

**Hilary Mullaney**

**12.30pm**

**24 October 2007**

**Immersive Vision Theatre**

## **Programme Note**

This short concert is a presentation of the initial set of works composed from a cycle of compositions I am currently working on.

In recent times I have been exploring how text can be generated from the compositional process. Each piece is accompanied by a corresponding piece of text, which has been written as a reaction artistically to the completed composition and representing what I am trying to express as an artist.

### **blanket (2006)**

*'a blanket in my mouth? Speech smothered, nothing comes out'*

The imagery evoked from this phrase represents a feeling of helplessness, an unawareness at times of how our emotions can have a stifling effect on us. For me, this composition represents this – a heavy burdened feeling of not being able to express ones feelings, a 'blanket' thrown upon emotions, blocking them out, which is represented sonically by the dense timbres used in this piece. The high pitched motif which ends the piece represents a dispersion of this burden.

The original sound sources were created using the UPIC system at the CCMIX studios in Paris in 2005 and later that year the piece was completed using some sound manipulation techniques, editing and overlaying of sounds while still remaining true to the original material composed using the UPIC.

This piece has been presented at the 6<sup>th</sup> Annual Women in New Music Festival, in Cal State Fullerton, California (2007), and *Postcards from the Edge*, Back Loft Gallery, Dublin (2007), as well as being included on an independent CD release, *non-standard*, a collection of works by various electronic music composers from around the world.

### **low\_r (2007)**

*Turning insides out -  
Perfect-imperfect voices, releasing themselves while being inhaled back within. (HM)*

I was invited to write this piece for the EAR-Drum International Festival of Electroacoustic Music, Dublin 2007. With recent compositional output, I am more interested in using 'glitchy' sounds, mistakes, noise – '*imperfection*' (whatever that is perceived to be) is more interesting for me to work with. All of these influences have resulted in *low\_r*.

The concrète sounds were regurgitated from a previous work which used recorded water samples, hence the title of the piece *low\_r* - a play on the French word for water *L'eau*, 'r' standing for 'revised'.

This piece has been presented at the Futuresonic 07 in Manchester, and broadcast by SoundNetwork on *Art Radio*.

## **hollow (2007)**

*hollow swelling,  
still  
stagnant*

I wrote *hollow* after hearing Morton Feldman's, *Palais de Mari* (1986), for the first time recently at a performance given by the Irish pianist Hugh Tinney in Dublin, September 2007. *Palais de Mari* is a piece written for solo piano and uses quite sparse, repetitive material which in my opinion still manages to engage the listener for the its entire 27 minutes. I found the performance mesmerizing, I was completely unaware of 'time' in its true sense, I had absolutely no sense that the piece lasted as long as it did. This fascinated me, and as a result I wanted to attempt to write a piece which uses very little material but which can sustain the listener over a period of time, and which had a similar 'meditative' effect.

*hollow* is presented for this concert as a fixed media work consisting of an unedited recording of an improvised piano part performed by myself, with the accompanying tape part. The score consists of six chords, scored in a grid to be interpreted by the performer and could be played in any order or inversion. As this piece evolved I began to realise that describing them as 'chords' in this context was perhaps incorrect as what evolved was a series of pitch rows, played as *chords*, where I tried to evolve them slowly into each other, while bringing them up in register without making it too obvious to the ear.

While recording this version some glitches occurred and I used these in the subdued electronic part along with a number of edits of the decay's from some of the notes.

This is the premiere of this work.

## **invisible (2007)**

*invisible,  
for how long?*

With this piece, similarly to *hollow* I wanted to limit the material I used in this piece, and similarly to *low\_r* I wanted to explore the perfect/imperfect idea to greater extremes.

In this piece I use only one short 25 second sample, which I created using the UPIC in Paris in 2005. This synthesised sample has been edited up into various guises within this work, and is used alongside silences and noise which both act as structural focal points within the work, which uses montage style editing.

Short abrupt samples open the piece and are accentuated by silences. As the piece evolves, the silences are replaced by noise, but what effect does this have? Does the noise make this sample sound more beautiful or harsher?

This is the premiere of this work.

**Projected images created by Paul Hearn**  
**<http://www.lustrouschemistry.com/>**

## **Biography**

**Hilary Mullaney** (b. Mayo, Ireland 1979) based in Dublin, Ireland graduated from National University of Ireland, Maynooth with a BA (Music) Hons, in 2000 and the following year from DIT Conservatory of Music and Drama with a MA in Music Technology specialising in Electroacoustic Composition. She is currently pursuing a PhD in Computer Music (Composition) with Dr. John Matthias and Prof. Eduardo Reck Miranda in the Interdisciplinary Centre for Computer Music Research at the University of Plymouth, UK.

At present, she is a fulltime member of the lecturing staff in Dundalk Institute of Technology, School of Music and Creative Media, teaching in the areas of Electroacoustic Music and Composition and Music Technology for People with Disabilities to both undergraduate and postgraduate students. She has facilitated many workshops with Drake Music Project Ireland since 2001, an organisation which enables people with disabilities to compose and perform music.

She has studied at the CCMIX in Paris, and attended masterclasses with such composers as Trevor Wishart, Gerard Pape, Agostino Di Scipio. Her compositional output mainly consists of fixed media pieces, which have been performed at a number of festivals and concert events in Ireland, UK, France and USA. She has also had works released independently on CD, most recently on *non-standard* (<http://www.nonstandardweb.org/>) a compilation of electronic music from composers and producers from around the world.

### **thank you:**

Kate Delaney  
Alexis Kirke  
Paul Hearn