

nurturing the composition and performance of new Irish music

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The Contemporary Music Centre presents

Annual Student New Music Marathon 2015

hosted by

Dundalk Institute of Technology

1130am – 5pm, Thursday, 5 November 2015

featuring

**University of Ulster
University of Limerick
NUI Maynooth
Dundalk Institute of Technology**

Fáiltiú

On behalf of the Department of Creative Arts, Media and Music may I extend a warm welcome to you all to today's New Music Marathon. A special welcome to all our visiting composers and we very much look forward to hearing your compositions. The study of composition is fundamental to our academic mission and is an integral component of both undergraduate and postgraduate programmes. We are delighted to be hosting this event in association with the Contemporary Music Centre. I would like to commend them on their initiative to offer opportunities to emerging composers to showcase their compositions; events such as today are important for the professional development of young composers. A special word of thanks to all the staff in the Contemporary Music Centre for their organisation of today's event, to Ciaran Hope for his coordination of the activities and to Derek Farrell for technical assistance. Gabhaim buíochas le gach duine atá ag glacadh páirte sna gníomhaíochtaí inniu agus le gach duine a chabhraigh lena n-agraíocht. Ta súil agam go mbainfidh sibh sult as.

Dr Adèle Commins
Head of Department of Creative Arts, Media and Music
Ceannasaí Roinn na nEalaíon Cruthaitheach, Meán agus Ceoil

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The Contemporary Music Centre's Annual Student New Music Marathon

Open to the Public

FREE ADMISSION

Programme

11.30 Registration / Coffee

12.15 Concert One

1pm lunch

2pm Talk by Composer Ciaran Hope

3pm Concert Two

4pm Concludes with tour of Campus

Concert One

Pete Doherty - *Roll the Dice* 6'31 for stereo tape/acousmatic

Patrick Connolly - *Shards of Blue and Grey* 6' Trudy Maguire (solo piano)

Fergal Lawler - *Semblance* 11' 23 playback

John Goss - *Etude for an Odd Space* 3'30 playback

Concert 2

Shane Byrne - *ouroborus* for live electronics 7' self performed with laptop

Shane Byrne - *SinMara* 10' playback

Scott Flanigan - *The Masterplan* 6-7' contains improvisation sections performer and composer

Thomas Mc Conville - *Intro, Puds, Interlude One, Daddy Says it's like a Teddy on LSD, A Bigger Bounce, Heaven Never Better* 9'

The Contemporary Music Centre

The Contemporary Music Centre is Ireland's national archive and resource centre for new music supporting the work of composers throughout the Republic and Northern Ireland. The Centre is funded by the Arts Council/ An Chomhairle Ealaíon and the Arts Council of Northern Ireland.

www.cmc.ie

The Contemporary Music Centre would like to acknowledge the support of the Dundalk Institute of Technology and give a special thank you to Ciaran Hope, Adele Cummins, Derek Farrell and Karen Cumiskey for facilitating the hosting and production for this year's event.

3D Roll the Dice

I began working on this piece while studying electro acoustic composition at Ulster University. After studying the works of Cage I became interested in the idea of a composition that involved the element of chance, a composition that could potentially sound different every time it was performed. Also I have always had a huge interest in the production styles of Daniel Lanois and Brian Eno, not necessarily the songs but the sounds. I wanted to merge these two worlds. I created 6 musical cells using granular synthesis, an e-bow, a guitar, the voice, a glockenspiel and a timpani drum. The pitch of each cells was dictated by rolling a dice and using the C major diatonic scale e.g. 1=C 2=D 3=E. I also created a 7th percussive cell. The piece should then be executed by a performer triggering one or numerous cells every 30 seconds. This results in a different dynamic shape, structure and duration each time the piece is performed. I hope you enjoy it.

Peter Doherty My name is Peter Doherty, I am a music Student at the Ulster University. Before returning to education I worked as a recording artist for Warner Records and as a songwriter for Universal Publishing. During this time I was lucky enough to see the inside of many of the top studios in Ireland and the UK. This experience left me with a huge interest in all things studio related. I currently run my own recording studio producing other bands and writing my own music.

