

Pete Ardron

GODDESS

2023 re-recording

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- |    |              |         |                    |
|----|--------------|---------|--------------------|
| 1. | Artemis      | (5.16)  | for Dawn           |
| 2. | Tlatzolteotl | (5.22)  |                    |
| 3. | Aba          | (1.34)  | for Barbara        |
| 4. | Mawu-Lisa    | (4.42)  |                    |
| 5. | Freja        | (5.04)  |                    |
| 6. | Auramoeth    | (4.40)  | for Linda          |
| 7. | Tara         | (15.53) | for Sarah and Dave |

Goddess was my third album, written between 1989 and '91, released, just on cassette, in 1991. More than anything else I have produced this gives away my classical roots, and is more orchestral than electronic.

In 2002 I mastered a lot of my old works and made them available on CD but decided I could not do so with Goddess. I still feel it's at least one of the best things I've ever written but my production skills were awful at the time, nor did I really have the equipment to do things justice even if I had known how to, and I just couldn't handle the idea of even a newly mastered version being its final legacy. So for over 20 years re-recording it has sat at the top of my bucket list.



Around the time I released it I managed to get a copy to my old professor Reginald Smith Brindle, who retired after my first year at uni, and was invited to his house. I went there expecting to be showered in praise but to this day I can only remember the first thing he said, which was, "Where's the bass?"

That completely threw me but is something I wish I'd taken onboard more at the time and wish more people had asked me re. other material over the next few years.

So I've tried to address that issue, mostly by doubling existing low parts, but otherwise I have deliberately kept the new recording as close as possible to the original arrangement. There has been tidying, much easier when you're not working on a sequencer which only shows you one note at a time, but very little at all has fundamentally changed and the original sounds were mostly only replaced where a better versions of a similar sound was available, most notably the solo violin. In fact part of the delay was down to me thinking for years that I really needed a live violinist for this. Eventually improvements in my software and sounds rendered that no longer an issue so the job was back on!

But about 60% of the original sounds remain, recorded from my Roland D50 (recouped from my son's attic) and MT32 (which barely lasted the process). The only other instrument used on the original, for only a few sounds but important ones, my Akai S900 sampler, sadly failed to work so I had to recreate those.





Goddess led to an exit from my short involvement with the new age scene and entrance into the world music scene. It was to be released by one of the more enlightened new age labels; when the first four tracks were presented the label manager declared them the best thing he'd ever heard on the scene, but when Tara was completed he said he would 'get complaints' if he released the album with it on it! That was enough to tell me this really wasn't the scene for me. Around that time unbeknownst to me a friend had given DJ Monkey Pilot of Whirl-Y-Gig a rough tape of the album and two years later when he spotted my name on the guest list (just as my ex-wife's plus one) he asked to meet me, leading to a train of events and possibilities that have affected almost everything I have done since



Artwork for the original version, painted by Barbara Tremain, still hanging on my studio wall

My first solo gig was for Whirl-Y-Gig at the Phoenix festival in '93 where I performed Tara at was also the first of their iconic 'Parachute' sets at a festival. My second gig was two days later on the same stage where I performed the whole album - the only time I did.



It's been interesting looking at the subject matter again after all this time. It was written before the internet so I only had the library and friends to turn to, and whilst checking online has clarified a few points it has also added to my confusion!

For me Artemis was goddess of hunting and wild animals but also of the moon, but apparently not so to the Greeks; it was the Romans who associated her with the moon (as Diana).

If I had done more research I might not even have chosen the Aztec goddess Tlazolteotl for a very pretty, peaceful piece that might not seem to reflect her job description which includes encouraging adultery and then punishing you with an STD! But she is also a goddess of purification for such sins.

Nothing much has contradicted what I originally knew about Freya - Norse goddess of both love and war, and more.

Or Mawu-Lisa, from Dahomey, now Benin, West Africa, sometimes regarded as separate twins, sometimes as an androgynous/hermaphroditic pairing of the two - a creator god-goddess.

I was told at the time that Auramothe was an Egyptian water goddess but I haven't managed to find any reference online to Egyptian origins; instead it seems more like she may have been an invention of Aleister Crowley. I'd be very happy if someone could clear that up for me!





Tara, mother of liberation, bodhisattva of compassion and action, originally Hindu and later hugely important to buddhists was suggested to me by my dear friend Dave, a Tibetan Buddhist, sadly no longer with us, and thanks to him unlike the other tracks Tara does largely follow a story line. But there are parts of that story line that I cannot find anywhere online now

In essence these inconsistencies are part and parcel of any deity. They are created by humans and constantly reinterpreted whenever it is convenient, for both good and bad reasons - to epitomize the best in us and justify the worst

Which just leaves Aba - who you won't find on Wikipedia. I decided that in keeping with millennia of tradition it was only right that I made up one goddess myself. Sadly, after all these years I honestly can't remember what I decided she was the goddess of!