

**NEW
MUS
DUB**

**A BRIEF DESCENT INTO
DEEP TIME**

30th April 2022, 8pm | Christchurch Cathedral

John Frandsen *weather4casts*

Daragh Black Hynes *Behind this Light*

Steve Martland *Sea Songs*

John Luther Adams *A Brief Descent into Deep Time*

Chamber Choir Ireland

Fergal Caulfield organ

Maeve O'Hara percussion

Paul Hillier conductor



The programme will run for approximately one hour with no interval
No audio or visual recording permitted
No flash photography
Please switch off all mobile phones

PROGRAMME NOTES AND TEXTS

John Frandsen *weather4casts*

There is a long and old tradition for music inspired by the annual seasons and the weather cycle. This short vocal cycle is my version of *The Four Seasons*. The text is a compilation of weather forecasts by Denmark's Meteorological Institute (discreetly edited by the composer) and poems by the Danish author Simon Grotrian, expressing very open and free associations on weather and nature. The songs are clearly connected to the Scandinavian climate. Here in the North we live with huge contrasts between summer and winter, light and darkness. The weather is a shared condition of daily life. It affects our general mood and has an important impact on our way of living. My song cycle is a tribute to the changes in weather and to the wild forces of nature. I don't dare promise that they give us better weather – and so all my efforts are yet another confirmation of the old Mark Twain saying:

Everyone talks about the weather
but no one does anything about it!

—John Frandsen

The Wind

A strong depression over Finland
is moving off to the East

Wind's whooshing
it's whooshing outside.

A West wind's blowing cooler air across the country.
Just like the sound of a childhood,
like when teeth are set on edge.

The breeze turning fresh to strong from the north and west.

This weekend a series of low fronts will move in 'til the middle of next week.
Like the Milky Way's pathway
And it will increase to gale force,
along the coast scattered storm
first and last

They are in sight, see!
The darkness smiling.

Darkness smiling a tiara
upon the tongue of truth.

Early Morning

Early morning.
Today and tomorrow
a new front bringing more rain will move right in over the whole country.

An Earth coloured heaven sets sail in the dreams.

Rain moving off to the North-east
followed by unsettled weather from the west
Blackbird is singing in characters Chinese.
And eyes that are rested heavy as roses on the back of the hands.

Cloudy with widespread rain or showers,
with occasional thunder.

Thunder pulsation rinses the ocean of flutes.

Apple Harvest

Early next week North-western Europe and Scandinavia will experience a mild Southwestern breeze,

The map blows up the places that are spoken to

And the somewhat unstable weather will continue,
but later an area of high pressure will stabilize the weather.

I long for the Apple Harvest.
And yet more eyes must be peeled before I can eat the alphabet.
Reaching every corner of your world.
Sighted like the ferryboats.

Some sunshine, with a few scatter showers,
especially in the Western region

We shall drink the Apple Harvest
Slowly the core sinks down in the bottles

Fresh to moderate from Southwest and West
At night it will be cloudy and in the West a little rain from time to time.

But the harp looks like loneliness flung from a pier.
In the worn inside strings are being played on.

December

High pressure
The sea falls silently like curtains on the shore over Northern Norway
The pearl is made of skin sending streams of cold air down
The final star cellar throbs under the nails
And roses are gathered in this snow-storm.
Over the country.
I had to listen.

Cloudy with heavy snowfall,
For a man is called
In the crispy storm of temples from Mars
Fresh to hard wind

You break open the shell.
From North and Northeast

Temperatures from zero,
freezing point up to four degrees of frost
I fill up a Soprano who explodes.

The text of the four movements are a compilation of weather forecasts from the Danish Institute of Meteorology (edited by John Frandsen) and poems by the Danish author Simon Grotrian. English translation by Paul Hillier.
Commissioned by and dedicated to Ars Nova Copenhagen and Paul Hillier.

Daragh Black Hynes *Behind this Light*

The text for this work was created through careful selection of individual lines and phrases from *Ulysses*. The iconic work was chosen both out of a general profound respect for it, and as a homage timed for the work's approaching centenary. The abstract, mercurial, and at times intensely poetic nature of Joyce's prose renders it ideal for the non-linear, decontextualised approach taken in the compiling of the text, and the music attempts to express the character and atmosphere of the text throughout. The text fragments were taken from the chapters titled 'Telemachus', 'Nestor', 'Proteus', 'The Lotus Eaters', 'Sirens', 'Oxen of the Sun' and 'Ithaca'.

