

Aspects of a late-developing repertoire:
the string quartet in Ireland 1916-2016

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Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor of Music in Performance, is entirely my own work, and that I have exercised reasonable care to ensure that the work is original, and does not to the best of my knowledge breach any law of copyright, and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

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Abstract

This thesis explores aspects of a hundred-year history of the string quartet in Ireland. It takes the year of the Easter Rising as its starting point. During the period covered by the thesis, the string quartet in Ireland changed from a genre locked in a provincial style of writing and became one through which Irish composers engaged fully with the world of the avant-garde. Today, string quartets by Irish composers can hold their own in the wider world of twenty-first-century string quartet composition.

In addition to surveying wider aspects of Irish musical life over that period that impinge on the world of the quartet, the thesis concentrates on works by Jennifer Walshe (b1974) and Jane O’Leary (b1946). Both composers express an interest in freedom in performance, but in very different ways in their works for quartet. In O’Leary’s case, the composer’s collaboration with her performers can begin years before a first performance, as she assembles ideas and material and explores techniques. The resulting works are highly fluid in performance. In her sole quartet, Walshe, by contrast, set a fixed background — a pre-recorded tape. But she does not use that to impose even strict limits of time or co-ordination on the players.

This thesis describes the creative process the composers undertook in composing and revising these works in close collaboration with ConTempo Quartet, of which I am the cellist.

Edgar Deale’s *A Catalogue of Contemporary Irish Composers* (2nd edn, 1972) lists just twenty-three string quartets, ten of which are by a single composer Elizabeth Maconchy (1907-1994), who was born to Irish parents in England and spent part of her childhood in Ireland. Her works do not form part of the current CMC library. Neither do the recently rediscovered string quartet works of Irish-American composer Swan Hennessy (1866-1929). But based on Deale’s numbers, the string quartet repertoire in Ireland over the last half century has grown by more than a factor of 23. The world of the Irish string quartet has yet to be researched for its own sake. This thesis is a start on that road.

Chapter One: Introduction

Musical Reading (*Lectură Muzicală*)

Music exists before a single note is played or sung. Composers have to imagine their music before they write it down. They must imagine it even if they compose — as many still do — at a piano or other keyboard. Similarly, musicians working within an oral performing tradition must have an internal stimulus before their muscles are used to set their vocal cords in motion or prompt their fingers to play. This is often obscured by the existence of a musical text: a page or pages of musical notation which the composer creates as a set of instructions for other performers to use. But those instructions, too, have to be internalised before any performer can set a performance in motion. The internalisation can happen so fast that one can imagine it does not exist. But it does.

This first step in dealing with the performance of notated music is very important in musical training in Romania. Most Romanian musicians are taught in music schools, from a very young age, how to tackle, understand, practise and deliver a musical work through an artistic process which in the Romanian language is called *lectură muzicală* (musical reading).

The Romanian language uses the same verb *a lectura* to describe multiple actions, such as ‘listening to music’ (*o lectură muzicală*), ‘the reading of a musical score/part’ (*o lectură a partiturii muzicale*), ‘reading a book’ (*o lectură literară*) and ‘analysing the score/book’ (*o lectură analitică a partiturii muzicale*). Applied to the whole musical triad, the creator, performer and receiver, the Romanian word *lectură*, has its roots in the Indo-European word ‘leg’, having the meaning of ‘reunion’, ‘connecting’ or ‘interface’.

The point of this process is that an artist cannot play/interpret any artistic work without

having a proper *lectură muzicală* of it. The only sound in a *lectură muzicală* is the sound that is heard in a musician's imagination. The process involves reading the score — not just the individual parts in works for multiple performers — until what might be called the story, the message or the concept of that piece has become clear. With this clear understanding of the text the musician — or the student under the guidance of his/her teacher — can then proceed to the next task, that of finding the right musical tools (fingerings, bowings, tempos and phrasing) that will deliver the truest rendition of the score — truest for each individual performer, that is. No two musicians are ever likely to reach identical conclusions about how a particular piece should sound.

When they first sing or perform a piece, musicians read the music at ridiculously slow tempi, sometimes up to eight times slower than the original markings. This helps them consolidate their understanding of the score while, with the benefit of the slow tempo, they become fully aware of the harmonic and technical challenges of the new work. Once the musical reading is complete, the musicians can bring the tempo up to speed and open themselves up to their own convictions and emotions, all within the range of their own technical accomplishments.

The aim of this research is to discover and understand the development of Irish string quartet repertoire since 1916, reflected in the works of Jennifer Walshe and Jane O'Leary, from the perspectives of the string quartet performers, who are directly involved in researching, mastering and bringing these works back to life. The string quartet chosen for this research is the ConTempo String Quartet.¹ They have a national and international reputation of endlessly promoting contemporary Irish music all over the world. The four members of ConTempo Quartet — Bogdan Sofei, Ingrid Nicola, Andreea Banciu and Adrian Mantu, — were born in

¹ Chapter One, Introduction: ConTempo Quartet, 7.

Romania where they finished their BA and MA studies at the National University of Music Bucharest. Since moving to Ireland in 2003, ConTempo Quartet used the *lectură muzicală* process in learning and mastering over one hundred Irish string quartets written in the period from 1916 to 2016.²

The purpose of this introduction is to give an overview of what a *lectură muzicală* is and how important it is to fully comprehend and deliver a work of art or composition. Hidden behind a vast amount of musicological, semantic, anthropological, and archaeological studies, the answer seems inaccessible at first.

Today's performers could be described as modern 'Renaissance man/woman'³ artists, an all-in-one composer/performer/receiver/conductor/collector/musicologist. To fully understand the structure of a musical work, its extended techniques, mathematical idioms, hidden messages, the meaning of it and its musical truth, a performer cannot rely on his/her own technical and musical abilities, aptitudes, talent, and inspiration alone. It is essential to have an extensive historical and artistic knowledge and, more importantly, it is compulsory to fully embrace the musicological path in researching and analysing all the data required for their musical readings. Once all this work has been done, the performer will move a step closer to bringing to life a *lectură muzicală*, and be ready to take, in full knowledge, complex musical decisions.

Following the research of the American philosopher Nelson Goodman,⁴ the Romanian professor Ladislau-Antoniou Csendes believes that the *lectură muzicală* occurs constantly, thus

² Appendix H, List of 1916-2016 Irish String Quartets (performed by ConTempo Quartet), 215.

³ Renaissance man, also called Universal Man, Italian Uomo Universale, an ideal that developed in Renaissance Italy from the notion expressed by one of its most-accomplished representatives, Leon Battista Alberti (1404-1472), that 'a man can do all things if he will'.

⁴ Nelson Goodman, *Ways of Worldmaking* (Indianapolis: Hackett Publishing, 1998).

it can occur at any time or never at all.⁵ Considering anthropology to be a science closer to theology and physiology, Immanuel Kant broke the German tradition of anthropology, dating back to the sixteenth century. By addressing the subject in a more pragmatic manner, he displaced the subtleties and eternal meaningless explorations of how organs in the human body are associated with the thinking process with a doctrine of empiric observation, with no reference to metaphysics.⁶

The Romanian essayist and critic Andrei Plesu⁷ stated that ‘music is an enormous waste of precision in order to achieve a vague result’. This consideration refers both to the conclusion of a *lectură muzicală* and to the process in which this is obtained.⁸ According to Csendes, it is reasonable and in good faith to acknowledge that some questions remain unanswered at the conclusion of a *lectură muzicală*⁹ and that it is inevitable that elements, sometimes essential ones, slip from our reading/*lectură*.

The research could spark a perspective dialogue, looking at the musical readings both as an action and as a result of it. The Russian philosopher Mikhail Bakhtin puts a total emphasis on the poetical idea of dialogue, in which he is paying close attention to the diversity of the modes, where the creative self encompasses in his/her creations both the words (sounds) and the attitudes (voices) of the others (dialogue partners):

The living utterance, having taken meaning and shape at a particular historical moment in a socially specific environment, cannot fail to brush up against thousands of living dialogic threads [alien words, value judgments and accents], woven by socio-ideological

⁵ Ladislau-Antoniou Csendes, *Preliminarii pentru o teorie a lecturii musicale, vol. I* (Bucharest: Editura U.N.M.B., 2004), 8.

⁶ Immanuel Kant, *Logica generală* (Bucharest: Editura Stiintifică, 1985).

⁷ Andrei G. Plesu, Professor of Philosophy of Religion, Rector New Europe College, Bucharest. Born in 1948 in Bucharest. Studied Art History in Bucharest, former Minister of Culture (1989-1991) and Minister of Foreign Affairs (1997-1999) of Romania, ‘Andrei Plesu’, <<https://www.wiko-berlin.de>> [accessed 10 February 2015].

⁸ Andrei Plesu, *Despre îngerii* (Bucharest: Editura Ararat, 2003), 158-168.

⁹ ‘Ladislau Csendes’, <<https://cimro.ro/ladislau-csendes/>> [accessed 21 December 2015].

consciousness around the given object of an utterance, it cannot fail to become an active participant in social dialogue.¹⁰

Stating that the,

actual meaning [of an utterance] is understood against the background of other concrete utterances on the same theme, a background made up of contradictory opinions, points of view and value judgments - that is, precisely that background that, as we see, complicates the path of any word toward its object.¹¹

The French linguist Oswald Ducrot continues the idea of the dialogue, signalling the differences between the meaning of the phrase/sentence and the meaning of the exposition/statement.¹² He considered that the second one cannot be deduced from the first one. The intention of the creator/the person initiating the dialogue is to offer instructions to their interlocutor/interpreter/performer, giving them the freedom to discover the real sense of their statement. He is introducing the polyphonic concept, observing that during the process of interpreting the statements, there are multitudes of expressed voices, the majority of which were constructed by a vast stratification of voices, many of them contradictory. Each interpretation comes from a complete representation of the initially discussed situation. There are ulterior nuances; Ducrot differentiates two levels of analysis *locuteurs* and *énonciateurs*.¹³ Ducrot introduces the 'independence' criterion, specifying that the phrase/sentence and the exposition/statement do not automatically coincide.

¹⁰ Mihail Bakhtin, *The Dialogic Imagination: Four essays* (Austin: University of Texas Press, 1981), 276.

¹¹ *Ibid.*, 281.

¹² Oswald Ducrot and Jean-Marie Schaeffer, *Noul dictionar enciclopedic al stiintelor limbajului* (Bucharest: Editura Babel, 1996), 276-277.

¹³ Oswald Ducrot, *Le Dire et le Dit* (Paris: Edition Minuit, 1984) and 'Quelques raisons de distinguer « locuteurs » et « énonciateurs »', <<https://www.felsemiotica.com/descargas/Ducrot-Oswald-2001-Quelques-raisons-de-distinguer-locuteurs-et-énonciateurs.pdf>> [accessed 14 January 2022].

Ioan Pânzaru senses that:

The dialogical test is made up by the explicit divergences of the representations. As well as a good translation attracts my attention through its footnotes to new specific concepts ... elements that I would for sure completely ignore (at first) ... a good interpreter/performer who pretends to have a good understanding of the author, would show initially how things are stated from his perspective, but also, if necessary, how things are stated from his/her personal view, immediately after.¹⁴

The Hungarian/American psychologist Mihaly Csikszentmihalyi¹⁵ explained the psychosociological aspects of a creation in his theory of the fields of cultural production.¹⁶ In his vision, cultural creativity results from three interactive systems: the social institutions, the stable cultural domain, and the individual. The first one is the art values selector (acceptor), the second one is conserving them and the last one is effectively modifying these cultural fields. The act-centred performative process begins with the sight-reading stage of deciphering the score and ends with the public performance (concerts, recordings). The sense-making (interpretative) moment of this complex (emotional, auto perceptive, rational, and intuitive) process can be described through some relevant aspects for the web of relations generated by the connections between the performer and the performance. A reader (Latin: lector) reads the score in order to understand what it means by interpreting certain signs, namely identifying in the musical configurations some conventional (lectoral) and/or non-conventional (lectorial) significances. This is how the musician could elaborate a personal reading of it. According to Csendes's theory, there are three main *lectoral* actions (to situate, to signify and to classify).¹⁷

¹⁴ Ioan Pânzaru, *Practici ale interpretarii de text* (Iasi: Editura Polirom, 1999), 44.

¹⁵ Clay Risen, 'Mihaly Csikszentmihalyi, the Father of "Flow," Dies at 87', *New York Times*, 29 October 2021.

¹⁶ Mihaly Csikszentmihalyi, *Creativity: Flow and the psychology of discovery and invention* (New York: Harper/Collins, 1996), 42.

¹⁷ Ladislau Csendes, 'A theory of musical reading' (PhD dissertation, Universitatea de Muzica, Bucharest, 2003).

According to the ConTempo Quartet, their statements are based on their recent personal musical readings/performances, after a second or later reading/performance of the same composition/work. As a second reading/performance, a reading of readings will be presented. This will facilitate understanding the mechanism of the reading itself. The *lectură muzicală* process will also facilitate the impersonation of the entire musical triad, the performer, the creator and the receiver. This will enable the performer to merge all into one, striving to achieve the ultimate artistic goal of a musical creation, transcendentalism.

Introduction: ConTempo Quartet

The ConTempo String Quartet (Bogdan Sofei and Ingrid Nicola, violins, Andreea Banciu, viola and Adrian Mantu, cello) was formed in 1995 in Bucharest, Romania and was appointed as Fellows of London's Royal Academy of Music in 1999, The Galway Music Residency's 'Galway Ensemble in Residence' in 2003, and as the new RTÉ string quartet in 2013.¹⁸

The quartet has won fourteen international prizes at string quartet competitions across Europe, including London, Berlin, Prague, Munich, Rome, Cluj, Graz, Florence and Hamburg. Other awards include the Romanian Music Critics Award for 'Best Chamber Music Ensemble' of the year, 1995, and 'Order of Knights in Performing Arts', conferred by the Romanian President, Klaus Iohannis, in 2022 for their contribution towards Romanian heritage and for successfully representing Romania in Ireland for two decades.

The manner in which the ConTempo Quartet ended up in Galway is best explained by composer Jane O'Leary, Artistic Director of both Music for Galway and Galway Music Residency:

¹⁸ Appendix J, ConTempo String Quartet: Biography, 219.

‘We decided to get an ensemble that would live in Galway. We wanted a unique model where people could get to know the musicians as individuals.’ So 10 years ago they held a recruitment process and had a terrific response from ensembles all over the world. Five groups were asked to audition, and ConTempo was invited to take up the residency. ‘It’s huge for Galway. They have been out there playing for schools and young musicians. They have reached an awful lot of people, people who have never seen a string quartet up close,’ says Jane.¹⁹

In 2016 the members of the quartet were awarded Honorary Doctorates in Music from the NUI Galway in recognition of their cultural work in Ireland and for their service to Galway in the areas of music performance and education.

‘For the last 15 years the ConTempo string quartet have displayed an admirable dedication to the cause of Irish new music.’²⁰

ConTempo Quartet has commissioned and premiered over one hundred Irish contemporary and historical works. Irish new music was showcased in their international concerts, including concerts at Carnegie Hall, New York, and Wigmore Hall, London, in a three-year EU project, New Music: New Audiences, as well as in ‘Composing the Island’, the largest ever festival of Irish music, surveying the century 1916-2016, presented by RTÉ in collaboration with National Concert Hall, Dublin.

ConTempo Quartet performed over two thousand nine hundred concerts worldwide in venues such as Philharmonie Berlin, Wigmore Hall in London, Musées Royaux des Beaux-Arts de

¹⁹ Aedín Gormley, ‘Mama Mia! It’s ABBA...with strings attached’, *The Independent*, 23 February 2013 <<https://www.independent.ie/entertainment/music/mamma-mia-its-abba-with-strings-attached-29089203.html>> [accessed 8 May 2022].

²⁰ Adrian Smith, ‘The New Music Festival Ireland Deserves?’ <<https://journalofmusic.com/reviews/new-music-festival-ireland-deserves/>> [accessed 8 May 2022].

Belgique, Tel-Aviv Performing Arts Centre in Israel, Tokyo University of the Arts in Japan, Carnegie Hall in New York, National Concert Hall in Dublin, Beverly Hilton Hall in Los Angeles and Théâtre du Châtelet in Paris. The quartet has had the honour of performing in front of heads of state, Nobel Prize Laureates, and Hollywood stars.

In 2019 and 2020, the quartet celebrated their 25th anniversary season through a series of live and online events, including a Beethoven250 series as part of the Galway International Arts Festival, continued their popular, long-standing Galway monthly chamber music series, From Europe with Love, part of their Galway Music Residency programme, a tour of Belgium tour and the official launch of their CD album of Swan Hennessey's string quartet works, newly rediscovered by the German musicologist Axel Klein.

[Swan Hennessey] ... undoubtedly deserves wider exposure for the works recorded here and superbly played by the RTÉ ConTempo Quartet ... This marvellous release is warmly recommended.²¹

For 2023 the four members of ConTempo planned a series of festivals, cross-over collaborations, gala concerts and recordings to celebrate the twentieth anniversary of The Galway Music Residency and twenty years since their arrival in Ireland.

Even though our name, ConTempo, reflects a clear orientation towards contemporary music, until our arrival to Ireland in 2003 we had rarely performed any new music. Now, after twenty years of concerts and collaborations as Galway Ensemble in Residence we can finally call ourselves a real *ConTempo/rary* ensemble.²²

²¹ Hubert Culot, 'Recommended (Edward) Swan HENNESSY (1866-1929)' <<http://www.musicweb-international.com/classrev/2020/Aug/Hennessey-quartets-CD159.htm>> [accessed 3 February 2021].

²² In conversation with Andreea Banciu, Galway, 1 June 2022.

Literature Review

The first Irish musicologist to gain international reputation was the Lismore-born composer, organist, and historian W. H. Grattan Flood. Writing in 2016 Martin Adams suggested Flood was ‘one of the few authors to attempt a synthesis of Ireland’s parallel histories of music — on the one hand the aural traditions of folk music such as the harpers, sean-nós song and dancing tunes, and on the other music of written transmission’.²³ For Adams, Flood’s full-length book, *A History of Irish Music*,²⁴ is ‘still the only dawn-to-dusk survey of music on this island’.²⁵ Adams also noted that from the late eighteenth century up to the 1970s most of the musicological work done in Ireland was devoted to traditional repertoire.

Another important contribution to the documentation of Irish music heritage was the publication in 1952 of *Music in Ireland: A Symposium*, which examined the state of music across the whole island of Ireland through a series of essays edited by Aloys Fleishmann.²⁶ Frederick May, in his essay ‘The Composer in Ireland’, observes some positive developments during the period from 1922 to 1952, including improvements to music education, the establishment of the Radio Éireann Symphony Orchestra and a growth of public interest in classical music. However, as Adams puts it, ‘he deplores more than he praises’.²⁷ Adams reads *Music in Ireland* not only as a musicological survey but sees it also as ‘musicology as propaganda and a tool for campaigning’, lamenting the Republic’s ‘woefully underdeveloped infrastructure for music’, ‘the lowly status of the composers in comparison with other countries’ and ‘the poor state of teaching’.²⁸

²³ Martin Adams, *History in the writing*; Michael Dervan (ed), *The Invisible Art: A Century of Music in Ireland 1916-2016* (Dublin: New Island Books, 2016), 199.

²⁴ Grattan Flood, *A History of Irish Music* (Dublin: Browne & Nolan, 1905).

²⁵ Martin Adams, *History in the writing*, 198.

²⁶ Aloys Fleishmann (ed), *Music in Ireland: A Symposium* (Cork: Cork University Press, 1952).

²⁷ Martin Adams, *History in the writing*, 201.

²⁸ Martin Adams, *History in the writing*, 201.

To put the development of musicology in Ireland in context, Adams quotes the fact that the 1976 Royal Musical Association survey of masters and doctoral theses on music to come out of universities in the Republic could only find twenty-six projects in progress or completed theses.²⁹ These projects and theses covered interests that were shared by Grattan Flood,³⁰ Brian Boydell³¹ and Aloys Fleischmann,³² but also extended to coverage of opera in Dublin by T. J. Walsh,³³ the founding artistic director of Wexford Festival Opera. However, according to Adams, there was only one study done on Irish classical music from the twentieth century, a master's thesis on *Contemporary Music in Ireland* by Kitty Fadlu-Deen.³⁴

The present century brings a shift in the musicological field with the appearance of several studies devoted to the music and life of living Irish composers, including, amongst others, Seóirse Bodley,³⁵ Raymond Deane,³⁶ John Buckley³⁷ and James Wilson.³⁸

Another positive factor was the appearance of musical journals. The Music Association of Ireland (MAI), founded in 1948, started the publication of a music magazine with articles and concert listings for its members in 1969. The MAI also published *Soundpost*, a magazine that was sold to the public, between 1981 and 1984.³⁹ Amadeus Publications published *Music Ireland* magazine between 1985 and 1991. Publication of *Journal of Music in Ireland* began in November 2000 and became a platform for debates and music of all kinds. It was relaunched as the *Journal of Music* in 2009 and has since become an online-only journal.

²⁹ *Ibid.*

³⁰ 1875-1928.

³¹ 1917-2000.

³² 1910-1992.

³³ 1911-1988.

³⁴ Kitty Fadlu-Deen, 'Contemporary Music in Ireland' (MA thesis, University College Dublin, 1968).

³⁵ b1933.

³⁶ b1953.

³⁷ b1951.

³⁸ 1922-2005.

³⁹ Teresa O'Donnell, *Journal of the Society for Musicology in Ireland*, 10 (2014-2015), 3.

Other important steps towards a more comprehensive consideration of Irish compositions and composers were the publication of *The Encyclopaedia of Music in Ireland*, edited by Harry White and Barra Boydell,⁴⁰ the publication of the first study, in any language, of the history of Irish classical music in the twentieth century by the German musicologist Axel Klein,⁴¹ the recent publication about composition in Ireland, Benjamin Dwyer's *Different Voices*, which includes interviews with twelve Irish composers,⁴² and the publication of *The Invisible Art: A Century of Music in Ireland 1916-2016*, edited by Michael Dervan.⁴³

String quartets from 1916 to 2016 were obviously reviewed in newspapers and magazines or briefly mentioned or examined in various studies, books, dictionaries, articles, and theses. Clíona Doris explores briefly the concert programming of the Vanbrugh Quartet within Ireland with several references to their Cork residency, including the long-term association with the West Cork Chamber Music Festival, University College Cork and their three years association with DIT Conservatory of Music and Drama.⁴⁴ Axel Klein has researched the string quartet works of the neglected American-Irish composer, Swan Hennessy.⁴⁵ Deirdre Frost has created a first critical edition of the string quartets of the late John Kinsella.⁴⁶ Her research includes consultations and interactions with the composer, the Vanbrugh Quartet and previous RTÉ ensembles. Noreen MacDermott has examined the influences present in Brian Boydell's string quartets⁴⁷ and Hazel Farrell has taken an analytical approach to the same

⁴⁰ Harry White and Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (2 vols, Dublin: UCD Press, 2013).

⁴¹ Axel Klein, *Die Musik Irlands im 20. Jahrhundert* (Germany: Olms Georg AG, 1996).

⁴² Benjamin Dwyer, *Different Voices: Irish Music and Music in Ireland* (Hofheim, Germany: Wolke Verlag, 2014).

⁴³ Michael Dervan (ed), *The Invisible Art: A Century of Music in Ireland, 1916-2016* (Dublin: NewIsland, 2016).

⁴⁴ Clíona Doris, 'The Vanbrugh Quartet in Ireland: A Survey of Concert Programmes, Recordings and Collaborations, 1986-2017' (paper presented at the Society for Musicology in Ireland Annual Plenary Conference, Queen's University Belfast, June 2017).

⁴⁵ Axel Klein, 'An Irish-American in Paris: Swan Hennessy (1866-1929)', *Journal of the Society of Musicology in Ireland*, 13 (2017-2018), 47.

⁴⁶ Deirdre Frost, 'A Critical Edition of the String Quartets of John Kinsella (b1932)', (MA thesis, Cork Institute of Technology, School of Music, 2007).

⁴⁷ Noreen MacDermott, 'The string quartets of Brian Boydell' (MA thesis, University College Dublin, 1994).

works.⁴⁸ In her doctoral thesis, Farrell examines, amongst other aspects, ‘the treatment of referential collections in the works of selected post-war Irish composers’. In her final chapter she examines ‘the use of Irish traditional music as a source of pitch selection in the work of Eric Sweeney’, with references to his String Quartet (1996).⁴⁹ Sarah Lane examines some of the unpublished works of Frederick May, including his String Quartet in D minor.⁵⁰

Other related references and articles could be found in several dictionaries or books, including *The Encyclopaedia of Music in Ireland*,⁵¹ Ita Beausang and Séamas de Barra’s book, *Ina Boyle: 1889-1967*,⁵² *The Invisible Art: A Century of Music 1916-2016*, edited by Michael Dervan⁵³ and *Music in Ireland, a Symposium*, edited by Alois Fleischmann.⁵⁴ However, the Irish string quartet literature was not examined in depth as in other countries.

It is not really a matter of there being no broad study of Irish string quartets. It’s more that the foundation of studies of individual composers is so thin on the ground that a broad picture of the work of the Irish composers in this genre is not easy to piece together. To take a few examples, there is not yet any coverage of Irish quartets to compare with the research of Stephen Satory on Hungarian quartets,⁵⁵ Ernesto Alonso Rivera on the quartet repertoire of Puerto Rico⁵⁶ or Robert William Andrew Elliot’s wide-ranging study of the quartet in Canada,

⁴⁸ Hazel Farrell, ‘The String Quartets of Brian Boydell’ (MA thesis, Waterford Institute of Technology, 1997).

⁴⁹ Hazel Farrell, ‘Aspects of Pitch Structure and Pitch Selection in Post War Composition: An Analytical Study of Tonal and Post-tonal Referential Collections in selected works by Irish Composers’ (PhD dissertation, Mary Immaculate College, University of Limerick, 2002).

⁵⁰ Sarah Lane, ‘A Critical Analysis of the Undated String Works of Frederick May’ (MA thesis, NUI Maynooth, 2005).

⁵¹ Harry White and Barra Boydell (eds), *The Encyclopaedia of Music in Ireland*.

⁵² Ita Beausang and Séamas de Barra, *Ina Boyle: 1889-1967* (Cork: Cork University Press, 2018).

⁵³ Michael Dervan (ed), *The Invisible Art: A Century of Music in Ireland, 1916-2016* (Dublin: NewIsland, 2016).

⁵⁴ Aloys Fleischmann (ed), *Music in Ireland, A Symposium* (Cork: Cork University Press, 1952).

⁵⁵ Stephen Satory, ‘String Quartet Composition in Hungary, 1958-1981’ (PhD dissertation, University of Toronto, 1991).

⁵⁶ Ernesto Alonso Rivera, ‘The String Quartet in Puerto Rico: Repertory and Organizations’ (PhD dissertation, The Catholic University of America, Washington D.C., 2002).

which covers the period 1790 to 1989.⁵⁷

A comprehensive study of Irish string quartet literature has yet to appear.

