

NEW MUSIC DUB

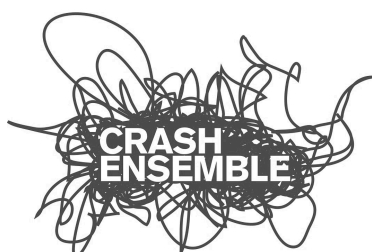
YOU HEARD IT FIRST CRASH WORKS OPEN SESSION

26th April 2024, 3pm | The Studio, National Concert Hall, Dublin

Five musical sketches from Crash Works music creators:
**Aleksandr Nisse • Aoife King • Cathal O’Riordan •
Lara Weaver • Tim Doyle**

Crash Ensemble
Ryan McAdams conductor

Adrian Hart audio producer
Caoimhe Coburn Gray ISL Interpreter



Crash Works is a commission and development hub for music creators at pivotal stages of their careers. A collaboration between Crash Ensemble and New Music Dublin, *Crash Works* offers a range of mentoring and support, culminating in a commission for full ensemble by each creator to be premiered at New Music Dublin in 2025.

Curious ears are welcome to join Crash Ensemble, as they take a first look at musical sketches of newly commissioned works from *Crash Works* creators—an open session casting light on the creative process of five emerging music creators. You heard it first.

Crash Works was co-commissioned by Crash Ensemble and New Music Dublin with support from the Arts Council and Dublin City Council.

PROGRAMME NOTES

Aleksandr Nisse [musical sketch]

This piece is primarily based on a forest ecosystem with a particular emphasis of tree to tree interaction. It is directly inspired from a wood at my ancestral home in Normandy, which was occupied during the war by the Germans. After the D-Day landings the Americans left their names on some of those trees which are still visible today. Some of them are of Irish descent. At this early stage writing this note, I intend to incorporate some musical motives based on the shape of those symbols and develop some percussive sounds based on some metal dating back from the D-Day landings.

— Aleksandr Nisse

Aoife King [musical sketch]

Through the workshopping process with Crash I explored my connection to nature and the world around me. I settled on the theme of my relationship with the sea as I grew up in North Kerry by the coast near Banna and Ballyheigue beaches, so I have a lot of memories and emotional connection to it. The sea is both beautiful and calming, but also a powerful force and can pose a danger to us in many ways. Equally, we as humans can pose a danger to the sea by means of pollution, overfishing and climate change. Through my composition I wish to explore the contrast of the comfort and threat brought by the sea, drawing on my personal experiences, connections and memories. My aim is to communicate this through a blend of art forms and sound. Recently I've been focussing on the individual noises that make up the 'sound of the sea' through taking field recordings and thinking of how this can be replicated and reproduced on instruments. In the lead up to NMD24, I will be workshopping this with the ensemble, focussing on responses to movement and the shape of the coastline.

— Aoife King

Cathal O'Riordan *There is only 0.5% between us*

The piece attempts to explore concepts which are found in the fields of anatomy and pathology. The primary inspiration for the piece comes from the study of human genes, with a particular obsession with the fact that there is maximum 0.5% between any one person's DNA to another.

— Cathal O'Riordan

Lara Weaver *The Sands* [working title]

In the great sand sea of the Rub' al Khali, the desert sings. Deep, tuned, throbbing resonance, humming through the dunes, blooming from within the sands where I touch.

Known as 'booming' dunes, the phenomenon occurs when very hot sand avalanches down the slip face of giant sand dunes, causing a strange, deep sound. The sound has been a source of curiosity for centuries: from the earliest documentation in 800 AD in the Tun Huang Lu manuscript, speaking of the hill of 'Sounding Sand' in the province of Kansu, China, all the way to British explorer Bertram Thomas in his account of crossing the Rub' al Khali in 1930 (among many others). The sound has been compared to the strain of an æolian harp, the bowing of low strings, the pealing of large bells, and, at its loudest, as the roll of drums, the clash of arms, or the rumble of distant thunder.

The Sands, written for the Crash Ensemble, follows my recent fieldwork investigating the 'singing' sand dunes of the Rub' al Khali (Empty Quarter) desert in the Arabian Peninsula. Based off my field recordings, the piece attunes to these specific, unusual frequencies. Just as the sound of the dunes has been likened to different instrumental timbres... how can a stringed instrument 'sing' like sand? How can a trombone 'boom' like a dune? How can a group of musicians tune in to the resonance of the desert?

