

**Music, Technology and Innovation at DMU presents:**

## **IN SITU - EUROPEAN SOUNDS IN SPACE**

Site Specific Sound Installations for Historic Leicester Buildings  
December 13<sup>th</sup> – 15<sup>th</sup> 2018, 12-6pm

Magazine Gateway

**Kathy Hinde: Vocal Resonances (2018)**

**Joseph Young: A Field in England (2018), Prisoners (2018)**

St Nicholas' Church

**Liminal: Of This Parish: Creed (2018)**

**Kathy Hinde: Vocal Resonances (2018)**

**Magazine Gateway, first floor**

Inspiration was drawn from the presence of a Buddhist temple bell in the room. The bell was looted from Myanmar (known as Burma at the time) in the 1880's and brought to the Leicestershire Regiment Barracks in South Wigston at the time of the Third Anglo-Burmese war and complete annexation of Burma by the British.

Buddhist bells have many purposes and meanings. They can be a call to prayer; a celebration and sharing of someones personal devotions; used to represent the enlightened voice of the Buddha; used as a call for protection and to ward off evil spirits. In times of war, large bells made of iron and bronze were often melted down to make military equipment, or vice versa in times of peace. This provides an interesting connection to the Magazine Gateway's previous history as a store for arms and munitions in the English Civil War in the 17th century. Vocal Resonances grows from a desire to 'sound' the bell that has been silenced and removed from its Buddhist purpose and meaning for over 150 years. To give the bell a voice.

The sound of the bell was recorded by placing sensitive microphones inside the bell and recording the reverberations of the surrounding sounds of traffic from this interior perspective. This recording was then re-played into the room and re-recorded from inside

<http://www.mti2.dmu.ac.uk/>

the bell. This process was repeated 5 times, resulting in a recording that highlights the specific resonant frequencies of the bell - the unique voice of the bell.

This recording contains many harmonics and frequencies personal to the bell. Through close listening, this recording was transcribing into a vocal score which plays on eight speakers in the room. The vocal piece rises and falls in relation to the original recording of the bell resonated through the fluctuations of the surrounding sounds of traffic and the street outside. Transcribing the bell resonances to be sung by human voices connects to how chanting is used in the practice of Buddhism in preparing the mind for meditation and for ritual purposes. The interior sound of the bell is sonified through the interior sounds of human bodies and vocal chambers. These vocalisations of the bells can also be listened to from the perspective of the bell's interior. Two microphones are positioned inside the bell, and can be listened through on headphones in the centre of the room.

Vocal Resonances features vocals by Ceylan Hay, Jasmine Butt, Phil Owen and Tim Riley.

### **Kathy Hinde - Biography**

Kathy Hinde's work grows from a partnership between nature and technology expressed through audio-visual installations and performances that combine sound, sculpture, image and light. She draws inspiration from phenomena found in the natural world to create work that often evolves and changes.

Kathy has shown work across Europe, China, Pakistan, USA, Canada, Colombia, Mexico, Brazil, Australia and New Zealand. She is a Cryptic Associate Artist. Achievements include an Honorary Mention at Prix Ars Electronica, runner up for PIARS Sonic Arts Award, twice longlisted for the Aesthetica Art Prize, an ORAM Award, a British Composer Award in Sonic Art, a Scottish Award for New Music and was selected for European SHAPE Platform for innovative music and audiovisual art in 2018.

**[kathyhinde.co.uk](http://kathyhinde.co.uk)**

### **Joseph Young: A field in England (2018), Prisoners (2018) Magazine Gateway, second floor**

#### **A field in England**

An electroacoustic work in four movements, the compositional process began with recordings of four fields in the immediate vicinity of the contested site of the Battle of Bosworth, where Richard III met his death in 1485. These are overlaid with fragments of orchestral sounds, ambient textures and manipulated vinyl recordings of Shakespeare's play Richard III to create a montage of sonic gestures that evoke themes of battle, death and rebirth. The diffusion over four speakers in the main room on the upper floor of the Magazine creates an epic, immersive soundfield that fills the architecture of the space.

#### **Prisoners**

In a small, hidden corner of the rear chamber on the upper floor, there are strange scratchings and scrablings that suggest a prisoner (or prisoners) desperately trying to escape their fate.

