

**N E W
M U S
D U B**

ICC ALBUM LAUNCH

29th April 2022, 4:30pm | Kevin Barry Recital Room, National Concert Hall, Dublin

Alex Petcu percussion

Sarah Watts clarinet

Ilse de Ziah cello

PROGRAMME

Sebastian Adams *2018.5b*

Anselm McDonnell *Woolgathering*

Mike Brookfield *Rock Pools*

Kevin Free *Limits*

Martin Della Vecchia *Calma... y escucho el fluir sangre*

Lara Gallagher *Pierre*

Mike Brookfield *Coloring*

Kevin Free *A Good Onion*

Maeve Kelly *RAM*

Jamie Evans *Corona Tarantella*

Rachel Nic Thomás *Anáil Faoi Thonn*

Hugh Martin Boyle *Dialectics*

Elaine Nolan *Brewing up a Summer*

Martin Della Vecchia *Bicicleteando*

Lindsey Vincent *Wraith*

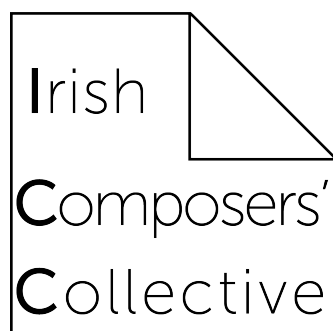
Arthur Greene *Neowise*

Richard Hughes *Suaitiú*

To launch the debut release of three albums (*Cryptoqueen*, *A Good Onion*, and *Rockpools*) from the [Irish Composers' Collective](https://irishcomposerscollective.bandcamp.com), we are proud to present this concert portraying recent solo and duo works by emerging Irish composers. The broad and eclectic mix of styles and surprises to be found is matched by the diversity of themes addressed in the music; ranging from cycling, cryptocurrency scams, stone-skimming, pandemic claustrophobia, and of course, chopping a good onion.

Much thanks to Kate Ellis of the Crash Ensemble, Claire Edwards & Jason Noble of Ensemble Offspring for making these albums possible over the last two years.

Find these albums on irishcomposerscollective.bandcamp.com



NOTES FROM THE COMPOSERS

Sebastian Adams *2018.5b*

A score made of text instructions for contrabass clarinet and cymbal, *2018.5b* focuses on four simple types of material, with the clarinet mostly in its registral extremes. The structure is specified loosely, and the details of the execution are driven by the performers. The players begin with gestures totally connected to one another and eventually drift apart. Progressively greater deviations from the written material are encouraged (in the same way the tears in a damaged tape will get wider and more disruptive).

Anselm McDonnell *Woolgathering*

Woolgathering refers to aimless dreaming or indulging in wandering thoughts. While working on this project, I was writing another piece which presented an extreme challenge hampered by many creative blocks, so I decided for *Woolgathering* that I would make the composition process as stress-free as possible by constantly taking the path of least resistance. Anytime a musical idea began to present difficult problems (which often happens when composing) I would jettison it, only committing to paper ideas that arrived and developed with ease. By doing this, I feel that I discovered for myself some of the features that arise most frequently in my language, because *Woolgathering* represents a collection of ideas that I gravitated towards naturally. Whether the result is discernibly different from my other works, or whether the artistic battle that I usually engage in to write works makes these compositions better or worse than this process, is in some ways a moot question for me. Thanks to the almost passive approach I took to composing *Woolgathering*, I found myself refreshed and able to tackle the more difficult piece. Whilst it is therefore a piece essentially about self-indulgence, I hope that it reminds me (and others) that, now and then, a little rest or woolgathering is no bad thing.

Mike Brookfield *Rock Pools*

The 2020 covid lockdown gifted me with lots of time to entertain my three kids at home, watching movies like *Honey I Shrink The Kids* and playing on the rocks down at Portmarnock beach where we live in north county Dublin. The piece aims to create the feeling of flying around rock pools as if a tiny drone speeding around the endless peaks and valleys of the shoreline. I enjoyed writing jazz inspired harmonic ideas between the marimba and clarinet, exploring melodic phrases that reflect the concept of the piece.

