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© Ailís Ní Ríain / Amble Skuse / Bróna Martin / Linda O'Keeffe

Gaireacht

Wednesday 20 November 2024
1pm, Phipps Hall

Electric Circus:
Peter O'Doherty electronics
David McCann cello

Ailís Ní Ríain (Ireland, 1974)
Yaw (2024) 10' World Premiere

Yaw draws on the concept of *yawing*, which refers to the twisting or oscillating movement around a vertical axis. This shift in orientation serves as a metaphor for the narrative and thematic direction of the piece. Throughout the work, the idea of yaw reflects moments of transformation, where the music takes unexpected turns, exploring new trajectories or confronting unforeseen challenges. Despite these shifts, the music remains grounded, tethered to a core or fundamental principle. The metaphor reflects how we navigate evolving perspectives and circumstances, balancing moments of disorientation while remaining anchored to deeper truths or constants that guide us forward.

Linda O'Keeffe (Ireland, 1975)
The Seasons (2024) 10' World Premiere

The idea of Vivaldi's original work, *Four Seasons*, was to create pieces that delineate seasonal experiences; the music evoked a sense of how each season was felt and experienced. *The Seasons* explores the non-fixity of our weather, the extremes that now appear throughout a year and the patterns of heat and cold that trigger explosive storms. The sonic landscape has been and continues to be transformed by the gaps in our living ecosystem, with the loss of some life forms and the increased emergence of others. It also explores a possible hybrid future season, where our technological transformation becomes embedded within our natural

world, and perhaps a future world empty of many species, including humans.

Kaija Saariaho (Finland, 1952-2023)

Près (1992) 18'

Près for solo cello and electronics was created alongside *Amers* for cello and chamber orchestra, sharing much of the same musical material but differing in form and dramatic structure. While certain solo cello passages and electronic materials are common to both, they diverge significantly in how the material is used. Both works were developed at IRCAM, with electronics playing a crucial role. In *Près*, the electronics extend the cello's gestures, blending synthetic sounds with real-time sound processing techniques such as resonant filters, delays, and transposition. The sound material is based on recordings of the playing of Anssi Karttunen, used as the starting point for the work's harmony and sound synthesis and transformed in various ways.

Amble Skuse (Scotland, 1977)

All who are weary and heavy-laden, I will give you rest. (2024)
10' **World Premiere**

This work is a multichannel soundscape that documents a live performance piece commissioned by Northern Lights Project and Bounce Festival of Arts and Disability. It delves into the concept of burden, particularly in relation to disabled individuals, drawing from Irish cultural references including the tradition of stone lifting and the story of Columba, the patron saint of Derry, who used a stone as a pillow to demonstrate his piety. In the original performance, Bosko Begovic wears a suit filled with stones, each symbolizing a distinct burden. As the burden suit becomes weighted, his movement changes and his balance is unsettled. His movements are tracked by body sensors which trigger interviews from disabled people on the subject of "burden".

Brona Martin (Ireland, 1983)

Easel Soundscapes (2024) 10' **World Premiere**

My Buchla journey began during a residency at EMS studios (Elektronmusik studion) in Stockholm in 2019, where I had access to the Buchla 200 system. Since then, I have been inspired by the music of Suzanne Ciani and Kaitlyn Aurelia Smith who have worked with the Buchla 200 series and the Buchla Music Easel. Over the last two years I have been exploring the Buchla Music Easel as an instrument for both live performance and as a source for compositional materials. I enjoy the unpredictability of this instrument where control voltage processing is used to modulate the parameters of the sound including pitch, timbre, envelope shape and rhythm resulting in the constant exploration of new musical ideas. *Easel Soundscapes* brings these ideas together, drawing the listener into the soundworld which is spatialised using a ring of loudspeakers.

Co-produced by Northern Lights Projects and hcmf// supported by Culture Ireland; also supported by Hinrichsen Foundation and Vaughan Williams Foundation

***Yaw, The Seasons, All who are weary and heavy-laden, I will give you rest.* and *Easel Soundscapes* are commissioned with funds provided by the National Lottery through the Arts Council of Northern Ireland**

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