—Daragh Black Hynes

I

The voices blend and fuse in clouded silence:
silence that is the infinite of space.
White breast of the dim sea.
The twining stresses, two by two.
Wavewhite wedded words
shimmering on the dim tide.
A region where grey twilight ever descends

II

Chant:
Water lover, drawer of water, watercarrier, returning,
the variability of states of sea: its unplumbed profundity:
its hydrostatic quiescence in calm:
its hydrokinetic turgidity in neap and spring tides:
its subsistence after devastation:
Arctic and Antarctic:
its indisputable hegemony:
its luteofulvous bed:
its infallibility as paradigm and paragon:
its metamorphoses as vapour, mist, cloud, rain,
sleet, snow, hail.

Melodies:

Gold light on sea, on sand, on boulders.
The slender trees, the lemon houses.
Bronze by gold heard the hoofirons,
The annular cinctures of Saturn:
the condensation of spiral nebulae into suns:
their degrees of brilliancy.

III

Orient and immortal,
standing from everlasting to everlasting.
The cords of all link back,
strandentwining cable of all flesh.
Darkly they are there behind this light,
shining in the brightness,
Wombed in sin darkness,
made not begotten.
Creation from nothing.
Open your eyes now. I will. One moment.
Has all vanished since?
If I open and am forever in the black adiaphane.
See now. There all the time without you:
And ever shall be, world without end.
A very short space of time through
very short times of space.
A veil upon the waves.
Lost.
By bronze, by gold, in oceangreen of shadow.
Tranquility sudden, vast, candescent: form of forms.
The garden of the world,
Flowers of idleness.
A duodene of birdnotes chirruped bright treble
answer under sensitive hands.
Brightly the keys, all twinkling,
harpsichording, called to a voice to sing
Why not endless till the farthest star?
Darkly they are there behind this light.

Behind this Light is the winning entry in the 2022 Seán Ó Riada Composition Competition.

Steve Martland *Sea Songs*

Sea Songs is a kind of sequel to Martland's earlier *Street Songs*—performed earlier this year by Chamber Choir Ireland—making similar use of the Library of the English Folk Song and Dance Society in order to draw from traditional sea shanties.

'I wanted specifically to find texts that were not just the usual nautical heave-ho sort of thing, but instead explored the dangers and hardships still being experienced by sailors as recently as the early 19th century. I was also very happy to see in these texts the sense of camaraderie and mutual support that existed between the sailors.'

—Steve Martland

i. **Dance to your Daddy**

Dance to your daddy, my little laddy,
Dance to your daddy, my little man.
You shall have a fish and you shall have a fin,
You shall have a herring when the boat comes in.
Dance to your daddy, my little laddy,
Dance to your daddy, my little man.
When you are a man and fit to take a wife,
You shall have a lassie, love her all your life.
Dance to your daddy, my little laddy,
Dance to your daddy, my little man.
She will be a lassie, you will be a man,
You shall have a family, love them all you can.
Dance to your daddy, my little laddy,
Dance to your daddy, my little man.

ii. **Fire Down Below**

Fire in the galley, fire in the house,
Fire in the beefkid, scorching the scouse.
Fire, fire, fire below.
Fire in the cabin, fire in the hold,
Fire in the strong room, melting the gold!
Fire, fire, fire below.
Fire round the capstan, fire round the wheel,
Fire round the main mast, fire round the mast,
Fire on the main deck, burning a hole.
Fire in the lifeboat, fire in the gig,
Fire in the pigsty, roasting the pig!
Fire, fire, fire below.
Fire in the store room, spoiling the food,
Fire on the orlop, burning the wood.
Fire on the waters, fire high above,
Fire on the sea, fire high above,
Fire in our hearts, for the friends that we love.

