





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



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,

Slow Food Tent Slow Food taster platter with Wine

Johannes S. Sistermanns

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**

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

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 llse De Ziah cello John Godfrey electric guitar, director Seán Mac Erlaine saxes, clarinets Roddy O'Keeffe trombone

PROGRAMME

Alvin Lucier Susan Geaney **David Toop** John Godfrey

Shadow Lines night leaves breathing New Work*

NOTES

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

Susan Geaney

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

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.

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

6.00pm - Main Stage - CONCERT Hilltown Ensemble I

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

PROGRAMME

Luciano Berio Rory Walsh Seán Clancy John Lato

New Work* Ursatz Murder Mysteries *

Jesse Ronneau Ian Wilson Patrick Connolly Francis Heery

Tmesis Schattentiefe Speaking, Colliding*

NOTES

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-withthe-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

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 manor. Fan-freaking-tastic would be an example of Tmesis. Thus musical ideas within this work are constantly interrupted other musical ideas or gestures creating a dense web of relationships and possible lines of listening.

The original version was composed in 2009 and premièred 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

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

Francis Heery

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 electonics Henry Vega + Emmanuel Flores Elias

Stream Machines and the Black Arts Yannis Kyrikyades

for violin, electronics und videotext **NOTES**

Scott Wilson

Bayesian Poison

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 pitchshifting 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....I wonder if it's raining!

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 /

Johannes S. Sistermanns

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

* world premiere

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

Organising Team:

Fionnuala Cawkhill Martina Finn Anthony Kelly **David Stalling**

Design: Doreen Kennedy

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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.





SUNDAY

2.00pm - Main Stage - CONCERT Damien Kelly guitar

PROGRAMME

Ciaran Farrell Shannon Suite Victor Lazzarini Two Minatures Sonatina Lennox Berkley 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*

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.

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 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 Center 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 into 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

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

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.

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 Planxty. 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 visible to close the eyes and hear if only that. Some soft thing softly stirring soon to stir no more." Samuel Beckett, Company.

* world premiere

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, Francesc Llompart, Gintas Kraptavicius, Graeme Tuslow, Jon Aveyard, Kacper Ziemianin, 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, Daria Baiocchi, Hans Tammen, Bennie Reilly, Gráinne Mulvey, Jonathan Nangle, Luigi Scotti & Teresa Águas, Alan Courtis, Guillaume Côté, Stuart Russell, Ignacio Baca-Lobera, Gerard Gormely, 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'Keeffe, 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.

PEOPLE

Dan Bodwell
Daniel Bodwell studied classical double bass at Carnegie Mellon University in Pittsburgh, PA, and jazz double bass at the Hochschule für Künste, Bremen. He is a founder member of the New York based Micah Gaugh Trio with Kevin Shea. In Ireland, he has played with, amongst many, Louis Stewart, Many Coughlan, and Michael Buckley, and has toured internationally with the Crash Ensemble. He currently performs with the Nigel Mooney Quartet, the Francesco Turrisi Trio, Julie Feeney, the Dublin City Jazz Orchestra, The RTE Concert Orchestra, the Alex Mathias Quartet, the Quiet Music Ensemble the Irish Composer's Collective and the Crash the Quiet Music Ensemble, the Irish Composer's Collective, and the Crash Ensemble, with whom he has premiered new works by Donnacha Dennehy featuring Iarla Ó Lionaird and Dawn Upshaw. Recent recordings include lan Wilson's Double Trio, Francesco Turrisi's Si Dolce e il Tormento, David Lyttle's True Story, Vyvienne Long's Caterpillar Sarabande, the Bremer Stadtimmigranten Orchester, the Dubliners 40th Anniversary and Grá agus Bás with the Crash Ensemble.

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 compelling sound works where relational aesthetics meet innovative composition. Since 2000 he has been a key figure of Ars 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 studios in Europe. Among them, pieces like *Il Fiore* Electro Acoustic Music studios in Europe. Ámong them, pieces like Il Fiore della Bocca (Rossbin/DLR 2005), a work on the vocality of the mentally and physically impaired and African Feedback, a collaborative scrutiny on experimental music in West Africa (Errant Bodies press, 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 Tophies with fretless guitarist Kenta Nagal and drummers Tony Buck and Ches Smith. Trophies, with Kenta Nagai and drummers Tony Buck and Ches Smith. *Trophies*, with two upcoming CD releases and a busy touring schedule has 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 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 undjudgemental embrace, complex transvaluations and challenges our liberalism." Bosetti's most recent CD Zwolfzüngen has beer listed as one of The Wire's best 15 outer limits CDs of 2010.

