

N E W
M U S
D U B

TALAMH

28th April 2024, 5pm | Main Stage, National Concert Hall, Dublin

inti figgis-vizueta *Talamh* (2020)

Ryan Molloy *Luasc* (2020)

Rhona Clarke *Rough Beast II* (2024) (world premiere)

Karin Rehnqvist *Taromirs tid* (1985–87)

Claude Vivier *Zipangu* (1980)

Evlana Sinfonietta

Keith Pascoe director

PROGRAMME NOTES

inti figgis-vizueta *Talamh* (2020)

Talamh (land) comes from old Irish and is one of the three fundamental spaces of their cosmology: nem-talamh-muir: the sky, the earth, the sea. This work explores distinct and connected sonic landscapes, using structure and ensemble interactivity to foreground individual choices in pitch, registration and timbre. It's a way for me to connect to home and recall many of the rich and magical mountains, streams, and forests I walked through with my papa, Peter, in Ireland since very young.

— inti figgis-vizueta

Ryan Molloy *Luasc* (2020)

As a traditional Irish performer and a 'classical' composer, oftentimes I have little say in which aspect of my musical psyche is at the forefront of my creative process on any given day when I'm writing. Sometimes my ideas are driven by a particular combination of instruments, by what feels natural on those instruments, or by a desire to explore those instruments' soundworld and to stretch their identity into something new. Sometimes, my creative ideas are sparked by the vast repertoire of fabulous pieces already written by composers past and present. Sometimes, I am inspired by landscapes or seascapes, particularly those of this country. And sometimes – just sometimes – I like to write a good blast of a reel! *Luasc* is one of those pieces where I had a bit of all of the above going on! When I started to sketch the work I had a clear idea: a 'straight', 'stringy' sound, which forms the first few bars of the piece, and which relies on an incessant, motoric rhythm to drive the music along. At the same time, I had another idea: the aforementioned good blast of a reel! The only problem was that these two ideas felt like two fundamentally different pieces of music and I had to choose which one to pursue... In the end, I couldn't decide; my initial development of the separate ideas amounted to nothing. Back to Square One... THEN, I began to realise that the motoric rhythm of my first idea fed naturally into the motoric rhythm of my reel idea, that they were both in the same key... that they might just be two sides of the same thing... and thus, *Luasc* was born and with it the piece's title. *Luasc* means 'swing' or 'oscillation', and describes perfectly what the piece does, i.e. it oscillates between my straight initial idea and the swingy reel idea, exploring several variations of the theme as it goes before returning to where it began. This version was produced for Evlana in 2024.

— Ryan Molloy

Rhona Clarke *Rough Beast II* (2024)

*And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?*

Rough Beast II for string orchestra is based on material used in a previous work: *Rough Beast* for voice and string quartet. The latter is a setting of W.B. Yeats' poem: 'The Second Coming', where historical events are viewed in terms of cyclical pattern and recurrence. The ideas and metaphors could be applied to any or all conflicts. The poem contains biblical, philosophical and literary references; Dante, Shakespeare, Shelly, and in particular, Blake are heard, especially in the imagery of the 'beast' or 'rough beast', symbolising conflicting ideas of an evil omen and a spiritual antithesis. The music presents recurring ideas with constant, tense, mostly contrapuntal movement. Towards the end, a distorted version of 'The Representation of Chaos' from Haydn's *The Creation* is a ghostly reflection on the past. The previous cycle is destroyed to make way for the next. Nothing is resolved, change is the only certainty.

— Rhona Clarke

Rough Beast II was commissioned jointly by Evlana and New Music Dublin, funded by The Arts Council/An Chomhairle Ealaíon.

Karin Rehnqvist *Taromirs tid* (*Time of Taromir*) (1985–87)

Taromirs tid is a myth or a fairy tale, about life in a different time, at a different, slow, tempo. The way time might pass in a dream, or when we have a tiny baby. In this world the violins spin threads of sound, trilling over the bass instruments' repeating formulas. The lowest strings of the cellos and violas are tuned down, deep down, for just as this world's time is different, so is its timbre.

Fairy tales often draw a clear line between light and dark. *Taromirs tid* does too—but not in the sense that light is good and darkness evil. Here the light grows out of darkness, and the dark sounds are a precondition for light: its very foundation. And here too, somewhere, are memories of a lullaby.

