

N E W
M U S
D U B

IN MEMORIAM /
IN CELEBRATION

29th April 2022, 7.30pm | Main Stage, National Concert Hall, Dublin

Ensemble Interforma

Bastien David *Limpatiente* (Irish Premiere)

David Fennessy *Panopticon* (Irish Premiere)

SHORT INTERVAL

National Symphony Orchestra

Louis Andriessen *Anachronie I* (Irish Premiere)

Benjamin Dwyer *In Memoriam Maharishi Mahesh Yogi* (Irish Premiere)

Rebecca Saunders *Alba* (Irish Premiere)

Stefan Asbury conductor (NSO)

Sarah Sew director (Interforma)

Marco Blaauw trumpet

Paul Herriott RTÉ lyric fm, presenter

PROGRAMME NOTES

Bastien David *Limpatiente*

In this work for string quartet, I wanted to create a refined, organic and continuous movement exploring solely the use of the high register. The desire was to suggest contrast within the same entity — the opposition between a sensation of immobility on the surface and an inner effervescence that one nevertheless perceives in an underlying way. I wanted to create an iridescent sound, by oscillating between pastel shades and saturated colours. This moving sound material is the result of the combination of intertwined timbres. Through the repetition of sound material, a metamorphosis takes place.

—Bastien David

David Fennessy *Panopticon*

Panopticon continues a line of enquiry present in pieces of mine beginning with *graft* (1999) for string quartet through to *Hauptstimme* (2013) for solo viola and ensemble, and *Hirta Rounds* (2015) for sixteen unconduted strings – namely the role of the individual within a larger, group setting and particularly, the functions of leaders and followers.

In this piece, the cimbalom player assumes the role of ‘instigator’ and ‘governor’. Instigator insomuch as every attack on the string of the instrument has a direct, albeit delayed consequence in the rest of the string ensemble. Each beat on the strings of the cimbalom triggers a ripple, much like a stone dropped into a still lake, which eventually reaches the strings who reflect and magnify its effects. The cimbalom also governs all aspects of pulse and dynamic and, through its careful exploration of the natural harmonics available on its lowest string, plots the entire course of the piece.

The word ‘panopticon’ is usually associated with an 18th century design concept of a circular prison whereby the cells were arranged around a central well, from which prisoners could be observed at all times.

—David Fennessy

Louis Andriessen *Anachronie I*

Many of the composition techniques used in the last 50 years are adopted in this work, often in contrasting ways. There is a commentary on the application of many of the techniques: a late romantic style is dissolved in a cluster of notes. However, normally the different styles are not affected, but retain their own style, sometimes combined with another, or the two styles may overlap.

In the third minute, six different composers are quoted literally, but there are many more fragments in which a reference is made to a composer or a style. Therefore the literal quotations should be viewed as a (far-reaching) consequence of the ‘style’ of this piece: its lack of a style. When a work contains fragments in the style of Penderecki, French film music, Boulez etc., it actually has no style in that particular sense of the term ‘style’. It contains too many styles to have a style. That is not what this work is about.

The work is rather a reflection of the musical reality of our time; there is even a fragment of pop music. Just as pop art is a reflection of reality, often with the aid of magnifying glasses and distorting mirrors, *Anachronie I* is a reflection of musical reality. The reality of music is not reality, but the music itself, the history of music. With these stylistic quotations, I go back to 1870, the year of the birth of the first composer for whom musical style was not synonymous with personality: the composer, Charles Ives. He wrote twelve tone music long before Schoenberg, breaking the laws which Schoenberg had yet to formulate. Unfamiliar with the European tradition of elitist music, he made use of brass bands, choirs and popular hymns without caricaturing them, as rich musical sources in a totality of musical events for the first musical reality in the history of music.

Anachronie I was dedicated to Charles Ives, one of the few composers who found music more interesting than himself.

—Louis Andriessen

Benjamin Dwyer *In Memoriam Maharishi Mahesh Yogi*

Not being materially perceivable, music can only be apprehended through the internalizing process of hearing, which instantaneously subsumes its externality as sound. In contrast to all other arts, music can only be experienced from the inside, as it were. *In Memoriam Maharishi Mahesh Yogi* is a piece that focuses on this internal reception of music. I tried to explore through music the various states of consciousness one experiences during meditation. I started practising Transcendental Meditation (TM) at the age of 13 and at 18 I started the advanced TM Sidhi programme. These techniques have had a profound impact on my development as a composer. This work is a tribute to the spiritual leader who brought these ancient Vedic technologies to the west.

