

N E W
M U S
D U B

ISABELLE O'CONNELL

1st May 2022, 5.30pm | Kevin Barry Recital Room, National Concert Hall, Dublin

Ann Cleare *I am not a clockmaker either*

Siobhán Cleary *Whirlygig* (World Premiere)

Linda Buckley *Fridur*

Nina C. Young *Metal Works* (Irish Premiere)

Chris Cerrone *Hoyt-Schermerhorn* (Irish Premiere)

Donnacha Dennehy *Stainless Staining*

Isabelle O'Connell piano

Guillaume Auvray interactive audio systems engineer

PROGRAMME NOTES

Ann Cleare *I am not a clockmaker either* (2009)

for keyboard instrument (accordion/harpsichord/organ/piano) and electronics

The title *I am not a clockmaker either* is taken from the writings of Morton Feldman. In this work, the quote signifies my investigation of sonic, temporal and spatial structures, and their continuously shifting priorities as they are reconstructed into alternative sonic morphologies.

The piece sets into motion a physical force which dissects the instrument into acute shards of material and reconstitutes it in a completely restructured manner. As if one were to take the pieces of a broken egg and glue them back together in such a way that the original oval shape is hardly recognisable.

Through this forceful dissection also comes disruption: as one sonic particle takes lead, it is interrupted, resulting in a new form or organisation emerging: each element of the disorganisation being recontextualised within the next disorganisation. This deconstructive force creates a motion that breaks, ruptures, diverts, convolutes, and coils up on itself so that fragments of the accordion are pulverised together, swirl around one another like clouds, rotate, implode or turn themselves inside out.

Also the space in which the placing and direction of these objects is continuously reevaluated: as a certain spatial motion evolves, another intervenes, scrambling it and so a spatial direction of a different nature emerges. These perspectival shifts allow one to zoom in and out on certain fragments of the resynthesised instrument.

—Ann Cleare

Linda Buckley *Fridur* (2015)

The genesis for *Fridur* began during a stay in Iceland in 2014, with much of the harmony and atmosphere for the piece created in a wooden cabin overlooking the great expanse of Lake Laugarvatn, and volcano Mount Hekla. At the time, I couldn't put into words the feeling I had when writing it, but there was a sense of calm and peace (in Icelandic, 'fridur') and an almost panoramic wish to widen the music, to open it out - just like the vast landscape and beauty before me.

Commissioned by Isabelle O' Connell, I have long admired the dynamic interpretations and energy of her piano performances, and feel fortunate to have worked with her on this piece.

—Linda Buckley

Siobhán Cleary *WhirlyGig* (2021)

Whirlygig whirli-gig | \ '(h)wər-li-gig **noun** **1** a spinning toy, especially a top. **2** a merry-go-round. **3** anything that spins or revolves rapidly. **4** a dizzying round of activity or progression of events, etc. **5** (*in full* **whirligig beetle**) a water beetle, so called because it whirls round on the surface of ponds.

ETYMOLOGY: 15c.

OED

Nina C. Young *Metal Works* (2014)

I. Steel - Interlude No.1 - II. Quicksilver - Interlude No.2

Metal Works is a suite of pieces for piano and electronics that are tied together with a series of electro-acoustic interludes. Each movement draws inspiration from a concept of metal (be it scientific, poetic, or historic). In preparing this piece I spent time collecting metallic sounds, visiting industrial environments, and deep listening to the percussive and resonant aspects of metallic objects. The piano, with its tightly wound metal strings, becomes a resonant cavity in which I can translate concepts such as lustre, torsion, and corrosion in the sonic medium.

This is the first part of what is eventually intended to be a larger set of movements. I would like to give my deep gratitude to the ASCAP/SEAMUS Student Commission for helping to make this work possible.

—Nina C. Young

Chris Cerrone *Hoyt-Schermerhorn* (2010)

Hoyt-Schermerhorn is a tribute to the New York nightscape. Named after a subway station in Brooklyn where I have spent many a night waiting for the train, the piece explores the myriad and contradictory feelings that often come to me late at night in my city of choice—nostalgia, anxiety, joy, panic. Originally, *Hoyt-Schermerhorn* was conceived as a graphic score. In the first version, sonorities were chosen at the beginning of the piece at the pianist's discretion. By doing this, I was trying to capture a kind of automatic or intuitive texture. However, eventually I decided that it was my own intuition that I wanted; to create improvisatory and almost aimless texture, I actually had to work quite intensely and diligently to create what I desired to sound like effortless improvisation. This section slowly transforms into the second half of the piece, a (mostly) soft and gentle lullaby, coated with a shatter of fragmented electronics breaking the quiet haze.

