

NEW
MUS
DUB

CHANGING STATES

27th April 2024, 9.30pm | The Studio, National Concert Hall, Dublin

Antti Auvinen *Boundary Bourrée* (2024) (Irish premiere)

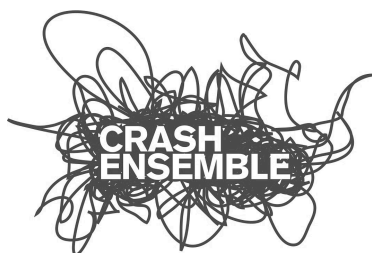
Bekah Simms *Cryptid* (2024) (world premiere)

Crash Ensemble

Ryan McAdams conductor, *Cryptid*

Adrian Hart audio producer

Dan Tapper visuals, *Cryptid*



PROGRAMME NOTES

Antti Auvinen *Boundary Bourrée* (2024)

The title of this work points to various topics or areas. What currently interests me artistically is the significant ongoing change in terms of a boundary shift of what is considered permissible in public or political debate. A strategic, intentional, accommodation to, for example, racist or violent speech is corrupting the political debate, and most likely our societies as well. I find this development very interesting and very disturbing.

Compositionally speaking, boundaries of musical elements, the change in musical material itself and the qualities of the change, are fascinating for me as a composer. Also, I find it always surprising how our hearing tends to get used to certain temperaments after some time.

Bourrée refers to rhythmical structure. But also, I find it interesting how this originally music-to-be-danced developed gradually into a music not to be danced at all. Now, if this music of mine is to be danced, this I'm not able to say, but the shifting boundaries can be acknowledged in music and in politics.

— Antti Auvinen

Boundary Bourrée was commissioned by Tampere Biennale.

Bekah Simms *Cryptid* (2024)

Cryptid is a work for ten players and electronics written during my time as artist-in-residence with Crash Ensemble. The residency period allowed an extremely thorough and generous period of creative research, which saw over a year of workshopping, recording, sketching, composing and revising. Building off of my first work written for Crash, *metamold*, *Cryptid* further blurs the sonic relationship with the ensemble and its electronic doppelgängers to create a strange and surreal composite creature: one with recognisable features captured in a hazy, uncertain photograph. It is a substantial piece – approximately 32 minutes in five movements:

- I wing
- II spot
- III maw, tongue
- IV tooth
- V hoof

Cryptid's development started with inviting each member of Crash to bring a preferred sonic vocabulary with which to write: sounds and playing techniques that each performer found compelling to 'play around' with, whether a composer had asked for it in a previous piece or not. Each sound was then recorded during a workshop session, sometimes in isolation and sometimes in small groups playing off and imitating each other's brought sounds. These recordings are the source of both the acoustic performed parts of the piece as well as the processed electroacoustic elements in the speakers. These self-selected sounds and gestures totally form the foundation of the work, allowing it to truly be for and about the members of Crash themselves and their particular musical inclinations: representative colours and skins stitched into a single beast, moving and sounding as one.

Especially highlighted is the relationship between the acoustic grand piano as played by Eliza McCarthy and her electronic just intonation counterpart – a solid, resonating body on stage and its phantom in the brush. The relationship between the live, equal-temperament piano and its microtonal electronic imitator was at the heart of the sonic interactions in *metamold*, and revealed itself as a musical space in which I was extremely keen to continue playing in *Cryptid*. As such, two of the five movements of the new work are short interludes for solo piano and electronics where the electronics present a distorted mirror image of the pianist's shape back to her. Even when the ensemble reconvenes in the other movements, Eliza's material and its alternate, 'artificial' versions occupy a special and primary role in establishing the constructed environment. It isn't a piano concerto, but the skeleton of the work certainly suggests a piano profile.

Throughout its duration, *Cryptid* navigates through a variety of deeply contrasting textures: bristles and skin and tongue that, in their entirety, create something imagined and organic, but with shades of the fantastical and surreal.

— Bekah Simms

Cryptid was written for Crash Ensemble with support from the Canada Council for the Arts, and was written during Bekah's time as Composer in Residence with Crash Ensemble.

BIOGRAPHIES

Ryan McAdams

Equally at home in the world of opera, symphonic repertoire and contemporary music, American conductor Ryan McAdams has established a presence on both sides of the Atlantic. He has appeared with Maggio Musicale Fiorentino, the Lirico Sinfonica Petruzzelli di Bari, Kansas City Symphony, Phoenix Symphony Orchestra, New York City Opera, National Symphony in Washington, Vancouver Symphony, DC, Santa Fe Symphony, Louisville Orchestra, Louisiana Philharmonic, Los Angeles Philharmonic, Academy of St. Martin in the Fields, Orchestre Symphonique et Lyrique de Nancy, Opera Nationale de Lorraine, Opera Theatre of St. Louis, Saint Paul Chamber Orchestra, L'Orchestra de Chambre de Geneve, Israel Philharmonic and the Moscow State Philharmonic. In 2023/24, he returns to the Orchestre national d'Île-de-France in Paris, the Belgian National Orchestra, and the Orchestra Sinfonica Siciliana in Palermo, and makes debuts with the orchestra of the Teatro Filarmonico Verona and the Istanbul State Orchestra.

