



AN ARTANGEL COMMISSION SUSAN PHILIPSZ SURROUND ME

A SONG CYCLE FOR THE CITY OF LONDON

10AM – 5PM SATURDAYS AND SUNDAYS ONLY
UNTIL 2 JANUARY 2011
CLOSED CHRISTMAS DAY

SURROUND ME: A SONG CYCLE FOR THE CITY OF LONDON can be heard in six locations, which can be visited in any sequence. A full tour of all locations takes around one hour.

MOORFIELDS HIGHWALK

Accessible via the escalator adjacent to the Moorgate Station entrance on Moorfields, from the Barbican via Willoughby Highwalk, or by ramp from Fore Street/Moorfields.

Weep, O Mine Eyes, John Bennet, 1599

1 minute 58 seconds, every 5 minutes, four channel sound installation

WEEP, O MINE EYES, AND CEASE NOT
ALAS, THESE YOUR SPRING TIDES ME THINKS
INCREASE NOT
O WHEN BEGIN YOU
TO SWELL SO HIGH THAT I MAY DROWN ME IN
YOU?
THAT I MAY DROWN ME IN YOU?

The setting for this four-part madrigal is the desolate, elevated landscape of Moorfields

Highwalk with its open courts and connecting passageways. The madrigal was said to be an attempt to imitate the sound of angels' voices, one voice replacing the other as breath was drawn, to convey the illusion of continuous singing. The rise and fall of the voices in the madrigal suggests the ebb and flow of a tide that builds up to a crescendo, an ocean of tears rising and falling on a concrete shore.

MILK STREET / RUSSIA ROW

At the junction of Milk Street and Russia Row.
Lachrimae, or *Seaven Teares*, John Dowland, 1604.
36 minutes, continuous loop, seven channel sound installation

LACHRIMAE ANTIQUAE (OLD TEARS)
LACHRIMAE ANTIQUAE NOVAE (OLD TEARS RENEWED)
LACHRIMAE GEMENTES (SIGHING TEARS)
LACHRIMAE TRISTES (SAD TEARS)
LACHRIMAE COACTAE (FORCED TEARS)
LACHRIMAE AMANTIS (A LOVER'S TEARS)
LACHRIMAE VERAЕ (TRUE TEARS)

The uniform surfaces of the glass façades at the junction of Milk Street and Russia Row create a series of visual and acoustic reflections. The *Lachrimae* is a seven part instrumental piece based upon the image of a single falling tear. All seven *Lachrimae* have been interpreted and played independently, with each of the seven notes coming from its own individual speaker. The speakers are arranged throughout the space and for the most part the sound is abstract with the tune coming together in parts only to separate again.

TOKENHOUSE YARD

The northern end of Tokenhouse Yard close to King's Arms Yard.

The Silver Swan, Orlando Gibbons, 1612
1 minute 20 seconds, every 10 minutes, single channel sound installation

THE SILVER SWAN, WHO LIVING HAD NO NOTE,
WHEN DEATH APPROACHED, UNLOCKED HER
SILENT THROAT.

LEANING HER BREAST UPON THE REEDY
SHORE,
THUS SANG HER FIRST AND LAST, AND SANG
NO MORE:
"FAREWELL, ALL JOYS! O DEATH, COME CLOSE
MINE EYES!
MORE GEESE THAN SWANS NOW LIVE, MORE
FOOLS THAN WISE."

In Daniel Defoe's account of the plague in London he describes: *Passing through Tokenhouse Yard, in Lothbury, of a sudden a casement violently opened just over my head, and a woman gave three frightful screeches, and then cried, 'Oh! death, death, death!'* in a most inimitable tone, which struck me with horror, and a chilliness in my very blood. *There was nobody to be seen in the whole street, neither did any other window open, for people had no curiosity now in any case, nor could anybody help one another.* The lyrics are a metaphor for the end of an era, the end of the madrigal or maybe the Elizabethan musical tradition. They could also symbolise the end of capitalism or more general feelings of mourning and loss.



CHANGE ALLEY

In the centre of Change Alley between Cornhill and Lombard Street.

New Oysters, Thomas Ravenscroft, 1609
56 seconds, 2 repetitions every 5 minutes, three channel sound installation

NEW OYSTERS! NEW OYSTERS! NEW
WALEFLEET OYSTERS!

AT A GROAT A PECK, AT A GROAT A PECK
EACH OYSTER WORTH TWO PENCE
FETCH US BREAD AND WINE THAT WE
MAY EAT,
LET US LOSE NO TIME WITH SUCH GOOD
MEAT,
ABANQUET FOR A PRINCE!

Once named the 'Kingdom of Change Alley', this network of small alleyways is famous as the precursor to the London Stock Exchange with the real trading conducted in the Alley's coffee houses as well as infamous as the site of the creation of the South Sea Bubble which Jonathan Swift recounts in his satirical verse: *There is a gulf where thousands fell/Here all the bold Advent'ers came;/A narrow Sound, though deep as Hell/Change-Alley is the dreadful Name:/Nine times a Day it ebbs and flows/Yet he that on the Surface lies/Without a Pilot seldom knows/The Time it falls, or when 'twill rise.* The idea of the trade in stocks and commodities in the City contrasts with the simple selling of oysters for the pleasures of a well-prepared meal.

LONDON BRIDGE

At the Thames Path under the north side of London Bridge, accessible avoiding steps from Lower Thames Street to the East of St Magnus Church, from Swan Lane off Upper Thames Street, or via an internal stair accessed from the eastern pavement of the Bridge above. All are marked 'Thames Path'.

Flow My Tears, John Dowland, 1600
3 minutes 35 seconds, every 10 minutes, single channel sound installation

FLOW, MY TEARS, FALL FROM YOUR SPRINGS!
EXILED FOREVER, LET ME MOURN;
WHERE NIGHT'S BLACK BIRD HER SAD INFAMY SINGS,
THERE LET ME LIVE FORLORN.

...
HARK! YOU SHADOWS THAT IN DARKNESS DWELL,
LEARN TO CONTEMN LIGHT
HAPPY, HAPPY THEY THAT IN HELL
FEEL NOT THE WORLD'S DESPITE.

The lyrics of this beautiful song resonate with the dark underside of the bridge and reflect its darker mood. The River Thames can embody people's darker emotions and it is a notorious place for people to disappear. As the voice is projected out across the water it rebounds off the architecture and appears to return invisibly from the middle of the Thames. The work also rhymes with the instrumental *Lachrimae* to which it is intimately related and brings the song cycle around full circle.

ALL HALLOWS CHURCH TOWER / MARK LANE

In the courtyard directly in front of All Hallows Tower and adjacent to St Olave's Church Hall.

Oh My Love, Thomas Ravenscroft, 1609
53 seconds, every 5 minutes, four channel sound installation

OH MY LOVE, LOV'ST THOU ME?
THEN QUICKLY COME AND SAVE HIM THAT DIES
FOR THEE

This is a very simple round of unrequited love that has a charm that is immediate and beautiful. Built in the 14th Century, the tower of All Hallows Church is like a remnant from a previous age that has been left behind in the contemporary City. The lyrics may be interpreted as a dedication to the church or as if the church tower were calling out to the surrounding buildings.

To speak to a member of our production team concerning any issues with the work please call 07982 976 596 during project hours (10am–5pm Saturday & Sunday). NB this is not an information line. Alternatively you can reach the Artangel office 10am–6pm Monday to Friday on 020 7713 1400.

For further information about *SURROUND ME* and *Artangel* see artangel.org.uk.