Kevin Free *Limits*

Limits is a piece that explores the sound world between bass clarinet, vibraphone and suspended cymbal, merging these instruments into a more complex sonority. The instruments begin in a separate sound world of cymbal and the altissimo range of the bass clarinet, slowly merging the sounds with each other, never quite settling down together, circling each other constantly. Finally the two parts glimpse each other before they quickly disperse, before diverging, vibraphone moved back to suspended cymbal, and bass clarinet ascending its range to where it began.

Martin Della Vecchia *Calma... y escucho el fluir sangre*

The title of the piece, which translates as 'Calm... I can hear the sound of my blood' refers to the idea of being still and listening to what occurs inside oneself. While composing the piece I allowed some minutes of stillness to ground myself in the present moment. I concentrated on sounds and images that would come up from this place as sources of inspiration, or to literally translate what I hear into the music.

Lara Gallagher *Pierre*

The word *Pierre* is derived from the greek word *petra* meaning stone. I throw a small flat 'pierre' into the lake. As the stone hits the water it jumps.... And pops again. Look at it! It's taking on an alternate purpose. Silently, the stone skips on the surface of the water and lands with a thud. I continue to play.

Mike Brookfield *Coloring*

The composition *Coloring* is a piece written about the abstract mixing of colours. The cello is like paint on the artist's pallet, running into other colours slowly to create harmonious blends & sometimes darker tensions. There are improvisation sections written into the score for Kate to improvise, enabling her to colour-in areas that control the flow of the paint & intensity of the piece.

Kevin Free *A Good Onion*

Kevin Free is a Dublin-born composer and amateur chef based in Athlone. He has recently started his postgraduate studies in composition at TU Dublin Conservatory of Music and Drama, with Grainne Mulvey, and has taken it upon himself to improve his culinary skills. He has been an active member of the Irish Composers' Collective since 2015, and has been effectively dicing onion since 2020, when he spent many onion-filled evenings improving the art of dicing onion, going up and down on the onion, following the line. He has found that you don't need to cut across the onion, and that big onions make it easier to remove the skin of the onion. When dicing onions you need to follow the line, and go up and down on the onion, after you remove the tip of the onion. And you need to remove the tip of the onion, and keep the root end in the root of the onion intact, so that you can dice an onion. First of all, what constitutes a good onion? To constitute a good onion. A good onion is a heavy onion, with the peppered skin, that's pretty whole. So, you need to remove the skin of an onion. What we need to do is remove the peppered skin of the onion. And you wanna remove the skin of the onion. When you wanna mince an onion, you wanna follow the lines, going up and down on the onion. You never want to cut across those lines, you wanna follow the line. When you are going to dice an onion you never want to cut across those lines, you wanna follow the lines. When you wanna dice an onion you wanna remove the first layer. Because the first layer is somewhat slippery, so you wanna remove it. You want to remove the first layer, and keep it intact, going up and down on the onion. See, it's very simple to keep it all together. If I were to cut all the way through, then the onion would fall apart, and you wanna remove the first layer of the onion, because the first layer is somewhat slippery, and it's very simple to do right it's very simple to do you want to dice an onion and keep it intact and not going to cut it you wanna make it more complicated than it needs to be you wanna keep it intact and not going to cut it it's very simple to do you constitute a good onion a good onion is a heavy onion that is intact and you wanna remove the first onion and

go up and down on the onion and remove the onion and dice an onion then you want to keep it intact it's simple to do right keep the onion somewhat slippery and now let me show you the right way to mince an onion. We turn the onion on the onion and then we finish it just like that.

Maeve Kelly *RAM*

RAM is based on the experience of the mid to late stages of dementia. I was greatly inspired by literature on the deterioration of memory and brain processes during the composition of this work. I wanted to emulate in particular the absurdism, disorientation and confounding nature of *Waiting for Godot* by Samuel Beckett, as the play provides a striking depiction of dissonance and deterioration in cognition and memory. There is also a reading of an extract of the poem 'Portrait of a Lady' by T.S. Eliot in the tape:

'Inside my brain, a dull tom-tom begins
Absurdly hammering a prelude of its own
Capricious monotone
That is at least one definite "false note"

The cello and the tape each play their own evocative role. The cello represents the inner life of an individual in the mid to late stages of dementia, while the tape portrays that part of existence that keeps us tied to ourselves and our lives – habits, goals, occupations, interactions and relationships. I express this as a form of mechanical groove between the cello and tape, but as the piece progresses, the tape begins to distort and disappear, and the cello is left struggling to maintain its rhythm.