—Benjamin Dwyer

Rebecca Saunders *Alba*

alba L. fem. of *albus* "white," from PIE root **albho-* "white", *albe* OE.

In painting the most extreme bright and light achromatic colour to the point of absolute luminosity.

Devoid of shade and greyness, white is notably ardent, the colour of fury.

Alba is the final work in a series of three concertos - *Still*, *Void* and *Alba*.

Each title defines a condition, or state, of absence in relation to sound, to space and to colour, respectively, and each refers to a text of Samuel Beckett.

Taken from the collection *Echo's Bones*, 'Alba' is an intensely lyrical poem. Beckett weighs each and every word and its shadow, its echo.

This poem ends looking forward to the short and intense prose texts written at the end of his life - his profoundly reduced, almost skeletal, prose, both mercilessly direct and yet exquisitely fragile.

Alba

*before morning you shall be here
and Dante and the Logos and all strata and mysteries
and the branded moon beyond the white plane of music
that you shall establish here before morning*

*grave suave singing silk
stoop to the black firmament of areca
rain on the bamboos flowers of smoke alley of willows*

*who though you stoop with fingers of compassion
to endorse the dust
shall not add to your bounty
whose beauty shall be a sheet before me
a statement of itself drawn across the tempest of emblems
so that there is no sun and no unveiling
and no host
only I and then the sheet
and bulk dead*

—Rebecca Saunders

BIOGRAPHIES

Louis Andriessen

Louis Andriessen (1939-2021) is widely regarded as the leading Dutch composer of his generation who played a pivotal role in the international new music scene. From a background of jazz and avant-garde composition, Andriessen evolved a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. His range of inspiration was wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*.

Andriessen's compositions attracted many leading exponents of contemporary music, including the two Dutch groups named after his works *De Volharding* and *Hoketus*. Other eminent ensembles who commissioned or performed his works include Askol Schoenberg, San Francisco Symphony, Los Angeles Philharmonic, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, and the Bang on a Can All Stars. Collaborative cross-discipline works included the theatre piece *De Materie*, created with Robert Wilson for the Netherlands Opera; three works created with Peter Greenaway; and collaborations with filmmaker Hal Hartley, including *The New Math(s)* and *La Commedia*, an operatic setting of Dante.

Commissions in the last decade before Andriessen's death in 2021 included *Mysteriën*, premiered by the Royal Concertgebouw Orchestra and Mariss Jansons; *Agamemnon* for the New York Philharmonic, premiered in 2018; and *The only one* for Los Angeles Philharmonic, premiered in 2019. His final opera, *Theatre of the World* received first performances in Los Angeles and Amsterdam in 2016, and was released on disc by Nonesuch in 2017. His last work was *May*, for choir and orchestra, a tribute

to Frans Brüggen which was premiered in the NTR ZaterdagMatinee series at the Concertgebouw in 2020.

Louis Andriessen held the Richard and Barbara Debs Composer's Chair at Carnegie Hall, and was awarded Composer of the Year Award by Musical America in 2010. He won the 2011 Grawemeyer Award for Music Composition for his opera *La Commedia* and in 2016 was awarded the Kravis Prize for New Music including the commission of his orchestral work *Agamemnon*.

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Bastien David

Composer Bastien David was invited by the Bavarian Ministry of Science and Arts to be a resident artist at the Villa Concordia, and will be the resident artist of Ensemble 2E2M during the 2022-23 season. He was a resident at the Villa Medici in 2019/20. His music, published by Éditions Lemoine, is performed internationally by ensembles and orchestras such as the Ensemble Intercontemporain, the Geneva Camerata Orchestra, the Orchester d'Auvergne, TM +, L'Instant Donné, 2E2M, KDM, La Main Harmonique, Court-circuit, Zafraan-ensemble, Xamp, Quatuor Selini, Quatuor Tchalik, Aleph, l'EOC, l'Acousmonium du GRM, as well as by soloists such as Fanny Ardant, Renaud Capuçon, Marie Ythier, Eric Maria Couturier and Maroussia Gentet.

