

ULYSSES JOURNEY

2022



**Celebrating the 100th anniversary of the
publication of Ulysses by James Joyce**

Dublin / Belfast / Budapest / Paris

Programme

ULYSSES JOURNEY 2022

2 February 2022 marked the 100th anniversary of the publication of Ulysses by James Joyce. In light of the importance to Dublin and Ireland of this milestone in world literature, as well as its significance to Paris where it was first published, the Contemporary Music Centre, Ireland (CMC) and Centre Culturel Irlandais (CCI) are presenting an international celebration across Ireland and Europe from February to June 2022.

On Saturday, 18th June, Centre Culturel Irlandais and the Contemporary Music Centre, Ireland present Ulysses Journey 2022, in association with Centre Culturel Hongrois. The evening opens with screenings of the new works of music and film co-commissioned by CMC and CCI for Ulysses Journey 2022.

This is followed by a discussion on Joyce and Music by composer Benjamin Dwyer in conversation with Linda O'Shea Farren, CMC's Projects, Programmes & Events Manager.

The evening concludes with a concert performance by Hungarian guitarist Katalin Koltai and Irish soprano Elizabeth Hilliard, who perform a selection of new and existing works by composers from both Ireland and Hungary.

The event will also feature CMC Composer's Voice interviews with the composers and performers led by CMC's Linda O'Shea Farren. These conversations will give the audience an opportunity to hear about the inspiration behind the works, the composers' processes and some of the techniques used.

Luminary Reflection | Composer Ed Bennett and filmmaker Laura Sheeran, featuring Dermot Dunne (accordion), Thomas Bennett (spoken word), Ed Bennett (electronics), Stephanie Dufresne (dancer).

Penelope | Composer Darragh Kelly and filmmaker Rioghnach Ní Ghrioghair, featuring Dermot Dunne (accordion), Hannah Mamalis (spoken word).

Luteofulvous Ebullition : the qualities of water | Composer Garth Knox and filmmaker Jonathan C. Creasy, featuring Dermot Dunne (accordion), Barry McGovern (spoken word), with water sounds by Garth Knox and Carol Robinson.

Pollen, Blood, and Seaspray | Composer Anselm McDonnell (with poetry by Euan Tait) and filmmakers Ross Wilson BEM, Art Ward, featuring Dermot Dunne (accordion), Nicole Rourke (spoken word), Anselm McDonnell (electronics).

I will see if I can see [Feicfidh mé má thig liom feicsin] | Composer filmmaker Ailís Ní Ríain, featuring Dermot Dunne (accordion), Jim Henry (spoken word / archival recording provided with kind permission of the Henry family), Ailís Ní Ríain (prepared piano).

cling(ing) like fire | Composer filmmaker Ultan O'Brien, featuring Ultan O'Brien (fiddle, viola and electronics), Eoghan Ó Ceannabháin (voice and concertina), Paul Roe (clarinet and bass clarinet), Camilla Houstoun (spoken word), Eimear Walshe (performer).

Film Programme



ULYSSES JOURNEY 2022 Composers

Ed Bennett

For this collaboration I have chosen a monologue given by Bloom in conversation with Stephen where Bloom contemplates the aesthetic beauty of the universe and the suggestions of certain astronomical theories that connect the celestial with what goes on on Earth. In this case the relationship between the moon and woman. As with much of Ulysses, the chosen text itself is of a highly musical quality and I have tried to allow room for this in the work. The text is recited by my father, always a great devourer of great literature, giving inspiration for me to do the same.

What special affinities appeared to him to exist between the moon and woman?

"Her antiquity in preceding and surviving successive tellurian generations: her nocturnal predominance: her satellitic dependence: her luminary reflection: her constancy under all her phases, rising and setting by her appointed times, waxing and waning: the forced invariability of her aspect: her indeterminate response to inaffirmative interrogation: her potency over effluent and refluent waters: her power to enamour, to mortify, to invest with beauty, to render insane, to incite to and aid delinquency: the tranquil inscrutability of her visage: the terribility of her isolated dominant implacable resplendent propinquity: her omens of tempest and of calm: the stimulation of her light, her motion and her presence: the admonition of her craters, her arid seas, her silence: her splendour, when visible: her attraction, when invisible."

Ed Bennett's music is regularly performed and broadcast in over 30 countries in venues including New York's Carnegie Hall and Lincoln Center, London's Barbican and South Bank Centres, the Wigmore Hall and the Palais des Beaux Arts in Brussels. Recent highlights include 'Psychedelia' for the RTE NSO and Thomas Adès, 'Ausland' for the BBC Symphony Orchestra and Reinbert de Leeuw, 'Song of the Books' for the Crash Ensemble and four critically-acclaimed portrait discs of his work. In 2012 Ed Bennett was awarded the prestigious Leverhulme Prize for the Performing Arts, and was recently awarded the Arts Council of Northern Ireland's Major Individual Artist Award, the highest honour awarded to an artist from the region, his work has been twice nominated for the Ivor Novello awards. His latest portrait CD on NMC Records (2020) was described in the Sunday Times as 'Ebullient, deeply compelling music' and featured in the New York Times as one of their recommended releases of 2020.



