with numerous musicians and musical styles over the years. His debut album 'Exiles' was released to broad critical acclaim in 2005. A new album 'Acrobat', produced by Gerry Diver, is scheduled for release in July 2011, www.i-eoin.com

35/Gary Mentanko Depatterning-Smudged Cartography, 2 channels, 3.53, 2011

"Smudged Cartography" is part of a larger audio series called The Unofficial Countryside Named after the book by Richard Mabey, these recordings examine how urban areas and natural spaces have become layered on top of one another like transparencies. Through oscillations, outdoor recordings, and shifting audio filters, I'm attempting to convey the indistinct nature of places due to the tenacious reclamation by wildlife in towns and cities. The recording wa made on the open source software Supercollider and controlled with the m-Log, an interactive electronic device housed in a cross-sectioned log

Gary Mentanko is a Dublin. Ireland based sound artist working in hacked and handmade electronics. Born in the late 70's in rural Saskatchewan, Canada, his project Depatterning attempts to recall the haze of early memories through electronic interludes, rhythmic decay and the sound of farm equipment. Through exhaustive sound collecting and audio manipulation his goal is to catalogue a "culture of lost Canada" and present it in ways almost remembered. In 2009, he started the handmade, EP only label, Wist Rec with Liechtenstein artist Manfred Naescher.

36/Lucia Chung R, stereo, 4.38, 2011

R is a track from the forthcoming split release on murmur records in Japan, Colour of Quantum, between artists Lucia H Chung (Taiwan) and Yuki Aida (Japan). Inspired by the concept of quantum, Lucia H Chung uses different types of noise, notably white noise, as her raw material. Through laborious process of filtering and processing, Lucia utilises white noise that is generated from different methods and uncovers different musical patterns inherent within the spectrum of the

Lucia H Chung was born in Taiwan, Currently conducting her practice-led research Sound in the Air: Specific Medium without Specific Form in the Music Department at Goldsmiths, University of London, She has an M.A. in Sculpture (Distinction), Winchester School of Art, University of Southampton, and a B.F.A. in Fine Art (First Class Hons), Changhua University of Education, Taiwan Lucia also performs as half of a collaborative project, mimosalmoize, with her partner Martin J. Thompson. They have performe concept-led minimal electronic music around the U.K., and have released their work with murmur records (Japan), Dragon's Eye Recordings (U.S.A) and Duckbay Records (U.S.A.)

37/Alan Gleeson Quaking Aspen, 6.59, 2011

This work, as all my works of the past year is an improvisation. Using software I have developed a "composed instrument" that allows me to express and perform my aesthetic style. Sonically the work reflects the contrasting soundscapes found in nature and the din of city life. It encourages a method sometimes referred to as reduced listening or deep listening and therefore is designed to be experienced at a low volume. The source material all derived from cityscapes and forests', subverting their associations is intentional, which encourages a reappraisal of the sonic world we are creating. http://soundcloud.com/alangleesor http://gleesonalan.wordpress.com

38/Paulo Chagas Almost Silence, 6.58

This composition was created and recorded especially for Hilltown New Music Festival 2011. The purpose is mainly to build a creative-listening process for all those who can hear it, compelling the listener to a position of greater concentration and attention to details of everyday life, giving value to the silence and discovering his inner melodies. Here are combined, in a proportion not necessarily balanced, a sultry bass-clarinet, some electronic effects, whispering flutes, birds singing, sounds of water, a craft harp and some

Credits: João Pedro Viegas: Bass-clarinet, Paulo Chagas: Flute, Craft Harp, Electronics and Field

Paulo Chagas is a composer, music teacher and multi-instrumentist. He has dedicated his intervention to several strands of contemporary music, electro-acoustic, ambiental, free improvisation, jazz and chamber music. He still works on music production, promotion of festivals of improvised music and also writing about music in magazines and blogs.

39/Alexander Baker falmost somewhere...almost

Processed field recordings Stereo 48kHz/24bit A few hours compressed into a few minutes

What was close made far, what was far brought close; interior harmonics, exterior melodies;

animate and inanimate energies. Behind the melody, close to the sound differences dissolve naudible made audible, wave and grain of

Raw material: field recordings (using mic. hydrophone, contact mic) from one quiet afternoon in small Austrian village and glade high above in mountains; bells, stream, voices, birds, nterior of teeming wood ants nest. Alexander Baker lives in South West UK. He has been variously, simultaneously and sequentially a free jazz and improv percussionist, freelance scriptwriter for radio, tv and theatre, teacher specialising in art, drama and music. His sound work has been heard on air, in galleries and at festivals/events in Europe, Canada, the USA and South America. He has a netlabel release due out late summer on Impulsive Habitat. www.solublefisherman.wordpress.com

40/Andrew Mc Govern Whale Song, 5.43

This composition tries to create a sound landscape. I got the idea for this composition after talking to one of my friends who was traveling in New Zealand. He told me, he had paid a lot of money to go whale watching. After spending hours on a boat they finally got to see a whale surface. My friend was unmoved by the experience, as it only surfaced very briefly. This got me thinking. What would it be like to see a whale underwater and to be able to hear its song. Andrew Mc Govern is a composer based in Dublin, Ireland. His compositions consist of electroacoustic pieces. He is currently working on his Masters at Dundalk Institute of Technology, Ireland where he is specializing in interactive

41 /Angela Antle Fogo Island

dscane was recorded over two days on Fogo Island in June 2011. Identified as one of the four corners of the earth by the Flat Earth Society, Fogo Island is a mysterious place. In the soundscape you will hear storyteller Benson Hewitt telling ghost stories in the Deep Bay Anglican Church, Myself, Writer Lisa Moore Filmmaker Mary Lewis and artist Nicola Hawkins discover something of rare beauty and mystery in the landwash just off Joe Batt's Arm harbour There are also summer 'mummers' and music recorded at 'a time' in the St. Pat's Church Hall in Tilting. As well as voices and sounds from the 'boil-up' to launch the Fogo Island Arts Corporation's newest studio in Shoal Bay. Angela Antle is a visual and sound artist and broadcaster who is resident in St. John's, NL. Antle creates works that speak about current socioeconomic issues. She has studied fine art at The Ontario College of Art and Design. In 1 997, she participated in the Ontario College of Art Design's prestigious Florence Program, winning the Heinz Jordan Memorial Prize for the work she produced there. Antle was the inaugural Lynn Donoghue Memorial Artist in Residence at Spadina Museu in Toronto. Antle also hosted and co-produced "Socket" CBC Radio's first national program on risual arts. She is currently the host and produce of WAM, a cultural magazine show on CBC Radio that examines our "Galoot of a Culture." Her work has been collected by the Government of Newfoundland and Labrador as well as the City of St. John's. Angela Antle is represented by The Christina Parker Gallery in Newfoundland and the Sandra Goldie Gallery in Montreal.

