

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

PERSONHOOD

28th April 2022, 8pm | Main Stage, National Concert Hall, Dublin

Jennifer Walshe *PERSONHOOD* (Irish Premiere)

Oslo Sinfonietta

Andreas Borregaard accordion

Aedín Cosgrove scenography

Jennifer Walshe video with additional video by **Ragnar Árni Ólafsson**

Úna Monaghan sound engineer

Christian Eggen conductor

PROGRAMME NOTES

Jennifer Walshe *PERSONHOOD* (2021)

What does it mean to be a person at a time when our every moment is surveilled, mined and monetised by the devices we have extended our consciousness into?

What agency can we hope to have, when even one of the most famous pop stars in the world has no control over her own life?

What does it mean to be human when a billionaire class dreams of upgrading their existence and living forever, while the rest of us struggle with what to do with our hands when talking to a stranger at a party?

In this commissioned work by the Irish composer and vocalist Jennifer Walshe, the Oslo Sinfonietta surrounds the accordionist Andreas Borregaard and subjects him to a range of tests and procedures.

Borregaard plays the accordion, performs obscure choreographies and watches films laden with subliminal messages; he is scored for how well he can fall over, he moves objects in endless patterns and drinks smoothies in strange colours. Are we in a laboratory? Mission control? A luxury spa? Or are we simply at home?

The commission was initiated by Borregaard, sparked by a previous collaboration with Walshe. It is related to his current artistic PhD project at the Norwegian Music Academy (NMH) 'Just Do It!?' – en undersøgelse af musikerens brug af kropspredikation. The project stems from a recent current within art music where the performer's body is put forward as an essential and co-creating factor. The body is not just operating instruments but is brought into play in diverse and, until now, unheard of ways through movements, dance, touch, recitations, song, shouts, screams, noises etc.

With her essay in the booklet of *Borealis* 2016, Jennifer Walshe gave this new way of working the name 'The New Discipline' – a term that has since gained great currency on the Western art music scene.

For a performing musician rooted in a traditional classical or contemporary music practice, such a bodily practice is a completely new field. How are works like this rehearsed? How do you create a connection with the audience? Should everything be learned by heart? What skills must be honed? And how do you relate to traditional, already acquired skills? How is a performance made relevant? Where – if at all – lies the role as interpreter? What identities are created on stage when you are stripped of your instrument?

In this way, *PERSONHOOD* is a sort of double exploration. On one hand, the work is part of an institutionalised art research at NMH. On the other hand, the performance itself embodies a live exploration in front of the audience: An artful laboratory where the ensemble subjects the soloist to a series of thought-provoking experiments. In both cases, questions related to individuality, self-worth, presence, and identity are explored. And in any case, *PERSONHOOD* is a completely overwhelming, profoundly original work of art in its own right, making exceptional demands on both the sinfonietta and the soloist.

Commissioned by Andreas Borregaard, Oslo Sinfonietta, Ultima Oslo Contemporary Music Festival and New Music Dublin, supported by Arts Council of Ireland.

BIOGRAPHIES

Jennifer Walshe

Jennifer Walshe was born in Dublin, Ireland in 1974. She studied composition with John Maxwell Geddes at the Royal Scottish Academy of Music and Drama, Kevin Volans in Dublin and graduated from Northwestern University, Chicago, with a doctoral degree in composition in June 2002. In 2000 she won the Kranichsteiner Musikpreis at the Internationale Ferienkurse für Neue Musik in Darmstadt. In 2003-2004 she was a fellow of Akademie Schloss Solitude, Stuttgart; during 2004-2005 she lived in Berlin as a guest of the DAAD Berliner Künstlerprogramm. In 2008 she was awarded the Praetorius Music Prize for Composition by the Niedersächsisches Ministerium für Wissenschaft und Kultur. In 2016 she was awarded the BASCA British Composer Award for Innovation. She is currently Professor of Experimental Performance at the Hochschule für Musik und Darstellende Kunst, Stuttgart.

Walshe's work has been performed and broadcast all over the world by ensembles such as the Arditti Quartet, International Contemporary Ensemble (ICE), Klangforum Wien, Alter Ego, ensemble recherche, the National Symphony Orchestra of Ireland, Orchestra Sinfonica del Teatro La Fenice, Nadar Ensemble, Solistenensemble Kaleidoskop, Ensemble Resonanz, Apartment House, ensemble Intégrales, Neue Vocalsolisten Stuttgart, Stuttgarter Kammerorchester, Plus Minus, Schlagquartett Köln, Crash Ensemble, Con Tempo Quartet, ensemble ascolta and Bozzini Quartet. In addition to her activities as a composer, she frequently performs as a vocalist, specialising in extended techniques. Since 2007 Walshe also has developed Grúpat, a project in which Walshe has assumed twelve different alter egos - all members of art collective Grúpat - and created compositions, installations, graphic scores, films, photography, sculptures and fashion under these alter egos.

Walshe's project, Historical Documents of the Irish Avant-Garde, involved the creation of a fictional history of the musical avant-garde in Ireland. This history spans 187 years and is housed at www.aisteach.org, the website of the Aisteach Foundation, a fictional organisation which purports to be 'The Avant-Garde Archive of Ireland.' For the project, she engaged a huge team of collaborators and created compositions, recordings, scores, articles and ephemera. A book of the project is available from www.aisteach.org; a digital release of music associated with the project is available on iTunes and Spotify. The project has received tremendous coverage in press and social media including features on Arena/ RTE1, Culture File/Lyric FM, The Irish Times, The Wire Magazine and The Quietus.

