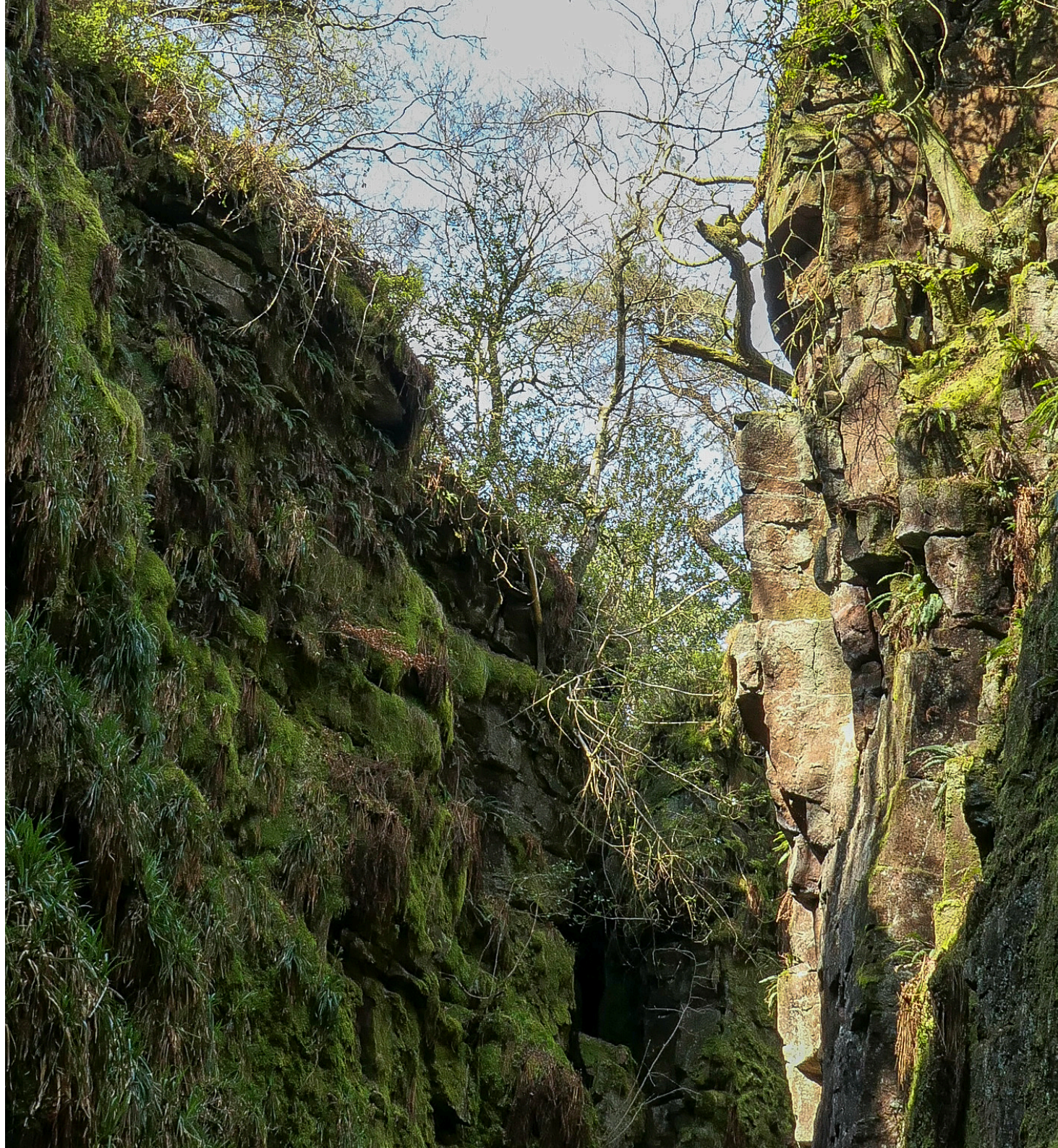


inside Lud's Church

**A cross-genre
microtonal piece
inspired by the geology
and geography around
the chasm known as
'Lud's Church'**

*electronics
visual media
composition
improvisation*



Lud's Church is a surprisingly deep chasm hidden in the woodland of the Peak District in Staffordshire, England. It is dark, foreboding and damp, even in summer: an excellent hiding place – hence being associated with many stories and histories, including Robin Hood; and also Gawain and the Green Knight. Notably it is where a group of Christian reformers, followers of John Wycliffe, hid to escape persecution in the 15th century. It is thought that they sung psalms whilst hiding there, and it is speculated that their nickname, the 'Lollards' (or mutterers) refers to their style of delivery of such psalms – and this is how the chasm got its name.