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

ntly undertaking an MA in composition at DKIT under the supervision of Dr. Eibhlis Farrell. Several of his works have been performed and recorded including Geimhridh by the National Chamber Choir (Winner of the Sean O'Riada trophy at the 2011 Cork International Choral Festival). Other study includes lessons and master classes with Karen Power, Kevin O' Connell and Kevin Volans.

Cormac is a postgraduate student of Queen's University, Belfast. Having completed his MA in Music Technology he enrolled in the Sonic Arts Research Centre of Queen's to further explore the research interests he realised during his Masters. His PhD is based on interactive composition in relation to the natural audible environment. He develops interactive scenarios that harness the relationship between environment and the audio produced in that environment. This often involves the use of sensory technology interacting with various aspects of the climatic environment which will ultimately assist the compositional outnut. which will ultimately assist the compositional output.

Ciarán Crilly holds degrees from King's College London (BMus), Goldsmith's Ciarán Crilly holds degrees from King's College London (BMus), Goldsmith's College London (Ma) and University College Dublin (PhD). He studied violin at the Guildhall School of Music & Drama in London and orchestral conducting at the Prague Conservatory of Music. Ciarán is currently Artistic Director of the UCD Symphony Orchestra and Principal Conductor of the Dublin Orchestral Players. He has also conducted the Savaria Symphony Orchestra, Cadaqués Orchestra, EAR Ensemble, Dublin Baroque Players, Baden Sinfonietta and RTÉ Concert Orchestra. His experience as a violinist/ violist includes performances with the Orlando Chamber Orchestra, Irán Sinfonia, Miro Chamber Orchestra, Irán Violado Chamber Orchestra, Irán (Prochestra, Irán Miro Chamber Orchestra, Irán Violado Chamber Orchestra, Irán (Prochestra, Irán Violado Chamber Orchestra, Irán Violado Chamb

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 Naughton Gallery, and Radio 3, and in 2005 he won first prize in the Projet Itinerant competition "Point de Repere". He is currently lecturer in music technology at the National University of Ireland, Maynooth.

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 NUI Maynooth, becoming involved in several ensembles including Diversus Guitar Ensemble, NUIM Jazz Band and the NUIM 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 looks forward to furthering his study of Composition in September. Brian is also a member of the ntal electronic rock band, Melty Brains, whose second E.P. is due

Alan Dunn, is an Associate Senior Lecturer in Contemporary Art at Leeds Metropolitan University. Some of his previous projects include 'Grey Is The Colour Of Hope' and 'Artists' Uses Of The Word Revolution

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 2010 which she recently undertook and entailed her to take up residencies abroad. She earlier graduated with a Distinction grade (B.A Ordinary Degree) in Fine Art from IT Sligo. Marilyn has had various exhibitions in Ireland. Her most recent work was exhibited at La Muse Writers and Artists Retreat in Labsatide Esparbairenque, Southern France and Camac Arts Centre, Paris, France. Gaffney is a visual artist from County Westmeath. She graduated

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 sine-tone soundscapes, sometimes incorporating live improvisation and/or live and interactive electronics; he also composes for instrumentalists. Godfrey is also active as an arranger. Godfrey and fellow York graduate James Poke co-founded the new-music group Icebreaker 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 Nonesuch. In July 2008, he co-directed the Quiet Music Festival, where his group, Quiet Music Ensemble, first performed: it has subsequently appeared at Composer, improviser, electric guitarist and pianist. Godfrey studied music 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 with the Cork-based SoundArt/improvisation duo Quiet Club.

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

any as a fellow the Sommerakadamie. His work has been supported by Kildare County Council and the Arts Council. He is a member of the Irish Composers' Collective and is represented by the Contemporary Music

Damien Kelly
Damien Kelly is from Clondalkin, Dublin and has recently graduated with
an MMus from the Conservatory of Music and Drama, DIT studying with
John Feeley. Prior to this he received a BA in Applied Music from the
Dundalk Institute of Technology. While at DKIT he studied with Marion
Hyland at the Royal Irish Academy of Music. Damien has won all the major
guitar competitions at the Feis Ceoil including the senior guitar cup and
the CMC cup for all instruments. He has performed extensively throughout
Ireland and abroad, including a concert a Kings College Cambridge. He
currently teaches guitar at NUI Maynooth, DKIT, Kilternan School of Music,
Newpark Music Centre and Dundalk School of Music.

