



Gráinne Mulvey

AKANOS

& other works

AKANOS Orchestra

The Greek word *akanos* means a barb or spine, such as may be found on animals or plants such as a cactus—and of course gives us the name of the acanthus. This piece explores contrasts between steady organic growth and “spiky,” jagged interjections.

Akanos reflects this idea by the juxtaposition of polar opposites: in the opening bars, extremes of register, dynamics, timbres and tempi are presented in apparent conflict. As the piece develops, it gradually becomes clear that the contrasting characteristics of the initial material are simply different aspects of a fundamental unity: the material is all derived from the harmonic series, the ultimate unifying principle of all music.

SHIFTING COLOURS Flute & Tape

Shifting Colours combines live flute and processed flute sounds to form a collage, which leads from timbral to fully pitched material towards the end of the piece. The flute part interacts by either commenting on the textures, or by merging with them, so as to blur the difference between the live part and the processed tape recordings. All the material in the tape part is derived from recorded flute sounds, treated in the manner of musique concrète.

STEEL-GREY SPLINTERS Solo Piano

Steel-grey splinters derives its title from the fragments left over from welding or turning metal, or from the pieces of graphite that remain when the lead in a pencil breaks. I have attempted musically to reflect these images by the use of various piano timbres: the pianist is required to play inside the piano as well as on the keys; glass or metal rods are placed on the strings towards the end of the piece in order to create a metallic timbre; the use of all three pedals creates various blurring effects.

The fundamental note F and its partials are the main sources of pitch material. The piece is in four main sections:

The first concentrates on the bass register with all the piano pedals down.

The second focuses on the middle register heralding the note F and then the extreme registers of the piano.

The third section refers to inside the piano, concentrating on the harmonics based on the note F.

The fourth section culminates in the insertion of the rods mentioned previously.

My sincerest thanks to Matthew Schellhorn, who commissioned the work and to whom it is dedicated.

THE GIFT OF FREEDOM

Soprano & Tape

The Gift Of Freedom, a poem by Anne Le Marquand Hartigan, is taken from her book *To Keep The Light Burning*. The poem deals with the act of scattering ashes of a deceased loved one to the natural world, celebrating and liberating the life. I have concentrated on two stanzas from the poem:

to the winds
to the air
up, light and free
not left with one care

sailing into the heavens
falling on the earth
what was death
is now changed to birth

The tape part incorporates both natural and processed vocal sounds - the opening vocal sounds metamorphose to form the synthesized sounds heard later.

This piece was written for Elizabeth Hilliard, soprano and is dedicated to both Anne and Elizabeth.

SOUNDSCAPE III

Flute & Tape

Soundscape III juxtaposes live flute and processed/synthesized sounds to form a collage texturally. Breathy sounds in tandem with key clicks evolve into repetitious pitched sounds creating an overlapping dialogue between the real and fixed tape part, ending in a type of chant, which eventually dies away to diffuse whistle tones. This piece was written for Joe O'Farrell.

SYZYGY Cello & Tape

Commissioned by Martin Johnson with funds provided by the Arts Council / An Comhairle Ealaíon.

Conjunction or opposition – the period of full or new moon – a complementary passive/active pair.

These are just some of the meanings of the title. Musically, the piece explores the juxtaposition of – and mediation between – polar opposites – live/recorded, natural/processed, real/synthesized...

The notion of mediation between extremes – forming a continuum – also informs the macrostructure of the piece, from the opening diffuse altissimo sounds through increasingly active antiphonal dialogues before finally resolving into a simpler modal language at the end – all of which ultimately derive from the harmonic spectrum of a single bowed cello note.

Almost all of the material in the tape part is derived from recorded cello sounds, treated in the manner of musique concrète. The main exceptions are the bell sounds that mark important structural divisions (and serve as cues for the performer) which were produced using Csound.



THE SEAFARER Soprano & Tape

The Seafarer is an Old English poem recorded in the Exeter Book, one of the four remaining manuscripts of Old English poetry. It is a sorrowful work that mourns a loss and is often referred to as an elegy. It consists of 124 lines ending on a single word “Amen.”

The piece for soprano and tape consists of vocal sounds representing the sea, mourning and hope. Various lines from the beginning, middle and end of the text, are treated as written, and phonetically to convey this highly evocative text. Pre-recorded vocal sounds with sea sounds are synthesized to form a textural basis as accompaniment to the vocal line.

Dedicated to the memory of Úna O’Farrell Tate

I would like to thank Dr. Seán Miller (www.anglo-saxons.net) for permission to use his translation of the text.