— Lara Weaver

Tim Doyle *Topophilia: Ode to Slow Living* [working title]

The working title for this piece explores our relationship to our immediate environment and how we as humans can open our eyes and ears to our natural (and man-made) surroundings in order to foster a slower, more sustainable way of living.

In particular, I will be exploring my own environment from both a cultural and natural perspective, focussing on the Dublin Bay biosphere, where nature and culture co-exist. Many folk/traditional tunes carry the title 'The Humours of...,' which refers to the 'spirit' of place, capturing the essence of place and fostering a deeper connection to the rhythms and sonic resonances one feels when being within a particular space. As most traditional tunes were composed in the 18th/19th centuries, they create an important connection with the past. However, cultures need to evolve to reflect the challenges faced by contemporary society, and art plays a crucial role in exploring our relationship with and appreciation of our immediate environment. This work will explore my own practice as a 21st-century traditional musician living and creating within an urban environment.

— Tim Doyle

BIOGRAPHIES

Ryan McAdams

Equally at home in the world of opera, symphonic repertoire and contemporary music, American conductor Ryan McAdams has established a presence on both sides of the Atlantic. He has appeared with Maggio Musicale Fiorentino, the Lirico Sinfonica Petruzzelli di Bari, Kansas City Symphony, Phoenix Symphony Orchestra, New York City Opera, National Symphony in Washington, Vancouver Symphony, DC, Santa Fe Symphony, Louisville Orchestra, Louisiana Philharmonic, Los Angeles Philharmonic, Academy of St. Martin in the Fields, Orchestre Symphonique et Lyrique de Nancy, Opera Nationale de Lorraine, Opera Theatre of St. Louis, Saint Paul Chamber Orchestra, L'Orchestra de Chambre de Geneve, Israel Philharmonic and the Moscow State Philharmonic. In 2023/24, he returns to the Orchestre national d'Île-de-France in Paris, the Belgian National Orchestra, and the Orchestra Sinfonica Siciliana in Palermo, and makes debuts with the orchestra of the Teatro Filarmonico Verona and the Istanbul State Orchestra.

A contemporary music advocate, he is the Principal Conductor of Crash Ensemble, Ireland's foremost contemporary music group. Following the revival and tour of Donnacha Dennehy and Enda Walsh's opera *The First Child* for Irish National Opera, which had been highly successful at the Galway International Arts Festival, Signum has recorded the production and the CD is due to be released later this season. Together, they also premiered *The Second Violinist* by Dennehy/Walsh and took the Opera to the Barbican in London and to Dutch National Opera in Amsterdam.

He studied at the Juilliard School and Indiana University and was a Conducting Fellow at Tanglewood. ryan-mcadams.com

Aleksandr Nisse

Aleksandr Nisse is the Titular Organist of St Mary's Pro-Cathedral in Dublin. He has studied organ with Susan Landale in Paris, keyboard studies with Louis Robilliard at the Conservatoire National de Region de Lyon, and with Nicolas Kynaston and Lionel Rogg at the Royal Academy of Music in London. He succeeded in obtaining an award from TU Dublin for a PhD in composition under the supervision of Prof. Gráinne Mulvey. His research area lies in the application of the exact partial pitches of the harmonic series. His most recent piece, *NOTINTUNE*, was commissioned by Crash Ensemble. A reflection on the impact of digital devices on society, the piece explores what happens when humans, distracted and out of tune with their natural selves and surroundings, lose empathy. His recent recording of Olivier Messiaen's *l'Ascension* received four stars in *BBC Music Magazine*, and five stars in *Choir and Organ*.

Aoife King

Aoife King is an experimental composer and multidisciplinary artist based in Cork. She completed her Bachelor of Music Degree in MTU Cork School of Music in 2022, and is currently undertaking a Master of Arts in Composition there, studying under Dr Andrew Ingamells. Through her practice, she has developed a multidisciplinary and collaborative approach to composition that combines her skills in multiple art forms to create unique ways of communicating with audiences. She is a recipient of the MTU CSM Postgraduate Scholarship in Music 2023. She also received the Composition Award in CSM in 2021 and 2022 in recognition of achieving the highest mark on the Composition modules

for both years. She has had numerous public performances of her original works including *Ticcing* as part of the Crash Project Concert in Cork (2022), and *Awakening* with the Inclusive Music Ensemble at the Crawford Art Gallery as part of the IME album launch (2023).

Cathal O’Riordan

Cathal O’Riordan is an Irish-born musician in training whose influences range from electronic dance music and rock to choral and contemporary classical music. He is attempting to understand how his wide range of influences can be blended to create a unique artistic voice. He is fascinated by both acoustic and electronic textures, particularly interested in how these two sources can mould together to create a sound world that is distinct to him.

