

NEW
MUS
DUB

DEANE, GRIBBIN &
SAARIAHO

25th April 2024, 7pm | Main Stage, National Concert Hall, Dublin

Raymond Deane *Anaphora* (2024) (world premiere)

Deirdre Gribbin *Whispering Ogham* (2024) (world premiere)

Kaija Saariaho *Aile du songe* (2001)

RTÉ Concert Orchestra

Gavin Maloney conductor

Hugh Tinney piano

Silvija Ščerbavičiūtė flute



PROGRAMME NOTES

Raymond Deane *Anaphora* (2024)

Anaphora was commissioned by RTÉ in July 2022, and was composed between September 2022 and March 2023.

An ‘anaphora’ is a rhetorical device meaning the ‘repetition of a word or expression at the beginning of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect’ (Merriam-Webster). Famous examples are Martin Luther King’s ‘I have a dream’ speech, which uses that phrase to start eight consecutive sentences, or the opening of Dickens’s *Tale of Two Cities* when ‘it was the...’ introduces ten successive phrases.

When I began work, I noticed that there was something familiar about what I had composed. I was dismayed to realise that it was closely related to the opening of my *Quaternion* for piano and orchestra, composed in 1988. My initial impulse to scrap the sketch gave way to fascination with the idea of exploring how such a seed might generate totally different results at such a chronological distance. Hence there is a historical anaphora spread across 34 years, and a local anaphora spread across the 20+ minutes of the work, which returns repeatedly to its starting-point, and repeatedly moves off in different directions.

Anaphora is in two parts. The first is extended and self-contained, while the second, much shorter, sets out almost like a repetition of its predecessor (a kind of anaphora), but rapidly establishes a separate identity. The relationship between piano and orchestra constantly shifts, the pianist’s role moving from subordination via cooperation to would-be domination and back.

While the work ends with a kind of question mark, perhaps this is itself a kind of affirmation. Elizabeth Bishop’s poem ‘Anaphora’, set to music by Elliott Carter in his *A Mirror on Which to Dwell*, ends with the lines

*the fiery event
of every day in endless
endless assent.*

— Raymond Deane, Dublin, March 2024

Anaphora is commissioned by the RTÉ Concert Orchestra.

Deirdre Gribbin *Whispering Ogham* (2024)

Ogma, the god of eloquence with a face like the sun is said to have created the Ogham script. His tongue was believed to have been linked to the ears of his followers by thin gold chains inspiring writing, poetry and song.

Originating from the 4th century AD, it is the oldest form of ancient written Irish. Carved on large standing stones, the script consists of a series of tick marks that are set against a central line. Curving along the natural edge, the language wraps around the stone. The original script consisted of 20 letters, set in four groups of five. Many of the letters are named after different types of trees and shrubs. Trees were significant in early Irish culture and religion, and it is likely that the letters were named after the types of wood

carved and used for ancient ritual and Druidic practice. In Celtic mythology the hazel tree contained all the knowledge of the Universe. This tree flourished over the Well of Wisdom wherein lived a great speckled salmon. The story goes that the salmon ate the hazel nuts which fell into the well, thus acquiring all vast wisdom. It was foretold that the first person to catch and eat the salmon would gain this knowledge. Finn McCool ate the salmon and acquired infinite knowledge, allowing him to become a great leader. It is also reputed that secret Ogham messages were carried on inscribed tablets between the legendary hero Cuchullain and Queen Maeve. The messages were then translated to the Queen by an expert decipherer.

These enigmatic inscriptions were a curiosity recorded by various observers throughout the landscape of Ireland. Stones were found in fields, along roads, or built into houses and could have been markers for burial sites of war heroes or as kin boundaries containing the names of ancestors to protect the land. Precisely when and how this script was developed remains unclear. There is speculation that Ogham may also have been used as a secret form of communication based on finger gestures. As Christianity increased in Ireland later carvings evidence that cross forms were added to the stones with the intention of de-paganising them, thus redefining Ogham and its meaning within the landscape.

I am curious about the placement of these inscriptions as seen in the contemporary world as part of a continuum of history and of memory. Ogham stones are part of the unfolding story of modern Ireland. Exploring Ogham script and speculating on its meaning allows me to probe diverse strands of Irish identity. I like to think that the artists who carved these inscriptions were crafting individual artistic voices and asserting hidden messages creating a sense of belonging and tradition within the landscape, encoding a meaning within the language, one of participation and collaboration allowing us to imagine the world in a way that it is not.