String Quartet Groups and Compositions in the Modern Era

In nineteenth-century Ireland there were close links between many musical societies and the Irish Academy of Music founded in 1848, which became the Royal Irish Academy of Music (RIAM) in 1872. The RIAM Library's catalogue⁵⁸ of its special collections brings invaluable information on the repertoire and membership of several music societies such as Anacreontic Society (c1740-1850), the Sons of Handel (1786-1824) and the Antient Concerts Society (1834-1864).⁵⁹

The violinist, conductor and teacher Richard M. Levey (1811-1899) was involved in a range of concert series, Evening Concerts for the People, Monthly Popular Concerts and Classical Quartet Concerts, in the mid nineteenth century. These were followed by the Dublin Quartette Union (1861-1863), the Dublin Chamber Music Union (1875-1885), and the Royal Dublin Society's chamber music recitals in 1886, a series which survived into the early years of the twenty-first century. The eighty-five musical societies listed by Ita Beausang in *The Encyclopaedia of Music in Ireland* indicate a remarkable level of activity in nineteenth-century Dublin.⁶⁰

⁵⁷ Robert William Andrew Elliott, 'The String Quartet in Canada' (PhD dissertation, University of Toronto, 1990).

⁵⁸ Catherine Mary Pia Kiely-Ferris, 'The music of three Dublin musical societies of the late eighteenth and nineteenth centuries: The Anacreontic Society, The Antient Concerts Society and The Sons of Handel. A descriptive catalogue' (MLitt thesis, National University of Ireland Maynooth, 2005).

⁵⁹ Harry White and Barra Boydell (eds), *The Encyclopaedia of Music in Ireland*, 21, 25, 26, 944.

⁶⁰ Ita Beausang, 'Music Societies (Dublin)' in Harry White and Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (2 vols, Dublin: UCD Press, 2013), ii, 710-713.

The composition of string quartets in Ireland never thrived the way the performance of chamber music did. The majority of string quartets by Irish composers that I have been able to trace in the period 1916-1945 were written by composers based in England – Norman Hay’s *Fantasy in Irish Folk Tunes* (1917) and *String Quartet in A* (1918), John F. Larchet’s *Irish Airs Sets 1 and 2* (1917, 1922), Charles Woods’s *String Quartet in D* (1915-1916), *Variations on an Irish Folk Tune* (1916) and fragment of a *String Quartet in G minor* (1916 or 1917), *String Quartet in F* (c1915-1918), Charles Villiers Stanford’s *String Quartet No. 7* (1918 or 1919) and *String Quartet No. 8* (1919), Aloys Fleischmann’s *Movement for String Quartet* (1930), Ina Boyle’s *String Quartet in E minor* (1934), Frederick May’s *String Quartet in C minor* (1935), AJ Potter’s *Fantasies Nos. 1 and 2* (1937, 1938). Only Hay, Larchet, Fleischmann, Boyle and May were working in Ireland when they composed the listed quartets.

There are also works written by foreign-born composers of Irish parentage – EJ Moeran’s *String Quartet in A* (1921), Swan Hennessy’s *String Quartet No. 2* (1920), *String Quartet No. 3* (1923), *Sérénade Op. 65* (1924) and *String Quartet No. 4* (1928) and Elizabeth Maconchy’s *String Quartets No. 1* (1933), *No. 2* (1936), *No. 3* (1938) and *No. 4* (1943). It is very telling that Stanford’s *String Quartet No. 8* would have to wait until 1968 for a first performance, and that none of the works by the younger Irish-born composers had received a performance by 1945.

Writing in 1952, Brian Boydell observed that chamber music in the first half of the twentieth century is ‘sadly limited in Ireland’ as ‘at present the initiative in regard to chamber music of a professional standard is almost entirely in the hands of members of the Radio Éireann

Orchestra’.⁶¹ He did however note signs of improvement — an eagerness amongst young musicians in performing chamber music and some performances of ensembles directed by harpsichordist, conductor and composer, John Beckett (1927-2007). However he stated that ‘we have a long way to go before the practice of chamber music in Dublin will be in a healthy state. The very serious effect of the dearth of chamber music groups on the Irish composer is too obvious to need elaboration’.⁶² The groups which combined occasional chamber music concerts with careers in orchestras included the the Cirulli String Quartet (1949),⁶³ the Dublin String Quartet (1949),⁶⁴ the Academy String Quartet (1950),⁶⁵ all Dublin based, and the Amati String Quartet (1949),⁶⁶ based in Belfast.⁶⁷

The campaign for Radio Éireann to start an orchestra in Cork culminated in a public meeting in the City Hall, Cork, on 6 June 1955. According to the National String Quartet Foundation, Aloys Fleischmann claimed that ‘Radio Diffusion Française was doing more for its Arab population in Algiers and Tunis than Radio Éireann would think of doing for Cork’.⁶⁸ A petition was presented to the Minister for Posts and Telegraphs by the Lord Mayor of Cork on 5 July 1955, signed by three thousand Cork citizens. Being under pressure, Minister Michael Keyes, took the easier alternative, a smaller ensemble instead of the requested orchestra — a string quartet. An already established string quartet, the Raphael Quartet became the first Radio Éireann String Quartet⁶⁹ and gave their inaugural recital as the first Cork-based

⁶¹ Brian Boydell, ‘Orchestral and Chamber Music in Ireland’ in Aloys Fleischmann (ed), *Music in Ireland, A Symposium* (Cork: Cork University Press, 1952), 227.

⁶² Brian Boydell, ‘Orchestral and Chamber Music in Ireland’, 227.

⁶³ Personnel: Zola Cirulli (Violin); Alfonso Evangelisti (Violin); Mario Gavagnin (Viola); Maurice Meulien (Cello).

⁶⁴ Personnel: Francois D’Albert (Violin); Wlfram Hentschel (later William Shanahan) (Violin); Maire Larchet (Viola); Maurice Meulien (Cello).

⁶⁵ Personnel: Joan McElroy (Violin); Eileen Parfrey (Violin); Cathleen Green (Viola); Pat Lavery (Cello).

⁶⁶ Personnel: William McNulty (Violin); Henry Tye (Violin); Keem McEndoo (Viola); Claire Matthews (cello).

⁶⁷ Aloys Fleischmann (ed), *Music in Ireland, A Symposium*, 227.

⁶⁸ ‘The Vanbrugh and Friends, National String Quartet Foundation Gala Concert’, concert programme (Aula Maxima Cork, 25 June 2019), 6.

⁶⁹ Personnel: Roger Raphael and Brendan O’Reilly, violins, Peter Sermon, viola and Gwenda Milbourn, cello, later replaced by Radoslav Voadlo.

ensemble in residence in August 1959. The group's Irish second violinist, Brendan O'Reilly, would later become a long-time member of the Gabrieli String Quartet. Geraldine Neeson's review of the concert in *The Irish Times* concluded 'The impact of this ensemble was exhilarating, and the influence exerted by it on musical thought in Cork must be exceedingly great when time has welded the different parts more firmly together'.⁷⁰ A quartet led by David Lillis⁷¹ took over the position in 1966 and remained in place, with some personnel changes, until 1975. The Romanian Academica Quartet⁷² held the position from 1978 until 1985, followed by the Vanbrugh Quartet⁷³ from 1986 until 2013. That year the Galway Music Residency's ensemble in residence, ConTempo Quartet⁷⁴ was awarded what proved to be the last contract of the residency, which ended in 2019.

Richard Pine stated that 'the continued presence of successive quartets in Cork (allowing for lapses during changes of personnel) would prove to be the germ of its burgeoning musical life'.⁷⁵ And the various Radio Éireann and RTÉ string quartets made an important contribution to the musical life of Ireland, stimulating the appreciation of chamber music by touring extensively around the country and supporting the work of Irish composers both at home and abroad. The national broadcaster's initiative was not followed up for over four decades. Queen's University, Belfast, has had two quartets in residence (the Britten Quartet, c1992-1995, and the Royal Quartet, 2012-2015), and there have also been resident quartets in Sligo (Vogler Quartet, 1999-2004, with the quartet's subsequent annual chamber music festival in Sligo running there since 2000) and Galway (since 2003, ConTempo Quartet).

⁷⁰ Geraldine Neeson, *The Irish Times*, 10 August 1959, Richard Pine, *Music and broadcasting in Ireland* (Dublin: Four Courts, 2005), 412.

⁷¹ Personnel: David Lillis, Audrey Park (later Eugene Egan), violins Archie Collins (later John Vallery) viola and Coral Bognuda, cello.

⁷² Personnel: Mariana Sârbu, first violin, Ruxandra Petcu, second violin, Constantin Zanidache, viola and Mihai Dancila, cello.

⁷³ Personnel: Gregory Ellis, first violin, Elizabeth Charleson, second violin, later replaced by Keith Pascoe, Simon Aspell, viola and Christopher Marwood, cello.

⁷⁴ Chapter One, Introduction: ConTempo Quartet, 7.

⁷⁵ Richard Pine, *Music and broadcasting in Ireland* (Dublin: Four Courts, 2005), 412.

The work of full-time, professional string quartets in Ireland gave Irish composers a ready outlet for string quartets they might otherwise have struggled to have performed. There is an interesting parallel with Jane O’Leary’s *Concorde*, which helped grow the Irish repertoire for its core line-up, which was based on the scoring of Schoenberg’s *Pierrot Lunaire*. But, since Ireland has never had a regular chamber ensemble of the size of the London Sinfonietta, the Ensemble Intercontemporain in Paris or the Ensemble Modern in Frankfurt, there are very few Irish works for large scale ensemble.

The establishment of the Radio Éireann String Quartet was the start of a process which would see an increasing number of Irish composers choosing to write string quartets. The website of the Contemporary Music Centre (CMC) now lists over three hundred string quartets, the vast majority of them written in the last fifty years. The CMC’s collection is not comprehensive. The only works that are required to be lodged there are works commissioned using Arts Council funds. All other scores are deposited there at the composer’s discretion. In addition, the CMC total does not count works like string quintets, piano quintets, clarinet quintets or other works which are most frequently performed by string quartets with the addition of just one other player.

Over a period of twenty years, ConTempo Quartet has performed more than one hundred compositions of well-established Irish composers and over two hundred string quartet works of young Irish student composers.⁷⁶ Highlights of Contempo Quartet engagements with Irish composers include working with Ian Wilson, the most prolific Irish string quartet composer, Kevin Volans, whose *White Man Sleeps* for string quartet was a chart-topping album for the Kronos Quartet⁷⁷ and became ‘one of the biggest-selling string quartet releases ever to have

⁷⁶ Appendix H, List of 1916-2016 string quartet works performed by ConTempo Quartet, 215.

⁷⁷ Bob Gilmore, ‘Wild Air: The Music of Kevin Volans’, *Journal of Music*, <<https://journalofmusic.com/focus/wild-air-music-kevin-volans>> [accessed 10 July 2021].

been issued',⁷⁸ Gerald Barry, whose typically idiosyncratic String Quartet No. 4 we recorded (not yet released) some years after the start of this thesis, Jennifer Walshe, the Irish composer who has most fully penetrated Europe's new music scene, as well as composers of older generations, Ina Boyle and the Anglo-Irish Elisabeth Maconchy, Swan Hennessey (the neglected Irish-American composer, whose work has been researched by Axel Klein and whose completed chamber music for strings was given first recordings by ConTempo Quartet),⁷⁹ Brian Boydell (with Frederick May one of the grandfathers of the Irish string quartet in the twentieth century and the first composer ConTempo Quartet performed and recorded in Ireland) and Galway-based Jane O'Leary (the Irish composer most performed by ConTempo). Other highlights include working on their string quartets with Linda Buckley, Deirdre McKay, Gráinne Mulvey, Sebastian Adams, Kevin O'Connell and Raymond Deane.

Conclusion

Irish composers of the twenty-first century have the freedom to immerse themselves in the creation of string quartets, and to work closely with performers on their new works, whether they are to be performed by a group like ConTempo Quartet or specialised new music groups like Crash Ensemble and Hard Rain Ensemble.

The relationship between the language of an art form and the language used for communication between creative partners is identified as a key factor in affecting the type of working relationships which develop between artists.⁸⁰

This thesis documents the collaborations with the composers over old and new works for

⁷⁸ Harry White and Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (2 vols, Dublin: UCD Press, 2013), ii, 1033.

⁷⁹ Swan Hennessey, *Complete String Quartets 1-4, Sérénade & String Trio*, RTÉ ConTempo Quartet, CD, Premiere Recordings, 2017.

⁸⁰ Alan Taylor, "'Collaboration" in Contemporary Music: A Theoretical View', *Contemporary Music Review*, 35.6 (2016), 562-578.

string quartet by Jane O’Leary and Jennifer Walshe. The final state of the works and the final style of the ConTempo’s performances were shaped by these collaborations. Without them, both works and performances would have been significantly different.

It was not so easy for earlier generations. Frederick May’s String Quartet in C minor was written in 1935 and had to wait thirteen years for a first performance (18 March 1948, Wigmore Hall, London, by the Martin Quartet)⁸¹ and fourteen years for its Irish premiere.⁸² Brian Boydell’s String Quartet No. 1 was written in 1949, and, although it was awarded the Radio Éireann Chamber Music Prize, had to wait three more years for a premiere by the Cirulli Quartet, on 17 February 1952 at the Gresham Hotel, Dublin. Ina Boyle’s String Quartet had to wait until September 2016 for a public performance, though there was a 1937 BBC broadcast by the Macnaghten Quartet.⁸³

The circumstances of music in mid-twentieth-century Ireland created insurmountable barriers for the sort of work practice that O’Leary and Walshe were able to benefit from over a number of years in relation to individual works. The following chapter analyses the working relationships that developed between composer Jane O’Leary and both the ConTempo and Vanbrugh Quartets, and reveals details of her compositional process in her late twentieth- and early twenty-first-century works for string quartet. Chapter Three examines the transformation of O’Leary’s string quartet writing in the context of close collaborations with ConTempo Quartet, taking as references her last two string quartet works, *The passing sound of forever...* (2015) and *Triptych* (2020). Chapter Four explores the evolution and transformations of Jennifer Walshe’s string quartet *minard/nithsdale* over a period of fifteen years, unveiling the

⁸¹ Anon, ‘String Quartet in C Minor’, < <https://www.cmc.ie/music/string-quartet-c-minor> > [accessed 15 July 2022].

⁸² Alois Fleischmann, *Music in Ireland, A Symposium*, 175.

⁸³ Composing the Island Festival, 7-25 September 2016, week one programme book, 37.

musical, electronic and stage set-up struggles ConTempo Quartet had to deal with in different concert situations, during this time.

Chapter Two: Jane O’Leary

Career

Jane O’Leary is an American-born Irish composer and pianist who has lived in Ireland since 1972. A graduate of Vassar College, O’Leary was born on 13 October 1946 in Hartford, Connecticut. She received her PhD from Princeton University, where she studied composition with Milton Babbitt among others.¹ She has worked as a contemporary music specialist, composer, performer, teacher and music promoter throughout her career. In addition to being one of the founding members of Aosdána,² she received an honorary doctorate of music from the National University of Ireland, Galway.³

In her role as founder, director and pianist of the new music ensemble Concorde, O’Leary has presented contemporary music throughout Ireland, Europe and the United States since 1976, when the ensemble was founded.⁴ By 2016, Concorde had given 353 concerts in thirteen countries, including 239 world premieres, 212 of which were by Irish composers.⁵ A number of international venues have featured performances of her music, including the Kennedy Center in Washington, DC, the Chicago Cultural Center in Chicago, Carnegie Hall and Lincoln Center in New York, as well as the National Concert Hall in Dublin and numerous European festivals and venues. RTÉ National Symphony Orchestra featured her music on their first tour of the United States in 2003.

As a result of international competitions, her music has been performed in New York,

¹ ‘Jane O’Leary’, <<https://www.cmc.ie/composers/jane-oleary>> [accessed 27 January 2020].

² Aosdána is the affiliation of artists in Ireland. Founded in 1991, it honours artists whose work has made an outstanding contribution to the creative arts in Ireland and assist members in devoting their energies fully to their art practice, <<https://www.aosdana.artscouncil.ie>> [accessed 27 January 2020].

³ ‘Jane O’Leary’, <<https://www.cmc.ie/composers/jane-oleary>> [accessed 19 December 2021].

⁴ Benjamin Dwyer, *Different Voices: Irish Music and Music in Ireland* (Berlin: Wolke Derlag), 266.

⁵ Michael Dervan, *The Invisible Art: A Century of Music in Ireland 1916-2016* (Dublin: New Island Books), 111.

MISEEN Music Festival, Risuonanze in Udine and Encontro Internacional de Cordas, in Limeira (S.P.).⁶ In recent years, her music was performed in Spain, Hong Kong, France, United States, Denmark, Japan, Italy, and Switzerland.⁷

In 2017, Navona Records released a CD featuring O’Leary’s chamber music performed by Concorde and ConTempo Quartet, *The passing sound of forever...*⁸ Capstone released a CD of her chamber music in 2007 featuring performances by the RTÉ Vanbrugh Quartet, ConTempo Quartet, Concorde, Paul Roe and Garth Knox.⁹ Her music has also been recorded by Amstel Quartet, Hugh Tinney, Isabelle O’Connell, John Feeley and Laura Chislett on Diatribe and Lyric Fm labels.¹⁰

O’Leary is a founding member and artistic director of Music for Galway and is currently a member of the Galway Music Residency's artistic committee and board of directors.¹¹

Compositional Influences

Before moving to Ireland in 1972, O’Leary had the opportunity to listen to Black Angels by George Crumb. She described it as one of the most intriguing string quartet pieces ever composed. ‘This was a revelation, something I never experienced before and truly inspired my future career’.¹² The concert O’Leary attended was probably held during the year that the quartet was written.¹³ O’Leary taught at a Pennsylvanian College at the same time that George

⁶ Anon, ‘Jane O’Leary’, <<https://www.cmc.ie/composers/jane-oleary>> [accessed 26 January 2020].

⁷ Ibid.

⁸ Recordings, CD Recordings, 121.

⁹ Ibid.

¹⁰ Anon, ‘Jane O’Leary’, <<https://www.cmc.ie/composers/jane-oleary>> [accessed 29 January 2020].

¹¹ Anon, ‘Our Board of Directors, Jane O’Leary’, <<http://galwaymusicresidency.ie/newElements/about.php>> [accessed 31 January 2020].

¹² In conversation with Jane O’Leary, January 2019, Galway.

¹³ 1970.

Crumb lived in Pennsylvania. During that period, the two of them met on several occasions. During those encounters, O'Leary engaged Crumb in an argument. In her discussions with him, she questioned his claims that he had discovered a perfect numerological calculation formula for dividing the bars of his quartet *Black Angels*. In O'Leary's view, this argument never arose over his music, but rather his apparent desire to justify and explain everything in music through his numerological calculations, despite the fact that his numbers were not always accurate. Crumb greatly influenced O'Leary's later works, in which she started using rhythmical disintegration of time as a means of giving her performers complete freedom to experiment with different kinds of colours and sound effects.¹⁴

In addition to George Crumb, Anton Webern and Elliott Carter were also important influences on her compositions. In its concision and resolute understanding of twelve-tone technique, Webern's music was among the most radical of its time. As a result of his innovations in rhythm, pitch, timbre, register, articulation, dynamics and melodic contour; his desire to redefine imitative contrapuntal techniques, such as fugues and canons; and his tendency towards abstraction and lyricism, he greatly influenced and oriented interwar and post-war European composers such as Olivier Messiaen, Pierre Boulez, Karlheinz Stockhausen, Luigi Nono, Bruno Maderna, Henri Pousseur and György Ligeti. A number of American musicians have shown interest in his music, including Elliott Carter, whose critical ambivalence was nevertheless marked by an enthusiasm for it, and Igor Stravinsky, to whom Robert Craft introduced his music in a very fruitful manner.¹⁵ O'Leary conducted extensive research on Webern's works for her doctorate,¹⁶ which heavily influenced her first compositions, particularly his use of atonality and twelve-tone technique. However, this phase did not last

¹⁴ In conversation with O'Leary, January 2019, Galway.

¹⁵ Robert Greenberg, 'Music History Monday: A life well lived', <<https://robertgreenbergmusic.com/music-history-monday-a-life-well-lived/>> [accessed 22 June 2019].

¹⁶ Jane O'Leary, 'Aspects of Structure in Webern's Quartet, Op. 22' (PhD dissertation, Princeton University, 1978).

long, as soon after arriving in Ireland, her writing style began to change under the influence of her new surroundings.

Becoming an Irish composer

O'Leary's move to Ireland in 1972 found her in the middle of her studies. Chamber music was her primary focus at that time, as well as later in her professional career. The American educational system provided compositional students with a convenient opportunity to write for chamber music ensembles, since there were seminars with student groups from New York City. While O'Leary's work was very detailed, she felt that eight chamber music players would be the maximum number for which she could compose at that time, so she wrote for trios and quartets of mix instrumentation rather than string quartets or large ensembles.¹⁷ According to her, string quartet writing was something she had been afraid of and something she held very dear at that time. This genre was not something she considered herself ready to tackle.

Her observation in 2016 was that all Irish composition students are now familiar with string quartet writing, especially due to the work ConTempo and Vanbrugh Quartets have undertaken with students of music composition in the main Irish universities¹⁸ and music associations.¹⁹ In contrast to the 1970s, when composing a string quartet was considered the ultimate musical frontier for experienced musicians, young composers have now the confidence and courage to embark on string quartet writing at an early age.²⁰

¹⁷ In conversation with O'Leary, January 2015, Galway.

¹⁸ ConTempo Quartet has worked with students at Trinity College Dublin, Royal Irish Academy of Music, University of Limerick, UCC Cork, Dundalk Institute of Technology, National University of Ireland Galway, Ulster University.

¹⁹ Contemporary Music Centre Dublin, Association of Irish Composers, Irish Collective Composers, Louth Music Composers, Access Music Project Galway.

²⁰ In conversation with O'Leary, March 2018, Galway.

O'Leary and Irish colleagues

Upon arrival in Ireland, O'Leary found what she described as a desolate situation for promoting contemporary music and equality in music, with under-representation of Irish and international women composers from concert programmes.²¹

At that time, the most prominent figures in Ireland were all men, according to *Four Centuries of Music in Ireland*,²² Joan Trimble, who 'was a remarkable woman in a number of fields',²³ getting only a brief mention in the whole collection of essays: 'Joan Trimble (b.1915) is in the same tradition. Her opera *Blind Raftery* was commissioned by BBC Television.'²⁴ And, interestingly, the collection was published not in Ireland, but by BBC in London, 'based on a series of programmes to mark the fiftieth anniversary of the BBC in Northern Ireland'.

Boydell presents an all-male list of the most representative Irish composers of the newest generation, including Philip Hammond, Frank Corcoran, Gerald Barry, Raymond Deane, John Gibson, John Buckley, Roger Doyle, David Byers and Eric Sweeney. At the end of his chapter, he indicates that due to the shortness of the article, many names have been omitted.²⁵

O'Leary became acquainted with Aloys Fleischmann, Frederick May, Brian Boydell and Seoirse Bodley shortly after arriving in Ireland. In 1934, Fleischmann, who was born in Munich to German parents residing in Ireland, became professor of music at University College, Cork. It was he as well as a group of Irish-based composers who advocated for integration with the European mainstream with regard to the technical language. The texts of

²¹ In conversation with O'Leary, April 2019, Galway.

²² Brian Boydell (ed), *Four Centuries of Music in Ireland, an essay based on a series of programmes broadcast to mark the fiftieth anniversary of the BBC in Northern Ireland* (London: BBC Books, 1979).

²³ Michael Dervan, 'Joan Trimble, a woman of music', *The Irish Times*, 8 August 2000.

²⁴ Brian Boydell (ed), *Four Centuries of Music in Ireland*, 53.

²⁵ *Ibid.*, 55.

his choral works, however, are penned by Irish writers, and their titles indicate his deep interest in Irish subjects. The two most significant works of his are *Clare's dragoons* and *Songs of Colmcille*.²⁶

Frederick May studied under Vaughan Williams. Due to a lifelong hearing impairment, he produced relatively few compositions over the course of his career. The best example of his pure lyricism is his orchestral composition *Sunlight and Shadow* and his String Quartet in C minor that was premiered at Wigmore Hall in 1948.²⁷

Born and educated in Dublin, Brian Boydell was a professor of music at Trinity College Dublin and one of the most significant figures in twentieth-century Irish culture. It can be argued that his compositions can be classified as Irish influenced²⁸ or European mainstream influenced:

In the early 1940s and 1950s I was considered (in the Irish context) a very 'modern' composer. Now, about forty years later, my music could possibly be considered rather old-fashioned. This is largely due to a firm belief in artistic honesty: creating sounds that I like personally and refusing to follow fashions that might be more acceptable to the critics of the time.²⁹

There are some important orchestral works among his compositions, including the *Megalithic Ritual Dances* (1956), *Symphonic Inscapes* (1968) and *In Memoriam Mahatma Gandhi* (1948), was regarded in 2000 as 'one of the most widely performed works by any Irish composer'.³⁰ His Violin Concerto (1954), as well as a large number of chamber music works,

²⁶ 'Clare's dragoons', for mixed choir, written in 1944; 'Songs of Colmcille', for mixed choir, written in 1964.

²⁷ 'Sunlight and Shadow' for orchestra, written in 1955; 'String Quartet in C Minor', written in 1935, <<http://www.cmc.ie/music/string-quartet-c-minor>> [accessed 20 February 2020].

²⁸ 'Shielmartin Suite' op 47 for orchestra, written in 1958-1959 by Brian Boydell.

²⁹ 'Brian Boydell', <<https://www.cmc.ie/composers/brian-boydell>> [accessed 21 February 2019].

³⁰ Martin Adams, 'Composer Brian Boydell dies in Dublin at age 83', *The Irish Times*, 9 November 2000.

songs, mixed ensembles and four string quartets, are included among his well-known works. He won the Radio Éireann Chamber Music Prize for his first string quartet in 1947, while his Second String Quartet, written in 1957, is considered to be one of his finest works.³¹

Seóirse Bodley studied in Germany and was influenced by Hindemith at the beginning of his career. A distinctive change in his creation was brought about by his interest in Irish folk music and by his awareness of the developments of Stockhausen and Boulez. He successfully incorporated traditional Irish music elements with modern sounds in his choral suite *A Chill Wind* (1978), as well as his orchestral work *A Small White Cloud Drifts Over Ireland* (1976). A number of other notable works by him are Symphony No. 1 (1959), *Prelude, Toccata and Epilogue* (1963) and String Quartet No. 1 (1968).³²

In the 1980s and 1990s, O'Leary became acquainted with John Buckley and Kevin O'Connell, who were younger composers. Her junior by six years, John Buckley studied composition at the Royal Irish Academy of Music in Dublin with James Wilson. From solo works to full orchestral pieces, his music has been broadcast in over fifty countries worldwide. In 1984 Buckley was elected a member of Aosdána, and he is the recipient of many awards including the Toonder Award, Macauley Fellowship and the Varming Prize. Among the labels that have recorded and promoted his music are Diatribe, Lyric Fm, Celestial Harmonies and Marco Polo.