Anthony Kelly was born in Dublin, Ireland, He studied at Dun Laoghaire Anthony Kelly was born in Dublin, Ireland. He studied at Dun Laoghaire College of Art and Design (now IADT) graduating in 1989 with a distinction in Fine Art. Kelly works in a variety of media - Painting, Printmaking, Video and Sound. Although diverse in construction, his work chiefly concentrates on the shifting and fragmentary nature of sensory experience. To explore this he uses the discarded or overlooked aspects of the world around us which he enlarges/amplifies to create his work. Current projects include Auralog Fourth Draft: The Presence Of Trees at The Return Gallery, Goethe Institut, Dublin and Strange Attractor at The Crawford Gallery, Cork. Recent exhibitions include More Practical Dreaming at The Paul Kane Gallery, Dublin, Altogether Now, Mutability both at the Stone Gallery, Dublin, Practical Dreaming, The Courtyard, Herefordshire's Centre for the Arts, England, Unknown Point, Visualise Carlow and Two Places, Ormeau Baths Gallery, Belfast & Limerick City University, Anthony Kelly maintains an Baths Gallery, Belfast & Limerick City University. Anthony Kelly maintains an ongoing collaboration with David Stalling. He is also a member of Projector Collective and Solus Film Collective.

Derek Anthony Kelly
Derek Kelly is currently a PhD student of Piers Hellawell at the Queen's
University in Beffast. His work has been performed in both Britain
and Ireland. Derek was recipient of the Markevizc Medal in 2005 for

Vicky Langan & Maximilian Le Cain
Performance/sound artist/curator Vicky Langan's solo performance project,
Wölflinge, explores the darker side of intimacy, using flesh, fluid and self
built instruments. Maximilian Le Cain's films explore "movement on the
cusp of exhaustion and decay, creation in a time when every film has been made. But the energy persists and the images keep moving, moving been made. But the energy pleases and the inages keep moving, moving in darkness, ceaselessly linking the body and the night in a multitude of shifting rhythms.' He is also a film critic and programmer. Apart from their filmmaking, Langan and Le Cain work together on the regular Cork-based experimental music/film event Black Sun. Langan curates its live acts, bringing many renowned makers of strange sounds to play for the first time in Ireland. Le Cain added film to the bill through a regular series of John Lato (b. 1979) has written music in a wide variety of different

nedia, ranging from the symphonic band to acousmatic tape music He has numerous performances of his chamber and wind ensemble works throughout the United States, and his electronic music has been 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 ASCAPSEAMUS Student Composer Commission Competition for his electro-acoustic work Les Réactions de la Terre Abandonée. 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 Revue, 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 Honour Mention for his orchestral piece Anima Mea, in Brazil (1995); the Heyman Research Scholarship and the Hallward Composition Prize, for his Magnificat, in England (1996), the NUIM New Researcher Award (2001); the ICUF scholarship (2005); and the IMRO/AIC Mostly Modern International Composition Prize (2006), for Dance of the Dawn (Timelines Illa).

Barbara Luneburg
Barbara Luneburg
Barbara Luneburg
Barbara Lineburg 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 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 Germany 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, Bodensee Festival, Bregenzer Festspiele (Austria), Gaudeamus Festival, the Munich Biannual and the Tongyeong 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 Tshaikovsky Conservatory in Moscow with Zorija Schichmurzaeva and at the Guildhall School of Music and Drama (London) with David Takeno. Barbara Lüneburg is a founding member of ensemble Intégrales, the ensemble for unconducted contemporary chamber music (Hamburg/ the ensemble for unconducted contemporary chamber music (Hamburg/

ensemble-integrales.com

ine is a Dublin based musician, composer and music oducer. Seán works in a wide variety of settings from free improvisation

contemporary jazz, folk music and experimental theatre. An accomplished contemporary jazz, folk music and experimental theatre. An accomplished woodwind instrumentalist, Seán plays alto and soprano saxophones as well as clarinet and bass clarinet. He holds a first degree honours Masters of Music from DIT and a Diploma in Jazz Performance awarded by The Guildhall School of Music, London. He is currently a PhD candidate at GradCAM, developing a practice-led research around live electronics in solo woodwind performance. He performs at a wide range of festivals in Ireland and abroad, maintaining a busy performance schedule. In 2007 his group Trihornophone won Music Network's Young Musicwide Award, Seán was awarded the 2008 Cork Jazz Festival Best Young Irish Artist Award. In 2009 Dublin Institute of Technology awarded him the ABBEST Scholarship 2009 Dublin Institute of Technology awarded him the ABBEST Scholarshi to undertake a practice-based PhD in advanced woodwind performance techniques. He was nominated for Best Sound Designer and won Best