Jamie Evans *Corona Tarantella*

Corona Tarantella was written at what was (by that time) the height of the pandemic. We were all stuck in our houses (if we were lucky) waking up every day to the same routine; disinfecting supermarket deliveries, post, children – anything that came into the inside from the dangerous outside. I wanted to capture some of the obsessively repetitive nature of life in lockdown by sticking rigidly to the same interval set. This, I think, gives the piece a certain demented claustrophobia that appeals to me. While this is not by any stretch a real tarantella, I knew I wanted to present a grotesque dance quality – à la Mussorgsky or Berlioz. What surprised me was how much anger emerged. The cello has always struck me as quite a violent instrument – all that redolent slashing...

Rachel Nic Thomas *Anáil Faoi Thonn*

I began composition for this piece while on a holiday on the Wild Atlantic Way, so naturally the sea was a source of inspiration for me. This was my first experience composing for electronics. The tape element of this piece is comprised of some field recordings of the sea mixed with recordings of my own voice singing and breathing, and extracts of the score performed and recorded by Kate on the cello. The cello part weaves through the sound-world of the tape, linking the different elements together to create an atmosphere that is very reminiscent of my first experience of scuba diving. The title – *Anáil Faoi Thonn* – roughly translates to 'a breath beneath the waves'.

Hugh Martin Boyle *Dialectics*

Dialectics is where two opposing parties, with opposing ideas, come together and debate not to find which idea is the superior but rather to find a common viewpoint. This idea of reconciliation between opposing forces is explored in the music in a number of ways; electronic vs acoustic, pre-recorded tape vs live cello, guitar vs cello, accompanist vs soloist. At times both forces venture towards and explore the other's world, with the cello using pizzicato to imitate the sound of the guitar and the pre-recorded guitar, featured in the tape, interjecting with melodic material at parts, for example. However, overall the piece explores the differences between these two parties and how they can blend together in various ways.

Elaine Nolan *Brewing up a Summer*

The title *Brewing up a Summer* was inspired by The Stunning's song and a typical Irish summer, AKA rain and thunderstorms. The storm opens with taiko drums followed by rain created by slapping of the cello strings, growing in ferocity before it wans and dies away.

Martin Della Vecchia *Bicicleteando*

Bicicleteando is a colloquial word that has two different meanings: going on a bike ride and going around in circles. Although the piece is not programmatic (it doesn't tell a story), the sensing and imagining of the movement associated with the different meanings of the word permeated through the composition process. Also, the physical associations and sounds of riding a bike are present. The piece was originally conceived as a piece for cello and electronics but I am looking forward to adapting the electronics part so it could be 'played' live in a bicycle with a couple of microphones attached to it.

Lindsey Vincent *Wraith*

Wraith is a contemporary cello and tape piece that uses percussive elements and the darker tones/ sounds of the cello. The brief use of harmonics and higher register provide contrast halfway through the piece before a dissonant and rhythmically intense passage, ultimately returning to the introductory material. The piece's intent was to be on the creepier side; although it does have some eerie sounds, it is also intense and driving! I hope you enjoy it.

Arthur Greene *Neowise*

This piece was inspired by the comet C/2020 F3 (NEOWISE) which flew past earth in late July 2020. I was lucky to be in Connemara where there is little light pollution and saw it two nights in a row. It had an oddly powerful effect on me which subsequent research only furthered. A few facts:

1. Neowise travelled at 40 miles per second (that's about 144,000 mph, or 231,000 km/h) as it passed earth. That is double the speed at which the earth moves in its orbit of the sun.
2. Neowise itself is orbiting the sun and will not pass by earth for another 6,800-7,000 years meaning the last people to have seen it would have been in the 5th millennium BC. It orbits the sun in an elliptical nature. It is at its fastest when by the sun and slowest when furthest away.