O'Connell, who is twelve years O'Leary's junior, was born in Derry and began composition at the age of twelve.³³ As a student at Trinity College Dublin, O'Connell organised informal

³¹ Martin Adams, 'Composer Brian Boydell dies in Dublin at age 83'.

³² His String Quartet No 1 was selected and performed by by ConTempo Quartet in Carnegie Hall Irish Gala concert, 2008, and National Concert Hall, Dublin 2016, Centenary Music Festival.

³³ Kevin O'Connell, <<http://aosdana.arts council.ie/members/o-connell/>> [accessed 12 January 2021].

contemporary music events with his fellow students, performing their own works. It was here that he met composer Martin O’Leary, pianist and organist David Adams, conductor David Jones, composer Fergus Johnston and musicologist Peter Scott.³⁴ His reputation was established in the late 1980s through a series of operas, *Sensational!*, *The Fire King* and *My Love my Umbrella* and his orchestral work *From the Besieged City*. The German quartet Lotus premiered his large-scale String Quartet (2000),³⁵ Hugo Wolf Quartet of Austria toured Ireland with his quartet-overture ‘Tuned in Fits’,³⁶ while ConTempo Quartet performed this quartet alongside his 2008 work, ‘Where should this music be?’ during their Galway contemporary series and RTÉ Irish tour.³⁷ O’Connell is a member of Aosdána and a recipient of the Bass Ireland Award, the MacCaulay Fellowship, and the Sean O’Riada Award.

Concorde Ensemble

O’Leary founded Concorde,³⁸ a professional music contemporary ensemble, in 1976 and has become an important force behind this genre across Ireland, bringing works by well-established twentieth-century composers that were new to Irish audiences.³⁹

During her time in America, O’Leary was fascinated by the idea of having an ensemble dedicated exclusively to contemporary music. However, according to her, Irish audiences at that time did not have the skills to appreciate contemporary music. Despite this, O’Leary did not abandon her pioneering idea. To begin with, she established a group and persuaded fellow teachers from the Dublin College of Music,⁴⁰ where she taught, to join her in this endeavour.

³⁴ Jennifer McCay, ‘Northern Irish, Irish, British or European? The Orchestral Music of Kevin O’Connell’, in David Hebert and Mikolaj Rykowski (eds.), *Music Globalization: Heritage and Innovation in a Digital Age* (Cambridge: Cambridge Scholars Publishing, 2018), 138.

³⁵ Kevin O’Connell, <<https://www.cmc.ie/composers/kevin-oconnell>> [accessed 2 February 2022].

³⁶ O’Connell, <<http://aosdana.arts council.ie/members/o-connell/>> [accessed 14 January 2021].

³⁷ In conversation with Bogdan Sofei, March 2016.

³⁸ Concorde Ensemble, 1976-2022.

³⁹ In conversation with O’Leary, February 2021, Galway.

⁴⁰ Later the DIT Conservatory of Music and Drama and now TU Dublin Conservatoire.

The process of establishing the first Irish contemporary group, preparing new contemporary works and making this group known to Irish audiences was a long one. It is noteworthy that O’Leary did not receive any financial support from public bodies, but that setback made her aware of the significance of her new initiative. It took almost five years before their breakthrough and recognition at the national level, according to O’Leary.

In addition to their Irish appearances, Concorde participated in international contemporary music festivals. ‘As a result of our concerts in Netherlands and Berlin, we received a well-deserved injection of energy in our efforts to convince Irish music organizations of the necessity for a contemporary group based in Ireland’.⁴¹

It was unclear to O’Leary how long her new initiative would last at the time of their Irish debut concert. She noted, ‘The first two concerts were fantastic’, both of which were fully supported by the American Embassy in Dublin.⁴² The first concert took place on 18 September 1976 at the American Embassy, with works by John Harbison, Aaron Copland, Peter Westergaard, Roger Sessions, Earl Kim, Gunther Schuller, George Gershwin and Samuel Barber. The second concert was programmed two months later, on 20 November 1976, at Royal College of Surgeons, Dublin, with works by Claudio Spies, Elliott Carter, Henry Cowell, Charles Ives and Milton Babbitt.⁴³

In her student years as a pianist and composer, O’Leary spent most of her time alone. She soon discovered how much she enjoys playing with other performers. Throughout her career, O’Leary has continued to develop the concept of musical conversations, which has become her trademark. Her performers are encouraged to explore their inner feelings, thoughts and

⁴¹ In conversation with O’Leary, 4 January 2020, Galway.

⁴² Ibid.

⁴³ In conversation with O’Leary, 15 January 2020, Galway.

musical abilities while engaging in democratic musical conversations throughout the entire piece.

In light of these circumstances, it was not surprising that O’Leary’s first string quartet was premiered abroad, in Sweden, two years after it was composed.⁴⁴ Then, for another twelve years, O’Leary left string quartet composition, but returned to it in 1995 when she composed *Mystic Play of Shadows*, an experimental string quartet.⁴⁵

Collaborations with RTÉ Vanbrugh String Quartet

O’Leary composed her first string quartet in 1983. Throughout her work, the strands of thinking of Irish society of that period are perfectly reflected. Contrary to her later string quartet compositions, her first string quartet is a traditional composition incorporating a fixed and rigid format; she stated, ‘I would have not thought in a million years to leave a free section or make continuous use of harmonics’.⁴⁶

Despite her best efforts, O’Leary was not pleased with her *String Quartet No. 1*, as she stated: ‘I consider it an old-fashioned work and I would be embarrassed if anyone would ask to perform my first string quartet nowadays.’⁴⁷

However, it enabled O’Leary to establish a long-term artistic collaboration with the only National String Quartet of Ireland at the time, the RTÉ Vanbrugh Quartet. A performance of her first string quartet by the RTÉ Vanbrugh Quartet was given in 1988 at the House of Lords in Dublin, five years after it was written.

⁴⁴ Quartet no 1 by Jane O’Leary was premiered on 24 November 1985 in Stockholm, Sweden by Brio Quartet. <<https://www.cmc.ie/music/string-quartet-2>> [accessed on 5 January 2016].

⁴⁵ Martin Adams, ‘RTÉ Vanbrugh Quartet’, *Irish Times*, 9 October 1996.

⁴⁶ In conversation with O’Leary, 6 December 2019, Galway.

⁴⁷ Ibid.

According to O’Leary, Greg Ellis⁴⁸ and his colleagues were very complimentary of her work, which motivated her to begin thinking about writing new works for this ensemble.

The work on her 1983 quartet began in her sixteenth year as a professional composer, which started in 1967. ‘It was more like ok, I have been writing music for over fifteen years that I do not like so I am going to see what happens if I write a string quartet and I did it out of my imagination and see what comes’.⁴⁹

O’Leary’s compositional style underwent a significant transformation and a new chapter was begun. It was not her intention to imitate or copy any composer or style of music. She wrote her first quartet as a natural progression of her work, which consisted of a wide range of mixed chamber music works, written specifically for the mixed ensembles of her Concorde type.

As with Brahms and other composers, O’Leary expressed fear of composing string quartets, stating that they were ‘so special’.⁵⁰ She was hesitant to engage in this genre early in her career because she anticipated experiencing difficulty using only strings of harmonious sound and forming one voice while maintaining the individual sound colours of the four instruments simultaneously. She was intrigued by this.

One novelty of her 1983 quartet was the extreme use of *pizzicato* technique. She remembers Frank Murphy, manager of the National Concert Hall at the time, being completely baffled after hearing her 1983, ‘oh my goodness Jane, all that *pizzicato* of yours used all the time’.⁵¹ Members of the RTÉ Vanbrugh Quartet had the same reaction during their first encounter

⁴⁸ Greg Ellis, first Violinist of RTÉ Vanbrugh Quartet.

⁴⁹ In conversation with O’Leary, 4 January 2020, Galway.

⁵⁰ Ibid.

⁵¹ Ibid.

with the work, ‘is that *pizzicato* all way through the whole movement.’

From the very few composers who did attempt to write a whole movement in *pizzicato*, Béla Bartók, the inventor of ‘Bartókian *pizzicato*’,⁵² stands out, the mesmerising ‘*pizzicato*’ movement of his Quartet No. 4, being regularly performed on its own or as an encore. Since then, only Tan Dun was able to successfully match the attempt of an ‘all-inclusive *pizzicato* movement’ of Béla Bartók, through his ‘Gongs and drums’ movement of his 8 *Colours* string quartet.

O’Leary was searching for an interesting sound and, for the first time in her career, she was not afraid of being controlled by the use of ‘twelve-tones’ rules. Instead, she became infatuated with the use of *pizzicato*. There are four movements in O’Leary’s 1983 quartet, but the ‘*pizzicato* movement’ is where her new style of composing took off opening a new chapter in her life, a continuous exploratory sound quest.

Mystic Play of Shadows

It was O’Leary’s *Mystic Play of Shadows* (1995), composed twelve years after her first string quartet, that marked her breakthrough in the field of string quartet composition. In the absence of a compelling reason, for example a commission or a potential concert, the idea to compose a second quartet emerged out of nowhere. It was while she was at the Tyrone Guthrie Centre in Annaghmakerrig, Co. Monaghan, where she was working on a different project, that after returning from a daily walk in nature, she spontaneously began to compose a string quartet.

⁵² A bowing effect that directs the performer of a string instrument to pluck the string away from the fingerboard with the right hand with sufficient force to cause it to snap back and strike the fingerboard creating a snapping sound in addition to the pitch itself. This is notated by the circle with an upwards line symbol shown over the note. This effect is also known as the Bartók pizz, named after composer Béla Bartók from his use of the effect in his 4th String Quartet. <https://dictionary.onmusic.org/terms/3223-snap_pizzicato> [accessed 3 May 2022].

Considered by the composer as her first successful quartet, the work has been performed throughout the world by both the RTÉ Vanbrugh and ConTempo Quartets. In 2014, it was enhanced by the videography design of the Romanian visual artist Mihai Cucu, who performed live along with ConTempo Quartet during the Galway Music Residency's 2014 Irish national tour. *Mystic Play of Shadows* was recorded on CD and was part of an EU broadcast from Romania.⁵³ With this new quartet, O'Leary has finally discovered the voice that has become so familiar in the Irish string quartet literature, a voice of continuous exploration of mystic sound colours.

In the Stillness of Time

The West Cork Chamber Music Festival commissioned O'Leary's third quartet, *In the Stillness of Time* (2004), for the RTÉ Vanbrugh Quartet. As a result of this work, another long-lasting musical legacy was created by O'Leary, this time in association with the newly-arrived string quartet in Ireland, ConTempo. Despite the fact that this quartet was not commissioned by them, their influence is evident in the free passages given to the musicians, which became the hallmark of her string quartet of 2004.

Providing the performers with freedom was not an easy task. During the first rehearsal in Cork, Keith Pascoe, the second violinist, suddenly stopped. 'Free independent passage', which is written in his part, puzzled him. According to O'Leary, he asked 'I accept, free, but what is the preferred length for this excerpt?' In response, O'Leary explained that, since it is a free passage, it is up to each individual performer to determine his or her own pace, deciding when and how to stop according to their own build-up and interpretation prior to and during this passage, or generally whenever they feel like doing so.⁵⁴

⁵³ Recordings, CD Recordings, 121; 'Sunete Live, Cvartetul ConTempo', <<https://www.sunetelive.ro/evenimente/27/concert-contempo>> [accessed 19 February 2021].

⁵⁴ In conversation with O'Leary, April 2020, via Zoom.

Having a classical string quartet player be completely free can be quite an intriguing task, considering their entire musical career was spent learning and performing exact music, full of rules, sometimes quite rigid, with no, or very little, freedom to improvise. The more freedom the quartet members were experiencing, including another passage in which only *pizzicatos* were used without any meter to rely on, the more anxiety they were experiencing. As a result, musicians expressed that, although some freedom was welcome in their performance, they would not prefer total freedom, which they viewed as potentially chaotic, rather than a friendlier and safer ‘controlled freedom’. However, this was a very exciting opportunity for O’Leary, since it was the first time in her career that she would write a whole movement without any meter, allowing the performers to express themselves freely.

Collaborations with ConTempo Quartet

After the final stages of the international auditions conducted by Galway Ensemble-in-Residence Ltd, O’Leary and ConTempo Quartet met for the first time in 2002, when the ConTempo Quartet was officially announced as the Galway’s new ensemble in residence. They began their long-term friendship and collaboration in January 2003, when the quartet moved to Ireland.

As of 2015, when the ConTempo Quartet celebrated their twentieth anniversary, they had performed or recorded more than one hundred Irish string quartet works, composed after the Easter Rising of 1916. In addition, their international repertoire for contemporary music has been considerably enriched, partly as a result of their lunchtime concert series, started in 2003, performing every Tuesday of each month a contemporary work. Since O’Leary was directly involved in the residency’s artistic programming, she had the opportunity to attend live string quartet concerts, workshops, and open rehearsals around Galway on a weekly basis, which served as a source of inspiration for her writing style for string quartets.

After writing successfully for Concorde, O’Leary found the right approach and feeling when writing for string quartet ensembles. In writing for the mixed instrumentation of Concorde, she developed a real empathy for her colleagues, knowing just how far she was able to stretch them and what they were capable of. In addition to asking them about different extended techniques, O’Leary continuously inquired about how each instrument produced the sounds she envisioned in her compositions and how to make the most accurate transfer of her musical ideas into writing. ‘It was a blessing to be able to apply the same approach and to work closely with a string quartet’. In her writing for string quartets, O’Leary had a blind approach prior to meeting the ConTempo Quartet and working intensively with them. She would constantly ask herself ‘What do I do? How will it sound?’⁵⁵

Piano Quintet

During the composition of her 2005 piano quintet, O’Leary had regular contact with the performers. The members of ConTempo Quartet were frequently visited by her at their homes over a long period of time. It was during this time that they experimented with various sound techniques, sketched a few ideas and performed parts of her quintet in front of friends and family, offering experiences that helped shape the work into its final form.

In creating a new work together, both the composer and performers felt that they were part of something unique. These sessions played an important role in the compositional process of her 2015 string quartet. The ideas O’Leary developed with the quartet grew over time, giving her the confidence to incorporate them into her next string quartet, *The passing sound of forever...*, such as high register cello passages, the use of extreme harmonics and *con legno* or ‘free’ passages.

⁵⁵ In conversation with Jane O’Leary, April 2019, Galway.

Conclusion

Despite its name originating from the word ‘contemporary’, ConTempo Quartet had limited understanding of contemporary music when they moved to Ireland in 2003. For the first decade of its existence, ConTempo Quartet rarely performed any contemporary music. The group did, however, become recognised as the leading representative of Irish contemporary and neglected music by the end of its second decade. Over one hundred Irish works have been performed in over eight hundred concerts, in which O’Leary has played an instrumental role.⁵⁶ ‘For the last 15 years the ConTempo string quartet have displayed an admirable dedication to the cause of Irish new music’.⁵⁷

⁵⁶ In conversation with Andreea Banciu, June 2020, Galway.

⁵⁷ Adrian Smith, ‘The New Music Festival Ireland Deserves?’ <<https://journalofmusic.com/reviews/new-music-festival-ireland-deserves>> [accessed 8 May 2022].

Chapter Three: The passing sound of forever...

After hearing ConTempo Quartet perform Beethoven's magnificent Op. 95 string quartet (known as 'serioso'), I became obsessed with its opening notes. The music emerged from the vitality of Beethoven's work; the 'tightly coiled' motif is explored extensively, occasionally dissolving into a more ethereal spaciousness. The title is from Irish writer Dermot Healy's poetry collection *A Fool's Errand*, in which he charts the annual migration of barnacle geese between Greenland and the west coast of Ireland.¹

According to O'Leary, her string quartet output can be classified into four categories: main string quartets,² short quartet pieces,³ chamber works for string quartet and other instruments⁴ and orchestral works.⁵ Therefore, *The passing sound of forever...* was Jane O'Leary's fourth string quartet.⁶ O'Leary wrote the piece after hearing Beethoven's String Quartet in F minor, Op. 95, *Serioso* performed several times in Galway by ConTempo Quartet.⁷ 'The first movement struck me so deeply that I felt like I had to take it somewhere myself'.⁸ As a result of many years of dedicated work, O'Leary was able to fulfil her dream. She pencilled 23 September 2013 as the starting date of her work on one of her sketches (Example 1).

¹ 'O'Leary, Jane: The passing sound of forever...', <<https://member.iscm.org/catalogue/works/oleary-jane-passing-sound-forever>> [accessed 4 January 2020].

² Quartet No 1, 1983, *Mystic Play of Shadows*, 1995, premiered by Vanbrugh Quartet, *In the Stillness of Time*, 2004, dedicated to Vanbrugh Quartet and *The passing sound of forever...*, 2013-2015, dedicated to ConTempo Quartet.

³ *ConTempo ConVersations*, 2005, *FanFare ConCorde*, 2005, *Fanfare for strings*, 2017 and *Forever begin*, *Fanfare for a New Year*, 2019, all dedicated to ConTempo Quartet.

⁴ Two Piano quintets: the 2001 dedicated to Vanbrugh Quartet, 2001 and the 2005 to ConTempo Quartet, *Soundshapes II*, Clarinet Quintet, 2007, for ConTempo Quartet, *the echo of all that's happened*, 2014, Sextet for string quartet, flute and clarinet, dedicated to ConTempo Quartet and Concorde Ensemble.

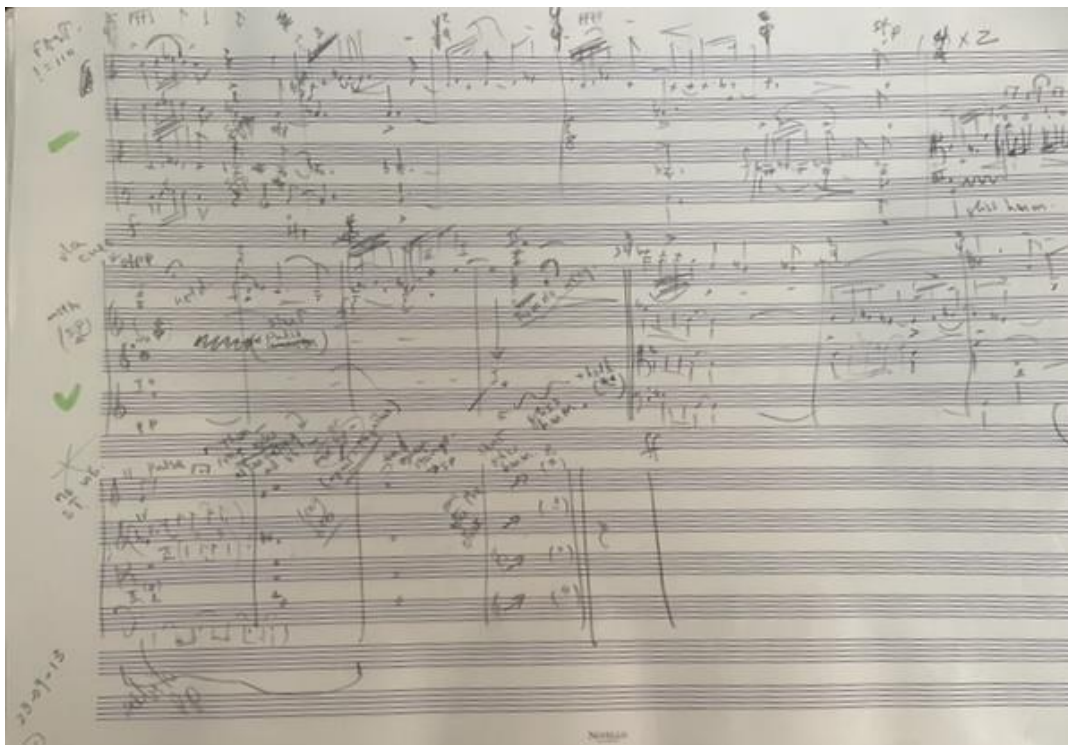
⁵ *Triptych* for solo string quartet and orchestra, 2020.

⁶ 'Jane O'Leary', <<https://britishmusiccollection.org.uk/composer/jane-oleary>> [accessed 4 January 2020].

⁷ The Galway Ensemble in Residence's 'Beethoven series', September 2006-June 2007, <thegalwaymusicresidency.ie> [accessed 3 December 2015]; 'ConTempo Quartet lunch time concert', <<https://hardimanlibrary.blogspot.com/2013/09/contempo-quartet-lunchtime-concert.html>> [accessed 3 July 2021].

⁸ In conversation with Jane O'Leary, 16 March 2019, Galway.

Example 1: Manuscript, *The passing sound of forever...*



However, O’Leary recalls April 2013 as the beginning of her new project. In addition, she recalls having had some initial thoughts regarding the opening of her piece since the second half of 2012.⁹ O’Leary met Adrian Mantu¹⁰ and Bogdan Sofei¹¹ at her Galway home on 4 and 8 May 2013 to discuss a few sound effects and extended techniques.¹² Although the first compositional steps appeared promising, *The passing sound of forever...* required another two years before it was finalised and then premiered in 2016.¹³

The title of the quartet refers to another piece she wrote for mixed chamber ensemble, *the echo of all that’s happened*. Dermot Healy’s¹⁴ *A Fool’s Errand*¹⁵ was the inspiration for the title of this work – *The passing sound of forever...* is taken from the last verse of the poem.

⁹ In conversation with O’Leary, 16 March 2019, Galway.

¹⁰ Adrian Mantu, cellist of ConTempo Quartet, Appendix K, Adrian Mantu – ConTempo Quartet: Biography, 223.

¹¹ Bogdan Sofei, first violinist of ConTempo Quartet, Appendix J, ConTempo String Quartet: Biography, 222.

¹² In conversation with Bogdan Sofei, February 2018, Clifden.

¹³ Triskel Arts Centre, Cork, world premiere of *The passing sound of forever...*, ConTempo Quartet, 30 January 2016, <<https://www.cmc.ie/music/passing-sound-forever>> [accessed 19 May 2017].

¹⁴ Eileen Battersby, ‘Poet and novelist Dermot Healy dies aged 66’, *The Irish Times*, 30 June 2014.

¹⁵ Dermot Healy, *A Fool’s Errand*, (Old Castle: Gallery Press, 2010).

First Movement, the Beethoven Connection

O’Leary was particularly captivated by the first movement of the *Serioso* quartet, especially the minor third and the driving rhythm behind it, which pulls it up and down with a ferocious force. Having completed her first draft of the first movement in 2013, O’Leary abandoned it until April 2014, when she decided to start from scratch without consulting her initial sketches or drafts. Her new 2014 draft turned out to be identical to her 2013 draft, much to her surprise. According to O’Leary, ‘there was no doubt that it needed to be exactly as it was without any further modifications’.¹⁶ She did not begin the second movement until one year later.

It was an unusual period of two years for O’Leary, since usually she writes individual works within a very short period of time. During the period from 2013 to 2015, both she and ConTempo Quartet were extremely busy. In addition to dealing with an illness, O’Leary had no pressure to complete, finalise, or perform her quartet. She recalls that ‘my latest quartet evolved naturally in this way’.¹⁷ Three of her most favourite ensemble works, *the echo of all that’s happened*, *The passing sound of forever...*, and *Triptych*, were not commissioned.

She developed a keen interest in Beethoven’s piano sonatas as a student.¹⁸ She later pursued a PhD in the study of connections between the music of Webern and Beethoven.¹⁹ Based on her assessment, Webern and Beethoven are strongly related by the fact that each note is packed with meaning and sound detail, which is why she considers them to be strongly connected. While Beethoven’s compositions are longer, everything is connected through the use of small motifs. Beethoven’s mastery in exploring the potential in motifs of only a couple of notes in

¹⁶ In conversation with Jane O’Leary, 4 January 2019, Galway.

¹⁷ Ibid.

¹⁸ In conversation with O’Leary, 9 January 2017, Galway.

¹⁹ Chapter Two, footnote 16, 24.

his Symphony No. 9, the piano sonatas and the string quartets, influenced O’Leary’s compositional approach.²⁰ ‘The miracle of creating a musical universe out of only three or four notes was a dream I always wanted to fulfil’.²¹

Additionally, O’Leary was influenced by Schoenberg and his philosophy of writing, that the entire piece can be found in the first bar. O’Leary has always maintained that whatever appears in the first bar should serve as the essence of everything that follows. Everything is contained in that. There is value in every note. When it came to her music, O’Leary generally avoided repetition unless it was introduced with the purpose of building and growing something new.²²

The inspiration of *The passing sound of forever...* came from the first movement of Beethoven’s Op. 95. It was not until later that O’Leary learned that Beethoven stated in a letter addressed to George Smart that ‘The Quartet Op. 95 is written for a small circle of connoisseurs and is never to be performed in public’,²³ an approach related to O’Leary’s initial ideas not coming from a commission.

O’Leary finds the first movement of *Serioso* simultaneously telling and yet unusual; she said of it, ‘it is quite strange, creepy, totally energetic, holding you tight from the very first bar till the very end’.²⁴ Beethoven ended his first movement very strangely with a whisper, which takes O’Leary by surprise every single time she listens to it. ‘It is kind of fading away which is not really an ending but it does make sense’.²⁵ She not only replicated his idea at the end of

²⁰ In conversation with O’Leary, 3 February 2017, Galway.

²¹ In conversations with Jane O’Leary, 5 June 2020, Zoom.

²² Ibid.

²³ Seow-Chin Ong, ‘Open Forum: On the String Quartet, Op.95’, in Nicholas Marston (ed), *Beethoven Forum Volume 13, Number 2* (Urbana-Champaign: University of Illinois Press, 2006), 213.

²⁴ In conversations with Jane O’Leary, 3 July 2020, Zoom.

²⁵ Ibid.

her first movement, but went even further by deciding to end each of her three movements in the same way.²⁶

The second violin closes her first movement with a pizzicato chord in piano, shortly after the viola and cello fade gradually to niente, through a long chord in harmonics. O’Leary also creates a breathless imponderability effect by adding an extra bar of silence at the end of her movement (Example 2).

Example 2: Bars 88-94, first movement, *The passing sound of forever...*

13

88

arpegg. SLOW → arpegg. FAST → SLOW

mp

p

fp

SP

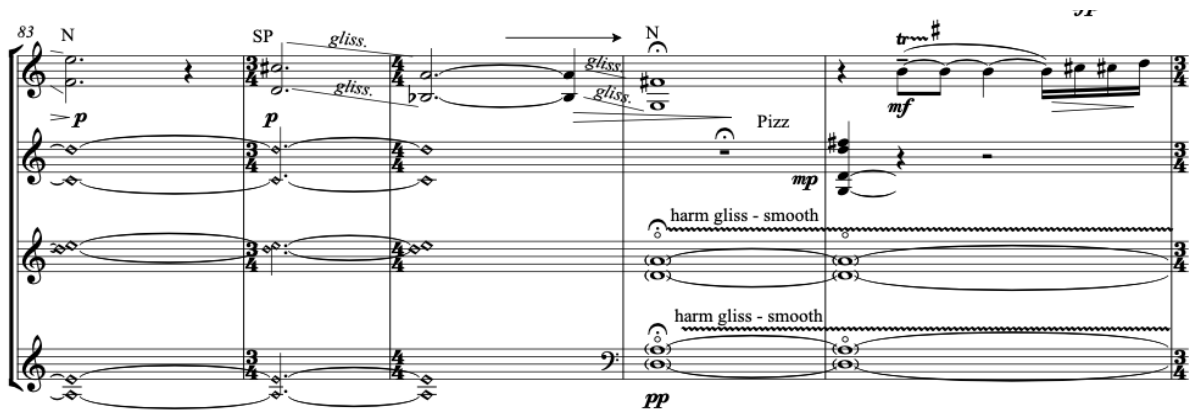
II

III

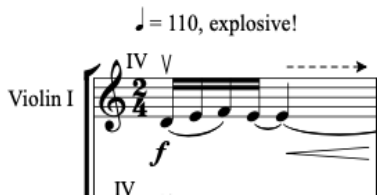
Eight bars from the end (bar 87) the first violin has a three-note part, B – C# – D, which resembles the minor third interval of the very beginning (Examples 3 and 4).