Production at The Irish Times Theatre Awards 2010.

seanmacerlaine.com in Portlaoise, County Laois, in 1978. She spent many Dianne was born in Portlaoise, County Laois, in 1978. She spent many years at the Royal Irish Academy of music, studying both Harp and Piano and went on to study at the London Royal Academy of Music, which she entered as a student under the tutorship of Professor Daphne Boden. Since returning to Ireland Dianne has worked as a freelance musician playing both Irish Harp and Concert Harp, regularly working with the Ulster Symphony Orchestra, National Symphony Orchestra, R.T.E. Concert Orchestra and many other companies including the Wexford Opera festival.

Tara Novak is a multi-instrumentalist (violin, viola, electric violin, voice) and composer/arranger originally from Omaha, Nebraska. Although from a classical background, Tara has devoted the past 15 years of her life to studying and performing music of all genres- Americana, Irish traditional, jazz, pop, theatre, etc. Tara works extensively as a soloist, both in her jazz, pop, theatre, etc. Tara works extensively as a soloist, both in her own show and with the Three Irish Tenors and Druid, with whom she has toured throughout Ireland, the UK, Holland, North America, Caribbean, and China. She is Assistant Musical Director to the Tenors and is currently on the writing team for Druid, arranging the 2nd version of the show for their Dec 2011 tour. Tara's debut single, "The Water is Wide," was released in December 2010, and her first album of original material is due out in late 2011.

Joe O'Farrell

Flautist Joe O'Farrell is a graduate of Waterford Institute of Technology, where he studied flute with Eilis O'Sullivan and composition with Eric where he studied flute with Eilis O'Sullivan and composition with Eric Sweeney and Gráinne Mulvey. He also studied contemporary flute techniques with American avant-garde specialist 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 flute designed 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.

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

with, and meditation on, sound itself and our relationship with it. The with, and meditation on, sound itself and our relationship with it. The ensemble's 2008 launch event, the Quiet Music Festival, was a celebration of Experimental Music from Ireland and abroad. QME premiered newly commissioned works by Alvin Lucier, David Toop, Mark Applebaum, Juraj Kos, Karen Power and John Godfrey, all of whom attended. The Festival also featured performances, both solo and in a duet with John Godfrey, by Pauline Oliveros. Quiet Music Ensemble played the last night of the Dublin Electronic Arts Festival, 2009: it presented a 5 ½ hour event comprising reprises of Quiet Music Festival commissions, Fluxus works, extended pieces by composers in the vanguard of early experimental and minimal electronics, compositions by Cork-based composers, the Irish Premiere itions by Cork-based composers, the Irish Premiere of Eliane Radigue's 'Vice Versa, etc...', an improvisation with special guest David Toop and much more. In the charity concert Ciúin – Quiet Music for Haiti, presented by UCC in April 2010, the group collaborated Music for Haiti, presented by UCC in April 2010, the group collaborated with world-renowned sean nós artist Iarla Ö Lionáird. In April 2011, it presented a concert of new Irish works written for the ensemble for the Irish Composers Collective, Kevin Barry Room, National Concert Hall, Dublin. QME appears frequently in Cork as a free-improvisation collective. QME's performances have been broadcast on a number of occasions by Lyric FM, and interviews with the major figures of the Quiet Music Festival were broadcast in 2008. John Godfrey was interviewed on Lyric's Nova programme in 2009 about his work with the QME. In October 2010, Nova dedicated its entire show to live performances and interviews with QME and Toop.

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 RTÉ Concert Orchestra, the Orchestra of St. Cecilia, Opera Theatre Con Concert Orchestra, the Orchestra of St. Cecilia, Opera Ineatre Compa Crash Ensemble, the National Youth Orchestra of Ireland and the Hibe Chamber Orchestra, performing in Ireland, USA, Denmark, Scotland and Germany. In the Summer of 2000, Roddy travelled to Australia an participated in the Opening Ceremony of the Sydney Olympics as a member of the Millennium Marching Band.

