

—*For Lydia* —

*môr(G)wyn* was composed specifically for performance in Copenhagen Town Hall Square on a subterranean computer-controlled sound system called the SOUND/GALLERY, the 25 loudspeakers of which are embedded just below the surface of a pedestrian area of the Square. Computers beneath the Square control the 'choreography' of the sound in the space.

Inspired by Copenhagen's apparently benign tourist landmark, the Little Mermaid, *môr(G)wyn* explores the sea's contradictory yet indivisible characteristics of beauty and danger, as symbolised in the mermaid/sirens myth. It brings together two pools of material – sea sounds and women's voices – in two contrasting musical manifestations, one violent, the other lyrical.

The title *môr(G)wyn* is a fabricated word containing a number of (mainly Welsh) resonances, including sea, death, girl/maiden, white/blessed, mermaid



*môr(G)wyn* was composed in Copenhagen during a 10 day visit in December 1996. It was commissioned by Ketil Teisen (Lydl@boratoriet) and Michael Madsen (SOUND/GALLERY), as part of Copenhagen's year as European City of Culture. The sound material was composed in the studios of Lydl@boratoriet, with computer spatialisation composed in the SOUND/GALLERY studio beneath the Town Hall Square (technical assistance: Steen Johannessen). Preliminary work was done in the Electroacoustic Music Studios of the University of Wales Bangor, UK. *môr(G)wyn* won second prize in the 1997 EAR competition, Budapest.