My remembered sounds from natural, open Celtic landscapes inform the narrative of the musical structure of this single-movement work. Textures, timbre and choice of instruments emulate the changing effect of the elements. The whispering wind on ash leaves traverse orchestral layers; the delicate opposing the monumental. Seasons ebb, flow and weather the enduring landscape. The stones remain fixed through heat, ice, light and shadow. The Ogham stones endure.

— Deirdre Gribbin, December 2023

Whispering Ogham is co-commissioned by the RTÉ Concert Orchestra and New Music Dublin.

Kaija Saariaho *Aile du songe* (2001)

I have been very familiar with the flute since my earliest pieces. I like the sound in which breathing is ever present and with timbral possibilities that befit my musical language: the instrument's body makes it possible to write phrases that go through grinding textures coloured with phonemes whispered by the flautist, which gradually go towards pure and smooth sounds.

The concerto's title and the general mood of the piece derive from Saint-John Perse's collection of poems *Oiseaux*: 'Aile falquée du songe, vous nous retrouverez ce soir sur d'autres rives !' This is not the first time I combine my music with Saint-John Perse's verses. In *Laconisme de laile*, composed in 1981, I already used some sentences from *Oiseaux*. In these poems, Saint-John Perse does not describe the singing of the birds.

He rather speaks of their flight, and uses the rich metaphor of the birds to describe life's mysteries through an abstract and multidimensional language:

*Ignorants de leur ombre, et ne sachant de mort que ce qui s'en consume
d'immortel au bruit lointain des grandes eaux, ils passent, nous laissant, et
nous ne sommes plus les mêmes. Ils sont le space traversé d'une seule pensée*

The concerto is composed of two main parts: 'Aérienne' and 'Terrestre'. These two titles are also to be found in one of Perse's poems quoted below.

The three sections of 'Aérienne' describe three different concerted situations: In 'Prélude', the flute gradually pervades space and generates the orchestra's music, in 'Jardin des oiseaux' the flute interacts with individual instruments of the orchestra, while 'D'autres rives' compares the flute to a lone, high-flying bird whose shadow forms different images played by the strings over the unchanged landscape of the harp, celesta and percussion.

The first section of 'Terrestre', 'Oiseau dansant', introduces a deep contrast with the other material of the concerto. It refers to an Aboriginal tale in which a virtuosic dancing bird teaches a whole village how to dance. While writing this section, I was especially thinking of Camilla Hoytenga and her personality as a flautist.

The finale – the second section of 'Terrestre' – is a synthesis of all the previous aspects, then the sound of the flute slowly fades away.

*Dans sa double allégeance, aérienne et terrestre, l'oiseau nous était ainsi
présenté pour ce qu'il est: un satellite infime de notre orbite planétaire*

Aile du songe is dedicated to Camilla Hoytenga with whom I worked on numerous details in the soloist's part of this piece.

— Kaija Saariaho

BIOGRAPHIES

Gavin Maloney

Gavin Maloney is one of Ireland's foremost musicians. He has long-standing relationships with the RTÉ Concert Orchestra and the National Symphony Orchestra and Choirs, with whom he has worked on a great variety of concerts, recordings and education projects. Receiving his training at the Royal Northern College of Music, Manchester and the Mozarteum, Salzburg he successfully competed, at the age of 21, for the position of Assistant Conductor of the RTÉ National Symphony Orchestra. He was the inaugural beneficiary of the Bryden Thomson Trust, through whose support he studied at the Danish National Opera and the Lucerne Festival Academy of Pierre Boulez.

He has conducted leading orchestras and ensembles in Ireland, Germany, France, Italy and the UK. His distinguished collaborations include those with Gabriela Montero, Tara Erraught, Sir James Galway, Ailish Tynan, John O'Connor, Chloë Hanslip, Hugh Tinney and Maxim Vengerov. He has worked closely with Crash Ensemble and the EQ Ensemble, and for three years directed the RTÉ NSO's signature contemporary music series, Horizons. His ballet credits include *Swan Lake* with Ireland's national ballet company.

His concerts have been broadcast by the BBC, RTÉ, the European Broadcasting Union, Shanghai East Radio and radio stations in North America and Australia. His recordings on the NMC and lyric fm labels have earned critical acclaim, including that of Gramophone magazine. His live recording of Nicola LeFanu's *Threnody* (NMC) was recently released.