²⁶ Appendix I: *The passing sound of forever...*, Layout of the Movements, 218.

Example 3: Bar 87, first movement, *The passing sound of forever...*



Example 4: Bar 1, first violin part, first movement, *The passing sound of forever...*



After all the continuous musical drama of the first movement, there is a special moment when at the end everything slows down. The composer provides the audience and the musicians with a moment of introspection where they can listen and think of those three notes as a wonderful melody rather than as a rushing cascade of notes. Sofei²⁷ views this as a special moment which must be treated with delicacy and intimacy, in contrast to the general dramatic mood of the first movement.²⁸

O’Leary made full use of the cello’s wide range by delivering high tenor passages, stretching the baritone range of the cello to its limits. She was aware of my technical abilities as the cellist of ConTempo Quartet, so she was not afraid of writing challenging passages for

²⁷ Bogdan Sofei, first violinist of ConTempo Quartet (1995-).

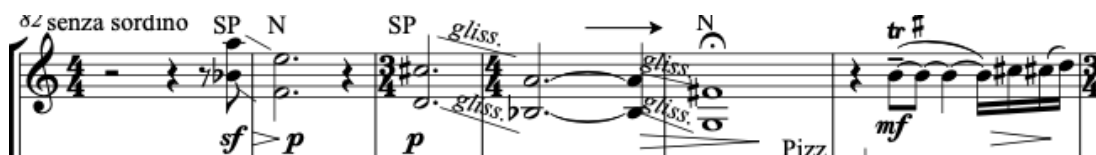
²⁸ In conversation with Bogdan Sofei, March 2018, Galway.

the cello in both chamber music and solo repertoires. In bar 77, for instance, the cello becomes the leading voice, starting with a high pitched falling note, dropping down dramatically for two octaves and a minor third in a quick series of interjections (Example 5), while the first violin continues the cello line from bars 82 to 86 with brief recollections (Example 6).

Example 5: Bars 77-81, cello part, first movement, *The passing sound of forever...*



Example 6: Bars 82-87, first violin part, first movement, *The passing sound of forever...*



Again, the cello plays the lead role in bar 41, this time using the minor third motif in a new gesture (Example 7).

Example 7: Bar 41, cello part, first movement, *The passing sound of forever...*



The composer sometimes encountered difficulties as a result of writing with the author in mind. Since O’Leary was so familiar with my playing when she was writing for cello, she sometimes forgot for whom she was writing, resulting in tricky, unconventional and high pitched soloistic cello passages in some of her orchestral works. When the RTÉ National Symphony Orchestra asked her to arrange her Piano Quintet as a Concerto for Piano

and Orchestra, O’Leary recalls a humorous experience. As a result of the technical difficulties the cello section experienced in regards to intonation, she realized that all the high cello passages had to be rewritten one octave lower. She also had to make some adjustments to her cello part in *The passing sound of forever*.... In this case, it was in connection with some natural harmonics rather than high-pitched passages, as in her orchestral works.

Bars 36 to 39 from the published edition do not contain the harmonics that O’Leary initially intended, all of which have been written an octave higher. It was her wish that the harmonics would be able to fully resonate in a *mf* dynamic, resulting in a crystal-clear sound. I explained to O’Leary that these harmonics would not fully resonate in pizzicato and would hardly be heard by anyone if they were to be plucked with the right-hand fingers, while they would be played with the left-hand fingers as fingered harmonics or natural harmonics above the seventh position. Up until that point, O’Leary had never corrected any of her final scores. In this instance, however, she agreed with me, and despite her strong musical opinions regarding the pitches and intervals of the initial harmonics, she decided the bell effect of the initial harmonics was more important than the pitch of the harmonics themselves. In response, she rewrote the entire cello passage, selecting, with my assistance, all the natural harmonics that could easily resonate on any cello.

Example 8: Bars 36-39, cello part, first movement, *The passing sound of forever*...



Immediately following the harmonics, bars 40 to 58, O’Leary creates musical layers interspersed throughout the four lines. As with Schoenberg’s music, O’Leary’s music always has a dominant voice; she stated that ‘someone is always in the foreground and in the

background'.²⁹ In bar 41, the cello starts its minor third moment while the other three instruments create a transparent background (Example 9), interrupted by the second violin intervention on bars 46 and 47 (Example 10), while the first violin and viola keep the same rhythmical patterns by adding new layers of sounds using different extended techniques, *sul ponticello*, harmonics in *glissando* and trill.

Example 9: Bars 41-44, cello part, first movement, *The passing sound of forever...*

Example 10: Bars 46-47, second violin part, first movement, *The passing sound of forever...*

The cello retakes the leading voice in the first bar of the second part of the movement, bars 48 to 50, with a ferocious series of repeated accents in *ff*, bringing the first movement to its climax (Example 11).

²⁹ In conversation with Jane O'Leary, January 2018, Galway.

Example 11: bars 48-50, cello part, first movement, *The passing sound of forever...*



In bars 50 and 51, O’Leary creates a vertigo moment through a series of descending and ascending accentuated double-stops *glissandi* in *sul ponticello* performed in a chaotic manner as if each instrument is internally fighting with the others (Example 12).

Example 12: Bars 50-51, score, first movement, *The passing sound of forever...*

These internal musical fights are quickly brought down, letting the viola shine and have the last word in bar 52 (Example 13), before all the four instruments reach an agreement, through their anti-climax *pp* end of the motif, bars 55-57 (Example 14). Here the first violin and viola create an out-of-breath effect through the use of repeated double-stops, in *diminuendo al niente* performed *sul tasto*, while the second violin and cello create a moment of imponderability, gradually slowing down their double-stops harmonics in *glissandi* and unmeasured arpeggiations.

Example 13: Bar 52, viola part, first movement, *The passing sound of forever...*

52 unmeasured arpeggiation
 SP
 pp
 pp
 mf
 ff
 gentle, unmeast
 tr SP
 gliss.
 gliss.
 pp

Example 14: Bars 55-57, score, first movement, *The passing sound of forever...*

52 gentle, unmeasured arpeggiation
 SP
 pp
 pp
 mf
 ff
 gently, unmeasured arpeggiation
 SP
 gradually slowing trem & arpegg speed
 gradually slowing trem & arpegg speed
 gently, unmeasured arpeggiation
 SP
 gradually slowing trem & arpegg speed
 gently, unmeasured arpeggiation
 SP
 poco rit. (no trem) ST
 I
 II
 III
 IV
 II
 III (no trem) ST
 pp
 gliss.
 gliss.
 pp

56
 harmonic gliss, gradually slowing
 harmonic gliss, gradually slowing

In *The passing sound of forever...*, several motifs cross from one instrument to another, appearing continuously in different layers. A good example of this can be seen in the muted part of the first movement, beginning at bar 22. Violins introduce a hint of the minor third motif with both instruments beginning with a *sforzando piano*, the second violin slurring notes while the first violin plays them separately. The cello introduces the whole minor third motif with an accentuated *sforzando piano* followed by a crescendo ending with another accentuated *sforzando* (Example 15). In the dynamic of *mf*, the second violin introduces a slurred variation of the same motif, while the first violin uses separate bowings in *accelerando*. A bar later, the viola appears with a slightly different variation of the same motif, played quietly in the same dynamic, *piano* (Example 16).

Example 15: Bars 22-24, violins and cello parts, first movement, *The passing sound of forever...*

22 $\text{♩} = 60$
con sordino IV

sf p *sf p* *sf p*

con sordino *sf p* *sf*

Example 16: Bars 25-27, score, first movement, *The passing sound of forever...*

25 (tr) *mf* *p* *p*

accel poco a poco *mf* *p* *p*

con sordino *p* *p*

It should be fairly evident from the use of dynamics which instrument is in the foreground and which is in the background. According to Banciu:

Also, individual accents, coming in and out at different times in her piece on each instrument, create an overall new quartet layer as all these accents put together form another foreground part. It is like in a tennis game where the eyes and ears of the listeners would continuously move from a player to the other.³⁰

As O’Leary recalls, she has received positive feedback over the years from a broad spectrum of listeners, many of whom expressed the same sentiment when listening to her music, ‘they did not know what was coming next in my music, and that was exactly what I wanted, surprise’.³¹ O’Leary places a high value on the exact sound of every note, and for this reason she has spent much time gathering all the necessary information that players may require to fully comprehend the meaning of each note they are expected to deliver during her compositions.

Second Movement

Textures and timbre were key elements of O’Leary’s second movement. Mutes are used throughout the entire movement. ‘It was a way of making a different sound rather than the conventional three movements structure, fast/slow/fast’, explained O’Leary. ‘If the mutes are on for the full duration of a movement, the sound would be totally different than the other movements’.³²

Despite the fact that the structure of *The passing sound of forever...* is entirely inspired by the

³⁰ In conversations with Andreea Banciu, May 2017.

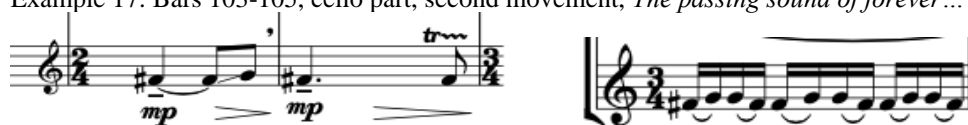
³¹ In conversations with Jane O’Leary, January 2019, Galway.

³² In conversations with Jane O’Leary, March 2021, Galway.

first movement of the *Serioso* quartet, which features the minor third pattern at its core, the second movement of O’Leary’s quartet does not follow any of *Serioso*’s patterns except for the very last whispering fading away line of the movement. Beethoven remains present in this movement in a more spiritual sense, as it perfectly reflects the general idea of freedom Beethoven and O’Leary would fight for throughout their lives, both musically and philosophically.

There are some musical resemblances, though. F#/G in the cello part, represents two out of three notes grabbed from the first movement (Example 17). O’Leary also plays around with the first movement motif E/F#/G moving it down a tone to D/E (Example 18).

Example 17: Bars 103-105, cello part, second movement, *The passing sound of forever...*



Example 18: Bars 107-109, cello part, second movement, *The passing sound of forever...*



In addition to these broken variations of the *Serioso* motif, the cellist is gradually moving into the upper tenor register, C#/E, allowing him or her to stand out over the other three string instruments (Example 19).

Example 19: Bars 109-119, cello part, second movement, *The passing sound of forever...*



By constant use of the higher range in the cello part, O’Leary achieves a close harmonic connection among the four instruments, blending them with mutes for a distinctive sound. The high register of the cello part is also carried over to the other instruments. According to O’Leary, ‘I am always interested in creating new sound colours, and one way to achieve this is to challenge the performers and their instruments’.³³

Towards the end of the second movement, bars 133 to 138, the viola plays a significant and interesting role. This moderately high solo viola is ‘somehow the centre of the movement’ (Example 20).³⁴

Example 20: Bars 132-139, viola part, second movement, *The passing sound of forever...*



After reaching a climax through the high A#/B/C# notes performed by the violist, the first violinist continues the melodic line bringing it to loud high G in *sul ponticello*.

From there on you would expect the movement to gradually calm down, continuing with random melodic fragments interspersed in the four parts and connected through different types of sound colours from where the second violinist closes the circle of the movement with some solo *pizzicati* interventions and in duo with the cellist for the last breaths of the piece, as in the very beginning.³⁵

³³ In conversations with Jane O’Leary, March 2021, Galway.

³⁴ Ibid.

³⁵ In conversations with Jane O’Leary, January 2021, Galway.

O'Leary abruptly brings the movement to an end in just eight bars. The *tremolo* slow/fast chords in *sul ponticello* of the first violin are joined quickly by the second violin and the viola, creating a whispering motif to *niente*. From there the cello line rises to *f* before fading away through *ad libitum* harmonics and *glissandi*. The first violin augments the ending, echoing the fading whispering of the cello line (Example 21).

Example 21: Bars 142-149, score, second movement, *The passing sound of forever...*

Third Movement

O'Leary spent some time considering how to proceed with the final movement of *The passing sound of forever...* after completing the first two movements. As in her second movement, the idea of freedom ultimately prevailed.

The final movement of the work is structured around the passage marked FREE in the score (Example 22). There is a clear progression of events leading up to bar 175, towards the FREE passage. As a central element of the quartet's final movement, this section has become her musical signature.

Example 22: Bars 175-184, score, third movement, *The passing sound of forever...*

FREE 21

SLOW, GETTING FASTER GRADUALLY →

175 SP free arpeggiation *pp*

SP *pp*

SP *pp*

SP *pp*

free arpeggiation

free arpeggiation

gliss

insert short trills, ad lib

pp

very free, each 'bar' quite long, arpeggiations in free rhythm, all fading into final sustained note gradually (not together).

FAST → SLOWING

180

free arpeggiation

SLOWING

SLOWING

SLOWING

ST (no vibr) *pp*

ST (no vibr) *pp*

ST (no vibr) *pp*

ST (no vibr) *pp*

sf

pp

As the movement opens, O’Leary plays with the three-note motif D/E/F, each instrument performing a broken variation of it until the first violin and cello introduce chromatic materials and tumultuous rhythms (Example 23).

Example 23: Bars 150-163, score, third movement, *The passing sound of forever...*

(tutti senza sordino) III.

♩ = 50

Violin I: *pp*, IV ST, no vib., SP N, *tr*

Violin II: *pp*, ST III, no vib., *tr*, *tr*

Viola: *pp*, III, SP, *tr*, SP, *tr*, N, no vib., *mp*, *pp*

Violoncello: *mp*, PIZZ, no vib., II, *gliss*, *gliss*, *gliss*, ARCO, *pp*, *f*, *p*, *sfp*

156 piu mosso ♩ = 60

Violin I: *f*, *mp*, *mf*

Violin II: *f*, *p*, *sfp*

Viola: SP, N, *f*, *p*, *sfp*

Violoncello: *pp*, *f*, *p*, *sfp*

Musical score for Example 24, bars 162-171. The score is in 3/4 time for the upper parts and 2/4 time for the lower parts. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Dynamics include *sfz* and *mf*.

The restless musical fragments all conclude with a continuous diminuendo to *pp* followed by a breath on all four parts just before the FREE passage (Example 24).

Example 24: Bars 172-174, score, third movement, *The passing sound of forever...*

Musical score for Example 24, bars 172-174. The score is in 3/4 time for the upper parts and 2/4 time for the lower parts. It features four staves. Dynamics include *f*, *mp*, and *pp*. Performance instructions include "insert short trills ad lib".

The FREE passage interpretation is ‘really up to the performers, who can explore their own creativity freely’, according to O’Leary.³⁶ The only thing O’Leary knew about this section was that she wanted it to sound ‘floaty and free’. O’Leary informs the performers that

³⁶ In conversation with O’Leary, May 2019, Galway.

the FREE passage is ‘very free, each bar quite long, with arpeggiations in free rhythm, all gradually fading into the final sustained note (not together)’.³⁷ For classical musicians who perform exact music regularly, this sentence may present a challenge. Bar length and section length are not specified, except that each bar should be ‘quite long’. It is up to the performer to select the notes for the arpeggiation. As if disregarding the other parts altogether, the individual speeds in the ‘slow, getting faster gradually’ and ‘fast-slowng’ passages should be conducted at random, out of synchronisation. The performers should determine how long they wish to sustain and deliver this free section to the audience, as their parts do not contain any time restrictions.³⁸

After the rushing fragments performed by the first violin and cello and the more melodic elements performed by the second violin and viola, O’Leary creates the focal point of this section through sudden stopping, which leaves notes and rhythmical patterns floating in the air. Performers are given the opportunity to become more aware of their surroundings while creating new sound colours spontaneously.

A sudden *sul ponticello* accentuated chord follows the FREE passage in bar 186, announcing the beginning of O’Leary’s final section (Example 25).

³⁷ Appendix B, *The passing sound of forever...*, score, 145.

³⁸ In conversation with O’Leary, June 2019, Galway.

Example 25: Bar 186, score, third movement, *The passing sound of forever...*

22

185

Tempo Primo ♩ = 50

In bars 193 to 197, O’Leary brings the cello line to the highest pitch of the piece through a series of ascending long notes (Example 26), while in the bar before, bar 196, the first violin introduces a repetitive pattern of two notes, G/A ♭ which resembles the opening minor third motif of *Serioso* F/G/A ♭ (Example 27).

Example 26: Bars 193-197, cello part, third movement, *The passing sound of forever...*

Example 27: Bar 196, first violin part, third movement, *The passing sound of forever...*

193

After the *mf* ricochet patterns, mutes return to bar 210 and remain on until the end (Example 28).

Example 28: Bar 210, score, third movement, *The passing sound of forever...*

As a musical conversation, the muted viola and cello pick up the pattern of two semitones from the violins and play them in different registers, bars 213 to 214, and conclude the passage with a dramatic crescendo followed by an abrupt silence in bar 218 (Example 29).

Example 29: Bars 213-214, viola and cello parts and bars 217-218, score, third movement, *The passing sound of forever...*

As the music almost stops again after a quick ricochet pattern in *mp*, bars 219 to 220, followed by a melodic descending line introduced by the second violin, bars 221 to 226, the music remains alive only by a long quiet breath-like note, played by the viola in bar 229 (Example 30).

Example 30: Bars 219-229, score, third movement, *The passing sound of forever...*

216

molto SP
no vibr

ST

ff

pp

ricochet

ricochet

mp

mf

f

gliss.

molto SP
no vibr

ST

ff

molto SP
no vibr

pp

ricochet

ricochet

ST

ff

mp

sf

SP N

223

mp

gliss.

3

ST

As if by magic, the viola begins a mumbling *flautando* passage, *sul tasto*. With the other three instruments joining in one by one, a murmuring background is created, interrupted only by the violins with an outburst that gradually fades out (Example 31).

Example 31: Bars 230-232, score, third movement, *The passing sound of forever...*

230

ST flautando, legato

pp

flautando, legato

ST

pp

ST flautando, legato

pp

continue

ST

flautando, legato

pp

continue

A final exposure of the minor third motif by the viola and cello concludes the piece. The motif starts this time a semitone higher, on E \flat . The three-note motif is gradually disintegrating into two notes, than one note before the piece concludes with a tranquil harmonic clash of E \flat /F, played *sul tasto* with a ‘half wooden stroke’ (Example 32).

Example 32: Bars 242-250, viola and cello parts, third movement, *The passing sound of forever...*

This final chord is crucial for the entire structure of the quartet, and it is difficult to achieve. Mastering this skill is challenging for a number of reasons. In the first place, both performers and audience expect *The passing sound of forever...* to close with a big bang, similar to its opening motif. As part of her creative process, O’Leary intentionally did not close the arch of her piece. This is because she wished to make the music disappear, as if Beethoven was speaking to her again, bringing the movement to a quiet conclusion. A perfect ending would require the violist and cellist to arrive at the penultimate bar with a different attitude, self-restrained and totally de-emphasizing the dramatic minor third motif and all its variations performed throughout the piece.

In addition, it is very difficult from a technical perspective to produce this ghostly sound colour with the wood of the bow. It was noticed by the cellist and the violist of the ConTempo Quartet that the sound colours produced by the wooden part of their bows were different and did not coincide. Within a short period of time, they learned that their different types of bows were responsible for the differences in their sound colours. A hexagonal wooden bow was used by the cellist in contrast to a round wooden bow by the violist. Various types of bow

combinations were tested, including round wooden bows, round carbon fibre bows, hexagonal wooden bows, carbon fibre hexagonal bows and round wooden baroque bows. Furthermore, the use of gut or metal strings, or a combination of both, results in different types of sound colours. As noted by Banciu:

There are many possibilities a string player could explore with these closing notes and I must admit that we have explored many of them. The amount of time we spent exploring and practising those two single notes was greater than for any other passage we examined in this piece.³⁹

In conclusion, hexagonal wooden bows for cello and viola with Jargar Forte strings were the best tools for creating the sound colour O'Leary had envisioned for her finale.

Due to the manner in which they play and the use of different instruments, bows, rosins and strings, each performer's sound varies widely. In addition, the acoustics and humidity of the venues in which they perform vary significantly. Achieving an accurate performance of *The passing sound of forever...* requires the performers to be aware of the musical tools they have available. This will enable them to explore and create original and independent sound colours.

Final Product

Once the final drafts of her pieces are completed, O'Leary never returns to make corrections. 'Having said that', she continued, 'I returned to my new quartet and made two small corrections'.⁴⁰ In addition to changing the harmonics in the cello part,⁴¹ she made another correction in the *cadenza* of the first violin, in bar 83.

I recall Jane's correction to the first violin part. On the day before our premiere of her quartet, Jane approached Bogdan and requested permission to modify one or two notes in

³⁹ In conversation with Andreea Banciu, May 2017, The Courthouse, Oughterard.

⁴⁰ In conversations with Jane O'Leary, January 2020, Galway.

⁴¹ Chapter Three, Example 8, 45.

his score. This agreement was reached without informing the other members of the quartet about the changes. During the premiere, he played his short cadenza using the adjusted notes, while the rest of us were left confounded by his playing of ‘wrong’ notes. Bogdan clarified everything immediately following the concert, much to our relief.⁴²

The printed version of her quartet includes these small corrections made to both the first violin and cello parts (Example 33).

Example 33: bars 82-91, first violin part, first movement, *The passing sound of forever...*

The image displays two systems of musical notation for the first violin part of the first movement of *The passing sound of forever...*. The first system covers bars 82-91. It begins with a 4/4 time signature and includes performance instructions such as "senza sordino", "SP", "N", "gliss.", and "tr #". Dynamic markings include *sf*, *p*, *mp*, and *mf*. The score features a variety of techniques, including glissandos, pizzicato, and harmonics. The second system starts at bar 88, marked with "88" and "arpegg. SLOW → FAST → SLOW". It includes further performance instructions like "P" and "SP", and dynamic markings such as *mp* and *fp*. The notation includes complex rhythmic patterns and articulation marks.

⁴² In conversation with Nicola, February 2019, The Courthouse, Oughterard.

In *The passing sound of forever...* O’Leary did not attempt to write specifically for the abilities of the members of ConTempo Quartet as she had done with her *ConTempo ConVersations* quartet. She was confident that we could perform anything she requested. ‘It is a luxury to write for people you know very well. In short, I knew that there were no technical constraints on ConTempo’s side, enabling them to freely explore my ideas’.⁴³

As O’Leary presented the first sketches of her upcoming work to the ConTempo Quartet, the members were still under the influence of a statement by Irvine Arditti on contemporary music, specifically new string quartets, in which Arditti’s quartet was involved. The ConTempo Quartet was struggling to learn a contemporary string quartet work at the time when Sofei accidentally stumbled into Arditti in La Cité de la Musique, in Paris.

Having at home a library of Kronos and Arditti recordings, Sofei thought it would be appropriate to ask the master how to solve a contemporary puzzle full of tricky and unusual extended techniques. In his initial approach, he paid tribute to Arditti’s quartet, congratulating him for premiering an astonishing number of new works. In response, Arditti sharply replied, ‘I must make a correction, we premiered over two thousand works, but to most of them we gave both first and last performances’.⁴⁴ The ConTempo Quartet was so moved by that statement that they remembered it and thought about it each time they performed a new string quartet. Upon mutual agreement, the members of ConTempo quartet agreed to accept the performance of new string quartet works only if there would be at least a second performance of it.

After the quartet played through O’Leary’s first sketches, they felt relief and confidence that this new work would become a good companion over time. Beethoven, a favourite composer

⁴³ In conversation with Jane O’Leary, January 2020, Zoom.

⁴⁴ In conversation with Bogdan Sofei, Doon West, March 2016.

of both O’Leary and the ConTempo Quartet, was the main reason; *Serioso* was the inspiration behind O’Leary’s new piece, which is one of ConTempo Quartet’s most widely performed classical works. Her new quartet and *Serioso* would make a compelling and explosive programme for future concerts that vividly captured the four personalities within ConTempo Quartet, allowing the performers to continuously transform and recreate the piece with each performance through the use of extended techniques and diverse sound colours.

A composer's career would be enhanced if they were to experience multiple performances of one of their works during their lifetime. O'Leary has declared herself very satisfied⁴⁵ with the international exposé *The passing sound of forever...* has received during the 2016-2022 period (Table 1: List of Performances, *The passing sound of forever...*).⁴⁶

Table 1, List of Performances, *The passing sound of forever...*

30 January 2016 – premiere, Triskel Arts Centre, Cork (ConTempo Quartet)
 31 January 2016 – Hugh Lane Gallery, Dublin (ConTempo)
 11 June 2016 – Aula Maxima NUI Galway (ConTempo), IAMIC international conference (recorded by RTÉ Lyric Fm)
 12 October 2016 – dance version at the Cube, NUI Galway (ConTempo)
 13 January 2017 – CD ‘The passing sound of forever...’ released with Navona records (ConTempo)
 28 March 2017 – Aula Maxima NUI Galway, Galway, CD launch, performance of first movement (ConTempo)
 24 June 2017 – Mise-En Festival (USA), Chartreuse Ensemble, Taipei Cultural Centre, New York
 28 September 2017 – NUI Galway, Creative Writing class, performance of first movement (ConTempo)
 17 November 2017 – Blackgate Cultural Centre, Galway, Music and Musings series(ConTempo)
 RTÉ, ConTempo Irish tour:
 7 January 2018, Kilkenny
 11 January 2018, Limerick
 14 January 2018, Sligo
 25 January 2018, Cork
 28 January 2018, NCH, Dublin (recorded for RTÉ Lyric Fm)
 6 December 2018 – Emily Anderson Concert Hall, NUI Galway, Letters of Note (ConTempo)
 3 March 2019 – New Music Dublin, NCH (ConTempo)
 9 March 2019 – Emily Anderson Concert Hall, NUI Galway, first movement (ConTempo)
 National String Quartet Foundation, ConTempo Irish Tour:
 1 November 2019 – Thurles
 3 November 2019 – NCH, Dublin
 November 2021 – National String Quartet Foundation, Navarra Quartet, Irish Tour: three performances, (broadcast on RTÉ Lyric Fm)
 April 2022 – Navarra Quartet, UK Tour: three performances

Broadcasts on RTÉ Lyric Fm, WMBR (Cambridge MA), ECR (Ellesburg WA).

⁴⁵ In conversation with Jane O’Leary, February 2020.

⁴⁶ Jane O’Leary and ConTempo Quartet’s archives, 14 April 2022.

