

NEW MUS DUB

EVERYDAY WONDERS

28th April 2024, 1pm | Main Stage, National Concert Hall, Dublin

Ferdia Ó Cairbre *Today is Here* (2023) (world premiere)

Ferdia Ó Cairbre *For Our World* (2024) (world premiere)

Gracie Gilmartin *A Lullaby* (2024) (world premiere)

Ollie Lambert *The Lake Isle of Innisfree* (2024) (world premiere)

Cecilia MacDowell *Everyday Wonders: The Girl From Aleppo* (2018)

Nick Page *A Promise I Will Keep* (2006)

Cór na nÓg

Cór Linn

Mary Amond O'Brien music director, Cór na nÓg

Ciarán Kelly music director, Cór Linn

Jennifer McMahon music assistant • **Carole O'Connor** accompanist •

Bogdan Sofei violin • **Des Lacey** percussion



PROGRAMME

Ferdia Ó Cairbre *Today is Here* (2023) (world premiere)

music by Ferdia Ó Cairbre

words Fr. Eddie Fitzgerald and Lena Amond

Ferdia Ó Cairbre *For Our World* (2024) (world premiere)

music by Ferdia Ó Cairbre (New Music Dublin commission)

words by Mattie Stepanek (age 11)

Gracie Gilmartin *A Lullaby* (2024) (world premiere)

music by Gracie Gilmartin

words by James Agee

Ollie Lambert *The Lake Isle of Innisfree* (2024) (world premiere)

music by Ollie Lambert (New Music Dublin commission)

Cecilia MacDowell *Everyday Wonders: The Girl From Aleppo* (2018)

music by Cecilia MacDowell

words by Kevin Crossley-Holland

solo violin: Bogdan Sofei

Nick Page *A Promise I Will Keep* (2006)

music by Nick Page

words by Nick Page and Nita Penfold

With huge thanks to all our young singers and their families – we could not do this without you!

PROGRAMME NOTES

Well-known primatologist and anthropologist Jane Goodall says ‘if one wants to change attitudes, you have to reach the heart. You can reach the heart by telling stories...’

Stories through poetry and song have an even greater power and ability to reach the heart. However, when stories and poems composed by children and young people are sung by children and young people, a unique ‘magic’ takes hold—they become the music as they sing about a world we all dream and long for.

At the centre of ‘Everyday Wonders’ is the true story of the girl from Aleppo. Nujeen Mustafa, a Kurdish teenager of 16 born with Cerebral Palsy, brings us on a musical journey of what it is really like to be a child refugee. ‘Everyday Wonders’ is bookended by other stories and poems that, alongside Nujeen’s story, promote everyday values such as kindness, empathy, living in the moment, responsibility and accountability, the importance of place and people including ourselves—human characteristics that are needed now more than ever before. These song stories demonstrate the power of group singing as a conduit for social change. ‘To those who hunger, give bread. And to those who have bread give the hunger for justice.’ (Latin American Prayer)

— Mary Amond O’Brien and Ciarán Kelly, 2024

Cecilia MacDowell *Everyday Wonders: The Girl From Aleppo* (2018)

words by Kevin Crossley-Holland

1. ORPHANS OF THE WORLD

Chorale

This wreath of words, is what we have.
And flowers of song all we can give.
Singing sorrow but singing tomorrow.
Singing the song of life itself.
Nujeen. Nujeen.
New life. That's me!

But I can't walk, can't balance.
My two legs have lives of their own.
Plaster, braces, operations.
I'm stuck forever on tiptoes.

I often dream about being an astronaut.
Floating in space, your legs don't matter.

The scent of rosewater, hookah pipes,
pistachios.
That's how Aleppo used to be.
Dust, rubble. Aleppo, Aleppo.
Every window broken, like a ghost town.

We Kurds: orphans of the world.
My mother, my father, my siblings.
All ten of us in three rooms,
TV was my school, TV was my friend.
I learned Soap-opera English by watching TV.
Shelling, looting, hammering, bombing
We knew we had to leave.
Just me, my sister Nasrine, and my wheelchair.
Sometimes sisters can be as sweet as birds....