Hugh Tinney

Hugh Tinney first came to international recognition by winning first prize in two European competitions, the 1983 Pozzoli in Italy and the 1984 Paloma O'Shea in Spain, and since then he has performed in more than 35 countries throughout Europe, the United States, Latin America and the Far East. He has made a major contribution to Irish concert life for over 40 years, in multiple solo recitals, as a chamber musician, and in frequent concerto appearances. He has played chamber music with many distinguished individuals and groups; he and violinist Catherine Leonard collaborated as a duo for many years. In 2018, in recognition of his 60th Birthday, he fulfilled some key celebratory engagements including a 12-stop recital tour of Ireland and Northern Ireland, and a performance of Beethoven's 'Emperor' Concerto with the RTÉ NSO to a sold-out National Concert Hall in Dublin. Plans for the 2023/24 season include appearances at festivals in Dublin, Galway and Westport. hughtinney.com

Silvija Ščerbavičiūtė

Lithuanian flautist Silvija Scerbaviciute is the principal flute of the RTÉ Concert Orchestra in Dublin, where she moved in February 2021. She graduated from the Royal Academy of Music (London) with a First Class Honours Bachelor's degree in July 2017, where she studied with Michael Cox, Helen Keen (piccolo) and Lisa Beznosiuk (baroque traverso). While at RAM, she received the Regency Award for Notable Achievement and won the Patrons Award, which resulted in a solo recital at Wigmore Hall in May 2017. She has since enjoyed a busy freelancing career, performing as guest principal flute with Oslo Philharmonic, Scottish Chamber Orchestra, Hallé, Ulster Symphony Orchestra, Gothenburg Symphony Orchestra, Malaysian Philharmonic Orchestra, Royal Northern Sinfonia and as principal piccolo with English National Opera and Royal Philharmonic Orchestra. She has also worked as a regular guest with the Philharmonia Orchestra, BBC Symphony Orchestra, London Sinfonietta and London Mozart Players. In 2017-18 she held the flute position at the London Philharmonic Orchestra Future Firsts Academy and Southbank Sinfonia. In 2016, she received a full scholarship to participate at the Aspen Music Festival and School in Aspen (Colorado, USA) where she won the Woodwinds Concerto Competition. She is an alumna of Chetham's School of Music (Manchester) and is originally from Vilnius, Lithuania, where she attended the National M.K.Ciurlionis School of Music.

Raymond Deane

Raymond Deane (b. 1953) grew up on Achill Island and lived in Dublin from 1963. He made his debut as a composer/pianist in January 1969 in the first Dublin Festival of 20th Century Music. From 1974-9 he studied composition with Gerald Bennett, Karlheinz Stockhausen and Isang Yun in Switzerland and Germany. He was elected to the Irish academy of artists Aosdána in 1986, and awarded a doctorate in composition (DMus) by the National University of Ireland in 2005. He has composed numerous works for piano solo, chamber works for multiple combinations, including eight string quartets, several large-scale orchestral pieces including concertante works with piano, violin, viola and oboe soloists, and four operas. CDs of his music have been issued by the Black Box,

Naxos/Marco Polo, Resonus Classics, LCMS and RTÉ labels. His most recent works have been published by Universal Edition, Vienna, and earlier pieces are gradually being added to the catalogue. He divides his time between Dublin and Fürth, Bavaria.

raymonddeane.com

Deirdre Gribbin

Deirdre Gribbin was born in Belfast, Northern Ireland. She was an award winner in the 2003 UNESCO International Rostrum of Composers with her work *Empire States*, and won an Arts Foundation Award for her first opera *Hey Persephone!*. Her music has been performed worldwide, including at The Lincoln Center for the Performing Arts and the UKwithNY Festival, with commissions including works for National Symphony Orchestra of Ireland, The Ulster Orchestra, Northern Sinfonia and performances by the London Philharmonia and pianist Imogen Cooper, and Britten Sinfonia. Her work has been recorded for lyric fm, NMC and Crash Ensemble labels. She works extensively with theatre, film and dance. A Fulbright, Churchill and Leverhulme Fellow, she is also involved in music and science research and the development of music-based motivational healthcare apps. She is artistic director of Venus Blazing Music Theatre Trust, developing programmes for young people with learning disabilities. deirdregribbin.com