3. As with all comets, it has two tails, one of dust and the other of plasma/ions.
4. It is just 5 km in diameter but its tail stretches for tens of thousands of kilometres.

I wanted to create a piece which was evocative of space and the intangibility (to my mind anyway) of this comet. Musically, the piece comes and goes with no pause or cadence. It is a five-minute fleeting soundscape. The comet as seen from earth was something fleeting which moved by us with a crescendo and diminuendo, dazzling and enthralling us.

Richard Hughes *Suaitiú*

The title of this piece means the sucking of the sea, what I like to imagine as *síorghlór na farraige* (the eternal voice of the sea). The piece aims to evoke the monotony of this eternal voice by not reaching a climax, instead the form is an immutable stasis. *Suaitiú* is an algorithmic piece in which the phrases are played in a somewhat random order within an underlying structure. It is written for any number of cellos. In this recording, four tracks of Kate Ellis are played simultaneously.

BIOGRAPHIES

Sebastian Adams

Sebastian Adams (b. 1991) is an Irish composer, performer and artistic director working across many media. His instrumental music is performed regularly by top Irish artists and ensembles as well as abroad. Besides this, he is currently creating systems for live-generating notated music from Twitch chat. A significant aspect of his creative output is as an organiser, curator and advocate for new music. His ensemble Kirkos has become a leading light of the Irish scene, providing a vital arena for the most exciting young composers in the country and exploring the gamut of the most experimental and striking music written in our time. As a viola player, he has premiered many works, and enjoys working closely with composers on their new music. He is also active as an improviser, especially in long-term duo partnerships.

Hugh Martin Boyle

Hugh Martin Boyle is a composer from County Donegal, now living in County Armagh. Starting out as a performer of Irish traditional music, he went on to study piano with Nuala Levins at the Dublin Institute of Technology. He then studied at the University of Ulster, gaining a BMus in 2006 and a Masters in Music in 2007, studying composition with Frank Lyons, Laurence Roman and David Morris. In 2014 he graduated from Queen's University Belfast with a PhD in Composition, having studied with Professor Piers Hellawell. His music has been performed throughout Ireland and abroad by performers such as the XelmYa (Germany), the New York Miniaturist Ensemble (USA), the Lawson Trio (England), the Con Tempo Quartet, the Fidelio Trio, Concorde, Kirkos, Anne-Marie O'Farrell and the New Dublin Voices. He has won the West Cork Chamber Music Composition Competition, the Feis Ceoil IMRO Award and the Mostly Modern/IMRO Young Composers Competition.

Mike Brookfield

Mike Brookfield began his career as a guitarist/composer playing on the early 90's Liverpool band scene & progressed into performing in West End musicals & touring theatre productions by the end of the decade. He studied with world renowned jazz educator Charlie Banacos (2000-2009), big band arranging with Berklee Prof. Jerry Gates (2012-2017) & holds a first class M.Phil from Trinity College Dublin. He is a composer that feels equally at home writing for contemporary classical ensembles, Jazz & rock bands. His second solo album *Love Breaks The Fall* was released in 2015 to great acclaim & enabled him to break onto the blues rock scene internationally. *Brookfield* followed in 2018, and the punky surf rock instrumental album *Hey Kiddo!* in 2021. He is currently preparing for the release of his fifth album, *Speedway*, scheduled for release early 2022 on his label Golden Rule Records.

Martin Della Vecchia

With a holistic approach for artistic creation, Martin Della Vecchia's output expands to the fields of Music, the written word, and the Visual Arts. His music has been performed at the National Concert Hall, the MAC Theatre, Ulster Museum, Dance Ireland, Belfast Children's Festival 2015, 2016, and 2018 and broadcast on BBC Radio 5 and BBC Radio Ulster. His films include *El cuerpo partido* (2019), *Cruz* (2018), *Me and My Thoughts* (2016), and *None* (2006). Awards include Awareness Festival, LA (2017), Cardiff Film Festival, Wales (2017), and Modena Film Festival, Italy (2016), amongst others. His Fine Art pieces have been exhibited across the UK and Ireland, and works are held in private collections in the UK, Ireland, Germany, United States, and Argentina. He holds a BA in Music, from CONSUDEC (Argentina), a Master Certificate in Composing music for Film and TV from Berklee College of Music (USA), and an MA in Computer Music from Maynooth University (Ireland). In 2018, he won a four-year scholarship to pursue a PhD in Music Composition at Dublin City University.

