

NEW MUS DUB

EARTHRISE

28th April 2024, 11am | Kevin Barry Recital Room, National Concert Hall, Dublin

Deirdre Gribbin *Before the moon shattered and shone again* (2019)
Amanda Feery *Square Movement* (2016)
Linda Buckley *fiol* (2008)
Liam Bates *EARTHRISE* (2023)

Musici Ireland

Beth McNinch artistic director and solo viola • **Ioana Petcu-Colan**,
Mia Cooper & **Siobhan Doyle** violin • **Ed Creedon** viola •
Katie Tertell & **Niamh Molloy** cello • **Roger McCann** double bass •
Dianne Marshall harp • **Meadhbh O'Rourke** flute •
Conor Sheil clarinet • **Peter Ryan** horn



PROGRAMME NOTES

Deirdre Gribbin *Before the moon shattered and shone again* (2019)

To the Celts, time was circular rather than linear. This is reflected in their commencing each day, and each festival, at dusk rather than dawn. In Irish mythology, Elathan was a prince associated with stories associated, with him arriving at night by sea on a silver boat suggesting he was their moon god. The preoccupation with the nighttime was also reflected in their year beginning with the festival of Samhain on October when nature appears to be dying down. Tellingly, the first month of the Celtic year is Samonios, 'Seed Fall': in other words, from death and darkness springs life and light. The earliest-known Celtic calendar is the Coligny calendar, now in the Palais des Arts in Lyon, France. It dates probably from the 1st century BC and is made up of bronze fragments, once a single huge plate. It is inscribed with Latin characters but in Gaulish. It begins each month with the full moon. During this period of extreme disruption due to the pandemic, nature has remained. The moon is a beacon constant and reassuring. Fragments of music are reinterpreted and woven through muted passages through foreground and background, with sound ebbing and flowing transforming through chromatic coldness and then resting. The moon in this string quartet symbolises life waxing, waning, renewing and redefining.

— Deirdre Gribbin, 2021

Amanda Feery *Square Movement* (2016)

This piece is a result of a significant change in my work routine, which went from having an expanse of time in front of me for working on a piece; enough time to walk into walls, stare into space, and toy around with a compositional idea, to these very short, high-intensity bursts of writing. The piece is made up of small blocks of disjointed musical material, composed weeks apart during a stolen hour here and there. Parts in the piece square up to each other rather than move seamlessly through time.

— Amanda Feery

Linda Buckley *fiol* (2008)

fiol was commissioned by the Rothko String Trio with funds provided by the Arts Council of Ireland. The soundworld of this piece was inspired by the Norwegian Hardanger fiddle (hardingfele). 'Fiol' was the predominant term used for 'fiddle' in DanishNorwegian of the 17th and 18th centuries. This instrument is mainly used for the performance of Norwegian folk music and is similar in construction to the violin, but with eight or nine strings. Four of the strings are strung and played like a violin, and the remaining strings, called 'sympathetic strings' resonate 'in sympathy' with the other four. Here I was interested in treating the trio as a single, 12-stringed 'meta-instrument' rather than as three separate voices, almost like a hardingfele or Baroque viola d'amore with sympathetic resonating strings.

— Linda Buckley

Liam Bates *Earthrise* (2023)

EARTHRISE draws inspiration from the more exquisite imagery of our planet, which showcases how nature thrives most when allowed to follow its own natural course—this is where the Earth's ascent occurs. The vivid imagery finds its way back into the music through its evocative title.

Just as our planet's diverse life forms are continuously evolving to coexist in perfect synergy, independent rhythmic patterns of varying characteristics are designed for cooperative interplay.

With a vibrant melodic palette, the concerto showcases the viola's distinctively soulful resonance and remarkable versatility, embodying the role of the wandering observer, actively participating in the world it inhabits.

