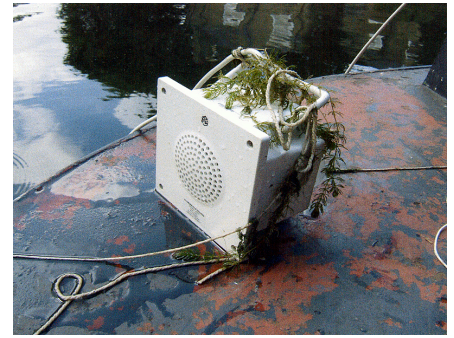


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PROJECT SHEET:

NOW THAT'S WHAT I CALL WATER MUSIC, VOL.1

The Water music is a collection of baroque orchestral movements, often considered as three suites, composed by George Frederick Handel.

It premiered in the summer of 1717 when King George I requested a concert on the River Thames. More than 50 musicians joined King George I on his Royal barge as they performed the live premiere of Water Music in an historical event portrayed, between others, by Canaletto.

In NOW THAT'S WHAT I CALL WATER MUSIC VOL.1 the water of a stretch of the Grand Union Canal is used as a processing device. By diffusing the movements of the original score of 'Water Music' through an underwater speaker in the canal, and then picking up the sound with an underwater microphone (hydrophone), the resulting 'water music in context' is recorded above water with a mini disc recorder from a canal barge in movement.

Such re-processing loop employs the canal water as an audible media, a ready-made filter through which Handel's baroque score is forcibly modified by the specific conditions of the site.

As the sides of the canal system of East London are incessantly transformed from degraded remnants of post-industrial ruin into 'water city, canal lifestyle' development opportunities, Handel's celebratory music becomes the live symphonic underwater score of a journey across the landscape of speculative urban investments and its new citizens.

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