42/Bojan Gagic INTERIEUR, 2011, 6.06

This work was developed as relation of lots of

personal facts from history of my family. My grandfather, Petar Gagic, was the commander of marginal borderland of Yugoslavia and Italy during the beginning of World War Two. After the capitulation of Yugoslavia he was kept imprisoned for three years, until 1944, when Italy capitulated too. Afterwards he immigrated to Australia where he managed to get a job in a toy factory. My grandmother, Milica Gagic, spent that time working as a primary school teacher on Yugoslavian islands, raising their two childre all by herself. This period of my grandparents life that they spend separated had a great impact on their communication in that matter that they didn't communicate at all for at least fifty years. They were completely unaware of each others whereabouts all until 2001. My grandfather finally managed to contact my grandmother with help managed to contact my grandmother with help of Red Cross organization in year 2001, but she refused any further communication. They both died within few months period in year 2002. Town Zadar, at the Adriatic see shore, was the town where the Italian prison has been situated and after the War Zadar was appertained to Yugoslavia. Zadar was the town where my grandmother lived until she died; she lived in it and with all the changes that happened in Zada between 1941 and 2002; socialism, mass tourism. Croatian War of Independence, uncontrolled postwar capitalism. All those structures, ways of lives and relations from the period before the World War Two are museum materials. Bojan Gagic, multimedia artist, born 1969, based in Zagreb. www.bojangagic.com bojan.gagic@zg.t-com.hr

43/Danny McCarthy Hilltown Blues (for Otomo)

When Otomo came to Ireland he came to visit the hometown of Irelands greatest bluesman. To pay homage at the shrine? To dance on his grave

or to record the paint peeling off the old Fender ocaster? Whatever when the sound engine and cut out the low end, he cut out the high end and what was left was not Otomo's music at all. I saved the bits he cut out and re-recorded the pain peeling off the old Fender Strat and put them all back "Together Again". DANNY McCARTHY is one of Ireland's pioneers

of performance art and sound art and he continues to be a leading exponent exhibiting and performing both in Ireland and abroad. In 2006, he founded the Ouiet Club with Mick O'Shea. a floating membership sound (art and electronics) performance group. He is a founding director of Triskel Arts Centre and the National Sculpture Factory A hook + CD on his work entitled "LISTEN Hear" was published by Farpoint Recordings, and his work has appeared on numerous CDs, most recently "Soundcast 4x4(+1)" on Farpoint Recordings. He has been involved in several curatorial projects including INTERMEDIA Festival 1990-2002, "For Those Who Have Ears" book+CD (with Julie Forrester), "Sound Out" (co curated with David Toop). "Bend It Like Beckett" CD Project "Rediscovering Locality (A Sonology Of Cork Sound Art)" CD project Art Trail. "Just Listen" Seminar +Installations (co curated with Sean Taylor) for National Sculpture Factory

44/David Lloyd-Howells Chromosomes, 7.02

Life and death - summation and difference - cycles for a crown of time.

David Lloyd-Howells acousmatic oeuvre makes certain demands of listeners' imagination. With exotic titles lie Fractosonic Graffiti Insects' Convention, etc he eclipses the ubiquitous programme note, allowing the music composed, performed and produced by this international composer, poet and sound artist, to speak for itself Chromosomes, 1993 is no exception, obviously popular opus 'striking a chord' with listeners or varied venues, which began as the soundtrack for Manhattan Cable TV, New York, June 1994 and as the sound dimension of a film Geiger Counter, at the Brighton [UK] Fringe Film Festival, March 1998. Perhaps also edifying awareness of the profound relationship between music and time - ie eightee years is but a step, when the music still speaks as music, retaining its timeless quality. So this opportunity to hear Chromosomes in the context of cultural exchange between Celtic cousins is something of a record and a special delight. Thank you all. David Lloyd-Howells, Cardiff 1942 vww.david-llovd-howells.org.uk Rainbows in the Weave 17' 04", is available from cdbaby.com [USA] on compact disc and download.

45/Florian Hartlieb Out Of The Fridge

fixed Media – stereo, 4.22, 2011 Out of the Fridge originally was composed in 2010 as a ballet-insertion for a new staging of Christoph-Willibald Gluck's opera "Il Parnaso Confuso". Alienated sounds from a refridgerato like the fridgebuzzing, shaking ice cubes or the clicking noise inside the freezer, shall produce a high tension and create an "icy" atmosphere. The first part of the work is about constructing and deconstructing, with a lot of rhythmic elements, but no straight beat. The second part has less confusion and there is more collocation of the material Florian Hartlieb (*1982/Unna) is a german composer and multimedia artist, based in Vienna/ Austria. He studied composition with Thomas Neuhaus at the ICEM of the Folkwang University of the Arts in Essen, Germany and Karlheinz Essl at the University of Music and Performing Arts Vienna. Hartlieb is holding a diploma in electronic composition from the Folkwang University. In 2009 he was awarded with the first prize at the international composition competition Jeu de Temps/Times Play (JTTP). His works has been played renowned festivals such as ICMC (Huddersfield). Sounding Out 5 (Bournemouth), Next Generation 4.0 (ZKM Karlsruhe) Tsonami (Buenos Aires), Musicacoustica Beijing (Beijing), etc.

46/Harry Moore Water "0 – 9", 75 sec (repeated three times)

Water is comprised of field recordings made in France in 2009, mixed in 2011. The various environments shape the sound of running water It is a brief wander through an environment of rhythms and textures. Harry Moore:

I studied sculpture, investigating all material and media. Currently I work predominately in sound and photographic mediums, and am located in Cork city. harrymooreis@gmail.com

47/Hilary Mullaney Green Gates, 4.32, 2009

This fixed media composition is part of a collection of works exploring the use of site specific field recordings and the influence this landscape has on the compositional process. This work uses on the Compositional produces. This work uses recordings of the sound produced when wind blows through the gates of my home in Dublin. On first hearing, it was a mystery as to how or where it was produced until I followed it to its source. The varying sound which is produced travels around the building providing a beautiful contrast to the unsettling sounds of a storm. This piece is an attempt to capture my relationship with this soundmark which to me is both comforting and

based in Dublin, Ireland. Her compositional output nly consists of fixed media pieces, which have been broadcast and performed at a number of festivals, installations and concert events worldwide including New Music Festival Cal State Fullerton, Peninsula Arts Contemporary Music Festival, Liverpool Biennial, Quebec Biennial and Futuresonic UK. With funding from the Arts Council of Ireland she studied at the CCMIX (Centre de création musicale lannis Xenakis), Paris in 2005 and completed the Mamori Sound Project in Brazil with Francisco Lopez in 2008. hilarymullaney@gmail.com

48/Karel Von Kleist Harbourscape, 7.06

Harbourscape" is an outtake of a work-in-progress "Resonance", which will be about 60 minutes long. It is purely composed of sounds that have been captured by Von Kleist's microphones and high-quality field recorder. (He has an archive containing around 1,000 hours of recordings). The focus is on the overtones of the metals, their microtonal character, dynamics, and interaction. No synthesizers were used in this instance. Some of the sounds have been recorded in an actual harbour (= the aural setting of his youth). Others were drawn from several extraordinary sheet metal plates, then mixed, positioned, and 'treated' in Nuendo Karel von Kleist is an interdisciplinary artist, originally from Amsterdam, Holland. He practised as a visual artist and played with sound from an early age, alternating Art College with (technical in-house training at the Netherlands Opera. He co-founded multimedia theatre group Pasta B where he worked as a technical/artistic director. In a freelance capacity he created and/or produced music, soundscapes and sound effects/design for numerous (often award-winning) film, television, radio, ballet, and theatre productions. In 1997 he moved to Ireland, attracted by the stunning andscapes and by the fact that here, "you are close to the real sound - and real silence' Karel von Kleist, Haves Cross, Clonlea, Clonakilty Published by Blue Crow Publishing, 085 1336101.