Karen Power is an Irish composer who writes primarily for acoustic and electroacoustic forces. In 2009 she completed a PhD in acoustic and electroacoustic composition at SARC (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 composition aiming to develop a more integrated 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 UCDavis, California, USA. Karen has written pieces for Alarm Will Sound, SCAW, Carin 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 quadraphonic installation to be performed in the US in 2012. Karen's compositional interests are constantly shifting, the commonalities and individualities of both acoustic and electroacoustic the US in 2012. Karen's compositional interests are constantly shifting, transforming and re-shaping, with her most recent project involving a

collaboration between movement and sound with dancer/choreograph Mary Nunan. Other upcoming works for 2012 include a new piece for RTE National Symphony Orchestra with live electronics and a piece for baroque

an Irish double bass player, improviser and con Bryan Quigley is an Irish double bass player, improviser and composer and has devoted himself to the performance and composition of new music for the past ten years. He studied bass with Seamus Doyle, Dominic Dudley and Barry Guy and has attended master classes with Michael Wolff, aly and Sarah Cunningham. As a freelancer, he has played wit the RTE Concert Orchestra, the Dublin Baroque Players, Ensemble ICC EAR Ensemble and is a past member of the National Youth Orchestra of Ireland. His composition studies began with Eric Sweeney in WIT where he graduated with a BA Mus in 2001 and in 2003 he received a first class honours MA in Composition from NUI Maynooth under the tutelage of honours MA in Composition from NUI Maynooth under the tutelage of John Buckley and Martin O' Leary. In 2006, supported by the Irish Arts Council, he travelled to Switzerland for private tuition in composition and bass with the renowned bass player and composer Barry Guy. Recent activity includes representing CMC for Dublin Culture Night where he played Ailis Ni Riain's 'Dogs in Waiting' over a period of six hours. His composition 'B-side' for bass and electronics has recently been selected for performance at the ISSTC convocation in University of Limerick this August. Bryan's chief interests lie primarily in the areas of free-improvisation, live electronics, music theatre and the use of extended double hasts etchniques. electronics, music theatre and the use of extended double bass technic myspace.com/bquigley2009

Jesse Ronneau, from Chicago, is a composer and improviser. His compositions have been enjoying ever increasing international exposure with recent performances in Germany, Thailand, Slovenia, England, Scotland, Northern Ireland, throughout the United States and the Scotland, Northern Ireland, throughout the United States and the Republic of Ireland. His works have been performed by some of the leading interpreters of New Music including Ensemble Sur Plus, the H2 Quartet, Carin Levine, Ian Pace, and Geoff Deibel, et al. In 2009 he was a fellow at the Summer Akademie Schloss Solitude in Stuttgart. He has also been a composer-in-residence at the Electronic Music Days at the University of Leeds. In August 2011 he will be composer-in-residence at the Walled City Music festival in Derny, Northern Ireland where his recently commissioned trio for Flute, "Cello and Piano will be premièred by Trio Festivale. He will also be teaching courses there on composing using Festivale. He will also be teaching courses there on composing using extended techniques and improvisation. He received his Doctorate with Honors from Northwestern University. He has held minor teaching posts at Northwestern University and the University of Illinois-Chicago. From 2006 to 2010 he was a lecturer at University College Cork, Ireland. In 2010 he was named Lecturer of Acoustic Composition and Contemporary Music and the National University of Ireland, Maynooth just outside Dublin

Johannes S. Sistermanns Johannes S. Sistermanns
Sistermanns stages his composition as Electroacoustic (multi channel)
Performances, SoundPlastic, Radioart, Music Theatre and Urban
Environment. He was taught in the Tao of Voice method by Prof. Stephen
Cheng, New York, as well as in Classical North Indian Singing at the
Banares Hindu University B.H.U. and in Calcutta. 1976-84 he studied
at the Musikhochschule Köln New Music Theatre with Mauricio Kagel,
Piano with Klaus Runze and Rhythmik with Holmrike Leiser. Doctorate

