

STANDING JUMP PAUL NEWLAND 11'17"

Electric Guitar, Harmonium,
Harpsichord, Violin

[2002]

"Each day seems very similar to the previous one - daily routine - but today is never exactly the same as yesterday."

Jo Kondo

Starting points for Standing Jump include the chronophotography of Etienne-Jules Marey – particularly chronophotography of a jump from a standing still position around 1882 – and the Japanese song form Ko-uta.

Marey was seeking – through photography – to better understand the fleeting nature of movement, the kinetics of flow, the dynamics of water and wave patterns, turbulence in the air. Ko-uta songs are extremely quiet and exceptional for their brevity and economy of means.

Standing jump, a balanced imbalance – like walking or jumping, familiar and simple yet unpredictable, irregular and asymmetrical, but with regularity and symmetry within, broken symmetry, imperfect – ambiguous – excluding the unnecessary, using only the bare minimum to keep moving forward, always on the edge of falling or vanishing – like Ko-uta.

LOVE PAUL WHITTY 8'08"

Double-Bass, Electric Guitar,
Piano, Sampler, Voice

[1999-2000 rev. 2001]

"I await my fiancée..., revolution. We will be really happy – that is, we will become ourselves – only when the whole world is engulfed in fire."

Michael Bakunin, letter to Georg and Emma Herwegh, 6 September 1847

"What she fancied desire to be didn't go a great deal further than the thirst for conquest."

Pauline Reage, *Story of O*, 1954

"The one thing I am convinced of as I have never been in my life is that the gun decides nothing at all."

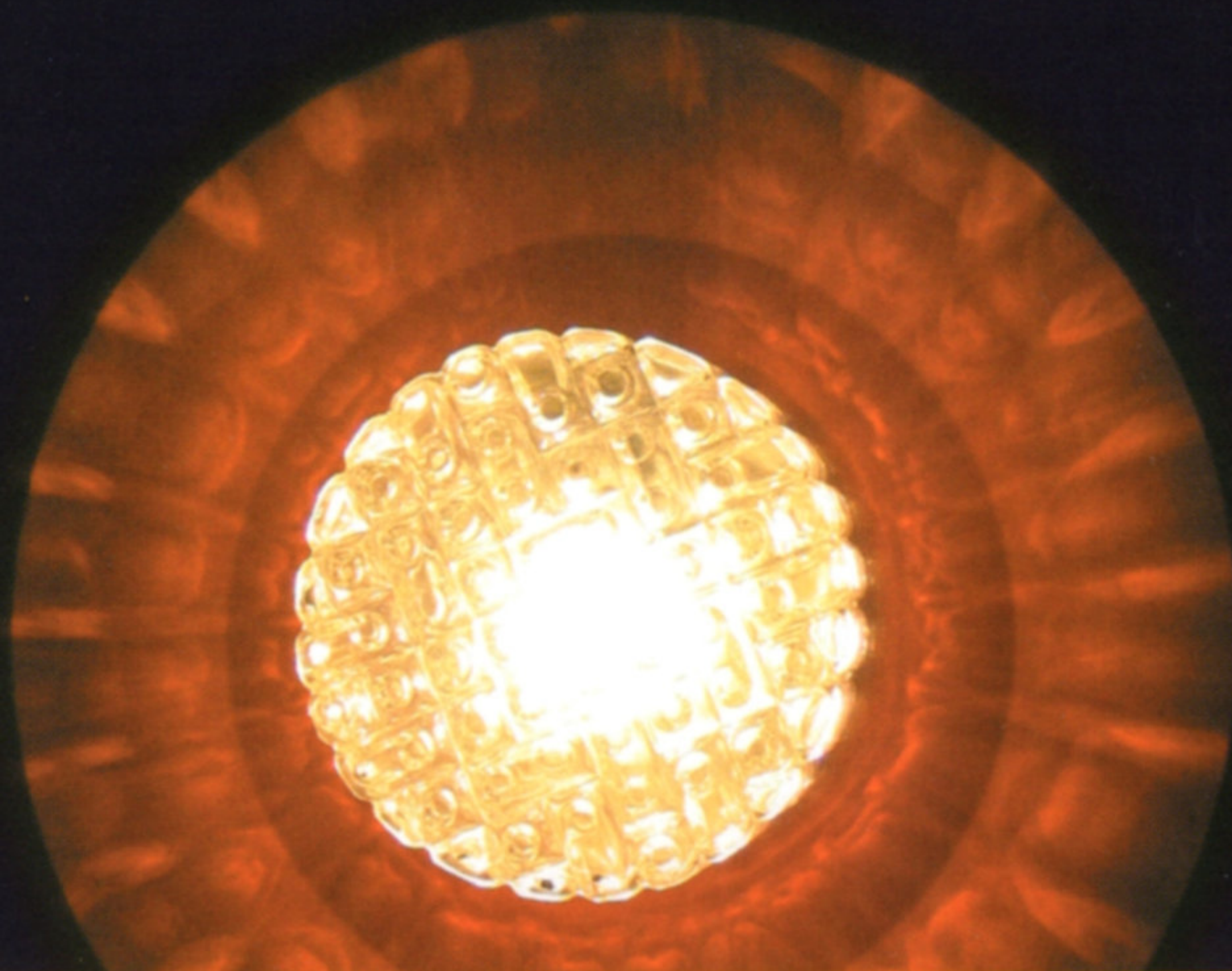
Emma Goldman, letter, 1923

"I don't honestly recall ever having done anything that gave me so much pleasure and satisfaction as I get from putting the devil back in hell."