49/Linda O'Keeffe Trains, 10.00, 2010

This work is part of a collaborative project in process with the artist Slavek kwi. This particular work is based on a live 30sec recording of trains recorded by Slavek which he gave to me, I then had to use only this sample to create a 10minute work. This work then became about the process of o Keeffe has exhibited in China the USA, Canada and Europe. Her work is predominantly sound based with a focus on installation, performance and radio. She is currently pursuing a PhD at N.U.I. Maynooth exploring the 'Socially Constructed Soundscape'. She released an album with Farpointrecordings, Metamorphosis and Praxis n 2010. She is a member of the Deeplistening Ensemble, http://deeplisteningensemble. wordpress.com/participants/, editor of the journal interferencejournal.com and curator and chair of sound art for ISSTA, the Irish Sound, Science and

50/Luca Nasciuti
Hopscotch III, 5.1 surround electroacoustic composition, 4.21, 2011 Hopscotch III is part of a triptych of compositions under the same theme: the childrenis game hopscotch. The sound source used for this work was recorded at the Royal College of Music in London where students practicing their own instruments (mainly violin and piano) in their rooms have been captured while walking along the corridors. The composition offers an approach to sonic experience that merges abstract and anecdotal discourses, where relations to the sound source and its manipulated outcome are intertwined and inextricable, yet malleable, allowing sonic images to be identified and narratives to be

Luca Nasciuti is a composer trained in electroacoustic composition, classical music, visual and performing arts. His work spans from installation, to video and performance art, focusing on the relation between acoustic and electroacoustic sound, and the interplay of sonic and visual stimuli within site-specific contexts. His practice is based on the collection and processing of sonic environments with social and historical connotations, and it links and blurs the boundaries between reality and imagination. www.lucanasciuti.com luca@lucanasciuti.com

51/Marcus Beuter Faszination Maschine – der mensch in der reflektion, 6:55, 44.100 hz, 16 bit, stereo, 2011

Faszination maschine is an sound installation with an original duration of 80 minutes. It has been created in 2009. The duration of this excerpt is 6:55 minutes. The sounds used are processed field recordings. The only processing used to every sound is to slow them down and bring them into a composition. The sounds that have been used: bus train, telephone,washing machine, gambling den, roller coaster, bank statement printer, wrecking bal

and of a belfry.
Marcus Beuter was born in 1968 in Wuppertal,
Germany. Journeys through Europe, Iran, Pakistan,
Laos, Vietnam, India, Indonesia, Gambia, Senegal, USA. Working hereby on an own archive of field as.Since 2001 intensified interest

soundart. In 2003 co-founder of the record label fragmentrecordings with following cd releases.
Since 2005 more and more sound installations,
sometimes in cooperation with sculptors and visua artists. Since 2008 live-performance of improvised electronic music based on his field recording Member of Cooperativa Neue Musik, DEGEM, Trio TATUNTAT, Trio Beuter, Höger, Schwieger also as the Ensemble Theatrum Somnium Medusae. Works with filmmakers and directors.

52/Tony Doyle Universal Theme, 6.32, 2011

The conceptual process was based on developing an abstract soundscape around film music.

Proceeding with a concept that would in some way be referential to film music and yet would exploit an electronic sound palette derived from a orchestral recording. The resulting work is derived from the 30 second fanfare from Universal motion picture studios and developed into a 6'30" piece Tony Doyle is a composer/producer/performer. He has performed both in Ireland and abroad. Doyle is currently working on a collaborative project with the artist Linda O'Keeffe (Irl) and the composer Guillermo Gregorio (USA). He will also be taking part in this year's Irish Composition Summer Schoo with Clarence Barlow.

53/Mark Hall-Patch NightfallIIII, 2:46, 2011

NightfallIIII is a one track from a series of sonic studies and experiments investigating phonetic reversal in music. Nightfallllll is an appropriation of an existing track by The Incredible String Band called Nightfall. I have been interested in the relation between popular music and deliberate hidden messages and decided to probe some bands that have yet to be discovered using this process but who have similar esoteric belief backgrounds. Through a freeware software program I record the track in real time playing the song from the end to the beginning using my mouse arrow cursor to search through the track at an extremely slow pace. I use the arrow cursor as an exploration tool to draw overtop of the track sometimes running the cursor forwards and backwards in an attempt to reveal other hidden elements that may exist within the track. After the track is completed it usually the tack. After the tack to original running time. I then switch the tempo to recreate a close match to the original track's running time which then creates a new shade of the original. My intent is to recreate

one full album with this process.

Mark Hall-Patch is a Canadian born artist living in

Cork, Ireland. His studies include illustration, design and more recently video & sound media.

54/Massimo Daví Treblinka, 5.00, 2009

Behind The Melody "Treblinka" is Sound-Based Music where "concrete" audio sources are manipulated to obtain the core of the piece. It is a work that condemns the horrors of the Holocaust and will be part of an installation project to be realized in Italy for the Holocaust Memorial Day 2012. Pre-recorded audio material ranges from survivors interviews to wartime radio broadcasts, including Himmler, Hitle and Mussolini speeches and a Poetry by Italian writer Monica Miuccio. The piece concludes its journey with a prayer. Digital Grand-Piano Chords and Sequences are based based on intervals of sixth of a tone. I got a full mark Diploma of Piano at the Conservatory "L.Campiani" of Mantova (Italy) in 1986. Between 1984 and 1988 I won national and international piano competitions ther I started Composition studies.My Music experience ranges from Classical to Rock/Pop to Contemporary and Experimentalism. In 1997 "Ottima Musica Edizioni" (Italy) published my Electroacoustic work
"Lame Lucenti... Tacerai Per Sempre..." in its first
version.Music activity stopped in 2000. I resumed composing in 2009 when Concorde Ensemble premiered Fluidi for flute solo at Hugh Lane Gallery in Dublin. I am a member of ICC.

55/Matthew Whiteside Organic Construct, 8.59

Organic Construct evokes the aural illusion of a metallic environment inhabited by chittering, glistening creatures. The original source materia comprised of a hip flask and rain recorded in the summer of 2010 in Italy. Organic Construct download link: https://files.me.com/mwhiteside/ 1uvz9f.wav

Matthew Whiteside, originally from Northern Ireland, is currently studying Masters in Composition with Dr. Gareth Williams at The Royal Scottish Academy of Music and Drama, Ir 2010 he was awarded a Bachelor of Music with honours from Queen's University Belfast where he studied composition under Prof. Piers Hellawell. He s also a founding member of Edit-Point and Said Ensemble, both based in Glasgow. He has received grants from the Bliss/PRSF Composer Bursary Fund and the Sir Hamilton Harty Scholarship in order to attend soundSCAPF and is also in receipt of to attend southership (2010-2012) and May Turtle Scholarship to further his studies. For more information on Matthew, his music and current projects please follow the link below, www.

