



FRIDAY 15TH - SUNDAY 17TH JULY 2011
CASTLEPOLLARD, CO. WESTMEATH

HILLTOWN NEW MUSIC FESTIVAL



ALL EVENTS AT A GLANCE

FRIDAY 15TH JULY

6.30pm - Various Venues
Opening of Sonic and Audiovisual Installations by Alessandro Bosetti, Cormac Crawley, Gordon Delap, Marilyn Gaffney, Vicky Langan & Maximilian Le Cain, Johannes S. Sistermanns

Slow Food Tent
Slow Food taster platter with Wine

8.00pm – Main Stage – CONCERT
Sonic Playground I

First in the series of sound improvisations by various artists

9.00pm – Main Stage – CONCERT
Quiet Music Ensemble

Works by Alvin Lucier, David Toop, Susan Geaney, John Godfrey

SATURDAY 16TH JULY

2.00pm – Various Venues
Sonic and Audiovisual Installations continue

4.00pm – Main Stage - CONCERT

Sonic Playground II

Second in the Series of sound improvisations by various artists

6.00pm – Main Stage - CONCERT
Hilltown Ensemble I

Works by Luciano Berio, Patrick Connolly, Seán Clancy, Francis Heery, John Lato, Jesse Ronneau, Rory Walsh, Ian Wilson

8.30pm – Main Stage - CONCERT
Barbara Lüneburg

Works by Yannis Kyrikyades, Karen Power, Henry Vega & Emmanuel Flores Elias, Scott Wilson

9.30pm – Main Stage - CONCERT
Johannes S. Sistermanns

New York sur_
Composition for projection of 100 photos and 1 video, voice, accordion, cling wrap, scotch tape

SUNDAY 17TH JULY

1.00pm - Various Venues
Sonic and Audiovisual Installations continue

2.00pm – Main Stage - CONCERT

Damien Kelly

Works by Ciaran Farrell, Victor Lazzarini, Lennox Berkley, Benjamin Dwyer, Roland Dyens

3.30pm – Studio Theatre - PERFORMANCE

Barbara Lüneburg, Anthony Kelly & David Stalling

Possible Flight Paths

Series of short live performances with audiovisual elements

5.00pm – Main Stage – CONCERT

Alessandro Bosetti

Works for voice and electronics

6.00pm – Main Stage - CONCERT

Hilltown Ensemble II

Works by Alessandro Bosetti, Brian Dillon, Victor Lazzarini, Derek Anthony Kelly, Piaras Hoban

PROGRAMME

FRIDAY

8.00pm – Main Stage – CONCERT
Sonic Playground I

First in the series of sound improvisations with Anthony Kelly, Karen Power, Piaras Hoban, Bryan Quigley, Jesse Ronneau, David Stalling, Joe O'Farrell

9.00pm – Main Stage – CONCERT

Quiet Music Ensemble

Dan Bodwell double bass
Ilse De Ziah cello
John Godfrey electric guitar, director
Seán Mac Erlaine saxes, clarinets
Roddy O'Keefe trombone

PROGRAMME

Alvin Lucier	<i>Shadow Lines</i>
Susan Geaney	<i>Vacuum</i>
David Toop	<i>night leaves breathing</i>
John Godfrey	<i>New Work*</i>

NOTES

Alvin Lucier
Shadow Lines 2008
Shadow Lines is the latest in a series of works by Alvin Lucier for solo and instrumental ensembles, in which players closely tune long tones in order to produce audible beats—bumps of sound—that occur when sound waves coincide. The closer the tuning, the slower the beating; at unison no beating occurs. The composer is fascinated by the idea that

pitch can create rhythm. During the course of the performance an electric guitar, cello and double bass slowly sweep up and down, scanning the interval of a major third. As they do so, a clarinet and trombone play single tones against the sweeping waves, creating audible beats that continually slow down, stop and speed up as the string tones approach, pass through and leave the sustained wind tones. Shadow Lines was commissioned by The Quiet Music Ensemble, Cork, Ireland. The title was taken from the novel *The Shadow-Line: A Confession*, by Joseph Conrad. It was completed on May 19, 2008, in Middletown, Connecticut.