Rehearsals

In her 2015 string quartet, O’Leary adopted an entirely different approach than she did in her 2005 Piano Quintet. Over the 2013-2015 period, O’Leary held only two individual creative sessions and very few quartet meetings before she presented the final draft of *The passing sound of forever...* to ConTempo as a musical gift for their twentieth anniversary in July 2015.⁴⁷

As all their concert series for autumn 2015 had already been planned by January of the same year, ConTempo Quartet was unable to schedule the premiere on 1 September 2015, their official anniversary day. However, the opening concert of the quartet’s RTÉ national tour in 2016 provided the perfect setting for the premiere.⁴⁸

Rehearsals for *The passing sound of forever...* began in October 2015 and continued until the night of the premiere. Unlike other composers who might experience anxiety when listening for the first time to their new works, O’Leary experienced total confidence when attending her first rehearsal with the quartet. As a composer, she was in the fortunate position of having accumulated considerable experience and knowledge in the string quartet field over a period of three decades, having collaborated closely with the RTÉ Vanbrugh and ConTempo Quartets. There was no longer the working progress rehearsal style that she used for her piano quintet and early quartet pieces. As part of the 2015-2016 rehearsals, O’Leary took the initiative to explain to the performers the moods and sounds she wanted to achieve and the techniques they should use to achieve them. Additionally, she explained the individual notations of each line and assisted the quartet in incorporating them into their musical phrases naturally.

⁴⁷ In conversation with Jane O’Leary, March 2019.

⁴⁸ 30 January 2019, Triskel Arts Centre, Cork.

Notation does not convey everything; it is a description of something underneath the surface, which is crucial to ensuring that the performance is accurate and close to the composer's intentions. In this context, communication is essential, and O'Leary and ConTempo Quartet communicated frequently during the preparations for the premiere of *The passing sound of forever....*

The more you perform a piece the more you learn about it. The acoustic of different venues would also give the performers new perspectives of the piece making them react, model and incorporate the new sound colours in their interpretation. The time and sound can be modelled and worked with only in the space you are performing in.⁴⁹

Through the years, the ConTempo Quartet has learned that in concert situations, when the music cannot be interrupted by rehearsal talks, arguments and other distractions, musicians may be able to have a cathartic experience by listening freely to the new sounds they create in that space, creating a more accurate ambience for the new work with each performance.

'That is magic'.⁵⁰ With each performance of *The passing sound of forever...*, O'Leary knew that her new work was going to grow organically and become, as if it were, one of the performers's own compositions. 'It is the subsequent performance where you actually get to know the piece', O'Leary said.⁵¹

ConTempo Quartet and O'Leary observed that the first performance of a piece is always exciting and fresh, and likely to be technically perfect due to the amount of research and rehearsal put into the preparation of a new work. But in the absence of an actual performance, its meaning may not be inside you. 'This is because it has not yet happened. Once the piece is assimilated by the performers over several performances, it evolves into something

⁴⁹ In conversation with Jane O'Leary, January 2016, Galway.

⁵⁰ In conversation with Andreea Banciu, January 2020, Rosscahill.

⁵¹ In conversation with Jane O'Leary, October 2021, Galway.

entirely new'.⁵² According to O'Leary, 'the fact that *The passing sound of forever...* survived two performances and was taken and performed by other groups, showed its potential to grow and exist independently'.⁵³

Differences — CD versus Live Recordings

O'Leary, myself and violist Banciu of ConTempo Quartet spent a great deal of time exploring different types of sounds that the half wooden bow stroke would produce during the process of recording the CD. In total, we took over ten takes until we found the right proportion of the wood and hair of the bow to create a ghostly effect.

O'Leary says that she does not listen to her previous live broadcasted concerts because they were 'perfect' only for the moment, for that performance, and for the space at that particular time.⁵⁴

In their performance⁵⁵ of *The passing sound of forever...*, both O'Leary and ConTempo felt that something special was taking place. The result, however, was quite the opposite after listening back in 2019 to the RTÉ Lyric Fm recording of their 2019 performance from the National Concert Hall, as part of the New Music Dublin festival. This special atmosphere of *The passing sound of forever...*, which seemed exceptional on the day, has just not been captured by the recording.

It became evident to O'Leary that even the best live performances of a work would not necessarily translate to recordings. It is a very fragile momentary thing that can only be

⁵² In conversation with Andreea Banciu, January 2020, Oughterard.

⁵³ In conversation with Jane O'Leary, May 2021, Galway.

⁵⁴ Ibid.

⁵⁵ New Music Dublin, NCH, 3 March 2019.

appreciated in person, and then it is gone forever.

And this is what is so special about the live music, music we cannot have today due to Covid restrictions, and cannot be replicated. It is something in the present moment and by its vulnerability becomes extremely special and difficult to define.⁵⁶

In the face of such varied experiences, O’Leary was curious to listen back to the CD recording of the same piece, a recording that she did not have much expectation of at the time it was being made. The recording process involved some frantic experiences with a change in location halfway through, resulting in fatigue and emotional distress for the crew and artists. O’Leary concluded that everyone involved in the recording session had done a good job — nothing exceptional, but a well-recorded rendition of the score, especially in technical terms.

Upon reviewing it in 2021, O’Leary was once again puzzled. Although this recording was not a performance or a recording done in a single take, she felt that it was something special that she had not realized at the time, as it was not only technically close to perfection but also beautifully played with brilliant sound effects.⁵⁷

There are some interesting conclusions about the recording process O’Leary and ConTempo Quartet experienced. While listening to a live performance, the audience and musicians can be easily transported to an apparently perfect ethereal world. ‘I wish I could have captured that moment as it was the best I ever heard’, was O’Leary’s immediate reaction after the 2019 concert. The live recording, however, does not always capture the mood and atmosphere as experienced by the listeners in the room. ‘No, that CD recording is perfect, no other performance can be any better’, O’Leary commented in 2021.⁵⁸

⁵⁶ In conversation with Jane O’Leary, February 2021, Galway.

⁵⁷ In conversation with Jane O’Leary, March 2019, Galway.

⁵⁸ Ibid.

Thus, recordings serve a purpose; they are permanent in contrast to the transience of live performances. Recordings are eternal. A live performance, where the artist pushes her or his interpretation to the limit, is fuelled by adrenaline, inspiration and audience reaction. In contrast, a CD recording is an investment for the future, and performers often employ a more accurate and analytical approach to the recording.

A Theatrical Approach

A core aspect of the Galway Music Residency is a crossover programme where local artists meet, interact, and create new work with the Galway Ensemble in Residence, ConTempo Quartet. The artistic committee of the residency accepted a collaboration proposal from choreographer Ríonach Ní Néill for their 2016 ConTempo/raneous concert series. Ní Néill and O'Leary created a new dance and music piece with the participation of Maria Nilsson Waller, Lucia Kickham, Magdalena Hylak, and the four members of the ConTempo Quartet.

The new septet evolved from O'Leary's 2015 quartet, *The passing sound of forever...*, which itself was inspired by the first movement of Beethoven's String Quartet Op. 95 (*Serioso*), and which took its title from the closing lines of Dermot Healy's poem 'the echo of all that's happened' from his collection, *A Fool's Errand*. All three works will be performed in the evening programme, tracing the genesis of *A Passing Echo*.⁵⁹

As the rehearsals began, O'Leary and Ní Néill listened to, analysed and deconstructed the music of *The passing sound of forever...*, seeking answers to their starting point question, 'how does art inspire artists, and how fragments of that inspiration can appear and reappear across generations and artistic disciplines'.⁶⁰ After several sessions of creative collaboration, O'Leary and Ní Néill finalized the structure of *A Passing Echo*.

⁵⁹ Judy Murphy, 'NUIG premiere of new dance and music piece', *Connacht Tribune*, 6 October 2016.

⁶⁰ Ibid.

Throughout the process, Ní Néill had a clear vision of what kinds of music she wanted to develop and how she would have the dancers and musicians interact in her scenes. The seven artists, three dancers, and four members of ConTempo, included in the later stages, were granted extensive autonomy and authority. It was Néill's intention to encourage the performers to freely explore, play with, and create their own individual gestures and characters. Dancers and musicians were encouraged to organically incorporate their own personalities into the characters in her play.

The script was not strictly adhered to until close to the performance.⁶¹ It was agreed that the performers would have the time and space to develop their new artistic concept 'where music and movement are closely interwoven'.⁶²

When they first began working on the project, there were certain elements they focused on. Each instrumentalist would play and record up to eight bars of a short musical motif. A loop of the recorded music would be played several times in a row. All seven artists would be encouraged to explore and master one gesture at a time based on that particular musical motif. Over the course of four months, new gestures and melodic patterns were developed at a very slow pace, until everything gradually and naturally came together. It was a long, almost static rehearsal process.

Professional instrumentalists are accustomed to very different rehearsal procedures than these. Due to the advantage of being able to read and play from their parts or scores, musicians are faster at learning music. According to O'Leary, 'they just come in and do it immediately'.⁶³ In

⁶¹ 'ConTempo/raneous: A Passing Echo', <http://www.thegalwaymusicresidency.ie/events/detail.php?s=contemporaneous-a-passing-echo&fbclid=IwAR0VzFRA_ojQQ6anKujlHMx5wUkH5ABaYO-VaVn6XO2KNO99Y_PsvAz5v2s> [accessed 19 June 2020].

⁶² Ibid.

⁶³ In conversation with Jane O'Leary, January 2021, Galway.

contrast, dance is a physical art, and dancers have to learn their movements gradually through endless repetitions over an extended period of time.

By working with actors and dancers in previous projects, O’Leary had gained experience in this type of learning process. As for the rehearsals, she found them to be tedious:

they would go over and over again on the same physical movements until they were completely absorbed by their bodies. It was at such slow pace that the musicians involved in the project would find it distressing at times.⁶⁴

The members of ConTempo Quartet soon learned the importance of warming up their bodies prior to initiating their creative sessions. As a result, the instrumentalists were asked to arrive one hour prior to the start of each rehearsal. During simple movements or a simple walk in the space, they would be asked to warm up. Additionally, the same warm-up process would be repeated after each break. The majority of the time spent by ConTempo Quartet on the production of *A Passing Echo* was dedicated to warm-up exercises and choreography rather than music. According to Banciu:

Even during the rehearsals where we were only playing our instruments without participating in the choreography, the slow-motion patterns continued. It was not possible to begin playing right after each break due to the fact that all the dancers had to warm up again.⁶⁵

According to O’Leary, observing the interaction between these two worlds through different reactions was an enlightening experience. The play used four levels of reactions. In addition to the classical approach where the dancers reacted to the music, there were now three new

⁶⁴ In conversation with Jane O’Leary, February 2021, Galway.

⁶⁵ In conversation with Andreea Banciu, April 2019, Oughterard.

levels, where the instrumentalists were required to react to, collide with, or ignore the dancers entirely. Depending on the dancing, the instrumentalists would slow down or accelerate the speed, increase the dynamics, introduce sudden stops or alter the sound colour, improvise short motifs or remove one or more music lines at random, and follow and join the dancers as they moved. Throughout the show, there were ‘fighting’ moments where the performers confronted each other on stage, using their bows and instruments as weapons. Meanwhile, there were passages in which the seven performers ignored one another. They created seven separate setups and stories that appeared to exist in parallel universes through different use of spaces, movements, and music.

As the score was being sliced and diced, Ní Néill carefully chose pieces of music from which to build the following key elements of her work: patterns of three notes, related to each dancer and given to the musicians to improvise with; humming passages, given to Nicola and Banciu while Sofei and Mantu would complete the harmonies through the sounds of violin and cello; theatrical ‘walk and play with the instruments’ elements; the ‘sleeping musician’ pose, where the cellist had to play his instrument while lying down on the floor, as if he was asleep in an imaginary bed; ‘sniff and breathing’ moments, where all four instrumentalists had to sniff or take a deep breath together; ‘V moments’, where all the performers had to bring their music and movements to a sudden stop while moving in a V-shaped formation in the middle of the stage; making a ‘T figure’ with their arms.

It was a brilliant dance rendition of *The passing sound of forever....* I have very much enjoyed the slow-motion effect created by the dancers on the second muted movement of O’Leary and the free random walk of all the instrumentalists and performers done during the FREE section passage of her finale movement.⁶⁶

⁶⁶ In conversation with Andreea Banciu, April 2019, Rosscahill.

It was interesting to discover how Ní Néill had divided the music into sections in accordance with her choreography. The sections included Chinese Opera, Dancing Bear, Breathing Part, Walking Circles, and Hesitation Duet. A close look at Ní Néill's choreography script revealed O'Leary's fascination with how Ní Néill captured the different extended techniques she used in her quartet: Banciu plays non-bows, Nicola picks up fragments from her violin, Sofei fades out, Mantu circles, shoves, sweeps, bounces or slaps. The dancers were provided with a similar three-note pattern that was assigned to the instrumentalists – click, shimmer, vibrate – to use in their improvisations. According to O'Leary, 'I now have the opportunity to print two editions of *A Passing Echo*, one using classical music notation, and one with words and symbols'.⁶⁷

During the time spent listening to, working on, and reimagining *The passing sound of forever...*, the choreographer was able to successfully create in her new piece, *A Passing Echo*, a physical manifestation of O'Leary's music. It was initially thought by O'Leary that she would not be happy with all the changes and cuts made continuously by Ní Néill in her music score. At that point, O'Leary felt she was losing all control over her music, so she decided to step back and observe the process for a while. In the end, all of her anxieties disappeared when she realised that Ní Néill had a clear understanding of the whole structure of her piece.

Following the premiere⁶⁸ of *A Passing Echo*, O'Leary stated, 'I loved her interpretation of *The passing sound of forever...* and I was very happy to see it the way it went, beyond my imagination',⁶⁹ while the reviewer of *Connacht Tribune* noticed the importance of this Galway collaboration:

⁶⁷ In conversation with Jane O'Leary, January 2021, Galway.

⁶⁸ 12 October 2016, 7.30pm at The Cube Theatre, NUI Galway.

⁶⁹ In conversation with Jane O'Leary, February 2017, Oughterard.

A Passing Echo marks the culmination of a very successful creative partnership... this unique event brings together Galway's Ensemble in Residence and dance artist in residence, some of Europe's finest dancers and one of Ireland's most distinguished composers.⁷⁰

Rehearsals and Performances with a New Cellist

In spring 2019, the contract of ConTempo Quartet with RTÉ came to an end, as did the national concerts they were scheduled to perform. RTÉ was responsible for organising national concert tours for ConTempo Quartet, while the Galway Music Residency was responsible for overseeing the quartet's activities in Galway City and County. Therefore, when the National String Quartet Foundation invited ConTempo Quartet to participate in one of their national tour series in autumn 2019, the quartet enthusiastically accepted.

During the same period, the quartet learned that I had already been booked to lead the cello section of the Wexford Festival Opera Orchestra. I suggested Christopher Marwood as a replacement cellist for the NSQF tour. During his thirty-year association with Vanbrugh Quartet, Marwood was well known to the members of ConTempo Quartet, who had collaborated with him and Vanbrughs in over thirty chamber music concerts, both in Ireland and abroad. It was a relief when he accepted ConTempo Quartet's invitation for this tour.

Throughout ConTempo Quartet's rehearsals, O'Leary observed that the other three musicians were slightly more alert and on edge than usual. As they were required to share her piece with a new player, they were forced to look at it differently. Due to this, everyone took a bit more time to listen to one another while creating new interpretations, which gave the piece a new freshness. It was obvious to O'Leary, who knew both cellists well, that Marwood

⁷⁰ Judy Murphy, 'NUIG premiere of new dance and music piece', *Connacht Tribune*, 6 October 2016.

would have a completely different sound quality than I have, and that the relationship between the quartet members would have to be adjusted in order to accommodate all the new changes. In spite of this, the fact that Marwood and the three members of ConTempo Quartet had previously performed works by O’Leary made it much easier for them to react and adapt to each other’s sounds. ‘It was a brilliant performance, quite different from my expectations, but I could not figure out how or why’, O’Leary stated.⁷¹

A bit nervous at the beginning, Marwood was aware that ConTempo Quartet had already recorded *The passing sound of forever...* and performed it on several occasions. Consequently, he paid particular attention to the high cello passages in her piece, as well as analysing the score. The work was further enhanced by Marwood’s clarity and rhythmical precision. The members of ConTempo opted for a less extrovert approach. They employed less rubato in the FREE passage than they would normally do with me. With a new balance in the group, Marwood was able to take greater risks than usual while the members of ConTempo restrained their high energy level, focusing on the cello lines and delivering a clearer interpretation of the piece. A fresh perspective was added to *The passing sound of forever...* as a result of this approach.

American Premiere

Having her quartet performed by ConTempo a few times was very rewarding and O’Leary was even more pleased to hear how it took on a life of its own with different line-ups of performers.⁷² This occurred in 2017 when her quartet from 2013-2015 was selected for performance by the American chamber music group, ensemble mise-en.⁷³ Their experience

⁷¹ In conversation with Jane O’Leary, January 2019, Galway.

⁷² In conversation with Jane O’Leary, March 2019, Galway.

⁷³ Linda Buckley and Jane O’Leary selected for Mise-En Music Festival, Contemporary Music Centre, <<https://www.cmc.ie/news/010317/linda-buckley-and-jane-oleary-selected-mise-en-music-festival>> [accessed 1 August 2019].

with contemporary music made them feel comfortable with her composition. Similar to ConTempo and Vanbrugh Quartets, the members of the American group had known each other for some time and had a very good understanding and communication during the two very long rehearsals conducted by O’Leary in New York. O’Leary noticed immediately that the sound quality of their ensemble was very different from that of ConTempo and mixed ConTempo/Marwood ensembles. In general, their sound was mellow and subtle, with a quieter, more intimate approach.

According to O’Leary, ‘the ConTempo Quartet has the kind of wow effect, their playing is full of vitality, a perfect representation of their personalities in music’.⁷⁴ In contrast, the dynamics in the American group were quite the opposite, with much calmer musicians. They brought a unique perspective and flavour to the piece, which she found to be equally interesting and pleasant.

Her quartet had only been played once by the American group. Although ‘the piece was not fully internalised because it was yet to occur’,⁷⁵ O’Leary believed that they grasped it quickly under her direct supervision during their two rehearsals.

Recommendations and Observations

O’Leary’s main objective when interacting with performers is to relax. When performers are rehearsing with a composer for the first time, they are generally quite nervous. Performers are experiencing high levels of anxiety and doubt, asking continuously the same questions: Did I get it right? Is this what you want? In response to these questions, O’Leary would say, ‘well, it is not about what I want, it is about what you want to bring to the music. It is important for

⁷⁴ In conversation with Jane O’Leary, January 2018, Galway.

⁷⁵ Ibid.

you to feel relaxed and naturally find your way into the music'.⁷⁶

She also emphasises the importance of sound in her music. O'Leary recommends that a performer begins with the details, such as the sound colours, before approaching her overall work. Technically, it is important to consider how to achieve each of these individual sounds, especially *sul ponticello* and harmonics, and how to simultaneously achieve the harmonics/*tremolo*/*glissando*/*sul ponticello* sound effect.

As in Beethoven's music, dynamics should be pushed to the extremes, and *pp*, *ppp*, *pppp*, *ff*, *fff* should be treated as a dramatic character change instead of just a change in dynamics.

In order to achieve her desired sounds and dynamics, O'Leary had to push most of the string players she worked with to their limits. In her view, the only performers with whom she did not have to do this were the members of ConTempo Quartet, as we tend to go to extremes when we approach contemporary repertoire:

ConTempo members have all a marvellous *sul ponticello* technique, sharper than anybody else I have worked with. I have no idea how they do it, but it comes out just great, exactly as I wanted to be. There is a kind of glossy-sheen effect in their sound, maybe ConTempo are braver in playing straight on their bridges without worrying too much about losing bits of hair from their bows or dropping their bows on the other side of the bridge.⁷⁷

To approach O'Leary's work with fearlessness is the ultimate objective. A vivid memory of ConTempo Quartet performing Janáček's String Quartet No. 2 is etched in her mind.

Whenever ConTempo played a passage *ff* or *sul ponticello*, she almost jumped out of her seat:

⁷⁶ In conversation with Jane O'Leary, February 2018, Galway.

⁷⁷ Ibid.

The sound of the quartet was incredibly powerful, something I have never heard before and never heard again, since. There was no fear in their approach. Then I have realised that the most important thing I must achieve during my future rehearsals with string performers is to get them to relax in order to become fearless and bring my music to extremes.⁷⁸

***Triptych*, an Irish novelty**

O'Leary's *Triptych* is unique in the history of Irish music. It is the first Irish work scored for string quartet and orchestra. As can be seen in Table 2, very few works have ever been written for these groups worldwide.⁷⁹

⁷⁸ In conversation with Jane O'Leary, December 2019, Galway.

⁷⁹ List of works for soloist string quartet and orchestra provided by ConTempo Quartet, 16 January 2019.

Table 2, Works for String Quartet and Orchestra

YEAR	COMPOSER	TITLE	ORCHESTRATION
1845	Louis Spohr	Concerto in A minor, Op. 131	String quartet and orchestra
1905	Edward Elgar	Introduction and Allegro, Op. 47	Strings (solo string quartet and string orchestra)
1910	Vaughan Williams	Fantasia on a theme by Thomas Tallis	Double string orchestra with string quartet
1917	Herbert Howells	Elegy, Op. 15	Viola solo, string quartet and string orchestra
1930	Erwin Schulhoff	Concerto	String quartet and wind band
1932	Bohuslav Martinu	Concerto, H 207	String quartet and orchestra
1933	Arnold Schoenberg	Concerto in B-flat Major (a free transcription of Haendel's Concerto grosso in B-flat major Op. 6. No. 7)	String quartet and orchestra
1964	Benjamin Lees	Concerto	String quartet and orchestra
1973	Morton Feldman	String Quartet and Orchestra	String quartet and orchestra
1988	Gunther Schuller	Concerto	Solo string quartet and orchestra
1995	Stephen Paulus	Three Places	String quartet and orchestra
2000	Wolfgang Rihm	Concerto Dithyrambe	String quartet and orchestra
2005	Takuma Itoh	Concerto	String quartet and orchestra
2012	John Adams	Absolute Jest	String quartet and orchestra
2013	Joel Puckett	Short Stories Concerto	String quartet and wind orchestra

A number of new international works have been added to ConTempo's database as a result of Michael Dervan's research – Benjamin Britten's *Young Apollo* for piano, string quartet and orchestra (1939), Julián Orbón's *Concerto for String Quartet and Orchestra* (1958), Sándor Veress's *Concerto for String Quartet and Orchestra* (1961) and Pelle Gudmundsen-Holmgreen's *Concerto for string quartet and symphonic ensemble* (1990).⁸⁰

⁸⁰ In conversation with Michael Dervan, Zoom, 4 July 2022.

‘The string quartets I wrote over the years taught me so much that I began to consider how to extend the genre to a larger audience’, O’Leary explained.⁸¹ O’Leary was interested in the idea of layering the sounds of the string quartet over the colours of the orchestra, and she made this idea a personal challenge, hoping ConTempo Quartet would perform the solo parts accompanied by the RTÉ National Symphony Orchestra.

When RTÉ decided not to continue supporting a string quartet, O’Leary presented the idea to the New Music Festival Dublin festival as an opportunity to preserve this unique chapter in Irish music history. As a result, it was programmed for the 2020 edition. In the year of the ConTempo Quartet’s twenty-fifth anniversary, this new work would have been a perfect fit for a new music festival. But it did not work out. New Music Dublin had mistakenly booked them for two events taking place simultaneously, and ultimately asked them to participate in their ‘ConTempo and Friends’ event, held at the Royal Hibernian Academy Dublin, instead. The performance did take place, however, with the Ligeti Quartet from England joining the orchestra.

For O’Leary, working with the Ligeti Quartet ‘was a breeze’, since its young members had extensive experience performing contemporary music. Through Skype and Zoom, they worked on *Triptych* for several hours with O’Leary, as well as a full rehearsal day in Dublin.⁸² The most significant point O’Leary made during their encounters was that Ligeti Quartet should not act individually, but as a whole unit interacting with the orchestra as a soloist string quartet ensemble.

In *Triptych*, O’Leary utilised the classical *concerto* form consisting of three movements, none

⁸¹ In conversation with Jane O’Leary, 15 March 2020, Galway.

⁸² In conversations with Jane O’Leary, 4 May 2022, Galway.

of which exceeds five minutes in length. As O’Leary progressed in her career, she became more comfortable writing five-minute pieces, so she opted to use shorter movements in her *Triptych* as well. During the first rehearsal, she was extremely pleased with the final version of all her string parts and the fact that there were no errors or corrections made to them.

Triptych was premiered just before the Covid-19 lockdown in March 2020; therefore, O’Leary had the opportunity to meet and work face-to-face with all the musicians as well as attend the concert in person.⁸³

Triptych was not commissioned, but rather an expression of her endless exploration of the sounds of string instruments, as a natural continuation of her string quartet works. The innovation of the new string quartet concerto was well received:

In three movements, the piece was an exploration of glistening, metallic orchestral sonorities each of which lingered for a few seconds before melting into the next. There was little sense of narrative connecting the various textures and it remained an exploration of ways of projecting the individual timbres of the string quartet onto an orchestral canvas. That these never lost interest demonstrated the subtleties of O’Leary’s sensitive ear and refined sense of orchestration.⁸⁴

Conclusion

In her chamber music of the last two decades, O’Leary invites the performer to engage in a continuous creative process. In her pieces, there is a deliberate ambiguity, a sense of mystery, a recognition that music is elusive, ephemeral, and ultimately unknowable:

⁸³ New Music Dublin: RTÉ NSO celebrate Irish & Icelandic composers, <<https://www.rte.ie/culture/2020/0228/1118267-new-music-dublin-rte-nso-celebrate-irish-icelandic-composers/>> [accessed 29 February 2021].

⁸⁴ Adrian Smith, ‘New Music Up a Notch’, *Journal of Music*, <<https://journalofmusic.com/criticism/new-music-notch>> [accessed 19 February 2022].

As a piece is absorbed by the performer, it continues to develop and as it moves into the minds of listeners it takes on another life. This is truly the beauty of music—that it remains alive through performance. There is no final or perfect version. It is not ‘owned’ by anyone but is there to be received by those who are open to it.⁸⁵

According to O’Leary:

ConTempo marked a turning point in my approach to string instruments and in my overall compositional style. This has evolved into a close collaborative process that is influenced by the personalities and sound qualities of the performers.⁸⁶

⁸⁵ In conversation with O’Leary, May 2019, Galway.

⁸⁶ In conversation with O’Leary, January 2019, Galway.

