

N E W
M U S
D U B

GERALD BARRY IN FOCUS

26th April 2024, 1pm | Kevin Barry Recital Room, National Concert Hall, Dublin

Gerald Barry *Baroness von Ritkart* (2010)

Gerald Barry *1998* (1998)

Gerald Barry *Four Etudes* (2024) (world premiere)

Gerald Barry *Le Vieux Sourd* (2008)

Gerald Barry *Midday* (2014)

Gerald Barry *Triorchic Blues* (1990)

Darragh Morgan *violin*

Mary Dullea *piano*

PROGRAMME NOTES

Gerald Barry *Baroness von Ritkart* (2010)

for violin and piano

I came across the Baroness in Chekhov. The piece is in three movements.

1. *Clever, noble, but not talented.*
2. *Talented, noble, but not clever.*
3. *Talented, clever, but not noble.*

Gerald Barry *1998* (1998)

for violin and piano

There is something about this music which defies me though there is yearning in it. It is as if it were written by someone else and I woke to find it at the bottom of my bed like a Grimm fairytale. At the moment, the nearest I've come to an image for it was in reading about a linear particle accelerator at the National Accelerator Laboratory in California: 'A linear particle accelerator is a type of particle accelerator that accelerates charged subatomic particles to a high speed by subjecting them to a series of oscillating electric potentials along a linear beamline.' I like linear beamline. It fits the increasingly frenzied journey of the sounds in the music.

Gerald Barry *Four Etudes* (2024)

for solo violin

- 1 95"
- 2 Octaves
- 3 *Snow is White*
- 4 *Thus we shall live perhaps forever*

Gerald Barry *Le Vieux Sourd* (2008)

for solo piano

Betty Freeman commissioned a piano piece which she liked but I didn't like. I withdrew it and this made her cross. I gave her *Le Vieux Sourd* instead and she didn't like it but I did. Later I found it a little enigmatic and so put Auld Lang Syne on top. The result is two different worlds running simultaneously. 'Le Vieux Sourd' (The Old Deaf One) was Debussy's nickname for Beethoven.

Gerald Barry *Midday* (2014)

for violin and piano

This also exists in versions for solo piano and string octet and a loud version for eight horns and two wind machines. You are standing in the landscape On Watch, waiting for a distant sound you don't yet hear but which you're expecting to hear. You are very still, trying not to draw attention to yourself.

Gerald Barry *Triorchic Blues* (1990)

This exists in many versions: solo piano, solo violin, solo trumpet and as a coloratura aria sung by Pleasure in my opera *The Triumph of Beauty and Deceit*. Here, the versions for

solo violin and solo piano are performed simultaneously. It refers to the Castrato, Tenducci, who sang in Dublin with Handel and who makes an appearance in my opera *The Intelligence Park*. According to Casanova, Tenducci was triorchic (had three testicles) and, after eloping with a Dublin magistrate's daughter, was pursued by the police and jailed.

BIOGRAPHIES

Darragh Morgan

Irish violinist Darragh Morgan has appeared as a soloist and chamber musician at the Wigmore Hall, Aldeburgh Festival, Maerzmusik Berlin, Huddersfield Contemporary Music Festival, BBC Proms, Osterfestival Tirol, Bang on a Can Marathon New York, National Sawdust, Philips Collection Washington DC, Beijing Modern Music Festival and Shanghai Oriental Arts Centre. He has performed concertos with National Symphony Orchestra of Ireland, Ulster Orchestra, Johannesburg Philharmonic, Istanbul Symphony and European Union Chamber Orchestra.

He has been invited as Concertmaster with London Sinfonietta, Ensemble Modern, Les Siècles, The Philharmonia and Aurora Orchestra. He has recorded 75+ albums of chamber music, many of which have received Diapason D'or and Gramophone Awards. He has collaborated with diverse composers from Scanner to Mira Calix, Shiva Feshareki to Gerald Barry and Donnacha Dennehy to Michael Finnissy. He is violinist in the renowned Fidelio Trio and a former member of The Smith Quartet. He plays an 1848 violin by Giuseppe Rocca, and has a PhD in Music from University of Ulster.

darraghmorgan.com

Mary Dullea

As soloist and chamber musician, Irish pianist Mary Dullea leads a diverse career internationally. Her frequent broadcasts include BBC Radio 3, Radio 4, RTHK, RTÉ lyric fm, WQXR, Radio New Zealand and Sky Arts. Concerto appearances include the RTÉ orchestras and KZN Philharmonic Orchestra. Her multiple CD releases include recent collaborations on premiere recordings of Philip Glass and solo piano music from Iran. Her expansive repertoire includes an ever-increasing amount of 20th- and 21st- century compositions, many of which are dedicated to her. Her piano trio, the multi award-winning Fidelio Trio, has appeared at prestigious venues around the globe and is constantly commissioning new works, including from Johannes Maria Staud, Donnacha Dennehy, Joe Cutler, Judith Weir, Piers Hellawell, Ann Cleare and Charles Wuorinen.

She is the curator of Soundings (an annual UK/Austrian collaborative music festival) at the Austrian Cultural Forum London, and in 2014 founded Chamber Music on Valentia, an annual festival in Co. Kerry, Ireland. Her own studies were at The Royal College of Music, London, Goldsmiths, University of London (MMus) and Ulster University (PhD). She was on the piano faculty of Royal Welsh College of Music and Drama for nine years. She previously held the position of Director of Performance at University of Sheffield and, since 2015, has held this position at Royal Holloway, University of London where she is also a Professor in Music. marydullea.com

Gerald Barry

Gerald Barry was born in Ireland in 1952 and studied with Stockhausen and Kagel. His substantial catalogue includes a number of works for orchestra, including commissions for the BBC orchestras and Proms, the City of Birmingham Symphony Orchestra, Donaueschingen and the Royal Scottish National Orchestra, among many others. His orchestral works feature a growing body of concertos written for musicians and orchestras including Nicolas Hodges, the CBSO, the Southbank Centre, the Britten Sinfonia, the RTÉ Concert Orchestra and Matthew MacDonald and the Berlin Philharmonic.

He has composed several ensemble works, for groups such as Birmingham Contemporary Music Group, the London Sinfonietta and ensemble 7Bridges. These include *Wiener Blut* (2000), *Dead March* (2007), *Beethoven* (2008), *God Save The Queen* (2001), *Le Vieux Sourd* (2008), *Feldman's Six-Penny Editions* (2008/9) and *No people*. (2013).

He is well known for his contributions to the opera repertoire, most notably *The Importance of Being Earnest* (2009-10), which was jointly commissioned by the LA Philharmonic and the Barbican. The opera had its staged premiere at Opéra national de Lorraine, and has since received a number of new productions, notably at the Royal Opera House, London, the Lincoln Center, New York and Northern Ireland Opera. It won a 2013 RPS Award for Large-Scale Composition and was nominated for a 2016 Grammy Award. His contributions to the opera repertoire also include *The Intelligence Park* (1981-88), *The Triumph of Beauty and Deceit* (1991), *The Bitter Tears of Petra von Kant* (2001-4), *La Plus Forte* (2007) and *Alice's Adventures Under Ground* (2014-15). His new opera, *Salome*, will be staged at Theater Magdeburg in 2025 and in Los Angeles in 2026. schott-music.com/en/person/index/index/urlkey/gerald-barry

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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