He is the inventor of a new microtonal percussion instrument: the metallophone. He is supported by the Banque Populaire foundation and by the Académie des Beaux-Arts for this project. lesinsectes.fr

He studied composition under Bernard Cavanna and José Manuel Lopez at the Gennevilliers Conservatory, and then in the class of Gérard Pesson at the National Conservatory of Music in Paris.

Benjamin Dwyer

As a classical guitarist, Benjamin Dwyer has given concerts worldwide and has appeared as soloist with the National Symphony Orchestra of Ireland, the Irish Chamber Orchestra, the RTÉ Concert Orchestra, the Neubrandenburg Philharmonic Orchestra (Germany), the Santos Symphony Orchestra (Brazil), VOX21, the Vogler String Quartet (Germany) and the Callino String Quartet (UK).

In addition to his work as a classical guitarist, Dwyer is internationally recognised as a leading exponent of contemporary music and free improvisation. He is the guitarist in Barry Guy's Blue Shroud Band, which has toured Europe and headed the bill at the Krakow Autumn Jazz Festival of 2014 and 2016, and at the 2019 EFG London Jazz Festival at the Queen Elizabeth Hall. As an Improvisor, Dwyer has worked with leading exponents such as Charlotte Hug, Lucas Niggli, Agustí Fernández, Savina Yannatou and Nick Roth. His improvisations feature on four CDs (Itakt and Nottwo labels), and he makes his first appearance at the Blow Out improvisation festival in Oslo in August 2022. He is director of New Pathways in Improvisation @MDX, a major conference-performance, multi-disciplined improvisation event hosted by Middlesex University.

Dwyer's compositions are regularly performed internationally and he has been the featured composer at the Musica Nova Festival (São Paulo); the Bienal de Ribeirão

Preto (Brazil); the National Concert Hall's Composers' Choice; the National Symphony Orchestra's Horizons series; London Chamber Music Series; and the Inside Out Festival (London). Recent major works on the Diatribe label include *Umbilical*, a re-working of the Oedipus myth, and *what is the word*, a setting of texts by Samuel Beckett, which launched at New Music Dublin in 2019. His latest work, *SacrumProfanum* has just been released on Farpoint Records. A revised version of his Guitar Concerto No. 2 will be performed by the leading Brazilian guitarist Fabio Zanon and the Goiás Philharmonic Orchestra (Brazil) in October 2022.

Dwyer is an elected member of *Aosdána* (the Irish Academy of Creative Artists) and an Associate of the Royal Academy of Music, London (ARAM). He earned a PhD in Composition from Queen's University (Belfast), and is currently Professor of Music at Middlesex University, London.

David Fennessy

David Fennessy became interested in composing whilst studying for his undergraduate degree as a guitarist at the Dublin College of Music. In 1998 he moved to Glasgow to study at the Royal Conservatoire of Scotland with James MacMillan. He was later invited to join the composition faculty and has held a teaching post there since 2005.

Fennessy's music is regularly performed nationally and internationally by leading orchestras and ensembles including the National Symphony Orchestra of Ireland, Irish Chamber Orchestra, RSNO, BBC Scottish Symphony Orchestra, Munich Chamber Orchestra, London Sinfonietta, Talea Ensemble, Hebrides Ensemble, Psappa, and Ensemble Modern. Significant recent works include *Aberdeen*, a music theatre work premiered at Spitalfields, *Rosewoods*, a concertante work for guitarist Sean Shibe and *Conquest of the Useless*, which received its first performance at New Music Dublin in 2019.

On the stage, Fennessy's 'sort-of opera' *Pass the Spoon* – a collaboration with visual artist David Shrigley – was premiered in Glasgow in November 2011 and enjoyed a sellout run at the Southbank Centre in London. In 2016, his opera *Sweat of the Sun* was premiered at the Munich Biennale.

A recording of his *Triptych* for 16 voices, performed by Chamber Choir Ireland and Paul Hillier recently won a Scottish Award for New Music and his debut CD *Panopticon* was released on the NMC label in 2019.