56/Viv Corringham DISEGNO

A walk with Derek Shiel, 3.36, 2011 DISEGNO is part of my ongoing Shadow-walks project, which involves three main elements: walking with others, listening to environmental sound, and my own improvised singing. I am very grateful to Derek for sharing his special walk

Viv Corringham is a British sound artist, vocalist and composer, currently based in Minneapolis, USA. Recent work appeared in New York, Toronto, Portugal, San Francisco, and Istanbul. Her work usually involves walking, as a method of investigating people's relationship with place and how that links to an interior landscape of memory and association. The experiences and materials gathered on these walks find their way into installations, recordings and concert pieces. She has had many awards, including a McKnight Composer Fellowship for 2006 through the American Composers Forum.

57/Pamela Myers Easy, 2.15

Easy is an atmospheric sound piece achieved by mixing field recordings obtained using a variety of microphones. Recordings of the mechanics of audio equipment, record and cassette players, are layered over recordings of the electrical magnetic fields that these devices create. Mechanical sounds are naturally ignored when we listen to music, however the sounds of the electro-magnetic fields that these devices create around us are mostly inaudible. Easy creates a rhythmic soundscape juxtaposing sounds from older equipment with the computers and smartphones that are used to listen to music. Each contribute uniquely to the experience of listening to

Pamela Myers is a multi disciplinary artist. She is from Athlone and studied at Moate Business College before continuing her studies Limerick School of Art and Design. In 2008, she was selected as critics choice for review in CIRCA magazine. In 2009, she was selected for one of the Westmeath Emerging Artist Awards. She is now based between Cork and Athlone. She primarily works as a visual artist but recently has developed her practice to include experimental sound installations

58/Simon Atkinson interiorities iii, 9:57, 2008

The interiorities cycle began with an extended composition for feedback instrument with various eccentric 'found object' controllers (candle flames and resistors, pewter Victorian teapots etc.) and 8-channel electroacoustic sound, which was premiered at a concert at Fylkingen, Stockholm in 2007 with John Richards. (The music was commissioned by the Society for Electroacoustic Music in Sweden.) I have produced a subsequent series of pieces that explore various types of feedback material in different ways, and investigate the seemingly unlikely meeting points and contradictions of acousmatic and post-punk 'dirty electronics' aesthetic traditions. This third piece in the cycle is a simple, meditative 'deep listening' piece in which I attempt to strike a balance between sculptural intervention and allowing electronic circuits freedom to 'sing' in their own

idiosyncratic ways. The music is concerned with highly delayed gestures, the psychological musical spaces of such sound can be used to create, and a concern with the transcendental. It is intended as a track for an eventual CD outcome of the project. Simon Atkinson has worked as musician and educator in a diverse range of contexts, and is particularly committed to the composition, performance, and study of electroacoustic music His recent creative work has included acousmatic music, interdisciplinary projects, collaborative and community arts projects. He sees as critical the scholarly understanding as well as public appreciation of this music, to which end he codirects the Electroacoustic Resource Site project (EARS). Simon has lived in Leicester for the last ten years, where he is Principal Lecturer and Subject Leader for Music, Technology and Innovation at De Montfort University.

Music, Technology and Innovation Research Centre:

http://www.mti.dmu.ac.uk Electroacoustic Resource Site (EARS) project: http://

59/Cormac Crawley Passage of the Masses, 14.50, 2011

Upon a journey to an unknown location, we often find ourselves wandering, oblivious to purpose or routine, content to take in new surroundings This piece bridges the wandering, dreamlike state of the experience to the "reawakening" point of the journey when we must leave this new location behind and return home once again to face reality. The piece addresses public transportation systems and how the community is compelled to interact through the use of such systems. It considers the many experiences within such channels of transport both from the perspective of the traveller, and of the passer-by, and how various channels of transport are woven into society. 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 output. ccrawley05@qub.ac.uk



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

Selection of works from the Hilltown New Music Festival 2011 Call for Works

The Herds Lounge LISTENING ROOM







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

Call for works co-ordinated by Anthony Kelly & David Stalling Booklet design by Doreen Kennedy

The Herds Lounge

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

Festival 2011 Call for Works. This was an open call for artists, composers and musicians to send 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, 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 McGoveri 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, Massimo Daví, Matthew Whiteside, Viv Corringham, Pamela Myers, Simon Atkinson, Cormac Crawley.

Works are presented continuously throughout the duration of the festival.

✓ /Jed Speare excerpt from Prana, 2.46, 2011

This excerpt is from a recording I made next to a medical hospital on an avenue traversed each hight walking home. Noticing it and bringing it fully into cognizance, it is a very benign so to me, these ringing tones of quiet, consonant clusters, that seemed to come out of nowhere; a ventilation system that I never quite determined or located. It is convolved with another sound, that of a large passenger elevator, that contributes the emergent, low and high sustained tones. led Speare is a crossover artist who has been for over thirty years. He is the creator of Cable Car Soundscapes on Smithsonian Folkways Records (1982) and Sound Works 1982-1987, on the Family Vineyard label, as well as projects such as A Quiet Zone I and II, Peaceful: An Ping, and Audiograms. Over the years he has been active internationally in sound, video and performanc work and has performed extensively. He is based in Boston, Massachusetts (USA) and is the Director of Mobius, an artist-run center for experimental

7/Daniel Mayer crushed letters 1/4 for tape, 1.52, 2011

In the sequence Lokale Orbits for acoustic instruments and electronics I started from recordings of instrumental sounds and experiments with granular synthesis. Many of the textures generated thereby didn't fit in the compositions well, but I didn't want to throw away interesting sounds, so I started to collect and arrange brief expositions of material as pieces for tape only. During the cooperation with singer and voice artist Claudia Cervenca for Lokale Orbits / Solo 8 we recorded many percussive and rapidly transforming sounds. Granular synthesis emphasized these characteristics and lead to textures, rugged and rich in contrast.

Daniel Mayer (*1967) studied pure mathematics and philosophy at the University of Graz (MSc, MPhil) and music composition (MA) with Prof. Gerd Kühr at the University of Music and Performing Arts Graz, Austria. 2001 02 postgradual study at the electronic studio of the Music Academy of Basel, Switzerland with Hanspeter Kyburz, Guest composer a the Center for Art and Media Karlsruhe (2003 / 04) and at IEM Graz (2005). Working with generative computer algorithms in electronic and strumental music

3/David Bickley Rust, 7.00, 2009

The track, Rust, is an audio description of the colours that can sometimes appear in clouds around the moon on stormy nights. It was onstructed using an Cornish Analogue System nand built modular synthesiser. The textures hav also been heavily processed using various digital and analogue effects pedals and ancient ring modulators before being transferred to a 24 track hard disk machine for mixing and mastering. David Bickley has been experimenting with music and film since the age of 14. At 16 he directed a short film for the BBC and a few years later his Degree film, The Rite of Rain, for which he also scored the soundtrack, won 1st prize at the Sony Video Festival at the National Film Theatre in London, His work has always embodied powerful atmosphe and these were put to fine use when he coran Synchroma, a soundtrack company based in London and producing scores for the series

Survival & Equinox amongst others. David has also eleased a number of recordings with Krautrock legend Roedelius, member of influential '70's group Cluster. This relationship grew out of thei nutual work on Jameos Del Agua, an ambient concert film made for Brian Eno's Opal company which David directed and edited. Recent music releases include Erebus & Terror, a very dark and very ambient album with Orb collaborator Tom released on UK label HS and Still Rivers at Night, an ambient/dance electro release on Dubli Psychonavigation