All programme notes written by Gráinne Mulvey

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I would like to offer my warmest thanks to all those whose talent, dedication and hard work have made this music—and this album—possible. Special thanks are due to:

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Last —but by no means least— Jeff LeRoy and all at PARMA Recordings for their tireless support and assistance throughout. Particular thanks to Shaun Michaud for his exceptional work on mastering the recordings

Gráinne Mulvey, 2013



GRÁINNE MULVEY

Gráinne Mulvey was born in Dublin. She holds a BA (Hons) in Music from Waterford Institute of Technology, where she studied with Dr Eric Sweeney. Postgraduate study with Professor Hormoz Farhat of Trinity College Dublin and Professor Agustín Fernández of Queens University Belfast led to the award of an MA in Music Composition from Queens University Belfast in 1994. She completed

Photographer: Eugene Langan
Photo copyright: 2005 Contemporary Music Centre, Ireland

a DPhil in Music Composition at the University of York, England in 1999, where her supervisor was Professor Nicola LeFanu.

She has attended courses in Ireland, the UK and Europe, studying with Dr. John Buckley, the late James Wilson, Professor Michael Alcorn, Dr. Martin O'Leary, Sir Peter Maxwell Davies, the late Jonathan Harvey, Louis Andriessen, Kaija Saariaho and Boguslaw Schaeffer among others.

She was appointed Head of Composition at Dublin Institute of Technology Conservatory of Music and Drama in 2001. She has been external examiner for the BMus Composition Course at Trinity College Dublin, the BMusEd Composition Course at the Royal Irish Academy of Music and the BA Music course at Waterford Institute of Technology. Since 2004 she has also been involved with composition outreach educational workshops. She was on the panel of the *Fondazione Guido d'Arezzo International Composition Competition* in 2001, 2010 and 2011.

She was elected to *Aosdána*, Ireland's affiliation of creative artists, in 2010. In 2012 she was selected for inclusion in "The Encyclopaedia

Of Music In Ireland," first published in 2013, by UCD Press. (www.ucdpress.ie/display.asp?isbn=9781906359782&)

Many of her solo works feature an electroacoustic component and she frequently collaborates with artists from other disciplines.

Her music has been performed and broadcast across the globe. She has been the recipient of many awards and honours, including the RTE *Musician of the Future Competition*, (Composers Class) in 1994, the Macaulay Fellowship 1998 (Arts Council Of Ireland), Arklow Music Festival, New Music for Sligo in 1999 and St John's University Memorial Award, Newfoundland in 2003. One of her earliest works, *Etude for piano* (1994), was selected for that year's International Rostrum of Composers in Paris, an honour that was to be repeated with 2004's orchestral work *Scorched Earth*. She was a featured composer in the 2007 *Horizons* concert series, when the RTÉ National Symphony Orchestra, conductor Robert Houlihan, performed three of her orchestral works. She has the distinction of being selected for the ISCM World Music Days in two consecutive years with *Akanos*, for orchestra (Vilnius, 2008) and *Stabat Mater*, for 17 voices a cappella (Växjö, Sweden, 2009). She was the subject of an in-depth profile on Swiss Radio and a programme of her major orchestral pieces was aired by Slovenian Radio in 2009.

She has received many commissions, notably from Concorde, director Jane O'Leary, who have championed her music both in Ireland and abroad, the RTÉ National Symphony Orchestra, the Ulster Orchestra, the Northern Sinfonia (UK), the Romanian Radio Chamber Orchestra, the Lithuanian National Symphony Orchestra, the Hradec Králové Philharmonic Orchestra (Czech Republic), pianists Matthew Schellhorn (UK), Cheryl Pauls (Canada) and Sławomir Zubrzycki (Poland), the Bruce Gbur Bassoon Ensemble (USA), the Tampere Raw Ensemble (Finland), trombonist Barrie Webb, BlackHair (UK), flutist Joe O'Farrell, soprano Elizabeth Hilliard, cellists Annette Cleary, and Martin Johnson (principal, RTÉ National Symphony Orchestra), and the Palomar Ensemble (Chicago), who performed *Arachnid* for cello and percussion and gave the world première of *Interstices* for sextet in 2013.

