

## Listen To Your Place!

### **Isobel Anderson + Joel Cathcart - *Seven Voices***

*Seven Voices* is a collaborative piece by Isobel Anderson and Joel Cathcart: a vocal song cycle embedded in a gently disorientating mesh of Belfast field recordings, accompanied by a series of large paintings on cardboard. The work is a 'non-opera'; its haiku-like texts describe seven archetypal yet anonymous characters: the monarch, the lover, the child, the magician, the fugitive, the addict and the hermit, hinting at possible connections without insisting on a particular narrative.

### **Rob Bentall - *...i just wanted to talk...***

This short work explores the sound-world of a busy café in Belfast city centre, namely the branch of Clement's in Donegall Square. This little alcove, with its endless chatter, rumbling and clanking of plates, made me feel in some way at home in Belfast at a time when I was struggling to integrate myself into the city in the early months of my tenure. Sitting in this café and capturing people's conversations seemed to be my main form of social interaction at the weekends for about three months. The conversation within this piece is that of two teenage girls discussing personal matters. It might be seen as unethical to record this sort of conversation without consent of those involved, but at the time this was recorded in November 2011, I felt like Belfast owed me one. The café recordings are gently augmented with a few heavily filtered piano chords.

### **John D'Arcy - *Dynamic Neglect***

*Dynamic Neglect* is about North Street in Cathedral Quarter, Belfast. It is composed of interviews with stakeholders in the Cathedral Quarter area (shop owners, arts practitioners and the general public). The piece deals with some of the history of North Street and Cathedral Quarter, and brings to light some issues relating to the cultural and physical redevelopment of the area.

### **Aidan Deery - *Coast***

*Coast* contrasts diametrically opposed portions of Northern Ireland's coastal sonic environment. Whilst the captured events are unique in space and time, this juxtaposition reveals that a roaring and powerful expanse of water can at particular moments become almost delicate in its intricate subtlety, and, conversely, be smothered into non-existence when confronted by the gargantuan sounds of industry. Experiencing the growing intensity of mechanical sound exacerbates the minute details of the coastal soundscape when revealed. This disparity offers a glimpse of the complexity of the coastal soundscape, sculpted by the discernible presence of the composer: a subtle reminder of the intermediary processes.

### **Simon Mawhinney - *So Great Is Their Love***

*So Great Is Their Love* is a soundscape composition that is made from recordings taken in Audleystown Wood, Strangford in May 2009. The piece distills an evening of birdsong into five minutes and the only input of the composer in the piece was the editing together of sound fragments; this ultimately managed to shape the sounds in a manner that has some dramatic shape and emotional content. A listener who is familiar with Audleystown Wood will be able to recognise many of the sources. In addition to the songs of the song thrush, blackbird, goldcrest and chiffchaff, you will notice bovine calls, footsteps, airplanes, motorboats and the sound of the Strangford ferry docking.

### **Matilde Meireles and Aidan Deery - *Lagan:Behind (Transition #1)***

Lagan:Behind (Transition #1) is a collaboration between sound artists and field recording enthusiasts Matilde Meireles and Aidan Deery. The composition re-imagines the intricate, complex soundscape of the area around a particular wooden bridge, which links the Lagan towpath to the meadows – a route well known to Belfast's walkers and cyclists.

We recorded extensively in a set location over a six-month period, allowing us to experience the sonic environment: an ever-changing rural scene alive with birdsong and the flowing Lagan, coloured with subtle reminders of its proximity to urban Belfast. Over time, various perspectives will slowly blend and develop. The composition is an extract from a larger project presented in various formats, including a version for radio.

### **Pedro Rebelo - *Culinary Belfast: Soundscaping Food***

The Culinary Belfast project is an exploration of the city's food culture through sound. Field recordings and interviews from the kitchens of the city's top restaurants, St George's market and numerous food outlets make up a collection of sounds that tell the story of a city through food.

"Culinary Belfast: Soundscaping Food" collates some of these recordings into an 8 minute composition exploring, on one hand, the verbal articulation of food sounds by the city's chefs and food vendors and on the other, the more abstract, close up and microscopic sound qualities of processes like chopping, frying and boiling.

Culinary Belfast is part of the Belfast Soundwalks project ([www.belfastsoundwalks.org](http://www.belfastsoundwalks.org)).

### **Tullis Rennie - *The Metropolis Sounds***

Words & Voice: Toni Hegarty

For urbanites, the shared city in which we live becomes a major part of our identity. However, is it not also the combined personal identities of the residents which make up the character of the city? Five stanzas talk of the urban environment as our adopted home, the metropolis as an organism which feeds from us, and we from it. Each miniature uses a relevant field recording taken from around Belfast. The words make a temporary home within this sound environment.

### **Paul Wilson - *Through The Rain***

From my living room window there is a fantastic panorama of The Mourne Mountains in County Down, Northern Ireland. Sleive Donard, Named after Domangard, a holy man who built a prayer cell on the mountain's summit, is the tallest of the mountains in this range and stands out and dominates the others in the horizon.

After breaking my ankle in an accident I had to spend quite a bit of time at home recuperating and I faced this horizon every day. The view of the Mournes was not always clear to me and, for the most part, the rain and clouds obfuscated the undulations and crests to varying extent across the mountain expanse. My memories of walking in the forest at the foot of the Mournes, particularly when I could not see them clearly, helped me to escape the boredom and claustrophobic frustration of my living room prison. In my remembered and sometimes imagined places I explored the mountain terrains as easily as the memories of those landscapes entered my thoughts.

Through the rain is fuelled by this dream-like state of being in and travelling though a remembered or imagined place. During the composition of the work, walking and moving around were things that were beyond my ability and therefore sounds that encapsulate kinetic energy were at the forefront of my mind.