Susan Geaney
Vacuum 2011
In 'Vacuum', I wanted to create a dense atmosphere using simple/minimal material. One sound can be limitless in its expansion and interaction.

David Toop
night leaves breathing 2008
This composition emerged out of a period in which I was listening closely to sounds at the threshold of audibility and contemplating the atmospheres that can coalesce when rooms and homes are very quiet. The slightest disturbance is magnified to a point where it becomes impossible to distinguish between one's own slight movements, internal sounds and breathing, or the creak of a floorboard downstairs. I tend to read late at night in bed, and in the stillness I hear my wife's breath as she sleeps, very quiet, and the snores, snuffles and louder breathing of our small dog. One night the dog's snoring became so comical that I fetched my digital recorder, though it seemed that every time I placed the microphone close to her nose she would tone down the noise.

John Godfrey
New Work 2011
I don't think of my pieces as singular things that start and stop and communicate something specific. It might be fun to describe them as ways of 'staining' the world for a while; if you are inside a church, stained glass not only colours the outside world when you look through it, but it also tints the sunlight that shines in from the outside and illuminates where you are -- the glass's colours profoundly change our experience of what is there. This is how it is with the soundscapes I make; they are something in themselves, but they also colour everything else that is there. Tonight's piece is a 'sonic meditation': it's a thing in itself, and it's also a context for improvisation, and for how you hear environmental sound. The best way to hear it is by walking through it, slowly, and listening for the will-o'-the-wisp sonorities that interest you (sometimes you will have to continue to move to hear them).

SATURDAY

4.00pm – Main Stage - CONCERT
Sonic Playground II

Second in the Series of sound improvisations with Anthony Kelly, Karen Power, Piaras Hoban, Bryan Quigley, Jesse Ronneau, Eoin Smith, David Stalling, Joe O'Farrell

shifting of their harmonics by further harmonic ratios in various patterns, creating rich, just-intoned 'clusters'. The spectral components of the sound are also distributed spatially, literally placing the audience within the notes of the violin. At times these harmonics can be heard separately, splitting the sound into many separate 'notes', and at other times they fuse together, making the source difficult to locate; an enjoyable ambiguity. The noisier aspects of violin sound (a particular favourite) are given special treatment, exaggerated and shaped; the crackle of the fire, so to speak.

I would like to thank Darragh Morgan, who commissioned the piece, for his enthusiasm and plentiful suggestions, both of which I found immensely helpful. Flame is also dedicated to Jennifer Waring, for her honesty, friendship, encouragement, and enduring enthusiasm for all things musical.

Karen Power
here comes another one 2011
This work is based on communication between Barbara and her instrument and me and my 'instrument'. This is our first time working together; therefore, the score remains relatively open so that we get a chance to discover each other through our interpretations. Having recently completed a sound and movement collaboration, this piece is as much about the shape and gesture of sound as it is about the actual sound itself. This piece has been written for Barbara and specifically for this festival...! wonder if it's raining!

6.00pm – Main Stage - CONCERT

Hilltown Ensemble I

Joe O'Farrell flutes
Dianne Marshall harp
Damien Kelly guitar
Tara Novak violin
Ciaran Crilly viola
Bryan Quigley double bass

PROGRAMME

Luciano Berio	<i>Psy</i>
Rory Walsh	<i>New Work*</i>
Seán Clancy	<i>Ursatz</i>
John Lato	<i>Murder Mysteries*</i>

Interval

Jesse Ronneau	<i>Tmesis</i>
Ian Wilson	<i>Schattentiefe</i>
Patrick Connolly	<i>Speaking, Colliding*</i>
Francis Heery	<i>Tilted*</i>

NOTES

John Lato
Murder Mysteries 2011
for flute, harp, guitar, violin, viola, double bass
This work is a series of musical reflections which illustrate my interpretation of Neil Gaiman's short story by the same title. The original is a frame story; my interpretation focuses solely on the story-with-the-story. Rather than musically depicting the events, my music explores the motivation and psyche of the characters, as well as indulging in the colourful setting. The plurality of "Mysteries" takes on a new meaning...