David's music is published by Universal Edition, Vienna. universaledition.com/david-fennessy-4082

Rebecca Saunders

With her distinctive and intensely striking sonic language, Berlin-based British composer Rebecca Saunders (b. 1967) is a leading international representative of her generation. Born in London, she studied composition with Nigel Osborne and Wolfgang Rihm.

Saunders' music has been performed and premiered by many prestigious ensembles, soloists and orchestras including Ensemble Musikfabrik, Klangforum Wien, Ensemble Modern, Quatuor Diotima, Ensemble Dal Niente, Askol|Schönberg, the Arditti Quartet,

Ensemble Resonanz, Ensemble Recherche, ICE, the Neue Vocalsolisten, Ensemble Remix, SWRSO, WDRSO and the BBCSO, amongst many others.

Her compositions have been recognised with numerous international prestigious awards, including the 2019 Ernst von Siemens Music Prize (following one of the Young Composers' Prizes of the Ernst von Siemens Music Foundation in 1996), the ARD und BMW musicaviva Prize, the Paul Hindemith Prize, four Royal Philharmonic Society Awards (for *Stirrings Still* in 2008, *Fletch* in 2013, *Skin* in 2017, and *Yes* in 2019), four BASCA British Composer Awards (for *Solitude* in 2013, *Alba* in 2016, *Skin* in 2017 and *Unbreathed* in 2018), and the GEMA Music Prize for Instrumental Music. In 2015, Saunders received the Hans und Gertrud Zender Foundation Prize and the prestigious Mauricio Kagel Music Preis. Accordionist Teo Anzellotti's CD, *...of waters making moan*, which included Saunders' eponymous work, won the German Record Critics' Award of the Year for 2016.

Saunders is in great demand as a composition tutor and teaches regularly at, amongst others, the Darmstadt Summer Courses and at the Impuls Academy in Graz. She was professor of composition at the Hannover University of Music, Theatre and Media. She lives in Berlin and is a member of the Berlin Academy of Arts and the Sachsen Academy of Arts in Dresden.

Saunders' music has been published by Edition Peters since 1997.

Stefan Asbury (conductor, NSO)

A regular guest with leading orchestras worldwide, Stefan Asbury's 2021/22 season includes debuts with the Seattle Symphony, Vancouver Symphony and Ensemble Resonanz, followed by engagements with Ensemble Modern, Tokyo New City Orchestra and Szczecin Philharmonic.

Recent seasons saw him returning to and debuting with several orchestras across the world, including the NDR Elbphilharmonieorchester, Copenhagen Philharmonic, Milwaukee Symphony Orchestra, Auckland Philharmonia and China National Symphony Orchestra. He conducted the MDR Sinfonieorchester Leipzig as part of Beethovenfest Bonn and Orquesta Sinfonica de Bilbao during Bilbao's Musika-Musica 2019 festival.

Asbury has particularly strong relationships with many living composers including Steve Reich, Wolfgang Rihm, Unsuk Chin and Mark-Anthony Turnage. In 2015/16, he conducted the world premiere of Bernd Richard Deutsch's Organ Concert. In the 2014/15 season he conducted the world premiere of Sir Harrison Birtwistle's Piano Concerto with Pierre-Laurent Aimard and Sinfonieorchester des Bayerischen Rundfunks, and also gave the US premiere with Aimard and the Boston Symphony Orchestra. Following the sad passing of Oliver Knussen, a very close mentor, Stefan conducted his last completed composition with the Birmingham Contemporary Music Group in November 2018.

As a recording artist, his album with works by Jonathan Harvey was awarded a Monde de la Musique CHOC award, and his complete cycle of Gerard Grisey's *Les Espaces Accoustiques* with WDR Sinfonieorchester Köln won a Deutschen Schallplattenkritik award.

In October 2013 he conducted the world premiere of Michael Jarell's *Siegfried Nocturne* (Wagner Geneva Festival). Other opera highlights include *Porgy and Bess* (Spoleto Festival), John Adams' *A Flowering Tree* (Perth International Arts Festival), Wolfgang Rihm's *Jakob Lenz* (Wiener Festwochen), Britten's *Owen Wingrave* (Tapiola Sinfonietta) and Knussen's *Where the Wild Things Are* (Tanglewood). He also collaborated with Copenhagen Phil and the Danish Dance Theatre (new production of *The Firebird*) and the Mark Morris Dance Group (Prokofiev's *Romeo and Juliet*; Virgil Thomson's *Four Saints in Three Acts*).