Who was Taromir? Well, when I was composing this piece I told a little girl about my ideas. She listened. Then she asked, 'Should it be called Taromirs tid?' And it was. The piece is dedicated to that little girl (who is a big girl now). May she represent children everywhere who listen and ask questions.

— Karin Rehnqvist (English translation by Robin Blanton)

Claude Vivier *Zipangu* (1980)

'Zipangu' was the name given to Japan at the time of Marco Polo. Within the frame of a single melody I explore in this work different aspects of colour. I tried to 'blur' my harmonic structure through different bowing techniques. A colourful sound is obtained by applying exaggerated bow pressure on the strings as opposed to pure harmonics when returning to normal technique. A melody becomes a colour (chords), grows lighter and slowly returns as though purified and solitary.

— Claude Vivier

BIOGRAPHIES

Evlana

Director

Keith Pascoe

Violin

Lidia Jewloszewicz-Clarke

Hugh Murray

David O'Doherty

Keith Pascoe

Kenneth Rice

Clíodhna Ryan

Bogdan Sofei

Lara Sullivan

Viola

Andreea Banciu

Ed Creedon

Nathan Sherman

Cello

Carina Drury

Christopher Marwood

David McCann

Bass

Aura Stone

Evlana prioritises music of our time but also engages with repertoire of previous centuries. Commissioning new works is integral to the objectives of Evlana as well as providing opportunities for repeat performances. The ensemble's inaugural concert took place at the University Church Dublin in 2015 with support from the Arts Council. This concert was later broadcast on RTÉ lyric fm. It featured several Irish premieres including *Changing Light* (Kaija Saariaho), *Zipangu* (Claude Vivier) and *Taromirs Tid* (Karin Rehnqvist) and the world premiere of Siobhán Cleary's *Her Kind* for soprano, piccolo and string orchestra.

A chamber ensemble concert was held at the National Gallery of Ireland in 2018 featuring music by Tailleferre, Lili Boulanger, Messiaen, Saariaho and Takemitsu and the Irish premiere of Siobhán Cleary's *Ondine*. It was subsequently broadcast on RTÉ lyric fm's Sound Out. In 2021, Evlana made their New Music Dublin debut, and 2022 saw the ensemble perform a concert with writer Michael Harding, and a four-venue tour of Ireland funded by the Arts Council Touring Award. This project took Ravel's *Ondine* as its starting point of a 100 year survey including works by Rebecca Clarke, George Walker, Nino Rota, Toru Takemitsu, Keiko Abe and Kaija Saariaho.

Evan's recent projects have included a concert at New Music Dublin (with works by Solfa Carlile, Fergus Johnston, Seirse Bodley, George Crumb, Missy Mazzoli, Pamela Z and a new Evlana / NMD commission by Jenn Kirby), and a concert at the National Concert Hall. 2024 will see the group performing a concert at Finding a Voice Festival, and a tour in June to Castlebar, Sligo, Kilkenny and Dublin. evlana.com

inti figgis-vizueta

NY-based composer inti figgis-vizueta (b. 1993) braids a childhood of overlapping immigrant communities and Black-founded Freedom schools—in Chocolate City (DC)—with direct Andean and Irish heritage and a deep connection to the land. Her work explores the transformative power of group improvisation and play, working to reconcile historical aesthetics and experimental practices with trans & Indigenous futures. Recent highlights include the Carnegie Hall premiere of her string quartet concerto, *Seven Sides of Fire*, written for the Attacca Quartet and American Composers Orchestra; performances of *Coradh* (bending) by the Spoleto Festival, PODIUM Festival, and Oregon Symphony; and the REDCAT premiere of her evening-length show *Music for Transitions*, created in collaboration with Grammy Award-winning cellist Andrew Yee.