Jesse Ronneau
Tmesis 2009 rev. 2010
for amplified bass flute and Max/MSP
Tmesis is linguistic term meaning to interrupt a word with another word usually in an exclamatory manner. Fan-freaking-tastic would be an example of Tmesis. Thus musical ideas within this work are constantly interrupted by other musical ideas or gestures creating a dense web of relationships and possible lines of listening.

The original version was composed in 2009 and premiered in Cork, Ireland by Carin Levine. The première of the revised version of Tmesis (completed in 2010) took place at the Co-Sound Music Festival in May 2011 in Ljubljana, Slovenia; again performed by Carin Levine.

The live processing, in the first half consists of a fairly straight forward set of resonators. These serve as a sort of sonic glue holding these disjointed yet related gestures together, like scattered shards of thought contained in a single person's skull. The electronics take a more active role in the second half of the piece.

Ian Wilson
Schattentiefe 2004 rev.2008
for double bass
Schattentiefe is the 3rd in my series of shadow pieces. The main formal idea behind all these solo works is that the material from the first half of the piece is recorded as it is performed and then that recording is immediately played back into the performance space so that the 2nd half material can be played along with it, thus creating a duet for one performer. This process allows the material of the first half to be commented on, coloured, expanded and generally seen in a new light.

* world premiere

Schattentiefe is based on material from a shorter solo double bass work called Pianura, which was commissioned by RTÉ Lyric fm in 2004 for Malachy Robinson. I made this larger piece for Malachy later the same year, revising it last year.

Patrick Connolly
Speaking, Colliding 2011
for alto flute, harp, guitar, violin, viola, double bass
This work is built on the idea of dialogue between the flute which acts as the leading voice and the other instruments, which have one thing in common, they are all stringed. The work begins with a solo voice which states its message until it gets interrupted by another voice until they start talking over each other. This dialogue is developed over time with the use of changing rhythmic patterns and alterations in instrumental timbre until eventually all the voices are speaking together in a single uniform way.

Francis Heery
Tilted 2011
for flute, harp, guitar, violin, viola, double bass
The initial motivation behind this work was to engage with the (admittedly nebulous) idea of Time (not necessarily timing), and its relation to music. Morton Feldman once wrote "I am not a clockmaker. I am interested in getting to Time in its unstructured existence...". I have a strong affinity with this idea and it is perhaps because of this that I was drawn to taking a different aesthetic approach. With Tilted I liked the notion of falling through the cracks, so to speak, and maybe taking on the role of an obsessively unsuccessful clockmaker.

8.30pm – Main Stage - CONCERT
Barbara Lüneburg violin, e-violin

PROGRAMME

Scott Wilson
Flame
for violin and computer

Karen Power
*here comes another one**
for violin and live electronics

Henry Vega + Emmanuel Flores Elias
Stream Machines and the Black Arts
for e-violin, CD and video

Yannis Kyrikyades
Bayesian Poison
for violin, electronics und videotext

NOTES

Scott Wilson
Flame
Flame takes its title from the so-called 'fractal flame' animations which form the core of its optional interactive video component. The sonic material is based around another 'self-similar' phenomenon, the harmonic series, which forms the basis of most traditional musical sounds. The piece's overall structure relates loosely to the tuning of the open strings of the violin, and the electroacoustic sounds are derived entirely from recordings of violin sounds. These sounds are re-synthesised in real-time, but with alterations to their spectra; notably pitch-

9.30pm – Main Stage - CONCERT
Johannes S. Sistermanns

PROGRAMME

New York sur_
for projection of 100 photos and 1 video, voice, accordion, cling wrap, scotch tape

NOTES

Johannes S. Sistermanns
New York sur_ 2007

AxiOm / thinking is form / space leads to sound / cling wrap thinks visible / sonic surroundings / thinking is face / sonic atmosphere / stretched / where to go?

