

I DON'T WANT TO BE AN INDIVIDUAL ALL ON MY OWN

BY GENEVIEVE MURPHY

Interdisciplinary composer / artist

For me to fear you, you must grant to be just, for in less than a moment you tread me to dust ...

From an early age, composer and performer Genevieve Murphy developed a fascination with psychology and disability, with how people interact and form emotional bonds. Her carefully composed works make us aware of how we behave. “I Don't Want To Be an Individual All On My Own” is a search for genuine connection in an individualised world.

Balancing on the tightrope between her fear and her curiosity for the unknown, Genevieve explores the power of empathy by reflecting on a birthday party from her childhood. Telling the story through a musical narrative of spoken-word, pop music and audio sculptures, she invites you to follow the soundscape of her mind, allowing your ear to be an entry point towards a dialogue with your thoughts.

This performance has three forms: *Solo performance, concert, and album.*

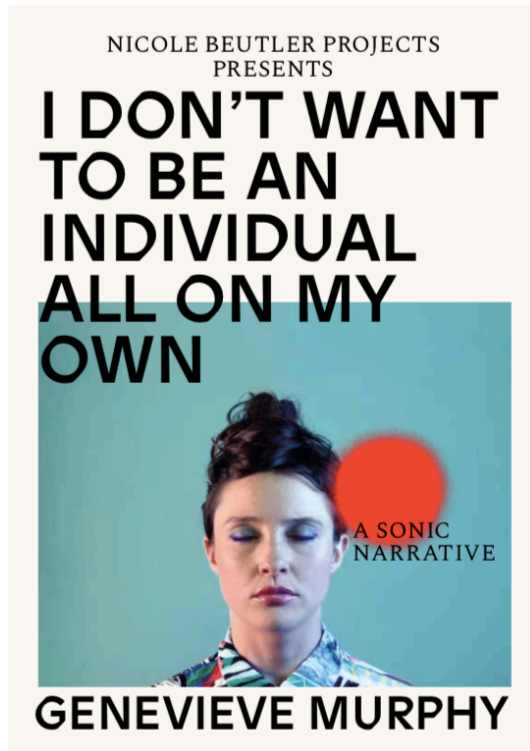
Each version features the same story, concept and musical material however, depending on the space, time, audience and event we can think together about which version would be best suited.

Each version was designed with Covid-19 regulations in mind and therefore can be easily adapted to the fluctuation of the pandemic.

A Solo Performance

I DON'T WANT TO BE AN INDIVIDUAL ALL ON MY OWN

A Sonic Narrative



Premier date: 1/11/2020

Length of performance: 70 minutes

Future touring periods: year 2022 and 2023

I was always taught to be curious about what makes me feel uncomfortable but maybe I was too curious here... - Genevieve Murphy, from, "I Don't Want To Be An Individual All On My Own"

Telling the story through a musical narrative of spoken-word, pop music and audio sculptures, Murphy invites you to follow the soundscape of her mind, allowing your ear to be an entry point into a dialogue with your thoughts.

The audience wears headphones during this performance in order to become immersed in binaural sound created live on stage. The setup on stage is visually minimal, inspired by the idea of someone working in her studio

on a radio play. Though the audience may feel that what is happening on stage is transparent, the effect that sound has on the senses, triggering visual images that makes one feel that they are inside Genevieve's story, following her while she stands in her garden back in Scotland in 1996, during her 8th birthday party. The emphasis towards the composer as a performer is present here too and brings our awareness to the discrepancy between seeing what makes sound and what images that triggers. For example: Genevieve uses reel to reel tape- which symbolises recordings and memories, however she uses it to immerse the audience in the sound of leaves rustling in the garden.

In its brevity - just over an hour in duration - I don't want... delivers to the public a one woman show of tender delicacy, very rich, very poetic, very engaging, whose skilful construction is still a live happening - previously elaborated yes - but partly improvised before our eyes, it highlights one such multifaceted talent, the multiform expressive richness, and the strong inventive charge of its creator.

★★★★ - Teatro.it

Genevieve talks, sings and dances. The solo version is scripted and can therefore be performed with subtitles.

She wears two costumes throughout the performance and the set design consists of a carpet, LED strip lights on mic stands, a table covered in props, two stands with a loop station and two synthesisers.

We will bring our own carpet and the headphones. The performance is suitable for in festivals and venues that invite theatre works with an interest in music and interdisciplinary work. The minimum stage sizes are: Width: 9m , Depth: 8m , Clearance: 5m

I Don't Want To Be An Individual All On My Own | the solo performance has been performed in both large (capacity 250 people) and small (capacity 25) spaces, in festivals that feature both music and theatre such as Associazione Mittelfest (Cividale del Friuli, Italy), Festival Actoral (Marseille, France), Frascati Theatre (Amsterdam, Netherlands) and SPRING Festival Utrecht (Utrecht, Netherlands). Each presentation has been performed in either a club venue, concert hall or theatre space.