4/Diana Rotaru enter no silence, 11.06, 2011, for

This short work's starting point was a poem by E.E. Cummings, from which I have taken some fragments. I have had a special interest lately fo possibilities of creating trance in new music, for an aesthaetic of slowness, of distorted dream-like music space, and this work follows some of these ideas, enter no silence is dedicated to Ensemble TaG and Irina Ungureanu. Romanian composer Diana Rotaru studied at the National University of Music in Bucharest with Stefan Niculescu and Dan Dediu, Then, for a year, at the Conservatoire National Superieur de Musique et de Danse de Paris with, among others, Frédéric Durieux. Rotaru has participated in different summer composition courses such as Acanthes (Metz. 2008). Voix Nouvelles-Royaumont (2002 and 2006) or the International Bartok Seminary (Szombathely, 2003) - thus interracting with composers such as Sciarrino, Harvey, Ferneyhough, Loevendie or Jarell. She has won numerous prizes, among which the Romanian Academy's George Enescu Award (2010), the ISCM-IAMIC Young Composer Award (World Music Days, Vilnius, 2008), the Irino Prize (Japan, 2004) or the Geo Prize ex-aequo (Romania, 2003 and 2005). works are performed in Europe, Japan and U.S.A Diana Rotaru is also a member of the experimental syncretic group SeduCânt.

5/Donal MacErlaine Three Kelvin, 6.00, 2011

Live recording of chamber ensemble (flute/piccolo, clarinet/bass clarinet, tenor trombone, violin, cello, vibraphone/percussion Three degrees above absolute zero is the temperature of the universe But in among the lifeless body of the universe there yet exists spots of activity: radiation which we hear as sound; sound which we conceive of as music: and expression which we cannot urvive without. This piece lacks one of the most fundamental rudiments of all human-made sound: repetition. It is this feature which I have used in an attempt to convey a sense of no turning back, of alienation, of pointlessness in attempts to grapple with something and invent meaning, of lostness i a philosophical system whose message is without

content, meaning or fate.

Donal Mac Erlaine is a Dublin based classical guitarist and composer. He obtained a distinction in his master's degree in UCD, where his studies also included composition and piano performance He holds a classical guitar diploma from the RIAM and is also a published writer on music. Recent performances include the premieres of 'Performance' for Two Players, and Music for Quintet by Concorde, both at Dublin's Nationa Concert Hall. Donal was awarded Honourable mention at the International Competition for Excellence in Composition, Thessaloniki, Greece his solo cello piece, The Spaces Between 2010. His recently recorded classical guitar album El Sur is available for free download at www.donalmac.com

/Donal Scullion Gamelan Phase, 2.36, 2011

Gamelan Phase was inspired by taking part in a Balinese Gamelan ensemble. Ombak is a feature of Gamelan music where paired instruments are tuned slightly "off" with one another so that when the same note is played simultaneously beating"1 (a shimmering effect or a natural frequency phase). When translated literally it means "waves" 2 and it is this characteristic which gives the Gamelan it's distinctive sound. I found this a very interesting characteristic as it challenges the Western perception of being "in tune." Using the instruments from the Balinese Gamelan I like Csound and Spear I have tried to highlight this effect. This piece is a combination or the raw natural sounds of the Gamelan and their electronically manipulated counterparts.

Donal Scullion, a recent graduate from Queen's University Belfast with a degree mainly focussed on composition, both contemporary and electroacoustic. Currently working on a large scale work for 12-piece ensemble, 12-piece choi and 12-piece percussion group to accompany atrical aerial performance to take place in Belfast's Botanic Gardens in July. Donal also works as a performer and arranger in more popular idioms working with diverse acts- from hip-hop to

/Mateusz Wysocki on a flying carpet (blip song), 6.51,

folk to soul to rock and roll. Donal is also a highly

February 2010

Please note that we have endeavoured to be as accurate as possible with regard to track and biographical information. However, in some situations we did not have all the information to hand at the time of going to print and we apologise for any omissions.

Blip song attempts to reinterpretate the classical, n sound of violin. One simple tone and a lot of whish and swish made by oscilators modulators/granular synthesis ensamble create an equivocal atmosphere. Balance between the energy of sound and appeasement it's a main topic of this track. Fischerle is the solo project of Mateusz Wysocki, focusing on the soft edges of the genre known as dub-techno. Starting from fairly literal interpretation of dub, the project developed in a direction which is to absorb al intriguing sounds. Fischerle avoids characteristic for dub-techno metaphysical pathos and descriptive terminology. Fischerle's achievements are seven distinct EP's, each of which is a flirt with various genres of music like deep-house, minimal, ambient or lounge Fischerle published in netlabel Ounabu PL) and foreign labels such as Instabil (DE), Entr lecords (FR) and Vague Terrain (CA). In addition to solo work Mateusz Wysocki is a member of collectiv Poszmeg, Porcje Rosołowe, Jeremy Spill and The Wig Orchestra. He also runs the label Pawlacz Perski Tapes, which promotes independent music from Torun and the surrounding area.

8/Francesc Llompart Pons Unearthed Utterance, 3:31

Infinite paths travel across spectral space, drawing labyrinths behind every sound, but we can't hear these paths and the infinite melodies they hide: they are just the strings that hold the sound together. By removing all but a few partials of the recorded sound of a choir, some of these paths were sculpted in this piece forming a streamin-chant, distilled and different from the previous sound. The articulation of the evaporated voice remains fossilized in this uncovered utterance o pure tones. This track was created using the SPEAR software during the year 2010. Francesc Llompart Pons was born in Maó (Menorca) in 1987. He has studied at FSMuC, in Barcelona, finishing his studies in composition this year with a dissertatio on different approaches of space in composition. He has studied with catalan composer Bernat Vivancos and with Lasse Thoresen and Georg Friedrich Haas from which he has learned a way of understanding the sound. His music has beer played in Spain, France and Switzerland with

(Gintas Kraptavicius

Blind man tale#3, 9.37, 2010 Going through blind man tales, Granules, small melodies, noises, memories... Technique, software: Bidule software program +

midi keyboard + midi controller buttons signed to vst plugins. Sonar software program used as

Gintas K (Kraptavicius) is a sound artist born in Lithuania, Exploring experimental digital music aesthetics: from overloaded massive structure grained textures to melodic ambiences and field recordings. He has released several albums, contributed to online releases and projects and participated in various international festivals of Collaborations with @c, Paulo Raposo, Kouhei Matsunaga The Reautiful Schizophonic Richard Crow. Artist in residency at festival RadiaLx 2010. Since 2011 member of Lithuanian Composers

Web: http://gintask.dar.lt

10/Graeme Tuslow Portals, 7.00, 2006, Stereo (Fixed Medium) - 24Bit/ 44.1kHz/ .wav

The material used for creating Portals consisted of a large collection of sampled impulses, collected from a wide range of sound files. Some of these impulses were real-world sources - complete recorded collisions such as strings being struck and paper being crumpled, whereas other impulses were constructed from fragments of longer samples, which were cut and spliced to form synthetic 'impossible' impacts. Portals is structured as a series of short, sharply-defined movements. Each of these was created from its own unique subset of the 'global' collection of impulses, which functioned as a kind of sonic 'DNA', forming a distinct musical identity. Certain impulses were shared across several subsets, integrating them within the fabrics of numerous movements, acting as a means of creating coherence across the work