ensemble *VORTEX*

Stephen Altoft, *19-division trumpet and flugelhorn*

Sarah Keirle-Dos Santos, *voice, electronics, composition*

Richard Whalley, *Lumatone, composition*

with

John McAuliffe, *Text*

Anke Bernau, *Research*

Stephen Altoft is dedicated to the creation of new repertoire for the trumpet. As a solo artist, and with percussionist Lee Ferguson as duo Contour, he has given concerts throughout Asia, Europe, the United States and Canada. For over twenty years he researched the microtonal possibilities of the trumpet with composer, Donald Bousted, and at Musik Gillhaus (Freiburg, Germany) has developed a fourth (rotary) valve mechanism to enable the conversion of his existing trumpets into microtonal instruments (a 19-division B flat trumpet and quarter-tone C trumpet). More recently, he has also been developing programmes for flugelhorn in 12-, 19-, 24- and 38-divisions of the octave in an harmonic environment.

Sarah Keirle-Dos Santos is an electroacoustic composer and singer based in Manchester. Her electroacoustic works, focused on the use of animal sounds within electroacoustic composition to create new sonic means for nature connection, have been performed at conferences, festivals, and exhibitions around the world, including the ICMC, NYCEMF, EASTN-DC, BEAST FEaST, MANTIS, ArtHouse Jersey, Diffrazioni Festival, Espacios Sonoros, TAMA Festival, and Ecos Urbanos. Her works have also been released by Empirica Records (FIXED.wav 2021) and ABLAZE Records (Electronic Masters vol. 8). In 2024, Sarah completed an AHRC NWCDTP funded PhD in electroacoustic composition at the University of Manchester, where she afterwards taught for a year as a Lecturer in Electroacoustic Composition. Sarah is a member of KANTOS, a chamber choir comprising the top choral singers across the North West of England. As a soprano soloist, Sarah enjoys exploring the contemporary and the challenging, including microtonal works.

Richard Whalley is a composer and pianist living in Manchester, where he is a Senior Lecturer in Composition at the University of Manchester. His compositions take their inspiration from the passage of time and memory, analogies with visual art and sculpture, from geopolitics (e.g. the plight of refugees, the fallout from Brexit, the climate emergency) and – increasingly – from nature: physical processes which may be huge (e.g. glaciation and erosion of mountains) or microscopic (e.g. looking in detail at the structure of plants). As a pianist he regularly performs classical and contemporary music as a soloist and ensemble player and has given numerous premieres.

Anke Bernau is Senior Lecture in English and American Studies at the University of Manchester. As well as specialising in late medieval literature and culture, she has a long-standing interest in ecocriticism and ecopoetics. As these latter interests have come to shape her research more and more, her work has moved decisively into the field of plant humanities. Current work in that area includes a co-edited special issue on 'Plant Temporalities' for the journal *Medieval Ecocriticisms* (forthcoming Spring 2025), and acting as a Principal Investigator for MossWorlds, a project that looks to the future of plant-human urban relations as it explores the political, botanical and aesthetic histories and stories of moss in Manchester from the nineteenth century onwards.

John McAuliffe was born in 1973 and grew up in Listowel, County Kerry. He studied English Literature in Galway, before moving, in 2002, to the Manchester where he still lives. He has published six collections with The Gallery Press. His first, *A Better Life* (2002), was shortlisted for a Forward Prize. His second collection *Next Door* was published in 2007, *Of All Places* (a PBS Recommendation) in 2011 and *The Way In* (2015). *The Kabul Olympics* (2020) was an Observer Poetry Book of the Month. His *Selected Poems* was published in October 2021 and his sixth collection, *National Theatre*, will be published in October 2024. He is Professor of Poetry at the University of Manchester's Centre for New Writing and Associate Publisher at Carcanet Press. He co-edits *PN Review* and *The Manchester Review*, as well as writing for other publications, and he previously worked as chief poetry critic at the Irish Times and as Deputy Chair of the Irish Arts Council.