—Chris Cerrone

Donnacha Dennehy *Stainless Staining* (2007)

Commissioned by Lisa Moore with funds provided by the Arts Council of Ireland, *Stainless Staining* is for piano and soundtrack. The soundtrack is made up of samples of a piano (played both normally, and 'inside') retuned to provide a massive harmonic spectrum of 100 overtones based on a fundamental low G#. This reflects an increasing recent concern of mine with a kind of pulsating, rhythmic use of the overtone series. That concern can range from a rather extreme concentration in this piece and *Bulb* (a piano trio where pulsing glissandos connect nodes in the harmonic series) to a more integrated approach in the large scale vocal and instrumental pieces, where that approach is used often in a looser fashion only in particular areas.

—Donnacha Dennehy

Special thanks to Guillaume Auvray for all his technological assistance as the Interactive Audio Systems Engineer for this concert.

BIOGRAPHIES

Isabelle O'Connell

Since her Carnegie Hall debut recital in 2002, Dublin-born pianist Isabelle O'Connell has developed a thriving international career as soloist and chamber musician that has taken her around the United States, Canada, Japan, Australia, New Zealand and Europe, to venues such as Lincoln Center, the Kennedy Center, Chicago Cultural Center, Cleveland Museum of Art, Detroit Art Institute, the Gilmore Keyboard Festival, St David's Hall, Cardiff and the National Concert Hall, Ireland. She is co-founder of Grand Band, a piano sextet described by the New York Times as: 'six of the finest, busiest pianists active in New York's contemporary-classical scene'. She has also performed with Crash ensemble, Alarm Will Sound, Da Capo Chamber Players, the ConTempo and New Zealand String Quartets.

Composers she has worked with include John Adams, John Luther Adams, Missy Mazzoli, Meredith Monk, Julia Wolfe, Michael Gordon, Kevin Volans, Linda Buckley, Donnacha Dennehy, Dan Trueman, Bunita Marcus, amongst many others.

She has recorded for the Diatribe, Innova, NMC and Lyric fm labels. She was hailed by The New Yorker as 'the Irish piano phenom' upon the release of her debut solo album *RESERVOIR* in 2010.

A Fulbright scholar, she holds degrees from the Manhattan School of Music and the Royal Irish Academy of Music. She is currently Visiting Piano Faculty at Bard College and Conservatory of Music in New York, and has given masterclasses and workshops around the world, including at Princeton University, Queen's University Belfast, Montclair University, the New Zealand School of Music, Dublin Institute of Technology and the European Piano Teachers' Association.

Linda Buckley

Linda Buckley is an Irish composer (b. Cork, 1979) who has written extensively for orchestra (BBC Symphony Orchestra, Dresdner Sinfoniker Orchestra, RTÉ National Symphony Orchestra, Irish Chamber Orchestra), and has a particular interest in merging her classical training with the worlds of post punk, folk and electronica. She was elected to *Aosdána* in November 2021.

Buckley has worked in many collaborative contexts including scoring film by Pat Collins (*Living in a Coded Land*), *Henry Glassie: Field Work* at Toronto Film Festival and Tadhg O'Sullivan (*Solas Céad Bliain, To The Moon*), dance by Liz Roche Company (*I/Thou*) and installation with Clare Langan (*The Human Flock*). Awards include a Fulbright scholarship to New York University, a Civitella Ranieri Fellowship, the Frankfurt Visual Music Award (for *Silk Chroma*) and Gold at the New York Festivals Radio Awards (for *Mother's Blood, Sister Songs* documentary with Athena Media).

Recent collaborations include work with experimental folk duo Anna & Elizabeth, writer Doireann Ní Ghríofa as well as premieres by Irish National Opera, Hebrides Ensemble, Contempo Quartet, Iarla O'Lionaird, Joby Burgess (Barbican commission), Nordic Viola and Crash Ensemble. She was invited by John Schaefer's New Sounds Live (WNYC) to present the New York premiere of a new live score to the silent horror film *Nosferatu* (co-composed with Irene Buckley) at Brookfield Place. She holds a

Music Degree from University College Cork, a Masters in Music and Media Technologies and a PhD in Composition from Trinity College Dublin. She has lectured in Composition at Trinity College Dublin, Pulse College at Windmill Lane and at the Royal Conservatoire of Scotland. In September 2020 her NMC record, *From Ocean's Floor* was released.