Current projects include two operas: *Judith*, to a libretto by Wolfgang Thompson to be performed in the US in 2015 and *La Corbiere*, based on the poem/play by the artist Anne LeMarquand Hartigan. The première of *Fantasia per Natale* (a saxophone quartet based on two Christmas carols) was given by the Kommandaria Saxophone Quartet in Italy in December 2013. It was commissioned by Ms. Patricia Adkins Chiti, President of *Donne In Musica*. RTE has commissioned a cello concerto to be premiered in the 2014-15 season with Martin Johnson, principal cellist of the RTE National Symphony Orchestra as soloist.

Forthcoming performances of her work are scheduled for Brazil and San Francisco.

Her music has been recorded on the Black Box label (*Sextet Uno* and *Rational Option Insanity*, performed by the Concorde Ensemble, Ireland, conducted by Prionnsias O'Duinn BBM1015) and Aphasia Recordings (*Swirling Sea & Frightened Fish*, Joe O'Farrell, flute— *The Sound We Are Now*, Aphasia 022). The album *Contemporary Music from Ireland Volume 7* (Contemporary Music Centre, Ireland, CMC CD007) includes a recording of the world première of *Akanos*. Her *Trinity Fanfare* (2004) for two trumpets and organ is published by Prairie Dawg Press, New York NY.

www.grainnemulvey.com



ROBERTAS ŠERVENIKAS

Robertas Šervenikas active, productive, and authoritative conductor – is often praised for the intensive and diverse creative activities ranging from the first performances of large-scale symphonic compositions by Lithuanian composers to distinctive and mature interpretations of contemporary and classical repertoire. Šervenikas is numbered among the most talented and professional Lithuanian conductors of his generation. In recognition of his accomplishments, he was awarded the Lithuanian National Arts and Culture Prize in 2005.

After graduating from the St. Petersburg Conservatory in choral, opera, and orchestral conducting, Šervenikas began working with the Lithuanian National Symphony Orchestra (LNSO) in 1993 and was appointed its Second Conductor in 2000. He regularly performs with the Lithuanian, Šiauliai, and Klaipeda chamber orchestras, and leads the Lithuanian Music and Theatre Academy Symphony Orchestra.

His ascent to the international renown began in 1997, when Mstislav Rostropovich invited him to conduct the Philharmonie der Nationen Orchestra at the Evian Festival in France and the Orchestra Sinfonica di Milano Giuseppe Verdi next year. In 1998, Šervenikas led the LNSO on a very successful tour in Germany, performing at prestigious venues, such as Frankfurt's Alte Oper, Hamburg Musikhalle, and Cologne Philharmonic. For this tour, apart from the traditional symphonic program, the conductor has prepared the world premiere of *Sonnengesang* by Sofia Gubaidulina, dedicated to Mstislav Rostropovich who performed solo cello. This was followed by successful concerts with the LNSO on tours in the Scandinavian and Baltic

countries, in the UK and in Spain, as well as at major music festivals in Germany (Rheingau, Ludwigsburg, Mecklenburg-Vorpommern), Luxemburg (Echternach), France (Forbach, Reims, Hector Berlioz), Spain (Perelada, Madrid), Italy (Arturo Benedetti Michelangeli), Japan (Osaka), and Lithuania (Vilnius). He has also collaborated regularly with the Lithuanian Chamber Orchestra, conducting its concerts with legendary Japanese pianist Ingrid Fujiko Hemming in Vilnius and Japan (2007) and appearing on tour at the Consonances festival in Sen Nazaire (France) with violinist Philippe Graffin (September 2009). He has been invited to conduct the orchestras of the St. Petersburg Philharmonic, the Slovenian National Opera, the Russian State Symphony Orchestra, and the Israel Camerata, among others.

Among the highlights of the recent seasons were the appearances of the Lithuanian Music and Theatre Academy Symphony Orchestra under Šervenikas at the Young.Euro.Classic Festival in Berlin (2002, 2003); the first performance of Onute Narbutaite's monumental *Tres Dei Matris Symphoniae* at the Musikfesttage an der Oder in Frankfurt/Oder, with Šervenikas conducting the Brandenburgisches Staatsorchester, Aidija Chamber Choir and the great choir of the Singakademie Frankfurt (2004); and the appearance with the LNSO, cellist Mischa Maisky and violinist Julian Rachlin at the National Concert Hall in Madrid. His stage partners have included a number of world-celebrated soloists, such as cellists Mstislav Rostropovich, David Geringas, and Enrico Dindo; trumpeter Maurice André; trombonist Christian Lindberg; violinists Maxim Fedotov, Ilya Grubert, Raimondas Katilius, and Sarah Chang; violists Yuri Bashmet and Wolfram Christ; pianists Arcadi Volodos, Mikhail Pletnev, Muza Rubackyte, Petras Geniušas, and Freddy Kempf. Denis Matsuyev has named him the best stage partner among the conductors of younger generation.