Chapter Four: Jennifer Walshe

Introduction

Jennifer Walshe, who was described by Michael Dervan as ‘the most original compositional voice to emerge in Ireland in the last 20 years’, is an Irish composer, improviser, vocalist and artist.¹ She was born in Dublin in 1974. Her father worked for IBM and was occasionally transferred internationally (the family lived in Amsterdam for three years and later San Francisco for six months); her mother is a writer and playwright. Her father played in a pop band and loved The Beatles, Bill Evans and Erik Satie, while her mother preferred Elvis Presley. Thanks to this environment, Walshe learned to play Satie and Chopin, not Bach or Beethoven. She recalled, ‘there was a time when I thought that Satie’s performance directions — ‘from the corner of your hand’, ‘be alone for a moment’ — were totally normal’.²

She studied composition with Kevin Volans in Dublin and at the Royal Scottish Academy of Music and Drama in Glasgow under John Maxwell Geddes before graduating with a doctoral degree from Northwestern University, Chicago in 2002. She was a fellow at the Akademie Schloss Solitude, Stuttgart, until 2004,³ when she moved to Berlin as a guest of the DAAD Artist-in-Berlin Program.⁴

She was awarded the Kranichsteiner Musikpreis in 2000 at the International Summer School for New Music in Darmstadt. In 2002 she won the SCI/ASCAP Student Commission

¹ Michael Dervan, review ‘Composers Choice’, *The Irish Times*, 30 March 2002.

² Bob Gilmore, ‘Don’t do permission isn’t — the music of Jennifer Walshe’, <<http://journalofmusic.com/focus/dont-do-permission-isnt-music-jennifer-walshe>> [accessed 28 December 2020].

³ The Akademie Schloss Solitude is a German foundation subsidised by State of Baden-Württemberg. The Akademie promotes mainly younger, particularly gifted artists by means of residency fellowships and also by organising events and exhibitions by its residents.

⁴ The German Academic Exchange Service or DAAD is the largest German support organisation in the field of International academic cooperation, with several Nobel prize winners as DAAD alumni.

Competition⁵ and in 2008 the Niedersächsisches Ministerium für Wissenschaft und Kultur awarded her the Praetorius Music Prize for Composition. She was a guest curator of the Danish music and sound art festival SPOR in 2014. She has lived in Venice, Italy on a scholarship from the Fondazione Claudio Buziol and in London as a Reader in Music at Brunel University. In 2021 she was appointed as the new Professor of Composition at the University of Oxford, in association with Worcester College. Well-known bodies that have premiered Walshe's works include the Irish Chamber Orchestra, Südwest Rundfunk, Huddersfield Contemporary Music Festival, Semperoper Dresden, ConTempo Quartet, Musica Nova Consort, ensemble research, Crash Ensemble, Trio Scordatura, Concorde, Q-02 and Arditti Quartet.

As well as her compositional activities, Walshe frequently performs as a vocalist, specialising in extended techniques. A number of her recent compositions have been commissioned for her voice in conjunction with other instruments. Grúpat, a project she developed in 2007, involved her impersonating twelve alter egos and creating compositions, graphic scores, installations, photography, films, sculptures and fashion under each. Pieces by Grúpat members have been performed and exhibited at festivals in Dublin, Kilkenny, New York, Houston, San Francisco, Tel Aviv and Galway. They were the focus of a major retrospective at the Project Arts Centre in Dublin in 2009, which coincided with the publication of the book Grúpat by Project Press and the release of two Grúpat CDs. This was followed in 2010 with a Grúpat solo exhibition titled NO IRISH NEED APPLY at Chelsea Art Museum, New York. They also featured at the Cut & Splice Festival at the ICA London in 2011, during which performances and exhibitions of their work took place.⁶

⁵ Walshe was commissioned by SCI/ASCAP to write an eleven-minute piece for string quartet, published by Contemporary Music Centre in 2003, under the title name *minard/nithsdale*.

⁶ 'Jennifer Walshe', <<http://milker.org/jenniferwalshebiography>> [accessed 3 February 2022].

As of 2007, Walshe had completed three operas, which were the most significant pieces she had completed. *XXX_LIVE_NUDE_GIRLS!!!*, was commissioned by the ‘Dresdener Tage der zeitgenössischen Musik and Wien Modern’, and premiered in Dresden in October 2003. *set phasers on KILL!*, was premiered in Hamburg and Berlin in January 2005 by the Berlin opera company Novoflot, who commissioned it in conjunction with the Hamburg Staatsoper and the Sophiensaele, Berlin. *Motel Abandon*, premiered in Berlin in November 2005, was written to be performed in an apartment, with only three performers: Walshe herself, the Irish actor Stephen Swift and the French Berlin-based cellist Augustin Maurs. There is no stage, no orchestra, no special effects in this opera; the performers themselves provide the lighting. As the stage, the performances were held in an apartment with eight rooms. The audience was given a few rules: no switching on or off of the lights, no opening or closing of doors, and no talking during the performance. Aside from recording the sounds made by the performers, Walshe placed tape recordings around the apartment and played a DVD on the television. She also directed the performance.⁷

Connections

It is important to note that the majority of the above information was available to all four members of ConTempo Quartet in 2006, when they were asked to select and perform some contemporary works in their first performance at the 2007 Printing House Festival of New Music. In addition to providing young Irish composers with the best possible platform and exposure, The Printing House Festival also provided opportunities for them to meet, discuss, and collaborate with world artists as well as commissioning them to write for well-established chamber music ensembles. A number of guest artists performed at the 2007 edition of this festival, including cellist Rohan de Saram (a founding a member of the Arditti Quartet),

⁷ Bob Gilmore, ‘Don’t do permission isn’t — the music of Jennifer Walshe’.

guitarist and composer Ronan Guilfoyle, pianist Aki Takahashi, and the ConTempo Quartet. A number of composers were selected, including Donnacha Dennehy, Jennifer Walshe, Ian Wilson, Seán Clancy, Garrett Sholdice, as well as members of the Young Composers' Collective, who were commissioned to compose thirteen one-minute pieces for the Dublin Guitar Quartet. The depth and success of the Printing House Festival, which was a precursor of the music production company, Ergodos, run by composers Garrett Scholdice and Benedict Schlepper-Connolly, was proven over the years by the fact that many of those involved would go on to have successful careers.

ConTempo Quartet's connections to Walshe, before they ever came to work with her, included their friendship with two of her teachers, John Maxwell Geddes (1941-2017) and Kevin Volans (b1949), and the fact that the members of the quartet are all roughly the same age as her.

Kevin Volans is an South African-born composer who has been in Ireland since mid 1980s, and became an Irish citizen in 1995. He draws inspiration from the minimalistic current and South-African rhythms in his compositions. ConTempo Quartet has established a strong relationship with him, sharing a mutual admiration for each other's work which has been manifested in dozens of performances of Volans's string quartet and quintet works.

A bond was formed between ConTempo and Walshe as a result of these connections and her new techniques and sounds were adopted by ConTempo Quartet with ease and understanding. As a result, it was an easy decision for the members of ConTempo Quartet to accept and perform *minard/nithsdale* as their closing piece at the Printing House Festival.

minard/nithsdale

In 2002, Walshe received first prize in the SCI/ASCAP Student Commission Competition, and she finalised her commissioned work a year later in the form of an eleven-minute string quartet piece with two boomboxes and torch, entitled *minard/nithsdale*.

I would say that the striking appearance of the ‘boomboxes and a torch’ in the sub-title of her piece made me so immediately curious in exploring this work that I totally left my daily practice routine and jumped straightaway into this new world. I had serious fun while learning all about spacing, preparation, notation, boomboxes and torch and identifying her new sounds, techniques, musical quirky elements, and challenges of *minard/nithsdale*.⁸

Technical elements of *minard/nithsdale*

A specific section of Walshe’s score instructs the performers on how to practise *minard/nithsdale*, handle all the required elements and perform. The information is divided into four sections: spacing, preparation, notation and torch.

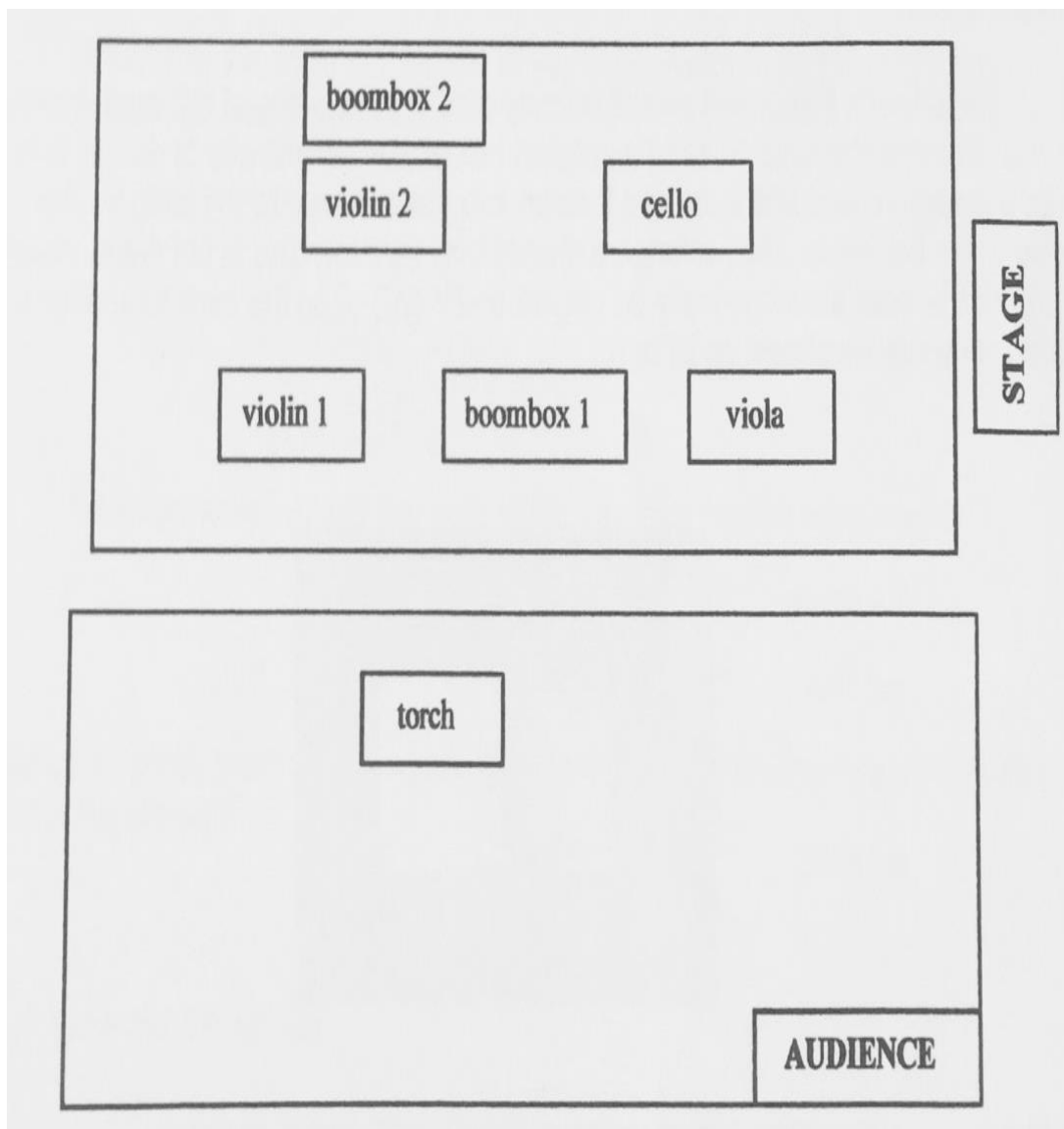
Spacing

Walshe’s diagram illustrates how the four string players, the two boomboxes and the torch should be positioned on stage. The quartet sits with the first violin in front of the second violin on the left, and the viola in front of the cello on the right. A novelty of this performance is the fact that it requires the musicians to perform on four raised platforms, in the same manner that cellists and other seated instrumentalists perform concertos as soloists with orchestras. Walshe’s diagram shows exactly how each of the four string players, the two boomboxes and the torch should be positioned on stage.

⁸ In conversation with Andreea Banciu, 15 March 2017, Dublin.

In addition to each musician being amplified, the accompanying CD parts must be played on large, portable, high volume domestic music players, commonly referred to as two boomboxes. The first boombox should be placed on a small table in the centre, while the second boombox should be placed at the back, near the feet of the second violinist (Diagram A).

Diagram A, stage requirements for *minard/nithsdale*



During the performance, an extra person must be seated in the first row of the audience in order to use the torch (Diagram A). Additionally, Walshe specifies the use of timers, stand lights, sounds, metronome, movement on stage and the lighting of the venue.

Four individual timers should be provided to keep track of the time during *minard/nithsdale*. In accordance with the score, all performers must simultaneously start their timers, performing independently from one another for the duration of the piece, except at the point at 5'27" when they should perform together. For this particular moment, one player is responsible for cueing all the other players in order to maintain synchronicity with the rhythmic patterns of muting and unmuting the strings. For the performance of *minard/nithsdale*, each performer should have and use four individual stand lights. The only light in the venue should come from the stand lights and torch. Lighting should be on at the beginning of the piece, but at a lower intensity, and then gradually decrease to complete darkness as soon as the first violinist initiates the piece by cueing the other musicians to start their timers.

One of the distinctive features of *minard/nithsdale* is the notation of the sounds, called 'models', both in the score and in the individual parts. When 'models' are followed by a 'mod.' notation, they indicate that they should be repeated over and over for a period of extended time. Whenever musicians are aware of how the main 'model' functions, they may freely alter it through repetition, provided that they do not make radical changes to it.

The metronome markings are also subject to some flexibility. In the part, whenever the 'VARY' notation appears after a metronome marking, the performer has the option of playing within that given range. Each individual part of the four string players is notated using two staves (Diagram B).

Diagram B, double notation for strings

The diagram shows a handwritten musical score for strings and voice. At the top, a box contains the time '0'00"'. Below this, there are four groups of staves, each representing a different instrument or voice part. Each group consists of a five-line staff and a one-line staff. The first group is for Violin 1, with the five-line staff labeled 'violin (prepared using card)' and the one-line staff labeled 'violin 1'. The second group is for Violin 2, with the five-line staff labeled 'violin (prepared using card)' and the one-line staff labeled 'violin 2'. The third group is for Viola, with the five-line staff labeled 'viola (prepared using card)' and the one-line staff labeled 'viola'. The fourth group is for Cello, with the five-line staff labeled 'cello (prepared using card)' and the one-line staff labeled 'cello'. Each five-line staff has a box above it containing the instruction 'start timer / press play on CD 1; move to seat.' (for Violin 1 and Violin 2) or 'start timer' (for Viola and Cello). The one-line staves have a single horizontal line with a small tick mark, indicating the vocal sounds.

On the upper five-line stave, Walshe indicates the instrument sounds, while on the lower one-line stave, she specifies only the vocal sounds.⁹ The vocal sounds consist of ‘tongue clicks’. The performers are expected to click their tongues in accordance with the rhythmic patterns, resulting in a short percussive sound varying the pitch within the lower register of their voices.

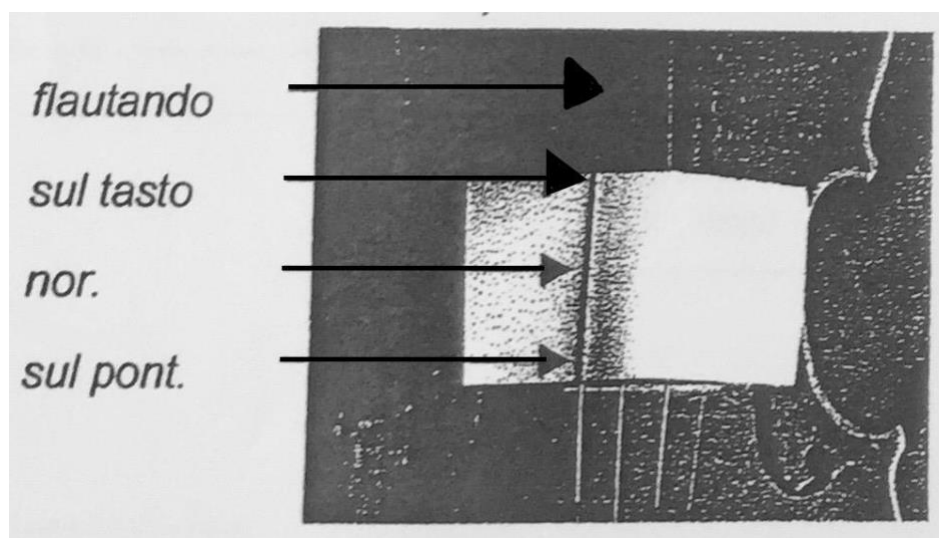
⁹ The vocal sounds are indicated in the score between 7'15" and 10'21", Appendix D, *minard/nithsdale* Score, 172.

Preparation

The use of ‘prepared’ string instruments adds a new dimension to the string quartet literature. In piano literature, the term ‘prepared’ instrument is associated with the work of John Cage.¹⁰ A prepared piano was a piano that was modified by placing a range of objects between some of its strings to produce sounds that were both percussive and otherworldly.

To prepare each string instrument for Walshe’s quartet, a piece of stiff card should be threaded over the middle strings (G and D on the viola and cello, D and A on the violins) and below the outside strings (C and A on the viola and cello, G and E on the violins), (Diagram C).

Diagram C, prepared strings requirements



The composer requests four types of sounds in *minard/nithsdale*: *flautando*, *sul tasto*, *normale* and *sul ponticello* (Diagram C). Walshe provides detailed instructions for making these sounds, as well as an additional sound that is a mixture of *sul ponticello* and *sul tasto* (Diagram D).

The last sound effect, created by a continuous and slow circular movement of the bow,

¹⁰ ‘John Cage, prepared piano’, <http://facweb.cs.depaul.edu/sgrais/prepared_piano.html> [accessed 5 September 2016].

resembles the sound of rusty bicycle chains and is one of the most important features of *minard/nithsdale*.

Diagram D, extended sound techniques

<i>flautando</i>	play on the strings over the fingerboard, above the card
<i>sul tasto</i>	play on or level with the edge of the card furthest from the bridge
<i>nor.</i>	play on or level with the centre of the card
<i>sul pont.</i>	play on or level with the edge of the card nearest to the bridge
<i>sul pont.</i> →	<i>sul tasto</i> slowly and continuously move bow from <i>sul pont.</i> to <i>sul tasto</i>

Notation

Walshe introduces a new clef, the ‘body clef’, in addition to the conventional treble, alto, and bass clefs. With the ‘body clef’, Walshe indicates to the quartet members which part of the instrument they should play on (Diagram E).

Diagram E, performing on the body of the string instruments requirements

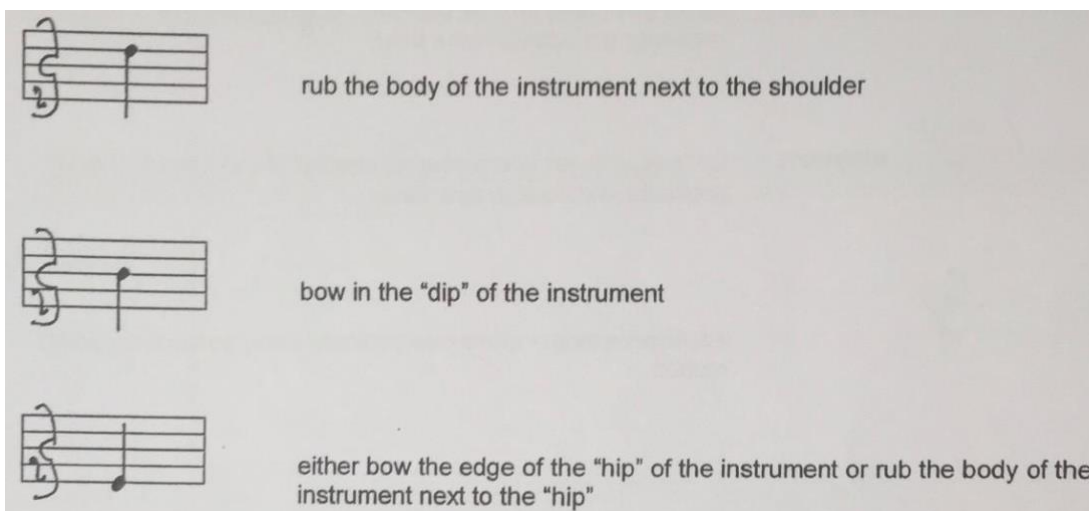


Diagram E illustrates three techniques for playing on the body of string instruments, each represented by a musical staff with a note and a corresponding instruction:

- The first staff shows a note on the first line of a treble clef staff, with the instruction: "rub the body of the instrument next to the shoulder".
- The second staff shows a note on the first line of a treble clef staff, with the instruction: "bow in the 'dip' of the instrument".
- The third staff shows a note on the first line of a treble clef staff, with the instruction: "either bow the edge of the 'hip' of the instrument or rub the body of the instrument next to the 'hip'".

Additionally, Walshe uses other symbols to translate her musical thoughts, characterisations and sounds into the music parts (Diagrams F and G).

Diagram F, left hand fingers and bow extended techniques

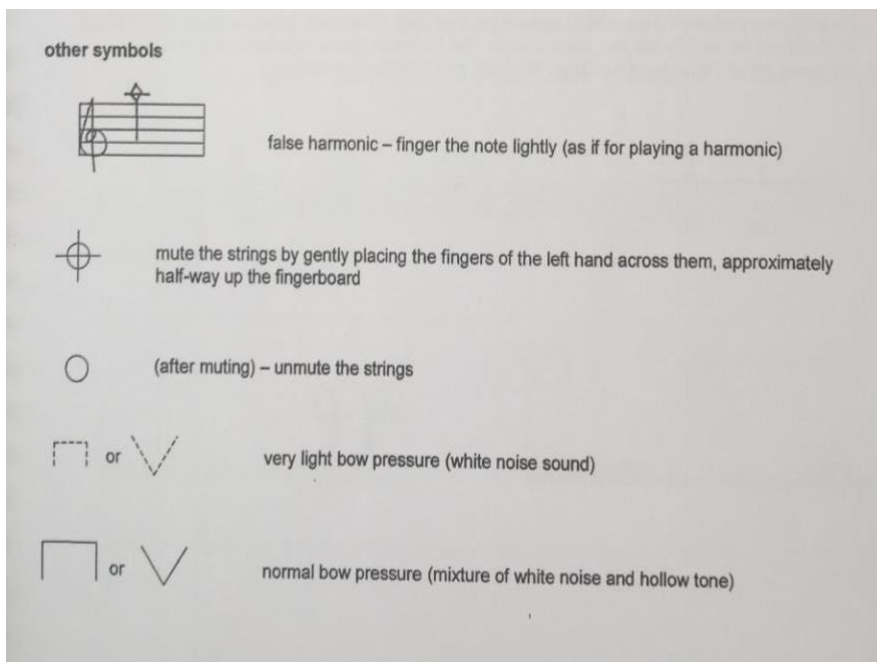
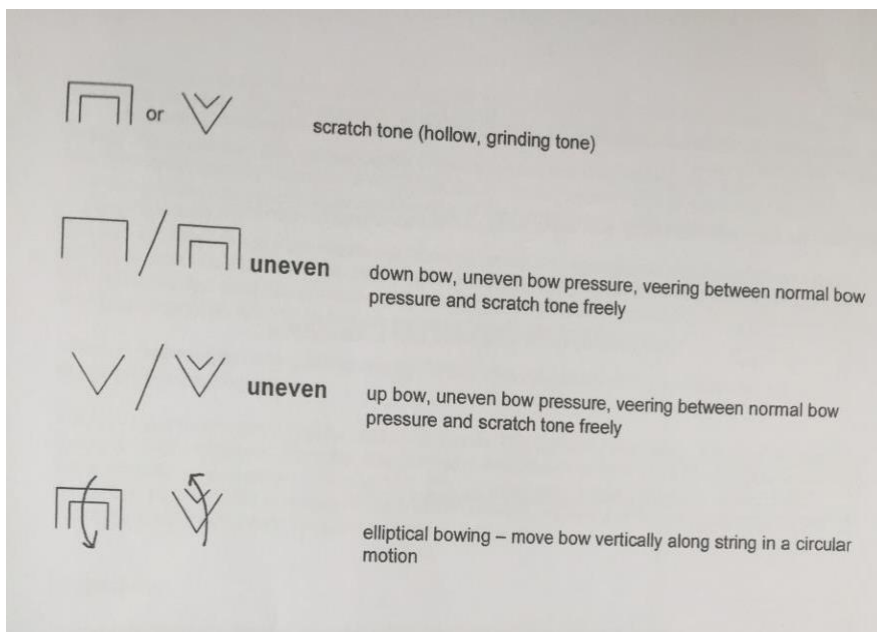


Diagram G, bow pressure and scratching extended techniques



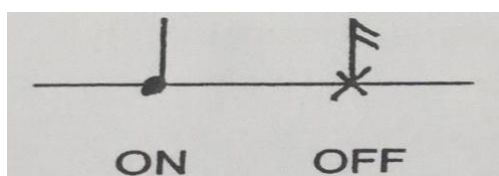
In addition to the usual contemporary techniques, such as false harmonics, different bow pressures and speeds, scratchy loud or light tones, or a combination of all of them, Walshe introduces two new techniques: gently pressing the left hand finger halfway up the fingerboard and elliptical bowing. In addition to the prepared strings, these two extended

techniques as well as the tongue-clicks make *minard/nithsdale* not just a unique work of the twenty-first century, but also one that brings the string quartet genre into the future.

Torch

As a new asset to the classical string quartet ensemble in *minard/nithsdale*, Walshe brings a torch to the group. The piece requires a battery-operated torch of an average household size, which is not too bright. An additional performer should be responsible for operating the torch, sitting in the first row of the audience, left of centre-stage (Diagram A). Rhythmical patterns are the only notations in the torch part (Diagram H).

Diagram H, torch patterns



Physical and Technical Recommendations and Performance Considerations

***minard/nithsdale* through the eyes of the composer**

As a result of several meetings and correspondences with Jennifer Walshe over the years, members of ConTempo Quartet have learned that she is often intrigued by sounds that are normally regarded as flawed or redundant. It is her experience that when she works with sounds for a piece, they are often associated with some emotional, social, or physical condition: ‘the sound of people who want to shout but are unable to do so because they don't want to wake the children or neighbours’.¹¹ As a result, her task is to remove as much information as possible about these situations, similarly to how an individual in a picture can

¹¹ ‘Jennifer Walshe, Marlowe S.’ <<https://quatuorbozzini.ca/en/oeuvres/24407>> [accessed June 2019].

be isolated by cutting off parts or painting over the other figures. ‘I don’t want the situation to be readily apparent’.¹² Walshe explains that sound does not exist in a cultural vacuum, and this process of removing information cannot be absolute; each listener will bring their own unique associations to the piece. ‘As a composer, I try to cloud and mute these associations, abstracting and distilling the sounds from their extra-musical affiliations; what bursts through and resonates with the listener is where the piece lives’.¹³ According to Walshe, this abstraction occurs in various ways — all the string players thread a card through their strings, which results in metallic overtones, and muddy rhythms, so that no definite pitch can be discerned in the sound produced. In *minard/nithsdale*, straightforward melodies are played out of whack with organic electronic sounds and juxtaposed with mechanical acoustic sounds. The result is a piece composed for prepared string quartet, two boomboxes and a torch.