Andreas Borregaard (accordion)

Through an extensive career as soloist and chamber musician, Andreas Borregaard communicates the accordion's fascinating qualities and palette of expressions to a wide audience. He collaborates with composers from all over Europe and is actively influencing the development of this young instrument's use and repertoire—and through a parallel fascination with early music, he explores how the accordion can add new colours to the keyboard repertoire of the 18th century.

In 2013, Borregaard was awarded with the Danish Arts Council's 'Young Elite'-scholarship, aimed at supporting the country's most significant talents across all

musical genres, and in 2017 the Danish Composers' Society awarded him their 'Music Prize' in recognition of his work.

Borregaard made his international solo debut in 2007 with the BBC National Orchestra of Wales, performing the UK-premiere of Giya Kancheli's *Kapote* for accordion and orchestra. In 2012, he premiered Fredrik Österling's concerto *Endymion* (2012), in 2017 the cross-disciplinary concert-installation concerto *Aeolian* (2017) by Maja S.K.Ratkje /Kathy Hinde and in 2020 the concerto *BOX* by Hugö Gudmundsson.

Since 2010, Andreas Borregaard has been teaching accordion and chamber music at the Royal Danish Academy of Music in Copenhagen, and in 2017 he was appointed accordion lecturer at the Norwegian Academy of Music in Oslo, where he is currently also a PhD fellow in artistic research ('Just Do It! - exploring the musician's use of bodily performance' 2018–2022).

Aedín Cosgrove (scenography)

Aedín Cosgrove is the Set and Lighting Designer and Co Artistic Director of Pan Pan Theatre.

He works as a freelance designer in all areas of professional theatre production and in Opera and Dance, designing *Four Note Opera* by Tom Johnson, *Cinderella* by Maxwell Davis, *Marriage of Figaro*, Mozart and *Hamelin – A chamber Opera* by Ian Wilson and working with Opera Theatre Company Ireland, Trigger Productions, Catapult Dance and Shakram. He also works as designer for the Crash Ensemble – most recently the Gavin Bryars concert with Gavin Friday and the Steve Reich Marathon.

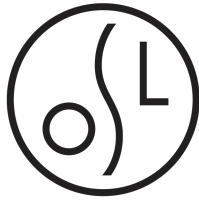
Christian Eggen (conductor)

Conductor, composer and pianist, Christian Eggen is one of the most influential personalities on the Norwegian music scene, ranging from contemporary music via genre merging projects, installations, television and radio drama productions to film, theatre, jazz, opera and classical music.

As a conductor, he is known as one of Europe's finest interpreters of contemporary music and has worked closely with composers such as Morton Feldman, John Cage and Helmut Lachenmann. As artistic director of the Oslo Sinfonietta, he has developed the Norwegian sinfonietta repertoire since the nineties, and he regularly appears on the European contemporary music scene with groups such as the Ensemble MusikFabrik and Ensemble InterContemporain. His work with orchestras includes the Oslo Philharmonic Orchestra, the Orchestra Filarmonica della Scala in Milan and the Royal Philharmonic in London.

He has written music for a vast range of formations and settings. His first opera, the *Franz Kafka Pictures* will receive its complete world premiere at the Norwegian National Opera in the autumn of 2013. Sections of the opera have been performed since 2009.

As a pianist, Eggen has gained international acclaim for his interpretations of Mozart and the Danish composer Carl Nielsen, as on the recording *Carl Nielsen: Piano Music* on the Victoria Label.



Oslo
Sinfonietta

Anne Karine Hauge flute
Lena Brandvoll oboe
Ingvill Hafskjold clarinet
Embrik Snerte bassoon
Julius Pranevicius french horn
Odd Nilsen trumpet
Håkon Stene percussion
Ingfrid Breie Nyhus piano
Hans Petter Mæhle violin
Bendik Foss viola
Hans Josef Groh cello
Håkon Thelin double bass

Oslo Sinfonietta, Norway's oldest running contemporary ensemble, was established by the Norwegian composer Asbjørn Schaathun in 1986. The ensemble is under the leadership of Christian Eggen, who is artistic director and chief conductor. Oslo Sinfonietta comprises leading freelance musicians and members from some of Norway's most prominent orchestras, including The Oslo Philharmonic Orchestra, The Norwegian Opera and Ballet Orchestra, The Norwegian Chamber Orchestra and The Norwegian Radio Orchestra. This ensures that the ensemble has the quality and flexibility that modern repertoire demands.

Among Oslo Sinfonietta's numerous recordings are *Birds and Bells*, with music by Bent Sørensen and *Objects of Desire*. In 1999, Oslo Sinfonietta was awarded the prestigious Spellemanspris, Norway's equivalent of a Grammy, for *Boyl*, with music by Rolf Wallin.

Oslo Sinfonietta performs regularly at Norwegian and international festivals. Highlights include appearances at The Casa da Música Festival in Porto, The Présence Festival in Paris and The Venice Biennale.



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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:

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