Since 1995 Asbury has served on the faculty of the Tanglewood Music Center and has held the Sana H. Sabbagh Master Teacher Chair on the Conducting Faculty since 2005. In addition to his regular summer teaching he has given masterclasses at the Hochschule der Kunste (Zürich), Venice and Geneva Conservatoires, and with the Boston Symphony Orchestra's Inside the TMC.

Sarah Sew (director, Interforma)

Sarah Sew is recipient of the Maisie Lewis Young Artists' Fund Award which supported her recital debut at Wigmore Hall in 2011, the Emanuel Hurwitz Award for an outstanding UK violinist and the J&A Beare Prize from the Royal Academy of Music. She appears worldwide as a guest concertmaster, director, chamber musician and soloist. As a recitalist and chamber musician, she has performed at Zermatt Festival, Switzerland; Bolzano Festival, Italy; Grafenegg Festival, Austria; Cheltenham Festival, UK; and the International Musicians Seminar, Prussia Cove. Sarah has appeared as Leader of the Irish National Opera Orchestra, RTÉ National Symphony Orchestra, BBC Symphony Orchestra, English Symphony Orchestra, Balkan Chamber Orchestra, and the Human Rights Orchestra in Lucerne. As Concertmaster of the European Union Youth Orchestra Sew toured worldwide, later returning as guest director/soloist on tours in Europe, South America and China. She has also worked with the London Sinfonietta, London Chamber Orchestra, Scottish Ensemble and Aurora Orchestra and has recorded new works by James MacMillan, Richard Causton, Graham Fitkin, Benedict Mason and Stephen Hough.

Sew was appointed Head of Strings and Chamber Music at the Royal Irish Academy of Music in August 2018. She curates the RIAM's annual chamber music festival, ChamberFest Dublin and directs its boundary-pushing mixed instrumental group, Ensemble Interforma. She completed postgraduate studies at the Hochschule für Musik Franz Liszt Weimar, following receipt of her bachelor's and master's degrees from the Royal Academy of Music, London, where she was elected 'Associate of the Royal Academy of Music'. She plays a Gennaro Gagliano violin c. 1760.

Marco Blaauw (trumpet)

Marco Blaauw has an international career as a soloist and is a member of Ensemble Musikfabrik in Cologne, Germany. An important focus of his work is to further develop the instrument, its playing technique and to initiate new repertoire.

Blaauw works in close collaboration with both the established and younger composers of our time. Many composers have written works especially for him, such as Peter Eötvös, Olga Neuwirth, Georg Friedrich Haas, Rebecca Saunders, Wolfgang Rihm, and John Zorn. Blaauw also worked intensely with Karlheinz Stockhausen for 17 years.

In direct communication with La Monte Young, he started presenting the eight trumpet version of *The Second Dream of the High Tension Line Stepdown Transformer*, from 2015 onwards to audiences throughout Europe. After his first experiences with this unique formation he started The Monochrome Project, to commission and perform works for an ensemble of 4 to 8 trumpets.

Blaauw initiated Global Breath in 2016, a worldwide research project on the trumpet. The first stage of this research culminated in a presentation of international trumpet-pioneers from different genres and cultural backgrounds in the 2021 Global Trumpets Festival. The Global Breath project continues: In June 2022 he presents the start of a long term collaboration with 7 composers from around the world in three concerts at the Ludwigsburger Schlossfestspiele.

In 2019 Blaauw intensified his collaboration with painter Gerhard Richter and film maker Corinna Belz, producing the sound track to the film *MOVING PICTURE 946-3*, with music for trumpet and live electronics by Rebecca Saunders. After the premiere in the ancient Kyomizu-dera tempel in Kyoto, during the festival *CONTACT-CONNECT*, he started presenting this project in festivals, museums and cinemas.

Blaauw is also intensely active as a teacher, f.e. in international master classes, the Royal Conservatory of The Hague, the International Darmstadt Summer Courses, at the Stockhausen courses and the Lucerne Festival Academy.