As an adventurous interpreter of new music repertoire, Šervenikas participates regularly in all of Lithuania's contemporary music festivals (Gaida, Jauna Muzika, Iš arti, Mariu Klavyrai) at which he has conducted performances and premieres of many compositions by Lithuanian composers, including Onute Narbutaite, Vytautas Barkauskas, Bronius Kutavicius, Anatolijus Šenderovas, Vidmantas

Bartulis, Algirdas Martinaitis, Feliksas Bajoras, Raminta Šerkšnyte, and Mindaugas Urbaitis.

In February 2008, Šervenikas was appointed Music Director of the Lithuanian National Opera and Ballet Theatre where he has conducted the new productions of Anatalijus Šenderovas' ballet *Desdemona* (2005), Mussorgsky's opera *Boris Godunov* (2008), Verdi's *La traviata*, Ponchielli's *I Lituani*, Bizet's *Carmen* (2009), Jonas Tamulionis' opera for children *The Tiny Lingonberry*, and Delibes' ballet *Coppélia* (2010). Since 2005 he has also been regularly invited to conduct performances at the Munich State Opera.

LITHUANIAN NATIONAL SYMPHONY ORCHESTRA

Founded in 1940 by Lithuanian composer, conductor and pianist Balys Dvarionas, the Lithuanian National Symphony Orchestra (LNSO) remains one of the most experienced and reputable symphony orchestras in Lithuania. Over almost seven decades of its artistic development, the orchestra has played a vital role in the development of national culture and musical life.

A 96-piece orchestra currently consolidates the outstanding forces of Lithuania's finest musicians led by a graduate of the St. Petersburg Conservatory, Prof. Juozas Domarkas, who has served as its Artistic Director and Chief Conductor since 1964. Other regular conductors with the LNSO are Robertas Šervenikas and Modestas Pitrenas.

The bulk of the LNSO's repertoire consists of classical and romantic masterpieces spiced by the most innovative 20th-century scores and nearly all the symphonic works written by Lithuanian composers.

The LNSO plays around 50 concerts throughout the country a year, most of them in the Main Auditorium of the Lithuanian National Philharmonic Hall in Vilnius. On its international tours each year, the LNSO has repeatedly performed in most of the European countries, Japan and Turkey, and in some of the world's greatest concert halls and major festivals, including the Musikverein in Vienna, the Alte Oper in Frankfurt, London's Barbican Centre, Tokyo Metropolitan Space, Schleswig-Holstein Festival, Stars of Moscow, Russian Winter, Warsaw Autumn, Prague Spring, and Ludwigsburg Festival.

JOE O'FARRELL

Joe O'Farrell is a flutist specializing in contemporary music, equally at home on all four members of the standard flute family.

He is a graduate of Waterford Institute of Technology, where he studied flute with Eilís O'Sullivan and composition with Eric Sweeney and Gráinne Mulvey.

He has worked closely with such composers as Gráinne Mulvey, Eric Sweeney, Rob Canning, Victor Lazzarini, Derek A Kelly, and Iain McCurdy, amongst others, particularly enjoying the collaborative process of bringing a new work to realization.

He is also active as a composer and improviser.

www.joefarrell.com

MATTHEW SCHELLHORN

Selected as a "talent to watch" by *BBC Music Magazine*, and described as "a rising star" (BBC Radio 3) and "one of Britain's most exciting young pianists" (Classic FM), Schellhorn has a growing international career, which in recent seasons has seen recitals in Europe, Ireland, and North America.

Born in Yorkshire in 1977, Schellhorn studied at Chetham's School of Music in Manchester and the University of Cambridge with David Hartigan, Maria Curcio, Ryszard Bakst and Peter Hill, and later in Paris with Yvonne Loriod-Messiaen. He has been guest soloist at several international festivals and in many major venues throughout the UK, including Wigmore Hall and the Purcell Room at the Southbank Centre. He has performed live numerous times on BBC Radio 3, and in 2005 he was featured on Classic FM's *The Guest List*. As a concerto soloist he has worked with numerous conductors, performing with orchestras including the London Mozart Players at St. John's, Smith Square, London.

