

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

LIMINA

20th April 2023, 7.30pm | The Studio, National Concert Hall, Dublin

Donnacha Dennehy *PADDY*

Donnacha Dennehy *Overstrung*

Donnacha Dennehy *Limina* (world premiere)

Crash Ensemble

Ryan McAdams conductor

Eliza McCarthy solo piano

Adrian Hart audio producer



PROGRAMME NOTES

Donnacha Dennehy *PADDY* (2003)

PADDY was written especially for (and at the request of) the percussionist Tatiana Koleva. The setup is for wood, scrap metal and two kick bass drums. Using South Indian and Irish rhythmic patterns as sources, the piece develops further what I like to call my 'elastic band' treatment of rhythm. For example, let's take a pattern of two parts. You can stretch one part in relation to the other but eventually if the whole is elastic the parts will return to their original relationship to each other. This is a really simple case but it explains something. This elastic stretching back and forth happens both horizontally (in repeating patterns with durations that stretch and shrink) and vertically (in the way a bass or treble pattern might relate to each other). Like its source patterns, *PADDY* resists colonisation.

Donnacha Dennehy *Overstrung* (2010)

The attraction of doing anything with electronics or recorded sound for me is in trying to create some sort of imaginative world not possible in the purely acoustic realm. For a while now I've been drawn to the idea of exploring the textural/harmonic world created by using overtone-based harmony. The electronic part is made by multi-tracking various violin lines (and special thanks is due to Monica Germino for her enormous assistance here). The player produces many of these lines solely by executing patterns of harmonics, usually played in a very deliberate *flautando* fashion. In order to produce different harmonics, the same patterns were done with different *scordaturas* (producing harmonics on F#, Bb, B, etc.), as I did not want a limited overtone-harmonic world confined to the normal open-string tuning of the violin. Not wishing either to be limited to the first eight or so easily obtainable harmonics of each string, many patterns were re-tuned precisely using a piece of software to produce higher harmonics such as 11, 13 etc. You could say that the soundtrack metaphorically supplies the overtone-strings to the normal strings of the live player.

Overstrung was originally written for Monica Germino and commissioned by Gaudeamus Muziekweek/Muziek Centrum Nederland and Huddersfield Contemporary Music Festival.

Donnacha Dennehy *Limina* - a piano chamber concerto (2023) (world premiere)

- I. Head
- II. Chest
- III. Nervous System

Recently I have been quite invigorated by the concerto dynamic, in ways that were surprising to me before I started writing them. I just finished a large-scale violin concerto for Augustin Hadelich and was struck by how addictive an endeavour I found it. In this new piece, *Limina*, the interaction between the soloist and so-called mass occurs in a leaner chamber context. Written especially for Eliza McCarthy, Crash Ensemble's brilliant resident pianist, each movement transcends the tessitura initially established for it: Head, Chest and Nervous System (which starts right in the gut in this instance). The idea of transcending a threshold is kind of essential to the whole piece on many levels in fact, as is the creation of the thresholds in the first place!

— Donnacha Dennehy

BIOGRAPHIES

Donnacha Dennehy

Called ‘thrilling’ by *The Guardian* and ‘arrestingly beautiful’ by *The New Yorker*, Donnacha Dennehy’s music has featured in festivals and venues such as the Edinburgh International Festival, Beethovenfest, Bonn, Royal Opera House, London, Carnegie Hall, New York, Muziekgebouw, Amsterdam, Barbican, London, the Huddersfield Festival and BAM, New York among others. In addition to a trilogy of operas with the writer Enda Walsh, recent large-scale works include *Land of Winter for Alarm Will Sound*, *Tessellatum*, a microtonally shifting 40-minute piece for strings, *The Hunger*, a docu-cantata, and a violin concerto for Augustin Hadelich that has received performances in the Netherlands and US already. The Konzerthaus Orchester will give the German premiere, conducted by Joanna Mallwitz. Dennehy continues a close connection with the group he founded in Ireland, Crash Ensemble, and they feature in his opera, *The Second Violinist*, which won the 2017 FEDORA Prize. Portrait albums of his music have been released by Nonesuch, New Amsterdam, Cantaloupe, NMC and Bedroom Community. He was awarded a Guggenheim Fellowship in 2021. donnachadennehy.com

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. In 2022/23 he makes his debut at the Opernhaus Zürich in a revival of *Faust*. He also returns to Orchestra della Toscana. A highlight of his 2021/22 season was his debut with the Orchestre National d’Île de France at the Philharmonie in Paris.