ENSEMBLE INTERFORMA

Ensemble Interforma is the Royal Irish Academy of Music's exploratory mixed-instrumental ensemble, with artistic leadership from violinist, Sarah Sew. Members are selected annually at the RIAM's screened auditions. The group focuses not on the individual, but on the group as a collective, looking outward at open collaboration, crossing boundaries and art form. The group explores repertoire from all periods, focusing on works that compel, provoke and inspire. Ensemble Interforma reveals the musical score in a collective fashion, with direction and leadership from all members of the group. Previous programmes include explorations of narrative, storytelling and reformation, presenting works by Schubert and Stravinsky alongside Irish premieres by Anna Clyne and Brett Dean. In 2019/2020 the ensemble gave the Irish premiere of Sally Beamish's *Spinal Chords* (with Beamish performing the role of speaker). In 2020/21 the Ensemble worked with Jennifer Walshe and stage director Tom Creed performing *Zusammen i* at the National Gallery of Ireland. The Ensemble looks forward to working with Jonathan Nangle and David Fennessy in 2021/22.

Students have come together for this performance under the strategic partnership between the Royal Irish Academy of Music and Conservatoire national supérieur de musique et de danse de Paris announced in the framework of the Ireland France Joint Plan of Action 2021-2025.

Bastien David *L'impatiente*

Musicians from CNSMDP and RIAM:
Violin I: **Ayane Kawamura** [CNSMDP]
Violin II: **Erin Hennessey** [RIAM]
Viola: **Paul-Julian Quillier** [CNSMDP]
Cello: **Arthur Heuel** [CNSMDP]

David Fennessy *Panopticon*

Ensemble Interforma:
Violin I: **Sarah Sew** [RIAM Faculty]
Violin II: **Ayane Kawamura** [CNSMDP]
Viola I: **Paul-Julian Quillier** [CNSMDP]
Viola II: **Marta Garcia Villalobos** [RIAM]
Cello I: **Arthur Heuel** [CNSMDP]
Cello II: **Peadar O Loinsigh** [RIAM]
Cimbalom: **Chi Hui Ho** [RIAM]

RIAM

Royal Irish
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NATIONAL SYMPHONY ORCHESTRA

FIRST VIOLIN

Paul Ezergailis
Elaine Clark (*Co-Leader*)
Sebastian Liebig (*Principal*)
Orla Ní Bhraoin (*String Sub-Principal*)
Catherine McCarthy
Ting Zhong Deng
David Clark
Sylvia Roberts
Brona Fitzgerald
Claudie Driesen
Karl Sweeney
Molly O'Shea
David McElroy
Matthew Wylie

SECOND VIOLIN

Elizabeth McLaren (*Associate Principal*)
Joanne Campbell (*String Sub-Principal*)
David O'Doherty
Mary Wheatley
Rosalind Brown
Paul Fanning
Dara O'Connell
Melanie Cull
Evelyn McGrory
Elena Quinn
Jenny Burns Duffy
Magda Kowalska

VIOLA

Alexander Koustas
Francis Harte (*String Sub-Principal*)
John Murphy
Neil Martin
Áine O'Neill
Cliona O'Riordan
Nathan Sherman
Aoife Magee
Alison Comerford
Thomas McShane

CELLO

Martin Johnson (*Section Leader*)
Polly Ballard (*Associate Principal*)

Violetta-Valerie Muth (*String Sub-Principal*)
Una Ni Chanainn
Ailbhe McDonagh
Anne Murnaghan
Paula Hughes
Eva Richards

DOUBLE BASS

Mark Jenkins (*Associate Principal*)
Roger McCann
Waldemar Kozak
Helen Morgan
Jenni Meade
Edward Tapceanu
Maeve Sheil

FLUTE

Catriona Ryan (*Section Leader*)
Riona O Duinnin (*Associate Principal*)
Meadhbh O'Rourke

PICCOLO

Sinéad Farrell (*Principal*)

OBOE

Matthew Manning (*Section Leader*)
Sylvain Gnemmi (*Associate Principal*)

COR ANGLAIS

Deborah Clifford (*Principal*)

CLARINET

Matthew Billing (*Principal*)
Seamus Wylie

BASS CLARINET

Fintan Sutton (*Principal*)

BASSOON

Sinead Frost
Ates Kirkan

CONTRA BASSOON

Hilary Sheil (*Principal*)