Graeme Truslove (PhD) is a composer and performer based in Glasgow, Scotland, His output includes: electroacoustic and instrumental ompositions, film and theatre sound design, audiovisual art installations and improvisation (performing on guitar and/or laptop). His work is largely concerned with conflicts betw tuitive performance and the fixed-medium often exploring how fixed-medium expressive and structural possibilities can be integrated into mprovised performance and vice versa. Truslove's vork is regularly performed at international centres and festivals for contemporary music, and has attracted various awards, most recently 1st prize in Métamorphoses 2010 composition competition

www.graemetruslove.org.uk 1 1/Jon Aveyard CD Escapee, 4.02

12/Kacper Ziemianin, Peter Smith and James Stephen Finn Tiger Walking Downhill, 4,48, 2011

This is a short extract from one of our live sessions London based musicians inn, each coming from different backgrounds, met in 2007 at Middlesex University where making noise together was a natural consequence. The three form an improvisational musical act where there is no focus on musical melody, but rather on texture and constantly changing dynamics. They combine a variety of instruments and sound-sources such as electronic toys, circui bending, mixers, turntables, bass guitar, found objects, self-built instruments, quitar, laptop. feedback, and a whole array of effects units to create interesting and dynamic improvisations. This focus on improvisation allows for a creation of sounds through a process of reaction and attention to changing mood, producing sounds ranging from ambient to noise. Every performance is different and unpredictable.

13/La Cosa Preziosa The unexpected in field recording

(2011 Field recording, 1.0, stereo, AIFF) When out field recording, nature always manage to throw in an element of unexpectedness and surprise. This piece invites the listener to engage with what lies beyond the melody. The original aim was to record layers of crickets' stric with one leading in the foreground. Monitoring I spotted a red-tailed Hawk on a tree nearby, squeaking loudly (0:39"). The little cricket didn't expect that: not unlike a human, you can hear ner pausing to assess the level of danger, before eprising her song (0:49"). This miniature drama holds in itself an insight into the universal fears that we all share as natural creatures. La Cosa Preziosa (Susanna Caprara) is an awardng emerging sound artist from the south of Italy, specialising in acoustic ecology and committed to producing original work (aural dreamscapes, soundscapes and experimental organic tracks) by exploring the intersection between the realism of field recording and the possibilities of dramatic staging. A recipient of the Furope: A Sound Panorama' prize for soundscape art, La CosaPreziosa performs regularly in both Europe and America. In addition to hersoundwork, Susanna is the founder of the first Artists Residency to open in her native Basilicata, Palazzo

www.lacosapreziosa.com

Bass 2011

14/Rudolf Terland Untitled, 08.52, Live-performance Acoustic Guitar, Trombone and Double

In the piece we dive into timbral microcosms, and explore both our own instruments possibilities of sound-productions, as well as the timbral possibilities in the combination between them. We try to let the sounds that are part of the acoustic space we play in take part in our music, and maintain an active and accepting relation to them The trio is made up by Inga Margrete Aas on double bass, Henrik Munkeby Nørstebø on trombone and Rudolf TerlandBjørnerem on acoustic guitar. We met as participants on the ONCZekvist project the summer 2010, and since then have played together in short, intensive periods whenever we've had the opportunity. Normally we're spread out in three different cities Inga in Oslo, Henrik in Gothenburg and Rudolf

15/Mariona Sagarra Amants (English Translation: Affinity), 3.02, Two voices and effects,

2010. Many things are contained in this song: communication, humor, understanding, freedom, tenderness, confidence, affinity. Loving for pleasure, not out of need. The voice, the piano and the poetry are the base of her work. Her solid musical career has allowed her the investigation of expressive new opportunities of the voice whethe it is with electroacoustic elements, multieffects or simply polyphonies vowels. Starting from its singer ion, is related with other artistic experiences that take her to act as performer.
As singer soloist, has published three records: Free a frec (2000), of Catalan contemporary musical poetry in kay of jazz and Mediterranean music Dies diferents (2003), a musical route of places and people, popular and topics songs vowels, own improvisation and compositions, poetry and ongs of other places and countries, and Lent lent... Corrent!... Els temperaments de la veu (2010), in which the voice is at the service of some temperaments and vital situations email: info@marionasagarra.com www.marionasagarra.com www.myspace.com/marionasagarra

/Kala Pierson 16/Kala Pierson Radiation Layers, 3.00

Radiation Layers is 3 minutes of audio made from one 3-second sample of a voice saying "Shh." The layers weave among one another, constantly changing, in a rich song. In an abstract sense, these layers can be heard as representing the complex, ever-shifting layers of radiation present in every environment on earth. Kala Pierson is a U.S.-born, primarily New Yorkbased composer. Her long-term projects include Axis of Beauty (setting texts by living Middle astern writers, in an ongoing answer to her

government's "Axis of Evil" propaganda) and by writers from a wide range of world o Trained at Eastman School of Music and Bard College at Simon's Rock, she has had performance and installations in more than 15 countries. More at unfurl.org.

17/Rob Peterson Roof Cave In, We All Cave In, 5.00

This is a series of layered field recordings of the repairing of a roof on a building that is nearly 100 vears old. The building houses Elsewhere Living Museum in Greensboro, NC. The recordings are unaffected, not stretched or compressed, yet they are cut and pasted and collaged layer upon layer to give the sense of time compression as it relates to the rate of entropic movement by the building and

Robert Peterson is a sound artist originally from Louisiana. He uses sound and installation to explore sound as medicine, teaching as performance and the political choreographies of everyday life. shrevepatch@gmail.com

18/Ben McHugh Then and Now, 10.27, 2011 A scratched CD, an old CD player, it's funny what catches your attention sometimes. This piece is based on the recording I took of my kitchen CD player playing through a track of a solo violin CD, I found the resulting performance so interesting that I recorded it and edited the result. The title refers to the separation between the original material being located in the past (in this case Bach's Violi Partita Prelude in Cmajor) and the manipulated

result being the present. Ben has recently completed a BMus International in Composition and Musicology at NUI Maynooth with Jesse Ronneau and Martin O' Leary. He has studied with and received master-classes from Vít Zouhar, Gordon Delap, John McLachlan, Kevin Volans and Laurent Pottier. He is the current President of the NUIM Composers' Society, Secretary of The Quangle Contemporary Music Ensemble, and a member of the Irish Composers Collective and the Headspace Youth Arts Collective based in Lucan. Dublin. For more information on Ben and his work please

http://twitter.com/bmchmusi 19/L. Scott Price Thrymmatízo, 10.05

hrymmatizo explores the relationship between timbral and temporal realms. Throughout the work, the brief sounds of glass smashing (thrymmatizo translates from Greek as "shat coalesce into sustained textures while the elongated sounds of bowed glass fragment into brief moments. These timbral differences form a dialogue that creates the work's main interest

 Scott Price's work reflects an overall interest in the expressive potential of sound, focusing especially in the areas of acousmatic/fixed media composition, synthesis, sound processing. spectral composition, just intonation, algorithmic composition, and both human and computer improvisation. He is currently a Ph.D. candidate a the University of North Texas where he studies with David Rithell Joseph Klein, and Jon Christopher Nelson. He holds degrees from Bowling Green State University and Illinois Wesleyan University. leescottprice.com

20/Alex Dowling Fireworks in the hands of little furry creatures, 6.38

This is from a field recording that I took at the end of last year. I went out to the woods, set up the mics, hit record and left it running for the rest of the day. It appears a load of small furry creatures were around the same area and they had somehow found a box of fireworks and presumably a pack of matches. Everything you hear comes from what those little mad animals got up to. I make music for real and imaginary nstruments. I've had music performed at various nlaces around Ireland including the National Concert Hall. Beckett Theatre, and the Project Arts Centre (Sensorium festival). At the start of 2011 I co-founded the 'Dublin Laptop Orchestra' with Dan Trueman thanks to funding from the Arts Council and Trinity Provost's Fund. I also on the audio-visual installation 'Bodysnatcher Biorhythm exhibition at the Science Gallery, Dublin that subsequently featured at Oxegen and Electric Picnic music festivals. This installation was exhibited at the Eyebeam Gallery in New York during the World Science Festival 2011.