Shards of Blue and Grey

"shards of intense emotional relationships that once existed" (Maggie Scarf)

This work deals with contrast under various guises: shadow and light, ecstasy and sombreness, portrayed through the range of contrasting timbres available on the piano. This work is particularly personal to me, and was inspired as is so often the case by a moment in time that can affect you to the point where it lingers with you for some time. This moment played over and over again in my mind and came to me in a dream. It was accompanied by flashes of vivid blue and solemn grey. Coldness, stillness and frailty all accompanied the scene in a blend of washed colours, still images and then suddenly dispersed into a number of large and smaller shards of images before dissipating into nothingness.

Patrick Connolly is a composer and musician from County Louth. He began composing during his undergraduate degree in Applied Music from Dundalk Institute of Technology, where he also undertook an MA (by research) in composition with Dr. Eibhlís Farrell. He is currently undertaking a PhD in composition at DkIT, again studying under Dr. Farrell. He has also studied and attended master classes with Hans Abrahamsen, Ian Wilson, Kevin O' Connell, Kevin Volans and Professor Pozzi Escot. He has composed close to 30 works for solo instruments, chamber ensembles, choir and large ensembles. His works have been performed both in Ireland and abroad by performers including the National Chamber Choir, Paul Roe, The ConTempo Quartet, New Dublin Voices, Anne Marie O' Farrell, Bill Dowdall and Alexander Bernstein amongst others. Prizes include the Seán O' Riada trophy in 2011 at the Cork International Choral Festival for his work Geimhridh, The West Cork Chamber Music Festival Composition Competition and the Carolyn Gianturco Scholarship for Research in 2014.

Semblance

Semblance is an electroacoustic composition ensuing from a research dissertation on the subject of audio manipulation and tension in selected works of Australian composer Ben Frost. The composition primarily comprises an auditory collage of acoustic sound files which have been manipulated using the Audacity, Spear, Supercollider and Pro-tools computer programs to affect pitch, frequency, timbre and amplitude. An acoustic upright piano, a 1970's Micromoog synthesiser and a selection of analogue outboard effects units were also employed to augment the sonic content of the composition. The goal of the piece is to induce a feeling of tension, uncertainty and apprehension in the listener.

Fergal Lawler began his music career as a member of 'the cranberries' musical group. In 2002 he began to explore the world of audio engineering and opened Bunker Hill recording studio in 2006 where he engineered and produced a number of Albums with various bands and solo artists. In 2014 Fergal began studying for a Masters Degree in Music Technology at The University of Limerick which he successfully completed in September 2015.

Etude for an Odd Space

To compose this piece I was required to meet the constraint of only using three pitches. The pitches undergo compositional manipulation and permutation while still maintaining the harmony of the original pitches throughout. Additionally there is a network of feedback processing that creates a space for the notes to inhabit. Parameters of note and effect elements were developed with DAW automation. The four voices interweave and cascade to solidify the element of feedback from a compositional standpoint. As it progresses a simple binary form becomes apparent.

John Goss began studying music at the age of twelve. From that point in time he played the trumpet. He felt a strong draw to rhythm and began studying percussion as well. In the world of acoustic music he most enjoyed playing jazz music. His passion for improvisation grew during his time studying Music Performance at Youngstown State University. Today his musical background has grown to include piano playing as well as digital and analog sound synthesis. He has a strong interest in composing works in real time focusing on finding his place in a network of digital and organic feedback. Although his piece today is a composition and not a performance he hopes you will all recognise that sensibility in his work!

Ouroborus

The Ouroborus is an archaic symbol depicting a serpent eating it's own tail. In this piece the Ouroborus is represented by the relationship with the performer and the performance tools. The choices of one inform the other and vice versa in a reciprocal loop of causality.

Sinmara

This piece is concerned with investigating the path down which the mind wanders in the dead of the night when there is nothing but you, the darkness and your thoughts. Fear, anxiety and unwarranted stress rule this discourse.

