

NEW
MUS
DUB

DIATRIBE STAGE —
THE ARCHETYPES PROJECT

26th April 2024, 9pm | The Studio, National Concert Hall, Dublin

Nick Roth *Sophia x Bythos* (2023)

Ann Cleare *gravity dreams iv* (2024) (world premiere)

Siobhán Cleary *Scheherazade: The Art of the Trickster* (2023) (Irish premiere)

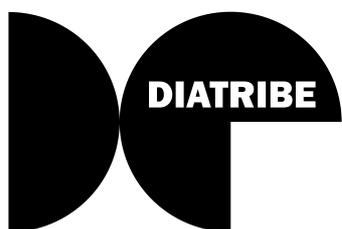
Benjamin Dwyer *Laganton* (2024)

Nathan Sherman *Cauldron of Morning* (2024) (world premiere)

Nathan Sherman viola

Alex Petcu percussion

Garrett Sholdice keyboard



PROGRAMME NOTES

Nick Roth *Sophia x Bythos* (2023)

for viola and percussion

In the beginning were Darkness, Chaos, and Water (skotos, kai bythos, kai hydōr), but the Spirit indwelling in the midst of them, divided them one from another. From the intermingling of Darkness with Spirit proceeds the mētra which again is kindled with fresh desire after the Spirit; she gives birth first to four, and then to other four aeons, and so produces a right and a left, light and darkness. Last of all comes forth an aischros aiōn, who has intercourse with the mētra, the offspring whereof are Gods, Angels, Daemons, and Spirits.

— Epiphanius, Haer. 25, 5

Sophia x Bythos was a collaborative commission from Nathan Sherman and Alex Petcu for their Archetypes Project, inspired by Carl Jung's seminal 1959 work *The Archetypes and the Collective Unconscious*.

When I was tasked with responding to the theme of the Unconscious itself, my first thought was of water and its reflections, envisioning an immersive piece for viola, aquarium, mirror and light that was an extension of research and design work with artist collective The Water Project. Reading the book during the research phase, I was thus reassured to read: 'Therefore the way of the soul in search of its lost father - like Sophia seeking Bythos - leads to the water, to the dark mirror that reposes at its bottom.' This passage seemed a remarkably affirmative coincidence and eventually became, as a redux, the title of the piece itself.

Diving deeper into the myth of Sophia, the Gnostic goddess of Wisdom, and her father Bythos, the Abyssic Monad from whence she came, I discovered the Panarion, a 4th-century work by Epiphanius, Bishop of Salamis, recounting, and critiquing, the Gnostic genesis myths of his contemporaries. From one such description comes the epigraph above, which served as both the underlying formal structure for the work and a representation of the arisal process of the conscious from unconscious. Each of the images in the passage figures as a motif in the work, with the aischros aiōn, or broken time, taking the form of the belljar, which dictates the rhythmic architecture for the second, conscious, half.

Lastly, curious about the origins of the Greek word mētra (womb), I discovered that it shares etymological roots with the words 'metre' and 'matrix'. This therefore drew a thread between Sophia and the Creation and Annihilation operators, mathematical functions that find widespread use in the study of quantum chromodynamics and harmonic oscillators... light and the possibility of light. This closing of the circle inspired the final piece of the puzzle, with the centring of the prismatic.

Sophia x Bythos received its premiere in Café OTO, London on Sunday 18th June 2023.

Ann Cleare *gravity dreams iv* (2024)

gravity dreams iv imagine the viola and percussion as different parts of an aerial body, where the wings have become decoupled yet there remains a nucleus, kinetic energy that connects, permeates and waits to be recognised. This connection draws inspiration from Jung's concepts of the collective unconscious, conscious, shadow and energy. The viola and percussion engage in a series of recurring dream-like episodes, where time and motion are in flight, in orbit, and in suspension. Is it a dream about gravity or is gravity dreaming?

Siobhán Cleary *Scheherazade: The Art of the Trickster* (2023)

One of the most universal archetypes is the Trickster figure. A figure that crosses and often breaks both physical and societal rules, navigating their way through their wit. Scheherazade is a compassionate trickster who uses her skills in speech and storytelling to save herself and countless other women. By ending her captivating stories on a cliffhanger for 1001 nights, she saves herself from the fate of her predecessors. She also makes the strategic decision to begin with misogynistic adultery tales because they are the most likely ones to catch the sultan's interest. After these opening stories, Scheherazade expands her retinue to include tales of humour, adventure, war, morality, and love. As her stories build one upon the other, the portrait she presents of women becomes much more varied and diverse, revealing a complex assortment of women who are strong, intelligent, and decisive. Many other trickster figures among them, such as Dalila the Wiley and her daughter, Tawaddud, Princess Budur and Miriam the sash-maker.