Upcoming projects include *clay songs* for Kronos Quartet's 50th Anniversary, a new Carnegie Hall-commissioned work for Ensemble Connect, continued development of *Earths to Come* for vocal ensemble Roomful of Teeth, and a new piano concerto for Conrad Tao and the Cincinnati Symphony, conducted by Matthias Pintscher.

inticomposes.com

Ryan Molloy

Ryan Molloy (b. 1983) is a composer whose work engages with the boundary of contemporary music and traditional Irish music, drawing on his extensive experience as a traditional Irish fiddler and pianist. He has written over 50 works, and his music has been performed to audiences on four continents for over 15 years, as well as featuring regularly in national and international TV and radio broadcasts (including BBC, RTÉ and UTV). He has been commissioned by both RTÉ and the BBC, as well as a range of renowned performers such as the Danish String Quartet, Ulster Orchestra, Irish Chamber Orchestra and Hard Rain Soloist Ensemble. He has represented Ireland at the ISCM World New Music Days festivals in Hong Kong (2015), Vancouver (2017) and Auckland/Christchurch (2022). His recordings include over 30 albums as a pianist, composer and arranger. He is Associate Professor of Composition at the National University of Ireland, Maynooth, and is represented by the Contemporary Music Centre (cmc.ie). ryanmolloy.ie

Rhona Clarke

Composer Rhona Clarke (b. 1958, Dublin) studied music at University College, Dublin, completing a PhD at Queen's University, Belfast. Her work has been performed and broadcast throughout Ireland and worldwide, including commissions from the RTÉ National Symphony Orchestra, the Cork International Choral Festival, Concorde, Music Network and the National Concert Hall. In 2019 she retired from her position as associate professor at the School of Theology, Philosophy, and Music, Dublin City University. Since 2009 she has been collaborating with visual artist Marie Hanlon on experimental films, live music with visual projections and joint exhibitions. Choral works have been commissioned and performed by Chamber Choir Ireland, the BBC Singers, State Choir LATVIJA, the Sydney Philharmonia Choir and many amateur choirs in Ireland and in the USA. Her chamber music, forming the greatest part of her output, includes four works for piano trio, which have been performed by Concorde, the Fidelio Trio and the Vienna Mozart Trio. Recordings include 'A Different Game' (2017) and 'Sempiternam' on the Métier label. She is a member of Aosdána. rhonaclarke.com

Karin Rehnqvist

Karin Rehnqvist (b. 1957) is one of Sweden's best-known and most widely performed composers. With regular performances throughout Europe, USA and Scandinavia, her range extends to chamber, orchestral, stage and vocal music, and the exploration of the areas between art and folk music. Between 1976 and 1991, she conducted and was the artistic director of the choir Stans Kör. Between 2000 and 2004 she was Composer in Residence with the Scottish Chamber Orchestra and Svenska Kammarorkestern. She has received many prizes for her music including the Läkerol Arts Award (1996), the 'Spelmannen' prize (1996), the Christ Johnson Prize (1997), the Kurt Atterberg Prize (2001), the Rosenberg Award (2005/6) and the Hugo Alfvén Prize (2007). In March 2006 she was accorded the honour of a major retrospective by the Royal Stockholm Philharmonic Orchestra. She was appointed in 2009 as Professor of Composition at the Royal College of Music in Stockholm, making the first woman to hold a chair in composition in Sweden. karin-rehnqvist.se/eng/

Claude Vivier

Claude Vivier (1948-1983) was a Canadian composer. Born to unknown parents in Montreal, he was adopted at the age of three by a poor French-Canadian family, and went on to attend boarding schools run by the Marist Brothers. The young Vivier's religious inclinations were supplanted by a love of poetry and music, and he enrolled in his late teens at the Conservatoire de Musique de Montréal. In 1971 he began a period of study in Europe, at the Institute for Sonology, Utrecht, and then in Cologne with Karlheinz Stockhausen. In autumn 1976 he undertook a long trip to the East, notably to Japan and Bali; the music he encountered there made a profound effect on him. Later pieces reveal the influence of French spectral music, including *Lonely Child* (1980), which has become his best-known work. In 1982 he left Montreal for Paris to begin work on an opera based on the death of Tchaikovsky. In March the following year he was stabbed to death by a young Parisian man who may have been a prospective lover and who was later caught and sentenced. His last work – the unfinished *Glaubst du an die Unsterblichkeit der Seele* – contains a disturbing premonition of his untimely death. claudevivier.com

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

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CEOLÁRAS
NAISIÚNTA**



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