Kaija Saariaho

Kaija Saariaho (1952-2023) studied composition in Helsinki, Freiburg and Paris, where she lived from 1982. During her lifetime she was the recipient of several major awards including the Grawemeyer Award, the Nemmers, Sonning and Polar Music prizes and two Grammy awards. Although much of her catalogue comprises chamber works, she turned increasingly, from the mid-nineties, to larger forces and broader structures, composing several operas, including *L'Amour de loin* (2000), *Adriana Mater* (2005), *Only The Sound Remains* (2015) and *Innocence* (2018). In addition, she wrote many works for the concert hall: oratorio, ballet, concerti and a host of orchestral works, from *Du cristal* (1989) and *Orion* (2002) to *Laterna Magica* (2008), *Circle Map* (2011) and *Vista* (2019). Her music is championed by conductors worldwide, including Susanna Mälkki, Sakari Oramo, Esa-Pekka Salonen, John Storgårds, Dalia Stasevska, Ernest Izquierdo-Martinez and her daughter, Aliisa Neige Barrière. Her life was tragically cut short by a brain tumour in 2023. Her musical legacy is carried forward by a broad network of collaborators and by her publishers Chester Music and Edition Wilhelm Hansen, part of Wise Music Group. wisemusicclassical.com/composer/1350/Kaija-Saariaho

RTÉ Concert Orchestra



First violin

Mia Cooper *leader*
Bróna Cahill
Ştefana Ivan-Roncea
David McElroy
Eileen Comer
Hugh Murray
Lidia Jewloszewicz-Clarke
Christopher Quaid

Second violin

Elizabeth Leonard
Anne Phelan
Carol Quigley
Siúbhán Ní Ghríofa
Robyn Bell
Christine Kenny

Viola

Lisanne Melchior
David Kenny
Elizabeth O'Neill
Anthony Mulholland

Cello

Annette Cleary
Yue Tang
Margaret Doris
Delia Lynch

Double bass

Seamus Doyle
Liam Wylie

Flute

Emma Roche
Meadhbh O'Rourke

Oboe

Alasdair Hill
Joshua Hall

Clarinet

Michael Seaver
Macdara Ó Seireadáin

Bassoon

John Leonard
Ian Forbes

Horn

Cormac Ó hAodáin
Declan McCarthy
Fearghal Ó Ceallacháin

Trumpet

Shaun Hooke
Eamonn Nolan
Eoin Daly

Trombone

Stephen Mathieson
Michael Marshall

Bass trombone

Christopher Nery

Timpani

Oliver Taylor

Percussion

James Dunne
Stephen Kelly
Brian Dungan
Patrick Nolan

Harp

Geraldine O'Doherty

Celesta

Vincent Lynch

Stephen Bell Principal Guest Conductor • **Gavin Maloney** Associate Principal Conductor •
Guy Barker Associate Artist • **Proinnsias Ó Duinn** Conductor Laureate

Joe Csibi General Manager • **Andrew Smith** Orchestra Manager • **Mary Sexton** Planning & Event
Co-ordinator • **Angela Rohan** PR Executive • **Frances Wilde** Marketing Executive • **Mary Adams**
Librarian • **Marguerite Sheridan** Operations Assistant

Founded in 1948, the RTÉ Concert Orchestra has a vibrant, eclectic repertoire encompassing popular, classical, jazz, traditional and more. It has performed with top artists including Luciano Pavarotti, Lang Lang, Marvin Hamlisch, Lalo Schifrin and many others. Performances with Irish artists include Declan O'Rourke, Sinéad O'Connor, Imelda May, Eleanor McEvoy, Wallis Bird, Maura O'Connell, Lisa Hannigan, Mick Flannery, James Vincent McMorrow, Faye O'Rourke, Andrea Corr and Jerry Fish. The orchestra's strong connection with the public saw it voted the World's Favourite Orchestra in 2015, and a '90s dance music series with Jenny Greene won an IMRO Outstanding Achievement Award.

The RTÉ Concert Orchestra has performed in seven Eurovision Song Contests; film credits include Stephen Rennicks' score to *Room* and Brian Byrne's Golden Globe-nominated score to *Albert Nobbs*. Recent recordings include Howard Shore's *A Palace upon the Ruins* and *Flicker* with Niall Horan. Live-to-screen performances have included the Irish premieres of *Amadeus* and *The Nightmare Before Christmas* with Danny Elfman and the world premiere of *Room* with live score. Recent projects have included a rare combination of blues and orchestra in the 'Delta Blues Project', a concert introduced by Oscar-winning actor Morgan Freeman, and performance with Marti Pellow of material from his debut album, which earned him a BRIT Award.