21/Andrew Babcock Imbroglio, stereo electroacoustic music, 24bit/44.1kHz, 7.00, 2010

Imbroglio, from the Italian imbrogliare, mea 'a confused mass' or 'a misunderstanding of a complicated or bitter nature', was created using a few sounds sampled from a pocket AM radio. The sounds were transformed using a variety of signal processing techniques, such as waveshapii pitchshifting, delay, filtering, and reverberation and combined so that the stereo field exhibits an obscurity between foreground and background information at various times throughout the piece. Born in Buffalo, NY, Andrew Babcock has been working in a variety of contexts with music and multimedia for over 10 years. After studying composition with Samuel Pellman at Hamilton

College, he worked in New York City as a omposer and sound designer for televis adio, and film. Andrew recently complet MA in composition at the University at Buffalo, where he studied with Cort Lippe and Jeffrey Stadelman. Andrew is currently working towards his PhD in composition at the University of Florida

22/Dan Tramte Eight Gluons, 7.00, Fixed electroacoustics, 2009

Eight Gluons is a synthesis of eight short electronic works called Gluons. These so-called Gluons were commissioned by percussionist Olman Piedra to be played in between pieces to avoid the awkward silence during percussion setups. They function as miniature soundscapes that can be rearranged and 'glued' together. Each corresponds to an mentary particle. The Gluons chosen in Eight Jons are Photon, Boson, Top, Lepton, Fermior Electron, Quark, and Strange. Several of these Gluons can be heard on the CDCM label. Vol. 38 Dan Tramte is currently working towards his PhD in music composition with a specialization in computer music media at the University of North Texas where he also serves as a GA for the Cente for Experimental Music and Intermedia (CEMI) He he holds degrees in percussion performance (BM) and Composition (MM) from Bowling Green State University, Most of his works are inspired by the sciences and have been described as inte

23/Daria Baiocchi Raga, 6.04

Raga is an electronic music composition. All the electronic sounds come by the sitar sounds of Logic Pro elaborated with Adobe Audition. The poetic of this piece is about man stresses that come from a bad way to comunicate. The psychological attacks that we suffer everyday by other persons, media, wars, distruction of nature, are they rights? Do the man's neurosis come from that? The first longest wave sound in it is the man soul that is deep, alive and need love and kindness. Is possible to divide it in three different part that respect the indian Raga composition: the first part is slow and meditative the second one is fluently and the third part is ar explosion of man soul.

Daria Baiocchi studied piano, classical compositio and electronic music. Her composition had been played in theatres and concert halls. She has a rillant career as pianist with concerts in Berlin, Miami, Milan, Rome, Rotterdam, Bologna,

24/Hans Tammen Choking Disklavier #9, 2.36, 2006

The "Choking Disklavier" is an exploration of the sonic capabilities of the machine itself. The MIDI brain is overloaded with data, but with the lowest possible velocity. In fact, the hammers will seldom strike the strings, and various microphones positioned at the keys & mechanics bring out al hear otherwise. Once in a while the Disklavier stops playing, because the MIDI brain has to reorganize the data brain, and it always stops by hitting some random chord, ringing for about 10 seconds (that's the "choking" part).

http://tammen.org/the-choking-disklavier/ Hans Tammen creates sounds that have been described as an alien world of bizarre textures and a journey through the land of unending sonic operations. He produces rapid-fire juxtapositions of radically contrastive and fascinating noises, with micropolyphonic timbres and textures, aggressive sonic eruptions, but also quiet pulses and barely audible sounds – through interactive software programming, by working with the room itself, and, as a critic observed, with his "...fingers stuck in a high voltage outlet". Signal To Noise called his works "...a killer tour de force of post-everything guitar damage", All Music Guide recommended him: "...clearly one of the best experimental guitarists to come forward during the 1990s. httn://tammen.org/

25/Bennie Reilly All we hear is more than words, 6.00, 2011

Bennie Reilly's audio pieces reconstruct elements of pop music lying dormant in her, and quite possibly, our memory. In All we hear is more than words, she culls individual lines from a myriad of tantalisingly familiar 80s & 90s pop hits. Singing these in sequence and retaining their original melody, she constructs new narratives into a frankenstein-like song. In this piece, Reilly addresses modern cultural memory, which forms a rapport with (as well as an affinity in) its audience by mediating through shared reminiscences. All w hear is more than words is sung by the artist and

was recorded in one take. Bennie Reilly's practise includes painting, drawing and music. Born in Dublin 1982 Reilly graduated from Dun Laoghaire Institute of Art & Design in 2004 and received an MA in illustration from Kingston University London in 2008. Reilly has exhibited widely, including group exhibitions in Mother's Tank Station, Kevin Kavanagh, Temple Bar Gallery and the Royal Hibernian Academy, Recent solo shows include Forest Bathing, Roscommon Arts Centre, 2011 and Paradasaeidae, Monste Truck, Dublin, 2009. Reilly is the lead singer, songwriter and guitarist with band little xs for eyes who are currently recording their first album for

26/Jonathan Nangle Coastal Field Recordings, 7.24

I've become increasingly interested in making and the hidden audio world. All of the recordings in this composition were recorded in and around the Dun Laoghaire to Killiney coastal region and are presented unprocessed save for some corrective editing and the composed presentation Jonathan Nangle is a composer whose work explores many diverse fields ranging from notated acoustic and electro-acoustic compositions, through live and spatially distributed electronics, to video, interactive sound installation and electron improvisation. His work has been commissioned and performed internationally by the RTÉ National Symphony Orchestra, Crash Ensemble, Ensemble Scratch the Surface. The Dublin Guitar Quartet Morgan, Thérèse Fahy and David Bremner amongst others. In addition, his work has featured at a number of festivals, has been choreographed or film and stage and has been broadcast internationally both on radio and television

27/Luigi Scotti & Teresa Águas idrioema – spuria, 5.59, 2010

s p u r i a is an attempt to demonstrate that reality

is always shaped by individual perceptions. How much the imagination distances us from reality? How much it contributes to the perception of reality? How much the observation influences the imagination? How much the imagination alters the observation? it has been implemented in 3 phases: -1 to record with contact microphones, the activity score of a computer. 2- to record the activity of the computer while playing the first recording. 3- to process the sounds produced and then to create a composition dictated by the Intellectual and Emotional Interpretation . reality as an open and mutable interval of the infinite. Original sound composition lenght: 49:39 min. (3 tracks). Extract lenght presented to the Hilltown Festival: 5.59 min. Medium: stereo wav file 24 bit / 48.000 Hz. Original sound composition lenght: 49:39 min. (3 tracks). Extract lenght presented to the Hilltown Festival: 5.59 min. Medium: stereo way file 24 bit / 48.000 Hz. Sound process: recording through contact microphones, elaboration utilizing customized softwares, mastering with surround spatializators. Produced by: idrioema idrioema a multimedia project by Luigi Scotti & Teresa Águas based in Portugal. It has the objective to explore the sound giving to the sensorial organs not only a passive absorption but a true organic conscience of what the sound provokes interacting with themselves. It is the augmentation of all our senses don't perceive; to create a physical experience of the intellect...