ULYSSES JOURNEY 2022 Composers

Darragh Kelly

A woman soliloquizes. Previously unknown yet familiar vocabularies—augmented, autonomous, coded—spring forth to be worshipped. Her words constitute a revealed text, an original facsimile, that knows no bounds.

Featuring Hannah Mamalis reciting text by artificial intelligence GPT-2, with accordion by Dermot Dunne.

Darragh Kelly is an Irish composer and musician. He is interested in the live vs the recorded, the virtual vs the actual, the bathetic, the absurd, and the truth. Current projects make use of AI, musically and visually. He studied composition with Evangelia Rigaki and Linda Buckley in Trinity College Dublin and completed an MMus at Trinity Laban Conservatoire of Music & Dance in London. During his studies he received the 2018 West Cork Music Composition Prize for *Blue*, a work for string quartet partly based upon the film by Derek Jarman. Darragh was a committee member for the Irish Composers' Collective for three years.

He received the Arts Council Music Bursary in 2021, funding research and training in machine learning and a forthcoming collaboration with Irish composer and musician James McIlwrath. Collaborators and performers have included Heather Roche, The Smith Quartet, Peter Brötzmann, Carla Rees, Michelle O'Rourke, Elizabeth Hilliard, and Bill Dowdall. In 2020, he was commissioned by Kirkos Ensemble, with the support of the Contemporary Music Centre and the Irish Music Rights Organisation. This record will be released via Bandcamp in 2022.

A new work, *Self-Attention*, for Darragh Morgan was premiered in November 2021, as part of a Music Current Festival commission. He was also commissioned by Crash Ensemble to write a new work, *Deep Model Worker*, that premiered at the New Music Dublin festival in April 2021. He is currently working with Psappha Ensemble on a new solo piano work to be recorded in May 2022.



ULYSSES JOURNEY 2022 Composers

Garth Knox

Late into the night of Bloomsday, Bloom invites Stephen back to his home in Eccles Street and makes a cup of cocoa for him. In the time it takes for the kettle to boil, Bloom mentally enumerates the admirable qualities of water in poetic/scientific fashion, producing an astonishing inner monologue of encyclopaedic proportions and great linguistic virtuosity. The text itself is in aqueous form, full of billowing clouds, running currents, oceanic tides and ever-changing shapes.

My setting of this text follows this Joycean principle of allowing the text to resemble the things it describes: the music played by the accordion which accompanies the voice flows freely between associations of water, images and sensations, and the piece has the shape and the duration of the act of boiling a kettle. In a series of interludes inserted into the piece the accordion has its own (unspoken) text, taken from the same chapter of Ulysses, where the text asks: "What concomitant phenomenon took place in the vessel of liquid by the agency of fire?" The answer to this question is a deliberately over-detailed, grandly-worded, exhaustive description of ebullition. The accordionist does not speak this text, but the music of the interludes is based on free adaptations of some of the speech rhythms, articulations and associations found in it.

The dialogue between the two texts comes to a climax in the boiling of the kettle, after which calm returns to the late-night kitchen scene. I was greatly inspired by the two interpreters I was writing for, Barry McGovern (voice) and Dermot Dunne (accordion) to whom many thanks, it was indeed a privilege to be able to make full use of their extraordinary talents. There are some small interventions in the piece of pre-recorded and treated water sounds, for which I would like to thank Carol Robinson for her assistance.

Garth Knox(1956) is well known as a performer and composer of contemporary music, and his vast experience as a member of first Pierre Boulez's Ensemble InterContemporain and then the Arditti Quartet has given him a very comprehensive grasp of new music today.

His pieces explore the musical and dramatic possibilities of his instruments, the viola and the viola d'amore, and their relationship to other instruments. He has been commissioned by Radio France, the Kronos Quartet, the British Film Institute and his pieces have been performed in many major festivals all over Europe.

Main works include Jonah and the whale for viola and tuba, Malor me bat for viola d'amore and 5 violas, String Stories a stage show for children, Satellites for string quartet (written for and performed by the Kronos Quartet), film music for The Informer (BFI) and the Pocket Concerto for viola and cello.



ULYSSES JOURNEY 2022 Composers

Anselm McDonnell

Pollen, Blood, and Seaspray is a response to the musings of Stephen Dedalus as he wanders along Dumhach Thrá in Proteus, the third chapter of Joyce's Ulysses. For the spoken text I commissioned Scottish poet Euan Tait to reflect on this scene in poetic prose. Euan's narrative imagines Stephen emerging from the sea as an angelic being who observes a series of human situations from his higher vantage point.

The music weaved around the text seeks to evoke the sounds of Stephen's environment: the electronics progressing through the sound qualities of different materials (wood, glass, metal) likely to be littered on the shore, and the accordion occupying a more interactive role with the text as Stephen exercises his creative force on the landscape around him.