This piece pays tribute to Rimsky-Korsakov's *Scheherazade*, exploring some of the interior sound world of that piece and bringing it to the fore.

Commissioned by Nathan Sherman and Alex Petcu with funds from The Arts Council / An Chomhairle Ealaíon.

Benjamin Dwyer *Laganton* (2024)

for amplified viola, percussion and tape

dedicated to Glennie Köhnke and in memory of Ralph Kenna

The artist Glennie Köhnke has been a dear friend of mine for over 20 years. She was the wife of my guitar maker, Joaquín García, so visiting their house and studios in Málaga was always a double treat. (I eventually moved to that city in what would become a five-year sojourn in Spain).

Glennie was born in Australia but spent much of her teenage years in Madang, Papua New Guinea. She had considerable early success as an artist. Her work, however, was more in the line of an artist-anthropologist, as she painted and documented the indigenous peoples of Australia, Papua New Guinea and, in particular, the small island known as New Ireland, or Latangai. On the west coast of Latangai lies a small, isolated village called Mesi. This is where Glennie met Laganton, the leader of the small community that lived there off lush forests, farm animals and through their ancient tradition of shark-calling (shark fishing). Glennie told me a great many fascinating stories about her and Laganton, not least the one when he eventually agreed to take her shark-calling—she is possibly the only woman ever to have gone shark-calling, as this was strictly the responsibility of men only.

While listening to him recounting the stories and legends of his past, Glennie made many sketches and paintings of Laganton, took many photographs, and recorded him. Notably,

she has tape recordings of Laganton 'calling the ancestors' and 'singing to the spirits'. As Glennie points out, 'In New Ireland, every individual of the shark-calling society calls his own ancestor to guide his hand and to pour magic into his shark-calling equipment. He composes beautiful songs to lure the spirits of his ancestors to his aid.'

This was in 1972-73. Thirty years later, Glennie showed me all this 'field work' of 88mm films, audio tapes and old photographs, which were left up in the attic. I immediately understood that this invaluable archive of material relating to these ancient traditions of Latangai was at risk of being lost through degradation. I immediately undertook to digitise everything, including all of Glennie's paintings, sculptures and published books (now out of print).

Some years later, I returned to Ireland, and Glennie returned to Australia. Then tragedy struck when she had a catastrophic stroke that has left her greatly debilitated. Today, she can no longer paint, move freely, or even talk without great difficulty. I now find myself the custodian of her life's work both as an artist and as an anthropologist.

When I was invited to participate in this Archetypes Project by Nathan Sherman, I immediately thought of the audio footage of Laganton calling the ancestors and singing songs 'to lure the spirits of his ancestors to his aid'. That footage had remained in my inner hearing for years, and it seemed most appropriate to this project as a fundamental archetype. It bears some relationship to the Jungian notion of the archetype as an intrinsic configuration of thought and demeanour that manifests itself within an individual's consciousness and thus environment, or Umwelt (Uexküll).

Something else struck me. Just before Glennie got sick, she told me that she was very saddened by what she heard of Laganton's son who left Mesi to become a policeman in Madang. He no longer wished to follow his father's footsteps and become the leader of his kin group. He wanted to modernise, to live a Western life. I don't condemn him. However, his decision meant that Laganton was to be the last leader of his people. Unbeknownst to her, Glennie's recording would be of the last leader to call the ancestors of Mesi village. And with Laganton's last song luring the spirits, the flicker of an archetype lasting millennia also went out.

Nathan Sherman *Cauldron of Morning* (2024)

Rebirth is an affirmation that must be counted among the primordial affirmations of mankind. These primordial affirmations are based on what I call archetypes.

— Carl Jung

Jung discussed that there are two main themes of rebirth, that of transcendence of life, and that of transformation. The idea of transcendence and transformation is one of the most fascinating aspects of the psyche and resounded with me to want to contribute a work for the Archetypes Project. I was drawn to the poetry of Sylvia Plath, which uses archetypal images of rebirth to create a heightened emotional power, and reflected on how this would sound. Ecstasy is possible only with an intensity of vibration, and it was natural to collaborate with Garrett Sholdice who shares my enthusiasm for drone, noise, amplitude and repetition to create a soundscape—a journey—that leaves us in an altered psychological state.