HORN

Liam Duffy
Sarah Johnson
Bethan Watkeys (*Principal*)
David Atcheler (*Sub-Principal*)
Dewi Jones

TRUMPET

William Palmer
Jonathan Corry
Charles Cavanagh
Michael Hartin

TROMBONE

Jason Sinclair (*Section Leader*)
Gavin Roche (*Associate Principal*)

BASS TROMBONE

Samuel Freeman

TUBA

Francis Magee (*Section Leader*)

TIMPANI

Peadar Townsend

PERCUSSION

Richard O'Donnell
Bernard Reilly (*Sub-Principal 1*)
Oliver Butterworth
Kiyomi Seed

HARP

Andreja Malír (*Section Leader*)

KEYBOARD

David Leigh

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John Chilton

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The National Symphony Orchestra has been at the centre of Ireland's cultural life since 1948 when the Raidió Éireann Symphony Orchestra, as it was originally called, was founded.

Today it is a formidable creative force, its presence felt throughout the country in live, year-round performances that celebrate the traditional orchestral, vocal and operatic repertoire and it champions the commissioning of new music alongside crossover projects that embrace the best of stage and screen, popular music and traditional music. Broadcasting regularly on RTÉ, it reaches sizeable audiences nationally and internationally through the European Broadcasting Union.

With a long-established international reputation, the NSO has worked with successive generations of world-famous composers from Igor Stravinsky and Karlheinz Stockhausen to Steve Reich and Arvo Pärt. Among the legendary conductors, soloists and singers with whom it has performed are Wilhelm Kempff, Vladimir Ashkenazy, Josef Szigeti, Martha Argerich, Joan Sutherland, Luciano Pavarotti, Plácido Domingo, José Carreras, Mstislav Rostropovich and our own Bernadette Greevy. More recent luminaries include Kiri Te Kanawa, Bryn Terfel, Angela Gheorghiu, Angela Hewitt, Nikolai Demidenko, Maxim Vengerov, Daniel Hope, Tasmin Little and Leonard Slatkin. Collaborations with Irish artists include, among so many others, Sir James Galway, Mary Black, Lisa Hannigan, Liam O'Flynn, The Riptide Movement, Barry Douglas, John O'Connor, Patricia Bardon, Tara Erraught, Celine Byrne and Ailish Tynan.

Countless world premieres by Irish composers have included Elaine Agnew, Gerald Barry, Ed Bennett, Linda Buckley, Ann Cleare, Rhona Clarke, Siobhán Cleary, Shaun Davey, David Fennessy, Marian Ingoldsby, Brian Irvine, Karen Power, Jennifer Walshe, James Wilson and Bill Whelan.

The NSO's acclaimed catalogue of recordings – on the RTÉ lyric fm, Naxos, BIS, Toccata Classics labels and others – include the complete symphonies of Malcolm Arnold, Rachmaninov, Mendelssohn and Nielsen, and *Composers of Ireland*, a landmark series co-funded by RTÉ and The Arts Council. To date, it has recorded works by established names – Gerald Barry, Seóirse Bodley, Raymond Deane, Aloys Fleischmann, John Kinsella, Seán Ó Riada – and a new generation of remarkable voices, including Donnacha Dennehy, Deirdre Gribbin, Kevin Volans and Ian Wilson.

Other major recordings include Robert O'Dwyer's Irish language opera *Eithne* (in partnership with Irish National Opera), José Serebrier's *Symphonic BACH Variations* and *Mary Black Orchestrated*. Film and television scores include composer-conductor Michael Giacchino's *Lost in Concert* and directors John Boorman's *Queen and Country* and Lenny Abrahamson's *The Little Stranger*.

Work in the world of opera includes the world premiere of Gerald Barry's *The Bitter Tears of Petra von Kant* (co-commissioned by RTÉ and English National Opera) and collaborations with Wide Open Opera: the Irish premieres of Wagner's *Tristan und Isolde* and John Adams' *Nixon in China*, and a concert presentation of Raymond Deane's *The Alma Fetish* in association with the National Concert Hall. Educational work includes its *Music in the Classroom* programme for primary and second level students, and a young musicians' mentoring scheme.

Find out more at www.nch.ie

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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