



**PENINSULA  
SUITABLE  
SOUNDS**



*Peninsula Sounds* is a sound archive project commissioned by Eastleigh Borough Council, using Developer's Contributions for public art.

In 2023 local artists People Place Nature completed the installation of the *Hamble Peninsula Trails* project: a series of sculptural parish posts, wayfinding sign works and a map of walking and cycling trails, which offer routes to explore the history and biodiversity of Bursledon, Hamble and Hound Parishes.

Whilst this project created new access points to information about the nature and heritage of the area, we knew that there was tremendous potential for artists to explore these areas in much more depth.

Following a call out for applications from artists based locally and further afield, a Steering Group of Councillors and staff appointed Wild Museum to develop a sound archive for the Hamble Peninsula. Wild Museum work in a multi-

disciplinary way to bring together a range of perspectives on place, and their core practices of engaging communities with the natural environment and social history chimed perfectly with our aims for the sound archive project.

Launching on Saturday 28th September 2024, *Peninsula Sounds* presents a collection of interpretive artworks featuring the sounds and voices of this unique area. From interviews with residents to underwater recordings, Wild Museum have captured some of the spirit of Bursledon, Hamble and Hound but it's by no means (and was never intended to be) a complete record. There are many more stories to tell and we hope that this project can inspire more creative interpretations of the natural, cultural and historical assets we are lucky to enjoy here.

Vickie Fear  
Public Art Officer,  
Eastleigh Borough Council

Listen online here



[eastleigh.gov.uk/hp-sounds](http://eastleigh.gov.uk/hp-sounds)

*Hamble Point, March 2024.  
Day one. Grey morning. Early.  
First stop, the furthest point  
of the Peninsula. Facing back  
inland. One ear tuned into the  
Hamble River. Clanking of masts  
on moored boats. Nobody here.  
Other ear onto Southampton  
Water. How many football pitches  
wide? At least 10. Rumble of  
a slow-moving container ship.  
Patchwork of coloured cargo  
drifting towards an ocean. In  
front of us, woodland, church  
steeple, 600 year old wrecked  
warship, oystercatcher, cafe owner  
unstacking chairs, fine rain,  
"good morning".*

*Follow your ears.*

*Peninsula Sounds* is a sonic investigation into a landscape that is surrounded by water. The communities of Hamble, Bursledon and Hound, their history, the shifting natural environment- all of them are surrounded by water. The story and identity of this place is fundamentally shaped by the rivers and the sea.

Wild Museum is a network of artists and ecologists. Through the medium of sound, we explore the idea of Place with the people who live there. What do sounds tell us about the natural world and the social identities of a place. How has sound

changed over time? How is sound the constant that connects hundreds of years of people living here, or passing through? What will still be heard in 50 years? 1000 years? What will be lost? What accents or insects are already missing?

The work we have created for *Peninsula Sounds* offers multiple perspectives on this place. There is not one story of the Hamble Peninsula. We have spent weeks and months collecting recordings out on the water with ferry boat captains and archaeologists; wandering woodlands and marshes; stepping into heaving pubs, parks, cafes, football grounds; hours and hours in archives and local history rooms, and in chapels and churches.

We have interviewed everyone who would talk to us. We wish we could interview another 100 more. We have installed microphones underwater, listening for weeks to the nighttime sounds of fish and molluscs, who reveal themselves once the churning engines are quiet.

From one thousand hours of listening, we share this work.

We invite the listener to consider, and consider again, the constancy and change of the Hamble Peninsula.

John Coburn / Wild Museum



# WILD MUSEUM

John Coburn is the Director of Wild Museum. John is an arts and heritage producer whose work inspires diverse communities to explore and understand the multi-layered social, historical and environmental identities of place. As Director of Wild Museum he has led a range of projects supported by Arts Council England and Historic England and worked with partners including the British Library and National Trust. John also co-owns and co-manages an ancient woodland where he leads arts programmes that build public engagement with place, biodiversity and heritage.

[wildmuseum.com](http://wildmuseum.com)

Artist Tim Shaw works with sound, light, and communication media to create performances, installations, and site-responsive interventions. Shaw frequently presents his work at festivals, in forests, caves, warehouses, up mountains, and in museums and art galleries all over the world. He was a Senior Fellow at the Collegium Helveticum at the Institute for Advanced Studies, Zurich, and is co-curator of the Walking Festival of Sound.