"The headphones put the voices of those people in your brain, which suddenly brings those crazy Scottish characters from twenty years ago very close. With coloured light tubes and crazy faces, Murphy simply sketches what her garden looked like and takes us to her world." - Theatrankrant

CREDITS

Concept, performance, text, research, music: Genevieve Murphy, Technique: Femke Diemer, Light design: Prem Scholte Albers, Dramaturgy: Nienke Scholts, Justa ter Haar, End direction: Keren Levi, Artistic advice: Nicole Beutler, Production: Nicole Beutler Projects, Made possible with: Standplaats Utrecht, With support from: Fonds Podiumkunsten, Amsterdams Fonds voor de Kunst

Registration: <https://vimeo.com/507007079>

Password: 2020

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Trailer: https://www.youtube.com/watch?v=_5jp3-FDQEA



The Concert Version

I DON'T WANT TO BE AN INDIVIDUAL ALL ON MY OWN



Date: 11/04/2021

Length of concert: 45 Minutes

Future possible touring periods: 2022 and 2023.

Rewire commissioned The Netherlands-based Scottish artist Genevieve Murphy to develop a concert version of her latest theatre piece “I Don't Want To Be An Individual On My Own”. Genevieve focusses on the songs featured in the solo performance and album, fleshing them out for a band of Amsterdam based musicians.

Similar to the theatre work, Genevieve recalls her 8th birthday party from her childhood, tying her songs together under one narrative by sharing anecdotes related to *empathy* and *connection* in an individualised world. The band takes the audience on a journey through dance

music, electronic pop songs and free improvisation. Their thumping beats will give you that wonderful club feeling, at times removing the dance floor beneath your feet in order to climb into a sonic narrative of Genevieve’s memories.

“This performance made my day!!!! So touched to hear this amazing band playing live” - Visitor

The band consists of Henning Luther- drums (acoustic and electronic), John Dikeman - saxophone (soprano, tenor, bass), Andy Moor- guitar (electric and baritone electric), Marta Warelis- two synthesisers (Noord stage and Korg bass synth), small precision and Genevieve Murphy- Voice, pedals, synthesiser (Elektron), sampler, Kaossilator and Femke Diemer- Sound engineer.

Compared to the music in the “solo performance” that has a electronic pop sound, the band take the songs into a sound world comparable to Velvet Underground, Caribou, Radiohead, Bjork and Weval.

The audience do not wear headphones for this version, the band plays through the P.A.

Genevieve shares a summary of her 8th birthday party, with key reflective moments that relate to empathy, curiosity and fear. It is less formal than the solo work, talking similarly to how a musician introduces their songs in a concert, though each song connects to one story. It is not scripted therefore, however the text is taken from the

solo performance so if language is an issue, the story and themes can be written out and shared for the audience in the language that the concert takes place.

The audience can be seated or standing (the music is danceable!) and Covid-19 regulations would not be a problem if social distancing is necessary.

Similar to the solo performance, the decor consists of 7 LED strips on a microphone stand and 7 stands. However, depending on the venue and budget we can minimise the LED strips down to one. The minimum size of the floor is 9 x 8 metres.

I Don't Want To Be An Individual All On My Own | Concert has been performed in medium to large spaces, however it would be appropriate in large or small. Previous examples of locations: Rewire Festival (Den Haag, Netherlands) - Two versions: live in Paard van Troje, and online in Het Nationale Theater. Gaudeamus Music Week (Utrecht, Netherlands) in TivoliVredenburg. Each presentation has been performed in either a club venue, concert hall or theatre space and would be possible on location or in a gallery.

"It was a BLAST!" - Visitor

CREDITS

Concept, Writer, Composer, Voice, Synthesisers - Genevieve Murphy

John Dikeman - Saxophones

Andy Moor - Guitars

Marta Warelis and Genevieve Murphy - Synthesisers

Henning Luther - Drums

Femke Diemer - Sound Engineer

Light design: Prem Scholte Albers

Production - Nicole Beutler Projects

With support from: Fonds Podiumkunsten, Amsterdams Fonds voor de Kunst

Film of concert:

<https://www.dropbox.com/s/ezo3hdlch9qvx0f/Genevieve%20Murphy%20%281%29.mp4?dl=0>

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Music Video for **Your Feeling**: <https://vimeo.com/426280131>