— Liam Bates

BIOGRAPHIES

Musici Ireland

Musici Ireland stands as a beacon of innovation in classical music, led by a dynamic team of women dedicated to pushing boundaries and amplifying underrepresented voices in the arts. As a chamber collective, the ensemble has garnered widespread acclaim not only for its impeccable performances of classical repertoire, but also for its groundbreaking original multidisciplinary works. At the forefront of the ensemble's creative pursuits lies the celebrated production *A Mother's Voice*, a moving exploration seamlessly integrating music and other art forms to delve into the experiences of survivors from mother and baby homes. This transformative work has captivated audiences in Ireland, Luxembourg, Germany and America, showcasing Musici Ireland's ability to bridge the gap between classical music and contemporary storytelling.

Renowned for their prolific commissioning of new music, Musici Ireland is celebrated for their daring, large-scale theatrical productions that defy conventions and ignite meaningful conversations, with two upcoming theatre works scheduled for release in 2025. Their inaugural album, helmed by Grammy award-winning producer Jonathan Allen, is poised for release in 2024, highlighting chamber compositions by six Irish composers, including a debut concerto for viola and chamber ensemble.

Musici Ireland's pioneering spirit extends beyond the concert hall, blending activism with art to create meaningful cultural experiences that resonate deeply with audiences. With each performance and initiative, they continue to trailblaze, transcending traditional boundaries and redefining the landscape of classical music in the 21st century.

musici.ie

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. 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

Amanda Feery

Amanda Feery is a composer working with acoustic, electronic, and improvised music, having written for chamber and vocal ensembles, film, theatre, installation and multimedia. Holding degrees in Music and Music and Media Technologies from Trinity College, Dublin, she completed her PhD in Music Composition at Princeton University in 2019, with a focus on Kate Bush's song suite 'The Ninth Wave'. Collaborating with US ensembles including Alarm Will Sound, Third Coast Percussion, and Ensemble Mise-en, she has also worked with Irish groups such as Crash Ensemble, the National Symphony Orchestra and Chamber Choir Ireland. Her work has been featured at New Music Dublin and Dublin Fringe Festival, among others, and she has been composer-in-residence at Bang on a Can Summer Festival, SOUNDscape, Greywood Arts and Centre Culturel Irlandais. She was a 2023 recipient of the Markievicz Award, which is funding the composition of a radio work with a libretto by Eimear Walshe, and is currently a Lecturer in Composition at the University of Galway. amanda-feery.com

Linda Buckley

Linda Buckley is a composer who creates electronic and acoustic music, with a particular interest in working across many disciplines. Her NMC record 'From Ocean's Floor' was featured by Iggy Pop on BBC Radio 6 as 'beautiful music – here is somebody really special.' Her work has been described as 'sublime and brilliant' (BBC Radio 3) and 'engaging with an area of experience that new music is generally shy of, which, simplified and reduced to a single word, I'd call ecstasy' (Bob Gilmore). She has worked in many collaborative contexts including scoring film by Kathryn Ferguson (*Nothing Compares*, co-composed with Irene Buckley, nominated for Best Score at the IFTA Awards), Mark Cousins (*A Sudden Glimpse to Deeper Things*), Pat Collins (*That He May Face the Rising Sun*, co-composed with Irene Buckley and Tadhg O'Sullivan (*To The Moon*). Recent collaborations include work for the BBC Scottish Symphony Orchestra, Liam Byrne with Crash Ensemble and piper Brighde Chaimbeul. lindabuckley.org

Liam Bates

Liam Bates is an award-winning composer, arranger and conductor of contemporary music, music for ballet and dance, works for film, television and musical theatre. A four-year composer-in-residence post enabled him to collaborate with choreographer Norman Morris and dancer David Drew, developing new works for the Royal Ballet and Royal Ballet School. As an arranger, orchestrator and conductor he has performed and recorded with many artists including Luciano Pavarotti, Pete Townsend, Bon Jovi, Meat Loaf, Bryan Adams, Dave Stewart, Michael Kamen and Elliot Goldenthal. A 20-year partnership with Irish author Eoin Colfer has led to the composition of four musicals, most notably *Noël* the Christmas musical. Composing for the screen, some of his scores include *Let The Wrong One In*, *Last Passenger* and *Earthbound*. He studied composition with Giles Swayne, Susan Bradshaw, John McCabe and Robert Walker and conducting with Norman Del Mar and Albert Rosen. soundcloud.com/liam-bates-composer

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
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CEOLÁRAS
NAISIÚNTA



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