acier 54064)
- 2001 "OTHELLO"(Les Disques du Soleil et de l'Acier 54077) with Leif Elggren
- 2002 "World as Will II" with Zbigniew Karkowski (23five Incorporated)
- 2004 "for the mother and the father" (simlog 018)
- 2006 "World as Will III" with Zbigniew Karkowski (Sub Rosa)

Reviews about Tetsuo Furudate

OTHELLO AS NOISE OPERA by Tetsuo Furudate
By STEPHEN ROBINSON

Emanuel Levinas once remarked that philosophy is a meditation on Shakespeare. A quick glance at the recorded output of noise multiinstrmentalist Tetsuo Furudate suggest that for him music is a meditation, albeit a gnarled and twisted one, on philosophy and Shakespeare: his 1998 recording World as Will (reference Schopenhauer) and his 1994 rendition of Macbeth (with Merzbow and Ruins' Tatsuya Yoshida) are just two indications of these twin obsessions. Never one to fight shy of largescale works driven by an ambition big enough to move Birnam Wood to Dunsinane, Furudate's latest excursion finds him group Autrement qu'etre (named after Levinas's second major work) advancing once again into the world of noise and Shakespeare: Othello As Noise Opera. But as Othello himself asks, "What noise is this?" A prg rock excursion by other mean? Pictures At An exhibition for noise aficionados? Well, perhaps not.

Its hugely promising opening shot suggests that the noise work to follow will appropriate the text of Othello as if it were just another texture in the fray. Starting from Act V, Scene II, the raping metallic intensity of the savagely overdriven opening lines, "It is cause, it is cause", neatly scrawl their way across your scalp like a scythe. But despite the vocal treatments, the ensuing fidelity to the text, which in itself rapidly establishes its own insistent metre, somehow subordinates the noise to its own poetic rhythm. It's a curious inversion where the relative frailty of the voice establish precedence over the surrounding barrage, dictating the terms, pace and position of the music. Although it's always sonically expansive, the noise, somehow becomes incidental. The brooding bass rumbling throughout sets an ominous tone, albeit in an orthodox fashion. And for all their abrasiveness, the recurring shotblast squalls, faux fanfares and chiming tonalities, the latter faintly recalling Hermann Nitsch's mammoth Tage Spiel, soon come to take a supporting role punctuating the text. With some minor modifications this could even be appropriated for a 'radical' theater production. And even then you would have to ask just how radical it actually is. Not quite noise or opera, and lacking the unity of either, it somehow stalls just this side of convincing.

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Reviews ' Soundcheck'

review of "(x).x is not a man or x is mortal."

Here is an album that can only be heard intensively, so much the power it contains is impressive, and I can't imagine what would give the experience on a stage. Tetsuo Furudate is known for his furious and irritated experimental music , he also collaborated with Zbigniew Karkowski on the album "World as Will".

"(x).x is a man or x is mortal" only includes three tracks for a length of more than fifty minutes. And in this time the declines of the apocalypse are fully related. A myriad of insane sound, punctuated of exploding and metallic percussions, so powerful that Einstürzende Neubauten must be jealous, from which appear lots of samples influenced by industrial avant-gardist music. Then the silence appears strangely, ready to resist to all this noise, but in vain

When we get to the second track that it's getting quieter, on a long and dark atmospheric piece of music, filled with discreet and deaf voices, full of icy violence. The last track presents itself as the twin brother of the first one, with the return of these impressive and tough sounds. One would easily think that we are in a metallurgy in decomposition, at the last stage before the explosion, like the ideal music for a nightmarish movie. And we ask for more ! Notice the originality of the superb sleeve. Listening to this album is a fundamental experience, giving way to the experimental chants of this unique album.

Stéphane Fivaz
July 2000