The Album

I DON'T WANT TO BE AN INDIVIDUAL ALL ON MY OWN



Release date: 11/09/2021

Commissioned by Gaudeamus and selected, produced and released by Unsounds

"This moving, poetic work suggests an insightful perspective on the universal question of how to relate to others, and how our own personal memories shape us as individuals" - Salt Peanuts

I Don't Want To Be An Individual All On My Own relates the powerful yet incomplete impressions of a childhood memory. The story takes us to a garden party where Genevieve, turning 8, and her mother, are celebrating their birthdays with friends and family. Various characters will come into focus during the evening as young Genevieve moves between her childlike world and that of the adults. We discover

the people around her as she experiences them in a new light that day, becoming aware for the first time of the complexity and strangeness of everyone in her life. Curiosity and fear become the markers of a new way of experiencing the world.

"These 'composed' pieces alone are more than worth the purchase of the album, but this small work of art achieves its incredible effect only in its entirety [...] A fantastic album! 20/20!" - Musicanzich

Telling a personal story through a sonic narrative of songs, spoken word and sound objects, Murphy flashes a vivid light on the universal question of how to relate to others, and our own personal memories of becoming individuals, all on our own. There are seven songs in this album and the rest are spoken word with live binaural recordings that give the impression of the composer performing and recording physically in her studio. Inspired by audiobooks, one can listen to this album from beginning to end following a complete story, or one can skip to the songs and experience it like an experimental pop album. In order to fully immerse yourself in this story, wear headphones.

A beautiful CD in book format designed by Isabelle Vigier with a 16 page colour booklet with full text/score and images. Includes unlimited streaming of *I Don't Want To Be An Individual All On My Own* via the free Bandcamp app, plus high-quality download in MP3, FLAC and more. **Visit:** www.unsounds.com

“The narration, the word, are also at the centre of this remarkable work by the Scottish composer Genevieve Murphy, who for some years has creatively combined aspects of performance art and contemporary music [...] Murphy confirms with this work an artist of great creative flexibility, able not to dismiss - as often happens - the performative aspect at the service of the most fashionable media times, but rather courageously capable of renewing, intertwining them in a revealing dialogic split, the relationship between musical theatre and pure listening. Write down this name.” -giornaledellamusica.it