Schellhorn is a prominent performer of new music, with several works written for, or dedicated to him. He has given numerous world and territorial premieres. In 2009, to celebrate the Haydn bicentenary, he commissioned a set of six pieces from Tim Watts, Michael Zev Gordon, Cecilia McDowall, Cheryl Frances-Hoad, Colin Riley, and Jeremy Thurlow; the set, called *Homage to Haydn*, received its world premiere in the 2009 Cambridge Music Festival and was published later in *Muso* magazine.

Schellhorn is also a successful collaborative artist. Recent collaborations include with the Ossian Ensemble (in the newly established Kew Music Festival and the Sounds New Festival in Canterbury) and with the RTÉ Vanbrugh Quartet, bassist Malachy Robinson and saxophonist Cathal Roche. His new ensemble for ondes Martenot and piano, Wavetrain, toured the UK and Ireland in late 2011; in

ELIZABETH HILLIARD

January 2012 they took part in the 9th “Semaine du son” in Dunkerque. Schellhorn is also featured on *Outside*, debut album of UK-based Kazakh violinist Aisha Orazbayeva (Nonclassical NONCLSS013).

Schellhorn’s performances of the music of Olivier Messiaen have been met with superlative critical approval. His acclaimed solo recital at London’s Southbank Centre in 2006 confirmed his status as the pre-eminent Messiaen interpreter of his generation in Britain. The most significant endorsement comes from Messiaen’s wife and dedicatee, who has described Schellhorn as “an excellent pianist and an excellent exponent,” and has praised his playing as “in every way wonderful ... accuracy, rhythm, sonority, technique, emotion ... everything is played as Messiaen wished it.” His new disc with the Soloists of the Philharmonia Orchestra, *Messiaen: Chamber Works* (Signum Classics SIGCD126) received positive reviews on both sides of the Atlantic, including an “AllMusic Classical Editors Favorite” award.

In 2012, Schellhorn was elected a Fellow of the Royal Society of Arts.

Elizabeth Hilliard is a soprano from Dublin. She sings a wide range of repertoire, specializing in contemporary classical. She brings a dramatic quality and emotional intensity to her performance of solo, chamber and vocal ensemble music.

She has premiered works by many composers, including Ian Wilson, Siobhán Cleary, Gráinne Mulvey and Rhona Clarke. Alongside standard duo/chamber music repertoire, she has also created the title role in Derek Ball’s *Síle an Sléibhe* (for soprano, three tin whistles and electronics), performed the world premiere of Christopher Fox’s multi-movement work, *Catalogue Irraisonée* (in the version for solo unaccompanied voice), performed two monodramas by David Bremner for unaccompanied soprano. She also collaborates with visual artists, poets, dancers and theatre practitioners in the creation of new work.

In 2010, with the composer and performer David Bremner, she founded the music production company Béal (the Irish word for mouth), which explores the new and interesting ways in which music and text can combine. To date, Béal has presented two large-scale international festivals as well as standalone events, bringing the European premiere of *World War III: Just The Highlights* by Robert Ashley to Dublin, commissioning new work by Tom Johnson, *Ailís ní Ríain* and a polyphonic poem by Billy Mills (notated for speaking chorus by David Bremner) and more than thirty world premieres. Béal also promotes TheOpenRehearsals, a collective of musicians and physical theatre artists who come together to explore the possibilities of improvised music theatre.

ANNETTE CLEARY

Annette Cleary studied cello at the Royal Irish Academy of Music with Coral Bognuda, Ivan Andrews and Aisling Drury-Byrne. At the age of sixteen, she won an Arts Council grant to study with Antonio Janigro at the Mozarteum in Salzburg. Other teachers included Andre Navarra, Paul Tortelier and Eleonore Schoenfeld. Cleary studied at California State University, Fresno on scholarship, and graduated with a B.A. in music (magna cum laude). She then received a further scholarship to study at the University of Southern California, where she graduated with a Masters degree (magna cum laude). While in the U.S., Annette was prizewinner of the Bell T. Richie Award and the Los Angeles Young Artist's Competition. She was also a recipient of numerous awards for academic work, including the President's Prize, the Outstanding Academic Achievement Award and the National Collegiate Music Award. A German government grant (DAAD) enabled Cleary to pursue postgraduate study at the Stuttgart Hochschule für Musik, where she graduated with a K.A. (Artistic Solo Degree), 1st class.

