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FRIDAY 11 JUNE 2021, 7pm

National Concert Hall

MARIAN INGOLDSBY *Winter Sun*

GRÁINNE MULVEY *Latitude 52* WORLD PREMIERE

JANE O'LEARY *from the flatirons*

RTÉ National Symphony Orchestra

Robert Houlihan conductor



Live-streamed on rte.ie/culture

PROGRAMME NOTES

MARIAN INGOLDSBY b. 1965

Winter Sun

Winter Sun was composed during the winter of 2015-2016. The piece is based on a very simple idea, that of the glowing, short-lived warmth of the January sun in my sitting room, followed by dark and more darkness. Musically the score is quite visual in places, since I wrote it entirely at the computer, as an experiment, omitting my usual tool, the piano. There are moments of great warmth, for example, the emergence of the violin solo at the five-minute mark, literally out of flats into sharps, and dark, close-knit blurred chords in the high register that move in different directions from dissonant to mildly consonant throughout.

The concept is also reminiscent of the movement, Darkness into Light, and appropriate to the present climate. It is intended as a message of hope overcoming despair.

Programme note Marian Ingoldsby ©

GRÁINNE MULVEY b. 1966

Latitude 52 WORLD PREMIERE

St. Brendan the navigator allegedly sailed from Ireland to Newfoundland during the 6th Century, which was reputed to be the first connection between the two islands and a similar expedition was later repeated by the late Tim Severin in 1976-1977.

Ireland for centuries has had common ties with the island because of fishing and immigration primarily from the South East of Ireland, particularly during the famine in 1845. Even today, many Newfoundlanders speak with Wexford and Waterford accents.

In 2003 Waterford Institute of Technology was twinned with Memorial University, St. John's Campus in Newfoundland and there was a music composition competition to write a piece for chamber orchestral forces, requiring a title connecting both places. I fortunately won the prize and my title connects in terms of latitude - both islands are 52 degrees North.

The sea has been the binding force that still makes the bonds strong between our two islands today and much of the sound world of the piece envisaged is influenced by it and the perilous voyages that many took over the centuries.

Programme note Gráinne Mulvey ©

JANE O'LEARY b. 1946

from the flatirons

a chamber concerto for flute, oboe, clarinet and strings in 3 movements

Dedicated to Madeleine Staunton, Helmut Seeber and Brian O'Rourke

This piece was begun in the Spring of 1984 in Boulder, Colorado, and completed in January 1985 in Galway. The town of Boulder is dominated by the vista of the Rocky Mountains, and in particular by a portion of the foothills known as 'the flatirons' - hence the title. Musically, the piece was inspired by the playing of the three musician friends to whom it is dedicated, and also by the contrasting sonorities of solo winds and string orchestra. It is my first orchestral work and represents a shift from the miniature world of chamber and solo music to a more large-scale palette.

The opening melodic line is the basis of much of the material, and the roles of winds and strings vary as the piece evolves. The second movement finds a more obvious three-part form as the wind section which begins it returns in strings at the end (although interrupted by a 'cadenza' for winds). The piccolo is used in the final movement to highlight the expanded range and colour found there.

Programme note Jane O'Leary ©