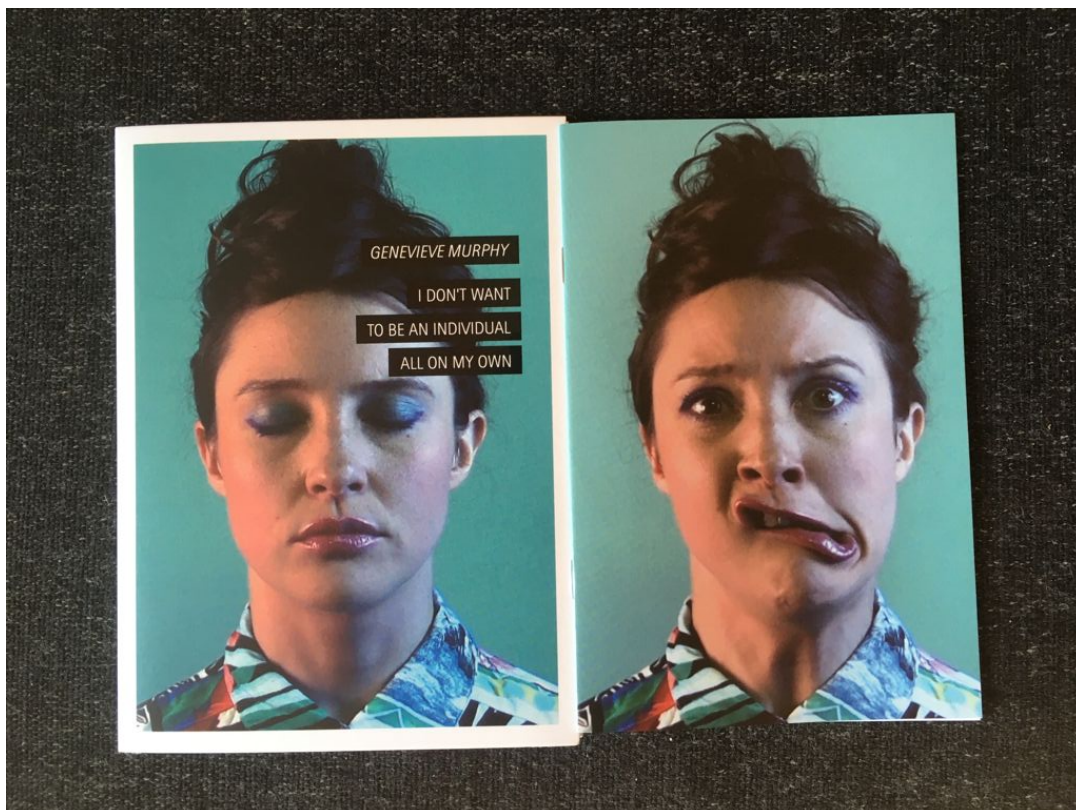
CREDITS

Genevieve Murphy: concept, writer, composer, sound design, voice, musician. Gary Shepherd AKA Streamer: engineering, production, mastering. John Dikeman: saxophone. Andy Moor: guitar, Marta Warelis. Henning Luther: drums. Le Schnigg: electronic beats. Femke Diemer: mixing of live songs. Julian Hetzel: video stills. Isabelle Vigier: graphic design.

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GENEVIEVE MURPHY

MORE ABOUT THE ARTIST

CREATING SPACE FOR UNLEASHING CONTROL

Driven by expressing specific yet abstract emotions which are relevant to today's society, the young and refreshing composer and director Genevieve Murphy interprets how emotions function eg. insecurity and often portrays symptoms that arise from those emotions. Researching and challenging the “desire for control” is a consistent subject throughout her works (a consequence of looking into coping mechanisms of various emotions and realising that the symptoms of these emotions lead to the desire for control in some way).

“Tubes vomiting colour; machines taking the lead; blue foam leaking out of corners; an orchestra trapped in words: in my carefully composed works there is always space for unleashing control. Where an undue desire for control dominates my life throughout, these extremely satisfying releases are not just fun: the thrill that comes from releasing the strings that hold everything together is a vital necessity.”

Murphy pushes the boundaries of the classical role of composer by deconstructing the concert form, drawing our attention to the musicians behind their instruments and emphasizing the action of musicians reading the score- similar to viewing a piece of visual art. Diving into heavy subjects concerning emotional challenges and complex issues, Murphy's performances are executed with humour, colour, lightness and simple yet poignant observations.

A SONIC DIALOGUE



Genevieve is looking for a physical and visual dialogue with her audience through experimenting with storytelling and the use of immersive sound experiences eg. creating atmospheric sound with a binaural mic and therefore emphasizing it's ability to act as a set design. Her work is a hybrid form of a live concert and theatrical storytelling, where music is the starting point.

She bases her work around psychology and disability, expressing from a personal perspective and finding ways to communicate sensations, problems and experiences that can feel overwhelming yet intangible, inexplicable and incomprehensible. Inspired by composer performers - such as Jennifer Walshe and David Byrne as well as stand-up comedians; Billy Connolly and Stewart Lee- Genevieve speaks directly to the audience, sharing her own stories and communicates to a diverse public- from the performing arts field, to general public,

those interested in psychology and those who enjoy contemporary/ experimental/ pop music.

Coming from a musical background consisting of piano, bagpipes and composition, Murphy has been including performative elements in her compositions for as long as she can remember. She has assigned musicians to speak, asked them to read concentration tests as scores, given durational performances and played intimate recordings of her family. Increasingly writing herself into the live concert as a performer, musician and writer, her work is performed internationally between concert halls, galleries and theatre spaces.

'Fine 5' was nominated for the International Rostrum of Composers, representing The Netherlands in 2016. 2017, became a member of the Ulysses Network. 2018, Genevieve became part of Standplaats Utrecht. In 2019 her solo, "Something In This Universe", was Nominated for the ZKB Patronage Prize at Theater Spectacle, Zurich (CH) and she received an Honorary Membership from Royal Birmingham Conservatoire that same year, nominated by composer Joe Cutler and received from Julian Lloyd Weber.

INTERNATIONAL COLLABORATIONS

Genevieve's artistic approach triggers a unique understanding of how music and performance are inextricably linked. The composer therefore, would be curious to experience different environments outside of NL where she can perform and open up a dialogue with festivals and venues that embrace interdisciplinary artists. Aside from visiting to share existing work, the possibility of doing residencies in order integrate further into hybrid orientated organisations would enrich her experiments and create opportunities for "creative contamination" with other artists.

FUTURE CONCEPT

Genevieve plans to create works for big stages in the future with her own creative team and company. While still being introduced to a performance network through Nicole Beutler, Murphy hopes to develop stronger relationships with festivals in and outside of the Netherlands where they can brainstorm about upcoming works, discuss research and potential collaborators - for example sound designers or costume designers- and receiving feedback during the creative process. By digging deeper into dialogues with international partners who follow her work, Genevieve can continue to grow with them long term.

