

# PENINSULA ARTS CONTEMPORARY MUSIC FESTIVAL 2013

Friday 22, Saturday 23, Sunday 24 February

## ***SENSING MEMORY***

### **Festival Directors:**

Simon Ible, Director of Music, Peninsula Arts, Plymouth University

Eduardo R. Miranda, Professor of Computer Music, Plymouth University

### ***Sensing Memory***

As well as creating a platform for music emerging from research, this year's festival will explore the theme of memory as a virtual sixth sense - through inward journeys of the human brain and the pursuit of lost memories of childhood, forgotten ancestors and global connections.

Drawing on both classical and electronic music *Sensing Memory* will implement innovative research into computer music and engage with classic orchestral experiences to reveal new sound worlds to the audience, and extend the possibilities of both art and science.

The theme of *Sensing Memory* is allied to a new four-year ICCMR research project being funded by EPSRC entitled "Brain-Computer Interface for Monitoring and Inducing Affective States" led by Prof Eduardo R Miranda and Dr Slawomir J. Nasuto at the University of Reading's Cybernetics Research Group. This project aims to create an intelligent musical computer that can help someone adjust their emotions when they are depressed or stressed. The computer will play music, analysing the person's brain activity as they do so, allowing it to select what sounds to generate based on how close the person is to feeling the way they want. This research will impact on the health and entertainment industries such as the gaming industry.

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## **Pre-Festival event: Thursday 21<sup>st</sup> February**

**Cognition Institute and Peninsula Arts present:  
CogTalk :17.15 - Peninsula Arts Gallery**

### ***Music and Construction of Reality***

Inside each of us, at every moment, a symphony plays. It is the symphony of consciousness, but at the same time it is the symphony of the brain. It plays on millions of instruments over millions of channels. Eduardo Miranda teamed up with eminent neurophilosopher Dan Lloyd and cognitive scientist Zoran Josipovic at New York University to decode and listen to the score of the mind. In Miranda's "Symphony of Minds Listening" the 2<sup>nd</sup> movement of Beethoven's 7th symphony was deconstructed to its essential elements, which in turn were re-assembled based on fMRI brain scans from three people listening to the Beethoven's movement.

In this CogTalk session **Prof Dan Lloyd** and **Dr Alexis Kirke** will consider questions such as: Can music be used as a metaphor to understand the brain? If so, how? Is reality a construction of the brain? Is music a metaphor to understand how the brain constructs reality? Might music be the next frontier of neuroscience research? What is the role of arts in scientific research?

Dan Lloyd is Brownell Professor of Philosophy at Trinity College in Connecticut, USA, and winner of the first New Perspectives in Functional Brain Imaging Research award, given by the Functional MRI Data Center and the Journal of Cognitive Neuroscience. His groundbreaking theory of consciousness was introduced in his book "Radiant Cool" (The MIT Press). Alexis Kirke is Research Fellow at Plymouth University, working in the EPSRC-funded BCMI-MidAS project. "Symphony of Minds Listening" will be premiered by Ten Tors Orchestra on Sat 23 Feb at the Peninsula Arts Contemporary Music Festival.

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**Friday 22 February 19:00**

**Mezzanine, Roland Levinsky Building  
Festival Launch & Reception**

**Friday 22 February 20:00**

**Theatre 1, Roland Levinsky Building**

**Theatre of Stolen Memory**

**Sara Stowe, voice & harpsichord**

David Bessell	<i>Theatre of Stolen Memory</i> (2013) <i>premiere</i>
Giacinto Scelsi	<i>Canti del Capricorno</i> (1962-72)
Maurizio Kagel	<i>Recitativarie</i> (1971/2)
Louis Andriessen	<i>Overture to Orpheus</i> (1982)
John Cage	<i>Eight Whiskus</i> (1984)

**Bergersen String Quartet**

Mathew Slater	<i>Memoria Technica</i> (2013) <i>premiere</i>
Richard Norris	<i>Mumbai Nights</i> (2010)
Duncan Ward	<i>Eugene Cruft's Radio</i> (2009)

David Bessell's 'voice stealing' software extracts features from the voice of Sara Stowe and weaves a cloud of variations on the sound of her voice around the wordless solo vocal part. Sara Stowe takes us through a journey of music for solo voice culminating in *Theatre of the Stolen Memory*.

The Bergersen Quartet introduces a new work from Cornwall based composer Matthew Slater and recent works commissioned for the Imperial War Museum.

Tickets £6, £4 for Friends of Peninsula Arts, £5 students & children SPiA

**Saturday 23 February 11:00**

**Theatre 2, Roland Levinsky Building**

**Festival Talk and Book signing**

**Nick Coleman: The Train in the Night**

Music had been an integral part of Nick Coleman's life for as long as he could remember. But Sudden Neurosensory Hearing Loss changed that irrevocably. *The Train in the Night* is Coleman's account of his struggle to restore his ability not only to hear but to think about and feel music again.

*Train in the Night* is published by Jonathan Cape

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**Saturday 23 February 12:00 to 13:30 & 14: 30 to 16:00**  
**Jill Craigie Cinema, Roland Levinsky Building**

## **Algoshorts Film Festival**

*Algoshorts* micro-film festival is the world's first public-facing festival of algorithmic film. Such movies can involve computer-generated scripting, editing, direction and soundtracks. *Algoshorts* includes short films by some of the best known innovators in the field, as well as premieres by up-and-coming directors. There will be two panel discussions involving some of the films' directors.