A contemporary music advocate, Ryan is the Principal Conductor of Crash Ensemble, Ireland's foremost contemporary music group. Following the revival and tour of Donnacha Dennehy and Enda Walsh's opera *The First Child* for Irish National Opera, which had been highly successful at the Galway International Arts Festival, Signum has recorded the production and the CD is due to be released later this season. Together, they also premiered *The Second Violinist* by Dennehy/Walsh and took the Opera to the Barbican in London and to Dutch National Opera in Amsterdam.

McAdams studied at the Juilliard School and Indiana University and was a Conducting Fellow at Tanglewood. ryan-mcadams.com

Antti Auvinen

Antti Auvinen (b. 1974) is an exciting name on the Finnish classical music scene. He studied at the Amsterdam Conservatory, with composition as his main subject. Rhythm, timbre, the potential of multimedia as well as unconventional combinations of instruments and ways of playing them are his particular interests. His bold style has won attention and acclaim both at home in Finland and abroad. Despite its modern approaches, his music slips with ease into the centuries-old classical-music continuum, and the emotional charges generated by music occupy an important role. Art, he says, affects people deepest down, in the realm of emotion.

Bekah Simms

JUNO award-winning composer Bekah Simms hails from St. John's, Newfoundland and is currently based in Glasgow after nine years living and working in Toronto. Her varied musical output has been heralded as 'cacophonous, jarring, oppressive — and totally engrossing!' (*CBC Music*) and lauded for its 'sheer range of ingenious material, expressive range and sonic complexity' (*The Journal of Music*). Her music has been widely performed across North America and Europe. She has worked with some of the top interpreters of contemporary music internationally, including Crash Ensemble - with whom she is currently an artist-in-residence - Riot Ensemble, Quatuor Bozzini, Eighth Blackbird and l'Ensemble Contemporain de Montréal. She has also been the recipient of over 35 awards, competitive selections, nominations and prizes, including the 2019 Barlow Prize and the 2023 JUNO Award for Classical Composition of the Year. She is a Lecturer in Composition at the Royal Conservatoire of Scotland. bekahsimms.com

Crash Ensemble



Photo: Ros Kavanagh

Susan Doyle bass flute*
Leonie Bluett clarinet
Roddy O’Keeffe trombone*
Barry O’Halpin electric guitar
Alex Petcu percussion
Andrew Zolinsky piano^

Eliza McCarthy piano / keyboard*
Larissa O’Grady violin*
Joanna Mattrey viola*
Kate Ellis cello
Caimin Gilmore double bass^
Malachy Robinson double bass*

^ *Boundary Bourrée*
* *Cryptid*

Rob Kearns Production Manager • **Adrian Hart** Audio Producer • **John Phillips** Monitors Engineer • **Nell Buckley** Production Intern

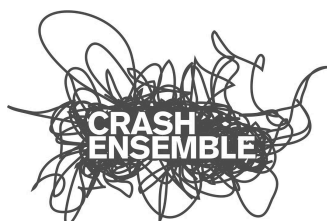
Siân Cunningham CEO • **Kate Ellis** Artistic Director • **Matt Rafter** Ensemble Manager • **Louise Barker** Marketing Lead

Crash Ensemble is Ireland’s leading new music ensemble; a group of world-class musicians who play the most adventurous, groundbreaking music of today. Led by cellist and Artistic Director, Kate Ellis and Principal Conductor, Ryan McAdams, the ensemble commissions, explores, investigates and experiments with a broad spectrum of music creators and artistic collaborators. It also puts community at the centre of its mission, and enjoys creating experiences—exploring new ways of presenting music and taking audiences on new adventures. Many well-known artists from diverse musical backgrounds have performed with the ensemble, including Terry Riley, Gavin Friday, Dawn Upshaw, Diamanda La Berge Dramm, Laurie Anderson, Lisa Hannigan, Iarla Ó Lionáird, Bryce Dessner, Richard Reed Parry, Sam Amidon and Beth Orton.

As well as performing throughout Ireland, Crash regularly performs internationally, with appearances in the last few years at the Edinburgh International Festival, the Royal Opera House, the Barbican, Carnegie Hall, the John F. Kennedy Center for the Performing Arts, Virginia Tech, GAIDA Festival and residencies at The Huddersfield Contemporary Music festival and Princeton University.

The ensemble’s music is available on their own label, Crash Records and they have recordings on Nonesuch, Cantaloupe, NMC, Ergodos and Bedroom Community labels. crashensemble.com

Crash Ensemble is funded by the Arts Council of Ireland, Culture Ireland and Dublin City Council, is a resident ensemble at the National Concert Hall in Dublin, Ireland and at Kilkenny Arts Festival, Ireland.



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
HALL** \ AN
CEOLÁRAS
NAISIÚNTA



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