***minard/nithsdale* through the eyes of ConTempo quartet**

Due to its Romanian background, ConTempo Quartet began working on *minard/nithsdale* under the legacy of *lectură muzicală*.¹⁴ The members of the ConTempo Quartet organized their first instrument-less session as soon as they received the score, parts, and two pre-recorded CDs of *minard/nithsdale*. During this session, they went through a first musical lecture of the piece. In this session, Walshe’s preface to her score was read aloud. In the first instance, they learned about the use of ‘prepared’ string instruments in *minard/nithsdale*, something that they had never experienced before. Despite being used to many contemporary techniques, including those from George Crumb’s cult piece, *Black Angels*, which requires a number of additional instruments, tools, theatrical gestures, and the use of upside down instruments, the ConTempo Quartet members were fascinated by the new techniques Walshe introduces in *minard/nithsdale*.

¹² <<https://quatuorbozzini.ca/en/oeuvres/24407>>, [accessed June 2019].

¹³ In conversation with Walshe, July 2018, Dublin.

¹⁴ Chapter One, Musical Reading (*Lectură Muzicală*), 1.

Their first reading session quickly evolved into a quest to unlock and understand the new musical tools and elements Walshe had introduced in *minard/nithsdale*:

At the end our rehearsal, all the members of ConTempo Quartet went out on a second quest, this time a ‘shopping quest’, having a *minard/nithsdale* shopping-list in their hands. The ingredients needed for *minard/nithsdale* were: two second-hand boomboxes, a small torch, four timers, a bunch of hard paper covers, a small table and four platforms.¹⁵

A second reading of *minard/nithsdale* was conducted on the following day, this time with a focus only on rhythmical patterns. ConTempo Quartet focused on three rhythmical passages that require particular attention, using three different sound-techniques: *arco*, *pizzicato* and voice. The first pattern commences at the beginning of the piece and requires different types of right-hand pressure, accents, and rhythmical elements to be applied to the prepared part of the instruments, with the hard paper cover. Despite the need to play the rhythms written in each part as precisely as possible, Walshe emphasizes that the musicians should attempt to play the rhythms independently from each other, creating a controlled chaos. This combination of sound effects and rhythmical patterns should create an overall sound that resembles rusty bicycle wheels Walshe heard through the open windows of her childhood studio flat at dawn.

In the final section of the piece, starting at 6’43” the second and third rhythmical patterns blend with one another. All four instruments perform both simultaneously. Walshe uses precise rhythmical patterns that are juxtaposed together for the creation of a chaotic mass of noises, which starts and ends at the same time in the *tutti* section. In the second pattern, *pizzicato* is performed alternately with both hands plucking the open strings and just the right

¹⁵ In conversation with Banciu, October 2018, Galway.

hand plucking the half-dampened strings. This alternating pattern is led by one of the performers, in the case of ConTempo Quartet, the first violinist.

Walshe introduces vocal tongue-clicks in the third rhythmical pattern at 7'15". For this developed technique to be effective, it requires several hours of practice to get the right sound-clicks to come off the tongue. According to the composer, the mouth should remain open throughout the entire tongue-clicking passage. By making use of more neck muscles, cheek muscles, and tongue muscles, performers are able to obtain low click-sounds. The use of those untrained muscles of the performers, combined with the long amount of time the performers should continuously deliver tongue-clicks, always keeping their mouths open, proved to the members of ConTempo Quartet a more challenging task than they expected after their first rehearsals. Consequently, in addition to analysing the score, reading and learning all the techniques, practising the *tutti* rhythmical patterns and individual parts, the members of the ConTempo Quartet had to train their face muscles in order to perform the tongue-clicks sound effects as requested by Walshe.

Despite the fact that all of these things were achieved during several rehearsals of *minard/nithsdale*, nothing prepared ConTempo Quartet for what occurred during the piece's first performance. 'In the middle of the tongue-clicks passage, our mouths became completely dry due to the humidity in the Printing House and possible fatigue. Our dry mouths had an immediate impact on the quality of Walshe's sound-effect'.¹⁶ As a result of visual contact, ConTempo Quartet members decided on the spot to take turns in delivering the tongue-clicks. As the four-part *tutti* tongue-clicks passage was simplified to three parts, the fourth was left out, giving each performer a chance to drop out in turn so that his/her mouth could rest and

¹⁶ In conversation with Andreea Banciu, Rosscahill, January 2019.

relax, allowing him/her to resume producing the tongue-clicks until the end. It was decided to keep this amendment to *minard/nithsdale* through all future performances, with the addition of having four glasses of water under the chairs on stage.

***minard/nithsdale* through the eyes of the first violinist**

The first violinist's role in the classical era, beginning with the early string quartets of Haydn, Mozart and Beethoven, was primarily that of a leader, directing the other members of the quartet, through the piece, as well as performing the musical solos. Walshe entirely shifts the traditional first violin solo elements in *minard/nithsdale* to the second violin, from 3'39" to 5'09", to the cello, from 5'27" to 6'39", to CD 1, starting with 0'44" and to the torch. A rare instance of the first violin impersonating the classical type of leader occurs at the beginning of *minard/nithsdale*, when all performers sit down except the first violinist, who moves directly to the Boombox 1. Once the other three performers have been instructed to begin their timers and the second violinist to start CD 2 on Boombox 2, the first violinist will move to his/her seat. Bogdan Sofei, the first violinist of ConTempo Quartet, explains:

The classical tradition of the leading violinist is kept in *minard/nithsdale* only through the cues, given by the first violinist to the ensemble, now and again, and not through the melodic lines or solo moments. Those cues are very important, as the four timers sometimes run unexpectedly out of battery or there might be some delay in between them, if they are not started simultaneously. The first violinist should act as gentle conductor, reassuring his or her colleagues that they are on the right track.¹⁷

At the beginning of *minard/nithsdale*, the first violinist must stand in front of Boombox 1¹⁸ and ensure that all the string quartet members, the torch player, and the technician are

¹⁷ In conversations with Sofei, Doon West, 1 April 2019.

¹⁸ Diagram A: stage requirements for *minard/nithsdale*, 89.

prepared to begin their timers. A clear cue should be given by the first violinist for them to begin their timers, while at the same time the second violinist should begin the CD parts. In order to perform this cue successfully, it is necessary to practice individually, in front of a mirror, as well as in group settings. Although this cue does not require the use of the musical instruments and is therefore sometimes regarded as time consuming by the string performers, it is an essential part of the piece and requires several rehearsals to create a smooth theatrical element, which opens a whole new world to audiences for string quartet performances.

It is recommended to conduct small reassuring leading gestures at 1'26", leading in the second violinist and the cellist, at 3'40", showing the end of the passage to the violist and cellist, and at 7'15", showing the beginning of the 'tongue clicks' passage. Nevertheless, for the final passages of *minard/nithsdale*, Sofei emphasizes the importance of clear, large cueing gestures that the first violinist should employ in order to signal to his or her colleagues the abrupt and unexpected changes in the score.

Particular attention should be paid to the cue at 6'34", which occurs immediately following a pause of four seconds. The performers have been performing independently throughout *minard/nithsdale*, except at this point in which they have to play together simultaneously.

When muting and unmuting the strings, the first violinist could indicate this by raising the head of his or her violin, which signifies the unmuting of the strings, and by pointing it downwards, which signifies the muting of the strings. As Sofei recommends in *minard/nithsdale*, the final two clear cueing gestures should occur at 9'30", which concludes the passage of muting and unmuting the strings, and at 10'21", which closes the sounds of *minard/nithsdale*, followed by a period of silence in the dark of twenty-one seconds.

***minard/nithsdale* through the eyes of the second violinist**

ConTempo Quartet's second violinist, Ingrid Nicola, is comfortable performing any theatrical movements that contemporary works may require. Through Crumb's *Black Angels* and other Irish and international compositions involving theatrical movements, such as those of Jörg Widmann, John McLachlan, Alec Roth, and John Cage, Nicola and her colleagues have been prepared for the theatrical approach of *minard/nithsdale*. Nicola points out that, in addition to preparing the violin and performing tongue-clicks, the second violinist should pay attention to two other factors. A solo is performed at 3'39", while the other three instruments and CD 2 stop playing. The second violin introduces a brand-new sound-effect to *minard/nithsdale*, creating an eerie atmosphere by bowing the edge of the instrument's hip and mixing this original sound with *normale* and *flautando* strokes of harmonic notes played high on the lower string.

The second element is performed simultaneously with the first violinist and the viola player. As the cellist performs a cadenza, the passage begins at 5'27" and ends at 6'39". Unlike the first violinist and violist who perform the same pattern, the second violinist rubs back and forth with the 'flesh parts' of the fingers on the wooden body of the instrument in an irregular manner, speeding up and slowing down at various times.

***minard/nithsdale* through the eyes of the violist**

As a professional viola player for more than three decades Banciu explains that despite having performed in over two thousand nine hundred concerts, as well as premiering over one hundred Irish works, none of those experiences enabled her to sight read through *minard/nithsdale* at the first rehearsal. As far as the structure of the piece or the technical requirements of the left and right hands are concerned, it had nothing to do with either. Along with preparing the instrument and becoming familiar with the different types of bow pressure

asked for in *minard/nithsdale*, there was an additional, unconventional requirement, the use of tongue clicks at the end of the piece. This puzzled Banciu. For violists who wish to achieve this new sound effect, she recommends starting by training their mouth muscles first.

Banciu explains that, even though the tongue-clicks passages would be quite tricky to be individually achieved, the overall result, as an ensemble, would be just right, in the end.

In the viola part, there is an important passage starting at 2'03" and ending at 3'04". The significance of this passage lies in the fact that the violist is responsible for changing and transforming the overall mass of sounds and colours generated by the two violinists, the cellist, as well as pre-recorded sounds. Murmurs, squelches, and slurps are produced on CD 1 and CD 2 against a large number of sound effects, by scratching and applying uneven bow pressures. The direct pressure on stiff cards varies from *sul tasto* to *sul poticello*. By using elliptical bowings, the viola will produce an overall sound that is reminiscent of rusty old bikes. It is worth noting that the 'rusty old bike' sound effect, used by Jennifer Walshe in *minard/nithsdale*, was soon embraced and used in a number of Irish chamber music compositions of the twenty-first century, including the 'Jig for String Quintet', of Stephen Gardner.¹⁹

According to Banciu, Walshe introduces another interesting extended-technique element in *minard/nithsdale* — a frantic patterning of fingers on stiff cards accompanied, at irregular intervals, by an indication of rapidly scribbling letters, syllables, and words on the card. Once finished scribbling, the frantic patterning should resume immediately and continue for the duration of the cello cadenza, 5'27"-6'39". In spite of the fact that the first violin part has the same indications as the viola part, the two performers should ignore each other and play

¹⁹ 'Altissimo Quintet', premiered by Altissimo Quintet, The Mac, Belfast, 5 February 2014, <<http://journalofmusic.com/listing/28-01-14/altissimo-quintet>> [accessed 6 March 2016].

independently for the entire passage.

Banciu had to cry off a Contempo performance of *minard/nithsdale* in New York, and her place was taken by Garth Knox.²⁰ The viola parts were given to Knox with all of her markings, fingerings, and additional information written in them. This resulted in a smoother and quicker cohesion of the ensemble.

Upon arrival in New York, Knox discovered that the *minard/nithsdale* part had disappeared from his music folder. In order to meet the tight deadline, he composed a new viola part from the score, but in an unconventional and innovative manner, reducing all of the pages to just one.²¹ Due to his experience in contemporary music, he was able to pinpoint all the necessary information for a perfect rendition of *minard/nithsdale*. As a result, Banciu had used this version in all subsequent quartet performances of *minard/nithsdale*.

***minard/nithsdale* through the eyes of the cellist**

In contrast to the three other string instruments, the cello should be played both on the unconventional ‘prepared’ string instrument as well as in a conventional manner, but with a twist, namely by means of a practice metal mute. As a result, the classical sound of the cello is completely transformed. In *minard/nithsdale*, Walshe uses brilliant contrasts to create new sounds, inviting the cellist to engage in a musical battle with the practice metal mute. When string players need to practice on the go, late at night or in hotel rooms, they use the practice mute, which is recommended for extremely soft dynamics. However, the cellist is asked to play extremely loud dynamics during this passage.

²⁰ Appendix G, Concert Programmes, New Music, New Ireland, Weill Recital Hall at Carnegie Hall, New York, Celebrating contemporary Irish composers and performers, 17 October 2008, 203.

²¹ Appendix E: *minard/nithsdale* Viola Part, Rearranged by Garth Knox, 297.

Walshe adds a wide variety of sound effects that enhance the musical fight, such as abrupt *crescendi* and *diminuendi*, alternate slow and fast phases, and a random use of vibrato at different speeds. In the whole cadenza, Walshe allows the cellist to determine the timing of each pattern independently. There is only one rule that the performer must follow, the whole passage must last one minute and twelve seconds, exactly (5'27"-6'39"). Cellists are free to determine the phase of the central part of *minard/nithsdale* at their discretion, and it will certainly differ from performance to performance. Nevertheless, the cellists will enjoy and have plenty of fun playing their own 'drunken style cadenza'²² from the middle section of *minard/nithsdale*.

After eighteen seconds of general pause (5'09"-5'27"), the cello cadenza begins at 5'27" and ends abruptly at 6'39", followed by another general pause, this time lasting four seconds.

While the first violinist is expected to be in charge of the cues, for the entire duration of *minard/nithsdale*, due to those two general pauses it is recommended that the cellist takes the responsibility of bringing his or her colleagues in and out only at 5'27" and 6'39".

Additionally, there are technical challenges involved with preparing the instrument, adapting to the new bow pressure requirements, and mastering the endless mouth tongue clicks.

The Evolution of *minard/nithsdale*

Reactions of Audiences and Music Critics

As *Irish Times* reviewer Martin Adams noted after the first Irish performance of *minard/nithsdale* by Callino Quartet, 'there is something disconcerting but distinctive about Walshe's thinking'.²³ After giving a brief description of the setup of *minard/nithdale*,

²² In conversation with Walshe, July 2018, Dublin.

²³ Martin Adams, 'Callino String Quartet, Printing House, Trinity College, Dublin', *The Irish Times*, 8 December 2005.

exposing some of the new elements and tools required by Walshe, Adams ends his article with the following statement: ‘this is one of those pieces that makes you wonder whether you have ever heard anything quite like it before’. In view of the success, controversy and international reputation that *minard/nithsdale* has achieved over the years, both Dervan’s²⁴ and Adam’s²⁵ 2002 and 2005 articles could be considered visionary.

In response to the second Irish performance given by ConTempo Quartet, audience members as well as music critics expressed a mixed reaction. Audience members were either mesmerised or deeply shocked, and at the end, it took them ‘the longest and quietest two minutes I have ever experienced before they responded in a manner that gradually evolved into a mixture of standing ovations and restrained applause’.²⁶ The music critics attending the event, Michael Dervan of the *Irish Times* and Barra Ó Séaghdha of the *Journal of Music* had different views of *minard/nithsdale*.

Ó Séaghdha stated that:

Many were enthralled by Jennifer Walshe’s *minard/nithsdale*, but I was not convinced that the sustained tongue-clackings took the music anywhere more interesting than the instrumental and other effects — a darkened room, cardboard used to distort string sounds, boomboxes and so on.²⁷

However, Dervan considered that:

The highlight of the ConTempo String Quartet’s programme was Jennifer Walshe’s *minard/nithsdalenithscale*, a work which fruitfully uses unorthodox effects to make an

²⁴ Michael Dervan, ‘Review, Composers’ Choice’, *The Irish Times*, 30 March 2002.

²⁵ Martin Adams, ‘Callino String Quartet, Printing House, Trinity College, Dublin’, *The Irish Times*, 8 December 2005.

²⁶ In conversation with Andreea Banciu, April 2018, Galway.

²⁷ Barra Ó Séaghdha, ‘Live Reviews: Life After Feldman, Printing House, Trinity College, Dublin 15-16 December 2007’, *Journal of Music*, Published on 1 March 2008, <<https://journalofmusic.com/criticism/live-reviews-life-after-feldman>> [accessed 1 May 2016].

unsettling exploration along the dividing line between childhood play and adult derangement.²⁸

Performances of *minard/nithsdale* on a national and international level have increased significantly in the past few years, with each performance leaving a strong musical statement and bewildering audiences and critics alike. ConTempo Quartet provided the majority of those performances. ConTempo Quartet has presented *minard/nithsdale* to a wide range of audiences in Ireland and abroad. It was revealed through the discussions and interviews given by the members of the ConTempo Quartet regarding their performances of *minard/nithsdale* that different types of audiences experienced highly contrasting reactions. According to Walshe, audiences are forced to make a decision about her work, stating that they typically have strong reactions, especially to her operas.²⁹ The ConTempo Quartet members can confirm this statement, as audience reactions to *minard/nithsdale* were as theatrical as the piece itself.

ConTempo Quartet was invited to perform in Montpellier, as part of the renowned Le Festival Radio France,³⁰ at Salle Pasteur, Le Corum, in a concert at noon. The organisers had selected works by Joseph Haydn, the Quartet Op. 76 No.4 *Sunrise*, Jennifer Walshe, *minard/nithsdale*, and Beethoven, the String Quintet Op 29. From the programme notes, the members of ConTempo Quartet learned that *minard/nithsdale* was composed in France, during the residency Jennifer Walshe undertook in Paris. As the concert was primarily targeted at families with children, the organizers were expecting a full house of 800 attendees. This is indeed what occurred. The French audience responded enthusiastically to the debut performance of ConTempo Quartet in Montpellier by applauding generously at the conclusion

²⁸ Michael Dervan, 'Michael Dervan reviews the Printing House Festival of New Music, Printing House, TCD', *Irish Times*, 18 December 2007.

²⁹ Bob Gilmore, 'Don't do permission isn't — the music of Jennifer Walshe'.

³⁰ Le Festival de Radio France et Montpellier Languedoc-Roussillon, 14-31 July 2008.

of the 'Sunrise' quartet. There was no way to predict the chaotic moments that were about to take place in less than fifteen minutes.

In the course of the stage preparations for *minard/nithsdale*, there were few murmurs. This was understandable, since it was unusual for a classical chamber music concert to be accompanied by a table, two boom boxes and four platforms. As soon as the lights in the concert hall dimmed and the CD parts began playing, ConTempo Quartet members experienced another wave of murmurs from the audience. A calm and relaxed atmosphere prevailed during the next tutti passage, the mechanical and restless second violin's patterns, the cello cadenza, the long general pause midway through, the torch bits and the rough patterning of the strings, all giving the impression of the French audience being completely absorbed by *minard/nithsdale*'s sounds and stage setting. Suddenly, at around 7'20", after the ambient household sounds on CD 1 and breathing sounds on CD 2 prepared the ground for the tutti passage entitled 'tongue clicks', there was an unrest in the audience which gradually intensified until the music and noises came to an end at 10'21". A moment of total silence followed, the calm before the storm.

'This was one of the most surreal moments of my life, which I have never experienced before or since. It was like a volcano, and in fact two volcanoes erupting and fighting with each other'.³¹ Two views of the audience reception of Walshe's piece were included there: one booing ferociously and clamping their feet, while the other giving standing ovations, loudly clapping their hands, and shouting endless bravos, acknowledging the courage of Walshe in

³¹ In conversation with Andreea Banciu, March 2017, Dublin.

transforming the classical string quartet ensemble into a cutting-edge genre for the twenty-first century. As soon as the quartet members left the stage and took a bow, the uproar continued throughout the intermission; only Beethoven's viola quintet, which has the nickname *Storm*, was able to return the audience to classical behaviour, with several rounds of applause being offered to the quartet at the conclusion.

Ten years later, Michael Dungan of the *Irish Times*, attended a National Concert Hall event,³² where ConTempo Quartet included *minard/nithsdale* in their programme.

'It was a Jennifer Walshe sandwich.' The cellist Adrian Mantu was speaking to the audience, introducing the Irish composer's *minard/nithsdale* and describing a performance several years ago in Paris with his ConTempo Quartet. The Viennese masters ... were the bread and Walshe the meat. The players, he said, were delighted by the Paris audience's response: they applauded Mozart and (Beethoven), and when it came to Walshe, half gave a standing ovation while the rest booed. Good for the ConTempo, good for Walshe. Good for demonstrative French concert-goers. And good for classical sandwiches ... By including new or contemporary pieces among what they play, performers stay fresh and vital, and they fulfil an artistic obligation. They are the agents of today's art. They also avoid becoming music archive trolls. No one can know how different a 21st-century string quartet sounds compared with one by Haydn — or how similar — until a quartet plays it. It's good to play them alongside each other à la mode sandwich. And so finally to Jennifer Walshe's *minard/nithsdale* ... It's mad, and engaging — and all the better for taking its place between giants.³³

The challenges of playing new music are often great, but the prospects for the majority of the works are shockingly poor, as described by Irvine Arditti.³⁴

³² RTÉ Contempo Quartet performed Jennifer Walshe work in Kevin Barry Room, National Concert Hall, Dublin on 14 October 2018.

³³ Michael Dungan, 'The classical music sandwich: delicious, nutritious and necessary', *The Irish Times*, 17 October 2018.

³⁴ Chapter Three, footnote 44, 64.

ConTempo Quartet was about to discover in their international career that the short life of many new works is a cruel reality. Throughout the years, they have continually worked to not only promote new works, but also give them a chance to grow and be performed several times. This was the case with Walshe’s *minard/nithsdale*, which was taken into custody by ConTempo Quartet and successfully raised throughout performances around the globe (Table 3, List of performances *minard/nithsdale*).³⁵

Table 3, List of performances, *minard/nithsdale*

2007	Printing House Festival	Trinity College Dublin
2008	Le Festival de Radio France et Montpellier	Languedoc-Roussillon
	Carnegie Hall, New Music-New Ireland event	New York City
2009	New Notes Project, in association with CMC	Galway
	Vitasaari ‘Tim of Music Festival’, in association with AIC	Finland
2010	Contemporary Music Centre ‘Salon Series’	Dublin
2018	‘Finding a Voice’ concert series	Clonmel
	Culture Night, New Music Dublin: Defrosted, NCH ‘Sunday string Quartet Series	Dublin
2022	National String Quartet Foundation, Spring Irish Tour	Clifden, Dun Laoghaire, Portlaoise, Castlepollard, Bantry

Additionally, at least three more performances of *minard/nithsdale* were presented by different European string quartet ensembles. The Callino Quartet gave the Irish premiere of *minard/nithsdale* in Dublin in 2005,³⁶ IconArts Academy’s Alumni Ensemble, including

³⁵ ConTempo Quartet’s personal archives, Rosscahill, 2 April 2022.

³⁶ ‘Callino Quartet’, <<https://callinoquartet.com>> [accessed 4 April 2017].

two members of ConTempo Quartet, gave the Romanian premiere of *minard/nithsdale* in Sibiu in 2010,³⁷ and ‘Solistenensemble Kaleidoscope’ performed it in Germany, in 2015.³⁸ The work was premiered by the Miami String Quartet at the University of Miami in November 2003.

The Carnegie Hall performance was a success and enhanced Walshe and *minard/nithsdale*’s profile:

Jennifer Walshe’s *minard/nithsdale* is an extremely fascinating experimental work.

Organic, electronic sounds are juxtaposed with mechanical acoustic sounds, and players are asked to make extensive rounds of diverse clicking noises while plucking open strings at mixed speeds. Suspense and horror film directors should be aware of this harrowing score.

ConTempo gave it a hypnotic performance that haunts the imagination.³⁹

Though *minard/nithsdale* has been performed many times, it has yet to be recorded.

ConTempo’s first performance, recorded live in 2007, at Trinity College Dublin, is available on YouTube.⁴⁰

Conclusion

As a composer and performing artist, Walshe has evolved from a young rising star to worldwide celebrity status in recent years. During the announcement of the line-up for the Composing the Island Festival at the National Concert Hall, the controversy around Walshe continued to flare up. As part of the Easter Rising centenary celebrations, the festival featured

³⁷ Adrian Mantu and Andreea Banciu, ‘Festivalul Transilvania’, <<https://www.iconarts.ro/en/>> [accessed 3 August 2019].

³⁸ ‘Solistenensemble Kaleidoscope’, <<https://www.youtube.com/watch?v=H7okGnV3c5M>> [accessed 19 May 2016].

³⁹ Anthony Aibel, ‘New Ireland, New Music’, *New York Concert Review*, New York, 14 October 2007.

⁴⁰ ‘Jennifer Walshe, *minard/nithsdale*’, <<https://www.youtube.com/watch?v=imtNF6ftsdM>> [accessed 14 July 2019] (there are two YouTube links of the same performance, the second one including the score of *minard/nithsdale*, which follows in real time the music performed by ConTempo Quartet).

music composed over a century by Irish composers. The fact Walshe was left out of it came as a great surprise to everyone; as Michael Dervan put it:

Composing the Island is quite simply off the scale when it comes to the celebration of Irish composers ... The biggest faux pas is the omission of one of the country's most successful composers, Jennifer Walshe. Would an equally successful male — and there are not many — have been omitted? I doubt it. Walshe is at the cutting edge, and her omission highlights the fact that the RTÉ orchestras and the National Concert Hall are not where it's at when it comes to new music.⁴¹

In contrast, this was not the case for the next two editions of New Music Dublin festival. *minard/nithsdale* was included in the New Music Dublin Defrosted edition of 2018, performed again by ConTempo Quartet, and for the 2019 edition, Walshe was honoured by being commissioned to write the opening piece of the festival, *The Site Of An Investigation*, for voice and orchestra.⁴² The RTÉ National Symphony Orchestra performed the half-hour work, with Walshe also performing in her own work. A good description of the piece was provided by Dervan:

Slice through a day's worth of news/science/social media pages on the internet and through the history of music, mix the outputs in Walshe's well-stocked brain, put her in place as the attention-seeking soloist, and you've got some idea of the piece's world.⁴³

With her futuristic experiments in the theatrical world of modern music, Walshe continues to break new ground. She created

works with video, often appearing on screen herself, and with electronics, and has also

⁴¹ Michael Dervan, 'Celebration of Irish composers neglects women and living composers under 30', *The Irish Times*, 29 June 2016.

⁴² Michael Dervan, 'Past tension: the eternal battle between old and new music', *The Irish Times*, 6 March 2019.

⁴³ *Ibid.*

created a body of work by an imagined, historic Irish avant-garde. She wrote scores, made artefacts, dreamt up histories and concocted media reviews for this strange group of predecessors that she never had. She even performed some of their works without divulging that they were fictitious people.⁴⁴

The analysis of Walshe's recent career shows her going from strength to strength. The same applies to her current work. Josepha Madigan, Minister of Culture, announced a:

five-year partnership initiative to promote and commission work by female artists by the National Concert Hall together with Sounding the Feminists, and the award for an established composer went to Jennifer Walshe, who proposed a work exploring the idea of 'Irish music' for ensemble and artificial intelligence, which she will create in collaboration with digital artist Memo Akten, who proposes 'to train a neural network on a wide range of videos and recordings of Irish music as well as material from the National Folklore Collection.'⁴⁵

As of 2022, Walshe has achieved two more career highlights, placing her at the heart of the arts establishment at home and abroad. In 2020, she was elected to Aosdána, and in 2021, she was appointed the University of Oxford's new professor of composition, 'in what is an historical first for Irish music'.⁴⁶

The freshness of her thinking is clear from an interview she gave in connection with her Oxford appointment:

For me, the number one thing — and I know it sounds like the simplest thing, but it's really the most profound thing — is to encourage the students write the music that they want to write, not the music

⁴⁴ Michael Dervan, 'Men just get away with being composers. We have to do this activism and keep composing', *The Irish Times*, 25 February 2019.