Anselm McDonnell is an Irish/Welsh composer based in Belfast. He has written over seventy works for a variety of ensembles and regularly works with artists from other disciplines. His music has been performed in Thailand, North America, Canada, Finland, Japan, Russia, and across Europe. He also performs on the classical and electric guitar. McDonnell has written for ensembles such as the London Symphony Orchestra, CRASH Ensemble, Chamber Choir Ireland, BBC Singers, Ulster Orchestra, and the BBC National Orchestra of Wales. His debut album *Light of Shore* was released on 8th October 2021, supported by Moving On Music and ACNI, and he is currently writing new commissions for CRASH, First Old Boy's Brass Band, BBC Concert Orchestra, New Music Dublin Festival, Belfast City Council, and pianist Cahal Masterson for 2022/23. He is also writing for the Royal Scottish National Orchestra Composer's Hub.



ULYSSES JOURNEY 2022 Composers

Ailís Ní Ríain

It's near 11am and Stephen is walking on Sandymount Strand. He closes his eyes and taps his way along the beach with his walking stick as he thinks about different theories of vision. The piece contains extracts from James Joyce's *Ulysses* in Irish, translated and recorded in the 1980s by Jim Henry.

The accordion line, in turns rhapsodic, incessant, preoccupied – represents Stephen and the turning of his mind while walking along the strand. The prepared piano part echoes aspects of his stream-of-consciousness and complexity of his thinking while he walks and taps – Aristotle, Gotthold Lessing, whether action is progressive or stationary, how action is perceived in time: 'nacheinander'. He sings a nonsense tune and declares 'Basta!' [enough!].

The film comprises 1960s cine camera footage taken by Jim Henry in and around Doohoma, County Mayo, Ireland. I selected a series of images/sequences which I felt added an additional resonance to the accordion and prepared piano lines and the themes being explored in Joyce's text. There are references to the beach, to bodies, to being trapped in eternal darkness. A little boy walks backwards or forwards, echoing Stephen's questioning whether what we see is real while Stephen closes his eyes to hear and to see if he can see.

Jim Henry, a lifelong Joyce enthusiast, started translating "Ulysses" into Irish almost by accident, but once started, he persevered, even against ill health, to finish the task. The Irish language he remembered from his Mayo childhood was the medium for this interpretation, described by Professor Alan Titley as: "...stunningly beautiful in measuring itself against Joyce's own magnificent prose ..." and "...one of the finer achievements of Irish prose." Jim Henry's text, archive audio and film recordings are provided with kind permission of the Henry family.

Ailís Ní Ríain is an Irish composer from Cork. Her work has been performed across Europe, in Israel, Brazil, USA and Japan and broadcast on BBC and RTÉ. She works broadly in the areas of concert music, music installation and music-theatre. She has been awarded international fellowships, associate artist positions and residences at Yaddo, USA, the Atlantic Center for the Arts, The Irish Cultural Centre in Paris, the Ragdale Foundation, ArtOMI in New York and Bogliasco in Italy. She is also a published writer and has been awarded the prestigious Paul Hamlyn Award for Composers.



ULYSSES JOURNEY 2022 Composers

Ultan O'Brien

An Incubus visits to sit upon, weigh upon, brood upon your chest as you sleep, inveigling their way into your secret life— bred in the dreaming bed— to heal you.

Ultan is an artist from County Clare currently based in Dublin. Ultan is a fiddle player and violist drawing from a background in traditional Irish music and improvised music. Ultan performs, records and tours with a number of groups, including Irish/Finnish folk group Slow Moving Clouds, Irish folk band Skipper's Alley, Scottish/Irish/ Manx collaboration Aon Teanga:Un Çhengey and duos with Eoghan Ó Ceannabháin and Nic Gareiss.

Most recently, Ultan and Eoghan Ó Ceannabháin released an album, Solas an Lae, on the Scottish label Watercolour Music, which was awarded Best Folk Album at the RTÉ Radio 1 Folk Awards 2021. Ultan plays a Michiel de Hoog violin thanks to the support of the Music Capital Scheme and the Department of Culture, Heritage and the Gaeltacht, Music Network and The Arts Council.

The Contemporary Music Centre, Ireland is funded by the Arts Council of Ireland/An Chomhairle Ealaíon and the Arts Council of Northern Ireland's Project Lottery Funding. Ulysses Journey 2022 is a programme of events and commissions celebrating the centenary of the publication of James Joyce's Ulysses across Ireland, France and Hungary from February to June 2022. Responding to Ulysses, this project features an international series of concerts, screenings of six newly commissioned music and film works and talks about Joyce. The Ulysses Journey 2022 new music and film works were co-commissioned with the Centre Culturel Irlandais as part of its Joyce Season (2 February - 20 June 2022) supported by the Irish Government through the Department of Foreign Affairs and the Decade of Centenaries 2012-2023 programme. Other funders and partners include Budapest Music Center; Centre Culturel Hongrois, Paris; Embassy of Ireland, Hungary; FUGA Budapest Centre of Architecture; Irish Film Institute; Moving on Music; New Music Dublin; One Dublin One Book through funding from Dublin UNESCO City of Literature, Dublin City Council and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media; Embassy of Hungary, Dublin; Sonic Arts Research Centre (SARC); Sundays @ Noon at The Hugh Lane Gallery.



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