iii. **The Dead Horse**

A poor old man came riding by,
And we say so and we hope so.
Old man your horse will die, will die,
And we say so and we hope so.
Says I, old man your horse will die,
And we say so and we hope so.
And if he dies we'll tan his skin,
And we say so and we hope so.
And if he don't we'll ride him then,
Oh poor old horse, oh poor old horse.
But now your month is up old Turk,

And we say so and we hope so.
Get up you swine and look for work,
And we say so and we hope so.
Get up you swine and look for graft,
And we say so and we hope so.
While we lays on and drags you aft,
Oh poor old horse, oh poor old horse.
Dead like a nail the lamp room door,
Oh poor old horse, oh poor old horse.
He won't come bleeding us no more,
And we say so and we hope so.
We'll use his hair to sew our sails,
Oh poor old horse, oh poor old horse.
His iron shoes to make our nails,
Oh poor old horse, oh poor old horse.
We'll drop him down a long, long roll,
The sharks will have his meat and the devil take his soul.

iv. The Sea Martyrs

Good people do but lend an ear,
And a sad story you shall hear,
A story of due desert and base reward,
Which will our comrades fright,
For our new government to fight.
Thousands of them their lives did lose,
And thousands were so maimed in fight,
To do some great ones too much right,
Like men they fought, like dogs they died.
But when they hoped their pay to gain,
They have their labour for their pain.
Their starving families home
Expected their slow pay would come,
But our rich rulers meant no such thing,
You shall earn nothing nor shall have pay,
To starve all summer would not do,
They must starve all winter too.
The honest seamen could no longer want abide,
Their money they had earned full dear,
And could not wait another year,
A council they did call of pickthanks to please Whitehall,
And there they were adjudged to hang,
No man knows wherefore or why.
These times was death for men to ask,
The poor alone, no mercy shown,
Thus they the seamen's martyrs died,
They would not yield to unjust pride,
Their lives they rather would lay down,
They for justice spent their blood,
To do all future seamen good.

Sea Songs was co-commissioned by Ars Nova Copenhagen (Artistic Director, Paul Hillier) as part of their North Atlantic Voices project, and Glasgow Concert Halls.

John Luther Adams *A Brief Descent into Deep Time*

A Brief Descent into Deep Time traverses two billion years of earth's history, through the names, colours, and ages of the geologic layers of the Grand Canyon.

Kaibab Limestone	250 million years		
Toroweap Limestone		grayish white	
Coconino Sandstone		yellow, grey	
Hermit Shale		pure quartz sand	
		deep rust red	
Supai Sandstone, Limestone, Shale			
Esplanade			
	Wescogame		
		Manakacha	
			Watahomigi
		red, orange, tan	
Redwall Limestone			deep red, brown
Temple Butte Limestone			purple, grey
Mauv Limestone			blue grey, slate grey
Bright Angel Shale			green, tan, brown
Tapeats Sandstone			dark brown
	500 million years		
	(The Great Unconformity)		
Sixty Mile Sandstone			sand, cream, tan
Kwagunt Shale			red, purple, black
Galeros Sandstone, Limestone, Shale			purple, red
Nankoweap Sandstone	1 billion years		tan, reddish brown
Cardenas Lava			brown, dark brown
Dox Sandstone			orange, red
Shinumo Quartzite			purple, white
Hakatai Shale			

Bass Limestone

bright orange-red

blue grey, slate grey

(Pre-Cambrian Unconformity)

Co-lo-ra-do Ri-ver

Co - lo - ra - do Ri - ver

Co - lo - ra - do Ri - ver

Co - lo - ra - do Ri - ver

Zoroaster Granite

pale pink, pale rose, rose, deep rose

Vishnu Schist

2 billion years

grey, dark grey, black

Commissioned by Kings Place, London. Co-commissioned by Cork International Choral Festival/Chamber Choir Ireland with funds from The Arts Council of Ireland/An Chomhairle Ealaíon, and by Carnegie Hall.

BIOGRAPHIES

John Luther Adams

For John Luther Adams, music is a lifelong search for home—an invitation to slow down, pay attention, and remember our place within the larger community of life on earth. Living for almost 40 years in northern Alaska, Adams discovered a unique musical world grounded in space, stillness, and elemental forces. In the 1970s and into the '80s, he worked full time as an environmental activist. But the time came when he felt compelled to dedicate himself entirely to music. He made this choice with the belief that, ultimately, music can do more than politics to change the world. Since that time, he has become one of the most widely admired composers in the world, receiving the Pulitzer Prize, a Grammy Award, and many other honours.