Chorale

Remember me? Remember
I'm not a baby, not a girl, not a boy.
I'm just a number, an obstacle.
I'm on the wrong side.
Remember. Remember me?

2. THOUSANDS MILLING AT THE BORDER (THE JOURNEY)

Thousands milling at the border.
Suitcases, Bundles. Refugees-nothing!
We sold heirlooms sold family homes.
One man said he sold his kidney.
We raised money to buy life jackets,
a place on a dinghy, freedom

3. I HAD NEVER SEEN THE SEA BEFORE

I had never seen the sea before, never seen
the sea.
The mist, the spray. How beautiful it is!
Our phones we tied inside party balloons
to keep them dry on the crossing.
Of course I can't swim. I've never been in water.
None of us could swim. We'd never been in
water.
I became Poseidon.
That dove pebble a little Afghan boy gave me:
I held it for luck between my awkward fingers.

4. A LOST TRIBE PUSHED FROM BORDER TO BORDER

A lost tribe pushed from border to border.
Stampeding for a bus, swarming across fields.

In the camps children drew pictures
With coloured pencils: a flower bright as blood,
bright as blood, children drew pictures.

A lost tribe pushed from border to border.
The guards lobbed food at us—lawyers,
doctors
professors, businessmen.
We are not animals.
The jerking, the jolting, the pain, the pain.
And Nasrine always pushing, pushing.

Greece, Macedonia, Serbia, Hungary
Croatia, Slovenia, Austria ...
'Please, Germany? Where is Germany?'

The policeman smiled.....
'Willkommen! Welcome to Germany!'

5. EVERYDAY WONDERS

My head, my heart, skipping and singing,
What delights me are everyday wonders:
People talking to me because I'm smiling,
skipping and singing.
Happy frogs croaking, summer rain falling,
Even the ducks seemed to welcome me.
Skipping and singing.

A chance to brush my teeth in the morning.
Everything on time, all the strict rules,
waking early, my first ever morning at school,
my pink and blue rucksack, red subject folders.

Sometimes in my dreams I make friends ...
The animals at the zoo, some are weird as I am.
A smiling refugee. Am I an alien?

Laugh as long as you breathe.
Love as long as you live.
These are my favourite sayings.
Nujeen. Nujeen, New life. That's me

Chorale

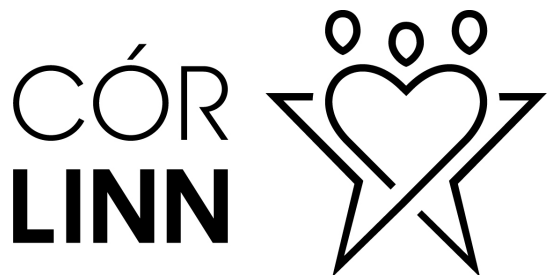
This wreath of words, is our choice.
These flowers of song, they are our voice.
Singing sorrow but singing tomorrow.
Singing the song of life itself.



Abby O'Halloran
Ailbhe Quinn
Ailbhe Sheehan
Amelia Rowan
Annabel Murphy
Aoibhinn Galvin
Arabella McGuinness
Caitlin Cox Denti
Caoimhe Doyle
Cara Fortune
Chaanrouy Nangsha
Christian Shine Walsh
Ciara Ní Almhain
Cillian Sheridan
Clara Ferguson
Dilara Tuç
Ela-Marie Tuç
Eleanor O'Cathain
Elizabeth Cantwell

Ellen Graham
Emily Croughan
Eva White
Finn Moran
Finn O'Brien Harte
Freya Cosgrove
Helen Bueckert
Isabel O'Cathain
Iseult O'Neill
Isobel Owens
Joni Scott-Mulcahy
Líadan O' Sullivan
Lily Pritchard Melvin
Maedhbh McCarthy
Maeve Hynes
Max O'Sullivan
Max O'Brien
Maximilian White
Meadhbh Smith