28/Alan Courtis Amnesia Flood, 6.11

Amnesia Flood is a sound-art piece composed in Buenos Aires, Argentina by Alan Courtis, employing analog and digital recordings and diverse sound processing techniques. The explore (and expand) the sonic possibilities of analogue sounds. Through different sound requency Topologies creating its own Sound Psychogeography. The piece remains unreleased. Alan Courtis was born in 1972 in Argentina, He has more than 200 solo releases and collaboration worldwide labels, and has toured extensively Japan, Europe, USA, Australia, NZ & Latin America. He has collaborated with musicians like: Pauline Oliveros, Eddie Prevost, Lee Ranaldo, Jim O'Rourke, Otomo Yoshihide, Mats Gustafsson, Yoshimi, Rick Bishop, Toshimaru Nakamura, L.A.F.M.S., Tetuzi Akiyama, Rapoon, Uton, C.Spencer Yeh, Okyung Lee & Kemialliset Ystavat. His music always ha strong experimental sense and usually based on high-skilled techniques of prepared sound, tape manipulations, field recordings, electronic objects, computer tools, playing traditional a unusual instruments (eg. unstringed guitar).

29/Guillaume Côté Broken Instruments, 4.36

Étude pour instruments brisés et objets stochastiques / 4:35 / 2009 This piece adopts a post-Cagean aesthetic that suggest an emancipation of noises as they are Study for broken instruments and stochastic objects is an homage to imperfections, a doppelgänger of the search for the purity or que l'univers n'est rien d'autre qu'un chaos auquel les Hommes opposent du verbe et des formes. Ils voudraient du sens tout fait, une origine qui se porterait garante de ce sens et des règles codifiées. Nicolas Bourriaud – Esthétique relationnelle Guillaume Côté is a young sound artist with a marked preference for a musical discourse based on contrasts, leaving full liberty to noisy sounds and acoustic instruments. His artistic process essentially rests in the search for beauty in things imperfections. He is presently a student of electroacoustic composition and teacher assistant at Université de Montréal. His works have been played around the world, including Musiva Viva Festival (Portugal, 2010), Electronic Music Midwes Festival (USA, 2010), Longueur d'ondes (France, 2010), NoiseFloor Festival (UK, 2011) and SEAMUS national conference (USA, 2011).

30/Stuart Russell Radar Point, Stereo, 88.2 KHz , 24 bit, 7.00, 2011

Radar Point is a descriptive piece based on a location on the Thames Estuary, close to where I live. I responded to the call with my experience of very subtle sounds that can be heard in that area with a compositional desire to make guiet sounds very loud and vice versa. There is also both mplications of a melody and a resulting variatio neard in the last section. The original theme is not revealed. This work is a combination of field recordings, studio and synthesized sounds. Stuart Russell is a uk-based composer who works with both electronic and conventional instrumentation, often combining the two approaches of live electronics and acousmatic soundscapes. Stuart Russell often performs live with laptop and devices. He curates electronic/nev music events at slackspace, Colchester. Projects have included writing/ producing soundscapes for immersive installations, short films, happenings, as well as writing scores for Gemini, Scaw, Sarah Watts and Heather Roche (bass clarinet duo), Nev Noise and recently completed a joint commission for both Making Music and The National Trust a Anglesey Abbey, Cambs. www.stuart-russell.co.ukhttp

31/Ignacio Baca-Lobera Azar y Raza, 4.00, 24 bits, stereo,

constructed around a human voice. Boundaries between noise and vocal sounds, voice expressiveness and meaning are what I am most interested in. There are moments when the human voice becomes something completely alien and disturbina.

gnacio Baca-Lobera was born in Mexico Citv in une 28,1957. He started his musical interests as a self-taught musician. Later, he studied composition with Julio Estrada in Mexico, and recently with Joji Yuasa, Jean-Charles François and Brian Ferneyhough in the United States. He holds Ph. D. and Master degrees in composition from the University of California at San Diego. He also has taken summer courses at IRCAM (1992 and Darmstadt (1990 and 1992). His chamber and orchestral music explore techniques such as random processes, microtonalism, Network Theor and graphic approaches to composition. His musi has received several awards: honorable mentions at Jose Pablo Moncayo contest for orchestra (1982) and Lan Adomian contest for chamber nusic (1980), both in Mexico; finalist at New Music Today (1988) in Japan; and Kranichsteine Musikpreis at Darmstadt, Germany in 1992 for Trios (v dobles)

32/**Gerard Gormely**Testure, 6.26, Stereo Tape piece,

This piece is built up from sampled recording: of violin, soprano sax, snare drum, cymbal, and kalimba; with the intention of exploring the micro detail contained within the timbre of each instrument. Using micro and macro content, the creation of dense textural sections serve to expand and contort the source recordings. This piece is ar excerpt of a twenty-minute composition. Gerard Gormley is an Electroacoustic Composei from Co. Tyrone N. Ireland. Gerard studied recording/production techniques, composition and sound design for his BSc and MA at Sonic Arts Research Centre and is currently studying for a PhD in Electroacoustic Composition in the same department at Queens University, Belfast. His research interests are based primarily around acousmatic andinstrumental composition and, in particular, how the exploration of timescale affects

33/Daniel Blinkhorn hermetica terra subfonica, 3.36

Hermetica attempts to capture the sonic vitality accompanying the life of a colony of hermit crabs After encountering a surreptitious colony of hermit crabs on an island off the coast of Venezuela I was astounded to discover the wonderful world of sound contained within. As I stood and looked at the colony, I wondered what the small crabs sounded like. I was barely 5 feet away, yet could hear nothing of the activity within the colony. Fascinated by the idea of the arcane and hermetic textures they might create as they jostled and vrestled over one another in a somewhat confined space, I lowered a microphone into the colony in an attempt to eavesdrop, hoping to capture some semblance of their activities. Daniel is an Australian composer and digital media artist currently residing in Sydney. His music and audiovisual works have been performed and cited

at numerous international festivals, events and loci

For more information please visit his website at:

www.bookofsand.com.au **34**/J. Eoin Animation for One Guitar, 5.30

This piece of music is titled 'Animation for One Guitar'. It is a solo composition for steel strung acoustic guitar in Dm and uses an alternative tuning with capo. Written in January 2009 while recovering from an operation on my vocal cords, it was originally titled 'Lament for a Lost Voice'. J. Eoin is a singer/quitarist and contemporary ongwriter living in London. Originally from rick City, he moved to London in the mid 1980's to pursue a career as a traditional Irish Folk singer. He has toured extensively and worked