Christopher Cerrone

Christopher Cerrone's (b. 1984) compositions are characterised by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations. The 2021-22 season will see the premiere of *In a Grove*, a new opera composed with librettist Stephanie Fleischmann by LA Opera. Cerrone will also compose a new clarinet quintet commissioned by the Kaleidoscope Chamber Orchestra, Omega Ensemble, Third Angle New Music, and Chatter ABQ. In April 2022, the Phoenix Symphony will premiere *The Age of Wire and String* as part of a Cerrone-curated program. The 2021-22 season will also see the premiere of *The Last Message Received*, jointly commissioned by Northwestern University and the Yale Symphony Orchestra and Glee Club, as well as new works for pianist David Kaplan, mezzo-soprano Sasha Cooke, cellist Johannes Moser, pianist Anthony DeMare, and pianist Adam Tendler.

Recent highlights include *A Body, Moving* commissioned by the Cincinnati Symphony; *The Air Suspended* for pianist Shai Wosner; *Don't Look Down*, a concerto grosso for Conor Hanick and Sandbox Percussion that premiered at Caramoor; *The Insects Became Magnetic* for the Los Angeles Philharmonic; *Meander Spiral, Explode*, a percussion quartet concerto co-commissioned by the Civic Orchestra of the Chicago Symphony and the Britt Festival; and *Breaks and Breaks*, a violin concerto for Jennifer Koh and the Detroit Symphony.

Cerrone's opera, *Invisible Cities* was a 2014 Pulitzer Prize finalist, and received its fully-staged world premiere in a production by The Industry, directed by Yuval Sharon. In July 2019, New Amsterdam Records released his GRAMMY-nominated *The Pieces that Fall to Earth*, a collaboration with the LA-based chamber orchestra, *Wild Up*. His most recent release, *The Arching Path* (In a Circle Records) was nominated for a 2022 GRAMMY. Cerrone is also the winner of the 2015-2016 Samuel Barber Rome Prize in Music Composition.

He holds degrees from the Yale School of Music and the Manhattan School of Music. His work is published by Scott NY and Project Schott and in 2021 he joined the composition faculty at Mannes School of Music.

Ann Cleare

Ann Cleare is an Irish artist working in the areas of concert music, opera, extended sonic environments, and hybrid instrumental design. A recipient of a 2019 Ernst von Siemens Composer Prize, her work has been commissioned and presented by major broadcasters such as the BBC, NPR, ORF, RTÉ, SWR, WDR, and by major festivals worldwide.

Through working with some of the most progressive musicians of our time, she has established a reputation for creating innovative forms of music, both in its presentation, and within the music itself. She has worked with groups such as

Ensemble SurPlus, 175 East, The Crash Ensemble, The Callithumpian Consort, Quatuor Diotima, The International Contemporary Ensemble, The Chiara String Quartet, Collegium Novum Zürich, ELISION, The National Symphony Orchestra of Ireland, Divertimento Ensemble, JACK Quartet, Ensemble Apparat, Ensemble Nikel, The Curious Chamber Players, Yarn/Wire, ensemble mosaik, The Experimental Ensemble of the SWR Studios, Talea Ensemble, österreichisches ensemble für neue music, The BBC Scottish Symphony Orchestra, ensemble recherche, TAK, Vertixe Sonore, Ensemble Garage, Argento Chamber Ensemble, The Fidelio Trio, oh ton-ensemble, Distractfold, Longleash Trio, Riot Ensemble, Ekmeles Vocal Ensemble, Vortex Ensemble, Ensemble Contrechamps, Ensemblekollektiv and WasteLand.

Current and future projects include a chamber piece & curated concert with Musikfabrik for the National Concert Hall of Ireland's Beethoven 2022 celebrations, a solo flute work for Claire Chase, an opera for Munich Biennale 2022, a large scale work for soloists, chorus, orchestra, and electronics for New Music Dublin 2023, a DVD of filmed works released by Kairos, and the creation of outdoor sonic sculptures with Lay of the Land, Crash Ensemble, and Fionnuala Conway.

Cleare studied at University College Cork, IRCAM, and holds a PhD from Harvard University, and an Honorary Doctorate from the National University of Ireland for her contribution to music. Her scores are published by Project Schott New York and she is represented by the Contemporary Music Centre, Ireland (CMC). She is Assistant Professor of Music and Media Technologies at Trinity College Dublin.

