

A Chosen Landscape :: Emma O'Halloran

Inspired by the Paul Verlaine poem 'Clair de lune' (english translation below):

Your soul is a chosen landscape
Where charming masked and costumed figures go
Playing the lute and dancing and almost
Sad beneath their fantastic disguises.

All sing in a minor key
Of all-conquering love and careless fortune
They do not seem to believe in their happiness
And their song mingles with the moonlight.

The still moonlight, sad and beautiful,
Which gives the birds to dream in the trees
And makes the fountain sprays sob in ecstasy,
The tall, slender fountain sprays among the marble statues.



The ICC's next concert is on the
23rd of February and features
Elizabeth Hilliard (soprano) and
Kate Ellis (cello).

presents

Concorde

January 24th 2011

20:30

The Irish Composers' Collective (ICC) is a non-profit organisation dedicated to providing Irish composers with a community for information, education and the pooling of resources in order to create concerts of their music

Kevin Barry Room
National Concert Hall



In association with the National Concert Hall



Programme:

Music for Quintet Donal MacErlaine

seam-sew Piaras Hoban

Phrase Hugh Boyle

Death for Only One Hugh Boyle

Distraction Donal Rafferty

Rain Dance Glen Austin

A Chosen Landscape Emma O'Halloran

Concorde:

Conductor: Emma O'Halloran

Flute: Madeline Staunton

Clarinet: Paul Roe

Violin: Elaine Clark

Cello: Polly Ballard

Piano, Director: Jane O'Leary

Concorde was founded in 1976 to promote the regular performance of new music and continues to nurture the creation of new work, commissioning and premiering over one hundred compositions since its inception. Having toured regularly in Europe and the USA, Concorde recently performed at festivals in Spain and Slovenia. In June 2008 Concorde presented a programme of new Irish music to the delegates of the UNESCO International Rostrum of Composers in Dublin. Concorde, together with bass clarinetist Harry Sparnaay, launched their newest recording, *Reflections*, on the Navona label in December. They are currently working with violist and composer Garth Knox and composers Jane O'Leary, Ed Bennett, Judith Ring and Brian Keegan and are Ensemble-in-Residence at DIT Conservatory of Music & Drama.

seam-sew :: Piaras Hoban

'seam-sew' was written over the course of a three month period towards the end of 2010. It reflects my continuing pre-occupation with the inherent complexity and instability of sound phenomena. Very often the adventure begins with instrument in hand, in an attempt to chart a course which is both intimate and honest. Increasingly, I am coming to understand the resultant score as more than a transparent set of instructions to be realised by the skilled performer. Rather, it is an artefact that lays bare all the weakness, skill, failure and ambition of the composer. For the performer it becomes a site of engagement with these self-same attributes, and requires a genuine willingness to confront received notions of the instrument and its technique. Alberto Giacometti's lithograph, "*Man Walking in the studio*", was a particular point of reference throughout my work on this piece. Its tangled, rough-hewn line and often unrefined surface (betraying no desire for polishing) are qualities I very much aspire to in my own work.

Phrase :: Hugh Boyle

The initial idea for this work was a piece that would be made up of one-line phrases. Therefore, each phrase would become a section in an abstract work that could essentially be seen as a throughout composed work that was missing the links or transitions that would traditionally be employed to create a smooth structure. The main influence behind this was photomontage (the process of making a composite image by fusing a number of other images together). Each of the sections has a distinctive feature. The piece starts with an introduction based on air sounds. The first section consists of a low breathy note (E-flat) juxtaposed with loud notes in the upper register, whereas the second section, an inversion of the first, consists of high D's juxtaposed with quiet melodic fragments in the lower register. The third section consists mainly of trills and tremolos and the fourth juxtaposes multiphonics with various melodic fragments taken from the first two sections. The piece closes with a section similar to the second.

Death for Only One :: Hugh Boyle

A Man lays still on a damp, dark, lifeless Moorland,

above him lines the sky, a thick, incessant black.

A figure stands close by, grief in hand,

as has ended, his journey through the zodiac.

This piece was inspired by Jack B. Yeats painting, *Death for Only One* (1937). The piece, largely, attempts to recreate the melancholy nature of the painting and I decided on scoring it for a solo instrument because of its alternative title, *One Remains*. The main musical element is low notes (representing the deceased laying on the ground) juxtaposed with melodic flourishes (representing Yeats' use of colour in the sky and the surrounding landscape). In the opening section I largely focused on the darker colours present in the painting, but as the piece progresses I switched my focus to the more vivid colours evident, before returning to the central image of the two men at the end of the piece.

Distraction :: Donal Rafferty

This composition is constructed from two musical generative elements: the group of three intervals consisting of minor second, major second, minor third (tetrachord {0123} for those interested in such things), and the harmonic series (in melodic form). The minor third interval bridges these two ideas; its inherent capability of aurally suggesting the major and minor tonalities (whether combined above or below with a major third) is explored. The harmonic series' characteristic bell-like sonority is used to give structure to the composition. Musical development in this work is primarily motivic; a distinctive two-note short-long figure being the basic motif. There are inherent musical oppositions set up between the 'stability' of the harmonic series and the 'instability' of melodic motivic development of post-tonal musical objects (for example) which are more organically explored. The more instinctive (less intellectual) aspect of the compositional process led to the expansion of this 'oppositional' idea into the dramatic profile of the composition. The composition subjects aurally identifiable (although post-tonal) objects to transformative musical processes in a compelling dramatic narrative, while echoes of the tonal elements which haunt our musical present, subtly dilute the experience.

Rain Dance :: Glen Austin

A rain dance is a ceremonial tribal dance performed to invoke rain to protect the harvest. The dance asks the gods or spirits to send rain to ensure a plentiful crop.

This piece paints the picture of a rain dance and it can be loosely divided into three sections. Each section evokes a different part of the rain dance and then gradually changes into the next section. The three sections are: Introductory section which paints the picture of an arid landscape while exploring various rhythmical and melodic characteristics of the main theme. The middle section is the rain dance with the main theme played by the clarinet. This culminates in a clarinet solo section which symbolises the final frenetic dance by the shaman and tribal chants respectively. The final section paints the image of falling rain.