In works such as *Become Ocean*, *In the White Silence*, and *Canticles of the Holy Wind*, Adams brings the sense of wonder that we feel outdoors into the concert hall. And in outdoor works such as *Inuksuit and Sila: The Breath of the World*, he employs music as a way to reclaim our connections with place, wherever we may be.

A deep concern for the state of the earth and the future of humanity drives Adams to continue composing. As he puts it: 'If we can imagine a culture and a society in which we each feel more deeply responsible for our own place in the world, then we just may be able to bring that culture and that society into being.' Since leaving Alaska, Adams and his wife Cynthia have made their home in the deserts of Mexico, Chile, and the southwestern United States.

Daragh Black Hynes

Daragh Black Hynes is a Dublin-born composer and guitarist. His instrumental works have been performed by ConTempo Quartet, Concorde Ensemble, Elaine Clarke, The Doolan Quartet, Kazuhito and Koyumi Yamashita, Cormac Ó hAodáin and others, and his electronic music output includes the 2020 release 'Relative States Volume I', an album of works which received extensive play by Bernard Clarke on RTÉ lyric FM The Blue of the Night.

His recent works include solo horn work *Ditan*, composed for Cormac Ó hAodáin as part of the CMC Colleagues initiative and premiered as part of Culture Night 2021; guitar piece *Proteus* for Hungarian guitarist Katalin Koltai, which was chosen for the 'Ulysses Journey 2022' project; the score to the award-winning animated short *The Dead Hands of Dublin*; and string quartet *Procession* which won the 2018 West Cork Chamber Music Festival Composition Competition. He is currently collaborating with flutist Emma Coulthard on a new work for flute as part of the 2022 CMC Colleagues initiative.

He studied composition at DIT Conservatory of Music and Drama with Jane O'Leary and subsequently relocated to Beijing where he completed a master's in composition with Jia Guoping at the Central Conservatory of Music. On returning to Dublin, he undertook PhD studies with Gráinne Mulvey at TU Dublin Conservatoire, completed in 2021.

John Frandsen

John Frandsen is a Danish composer, organist and choral conductor, whose work includes operas, chamber music, and religious music. Frandsen was born in Aalborg and studied at Aarhus University and the Royal Academy of Music in Aarhus with Hans Abrahamsen and Karl Aage Rasmussen. From 1993 to 1995 he was chairman of the music committee of the Danish National Arts Foundation, and since 1999 he has been chairman of the Danish Composers' Association.

He has written a great number of vocal works, both for solo voice and choir. Among these are the two *Blake-cycles*, *Songs of Innocence* (1984) and *Songs of Experience* (1991), for high voice and guitar, *Stabat Mater* (1986) for tenor and organ, *Seven Silly Songs* (1988) for mezzo and guitar, *Winternächte* (1989) for mezzo and viola, *Magnificat* (1990) for double choir, and *Millenium Mass* (1999) for solo, choirs and orchestra. In November 2010, he completed a Requiem commissioned by DR Danish National Symphony Orchestra, premiered in the DR Concert Hall in April 2013.

Frandsen has also made a name as an opera composer. His first opera *Amalie* was premiered in 1984, and since 1995 he has written six operas - among them a trilogy based on the Danish novel *Vice and Virtue in the Middle Time* (premiered 2004) and a full scale symphonic opera for The Royal Theatre of Copenhagen, *I-K-O-N™* (premiered 2003). Recent opera projects include a chamber opera based on a Danish cartoon, *EGOLAND* (2013), a chamber opera on the famous Ibsen play *A Doll's House* (2014) and a chamber opera *The Martyrdom* (2017) based on the fate of Danish author Kaj Munk. 2021 saw the world premiere of his latest opera *Dyrets År 1666* (The Year of the Beast) based on a novel by the Danish author Lone Hørslev.

Frandsen also has interest in the more 'abstract' instrumental theatre, as is seen in the 2nd wind quintet *De/cadences* (1987) and in the *Hymn to the Ash Bird* (1992) for voices and tape.