Jamie Evans

Musician and composer Jamie Evans is an award-winning graduate and postgraduate of University College Cork, Ireland. In the 1990s, he moved to Prague to study choral and sacred music with the internationally acclaimed Czech composer, Peter Eben. More recently based in Dublin, he divides his work time between working as an IT consultant and as a jazz musician and modern composer. He has written for film, TV and theatre, as well as various video projects and live performances. He lives in Dublin with his wife and two children.

Kevin Free

Kevin Free is a Dublin-born composer and percussionist based in the Midland of Ireland. He has recently started postgraduate studies in composition at TU Dublin Conservatory of Music and Drama, with Grainne Mulvey. He has been an active member of the Irish Composers' Collective since 2015, where he has had his music performed by the RTE ConTempo String Quartet, Chatham Saxophone Quartet, and Gamelan Nua. He is currently part of two ongoing CD projects with Australian contemporary music group Ensemble Offspring, and cellist, and member of the Crash Ensemble Kate Ellis. He has recently won the Walter Beckett Cup for original song for voice and piano for a second time with the setting of the G.M. Hopkins poem *Trees by their yield*.

Lara Gallagher

Lara Gallagher is an Irish composer and sound artist with a broad set of interests including algorithmic composition, interactive multimedia installation art and performance art. As of recently, her work explores improvisation, graphic scores and alternative notation styles. She strives to create work that opens a kind of communication and interaction between performing and listening bodies so that human connections and reactions can be explored. She has performed and shared her work in various venues and locations across London, Dublin and Berlin. Having graduated from Music and Drama at Trinity College Dublin in April 2019, she undertook a masters in Sound studies at the University of the Arts in Berlin where she is currently based. laragallagher.art

Arthur Greene

Arthur Greene is a composer and performer from Kildare Ireland. He recently completed a masters in music performance at the Royal Irish Academy of Music graduating with a distinction. Here he studied organ and harpsichord under Dr. Adams, and composition under Dr. Kevin O'Connell. He held the post of organ scholar in Trinity College Dublin for three years during his undergrad where he read music. He has just been appointed as organ scholar to Christ Church Cathedral Dublin. As well as the performance of other people's works, he is a keen improviser and is interested in the intersection of composition and improvisation.

Richard Hughes

Richard Hughes is a composer from Westport, Co. Mayo. His interests lie mainly within multimedia composition; music for performers, electronics and visuals. Recent efforts and research have been directed towards data-sonification and environmental inspired composition. Currently, he is studying for a Masters of Composition at the Royal Conservatory of Music in the Hague. His teachers are Yannis Kyriakides and Guus Janssen. Having initially studied Maths & Music at Trinity College, Dublin, he performed with bands whilst in Dublin, playing piano, cello and live electronics. He continues to perform as a soloist. richardhughes.ie

Maeve Kelly

Maeve Kelly is a composer and cellist based in Dublin, Ireland. She completed her BMus at the Cork School of Music in 2016 and is currently studying with Gráinne Mulvey for an MPhil in Composition at TUDublin, which is due to be completed in 2021. She takes her musical inspiration from societal and world issues, and has been writing on themes of migration, illness and language. She is fond of exploring absurdism in her music and often plays with warping the familiar and mundane to be presented in a strange and fresh condition. Her style is eclectic and she draws from influences of jazz, rock, classical and electroacoustic music in her work.