BIOGRAPHIES

Alex Petcu

An Irish musician of Romanian origin, Alex Petcu is quickly establishing himself both nationally and internationally as a percussionist of the finest calibre. His recent appearances as a soloist with both RTÉ orchestras and Irish Chamber Orchestra are some of his main highlights so far. An active freelance musician, he performs with a wide variety of ensembles and in a range of settings, including the Crash and HardRain Ensembles, Bangers and Crash Percussion, the professional orchestras in Ireland, as a soloist at various festivals and as a theatre musician. His debut album, 'Alex Petcu: In Time' was released on the RTÉ lyric fm label. alexpetcu.com

Nathan Sherman

Nathan Sherman was drawn to the sound of the viola from an early age. He attended the Royal Irish Academy of Music, Royal Academy of Music in London, and ESMUC in Barcelona, and now enjoys a lively performance career as a chamber, orchestral and solo musician. Nathan has premiered many works and enjoys collaborating with composers and other like-minded musicians in the creation of new music. He is the artistic director and violist of Ficino Ensemble, and performs regularly with the National Symphony Orchestra, Irish Baroque Orchestra, Irish Chamber Orchestra, Camerata Kilkenny, and Resurgam. nathanshermanmusic.com

Garrett Sholdice

Garrett Sholdice is an Irish composer based in Dublin. His music, described as possessing an 'exquisite delicacy' (*The Irish Times*), has been recorded by pianist Michael McHale, Maya Homburger & Barry Guy duo, Ergodos Musicians and Trio Scordatura, among others. Notable commissions include works for the Irish Chamber Orchestra, Crash Ensemble, Ficino Ensemble, and the '840' concert series in London. Sholdice is a co-director of Ergodos, a Dublin-based record label and audio production company co-founded with composer Benedict Schlepper-Connolly in 2006. In 2020, he signed with Phantom Limb Music Publishing. He has lectured in composition, composition for visual media, orchestration, and score analysis at several Irish third level institutions. soundcloud.com/garrett-sholdice

Nick Roth

Nick Roth is a saxophonist, composer, producer and educator. His work seeks the liberation of improvisation from composition, the poetic syntax of philosophical enquiry, and the function of music as translative epistemology. Through collaborations with diverse international artists across various disciplines, he explores the intersections of art and knowledge. He is artistic director of the Yurodny Ensemble, co-director of Unreal Cities, and a partner at Diatribe Records, Ireland's leading independent record label for new music. He has served as artist-in-residence at institutions including the European Space Agency and the California Academy of Sciences. Represented by the Contemporary Music Centre, his work receives support from Music Network's Music Capital Scheme, funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport, and Media. nickrothmusic.com

Ann Cleare

Ann Cleare is an Irish artist working in the areas of concert music, opera, extended sonic environments and hybrid instrumental design. A recipient of a 2019 Ernst von Siemens Prize, her work has been commissioned and presented by major broadcasters such as the BBC and RTÉ, and at numerous international festivals. She has worked with groups including Crash Ensemble, Quatuor Diotima, the National Symphony Orchestra of Ireland, JACK Quartet, Talea Ensemble, the BBC Scottish Symphony Orchestra, ensemble recherche, the Fidelio Trio and Riot Ensemble, among many others.

She studied at University College Cork and IRCAM, and holds a PhD from Harvard University. In 2019 she received an Honorary Doctorate from the National University of Ireland. Her scores are published by Project Schott, New York and she is represented by the Contemporary Music Centre, Ireland. She is Assistant Professor of Music and Media Technologies at Trinity College Dublin and an artist-in-residence with Crash Ensemble. annclearecomposer.com

Siobhán Cleary

Siobhán Cleary was born in Dublin. Her work has been performed worldwide, including commissions from the National Symphony Orchestra, Irish Chamber Orchestra, Chamber Choir Ireland and the Vanbrugh Quartet, among others. Her compositions have featured at New Music Dublin, Horizons, Imagine Ireland, the NCH and the Barbican. In July 2013, she was recipient of the first Annual Irish Residency at the soundSCAPE Festival in Maccagno, Italy.

She has written the music for films and documentaries, including the score for two Roger Corman feature films. Recent commissions include works for the Great Music in Irish Houses, Vox Clamantis, Louth Contemporary Music Festival, New Dublin Voices, Elizabeth Hilliard and piece for Harp, Electronics and Film with Úna Monaghan for the Dock, Carrick-On-Shannon. She was elected to Aosdána, Ireland's state-sponsored academy of creative artists, in 2008. siobhancleary.com

Benjamin Dwyer

Benjamin Dwyer is a classical guitarist, composer, educator, researcher and improvising musician—disciplines that he combines to define his philosophy as an artist-educator. He collaborates regularly with other disciplines including dance, film, theatre, literature and education. He is an elected member of Aosdána, an Associate of the Royal Academy of Music, London (ARAM), and a recipient of the Villa-Lobos Centenary Medal (Brazilian Government). For 11 years he was Professor of Music at Middlesex University, London.

Renowned for his performances worldwide, he specialises in 20th- and 21st-century music, particularly championing new Irish compositions. His compositions are widely performed by leading orchestras and soloists globally. Committed to research, he has published extensively on topics including Irish Art Music and free improvisation. As an educator, he integrates practice-as-research into teaching, fostering fluid learning environments responsive to diverse student needs. benjamindwyer.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:

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