

Programmnotizen

Pippa Murphy, New Work (2010)

Pippa Murphys New Work wurde im Auftrag von dBâle electronic music festival geschrieben.

Pippa Murphy, Voix Du Sable (2005)

Originally inspired by Annie Salager's poem Vegetal in which the Lyon poet incites the reader to, 'Ecoutez plutot l'imperceptible voix du sable!', 'Voix du Sable' explores the hidden sonic landscape made audible by a solitary, meditative listening state. Research for inspiration led me in two quite different directions. 1) acoustic research into booming and singing sands (the most researched site in Europe being the Isle of Eigg, Scotland) 2) ancient techniques of meditative listening and tuning into the micro sonic characteristics of what can be considered as 'imperceptible' natural sounds.

Sound producing sand grains, 'booming' sands and 'singing' or 'squeaking' sands, constitute one of nature's most puzzling and least understood physical phenomena. Both produce unexpectedly pure acoustic emissions and have been the subject of desert folklore and legend for centuries. References can be found dating back as far as The Arabian Nights and as recently as the science fiction classic Dune. Marco Polo (1295) wrote of 'evil desert spirits which at times fill the air with the sounds of all kinds of musical instruments and also of drums and the clash of arms.'

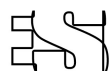
According to ancient Indian tradition the universe reveals itself in two fundamental properties as motion, and as that in which motion takes place, namely space. Space (Akasa) corresponds to the three-dimension space of our sense-perception and comprises all possibilities of movement, not only the physical, but also the spiritual. On the plane of spiritual activity akasa is called the 'space of consciousness'.

Combining vocal sounds, sand and swelling Tibetan brass booms, Voix du Sable charts a journey of solitude, loneliness and at times perhaps even madness, tracing the sonic landscape in a way akin to an aboriginal navigating vast distances by means of songlines.

Pippa Murphy, Postcard from Paris (2004)

An outsider's trip to Paris is immediately recognisable and accessible, despite the way in which its sound world has been manipulated. It features such known quantities as snatches of conversation, a piano bar ambience, and voices singing in church worship 'framed' by transitions that are more abstract and 'electronic' in nature.

The quirky, pulsed opening, sets the pace of the piece whilst suggesting the notion of travel, (perhaps even time travel – which is referred to at 1'13 with a recording of a voice in an interactive installation at La Geode).



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**21. – 23. april
2010
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Diana Simpson, *Anima Machina* (2006)

In a technological age, our lives are becoming more dependent on machines, and those machines are becoming increasingly smaller and more intelligent. This work is heavily influenced by the concept of tiny machines at the atomic level, and their ability to become capable of decision-making and self-replication. It poses the question, when does the human creator lose control over the invention, a miniature but disproportionately powerful machine, and what might the consequences be?

The work is underpinned by a changing flux between control, restraint and disorder, implied by the behavior of the sound material. There are references to metal and machinery, although the original source material is likely to be very far removed from this perceived scale of material. Most source recordings were closely amplified small materials, (various gardening tools, parts of a bicycle mechanism, clocks, and a 'slinky' spring), now given a magnified energy and greater mechanical status through processing. There is a mirroring of the potential qualities of machines at the atomic level, with key ideas being the implications of friction, surface tension and a dark instability or unpredictability which is inherent with current experiments in the creation of molecular machine systems.

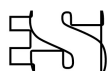
Pippa Murphy, *Kamala Kantha* (2003)

'Kamala Kantha' combines sounds of the tabla and a sanskrit text which praises Saraswati the Goddess of music and knowledge.

Saraswati is one with words and music, which are the very source of the cosmos. She is the impeller of true and sweet speech, she is the creative process with the syllable 'OM'. She points to the potent quality of sound.

She is represented dressed in white, with four arms, holding a book and a Veena and is often depicted by a river with a swan and a lotus flower. The lotus represents supreme knowledge in activity and is symbol of evolution and detachment. It makes its way through the ocean of life by rising above its surface - it is the path from the outer being to the inner being.

Saraswati's female form demonstrates the great respect and recognition that women held in Vedic tradition. She extols tolerance as well as moral and spiritual strength. She can withstand roughness and bear pain. Artistic creation as well as knowledge of the sciences epitomize human culture; integrated knowledge refines the world into something beautiful and special.



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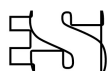
Pippa Murphy, *Caspian Retreat* (2003)

Telluric Currents is a trilogy of electroacoustic pieces inspired by water mythology from Persia, Europe and India. Each piece explores the nature and characteristics of ancient civilisation, myths and legends, culture and landscape.

Caspian Retreat is the first of the three pieces, and explores the beauty and complexities of contemporary life, in a land steeped in ancient art, culture and music; a land rich in colour, smell and sound. Using recordings I collected from the Caspian Sea and the city of Tehran, Iran, Caspian Retreat journeys into the mysticism of ancient and modern Persia...

retreat v.1 a intr. (esp. of military forces) go back, retire; relinquish a position b tr. cause to retreat; move back. 2 intr. (esp. of features) recede. n. 1a the act or instance of retreating. b Mil. a signal for this. 2 withdrawal into privacy or security. 3 a place of shelter or seclusion. 4 a period of seclusion for prayer and meditation. 5 Mil. a bugle call at sunset. [from Latin retrahere 'to draw back'].

Caspian Retreat was written at a time when Iran was announced by Bush to be one of three countries on the 'axis of evil'. This piece was composed in the University of Edinburgh studios, made possible with funds from the Scottish Arts Council



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