1989 in Musicology, Performances, exhibitions, teachings, stipends and 1989 in Musicology. Performances, exhibitions, teachings, stipends and artist/composer-in-residence took him to Japan, China, Australia, USA and Europe. He performs/exhibits in International Festivals, including Knitting Factory New York, Melbourne Festival, Goethe-Institut Tokyo/Kyoto, EXPO 2000 Hannover, Adelaide Festival, International Summercourse Darmstadt, Turning Sounds Warshaw, Donaueschinger Musiktage, 1. Shanghai International Electroacoustic Music Festival, ISCM World New Music Days, Australasian CompMusic Conference ACMC Sydney - in Radio Stations (WDR, SWR, HR, SR, DLR, RBB Berlin, ORF Kunstradio Vienna, ARC Radio Sydney). He received numerous grants and awards including ABC Radio Sydney). He received numerous grants and awards including iftung NRW Duesseldorf, Heinrich-Strobel-Foundation, Konrad Adenauer-Foundation Berlin, The Japan Foundation Tokyo, Filmfoundation NRW Duesseldorf, ZKM Karlsruhe, Artist-in-Residence CACSA Adelaide, Australia, Composer-in-Residence at VICC Visby/Gotland and EMS Australia, Composer-in-Residence at VIC.C Visby/Gotland and EMS Stockholm/Sweden, Zeitgleich' Composition Award ORF Radio + TRANSIT Innsbruck 1995, Karl-Sczuka-Foerderpreis (support grant winner), and the German Soundart Award 2008. Sistermanns lectured at the International Summer Courses for New Music in Darmstadt (2004/06), at HKB Bern and at the Academy for Experimental Musicrheatre in Dresden Hellerau (2010/11). 1997 - 2010 he was vice-president of the DEGEM, German Association for Electroacoustic Music.

oin Smith is an artist from Dublin, Ireland. He is a PhD student at NUI, Maynooth. His research is centred around exploring the expressive qualities of the turntable in both the performance and composition of electro ustic music, more specifically using the turntable as both a controller and instrument for computer based audio and visual tools.

David Stalling is a German composer and installation artist based in Ireland David Stalling is a German composer and installation artist based in Ireland. His work includes instrumental and electroacoustic music for concert performance, dance and film, as well as site specific and gallery based audiovisual installations. He has received commissions and awards from The Arts Council of Ireland, FAS and Culture Ireland. His music has been performed in Ireland and abroad, and has been broadcast by RTE, SWR and CBC. His audiovisual works have been exhibited widely. Exhibitions and projects at Anthology Film Archives, New York; Gallery of Central Academy of Fine Art, Beijing; Ginza Art Laboratory, Tokyo; Ormeau Baths Gallery, Belfast; Visualise Carlow; The Rooms, St. John's, Newfoundland; Biblioteca Alexandria, Alexandria, Foput: and many others. Forthcoming projects Alexandrina, Alexandria, Egypt; and many others. Forthcoming projects include audiovisual installations at The Return gallery, Goethe Institut, Dublin, and The Crawford Art Gallery, Cork, during 2011. David maintains an ongoing collaboration with Anthony Kelly. He is a founding member and director of electroacoustic music ensemble EAR and a me Solus film collective. He is represented by the Contemporary Music Centre Ireland and currently lectures in music at Dundalk Institute of Tech

Anthony Kelly & David Stalling

Anthony Kelly & David Stalling have been collaborating on a series of Anthony Kelly and David Stalling have been collaborating on a series of sound and visual works since 2003. Their work encompasses a shared practice of recycling 'objets trouvees' of sound, visual and text material in their ongoing collaborative sessions. The juxtaposition of contrasting material results in a series of audio/visual 'musique concrète' pieces. Kelly & Stalling founded the sound art label Farpoint Recordings in 2005,

publishing projects by artists such as Danny McCarthy, Alan Lambert, Linda publishing projects by artists such as Danny McCarthy, Alan Lambert, Linc O'Keeffe and Damo Suzuki. Selected performances/exhibitions: 2011: Auralog Fourth Draft: The Presence Of Trees, The Return Gallery, Goethe Institut, Dublin; Yellow, SOMA, Waterford; Just Listening, LSAD, Limerick; Strange Attractor, Crawford Art Gallery, Cork. 2010/11: Shorelines, tourin exhibition, venues include Sir Wilfred Grenfell Gallery, Cornerbrook, Newfoundland, The Rooms, St. Johns, Newfoundland, Wermaid Arts Centre, Wicklow and Siamsa, Co. Kerry and Ten Days On The Island, Tasmania. WAFER at SOMA Contemporary Art Box, Waterford, Sonic Vigill V, St. Fin Barre's Cathedral, Cork. 2009: Unknown Point as part of Visualies Carlow & Fiose Frequencies at the Basement Gallery. Dundalk Carlow & Eigse, Frequencies at the Basem 2008: Two Places at Ormeau Baths Gallery, Belfast & Limerick University The Incubation Space - artist residency (Aug - Nov) at The LAB, Dubli