[tim-shaw.net](http://tim-shaw.net)

Rose Ferraby is an archaeologist and artist currently based in North Yorkshire. Her work explores the relationship between people and landscape through time. She has been

commissioned by the British Museum and English Heritage and her writing and broadcasting has featured on BBC Radio 3 and Radio 4, including 'The Essay' and 'Open Country'.

[roseferraby.com](http://roseferraby.com)

Jennifer Reid is a researcher, musician and performer of nineteenth century dialect and Victorian broadside ballads. She completed an Advanced Diploma in Local History at Oxford University and her work has taken her to Venice, Croatia, New York and Bangladesh. Jennifer plays the character of Barb in Shane Meadows' period drama 'The Gallows Pole', and she has recently supported Pulp and John Cooper Clarke.

[jenniferballads.com](http://jenniferballads.com)

Chris Watson's television work includes many programmes in the David Attenborough 'Life' series and he won BAFTAs for sound recording on 'The Life of Birds' in 1996 and the BBC series 'Frozen Planet' in 2012. He was a founding member of the influential Sheffield based experimental music group Cabaret Voltaire during the late 1970's and early 1980's. Since then he has developed a particular and passionate interest in recording the wildlife sounds of animals and habitats from around the world.

[chriswatson.net](http://chriswatson.net)





# WINT, WENT

## Rose Ferraby

With contributions by Fraser Sturt, Stephanie Blankshein, Helen Farr and Samuel Ongaro



The Hamble Peninsula is defined in many ways by its relationship with water: the wide, busy thrum of Southampton Water and the more winding, furtive course of the River Hamble. This smaller, tidal river winds from the maritime might of Southampton Water up into the quiet fields of Fairthorne. In the present day it is a river of two halves: the lower, deeper section busy with boats, marinas and infrastructure, whilst beyond the motorway bridge it meanders through peaceful woodland.

Yet standing on the shore, it is difficult to get a grasp of the geography of this water-way; to see and hear its submerged stories and hidden histories. So for this piece, we took to the water in the company of maritime archaeologists from the University of Southampton. Led by Fraser Sturt, we took a journey from the mouth of the River Hamble to its upper reaches in a small boat. Along the way we talked about the river's history, its present day narratives and potential futures. To delve deep into its sub-surface, we used sonar and sound recordings.

While the sonar plotted the riverbed and the materials and creatures that shift within the sediments and water, sound recordings were made at particular points along the river using microphones and hydrophones. Altogether these elements bring together all kinds of human and non-human voices and narratives, to capture a sense of this river then and now.

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*Wint, Went is an old Hampshire phrase meaning to go to and from*



# HOOI

Tim Shaw / John Coburn

We live in a visually dominated world. The natural and social identities of our landscapes are not often heard. We assume these sounds will always be there. And every day, the sounds that tell the story of our world change and disappear.

We tend not to document our everyday lives through sound. Most of us do not navigate the high street with our ears. The shifting sound worlds beneath our feet and above our houses are rarely perceived or considered.

*Hooi* is a presentation of the many sounds across the Hamble Peninsula. Blending recorded interviews and field recordings, this artwork weaves between the historical and the incidental, the constant and the changing. From the ferry boat captain who worked the Hamble River for 67 years to the clacking of oyster beds beneath his boat.

*Hooi* reveals the layered social and environmental experience of this Peninsula across time. It revisits the unremarkable objects- the chapel organ, boat masts, and the bell-ringing that have created sound

worlds shared by 500 years of communities living across Hamble, Bursledon and Hound. Voices include those of residents who have lived and worked here their entire lives, and others who found their way to the Peninsula often through their relationship with water.

Non-human voices are also presented, the birds in a spring dawn chorus, the sub-aquatic life beneath the surface of the river, the clicking and popping of the mud flats after the tide retreats.

All recordings were collected across Winter, Spring and Summer 2024.