Meadhbh Croughan
Naoise Roddy
Naran Gillen
Neasa McMenamy
Ngalemrei Nangsha
Nina Humphreys
Nora Verdier
Olivia Ruiz Martinez
Rebecca Mair
Rhett Long
Róisín Davey
Róisín Ó Domhnaill
Rosa Tottenham
Rose Pritchard Melvin
Rosie Clery
Saoirse Hennessy
Sarah McParland
Síofra Palliser
Yeukai Cadden-Doyle



Aaron Walsh
Aine McPolin
Aisling Reilly
Alannah Davis
Anna O'Cathain
Antoni Panszczyk
Aoife Stuart
Aoife Ryan
Aoileann Monaghan
Artur Quintino Bernardo
Ava Mc Entee
Ava McKenna
Caoimhe Kavanagh
Cara O'Rourke
Catherine Leahy
Cecilia Henderson
Charlene Sone Lenou
Ciara O'Duffy

Cillian O Mír
Clementine Xu
Colin Brown
Conor Byrne
Emer Duffy
Eoin Devitt
Ewan McKenna
Filip Panszczyk
Gracie Hourihane
Gracie Gilmartin
Hannah Löfstrand
Holly Robbins
Isla Smyth-Graham
Jack Cahill
James Donohoe
Joseph Tuliani
Kate McNamara
Ken Paulson

Kian Humphreys
Lucy Colleary
Matthew Leamy
Mia O'Connor
Michael Kennedy
Molly O'Connell
Molly Verdier
Oisín Govender
Ralph Gowran
Robert O'Brien
Rosie Clarke
Sarah Walsh
Sasha Ward
Seán Hynes
Shaun Paulson
Sofia Quintino Bernardo
Sophie Gahan
Zoe Moore

Choral Administrator
NSO Choirs
Lesley Bishop

Acting Head of Learning
and Performance
Nigel Flegg

Choral Stewards
Katie Stoker-Phelan,
Sasha Ward & Tadhg
Connolly



Cór na nÓg singers, 2023

BIOGRAPHIES

Cór na nÓg

Cór na nÓg is one of Ireland's leading children's choirs, providing vocal training and performance experience for children aged between nine and 14 in a fun, social and supportive environment. The choir was formed in 1987 by RTÉ's then Choral Director Colin Mawby, with current Choral Director Mary Amond O'Brien assuming the position in 2011.

In January 2022 they moved with Cór Linn youth choir and the National Symphony Chorus from RTÉ to the National Concert Hall. They have continued their busy and varied concert schedule with stand-alone performances as well as collaborations with the National Symphony Orchestra, most recently in Fauré's *Requiem* featuring the three NCH choirs singing together for the very first time (January 2024). Repertoire is wide-ranging, from Bach to Beatles, with rehearsals focussed but great fun too.

Many members have gone on to join Cór Linn and the NSC, with some also returning as staff, keeping the NCH choral family thriving through the generations!

Cór Linn

Cór Linn is an auditioned, mixed-voice choir for young singers aged 14-19 meeting weekly during term-time in the National Concert Hall, preparing a wide variety of repertoire from classical to contemporary.

The choir was formed by RTÉ in September 2018, giving opportunities for teenage singers to move from treble to four-part harmony singing (SATB). In 2022, the choir transferred with the National Symphony Chorus and Cór na nÓg to the National Concert Hall to become part of the new NCH choral family, with Ciarán Kelly succeeding Mary Amond O'Brien as choral director in September 2023.

Recent performances have included concerts with the NSO (Faure's *Requiem*), a celebration of International Women's Day, New Music Dublin Festival 2023, and a highly acclaimed live RTÉ TV performance in the Garden of Remembrance as part of the 2023 Civil War Commemorations. Collaborations and stand-alone concerts planned for 2024 include participation in the Derry Choral Festival (October) and Christmas concerts with the NSO in Dublin and Wexford. Ciarán will also be directing a new Youth Choir Summer School in the NCH between July 11-14 aimed at young singers of all levels.

