

## Application form

Name
Address
Phone/Mobile
Email
Present position/place of study
Musical qualifications: exams/diplomas/degrees etc.

Please enclose the following with your application:

1. A brief summary of your experience in composition and a list of any works composed
2. The name and contact details of one referee who may be contacted to report on your composition or experience

Completed applications should be sent to the address below by Friday, June 10th 2016. Applications can also be sent by email.

Dr John McLachlan, Irish Composition Summer School, Ballyargus, Redcastle, Lifford, Co. Donegal  
email [johnrmclachlan@gmail.com](mailto:johnrmclachlan@gmail.com),  
Ph/fax 074 9383734

Course directors will assess applications, and applicants will be contacted within one week of closing date. 50% of fee will be due by June 24th 2016.

## Course information and fees

COMPOSITION COURSE July 5<sup>th</sup> - 14<sup>th</sup> €350

Observer: €30 per day  
This entitles participants to attend lectures and workshops only. Observers should fill in the form on this brochure and write a cover note marked 'observer' indicating the number of days they wish to attend.

## Background

The Irish Composition Summer School started as the Ennis Composition Summer School, founded in 1983 by John Buckley, and has been responsible for over thirty years of excellence in composition teaching by Irish and international composers. Previous directors have included Nicola LeFanu, James Wilson, John Buckley, Kevin O'Connell and Michael Alcorn. A majority of the most successful Irish composers of the last three decades have attended the Summer School. It has provided them the opportunity to work with leading names in composition - including Bent Sorensen, Poul Ruders, Christopher Fox, Liza Lim, Kevin Volans, Simon Bainbridge, Michael Finnissy, Jo Kondo and Clarence Barlow - and in performance, including Dorothy Dorow, Collette McGahon, Sylvia O'Brien, the Prey Trio, Jane Manning, the Fidelio Trio, the Clarion Horn Trio and the ConTempo Quartet.

The ICSS would like to thank the DIT Conservatory of Music and Drama for the generous hosting of the Summer School in 2016.

ICSS is on Facebook.

# Irish Composition Summer School 2016

(34<sup>th</sup> edition)

July 5<sup>th</sup> - 14<sup>th</sup>

Application deadline: Friday June 10<sup>th</sup>



**Course directors**  
Gráinne Mulvey  
Martin O'Leary

**Guest director**  
Laura Elise Schwendinger

**Performers in Residence**  
Robinson Panoramic Quartet

**Technology director**  
Ian Brabazon

Hosted by the **DIT  
Conservatory  
of Music, Rathmines**

**Administrator**  
John McLachlan

Sponsored by the Arts Council/  
An Chomhairle Ealaíon and IMRO



## Course Information

This year's school will offer a range of lectures, presentations and demonstrations on all aspects of contemporary composition, focusing on contemporary writing for any combination of the available forces (vn, va, vc, db), with optional electronics.

At the end of the course, the students' works will be presented in workshop, rehearsed and digitally recorded by the performers in residence. Throughout the course, students will receive guidance from experienced course directors and nationally and internationally renowned composers. This year, the ICSS is delighted to welcome Laura Elise Schwendinger as Guest Director, who will present seminars on her own work, as well as giving individual tutorials to all students.

Due to the short duration of the course students are expected to come with some sketches/ideas prepared. Please note the course does not provide accommodation.

## Levels

The course involves a great deal of individual tuition and so is suitable for a range of students from postgraduate, to graduate, to Leaving Certificate students (aged 17+) taking contemporary composition as an elective.

The course involves a combination of one-to-one tutorials with the participating composers, and group seminars. These will cover the major aspects of contemporary composition such as harmony, rhythm, formal structure, the use of music technology and instrumental writing.

## Composers and Performers

**GRÁINNE MULVEY** was born in Dublin. She studied under Professor Nicola LeFanu and gained a DPhil in Composition at the University of York in 1999. She also holds an MA in Composition from Queens University, Belfast and a BA (Hons) Degree from Waterford Institute of Technology. She was appointed Head of Composition at Dublin Institute of Technology Conservatory of Music and Drama in 2001. Other studies include courses with Peter Maxwell Davies, Jonathan Harvey, Louis Andriessen, Kaija Saariaho and Boguslaw Schaeffer.



Her music has been widely performed both in Ireland and abroad and she has received many broadcasts of her work by radio stations across the globe. She was a featured composer in the 2007 RTE NSO Horizons concert series. She represented Ireland at the ISCM World Music Days in consecutive years (2008 and 09) in Lithuania and Sweden.

She has won various competitions, and received many awards, commissions and performances, notably from Concorde, the RTÉ National Symphony Orchestra, the Ulster Orchestra, the Northern Sinfonia (UK), the Romanian Radio Chamber Orchestra, the Lithuanian National Symphony Orchestra, the Hradec Králové Philharmonic Orchestra (Czech Republic),

pianists Cheryl Pauls (Canada) and Slawomir Zubrzycki (Poland), the Bruce Gbur Bassoon Ensemble (USA), the Tampere Raw Ensemble (Finland), trombonist Barrie Webb, BlackHair (UK), flautist Joe O' Farrell, cellist Martin Johnson, ACME Ensemble (USA) and pianist Matthew Schellhorn among others. CDs include 2014's Akanos, on Navona Records, and inclusion on anthologies from Black Box and CMC. Gráinne is a member of Aosdána, Ireland's organisation of creative artists.