Boccaccio, *The Decameron*, third day, tenth story, 1348-58

"The tyrant and tyrannicide
Lie like the bridegroom and the bride,"
Robert Lowell, *Near the Ocean*, 1967

Love was written for and developed with Stacie Dunlop. The texts were selected by David Lillington.



ANTHEM SAM HAYDEN 6'34"

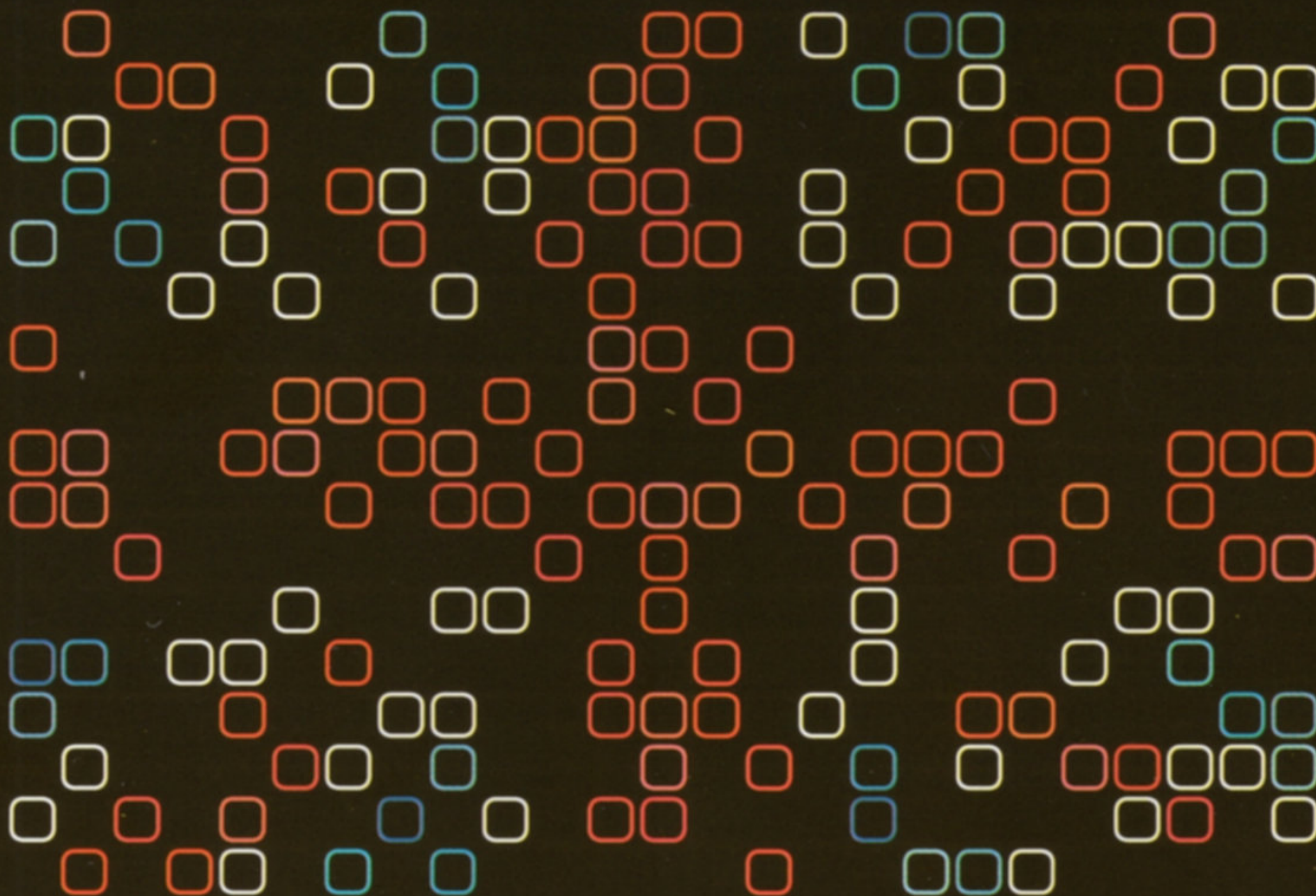
Bass Guitar, Double-Bass,
Electric Guitar, Electric Violin, Sampler

[2002]

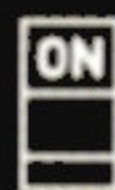
This piece is a fractured version of the British National Anthem. Each chord of a conventionally harmonised arrangement of the melody was transposed by a random factor. Continuity is further disrupted by a series of pauses isolating each chord from any functional harmonic context. The use of heavy analogue and digital distortion and synthetic

electronic timbres annihilates any last trace of the source material as a perceivable object.

This is my critical response to the Jubilee year of 2002 and nostalgia for the British Empire.



IROUTI



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David Arrowsmith, Guitar
Stacie Dunlop, Vocal samples
Linda Hirst, Voice
Philip Howard, Harmonium
Catherine Laws, Harpshichord
Richard Pryce, Double-Bass
Emma Welton, Electric & acoustic Violins
Paul Whitty, Piano
James Woodrow, Bass Guitar

Engineered and produced by
Christian Forshaw
Recorded and mixed in
Plumstead, South London, 2004.
Harpsichord supplied by
Andrew Wooderson.

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by Arts Council England

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