## **Joseph Young - Biography**

Joseph Young is a sound artist based in Brighton (UK) and Berlin. His work has been shown at Tate Modern, Tate Britain, Jerwood Hastings, Towner Art Gallery, Estorick Collection and internationally in Berlin, Seoul and New York. A specialist in binaural field recording techniques, Joseph is interested in the transformation of everyday noises and the contemporary soundscape.

**artofnoises.com**

## **Liminal: Of This Parish: Creed (2018)**

Program notes are available in St Nicholas' Church.

## **Liminal - Biography**

Liminal is a partnership between architect Frances Crow and sound artist and composer David Prior. We began working together in 1996, and formalised our working partnership in 2003. Our work focuses on exploring the relationship between sound, listening and the environment. It encompasses site-specific interventions and sound walks, gallery installations, performances, research and consultancy as well as sound and music environments for exhibitions.

**liminal.org.uk**

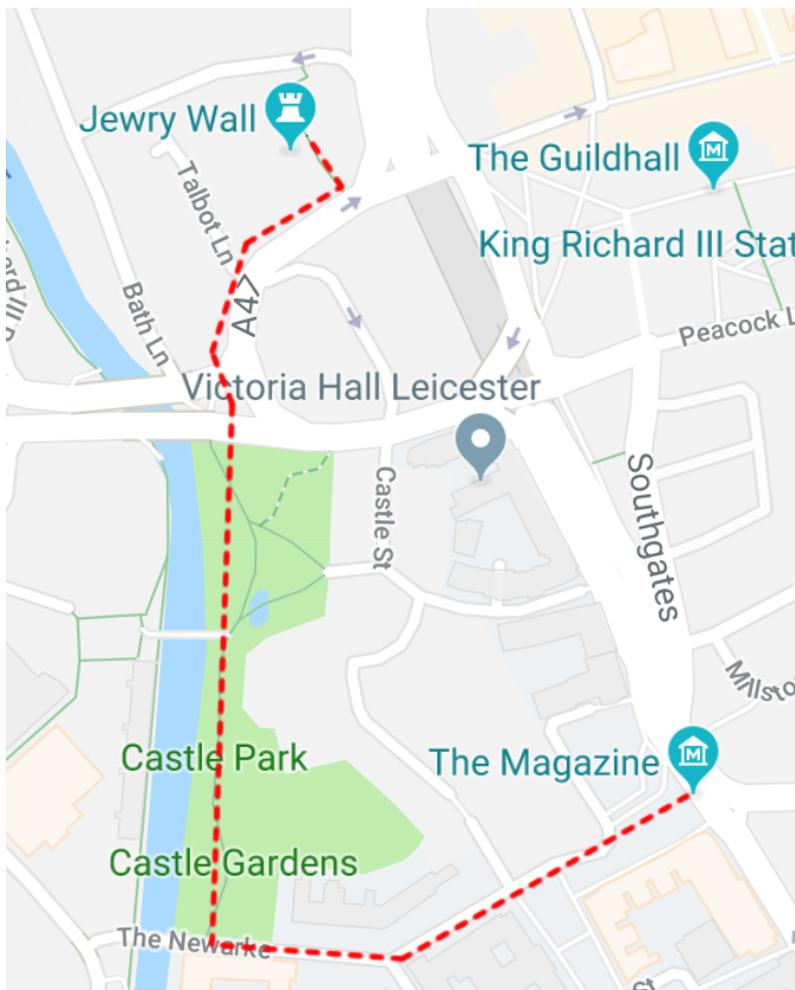


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Suggested route between The Magazine and St Nicholas' Church, approx. 5 mins walk. The church is opposite the Jewry Wall.

**IN SITU** is a De Montfort University Leicester led collaboration with IRCAM (Pompidou Centre, Paris), involving the commissioning of site-specific artistic environments celebrating special historic architecture, providing unique sonic experiences at historical locations. All pieces are presented within the Interfaces Network, an international, interdisciplinary project focusing on bringing new music to new audiences. Interfaces is co-funded by the Creative Europe programme of the European Union. In Situ is curated and produced by Prof. Leigh Landy, Dr. Peter Batchelor and Dr. Mike Blow. Technical assistance by Susanne Grunewald, Petros Galankis and Tim Hall. Sincere thanks to Stefanie Tyler-Divine at Leicester Council and Reverend Canon Karen Rooms at St. Nicholas' Church.



inter\_faces



Co-funded by the  
Creative Europe Programme  
of the European Union