



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...I 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 an 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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PROGRAMME