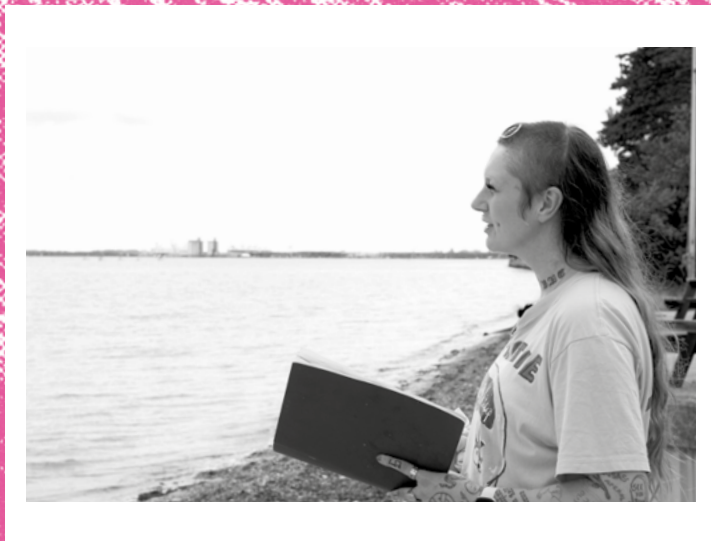
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*Hooi is an old Hampshire word meaning sound made by wind whistling around the corner, or through a keyhole*





# ROUGH-MUSIC



## Jennifer Reid

I had never been to the Hamble Peninsula, but I expected sea. Staying at Netley Sailing Club in the van is nothing short of idyllic and Royal Victoria Country Park is wonderful as far as parks go. I got on the bike straight away and while cycling to the Uni to collect some songs from their stores, I got a flat tyre and had to rethink my plans. As I was walking down the street, I saw a sign that said BITTERNE LOCAL HISTORY SOCIETY BOOK SALE HERE and went inside. I asked the lady behind the desk if she knew anything about songs from the local area and she promptly escorted me eight minutes down the road to a fella in the back room of a dedicated museum.

From our exchange I gleaned that people neglected to store poetry and songs as they feel “harder to collect” but surely they’re more exciting than endless school yearbooks? Maybe it’s just me. I got some names from him and set about researching ‘til I could meet up with them in Royal Victoria Country Park. Between the University and these people, a few being Cath and Jo from Folk Active, I’ve managed to get my hands on 20+ songs and even a couple of

dances from and about the local area from across the county, and recorded some of them in situ, either on the water or on the land. I’m so grateful for the experience.

### Song list:

Down Hampshire Way  
Gosport  
Johnny Sands  
Three Drunken Maidens  
The Woolston Ferry  
The Oarsman’s Song  
Scrumpy Wine  
Waiting for the Day  
As I sit on the steps of me waggon

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*Rough-music is a serenade with pots, kettle, or anything else that make a hideous noise, given to those who disgrace themselves*



# "AND YOU'LL FIND THE REST IS DIDDLED.."



## Jennifer Reid

*"Ee I came here to Hamble,  
Chancing on a ramble,  
A fine country song I did seek to inspire.  
When chancing on the park,  
Afore it got dark,  
The songs poured forth from me like an internal choir.  
This beautiful scenery,  
This charming greenery,  
Did fill up my heart with a beautiful glow.  
And I muttered by gosh,  
Is that a dog wash?  
You don't get that in parks in the North don't you know"*

I specialise in Lancashire dialect and I've developed a bit of an accidental method for collecting songs that can be mirrored across all the counties of England and, I suppose, beyond.

Trying to get a handle on Hamble was fun, I improvised - listening to the women gossiping in the slow lane of the pool at the sports centre - and stumbled upon a hyper-specific local history society on the high street. I ended up at the University looking at their collections and doing such digging keeps the mind bright. It allows me to see what Lancashire has and map out the whole UK's folk offerings whilst also appreciating the Hampshire songs in front of me. Themes I expected came up, such as Navy ballads, and others surprised me, which you'll hear

across the artwork I've produced and the recordings I've done. It all kind of fell into place around me.

Then, at the sailing club, I met with a couple of legends of the local folk dancing scene and even invited to one of their homes for a proper do. From our very local starting points we found places to cross over: me clogging to some tunes, she percussively and intuitively stepping to old Hampshire songs. I found that the area has an experimental tradition that pulls on many heritage laden strands and my crash course introduction to diddling (filling the gaps in the lyrics with nonsense or unintelligible wisdom) was so refreshing.