Steve Martland

Steve Martland was born in Liverpool and studied composition in Holland with Louis Andriessen. Martland rejected academic dogma in favour of a plurality of musical influences, both ancient and modern, 'serious' and vernacular. He worked frequently with artists outside classical institutions - Dutch and American groups, freelance musicians and especially his own Steve Martland Band touring his music internationally. His preoccupation with the function of the composer in society was reflected in his commitment to music education. He directed many composition projects in schools both at home and abroad and he ran 'Strike Out', his own annual composition course for school children.

Often amplified, muscular and powerfully rhythmic, Martland's music has been extensively choreographed: *Drill* for the Sydney Opera House, *Crossing the Border* for the National Ballet, Amsterdam. *Danceworks*, commissioned and premiered by London Contemporary Dance Theatre, has received many new productions around the world, notably by Les Grands Ballets Canadiens and Ballet Tech in New York. His widely performed choral music includes *Street Songs*, originally written for the King's Singers and Evelyn Glennie. His recent commissions included the test piece for the TROMP International Music Festival and Competition, *Starry Night* for percussion and string quartet, and *Sea Songs* for Ars Nova Copenhagen conducted by Paul Hillier. Martland died unexpectedly on 7 May, 2013.

Paul Hillier (artistic director)

Paul Hillier is from Dorset in England and studied at the Guildhall School of Music and Drama in London. His career has embraced singing, conducting, composing, and writing about music. He formed the Hilliard Ensemble in 1973 and was its musical director for 17 years. In 1990 he created a new group called Theatre of Voices, which he continues to direct today. He has taught in the USA at the University of California campuses of Santa Cruz and Davis, and from 1996-2003 was Director of the Early Music Institute at Indiana University, Bloomington.

He was Principal Conductor of the Estonian Philharmonic Chamber Choir (2001-2007) and has been Chief Conductor of Ars Nova Copenhagen since 2003. His books about Arvo Pärt and Steve Reich are published by Oxford University Press. In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a Grammy for Best Choral Recording.

In 2008 he became Chief Conductor of Chamber Choir Ireland and was appointed artistic director of the newly formed Coro Casa da Musica in Porto. That same year he also created his own music publishing company, Theatre of Voices Edition (www.tov-edition.com). During 2009 he was artist in residence at Yale University's Institute for Sacred Music. In 2010 he was awarded his second Grammy - for David Lang's *The Little Match Girl Passion*. In 2013 he was awarded the Order of Dannebrog (the Danish knighthood) by Her Majesty Queen Margrethe of Denmark. Paul is represented worldwide by Konzertdirektion Hörtnagel, Berlin.

Fergal Caulfield (organ)

Fergal Caulfield is a graduate of Trinity College, Dublin, where he obtained BA and PhD degrees in music, specialising in the late serial music of Stravinsky. He studied piano with Peter Dains at the Royal Irish Academy of Music, and the organ with Professor Gerard Gillen at the Pro-Cathedral Dublin, and also attended various scholarship masterclasses in the UK and Belgium. He holds performance and teaching diplomas in both instruments.

As an organist, in addition to numerous performances in Europe he has given solo recitals at most of the major concert venues in Ireland, including the National Concert Hall, the Wexford and Galway Arts Festivals, St. Michael's Church Dún Laoghaire, the Pro-Cathedral Dublin, and Trinity College Chapel. He has additionally appeared as soloist in concerto performances with a number of ensembles, including both the National Symphony and RTÉ Concert Orchestras (in the organ symphonies of Marcel Dupré, Camille Saint-Saens and Aaron Copland and, most recently, John Buckley's organ concerto and Samuel Barber's Toccata Festiva). He is a former prizewinner of the Dublin International Organ Festival (now Pipeworks) and is also much in demand as a vocal and instrumental accompanist.

In addition to his interests in the fields of solo and chamber music, Fergal works regularly with the National Symphony and RTÉ Concert Orchestras, Chamber Choir Ireland, the RTÉ Philharmonic Choir and Dun Laoghaire Choral Society.