Anselm McDonnell

Anselm McDonnell is an Irish/Welsh composer based in Belfast. He has written over seventy works for a variety of ensembles and regularly works with artists from other disciplines. His music has been performed in North America, Canada, Finland, Japan, Russia, and across Europe. He also performs on the classical and electric guitar. She

has written for ensembles such as the London Symphony Orchestra, Crash Ensemble, Chamber Choir Ireland, BBC Singers, Ulster Orchestra, and the BBC National Orchestra of Wales. His debut album *Light of Shore* was released on 8th October 2021, supported by Moving On Music and ACNI, and he is currently writing new commissions for BBC Radio 3, New Music Dublin Festival, Belfast City Council, and pianist Cahal Masterson for 2022. anselmguitar.co.uk

Rachel Nic Thomás

Rachel Nic Thomás is an Irish composer based in Dublin. She graduated from Trinity College Dublin in 2016 with a BA in Music, majoring in Composition where she studied under Dr. Evangelia Rigaki. She has been a member of the ICC since 2017, and her work has been part of several ICC projects. These include the *For The Voice* project composing for Michelle O'Rourke and Siobhra Quinlan in 2018, composing for The Ficino Ensemble in 2019 and the Tonnta / ICC collaboration project *Postal Notes* as part of New Music Dublin festival 2020. As a trained singer, a lot of Nic Thomás' work is influenced by the voice, the mechanics of vocal sound production and the relationship between the body and the instrument.

Elaine Nolan

Based in Co Laois, Elaine Nolan is a recipient of the Cecil Day Lewis Literature award, an author of six published novels, and composer of Contemporary Celtic Baroque with a techno twist. A graduate of Trinity College Dublin and the Open University, she returned to composition in 2010, and performed her debut work *Non Nobis*, a 3-part Soprano work, in April 2011, followed by her debut concert September 2012. She composed and performed *A Rebel's Heart*, a 1916 Commemoration concert as part of Kildare County Council's Commemoration Programme. From September 2016 to December 2017, in collaboration with the Irish Composers Collective, Elaine premiered four new short works for various ensembles, including the National Concert Hall Nua Gamelan group. Her more recent work has included collaborations with the Carlow Photographic Society and other local artists.

Lindsey Vincent

Lindsey Vincent (b. 1991) is a composer, percussionist, and educator from Nashville, Tennessee, USA. In 2014, she graduated cum laude with a B.S. in music education from Bethel University in McKenzie, TN. In 2017, she obtained her M.Phil. in music composition at Trinity College Dublin (TCD) with upper second class honours. She recently completed a PhD in Music Composition at TCD under Dr. Evangelia Rigaki. Her compositions vary in style. Though she enjoys composing for marching band/ front ensemble and percussion, she also enjoys experimenting with choral, mixed chamber, orchestra, and string quartet using pandiatonicism, extended techniques, and percussive elements. She has also recently begun exploring the world of electronic music. In addition to composing, Vincent has also been a percussion instructor and custom composer/arranger to several award-winning high schools in the US for over 10 years, and was a band director for one year. She is also a percussion instructor and front ensemble composer for the Beeches Performance Ensemble in Birmingham, UK. lindseyvincentcomposer.com

Alex Petcu (percussion)

An Irish musician of Romanian origin, Alex Petcu is quickly establishing himself both nationally and internationally as a percussionist of the finest calibre. His debut album, *Alex Petcu: In Time*, released on the RTE lyric fm label, showcases both seminal works and new contributions to the percussion repertoire.

He performs in a wide variety of settings with a multitude of orchestras, ensembles and groups. However, his main specialty lies in solo and chamber music. As a soloist, recent appearances include performances at the West Cork Chamber Music Festival, Kilruddery House and National Concert Hall. He has performed as a soloist with both RTE orchestras and the Irish Chamber Orchestra, and had successes in major national and international competitions such as the Irish Freemasons Young Musician of the Year, Tromp and A.R.D. International competitions.

He enjoys being involved in the creation of new music for percussion and regularly collaborates with composers. Examples of recent projects include *Beats, Bells and Bridges* and the Abbey Theatre's production of Shakespeare's *Twelfth Night*, both collaborations with composer Tom Lane, *A Most Peculiar Wintry Thing*, a children's show jointly commissioned by The Ark and Music Network with music composed by Brian Irvine, and *Invitation to a Journey*, a dance/theatre/music collaboration with music by Deirdre Gribbin. He is a regular performer with the Crash and Hard Rain ensembles, and is a founding member of the Bangers and Crash Percussion Group.