ry is a composer and audio programmer from County Clare. His nory is a composer and audio programmer from County Clare. His software and compositions focus on the realtime manipulation and processing of live sounds. He has collaborated with a diverse range of artists both as a musician and in the capacity of audio programmer. He currently lectures in Music and Creative Media at the Dundalk Institute of Technology. All of Rony's audio software is available for free under the GNU General Public License.

Born Vancouver, Canada. Studies (in some form) with Barry Truax, Christos Hatzis, Gary Kulesha, Ron Kuivila, Wolfgang Rihm, David Gordon Duke, Owen Underhill, and others. Works for orchestra, electroacoustics, chamber, installations, multimedia, interactive, inter-inactive, usw. Performances in Canada, the U.S., Germany, the U.K., Ireland, France, Belgium, the Netherlands, Japan, New Zealand, Switzerland, including Huddersfield Festival, Esprit Orchestra's Next Wave Festival, Open Ears, Canada's National Arts Centre, Inventionen, etc. Recent projects with Darragh Morgan, rarescale, Xenia Pestova. Recordings with 326music and Continuum Contemporary Music. Lives now in Birmingham, UK (teaching at the University, working with BEAST) where life, generally speaking, is

lse de Ziah is a classical, Baroque and folk musician, composer, arranger and improviser. She performs solo cello concerts, in her classical Scarlet String Quartet, Baroque Beyond the Pale, Contemporary Australian ensemble Ozmosis and experimental Quiet Music Ensemble. She is ensemble Ozmosis and experimental Quiet Music Ensemble. She is leader of the cello section of the Cork Symphony Orchestra, and has been involved in theatre, folk music, free improvisation, and dance. She composes music for dance and film, does many recording sessions, and arranges strings for singers and other musicians. Ilse de Ziah was born in Connecticut USA, where she started music theory classes and sat for hours under the piano listening to her mother play Chopin and Bach. From 7 she grew up in Sydney, Australia where over the years she had lessons in Piano, Cello, Pipe organ, Harpsichord, Recorder and Violin. With sisters and father all musicians too, there was rarely a moment where music was not being played. She began cello lessons at age 12 and continued her musical studies at Sydney Conservatorium of Music. She spent many years touring with singers and folk bands around Europe, Australia and America, before with singers and folk bands around Europe, Australia and America, before settling in Ireland nine years ago

SONIC AND VISUAL INSTALLATIONS

Various locations around the grounds of **Hilltown House**

This year Anthony Kelly and David Stalling invited artists to contribute an installation to the Hilltown New Music Festival. The invited artists include Johannes S. Sistermanns, Alessandro Bosetti, Cormac Crawley, Marilyn Gaffney, Alan Dunn, Gordon Delap, Vicky Langan and Maximilian Le Cain.

Johannes S. Sistermanns

FeONIC transducer

INTUITION Room 2011 Hilltown Cling [glad] wrap, space, CD, piezo membranes and

SoundPlastic: one walks into the spaceplace, hears sounds, looks to see where they come from and does not find this source at or in the place. Sound cannot be localized and realizes anew each spaceplace existing before. SoundPlastic breathes, has people, still radiates the present even as a spaceplace possibly long abandoned, experiences tides and every temporality (moment/eternity),

From SoundPlastic – Statement Johannes S. Sistermanns sistermanns.eu Johannes S. Sistermanns

of vibrations - and the opening up of the space

between to enter it freely. It is concerned with

physical sound and also with decaying sound at

Stereo / 5 Loudspeaker, 2008 9'15 ,Oratunga' is about the acoustic habitat and its perspective. It is about the egde of sounding, the edge of listening and about the closeness

Oratunga

grows, is there and passes away again.

long distance. ,Oratunga' is a name of a region in the outback of Australia, near Blinman/Parachilna, South Australia. The sounds were all recorded by myself. Here I have once more made the experience of being able to look further into the Distance than to listen into it. Later, in the studio, the distant sounds made me observe again, an inner seeing with closed eyes. In Oratunga there is one tenement, the next one is 6 km away. I heard distant animal voices, rarely any cars or motobikes, intensive rustling of wind in trees and bushes. And during the Iulls I heard a gentle noise of the entire space surrounding me. During my recordings the wind played percussively on the mics. ,Oratunga' means in the language of the Aborigines ,wait a while'. Without wanting to highlight it: this composition is to be seen as a reflex, a resonance inspired by this location ,Oratunga' is my perspective, is topos, is this particular sound.