Lara Weaver

Lara Weaver (b. 1998) is a composer and researcher currently undertaking a PhD at the Sonic Arts Research Centre (SARC) at Queen’s University Belfast, under the supervision of Professor Pedro Rebelo and funded by a Northern Bridge Doctoral Training Partnership (AHRC). Her thesis investigates the capacity of sound to observe and give voice to changing ecosystems: specifically, the Northern Irish peatlands and the ‘singing’ sand dunes of the Rub’ al Khali (Empty Quarter) desert in the Arabian Peninsular. She graduated with a First from St John’s College, Cambridge, with a BA (Hons) in Music, after which she continued to an MPhil in Musicology and Composition, which was awarded with Distinction. Her output includes orchestral, choral, chamber music and song, electroacoustic music and installation works. Recent performances include works at the BBC Proms 2023, the Electric Picnic Music and Arts Festival (Co. Laois, Ireland), Coventry City of Culture Festival and St John’s College (University of Cambridge). laraweaver41.wixsite.com/composer

Tim Doyle

Tim Doyle is a composer, uilleann piper/multi-instrumentalist and music educator from Shankill, Dublin 18. As a composer/performer he has collaborated with musicians, composers, theatre and film directors, visual artists, synesthetes, actors, dancers and choreographers across a wide range of genres and for audiences as young as two weeks old. His compositional output explores the intersections between his background as a traditional musician with sounds and techniques used in contemporary composition. More recently, his work has started to incorporate more electronic and electroacoustic elements, including the use of field recordings in both a stand-alone recorded format and as a tape element for live performance. His 2023 work *RETUNING THE DRONES* explored early 20th-century wax cylinder recordings of uilleann piper Patsy Touhey. He is a passionate music educator, having worked with Music Generation Wicklow since 2014 and at the Bray Institute of Further Education since 2020, where he lectures in music theory and ensemble performance/arrangement skills.

Crash Ensemble

Susan Doyle flutes
Leonie Bluett clarinets
Roddy O’Keeffe trombone
Brian Bolger electric guitar
Caitríona Frost percussion

Andrew Zolinsky piano
Larissa O’Grady violin
Joanna Mattrey viola
Kate Ellis cello
Caimin Gilmore double bass

Rob Kearns Production Manager • **Adrian Hart** Audio Producer • **John Phillips** Monitors Engineer • **Nell Buckley** Production Intern

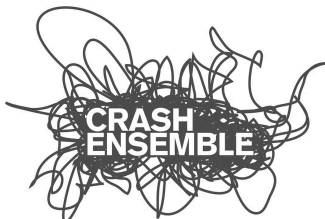
Sián Cunningham CEO • **Kate Ellis** Artistic Director • **Matt Rafter** Ensemble Manager • **Louise Barker** Marketing Lead

Crash Ensemble is Ireland’s leading new music ensemble; a group of world-class musicians who play the most adventurous, groundbreaking music of today. Led by cellist and Artistic Director, Kate Ellis and Principal Conductor, Ryan McAdams, the ensemble commissions, explores, investigates and experiments with a broad spectrum of music creators and artistic collaborators. It also puts community at the centre of its mission, and enjoys creating experiences—exploring new ways of presenting music and taking audiences on new adventures. Many well-known artists from diverse musical backgrounds have performed with the ensemble, including Terry Riley, Gavin Friday, Dawn Upshaw, Diamanda La Berge Dramm, Laurie Anderson, Lisa Hannigan, Iarla Ó Lionáird, Bryce Dessner, Richard Reed Parry, Sam Amidon and Beth Orton.

As well as performing throughout Ireland, Crash regularly performs internationally, with appearances in the last few years at the Edinburgh International Festival, the Royal Opera House, the Barbican, Carnegie Hall, the John F. Kennedy Center for the Performing Arts, Virginia Tech, GAIDA Festival and residencies at The Huddersfield Contemporary Music festival and Princeton University.

The ensemble’s music is available on their own label, Crash Records and they have recordings on Nonesuch, Cantaloupe, NMC, Ergodos and Bedroom Community labels. crashensemble.com

Crash Ensemble is funded by the Arts Council of Ireland, Culture Ireland and Dublin City Council, is a resident ensemble at the National Concert Hall in Dublin, Ireland and at Kilkenny Arts Festival, Ireland.



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
NÁISIÚNTA



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