A contemporary music advocate, McAdams is the Principal Conductor of Crash Ensemble, Ireland’s foremost contemporary music group. They recently were together at the National Concert Hall for Crash’s 25th birthday, and also played at the Huddersfield Contemporary Music Festival. His performances of the opera *The First Child*/Irish National Opera along with Crash Ensemble in 2021/22 were highly successful.

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

Eliza McCarthy

Eliza McCarthy is a London-based pianist who performs across the UK, Europe and US. Dedicated to performing new and experimental music, she has performed, premiered and recorded works by John Adams, Thomas Adès, George Crumb, Tansy Davies, Donnacha Dennehy, Kit Downes, Andrew Hamilton, Mica Levi, Nico Muhly and Laurie Spiegel, among others. Recent performance highlights include Morton Feldman’s *Triadic Memories* (Southbank Centre DEEP∞MINIMALISM festival), a solo show for *Nature Unwrapped* (King’s Place) and the world premiere of *True Stories & Rational Numbers* by Chris P. Thompson with James McVinnie Ensemble (Barbican Centre). As an ensemble member she can also be heard performing with Decibel, Manchester Collective and Crash Ensemble.

McCarthy has recorded and released music on NMC, Milan Records, Slip, Diatribe Records, Foom, WW Records, Clay Pipe Music and Entr'acte. She teaches mindfulness-based approaches at the Guildhall School of Music and Drama and University of Birmingham. She is also a professor at GSMD, teaching contemporary repertoire studies to pianists. elizamccarthy.com

Crash Ensemble



Susan Doyle flute/piccolo
Rebecca Halliday oboe
Léonie Bluett clarinets/bass clarinet
Cliona Warren bassoon/contrabassoon
Javier Fernandez french horn
Fraser Tannock trumpet
Roddy O'Keeffe trombone

Alex Petcu percussion
Máire Carroll celeste
Courtney Orlando violin
Maria Ryan violin
Lisa Dowdall viola
Killian White cello
Caimin Gilmore double bass

Rob Kearns Production Manager • **Ian Dowdall** Front of House Engineer
John Phillips Monitors Engineer • **John Gunning** LX/Visuals Operator
Vincent Doherty Stage Assistant

Siân Cunningham CEO • **Kate Ellis** Artistic Director • **Matt Rafter** Producer/Concerts Manager • **Anna Carmody** Community & Marketing Manager • **Lisa Dowdall** Education Coordinator

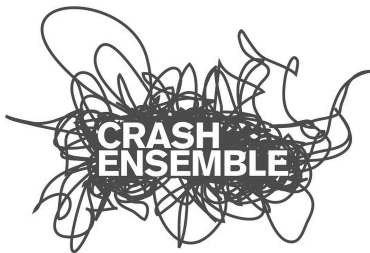
Crash Ensemble is Ireland's leading new music ensemble; a group of world-class musicians who play the most adventurous, groundbreaking music of today. Led by cellist and Artistic Director, Kate Ellis and Principal Conductor, Ryan McAdams, the ensemble commissions, explores, investigates and experiments 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, Íarla 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.

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



NEW MUSIC DUBLIN 2023

A very warm welcome to New Music Dublin 2023!

In order to try to keep up with the times, I was seriously considering asking an AI bot to write my introductory spiel this year. I reckoned it would be interesting to see what a dispassionate artificial intelligence has to say about New Music Dublin—but I also wanted to know what an introduction to the festival in the style of Donald Trump would be like. In the end, however, I decided against it—and not just because the idea was just a little bit silly.