Johannes S. Sistermanns

New York sur_ was premiered at the Experimental Intermedia Festival, New York, 2007. Production at EMS Studio Stockholm.

* world premiere

HILLTOWN NEW MUSIC FESTIVAL
Friday 15th Saturday 16th Sunday 17th July 2011

Organising Team:

Fionnuala Cawkhill
Martina Finn
Anthony Kelly
David Stalling

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Hilltown New Music Festival is funded by the Arts Council and Westmeath County Council

We would like to thank the Friends of Hilltown New Music Festival and all volunteers who helped with the organisation.



PROGRAMME

SUNDAY

2.00pm – Main Stage – CONCERT

Damien Kelly guitar

PROGRAMME

Ciaran Farrell *Shannon Suite*
Victor Lazzarini *Two Minatures*
Lennox Berkley *Sonatina*
Benjamin Dwyer *Relentless*
Roland Dyens *Libra Sonatine*

3.30pm – Studio Theatre - PERFORMANCE

Barbara Lüneburg violin**Anthony Kelly & David Stalling** electronics, field recordings, self-made instruments, video, light projections

PROGRAMME

*Possible Flight Paths**

NOTES

Anthony Kelly, Barbara Lüneburg, David Stalling

Possible Flight Paths 2011

This piece is a continuation of our collaborative work and uses collected sonic and visual raw material incorporated into an audiovisual environment. The title refers to the transitory nature of these materials, and across the 90-minute duration there will be a number of short performances, each being a variation and reconfiguration of the main theme. Due to the limited capacity of the venue, audience will be readmitted in small groups after each variation.

PEOPLE**Dan Bodwell**

Daniel Bodwell studied classical double bass at Carnegie Mellon University in Pittsburgh, PA, and jazz double bass at the Hochschule für Kunst, Bremen. He is a founder member of the New York based Michal Gaugh Trio with Kevin Shea. In Ireland, he has played with, amongst many, Louis Stewart, Mary Coulthart, and has toured and performed internationally with the Crash Ensemble. He currently performs with the Nigel Mooney Quartet, the Francesco Turrisi Trio, Julie Feeaney, the Dublin City Jazz Orchestra, The RTE Concert Orchestra, the Alex Mathias Quartet, the Quiet Music Ensemble, the Irish Composers' Collective, and the Crash Ensemble, with whom he has premiered new works by Donnacha Dennehy featuring Lara O'Lionaid and Dawn Upshaw. Recent recordings include Ian Wilson's Double Trio, Francesco Turrisi's Si Dolce e il Tormento, David Lyle's True Story, Yvienne Long's Caterpillar Sarabande, the Bremer Stadtmimnanger Orchester, the Dubliners 40th Anniversary and Grá agus Báis with the Crash Ensemble.

Alessandro Bosetti

Alessandro Bosetti is a sound artist, composer and performer based in Berlin. His main focus is in the fringe area between spoken language and music. He created a series of highly complex sound works where relational aesthetics meet innovative composition. Since 2000 he has been a key figure of *Art Acustica*, and created a vast body of work of hybrid, award winning, text-sound and radio compositions for the main Radio and Electro Acoustic Music scene in Europe. Among them, pieces like *Il Fiore della Rocca* (Rossini/DLR 2005), a work on the vocality of the mentally and physically impaired and African feedback, a collaborative scrutiny on experimental music and improvisation (2004) and *2004* (2004) have received critical acclaim and are considered classic contributions to the genre. Field research and interviews often build the basis for his abstract compositions along with electro-acoustic and acoustic collages, relational strategies, trained and untrained instrumental practices, vocal explorations and digital manipulations. Bosetti is an emotional performer who has consistently toured in Europe, Asia and the United States. He has presented solo sets for voice and electronics, blurring the line between categories such as electro acoustic composition, text-sound pieces, and performance. Most recently he has been involved in exploring repetitive speech-loop forms as a solo artist and with his ensemble Tropiques with fretless guitarist Kenta Nagai and drummer Vicky Langan and Ches Sweeney, with two upcoming CD releases and a busy touring schedule he established itself as one of the most innovative and genre defying combos of the last years. *Blow Up* magazine has called Bosetti "One of the most anomalous and fascinating figures in the contemporary scene". *Dusted Magazine* "A rewarding, unique and surprisingly responsive encounter." For *The Wire* "Bosetti's work has undoubtedly embrace, complex transvaluations and challenges our liberation". Bosetti's debut single, *2010*, has been listed as one of *The Wire*'s best 15+ hour limits CDs of 2010.