Born in Dublin, **MARTIN O'LEARY** began composing at the age of fourteen. He studied music at Trinity College, from where he holds a PhD for an extended study of three orchestral works of the English composer Havergal Brian. Since 1991 he has lectured at NUI Maynooth, where he became a full time member of staff in the Department of Music in 1993.



He has written an extensive series of works covering most genres, and his compositions have been heard throughout Europe, as well as in Israel and the USA. "Glory to His Name", a CD of arrangements for a capella choir, was released on Ceol Records in 2003. His more recent works include "Bluescape" (2007) for piano trio, written for the Fidelio Trio, two solo guitar works, "6 Preludes" (2005) and "Fantasia Elegiaca" (2007), written for Leslie Cassidy and Christian Fergo, "Blue Toccata" (2011), commissioned for the 2012 AXA Dublin International Piano Competition, "Avanti" (2012), written for the Muzika Piano Trio of Kenosha, Wisconsin, and "Luireach Phadraig" (2015), written for the Maynooth Chamber Choir and director Michael Dawson. Martin O'Leary performs regularly in solo repertoire and chamber works as a pianist, and has premiered works by John Buckley, John Casken, Rhona Clarke, John McLachlan, Peter Michael Hamel, Paul Hayes and Kevin O'Connell.

**LAURA ELISE SCHWENDINGER**, is a Professor at University of Wisconsin-Madison. She is the first composer to win the American Academy in Berlin Prize. Her music has received critical acclaim in the New York Times, Chicago Tribune and elsewhere and it has been performed by leading artists of our day including Dawn Upshaw, Janine Jansen, Matt Haimovitz, the Arditti and Jack Quartets, Trinity Choir, the New Juilliard Players, the Franz Liszt chamber orchestra and the American Composers Orchestra, at venues including Carnegie Hall, the Kennedy Center, Alice Tully at Lincoln Center, Wigmore Hall, the Berlin Philharmonic, the Théâtre du Châtelet, the Ojai, Aspen, Tangelwood and Ravinia music festivals, and Off-Broadway in the acclaimed Sounding Beckett project. Her honors include those from the Guggenheim, Rockefeller, Fromm and Koussevitzky Foundations, the Radcliffe Institute for Advanced Studies, two from the American Academy of Arts and Letters (including a Leiberson Fellowship given to "mid-career composer of exceptional gifts"), the Harvard



Musical Association, Chamber Music America, NewMusic USA, the Copland House, the MacDowell, Yaddo colonies and the, Bellagio and Bogliasco Centers, as well as first-prize of the ALEA III Competition. Her C'è la Luna Questa Sera?, recorded by the Lincoln Trio, and released on Cedille's Notable Women in 2011 (described as a "hidden gem" in the Guardian), received great critical praise. William Zagorski (Fanfare) wrote of it "it evokes a sense of serene mystery and infinite beauty."

Her Albany CD, 3 Works for solo Instruments and Orchestra, featuring Matt Haimovitz, Curt Macomber and Christina Jennings was released in December 2012. Her CD, High Wire Acts was released on Centaur in 2013 to rave reviews, and her CD QUARTETS, featuring the JACK QUARTETS, Jamie Van Eyck and Christopher Taylor, was released in 2014.

**IAN BRABAZON** is a graduate of NUI, Maynooth and Trinity College Dublin, where he completed his M. Phil in Music and Media Technologies in 1999. He lectured in the Music Technology department of NUI Maynooth, while undertaking post-graduate research there. He has studied with Todd Winkler, Michael Alcorn and Roger Doyle. He has taught on the summer school over many years, and currently runs Vita Studios, a sound recording and engineering company.

**THE ROBINSON PANORAMIC QUARTET.** Anita Vedres violin, Robin Panter viola, Kate Ellis cello, and Malachy Robinson bass. The Robinson Panoramic Quartet were ensemble-in-residence for Kaleidoscope Night 2014 and 2014-15 resident tutors for Music Generation Carlow's Outstanding Young Musician programme.

This pioneering group explores the possibilities of an alternative to the conventional string quartet in which both tonal palette and range are extended. Composers have reacted very enthusiastically and we have already built a significant repertoire for Panoramic String Quartet. Audiences have been delighted by this revelation in string chamber music, and excited by the dynamic and rapport of the ensemble. The RPQ in association with Kaleidoscope Night received Arts Council funding to commission a significant new work from Raymond Deane, Quadripartita, which was delivered at Kaleidoscope on the 3rd December 2014. This was the final of four premieres commissioned by us and performed during our 2014 residency.

This grouping is definitely not just like a standard quartet with a few extra low notes: the shift in roles for viola and cello changes everything, and the double-bass adds a wealth of potential textures and timbres. Having four distinct voices rather than two identical ones at the top invites the composer to explore four identities and also facilitates greater overall equality because no instrument has timbral dominance. The range of the violin extends far beyond the upper limit of the human voice and the extension to the lower range afforded by the double bass seems an entirely logical balance.

In The Irish Times (5th Feb 2014), Michael Dervan wrote with reference to the standard quartet, that the RPQ "showed what an interesting, rich middle the viola and cello can provide ... And the combination of cello and double bass genuinely adds a totally new dimension."