Maeve O'Hara (percussion)

Maeve O'Hara is a percussionist, music educator and vocalist based in Dublin. She began her musical studies on the recorder at the age of four with her late grandfather Jimmy Craul. After trying out several different instruments as a child, she was introduced to the world of percussion as a teenager and now holds a BA in Music Performance from the Royal Irish Academy of Music. She studied percussion with Richard O'Donnell, former Principal Percussionist with the RTÉ National Symphony Orchestra of Ireland.

She enjoys working as a freelance percussionist, and has performed with many orchestras and ensembles throughout Ireland. She loves to regularly perform as a section member with the National Symphony Orchestra, the RTÉ Concert Orchestra, the Irish National Opera Orchestra, Wexford Festival Orchestra and the Irish Chamber Orchestra. She also has a particular fondness for playing chamber music with ensembles such as Crash Ensemble and Bangers and Crash Percussion Ensemble.

As a student at the RIAM, O'Hara was a member and assistant conductor of the award-winning RIAM Percussion Ensemble, with whom she travelled to New York City to perform each year. She is also a Traditional Irish Music enthusiast and is a member of the award winning 7-piece traditional Irish band Ensemble Eriú, with whom she will be travelling to the Centre Culturel Irlandais in Paris to perform in June of this year.

O'Hara has always been extremely passionate about music education and has almost 20 years of experience in teaching various instruments and facilitating many workshops across Ireland. She also loves to sing, and is a former member of Anúna. She is the founding director, arranger and singer with the female cappella vocal ensemble Sing&Tonics. Her music career has given her the opportunity to travel and perform nationally and internationally, including parts of Europe, China, USA, Canada and Ireland.

Chamber Choir Ireland

Sopranos

Abbi Temple
Felicity Hayward
Gemma King*
Sarah Keating*

Altos

Christina Whyte
Laura Lamph
Leanne Fitzgerald
Sarah Thursfield*

Tenors

Rory Lynch
Edward Woodhouse
Jakob Skjoldborg*
Luís Toscano*

Basses

Jeffrey Ledwidge
Eoghan Desmond
William Gaunt
Asger Lynge
Peterson*

*Deputy

‘It was at once a sheerly beautiful immersion in choral sonority’
IRISH TIMES, MARCH 2019

Garnering a strong reputation for its unique approach to creative commissioning, recording and programming, Chamber Choir Ireland is the country’s flagship choral ensemble and national chamber choir under the Artistic Direction of the multi-award- winning conductor, Paul Hillier. The Choir’s programmes span from early renaissance to the present day, incorporating established choral classics with cutting edge commissions, and a style of performance that incorporates versatility, dynamism and often vocal pyrotechnics.

Chamber Choir Ireland performances have been described as having a tone which is ‘liquid in its power and purity’ with a ‘strong vocal flexibility of style’ (Belfast Telegraph). The Choir has a strong commitment to touring in Ireland and continues to develop its touring network in order to present high quality choral concerts to audiences around the country. International touring has included the USA, UK, Belgium, Russia, Germany and South America.

The choir has previously recorded for the Harmonia Mundi, RTE Lyric FM labels including the world premiere recording of works by Gerald Barry, Barry meets Beethoven, featuring the Crash Ensemble and Stephen Richardson on the Orchid Classics label. The most recent release garnering a 5-star review in the Irish Times was Letters which included the CCI commission Triptych by David Fennessy and A Letter of Rights by Tarik O’Regan & Alice Goodman on the Naxos label (November 2020).

Chamber Choir Ireland has a strong Learning and Participation programme, including in Composers in the Classroom, Choral Sketches, Sing! at Axis:Ballymun and a lecture series on the history of choral music in Ireland.

Chamber Choir Ireland receives principal funding & support from the Arts Council/an Chomhairle Ealaíon, is supported by Dublin City Council, is a resident ensemble at the National Concert Hall of Ireland, Associate Artists to Dublin City University, and a member of TENSO – the network of professional chamber choirs in Europe. In 2021, Chamber Choir Ireland welcomed President of Ireland, Michael D. Higgins as Patron.
chamberchoirireland.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:

RTÉ

NCH

NATIONAL
CONCERT
HALL / AN
CEOLÁRAS
NAISIÚNTA



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