melgun.net**Patrick Connolly**

Patrick Connolly is a composer from County Louth. He recently completed a BA Honours in Applied Music in DKIT, specialising in composition, studying under Mary McCague, David Stalling and Dr. Ian Wilson. He is

5.00pm – Main Stage – CONCERT

Alessandro Bosetti voice and electronics

PROGRAMME

Selected works for solo voice and electronics

NOTES

A statement by Alessandro Bosetti about his instrument, "*Mask Mirror*":

A few months ago I wrote a note to myself: "Try to create a mask that doesn't have anything to do with anything." And kept wondering what that could mean until I started to imagine Mask/Mirror. Mask/Mirror is a sampler to process recordings of spoken language in real time.

The sampler follows both sound and meaning criteria in sorting, organizing and processing samples and in formulating utterances.

It is a software tool based on max/msp and a speech recognition software interacting with my own voice during performances. It's also a state of mind enabling expanded spoken and vocal improvisation, expanded communication and ecstasy.

It has been developed in collaboration with Harvestworks Digital Arts Centre in New York and STEIM in Amsterdam. Mask/Mirror has to do with virtually everything but at the same time it does not have anything special to do with anything special.

As well as being a blank mask I can put on my face - and my voice - it's also a mirror that let me browse and talk to my memory while I am watching it. All mirrors are masks and vice versa. Both are tools enabling identity.

6.00pm – Main Stage – CONCERT

Hilltown Ensemble II

Joe O'Farrell flutes
Dianne Marshall harp
Damien Kelly guitar
Tara Novak violin
Ciaran Crilly viola
Bryan Quigley double bass

PROGRAMME

Alessandro Bosetti *Thank you for something**
Brian Dillon *Matryoshka**
Victor Lazzarini *Three Perspectives**
Derek Anthony Kelly *Plaints**
Piaras Hoban *this becomes other this**

NOTES

Brian Dillon

Matryoshka 2011

The Russian Matryoshka or Babushka doll is a fascinating piece of Eastern European heritage and one which has captured the minds of people across the world for decades. The form of this artefact provided me with the inspiration for the structure of my piece, with a short and very limited central section being quite literally surrounded by longer and musically wider sections. The concept of symmetry was important throughout the creation of this piece and hopefully this will be present in the finished product.

Alan Dunn

Alan Dunn is an Associate Senior Lecturer in Contemporary Art at Leeds Metropolitan University. Some of his previous projects include 'Grey & The Colour Of Hope' and 'Artists' Uses Of The Word Revolution'.
Marilyn Gaffney [ahistoryofbackground.com](#)
Marilyn Gaffney is a visual artist from County Westmeath. She graduated with First Class Honours (B.A. Honours Degree in Fine Art) from Sligo Institute of Technology. She was awarded the John O'Leary Travel Bursary Award in June 2004 which she recently undertook and entailed her to take up residencies abroad. She earlier graduated with a Distinction Grade (BA Ordinary Degree) in Fine Art from IT Sligo. Marilyn has had various exhibitions in Ireland. Her most recent work was exhibited at La Muzee Writers and Artists Retreat in Labastide Esparracq, Southern France and Camac Arts Centre, Paris, France.