Alexis Kirke	<i>Many Worlds</i> (2013) <i>premiere</i>
Daniel Jones	<i>Prime Composition</i> (2009)
Julian Palacz	<i>Algorithmic Search for Love</i> (2010)
Alexis Kirke	<i>Many Worlds - Parallel Version</i> (2013) <i>premiere</i>
Burnie Burns/Matt Hullum	<i>The Strangerhood Eps 1 &amp; 2</i> (2006)
Mogens Jacobsen	<i>The Bridge</i> (2003)
Anabela Costa	<i>Landscape</i> (2012)
Neil Rose & Shaun Lewin	<i>Inventory of Witch</i> (2013) <i>premiere</i>

*Many Worlds* is a short live-action film about a physics experiment that should never have been performed, directed by Alexis Kirke, whose soundtrack and story arc are generated subconsciously by the cinema audience. Selected audience members have biological signals monitored by a computer that digitally splices together a coherent movie in real-time based on detected emotions and pre-filmed segments.

**Saturday 23 February 16:00 to 18:00**  
**Crosspoint, Roland Levinsky Building**

## **Workshop: *transmission+interference***

David Strang & Vincent Van Uffelen

*transmission+interference* is a collaborative investigation of D.I.Y / D.I.T methods for creating artworks utilizing hacked and appropriated materials. The focus is to use laser light and controlled movements of the various parts involved to generate visualizations as outcome source for sound / noise. Most of the used materials and musical instruments originate in group workshops and discussions where shared skills and knowledge influence the potential outcome of the project greatly.

To apply for participation in the workshop contact David Strang:  
[david.strang@plymouth.ac.uk](mailto:david.strang@plymouth.ac.uk). Places are limited.

FREE event

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**Saturday 23 February 18:45**  
**Theatre 1, Roland Levinsky Building**

## **Film: In Memory**

This is the first screening of a 15 minute documentary film made by Tom Kelly that introduces Nick Ryan's emotional and musical journey that led to the writing of his piece *As above, so below* and his search for real and anecdotal memories of his father in Kenya.

**Saturday 23 February 19:30**  
**Theatre 1, Roland Levinsky Building**

## **Symphony of Minds Listening**

**Ten Tors Orchestra**  
**Simon Ible, conductor**

Eduardo Reck Miranda	<i>Symphony of Minds Listening</i> (2013) <i>premiere</i>
Beethoven	2 <sup>nd</sup> Movement, Symphony No.7 (1812)
Nick Ryan	<i>As above, so below</i> Parts 1 & 2 (2012/2013) <i>premiere</i>
Nicholas Grew	<i>Self Portrait</i> No.1(2013) <i>premiere</i>

Eduardo R. Miranda's *Symphony of Minds Listening* is a musical demonstration of how the brain constructs reality. The second movement of Beethoven's 7th symphony will be deconstructed to its essential elements, which in turn will be re-assembled for the original orchestral forces following a method invented by the composer using fMRI brain scans from 3 people while they listened to the Beethoven's movement. The symphony draws from an ongoing collaboration with neurophilosopher Dan Lloyd and cognitive neuroscientist Zoran Josipovic at New York University.

Ten Tors Orchestra will premiere Part 2 of Nick Ryan's new work *As above, so below* for string orchestra. This is the second stage of Nick's musical journey to Kenya in search of memories of a lost father. Part 1 was premiered by Ten Tors Orchestra on 22 September 2012 at St Andrew's Minster Church, Plymouth.

Tickets £10, £8 Friends of Peninsula Arts & Ten Tors Orchestra, FREE students & children

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**Sunday 24 February 14:00**

**Upper Lecture Theatre, Sherwell Centre**

**Will McNicol, guitar**

**Ignacio Brasa, piano**

Will McNicol            *As the Leaves Fall, By the Water, Those Snowy Hills, Come Ever Closer (2012) **premiere***

Ignacio Brasa            *TransRemember (2013) **premiere***

*As the leaves Fall, By the Water, Those Snowy Hills, Come Ever Closer* is a suite of four solo guitar pieces by award-winning guitarist and composer Will McNicol describing the vast spectrum of emotion involved in dealing with Alzheimer's Disease. Loss of memory, in this case, being described through landscape, as the composer writes from the experience of having a father suffering from Alzheimer's.

*TransRemember*. "Memory can be more than your personal experience, it can also be the transference of the experiences of those who are close to you". Ignacio Brasa's works have been performed at festivals in Spain and the UK by specialist ensembles including Ossian, Chroma and Counterpoise.

Tickets £6, FREE Friends of Peninsula Arts, students and children

**Sunday 24 February 17:00**

**Jill Craigie Cinema, Roland Levinsky Building**

**Performance: transmission+interference**

**David Strang & Vincent Van Uffelen**

See Saturday 23 February for project information.

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**Sunday 24 February 19:00**  
**Theatre 1, Roland Levinsky Building**

## **The Nameless**

Steve Buckley, saxes  
Sam Richards, keyboards  
Pat Butterly, bass  
Couch Tork, percussion

"The Nameless was the beginning of heaven and earth ..." Tao Te Ching.

With roots in jazz, experimental music, and folklore, *The Nameless* takes audiences on improvised journeys to unpredictable musical spaces. Steve Buckley, saxes (Loose Tubes) and Sam Richards, keyboards (The Jazzlab, Half Moon Assemblage) are joined by Pat Butterly, bass and Coach York, percussion to form this new and exciting band.

Tickets £6, FREE Friends of Peninsula Arts, students and children

**Sunday 24 February 20:00**  
**Crosspoint, Roland Levinsky Building**

**Festival Party** with live music and refreshments

FREE event

**Peninsula Arts Contemporary Music Festival is promoted in partnership with Plymouth University's Interdisciplinary Centre for Computer Music Research (ICCMR).**