He also enjoys performing in an orchestral setting and is a regular extra player for the various professional ensembles in Ireland such as the RTE Symphony, RTE Concert, Irish Chamber, Irish Baroque and Ulster orchestras.

Aside from his performing activities, he currently teaches percussion at the CIT Cork School of Music, has given lecture recitals at Ireland's universities, and has provided workshops for West Cork Music's 'Tuning Up' outreach scheme, Music Network, the ESB and more. He also holds an MA in music performance from the CIT Cork School of Music and an MSc and BSc in Physics from University College Cork.

Sarah Watts (clarinet)

Sarah Watts studied clarinet at the Royal Academy of Music with Angela Malsbury and Victoria Soames Samek (bass clarinet). She then decided to specialise in the bass clarinet and continued her studies at the Rotterdam Conservatorium with Henri Bok, funded by the Countess of Munster Musical Trust and a Leverhulme Trust Studentship. She was awarded the Exxon prize for the best classical music student in Rotterdam.

Successes include: Winner, UK Howarth Clarinet Competition 2000; Winner, Hawkes Clarinet Prize (RAM) 2001; Winner, Sir Arthur Bliss Chamber Music Prize (RAM) 2000; Winner of wind section and Faber Prize, UK Performing Australian Music competition, 2001 (her clarinet and bass clarinet recital was broadcast on ABC radio); Finalist, Wind section, Royal Overseas League Competition 2000.

Watts specialises on the bass clarinet and has gained an international reputation as an artist, teacher and researcher on the instrument. She has performed solo repertoire across the UK, Ireland, Asia, Europe and the Americas and has attracted composers including Sir Harrison Birtwistle, Piers Hellawell and William Sweeney to

write works for her. In January 2003, she performed a solo bass clarinet recital in London's Purcell Room as part of the Park Lane Group Young Artist Series.

She teaches bass clarinet at the Royal Northern College of Music and is Director Performance at Sheffield University. She also hosts bass clarinet and clarinet courses on the Isle of Raasay in Scotland, and runs and tutors on other wind chamber music courses in the UK and France. She has given workshops on bass clarinet technique at many establishments around the world. She performs with Hard Rain Ensemble, rarescale and SCAW.

She completed a PhD in bass clarinet multiphonic analysis at Keele University and published *Spectral Immersions; A Comprehensive Guide to the Theory and Practice of Bass Clarinet Multiphonics* via Metropolis publishers

She is an Henri Selmer Paris artist, a Vandoren UK artist and a Silverstein Ligature artist. In 2016, she was made an Associate of the Royal Academy of Music (ARAM), London

Ilse de Ziah (cello)

Ilse de Ziah is a multi-faceted, cross-genre cellist, performing and composing music informed by her heritage. She is highly respected for her work developing the solo cello repertoire, especially with Irish music, and has won several awards including best spiritual song for her composition *Prayer* and best documentary for her Irish music film *Living the Tradition*. She performs and records solo and in collaboration with other artists, and has performed in many theatre productions as actor/musician.

Her second album *Transcendence* features sacred Irish music inspired by the religious and spiritual music of old Ireland. The solo cello compositions and arrangements are inspired by her view that Ireland and the world needs a time of grieving after so much has been lost, and a time of uplifting to help us carry on with vigour and life!

She performed as actor/musician in award winning theatre shows in Cork and London, including *Dido & Aeneas* and *Pagliacci* at the Everyman Theatre, Cork, was principal cellist of the Cork Opera House Concert Orchestra, Dance shows with Liz Roche Dance Company and the Cork Opera House production of *Prodiijig – The Revolution*.

She also is co-artistic director of the Midleton Arts Festival.

She composed film music for the European Space Agency, for dance and short films and ads, and composes and publishes solo cello music for her online store Play Cello Music and as a Signature artist with musicnotes.com

NEW MUSIC DUBLIN 2022

Welcome one and welcome all to New Music Dublin 2022. It's so good to see you!