John Godfrey

Composer, improviser, electric guitarist and pianist. Godfrey studied music at the University of York. He was appointed lecturer in the Department of Music at University College Cork in 1992. His work was originally influenced by the Hague School and more recently by Experimental music. His recent music mainly comprises minimalist, spatially-distributed sinitone soundscapes, sometimes incorporating live improvisation and/or live and interactive electronics; he also composes for instrumentals. Godfrey is also active as an arranger. Godfrey and fellow York graduate James Poke co-founded the new-music group tekbeaker in 1989, performing extensively in Europe and America and releasing several CDs. Since 1997 he has been a founder member of the Crash Ensemble, which has performed frequently in Ireland, toured in Europe, USA and Australia, made frequent radio broadcasts and has released a CD on Noneseuch. In July 2008, he co-directed the Quiet Music Festival, where his group, Quiet Music Ensemble, first performed. It has subsequently appeared at several major events in Ireland including the Dublin Electronics Art Festival 2009, and in October 2010 gave a live radio broadcast on Lyric FM's Nova programme, with special guest David Toop. Godfrey makes frequent appearances as a free improviser, both solo and in ensemble. He has worked with renowned improvisers including Pauline Oliveros and David Toop, and often performs with members of the Quiet Music Ensemble and of the Cork-based SoundArt/Improvisation duo Quiet Club.

Gordon Delap

Gordon Delap comes from Co. Donegal in Ireland. He studied composition at City University, London, and Queen's University, Belfast. He has undertaken residencies at Nadine Arts Centre in Brussels, and at the Technische Universität in Berlin where he carried out research into compositional applications of non-linear plate models. In recent times He has received commissions from the British Council, Spacenet, the National Gallery, and Radio 2, and has been involved in the Project Itinerant competition "Point de Repère". He is currently lecturing in music technology at the National University of Ireland, Maynooth.

Brian Dillon

Brian Dillon is a young musician, originally from Nenagh, Co Tipperary. Brian plays piano, guitar and clarinet and served as leader of the Nenagh C.B.S. Concert Band, while in school. He continued his study of music in PAUL MAYNORTH, becoming involved in several ensembles including Divinus Guitar Ensemble, NUJM Jazz Band and the NUJM Guitar Ensemble, of which he was leader from 2010-2011. Brian recently graduated with a 1st Class Honours B.A. in Music and English, and was awarded first prize at the Crash Ensemble in September. Brian is also a member of the experimental electronic rock band, Mety Brains, whose second E.P. is due for release soon.

Francis Heery

Francis Heery is a composer and performer living in Cork. He recently graduated with a PhD in Composition from University College Cork, where he works as a part-time lecturer. He is a member of the Irish Composers' Collective and is represented by the Contemporary Music Centre. His work has been performed by many of the country's leading performers of contemporary music and his piece 'EFF' was recently awarded first prize at the Crash Ensemble's Free State VI concert.

Piaras Hoban

Piaras Hoban is a composer currently based in Kildare, where he is completing his doctoral studies. He has studied with Jesse Ronneau (NIUM) and John Godfrey (UC) and his work has been performed both in Ireland and across Europe. In August 2011 he will travel to Schloss Solitude in

Roddy O'Keefe

Roddy O'Keefe began his musical studies in 1989 at the College of Music. In 1995 he became a full-time student at the Conservatory of Music and Drama and completed an honours degree in music performance in June 1999. Roddy has played with the National Symphony Orchestra, the RTE Concert Orchestra, the Orchestra of St. Cecilia, Opera Theatre Company, Crash Ensemble, the National Youth Orchestra of Ireland and the Hibernian Chamber Orchestra, past and present. He has also performed in the USA, Denmark, Scotland and Germany. In the Summer of 2000, Roddy travelled to Australia and participated in the Opening Ceremony of the Sydney Olympics as a member of the Millennium Marching Band.