Siobhán Cleary

Born in Dublin, Siobhán Cleary's work has been performed worldwide. She has been commissioned by National Symphony Orchestra, Irish Chamber Orchestra, Chamber Choir Ireland and the Vanbrugh Quartet among many others. Her critically acclaimed opera *Vampirella* based on a story by Angela Carter premiered in Smock Alley in 2017 and ran for four nights to a sold out house.

Her work has been featured at New Music Dublin, Horizons, Imagine Ireland, Culture Ireland's year-long celebration of Irish arts in the United States in 2011 and Imagining Ireland 2020 at the NCH and the Barbican. In July 2013, she was recipient of the first Annual Irish Residency at the soundSCAPE Festival in Maccagno, Italy which premiered her chamber work *Ondine* performed by Tony Arnold.

In 1995 she was a finalist in the Young Composers' Award at the Huddersfield Festival. Other awards include a Pépinières Young European Artists award in 1996 and first prize in the Arklow Music Festival Composers' Competition in 1997. In 1997, a concert of her music was performed at Cité Internationale des Arts in Paris. Her orchestral work, *Threads* (1992 rev.1994), was selected for the Second International Festival of New Music for Orchestra in Olomouc and was later released on CD. Cleary has also written the music for films and documentaries including the score for two Roger Corman feature films. In 1996, she worked with the Ciniteca di Bologna writing music scores to restored films, most notably the Dali/Buñuel classic *Un Chien Andalou*. Recent commissions include works for the Great Music in Irish Houses, Vox Clamantis, Louth Contemporary Music Festival, New Dublin Voices, Elizabeth Hilliard and piece for Harp, Electronics and Film with Úna Monaghan for the Dock, Carrick-On-Shannon. She was elected to *Aosdána*, Ireland's state-sponsored academy of creative artists, in 2008.

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; Royal Opera House, London; Carnegie Hall, New York; Muziekgebouw, Amsterdam; Barbican, London; and BAM, New York among others. In addition to three operas with the writer Enda Walsh, *The Last Hotel*, *The Second Violinist* and *The First Child* (Landmark Productions and Irish National Opera), recent large-scale commissions include *The Hunger*, a docu-cantata for Alarm Will Sound (presented by BAM, New York and Opera Theatre St. Louis), *Broken Unison* for Sō Percussion (co-commissioned by Carnegie Hall and Cork Opera House); *Overcasting* (commissioned by the LA Phil); *Tessellatum* for Nadia Sirota, Liam Byrne and microtonal viol consort; and pieces for Dawn Upshaw, The National Symphony Orchestra of Ireland, Third Coast Percussion, Kronos Quartet, and the Doric Quartet. He continues to maintain a close artistic connection with the group he founded in Ireland, Crash Ensemble, and they feature in his opera, *The Second Violinist*, which won the 2017 FEDORA-Generali Prize for Opera (Salzburg/Paris). Portrait albums of his music have been released by Nonesuch, New Amsterdam, Cantaloupe, NMC and Bedroom Community. His new violin concerto for Augustin Hadelich was premiered in the Netherlands in October 2021, and will receive further performances in the United States in the 22/23 season. He was awarded a Guggenheim Fellowship in 2021. Dennehy is a professor at Princeton University and his music is published by G. Schirmer, New York.

Nina C. Young

Composer and sonic artist Nina C. Young (b. 1984) creates works, ranging from acoustic concert pieces to interactive installations, that explore aural architectures, resonance, timbre, and the ephemeral. Her music has garnered international acclaim through performances by the American Composers Orchestra, the BBC Symphony Orchestra, the Minnesota Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Phoenix Symphony, the Nouvel Ensemble Moderne, the Aizuri Quartet, Sixtrum, the JACK Quartet, and wild Up. Winner of the 2015-16 Rome Prize, she has received recognition from the Guggenheim Foundation, the Koussevitzky Foundation, the Civitella Ranieri, Fromm, the Montalvo Arts Center, and BMI. Recent commissions include *Tread softly* for the NYPhil's Project 19, a violin concerto for Jennifer Koh with the Philadelphia Orchestra and the Los Angeles Chamber Orchestra, and a multimedia performative installation piece for the American Brass Quintet and EMPAC’s High-Resolution Wave Field Synthesis Loudspeaker Array. Young holds degrees from MIT, McGill, and Columbia, and is an Assistant Professor of Composition at USC's Thornton School of Music. She serves as Co-Artistic Director of NY-based new music sinfonietta Ensemble Échappé. Her music is published by Peermusic Classical. ninacyoung.com

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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