I very well remember just after the end of the last live, in-person festival in March 2020, standing at the bus stop on what was the day of the first confirmed Covid case in Ireland, wondering how long it would be before we were all together again: a few months at most, I reckoned. Certainly not later than the 2021 Festival?

And yet ... here we all are, 2 years and one fully-digital 2021 lockdown New Music Dublin later - finally together, Back in the Room. I'm not feeling the need to add to the screeds and reams that have been written and will be written about the pandemic; suffice to say, I suspect very few of us right now are able to say exactly how we feel about what just happened to us for the past 2 years.

Which is probably the perfect state to be in for coming to this smorgasbord of a festival! Here you will find musical expression for a vast array of emotional states: joy, elation, confusion, melancholy, nostalgia, awe, contentment, despair, exasperation, bliss, relief, rapture, dismay, tenderness - and many others we don't really have words for, often all at the same time, and often all piled one on top of the other.

You'll also find an increasing variety and diversity of people writing and performing the music that you hear. This festival we are delighted to include world premieres by young composers for young performers in the Cór na nÓg and Cór Linn programme, thrilling new work from emerging under-represented voices in the NCH Creative Lab project, new work by and for young musicians in BrassFest, new work with sign language in George Higgs' ground-breaking new performance, and the up-and-coming compositional voices represented by the Irish Composers' Collective. Add to this work by a whole raft of Ireland's most garlanded, radical and highly-regarded professional composers and music creators, and - well - there's something by everyone, not just for everyone!

Our hope is that somewhere in amongst the 39 world premieres, 10 Irish premieres, multiple repeat listens and everything else that is going on in the 25 concerts this weekend, there are likely to be expressions for many things you have been feeling recently. Whether it's something massive and orchestral, or something choral, or something played by a solo musician, or something heard via a hidden loudspeaker somewhere, it may catch you unawares, just like that - and remind you, that although we have all been desperately separated from each other these past two years, someone somewhere, maybe quite a lot like you, also felt what you were going through back there. Although we went through it all by ourselves, we also, in no small measure, went through it all together.

And here we all are! Welcome back!!

John Harris

Festival Director, New Music Dublin

NEW MUSIC DUBLIN

Thursday 28 April 2022

MUSIC ALLIANCE IRELAND LAUNCH

TOTEMIC: Nathan Sherman and Alex Petcu
presented by Ergodos

CHORAL SKETCHES: Chamber Choir Ireland

ÉTUDES: Kevin Volans and Jill Richards

PERSONHOOD: Oslo Sinfonietta and Andreas
Borregaard

TONNTA presented by Ergodos

Friday 29 April 2022

AMPLIFY LIVE with Contemporary Music Centre

CORCORAN AT NMD: Hard Rain
SoloistEnsemble

YOU HEARD IT FIRST: Crash Ensemble

ICC ALBUM LAUNCH

IN MEMORIAM / IN CELEBRATION:
National Symphony Orchestra and Ensemble
Interforma

AVENUE AZURE presented by Ergodos

SONGS FROM THE BRAIN BOOK: Diatribe
album launch with Diamanda La Berge Dramm

Saturday 30 April 2022

BRASSFEST in partnership with RIAM

LANDSCAPE SERIES presented by Diatribe

MUSIC FOR 5 SILENT POEMS: George Higgs

PUTTING IT INTO MUSIC: Crash Ensemble

A BRIEF DESCENT INTO DEEP TIME:
Chamber Choir Ireland

DIATRIBE – JAZZ TRIPLE BILL

Sunday 1 May 2022

NARLI RECORD FAIR

THINGS THAT NEVER DIE: Cór na nÓg and
Cór Linn

NCH CREATIVE LAB FINALE

NARLI AGM 2022

ISABELLE O'CONNELL PIANO

DELIVERANCE: RTÉ Concert Orchestra

**THE POSSIBILITIES FROM HERE ARE
ENDLESS:** Crash X Diamanda Dramm

COLM O'HARA 10TET presented by Diatribe

Throughout the festival:

ULYSSES JOURNEY 2022: newly
commissioned music and film works

WINGFORM: an installation of music and
light

REACTIONS film screenings

HAUNTOLOGY

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



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