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Karen Power

Karen Power is an Irish composer who writes primarily for acoustic and electroacoustic music. She has a PhD in acoustic and electroacoustic composition at SACR (Sonic Arts Research Centre), Belfast, with Prof. Michael Alcorn. Throughout her PhD, Karen's works focused on the commonalities and individualities of both acoustic and electroacoustic technologies to investigate the possibilities of a new language, which acknowledges and utilizes such strengths. Recently Karen has spent time in residency at The Banff Centre, Canada, The Guesthouse, Ireland, and was a composer fellow at UC Davis, California, USA. Karen has written pieces for Alarm Will Sound, SCAW, Cami Levine, the Ulster Orchestra, Kate Ellis, Mmm Trio and Quiet Music Ensemble. She has been awarded national and international awards and honorary mentions for her work and has represented Ireland internationally on a number of occasions. Most recently Karen was awarded the 2011 Ruth Anderson Prize from IAWM which is a commission for a new quadruphonic installation to be performed in the US in 2012. Karen's compositional interests are constantly shifting, transforming and re-shaping, with her most recent project involving a

Joan Farrell

Flautist Joe O'Farrell is a graduate of Waterford Institute of Technology, where he studied flute with Ellis O'Sullivan and composition with Eric Sweeney and Gráinne Mulvey. He also studied contemporary flute or technology with American avant-garde composer Robert Dick. He is one of the few players in this country equally at home on all four main members of the flute family, including a rare B-foot bass design by Robert Dick. Above all he is interested in the collaborative aspects of contemporary music – whether working with a composer to explore the possibilities for a new piece or group improvisation.

Joefarrell.com**Quiet Music Ensemble**

The Quiet Music Ensemble is a Cork-based Experimental Music group led by composer and performer John Godfrey. The QME is dedicated to music that invites deep attention and perceptive listening; music that is immersive, reflective, and introspective; music that is an experimentation

Victor Lazzarini***Three Perspectives*** 2011

This piece explores three perspectives on a simple musical object, showing it from different angles and with various shades of light. Linking each one of these views, are small snippets of melodic shapes, providing a cyclical element to the piece. It is up to the listener to try and discover what this trivial object is, from the shadows it casts onto the musical thread. *Three Perspectives* was composed in 2011 especially for this year's Hilltown Festival.

Derek Anthony Kelly

Plaints 2011*I. Planh**II. Planctus**III. Plaing*

Each movement of 'Plaints' is named after an etymological variation of the word plaint.

Both *Planh* and *Plaing* were terms used by medieval troubadours. The word *Planctus* is the Latin head word from which these two are derived. All three words are generally associated with laments or dirges. However, *Planctus* may also be the root of *Plangh*. This was a type of musical piece now very much associated with the work of Carolan.

Piaras Hoban

this becomes other this 2011

"Some object moving from its place to its last place. Some soft thing softly stirring soon to stir no more. To darkness wishing to close the eyes and hear if only that. Some soft thing softly stirring soon to stir no more." Samuel Beckett, *Company*.

Anthony Kelly***Plaints*** 2011*I. Planh**II. Planctus**III. Plaing*

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CALL FOR AUDIO WORKS**The Herds Lounge**

LISTENING ROOM

Close to the sound - Behind the melody***– Near the inaudible***

Selection of works from the Hilltown New Music Festival 2011 Call for Works. This was an open call for artists, composers and musicians to send a short audio work that responds in some way to the above title. The pieces could be a sound work, a music composition, a field recording or an excerpt from a larger work.