Alessandro Bosetti Excerpts from various sound work including A collection of smiles A WDR Studio Akustische Kunst production 2011

Kenta Nagai acoustic guitar, oud Johnny Chang violin Chris Heenan contrabass clarinet Alessandro Bosetti piano, electric piano, celesta

Several people, which may remain anonymous, some already acquainted to each other, some not, are left alone in a room in front of microphones. They are not told what to talk about; they have an hour of time. Voices are recorded separately so that they could thereafter be cut, spliced, repeated, reorganized in different and ever changing constellations. Spoken phrases are transcribed into pitches and melodic profiles and arranged

and re-composed for a small chamber ensemble with guitar, oud, contrabass-clarinet, violin, piano and celesta. Words and phrases turn themselves into melodic progressions. Infinite recombinations are possible. Counterpoint is the perspective and the motor. In "A Collection of Smiles" it has been my intention to observe, capture and portrait the acoustic manifestation of language as something that happens in between. Between multiple people, multiple voices, multiple mouths. Alessandro Bosetti

melgun.net

Cormac Crawley Zettajoules 2011 Audio installation

Our natural soundscape is being affected by noise pollution and how we waste our natural resources and energy resources. How many ghost towns are in existence and how many derelict houses? However, building, machinery, technology and energy wastage still rages on. More than half of the energy since the industrial revolution has been consumed in the last two decades, despite advances in efficiency and sustainability. An example of energy wastage is represented and sonified in this space and the consequential effects on our soundscape, with the aid of electromagnetic fields.

Marilyn Gaffney Overcast 2011

Mixed media (Polythene Sheeting/Permanent Marker/Aqueous Dispersions/Organdie/Net/Collage/ Thread/Audio)

I am interested in psychology of the unconscious in relation to people's reactions to situations and in particular, traumatic events. I am highlighting people's reactions to events that may have

happened to them but are suppressed within them. The translucent materials I use relate to realms of the unconscious. The places when merged are like a dream where locations join and become surreal. This is the backdrop of my work where superimposed drawings and prints of figures fill the scene. The use of fabric and thread relate to my interest in lace making. The silhouettes of the work can be described as fragments of stories or an overcast cloud of a repressed memory or dream.

A series of hand gestures captured by photograph

and Gareth Williams

initiate a displacement of perception. With thanks to John Lato, David Stalling,

Vicky Langan & Maximilian Le Cain Hereunder 2011

Audiovisual installation

Gordon Delap

Stigmata 2011

Video installation, looped Hereunder is an intense, fragmented (auto)biographical video portrait of Vicky Langan, which sets her adrift amidst lockers of garden shed bric-a-brac from which she summons an ocean of sound. Since 2010, sound/performance artist Vicky Langan and experimental filmmaker Maximilian Le Cain have been working together in a unique creative audio-visual partnership. This is built on the strikingly fitting match between Langan's magnetic, often troublingly intense presence as a performer and Le Cain's distinctively jarring, disruptive visual rhythms.

A History Of Background Curated by Alan Dunn

A listening station for you to find, discretely placed in a background location somewhere in the grounds of Hilltown House..

As the revolution dies and the grey clears, new backgrounds come into view. From the beginning of time and space at the big bang, background has been an unavoidable issue to deal with and the project looks at the manners in which artists, writers, filmmakers, designers and musicians have creatively explored the concept of background; vanishing points, dub, bass guitar, deep space, landscape, soundtracks, Muzak, ambience, dubstep, piped music, noise and eavesdropping. Featuring contributions by Michelangelo Antonioni, Pulsar recordings, Einstürzende Neubauten, Bo Diddley, Lee 'Scratch Perry, David Reed, Brian Eno, Jeff Young, Alfons Schilling, Lisa Stansbie, Richard Haas, Erik Satie & more.

> With thanks to Alan Dunn ahistoryofbackground.com