For enquiries about joining our choirs, please contact Lesley Bishop – lesley.bishop@nch.ie

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:



Festival Box Office 01 417 0000 | New Music Dublin, c/o National Concert Hall Earlsfort Terrace, Dublin 2
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April 28, 2024

Welcome, and thank you for the opportunity to share a few thoughts about my son's message of peace which you are about to hear.

On September 11, 2001, Mattie J.T. Stepanek was a young 11-year-old who was battling an incurable and medically complex condition, but who celebrated life with peace, and purpose, and play. Despite his many personal challenges, he was a respected poet and sought-after public speaker who inspired local and global neighbors with his vision of a world strengthened with hope, and his messages and mission to unite the world with peace.

When I think about the year 2001, I realize that this is more than two decades ago. Today, many people no longer recognize my son's name, or have his books of *Heartsongs* poetry, or are familiar with the *For Our World* passage Mattie penned as that September 11 day ashed, and faded into the "what next" of September 12 and beyond – including to this very day.

And, there are people – younger and older – who live in countries where what happened here in the United States on that day was not tragic news.

But for many people, especially U.S. citizens, this is a significant date. A horrific date. And for my son, it was a focus-shifting date.

In the United States, we are not used to terrorist attacks on our land. We are definitely not used to violence of this magnitude. Yet as this event unfolded on live television, Mattie watched personal friends, some of his own heroes for hope and peace – New York firefighters whom he worked and played with as they collectively raised awareness and funding for people in need of hope – he watched them perish, live, on television, as planes crashed, and buildings collapsed.

As he watched the mayhem on tv, he also heard the fighter planes taking off from the military base that we lived near as our nation's capital, just a few miles away, was being attacked.

Mattie was a known and respected leader at the time. Mattie was also a child. And he was sad , and scared, and shocked, and confused.

But even amid his intensely painful feelings, Mattie had an awareness, an understanding, that terrorist attacks, and bombs, and tragic violence – these are daily truths for some of our global neighbors. He realized that whether one was from this country, or another country, or whether one would remember this event firsthand or live in a place where this simply was not "news" – the reality is this:

When senseless acts of violence occur, they cause pain, for someone, somewhere.

They interrupt peace.

**They put further imbalance in equitably tending to the basic needs
of all global citizens – which is critical to the pathways to peace.**

continued...

As Mattie struggled to make sense of what he was witnessing that historic day, and also fathom why and how he (or anyone) could move forward with hope, and with peace, he penned a prayerful poem he titled, *For Our World*.

Mattie never wavered in his belief that peace is possible, and that it can be cultivated and realized person by person, community by community, choice by choice, as we tend to even shattered pieces of moments and history – rebuilding what he called the *mosaic of humanity*.

This poem was Mattie’s immediate response to a personal and global tragedy, and it was his passionate plea for why and how we can each and all choose to move forward from this tragedy, or from any tragedy – with hope, and with peace and purpose and play, and with prayerful goodwill.

He hoped that this poem might one day become an international passage for peace – reminding people that we must individually and collectively choose to make peace something that matters, for our own countries and cultures, and for all countries and all people all around the world. To date, the poem has been translated into more than 50 languages. Mattie’s goal was 101 languages, which I believe will happen.

Before he passed away just before his 14th birthday in 2004, Mattie had transformed this poem into an outline for his seventh and final book, titled *Just Peace: A Message of Hope* – which he penned in supportive collaboration with Former U.S. President and Nobel Peace Prize recipient Jimmy Carter. This book explores the important matter of not just ending wars, but of reflecting on peace, and responding to challenges with peace, and reaching out beyond our differences – with peace.

For Our World represents the power of one person – like Mattie, like President Carter, like the composer who set Mattie’s lyrics to music for today’s performance, like the musicians, like each and all of us, and like you – and the good that can be achieved when a just message is amplified with trust, and with passion, and with hope.

I ask that you choose to reflect on the message you hear in this piece. I ask that you respond to the message with choices in attitude and action that tend to the mosaic of humanity. And I ask that you please reach out – with the gentle strength of this message – for our world.

With gratitude, hope, and peace,

Jeni Stepanek (“Mama Peace”)

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