Featuring works by:

Jed Speare, Daniel Mayer, David Bickley, Diana Rotaru, Donal MacErlaine, Donal Scullion, Mateusz Wysocki, Frances Llompart, Gintas Kraptavicius, Graeme Tuslow, Jon Aveyard, Kacper Ziemiainin, Peter Smith and James Stephen Finn, La Cosa Preziosa, Rudolf Terland, Mariona Sagarra, Kala Pierson, Rob Peterson, Ben McHugh, L. Scott Price, Alex Dowling, Andrew Babcock, Dan Tramte, David Baiocchi, Hans Tammen, Bennie Reilly, Gráinne Mulvey, Jonathan Nangle, Luigi Scotti & Teresa Aguas, Alan Courty, Guillaume Côté, Stuart Russell, Ignacio Baca-Lobato, Gerard Gerng, Daniel Blinkhorn, J. Eoin, Gary Mentanko, Lucia Chung, Alan Gleeson, Paulo Chagas, Alexander Baker, Andrew McGovern, Angela Antle, Bojan Gagic, Danny McCarthy, David Lloyd-Howells, Florian Hartlieb, Harry Moore, Hilary Mullaney, Karel Von Kleist, Linda O'Keefe, Luca Nasciuti, Marcus Beuter, Tony Doyle, Mark Hall Patch, Massima Davi, Matthew Whiteside, Viv Corringham, Pamela Myers, Simon Atkinson, Cormac Crawley.

Booklet with programme listing and biographical notes on all participants available at The Herds Lounge. Works are presented continuously throughout the duration of the festival.

* world premiere

John Lato

John Lato (1979) has written music in a wide variety of different media, ranging from the symphonic band to acoustic tape music. He has numerous performances of his chamber and wind ensemble works throughout the United States, and his electronic music has been performed across the U.S. and Europe, including performances at the 2005 International Computer Music Conference, SEAMUS, and Spark festivals. He was awarded 1st prize in the 2008 ASCAP/SEAMUS Student Composer Commission Competition for his electro-acoustic work *Les Reactions de la Terre Abandonnée*. John received the D.M.A. from UT-Austin in 2009, where he studied with Russell Pinkston and Donald Grantham. John is currently a member of the Electro-Acoustic Review, a Dublin-based composer's collective.

Victor Lazzarini

Victor Lazzarini (1969) is a Senior Lecturer at the Music Department and director of the Music Technology Laboratory, working mainly in the area of Computer Music. A graduate of the Universidade Estadual de Campinas (UNICAMP) in Brazil, he completed his doctorate at the University of Nottingham in 1996. Among his awards, he received an Honorary Mention for his orchestral piece *Anima Mea*, in Brazil (1995), the Heyman Research Scholarship and the Hallward Competition Prize, for his Magnificat, in England (1996); the NUJM New Researcher Award (2001); the ICUF scholarship (2005); and the IMROAG Treaty Modern International Composition Prize (2006), for *Dance of the Dawn* (Timelines III).

Barbara Lüneburg

Barbara Lüneburg is performing on the violin and the viola has made herself a name as both an interpreter of classical and contemporary music. She won various violin competitions, including the "Prize for the Best Interpretation of Contemporary Music", awarded at the 4th International Music Competition for Young Culture in Düsseldorf, which displays her special interest in the new music field. Barbara Lüneburg has premiered numerous solo- and chamber music works throughout her career. In addition to being a member of various chamber music and contemporary music ensembles, she regularly performs as a soloist of classical and new music in her home and abroad. Barbara Lüneburg records for radio broadcast, CD- and TV- productions and plays at various international music festivals such as Schleswig-Holstein Music Festival, Badensee Festival, Brezener Festspiele (Austria), Gaudemus Festival, the Munich Biennial and the Tonyeong International Music Festival (Korea). As a recipient of grants and scholarships from the German Academic Exchange Service (DAAD) and the Scholarship of the German People she studied a.o. at the Tshavkovsky Conservatory in Moscow with Zorija Schchurmuzeva and at the Guildhall School of Music and Drama (London) with David Ikono. Barbara Lüneburg is a founding member of ensemble Intégrales, the ensemble for unrecorded contemporary chamber music (Hamburg/Germany).

barbara-lueneburg.com
ensemble-integrales.com**Sean Mac Erlaine**

Seán Mac Erlaine is a Dublin based musician, composer and music producer. Sein works in a wide variety of settings from free improvisation,

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