# TO WABBLE AND WAIN



## Tim Shaw / Chris Watson

This soundscape composition is a mosaic of field recordings collected in diverse environments across the Hamble Peninsula. Many of the recordings reveal aspects of the natural environment which are not usually accessible to our limited human ears. Using a range of microphones and acoustic technologies we were able to listen underwater, hear ultrasonic activity and amplify micro-sonic resonances.

We begin with the subaquatic sounds of the Hamble River collected using hydrophones, which reveal sound waves present beneath the water's surface. We submerged two hydrophones from the pontoon of the River Hamble Harbour Master's Office, listening into acoustic activities including pistol shrimp, oysters, limpets, barking fish and, the many boat engines which enter and exit the river every day.

We move south to Southampton Water, a huge river connecting the south of England to the rest of the world. As tidal sound retreats it exposes small mud dwelling creatures, the perfect lunch for wading birds such as oystercatchers and curlew.

The next recording is made in a much drier environment, Hamble Common. On a hot summer day the reed beds, mud flats and meadows are the ideal home for a range of grasshoppers, beetles and other invertebrates. Using microphones capable of recording

ultrasonic sounds we collected insect calls with a wide-frequency band. Slowing down these recordings reveals a whole world of sonic activity not normally available to the human ear.

Next we visited the tidal pools which reveal themselves in the mud flats at low-tide. In this small body of water we hear sub-aquatic insects.

Above the surface we hear the clicking and popping of the mud banks as the tide continues to retreat. On this hot and sunny day we can also hear the voices of many people around the river in the background. Moving inland we hear young people enjoying the Pontoon at River Hamble Country Park.

Finally, as the sun sets, different species emerge. Bats, owls and nocturnal insects are heard across the peninsula. We listen into the ultrasonic signals sent from Pipistrelle and Daubenton's bats as they hunt for insects along the water's edge.

*To Wobble and Wain* brings together a diverse range of human and more-than-human voices, many of which are usually outside of our perceptual reach. Listening to the environment in this way encourages us to think about the many species we share our world with but do not always consider.

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*Wobble: to shake or vibrate*  
*Wainy: uneven, or not straight*



# COLLECTED PENINSULA SOUNDS



John Coburn, Tim Shaw,  
Rose Ferraby, Chris Watson,  
Jennifer Reid

This set of recordings was collected by the Wild Museum artist team for the *Peninsula Sounds* project.

Together, they serve as an extensive project archive. This archive features longer recordings of interviews and field recordings made by the artists across Hamble, Bursledon and Hound between Winter and Summer 2024.

Recording locations include pitchside at Hamble Club Football Club; a ferry boat on the Hamble River; the bell tower at Royal Victoria Country Park chapel; the living room of a retired ferry captain; mudflats at Mercury Marshes; the beer garden of the Victory pub; river banks holding the remains of 600 year old shipwrecks; Priors Hill Copse ancient oak woodland; inside St Edward's Church in Netley; Hamble Common beach by Southampton Water; Southampton Water riverbed; various archives rooms, kitchens, and cafes.

The duration of the original recordings ranged from a 15 minute interview captured on a park bench, to 4 months of sound collected from a microphone installed in a churchyard.

Recording techniques ranged from the conventional to the experimental. This included:

Air-pressure microphones to record voices, birdsongs, boats and bells

Ultrasonic microphones to record bats and insects

Hydrophones to record underwater sounds including sub-aquatic animals and boat engines

Contact microphones to listen to the hidden resonances of boats and other materials across the peninsula.



# THANK YOU

**Eastleigh Borough Council thanks the following people for their involvement with the Peninsula Sounds project:**

**Wild Museum**

John Coburn, Tim Shaw, Rose Ferraby, Jennifer Reid and Chris Watson.

**The Bursledon, Hamble and Hound Public Art Steering Group**

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**EBC staff**

Chris Dale, Vickie Fear, Abby Roch, Mia Williams.

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**Project participants**

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Sailing Club

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Freddie and Mike at the

Hamble - Warsash Ferry

Folk Active – Cath Watkins and

Jo Harmer

Peggy Dorothy

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Steve Harris and all at Hamble Club

Football Club

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Titles of the artworks have been taken from *A Glossary of Hampshire Words and Phrases*, compiled and edited by The Rev. Sir William H. Cope, Bart. Published in 1883.

Booklet design by Foundation Press.

Listen online here



[eastleigh.gov.uk/hp-sounds](http://eastleigh.gov.uk/hp-sounds)