Spring 2024 will see the orchestra present *Marty in the Evening* with RTÉ lyric fm's Marty Whelan, *The 50s: The Decade That Changed the World*, a celebration of '50s jazz arranged by Guy Barker and *The Music of Ennio Morricone*, a tribute to the late film music maestro. [rte.ie/co](https://www.rte.ie/co)

NEW MUSIC DUBLIN 2024

Welcome back to New Music Dublin 2024!

In four days this April, NMD 2024 travels through more than 23 events: from the main-stage ambient music mastery of A Winged Victory for the Sullen all the way to Mariam Rezaei's virtuoso turntablism; from Aoife Ní Bhriain and Liam Byrne's ancient music reborn in *The Harmonic Labyrinth* to *ADVERT*, Laura Bowler's right-up-to-date exploration of the contemporary self; from the youthful voices of Cór Linn and Cór na nÓg in *Everyday Wonders* to Ann Cleare's exploration of deep time with Crash Ensemble in *TERRARIUM*; and it stops off at many many places in-between.

NMD 2024 is – as always – jam-packed.
It is also – as ever – wildly eclectic.

My long-suffering team here at New Music Dublin wonder where both my preference for putting together an insanely hectic programme and my general delight in eclecticism come from, and I guess they both come from the same place. The only criterion I have when I ask artists to make new works for NMD is that I shouldn't be able to imagine in advance what they're going to make, because for me, surprise and enchantment in the new is the very essence of creativity – the delight in making something that has not been thought of before. And because the number of people making genuinely creative new work here in Ireland is far, far more than can be fitted in to one festival, the festival schedule is crazy-packed with as many new things as possible (I have already apologised to the team!)

You'll also notice that I also like to throw in the occasional reminder of good things that we may have missed the first time around, to provide a bit of context and extra depth. However – fundamentally – we are here for the new adventures, the experiences we don't know of, the ideas that we've not come across before and the challenges that we didn't know we might want to accept.

Here, there is something new for everyone, and everyone is very welcome at New Music Dublin 2024!

John Harris

Festival Director, New Music Dublin

NEW MUSIC DUBLIN

Thursday 25 April 2024

THERE WILL BE NO SILENCE:

David Downes, Diatribe Stage

THE HARMONIC LABYRINTH:

Aoife Ní Bhriain & Liam Byrne, Diatribe Stage

THE MONOCHROME PROJECT

DEANE, GRIBBIN & SAARIAHO:

RTÉ Concert Orchestra

ADVERT: Laura Bowler & Decoder Ensemble

IN FORMATION: Stone Drawn Circles

Friday 26 April 2024

GERALD BARRY IN FOCUS:

Darragh Morgan & Mary Dullea

YOU HEARD IT FIRST: Crash Ensemble

FESTIVAL RECEPTION / MONOCHROME PROJECT FANFARE

HAIGH, BUCKLEY & DENNEHY:

National Symphony Orchestra

THE ARCHETYPES PROJECT:

Nathan Sherman & Alex Petcu, Diatribe Stage

AWAY: Anne La Berge & Diamanda La Berge
Dramm, Diatribe Stage

Saturday 27 April 2024

TRUMPETS: Monochrome Project

A 15 MINUTE WALK:

The Totally Made Up Orchestra

THE DANCERS INHERIT THE PARTY:

Chamber Choir Ireland

AROUND HERE, THE BIRDS PLANT THE

TREES: Natalia Beylis

AMBIENT / SYMPHONY: A Winged Victory
for the Sullen & National Symphony Orchestra

CHANGING STATES: Crash Ensemble

Sunday 28 April 2024

EARTHRISE: Musici Ireland

EVERYDAY WONDERS:

Cór Linn & Cór na nÓg

BEGINNER'S GUIDE TO SLOW TRAVEL:

Kirkos

TALAMH: Evlana Sinfonietta

TERRARIUM: Crash Ensemble

IL RITORNO DEL ANGELO & MARIAM

REZAEI: Diatribe Stage

Throughout the festival:

THANKS – AN INSTALLATION:

Diamanda La Berge Dramm

INVISIBLE THREADS installation:

Scott McLaughlin

NMDX hosted by The Contemporary Music
Centre, Ireland and New Music Dublin

New Music Dublin is a partnership between:

RTÉ

NCH

**NATIONAL
CONCERT
HALL / AN
CEOLÁRAS
NAISIÚNTA**



Festival Box Office 01 417 0000 | New Music Dublin, c/o National Concert Hall Earlsfort Terrace, Dublin 2
www.nch.ie | email: info@newmusicdublin.ie