Cleary is a prize winner of international competitions in Europe and the U.S. and has performed as soloist with many orchestras, including the Südwestfunk Orchester, RTE Concert Orchestra and the National Symphony Orchestra. In 1989 she was the first Irish musician accepted to the prestigious Schleswig-Holstein International Orchestra which toured Europe and Russia with Leonard Bernstein. Cleary has performed solo recitals and television broadcasts internationally, including a Southern African tour and five tours of Japan. In Ireland she has performed at major festivals and venues such as West Cork Chamber Music at Bantry House, Music for Wexford, Airfield House, Kilkenny Arts Festival, Music Network tours and the Cork Celebrity Recital Series. Cleary has acted as jury member for the Bucchi International Chamber Music Competitions in Rome.

As Principal and Co-Principal cellist, Cleary has worked with many orchestras and chamber groups including the RTE Concert Orchestra, D'Oyly Carte Opera, Bournemouth Symphony Orchestra, Irish Chamber Orchestra, London Symphony Orchestra, Camerata Ireland, Irish Baroque Orchestra, Concorde and the Irish Piano Trio (with Dearbhla Collins and Michael D'Arcy). While based in the U.S. Cleary played baroque cello as soloist with Los Angeles Musica Viva.

At present, Cleary teaches cello and chamber music at the Royal Irish Academy of Music and gives annual master classes at Ceol-na-Mara Summer School for Strings in Connemara. She plays as guest principal cellist with the National Symphony Orchestra of Ireland and performs recitals regularly in Ireland. Recently, she has attained a Doctorate in Music (D.C.U.) and is recording contemporary Irish works for cello.

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ANNE HARTIGAN

Anne Le Marquand Hartigan is an award winning poet, playwright, and painter, and also works as a short fiction and prose writer, actor, director, and critic. She has published seven books of poetry and one of prose; her latest collection of poetry, *Unsweet Dreams*, was published in December 2011. Her many awards include the Listowel Open Poetry Award, Poetry Athlone, the Arlen House Award, and the Mobil Prize for Playwriting for her play *The Secret Game*. Her plays have been performed at the Dublin Theatre festival, in Beirut, Lebanon, at the Edinburgh Fringe Festival, and at Ohio Northern University. Her play set in Jersey during World War II, *La Corbière* received critical acclaim and a Fringe First award at the Capital Fringe Festival in Washington DC in July 2006. Hartigan's award winning long poem, *Now is a Moveable Feast*, was published in 1991 and is being adapted for the theatre. Her paintings and Batiks have been exhibited in major group shows and one-woman shows in Ireland and the abroad. Hartigan has six children and lives in Dublin.

GRÁINNE MULVEY
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- 1 **AKANOS** Orchestra 8:47
Lithuanian National Symphony Orchestra |
Robertas Šervenikas, conductor
- 2 **SHIFTING COLOURS** Flute & Tape 10:16
Joe O'Farrell, flute
- 3 **STEEL-GREY SPLINTERS** Solo Piano 9:52
Matthew Schellhorn, piano
- 4 **THE GIFT OF FREEDOM** Soprano & Tape 8:35
Elizabeth Hilliard, soprano
- 5 **SOUNDSCAPE III** Flute & Tape 13:29
Joe O'Farrell, flute
- 6 **SYZYGY** Cello & Tape 12:18
Annette Cleary, cello
- 7 **THE SEAFARER** Soprano & Tape 12:04
Elizabeth Hilliard, soprano

AKANOS Orchestra
Recorded October 25, 2008 at ISCM World Music Days
in Vilnius, Lithuania

SHIFTING COLOURS Flute & Tape
Recorded October 9, 2012 at Carlow Recording Studios
in Co Carlow, Ireland
Session Producer & Engineer: Kevin Mulvey

STEEL-GREY SPLINTERS Solo Piano
Live recording of world première on August 2, 2012
at Walled City Music Festival, Derry, Northern Ireland
Session Producer & Engineer: Gráinne Mulvey

THE GIFT OF FREEDOM Soprano & Tape
Recorded March 5, 2012 at The Jericho Mile Studio
in Rathmines, Dublin, Ireland
Session Producer & Engineer: Ben Rawlins

SOUNDSCAPE III Flute & Tape
Recorded in 2009 and 2011 at Carlow Recording Studios
in Co Carlow, Ireland
Session Producer & Engineer: Kevin Mulvey

SYZYGY Cello & Tape
Recorded January 30, 2011 at Carlow Recording Studios
in Co Carlow, Ireland
Session Producer & Engineer: Kevin Mulvey

THE SEAFARER Soprano & Tape
Recorded in February 2013 at The Jericho Mile Studio
in Rathmines, Dublin, Ireland
Session Producer & Engineer: Ben Rawlins

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