Shane Byrne is a composer of acoustic and electronic music and is currently a Phd researcher and Hume scholar at Maynooth University. His work focuses on interactivity and participation within electronic music composition. This has led him to design and build several interactive sonic art installations that have toured various festivals and universities throughout Ireland. Aside from interactive instalalions, Shane also has had a number of fixed media pieces showcased at numerous events through the years including the National Concert Hall in Dublin, the Hilltown music festival, SMC 2015, ISSTA 2014 and the Toronto International Electroacoustic Symposium. His current work is focused on physical computing and the potential for human interaction to add to an overall immersive musical experience for both the performer and the audience. His work has more recently led him to investigate the potential for such interaction to facilitate and encourage learning amongst both the physically, the learning impaired and the autistic community. He also works as a sound designer, foley artist and mixing engineer. His first love is performance, regularly taking part in improvisation nights and occasionally playing with several noise and progressive rock bands in Dublin.

The Masterplan

The Masterplan is a work for jazz piano trio, but in this case, played as a solo piano piece. The work begins with a free introduction before a descending passage in D minor, followed by the piece itself beginning in C minor. Wishing to explore rising and falling sequences of chords, the composer has created a unique harmonic framework for improvisation, and as the piece modulates through various key centres, a strong resolution occurs towards the end in D minor. Like all good plans, the piece begins in one place but ends up somewhere completely different. This work is on the composer's latest CD "Point Of Departure", and an arrangement for jazz trio and full orchestra will be premiered by the composer and the Ulster Orchestra in 2016.

Scott Flanigan is one of the foremost keyboard players on the Northern Irish jazz scene. He performs both locally and nationally, and has recently performed with Van Morrison, the Ulster Orchestra, Larry Coryell, Jean Toussaint, Jim Mullen, Mike Nielsen, David Lyttle, Linley Hamilton, Nigel Mooney and Mark McKnight. A keen composer and arranger, Scott received his Masters Degree with First Class Honours from Dublin Institute of Technology, and is furthering his studies at Ulster University. In addition to performance, Scott is a highly sought after teacher of improvisation and jazz harmony, with over ten years experience in the classroom and practice room. Scott's debut CD as a leader, 'Point Of Departure', was released in 2015 to critical acclaim, and has received frequent air play both locally and further afield.

Intro, Puds, Interlude One, Daddy Says it's like a Teddy on LSD, A Bigger Bounce, Heaven Never Better

The compositions today are a selection taken from the 2015 release, *how to be a human being*, on Schematic Records.

Thomas McConville is an Irish composer and sound artist, working in the field of acoustic and electro-acoustic composition. His works have been performed internationally as part of various gallery installations, festivals and concert hall performances, receiving wide acclaim. Under the pseudonym *alice*, McConville has released his compositions through the celebrated label, Schematic records, gaining support from BBC Radio 1, RTÉ Lyric, Radio France and electronic music duo Plaid (Warp Records), among others. Studying composition at the Dundalk Institute of Technology, McConville obtained a 1st class honours BA degree in Applied Music. He has since been commissioned by the City of Culture celebrations, and broadcast as part of Warp Records 25th Anniversary Essential Mix.

Upcoming CMC Events.....

The Contemporary Music Centre participates in VIEW – Temple Bar, 19 – 21 November 2015 with a concert trail featuring four solo performances in four different venues in Temple Bar, 3pm – 430pm, 21 November 2015. ADMISSION FREE.

The Contemporary Music Centre's November Salon will take place at 7pm, 24 November in the Royal Irish Academy of Music with the Royal Irish Academy of Music Percussion Ensemble performing works by Ailis Ni Riain, Garrett Sholdice and Frank Corcoran. This Salon event is followed by the official launch of *Festschrift, Frank Corcoran at Seventy*, edited by Hans-Dieter Grünefeld. ADMISSION FREE

The Contemporary Music Centre's Musical Tales 2015 events take place in Dublin City Libraries on 26 November and 4 December 2015. This year Musical Tales celebrates the recent publication of four books by and about Irish Composers. ADMISSION FREE.

Please check www.cmc.ie for details on all events and sign up to our monthly newsletter for updates.