

N E W
M U S
D U B

THE MONOCHROME PROJECT

25th April 2024, 5pm | Richmond Barracks, Dublin

Milica Djordjević *Monochrome, light blue darkness* (2024) (world premiere)

Rolf Wallin *Prillar Octagon* (2020/2024) (Irish premiere)

Catherine Lamb *pulse / shade* (2014/2024) (Irish premiere)

Raven Chacon *Call for the company, in the morning* (2022) (Irish premiere)

The Monochrome Project trumpets

Chloë Abbott

Marco Blaauw (leader)

Christine Chapman

Mechthild Drop

Rike Huy

Bob Koertshuis

Nathan Plante

Laura Vukobratović

PROGRAMME NOTES

Milica Djordjević *Monochrome, light blue darkness* (2024)

The piece is like a monochrome immersive painting or sculpture that invites the listener to dive into it. It is an extensive study of crystallised tone as a region that remains seemingly static on the outside, changing reflections from metallic to matt, while being kinetic on the inside, constantly shimmering in a light blue shade of darkness. The piece is inspired by and dedicated to the marvellous musicians of The Monochrome Project.

Monochrome, light blue darkness is a co-commission with WDR, Germany.

Rolf Wallin *Pillar Octagon* (2020/2024)

for 8 natural trumpets. Original for 2 Norwegian Lurs.

This project was initiated by Marco Blaauw and Christine Chapman. In 2016 they worked extensively with Rolf Wallin on his project the Otheroom, premiered at the opening of the Ultima Festival. Both brass players told Wallin that they had bought two Norwegian Lurs (Lur is a smaller and straighter Norwegian cousin of the Alphorn). This was a part of the project Global Breath (globalbreath.net), a research project about the universality of trumpet sound, and the different traditions of playing them around the world. They challenged Wallin to 'find his Norwegian roots' and write music for them. Wallin had already behind him several works reaching into the Norwegian folk music tradition, among them the electroacoustic piece *Strøk*, based on a recording of the Hardanger fiddle player Hallvard Bjørgum, and *Imella*, a concerto for the North-Norwegian fiddler Susanne Lundeng and Bodø Sinfonietta. So this would be a welcome follower in this line of works.

The title and the central idea of *Pillar Octagon* came from Pillar-Guri, the woman who had a defining role in the Battle of Kringen in 1612. With her Lur, she signalled to the peasants of the Gudbrandsdal valley that the Scottish army was approaching, making it possible for the defenders to totally crush the intruding military forces. The cousins of the Lur, like the alphorn and the Celtic carnyx, were all intended for communication over large distances; so this is also a piece about communication.

The score will be an 'elastic score', with many possible musical outcomes. There is no improvisation in the sense that the performers invent musical material. All the material is exactly notated, but in a form where the musicians can interact freely and move between different 'spaces' of the composition after certain rules. The music can be played on any natural brass instrument, i.e. a lip-excited wind instrument without valves, holes or slide, that can reach up to the 'diatonic octave' of the harmonic series (16th partial). This also includes many folk instruments, but also Baroque trumpets and horns.

Catherine Lamb *pulse / shade* (2014/2024)

for four similar, upper-ranged voices (2014). Arranged for eight trumpets of The Monochrome Project (2024).

After:

Sven-Åke Johansson: *Sounds of a Tropical Rainforest in America*

Laura Steenberge: *Piri forms*

Bryan Eubanks: *Spectral Pattern*

Raven Chacon *Call for the company, in the morning* (2022)

for a variety of eight trumpets.

‘For the Company in the Morning’ references the tradition of fox-hunting horn calls and signals as material for creating an open landscape of drones, with interludes marking the passing of the outdoor day. The composition considers the striving for ecological balance, utilising musical instruments to aid in hunting, though devolving into sport, and corrupting the instrument's tone into a timbre of fear.

BIOGRAPHIES

The Monochrome Project

The Monochrome Project is an ensemble of eight trumpets, founded by Marco Blaauw in 2015. The ensemble focusses solely on the sound of the trumpet, working with duplication, dense sound fields, subtle colour changes, gradual and extreme dynamic curves, motion, shifting distances and perspectives. The single timbre becomes both the sonic foundation and accentuating highlight. The Monochrome Project proves that less can also be more.

In 2015, the ensemble collaborated with La Monte Young and performed throughout Europe as the Theatre of Eternal Music Brass Ensemble. In 2018, The Monochrome Project performed the European premiere of *composition no. 103* by Anthony Braxton and received rave reviews from audiences at the Ruhrtriennale and the Huddersfield Contemporary Music Festival. In 2020 and 2021, the ensemble produced new repertoire for video and audio for the West German Radio and the Philharmonie Cologne. In 2022, they collaborated with Pulitzer Prize-winner Raven Chacon, and premiered his 30-minute composition *Call for the Company*, commissioned by the BBC, followed by a portrait concert, at the Holland Festival in Amsterdam.