In truth, I felt that getting an anonymous bot to write my words for me was counter to the spirit of the festival. New Music Dublin is a supportive, anti-anonymous celebration of individuality, originality and creative human endeavour. The final work in this year's festival (by Andrew Hamilton) is entitled *Friendly Piece*—and if that doesn't say it all, I don't know what does.

As always, we have new musical ideas in abundance – over 18 world premieres from internationally recognised Irish composers including Donnacha Dennehy, Ann Cleare, Andrew Hamilton, David Fennessy, Kevin Volans, Karen Power, Brian Irvine, Amanda Feery, Áine Mallon, Susan Geaney and Jenn Kirby, and many others – alongside multiple premieres of works new to Ireland across multiple genres from electronic music to choral music, and solo performance to symphony orchestras. Perhaps most importantly, alongside all the new musical ideas, this is a festival where coming together to make new music is as encouraged as listening to it – from the 'any age, any instrument, any ability' Totally Made-Up Orchestra sharing the stage with the National Symphony Orchestra on Saturday – through to Ensemble Modern side-by-side with instrumentalists from across Ireland on Sunday, and Cór na nÓg, Cór Linn and the National Symphony Chorus taking their places over the weekend in premiere after premiere. There's even a chance for the very youngest to make new music together in the Natural Creators workshop on Saturday morning.

The festival café/bar in the John Field Room will also be open for meeting up with friends, family and colleagues throughout—so this is also the ideal time to tell you that all tickets give a discount of 10% off your food and drink purchases whilst you are socialising and connecting.

New music is important for the connections it makes – not only with friends, families and colleagues, but also musically – to others' lives and thoughts and experiences. And so it is with New Music Dublin: this a-livest of live festivals is every year a broad, sprawling and terribly incomplete snapshot of new music from the island of Ireland and beyond—but it is also a buzzing hive of real-life connections with the composers, music creators and all the performers who are presenting here. Nothing here is anonymous.

Do not be a stranger! You – and everyone – are very warmly welcome (as yourself!) at New Music Dublin 2023.

John Harris

Festival Director, New Music Dublin (definitely not a bot)

NEW MUSIC DUBLIN

Thursday 20 April 2023

CHORAL SKETCHES: Chamber Choir Ireland

ANDREW ZOLINSKY

GREAT WOMEN AT RICHMOND BARRACKS: Elizabeth Hilliard

LIMINA: Crash Ensemble

CANTO OSTINATO: Jurgen Simpson

Friday 21 April 2023

NATURAL WORLD: Juliet Fraser & Mark Knoop

YOU HEARD IT FIRST: Crash Ensemble

BODLEY, FEERY & CLEARE:
National Symphony Orchestra and
National Symphony Chorus

SCENES FROM iGIRL: Roger Doyle

Saturday 22 April 2023

NATURAL CREATORS with Karen Power

FAT CHAIR I: The Totally Made Up
Orchestra and National Symphony
Orchestra

MÉADÚ: Evlana

CONSIDERING MATTHEW SHEPARD:
Cór na nÓg and Cór Linn

POETS, PASSION AND PEACE: Chamber
Choir Ireland

ALL THAT IS SOLID MELTS INTO...:
Robert Curgenven

Sunday 23 April 2023

**ACTS OF BALANCING AND
UNBALANCING:** Quiet Music Ensemble

OPEN GROUNDS: Ensemble Modern

...ANTARCTICA CALLING...LISTEN...:
RTÉ Concert Orchestra

CAN MUSIC BE KIND?: Crash Ensemble

Throughout the festival:

BAN BAM film screenings

CRAIG CARRY EXHIBITION

OPEN FORM PAVILION OF AIR at
Merrion Square

NMDX (hosted by The Contemporary
Music Centre, Ireland and New Music
Dublin)

New Music Dublin is a partnership between:

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NAISIÚNTA



Festival Box Office 01 417 0000 | New Music Dublin, c/o National Concert Hall Earlsfort Terrace, Dublin 2
www.nch.ie | email: info@newmusicdublin.ie