In 2024, the ensemble continues its explorations, with commissioned works by Wadada Leo Smith, Cat Lamb, Elena Rykova, Anna Korsun, Bára Gísladóttir, Riccardo Nova and Milica Djordjević. globaltrumpets.net/monochromeproject/

Ministerium für
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Kunststiftung
NRW

Milica Djordjević

Milica Djordjević (b. 1984, Belgrade, Serbia) studied at the Faculty of Music in Belgrade, the Conservatoire National de Region de Strasbourg, IRCAM and HfM Hanns Eisler in Berlin. She lives and works in Cologne, and her music has been performed and broadcast across Europe, the USA and Asia.

She has worked with ensembles and performers including the Berlin Philharmonic, Gustavo Dudamel, the Arditti Quartet, Ensemble Musikfabrik, ensemble modern, BR Symphony Orchestra, WDR Orchestra, Münchener Kammerorchester, JACK Quartet, ensemble recherche, Neue Vocalsolisten, ensemble Alternance, ensemble l'arsenale, Tamara Stefanovich, Pierre-Laurent Aimard, Marco Blaauw, Teodoro Anzellotti, Carl Rosman, Dirk Rothbrust, Marin Alsop, Enno Poppe, Peter Rundel, Bas Wieggers, Luca Pfaff, Jean Deroyer, Sylvio Gualda and Orchestre National de Lorraine.

Her numerous accolades include the Claudio Abbado Composition Prize of the Berlin Philharmonic 2020, Ernst von Siemens Composers' Prize 2016, Belmont Prize for Contemporary Music of the Forberg-Schneider Foundation 2015, Staubach Fellowship 2016 and 8th Berlin-Rheinsberger Kompositionspreis 2013, to name but a few.

milicadjordjevic.com

Rolf Wallin

Rolf Wallin (b. 1957) is one of Scandinavia's leading contemporary composers, widely performed and commissioned internationally. His musical background spans from jazz, avant-garde rock and early music to traditional classical training. This versatility is reflected in an exceptionally many-faceted list of compositions. As a composer, he freely combines computer-generated systems and mathematical formulae with intuitive approaches. His work list includes both instrumental and electroacoustic works, music for concert halls and for theatre, dance and film; and his continuous crossing of borders between genres and styles has resulted in a number of fruitful cross-fertilisations.

In addition to his many orchestral and chamber works, he has worked closely with prominent jazz, rock, improv and folk musicians, bridging the gap between very different musical languages. He has also collaborated with visual artists, writers, theatre directors and, above all, several outstanding contemporary dance groups and choreographers. rolfwallin.org

Catherine Lamb

Catherine Lamb (b. 1982, Olympia, Washington, US), is a composer exploring the interaction of elemental tonal material and the variations in presence between shades and beings in a room. She has studied and written music since a young age. In 2003 she turned away from the conservatory in an attempt to understand the structures and intonations within Hindustani Classical Music. She studied (experimental) composition at the California Institute of the Arts (2004-06) under James Tenney and Michael Pisaro, who were both integral influences. It was there also that she began her work into the area of Just Intonation. Since then, she has written various ensemble pieces (at times with liminal electronic portions), and continues to go further into elemental territories, through various kinds of research, collaboration, and practice (herself as a violist). She received her MFA from the Milton Avery School of Fine Arts at Bard College in 2012 and currently resides in Berlin, Germany. sacredrealism.org/artists/catherine-lamb/

Raven Chacon

Raven Chacon is a composer, performer and installation artist from Fort Defiance, Navajo Nation. As a solo artist, he has appeared at LACMA, REDCAT, Borealis Festival and The Kennedy Center, among many others. As a member of Postcommodity (2009-18), he co-created artworks for the Whitney Biennial, documenta 14 and Carnegie International 57. He has appeared on more than 80 releases on national and international record labels and was awarded a Pulitzer Prize (2022) for *Voiceless Mass*.

Since 2004, he has mentored over 300 high school Native composers for the Native American Composer Apprenticeship Project. He is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, the American Academy's Berlin Prize for Music Composition, the Bemis Center's Ree Kaneko Award, the Foundation for Contemporary Arts Grants to Artists Award (2022), the Pew Fellow-in-Residence (2022), and was a 2023 MacArthur Fellow. His solo artworks are in the collections of major museums and collectors across the US. spiderwebsinthesky.com/contact/

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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