⁴⁵ Michael Dervan, 'An all-female composer programme? Sounds great', *Irish Times*, 13 March 2019.

⁴⁶ Liam Cagney, "Jennifer Walshe, Oxford's new professor of composition: 'It's a big responsibility'", *The Irish Times*, 20 October 2021.

they think they should write.⁴⁷

Writing the music she wants to write, however bizarre, unorthodox, challenging or downright disturbing it proves to be, is something she continues to do with remarkable consistency and conviction.

⁴⁷ Jennifer Walshe, Liam Cagney, 'Jennifer Walshe, Oxford's new professor of composition', *The Irish Times*, 20 October 2021.

Conclusion: Irish Twenty-first Century Music in the Global Context

During an interview with Michael Taylor, the composer Brian Boydell recalled,

During the 1950s the broadcasting organisation here was the best encouragement that any composer could wish for. They had a professional string quartet, a professional chamber choir, and a professional orchestra, all of whom were crying out for works to perform, and it was absolutely marvellous that at least you got your work performed. Admittedly it was not repeated that often, but that did not happen anywhere. That was a marvellous incentive and that is why so many string quartets have been written by Irish composers, so much unaccompanied vocal music and so on.¹

In the 1950s, the small number of active composers had opportunities that would thin out as the number of composers grew. When Jane O’Leary came to Ireland, she found a country where performances were difficult for composers to come by, and commissions were extremely scarce. The Association of Young Irish Composers, founded in 1972, was essentially a self-help organisation which put on concerts of music by its members.² O’Leary’s concerns were broader. She wanted to bring a richer diet of new music from abroad to Ireland, as well as give a platform to what was being written in Ireland. As the artistic director of Concorde for over forty years, she programmed performances of over two hundred Irish works in concert halls at home and abroad.³ She recalls the very difficult times she experienced half a century ago, when there were hardly any active Irish female composers and the perception of new Irish music was poor. She remembers the process of change as being painfully slow, especially early on, as she strove to improve conditions and develop the invisible art of contemporary music in Ireland.⁴

¹ Gareth Cox, Axel Klein and Michael Taylor (eds), *The Life and Music of Brian Boydell* (Dublin: Irish Academic Press Ltd, 2004), 88.

² Harry White and Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (2 vols, Dublin: UCD Press, 2013), i, 39.

³ Jane O’Leary’s private Archive [accessed 20 July 2022].

⁴ In conversation with Jane O’Leary, Galway, March 2020.

Public funding of the arts in Ireland has always been low by European standards. A Eurostat survey of the situation in 2020 shows that only four countries in the EU are lower in the percentage of government expenditure they allocate to cultural services than Ireland — Portugal, Cyprus, Italy and Greece.⁵ And Ireland is also lower than European norms in the level of local government funding of the arts. A 2006 European Parliament report on Financing the Arts and Culture in the European Union described Ireland’s system of funding the arts as ‘very centralised’, and also noted that local government involvement was ‘less than other EU countries’.⁶

The weaknesses of the public funding model may paradoxically serve to highlight the work of interventions like those involving ensembles in residence. And a major lift to the work of living composers was provided through the Dublin Festival of Twentieth Century Music (1969-1986), which was a major platform for Irish audiences and composers, and brought visits from leading composers, including Peter Maxwell Davies, Elliott Carter, Olivier Messiaen, Witold Lutoslawski, Karlheinz Stockhausen and Mauricio Kagel.

The members of ConTempo Quartet were involved in two Irish chamber music evenings in two major capital cities, at Carnegie Hall in New York in 2008,⁷ and the Wigmore Hall in London in 2016.⁸ Both programmes blended genres and styles, and four string quartets by living Irish composers were performed across the two programmes. What is remarkable in a historical context is how unremarkable that kind of programming seemed to anyone involved.

⁵ Eurostat, ‘General government expenditure on cultural services, broadcasting and publishing services’, <https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Government_expenditure_on_cultural,_broadcasting_and_publishing_services&oldid=556437> [accessed 20 August 2022].

⁶ European Parliament, ‘Financing the Arts and Culture in the European Union’, <[https://www.europarl.europa.eu/thinktank/en/document/IPOL-CULT_ET\(2006\)375309](https://www.europarl.europa.eu/thinktank/en/document/IPOL-CULT_ET(2006)375309)> [accessed 24 August 2022].

⁷ New Music, New Ireland, Weill Recital Hall at Carnegie Hall, New York, Celebrating contemporary Irish composers and performers, 17 October 2008.

⁸ Irish Culture in Britain, A Centenary Celebration, Wigmore Hall, London, 21 April 2016.

The situation was quite different at the A Sense of Ireland Festival in London in 1980. Despite being one of the largest international celebrations of Irish arts and culture, the only Irish string quartet performed was Frederick May's then 44-year-old Quartet in C minor.⁹

Twenty-first-century Ireland has seen improvements in music education as well as in the physical infrastructure of major musical institutions, the Cork School of Music, TU Dublin Conservatoire, and the RIAM. Chamber ensembles (including string quartets) are now more prevalent than ever before in the country, though the effects of the disbanding of the Vanbrugh Quartet after it lost its contract with RTÉ have not yet manifested themselves fully.

There is no doubt that one of O'Leary's main concerns — 'If you do not have anyone to perform it the new music is not going to happen'¹⁰ — is definitely less acute now than when Concorde was established in 1976. And it is equally without doubt that the presence in Ireland for the last sixty-four years of professional string quartets was a crucial influence in seeding the late-developing repertoire string quartet composition in Ireland.

⁹ 'A Sense of Ireland Festival', 1980, concert programme, 182.

¹⁰ In conversations with Jane O'Leary, March 2021, Galway.

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Buckley, Linda, *From Ocean's Floor*, ConTempo Quartet, Various Artists, CD, NMC 2020

Composing the Island: A century of music in Ireland 1916-2016, Various Artists, RTÉ lyric fm, 2016

Flynn, Dave, *Irish Minimalism*, Various Artists, CD, First Hand Recording, 2007

Hennessy, Swan, *Complete String Quartets 1-4, Sérénade & String Trio*, RTÉ ConTempo Quartet, CD, Premiere Recordings, 2017

Kamen, Michael, *Band of Brothers* (Music from the HBO Miniseries), ConTempo Quartet, Various Artists, CD, Sony, 2001

Mac Con Iomaire m Colm, *The River Holds its Breath – Tost ar an Abhainn*, Colm Mac Con Iomaire, ConTempo Quartet, Bill Whelan, Various Artists, CD, Plateau Records, 2020

Mozart, Wolfgang Amadeus, *The Mozart Album*, Emma Johnson, ConTempo Quartet, Royal Philharmonic Orchestra, CD, Universal Classical & Jazz 2005

New Airs, RTÉ ConTempo Quartet, Aimee Farrell Courtney, Glen Austin, CD, New Airs, 2015

O'Leary, Jane, *The passing sound of forever...: The Chamber Works of Jane O'Leary*, ConTempo Quartet, various artists, CD, Navona Records, 2017

O'Leary, Jane, *In the Stillness of Time*, ConTempo Quartet, RTÉ Vanbrugh Quartet, Jane O'Leary, Concorde Ensemble, Paul Roe, CD, Capstone Records, 2007

The Roaring Forties: The early chamber music of Brian Boydell, ConTempo Quartet, Various Artists, CD, IMMA and CMC, 2005

Roe, Paul, *Dreams and Prayers*, ConTempo Quartet, CD, Quartet, Quartz Music, 2013

Spiccato Junction, ConTempo String Quartet, Máirtín O'Connor, Garry Ó Briain, Cathal Hayden, CD, Galway Ensemble in Residence, 2005

DVD Recordings

10th Birthday Festival, ConTempo Quartet, Isabelle O'Connell, Dermot Dunne, Ariel Hernández, RTÉ Vanbrugh Quartet, The Galway Music Residency, 2013

Spielberg, Steven and Hanks, Tom, *Band of Brothers*, music performed by ConTempo Quartet, various artists, HBO, 2001

Quinn, Bob, *ConTempo goes West*, Cinegael, 2006

YouTube Links

Austin, Glen, 'With or Without You (NEW AIRS) - U2 Cover - NEW AIRS YouTube Channel', <<https://www.youtube.com/watch?v=k3n5s-M4Ov4>> [accessed 24 January 2021]

'Band Of Brothers - Beethoven String Quartet No. 14 C Sharp Minor', <<https://www.youtube.com/watch?v=sgsZx9kHvU4>> [accessed 10 April 2020]

Bryan, Maeve, 'Spiccato Junction/Toss the Feathers', <<https://www.youtube.com/watch?v=x1YCNDRrCs>> [accessed 14 July 2020]

Buckley, Linda, 'Haza', <<https://www.youtube.com/watch?v=8A-m385T-ic>> [accessed 25 September 2020]

CelloVision, "'Alveoles" for string quartet by Santa Ratniece', <https://www.youtube.com/watch?v=wkX6tC_LW6Y> [accessed 30 October 2021]

CMC Ireland, 'CMC Salon - ConTempo String Quartet',

- <<https://www.youtube.com/watch?v=zKmYX7CGtk0>> [accessed 14 November 2021]
- CMC Ireland, 'Jane O'Leary & Isabelle O'Connell on New Music New Ireland',
<<https://www.youtube.com/watch?v=-h7rKkmMAjU>> [accessed 13 April 2020]
- ConTempo Quartet, 'String Quartet No. 2 "The Cranning": III. The Bamako Highland',
<<https://www.youtube.com/watch?v=HwygWI-C96Y>> [accessed 29 August 2021]
- ConTempo Quartet, 'String Quartet No. 3 "The Keening": III. Cry',
<<https://www.youtube.com/watch?v=KtEK-XGaiK>> [accessed 29 August 2021]
- Cucu, Mihai, 'Different Trains - Steve Reich - performed by ConTempo Quartet with visuals
by Mihai Cucu', <<https://www.youtube.com/watch?v=uyLfrQhPR5A>> [accessed 14
June 2022]
- The Galway Music Residency, 'Connecting with ConTempo... Creative Responses to
Beethoven', <https://www.youtube.com/watch?v=Yrc_SYj5bfk> [25 July 2020]
- The Galway Music Residency, 'Connecting with ConTempo... Jane O'Leary',
<https://www.youtube.com/watch?v=Q0frjdTB_oE> [accessed 20 June 2021]
- The Galway Music Residency, 'Connecting with ConTempo... Spiccato Junction Revisited',
<https://www.youtube.com/watch?v=kuOO_CytK-w> [accessed 22 May 2020]
- The Galway Music Residency, 'The Galway Music Residency 10th Birthday Final Night',
<<https://www.youtube.com/watch?v=Wu67kbyia18>> [accessed 5 March 2020]
- The Galway Music Residency, 'Ina Boyle, String Quartet, I. Allegro Moderato',
<https://www.youtube.com/watch?v=tk5CSO_QEKM> [accessed 21 February 2022]
- 'Gerald Barry - Midday for two string quartets (World Premiere 2017)',
<https://www.youtube.com/watch?v=mn36Y_ybnY8> [accessed 9 April 2022]
- Irish Composers, 'In Conversation: Jane O'Leary',
<<https://www.youtube.com/watch?v=xKyuKOURF5Y>> [accessed 2 February 2020]
- 'Jennifer Walshe ... Minard/nithsdale'
<<https://www.youtube.com/watch?v=imtNF6ftsdM&t=2s>> [accessed 12 August
2021]
- 'Jennifer Walshe — Minard/nithsdale [w/ score]',
<https://www.youtube.com/watch?v=SNkKZ2_03zw> [accessed 14 August 2021]
- Klangforum Wien, 'Jennifer Walshe — XXX_LIVE_NUDE_GIRLS!!! | Klangforum Wien |
Kabinetttheater', <https://www.youtube.com/watch?v=qO_OPpefNRY> [accessed 22
May 2021]
- O'Leary, Jane, 'Mystic play of shadows',
<https://www.youtube.com/watch?v=jvAL_qMhy6Q> [accessed 15 April 2020]
- O'Leary, Jane, 'The passing sound of forever...: I.',
<<https://www.youtube.com/watch?v=b3sSnlMSoTs>> [accessed 22 March 2020]

- O’Leary, Jane, ‘The passing sound of forever...: II.’,
<<https://www.youtube.com/watch?v=0cgg93ZrD9M>> [accessed 22 March 2020]
- O’Leary, Jane, ‘The passing sound of forever...: III.’,
<<https://www.youtube.com/watch?v=f9YcofNOj8k>> [accessed 13 April 2020]
- Power, David, ‘Buile Suibhne Video Movement 6 excerpt’,
<<https://www.youtube.com/watch?v=LeienpZGrFs>> [accessed 8 January 2021]
- Roe, Paul, ‘Soundshapes II: III.’,
<<https://www.youtube.com/watch?v=TRPGT45poGo>> [accessed 8 April 2020]
- RTÉ, ‘The Works Presents - Jennifer Walshe | RTÉ One | Thursday 2nd June | 11:15pm’,
<<https://www.youtube.com/watch?v=AMlhFLFK1fQ>> [accessed 1 June 2022]
- RTÉ ConTempo Quartet, ‘String Quartet No. 1: I.’,
<<https://www.youtube.com/watch?v=XAWw9liNtOE>> [accessed 21 December 2021]
- Sonic Acts Academy, ‘Interview with Jennifer Walshe’,
<<https://www.youtube.com/watch?v=Yxt8FO1f-H4>> [accessed 14 July 2020]
- U.S. Embassy Dublin, ‘EMBASSY SESSIONS: Contempo Quartet – Swan’,
<<https://www.youtube.com/watch?v=eeh83Fzwh4>> [accessed 15 December 2020]
- Wexford Festival Opera, ‘World Opera Day 2021: I Capuleti e i Montecchi from the 70th
Wexford Festival Opera’, <<https://www.youtube.com/watch?v=o9sjDPk2xg4>>
[accessed 30 October 2021]

Appendix A

List of Irish String Quartets

(compiled by John O’Kane Executive Director, RTÉ Orchestras, Quartet and Choirs and incorporating information from CMC, when programming the Composing the Island festival, the largest ever festival of Irish music, which surveyed the century 1916-2016 and was held in Dublin in September 2016)

	Composer	Title	Composed	Instrumentation	Publisher	Format in CMC
1	Larchet	John F. Irish Airs	1917	2 vn va vc	Pigott & Co Ltd	Score and part(s)
2	Fleischmann	Aloys Movement for String Quartet	1930	2 vn va vc		Recording
3	May	Frederick Four Romantic Songs	1933	T-solo, pf, 2 vn va vc	MS	Score and part(s)
4	Boyle	Ina String Quartet in E Minor	1934	2 vn va vc	David Byers Edition	Score and part(s)
5	May	Frederick String Quartet in C Minor	1935	2 vn va vc	Woodtown Music Publications Ltd.	Score and part(s)
6	Boydell	Brian A Cradle Song	1937 rev. 1943	S-solo, 2 vn va vc	MS	Score and part(s)
7	Potter	A. J. Ceathairéad Téad	1938	2 vn va vc	Oifig an tSoláthair / Government Publications Office [An Gúm]	Score and part(s)
8	Boydell	Brian A Child’s Grace	1938 rev. 1943	S-solo, 2 vn va vc	MS	Score and part(s)
9	Boydell	Brian The Bargain	1940 rev. 1943	S-solo, 2 vn va vc	MS	Score and part(s)
10	Boydell	Brian String Quartet No. 1	1949	2 vn va vc	MS	Score and part(s)
11	Boydell	Brian String Quartet No. 2	1957	2 vn va vc	MS	Score and part(s)
12	Kinsella	John String Quartet No.1	1960	2 vn va vc	MS	Score and part(s)
13	Geary	Bernard String Quartet No. 1	1960	2 vn va vc		Recording
14	Ó Duinn	Proinnsías Essay	1961	2 vn va vc		Recording
15	Ó Duinn	Proinnsías String Quartet	1962	2 vn va vc	MS	Score and part(s)
16	Victory	Gerard String Quartet	1963	2 vn va vc	Vanderbeek & Imrie	Score

17	Wilson	James	The Bailey Beareth the Bell Away	1966	satb, 2 vn va vc	MS	Score
18	Wilson	James	Quintet for Accordion and Strings	1967	free bass acc-solo, 2 vn va vc	Waterloo	Score and part(s)
19	Bodley	Seóirse	String Quartet No. 1	1968	2 vn va vc	MS	Score and part(s)
20	Kinsella	John	String Quartet No. 2	1968	2 vn va vc	MS	Score and part(s)
21	Allawerdi	Farid	String Quartet No. 1	1968	2 vn va vc	MS	Score
22	Boydell	Brian	String Quartet No. 3	1969	2 vn va vc	MS	Score and part(s)
23	Gibson	John	String Quartet No. 1	1969 – 1973	2 vn va vc	MS	Score and part(s)
24	Sweeney	Eric	Four Joyce Songs	1970	S-solo, 2 vn va vc	Beaumaris Publications	Score and part(s)
25	de Bromhead	Jerome	String Quartet No. 1	1971	2 vn va vc	MS	Score
26	Wilson	James	String Quartet	1972	2 vn va vc	MS	Score
27	Guy	Barry	String Quartet No. 3	1973	S-solo, 2 vn va c [opt. amplified]	Novello & Co. Ltd	Score
28	Deane	Raymond	Embers	1973	2 vn va vc	MS	Score and part(s)
29	Gibson	John	String Quartet No. 2	1973 – 1974	2 vn va vc	MS	Score and part(s)
30	Ball	Derek	Shrub Replanted	1973 rev. 2001	2 vn va vc	MS	Score
31	Armstrong	David	String Quartet	1975	2 vn va vc	MS	Score and part(s)
32	Hayes	Paul	Stern	1975	2 vn va vc		Recording
33	Corcoran	Frank	String Quartet No. 1	1976	2 vn va vc	MS	Score
34	de Bromhead	Jerome	String Quartet No. 2	1977	2 vn va vc	MS	Score and part(s)
35	Farrell	Eibhlís	String Quartet No. 2	1977	2 vn va vc	MS	Score
36	Kinsella	John	String Quartet No. 3	1977	2 vn va vc	MS	Score and part(s)
37	Corcoran	Frank	String Quartet No. 2	1979	2 vn va vc	MS	Score

38	Farhat	Hormoz	String Quartet No. 4	1979	2 vn va vc	MS	Score
39	O'Connell	Kevin	Three Studies for String Quartet	1979	2 vn va vc	MS	Score
40	Beckett	Walter	String Quartet No. 1	1980	2 vn va vc	MS	Score
41	Deane	Raymond	String Quartet I	1981	2 vn va vc	MS	Score and part(s)
42	Byers	David	At the still point of the turning world	1981	2 vn va vc	MS	Score
43	Farhat	Hormoz	String Quartet No. 5	1981	2 vn va vc	MS	Score
44	Volans	Kevin	White Man Sleeps	1982 rev. 1986	2 vn va vc	Chester Music Ltd. / CH 61123	Score
45	O'Leary	Jane	String Quartet	1983	2 vn va vc	A.P.N.M. / MS	Score and part(s)
46	O'Leary	Martin	String Quartet No. 1	1984	2 vn va vc	MS	Score
47	Barry	Gerald	String Quartet No. 1	1985 rev. 1994	2 vn va vc	Schott & Co.	Score
48	Hammond	Philip	Chanson d'Automne	1987	Mez-solo, 2 vn va vc	MS	Score
49	Kinsella	John	Synthesis	1987	2 vn va vc	MS	Score
50	Volans	Kevin	Movement for string quartet	1987	2 vn va vc	Chester Music Ltd.	Score
51	Volans	Kevin	String Quartet No. 2: Hunting: Gathering	1987	2 vn va vc	Chester Music Ltd.	Score
52	Parker	C. S. L.	String Quartet no. 1	1987	2 vn va vc	MS	Score
53	McLachlan	John	Two Lyric Sketches for String Quartet	1987 rev. 1991	2 vn va vc	MS	Score and part(s)
54	Parker	C. S. L.	String Quartet no. 3	1988	2 vn va vc	MS	Score
55	Parker	C. S. L.	String Quartet no. 4	1988	2 vn va vc	MS	Score
56	Parker	C. S. L.	String Quartet no. 5	1988	2 vn va vc	MS	Score
57	Volans	Kevin	String Quartet No. 3: The Songlines	1988 rev. 1993	2 vn va vc	Chester Music Ltd.	Score
58	Kelly	Mary	String Quartet	1989	2 vn va vc	MS	Score and part(s)
59	Gribbin	Deirdre	Chiaroscuro	1989	2 vn va vc	Deirdre Gribbin Publications	Score

60	Parker	C. S. L.	String Quartet no. 6	1989	2 vn va vc	MS	Score
61	Parker	C. S. L.	String Quartet no. 7	1989	2 vn va vc	MS	Score
62	Volans	Kevin	String Quartet No. 4: The Ramanujan Notebooks	1990	2 vn va vc	Chester Music Ltd.	Score
63	Gardner	Stephen	String Quartet	1990	2 vn va vc	MS	Score
64	Clarke	Rhona	Magnificat	1990	2 vn va vc	MS	Score and part(s)
65	Climent	Angel	Festival	1990	2 vn va vc	MS	Score and part(s)
66	Byers	David	The Journey of the Magi	1990	2 vn va vc	MS	Score
67	Ball	Derek	Mary's Piece	1990	cl vn pf	MS	Score
68	Parker	C. S. L.	String Quartet no. 8	1990	2 vn va vc	MS	Score
69	Boydell	Brian	Adagio and Scherzo for String Quartet	1991	2 vn va vc	MS	Score and part(s)
70	Wilson	James	String Quartet No. 2	1991	2 vn va vc	MS	Score and part(s)
71	Grocock	Joseph	String Quartet	1991	2 vn va vc	MS	Score and part(s)
72	Mulvey	Gráinne	String Quartet No. 1	1991	2 vn va vc	MS	Score
73	Campbell	Bill	The Snow Leopard	1991	2 vn va vc	MS	Score
74	Parker	C. S. L.	String Quartet no. 9	1991	2 vn va vc	MS	Score
75	Parker	C. S. L.	String Quartet no. 10	1991	2 vn va vc	MS	Score
76	Morris	David	String Quartet	1991 – 1992	2 vn va vc	MS	Score and part(s)
77	Kinsella	John	String Quartet No. 4	1991 – 1993	2 vn va vc	MS	Score and part(s)
78	Hellawell	Piers	The Still Dancers	1992	2 vn va vc	Peters Edition	Score
79	Bodley	Seóirse	String Quartet No. 2	1992	2 vn va vc	Seóirse Bodley Publications	Score
80	Wilson	Ian	Winter's Edge	1992	2 vn va vc	Universal Edition (London) Ltd	Score
81	Wilson	James	Quintet for Clarinet and Strings	1993	cl-solo, 2 vn, va, vc	MS	Score and part(s)
82	Victory	Gerard	Zu Ehren des Meisters	1993	sattbb [with solo t], 2 vn, va, vc	MS	Reduction

83	Farrell	Ciaran	Slippy	1993	2 vn va vc	Ciarán Farrell Publications	Score and part(s)
84	Wilson	Ian	The Capsizing Man and other stories	1994	2 vn va vc	Universal Edition (London) Ltd	Score
85	Volans	Kevin	String Quartet No. 5: Dancers on a Plane	1994	2 vn va c tape	Chester Music Ltd.	Score
86	Mulvey	Gráinne	Reverie	1994	2 vn va vc	MS	Score and part(s)
87	Alcorn	Michael	The Old Woman of Beare	1994	2 vn va c, IRCAM workstation	MS	Score
88	Pickett	Steve	String Quartet	1994	2 vn va vc	MS	Score
89	Lazarini	Victor	String Quartet No. 1	1994	2 vn va vc	MS	Score
90	Ball	Derek	For Charlie	1994	2 vn va vc	MS	Score
91	O'Leary	Jane	Mystic Play of Shadows	1995	2 vn va vc	MS	Score and part(s)
92	Cullivan	Tom	String Quartet in E flat	1995	2 vn va vc	Farwestern Publications	Score and part(s)
93	Hamilton	Andrew	Endless Origins	1995	2 vn va vc	MS	Score
94	Parker	C. S. L.	String Quartet no. 12	1995	2 vn va vc	MS	Score
95	Parker	C. S. L.	String Quartet no. 13	1995	2 vn va vc	MS	Score
96	Caffrey	Greg	String Quartet No.1	1995 rev. 2000	2 vn va vc	MS	Score
97	Sweeney	Eric	String Quartet	1996	2 vn va vc	Beaumaris Publications	Score
98	Wilson	Ian	Towards the Far Country	1996	2 vn va vc	Universal Edition (London) Ltd	Score
99	Hoban	Ann	String Quartet No. 1	1996	2 vn va vc	MS	Score and part(s)
100	Ball	Derek	Cuttings	1996	2 vn va vc	MS	Score
101	Mulvey	Gráinne	Maelstrom	1996	2 vn va vc	MS	Score
102	Dwyer	Benjamin	String Quartet	1996 rev. 1999	2 vn va vc	MS	Score
103	Walshe	Jennifer	:blurt	1997	2 vn va vc	MS	Score and part(s)
104	Wilson	Ian	Gute Nacht, Gute Nacht	1997	2 vn va vc		Recording

105	O'Dwyer	Adele	The North Circular Road Blues	1997	2 vn va vc	MS	Score
106	White	Ian	Undertones	1997 –	tuba-solo, 2 vn va vc	MS	Score
107	Deane	Raymond	String Quartet II	1998	2 vn va vc	MS	Score and part(s)
108	Corcoran	Frank	String Quartet No. 3	1997 – 2007	2 vn va vc	MS	Score and part(s)
109	Diebold	Robert A.	Bob's Ghostly Whistle	1998	2 vn va vc	Robert Diebold Publications	Score
110	Diebold	Robert A.	Lugnaquilla Variations	1998	2 vn va vc	Robert Diebold Publications	Score and part(s)
111	Guilfoyle	Ronan	Music for Soprano Saxophone and String Quartet	1998	sax, 2 vn, va, vc	MS	Score
112	Barry	Gerald	1998	1998	2 vn va vc	Schott & Co.	Score
113	O'Farrell	Anne- Marie	Networks	1998	2 vn va vc	MS	Score
114	Bennett	Ed	Backwards March	1998	2 vn va vc	MS	Score
115	Hamilton	Andrew	endless origins	1998	2 vn va vc	MS	Score
116	Wilson	Ian	Limena	1998	pf-solo, 2 vn va vc	Universal Edition (London) Ltd	Score and part(s)
117	Diebold	Robert A.	Children of Lacedemonia	1999	2 vn, va, vc, gui	Robert Diebold Publications	Score and part(s)
118	Dennehy	Donnacha	Ecstasis, full stop	1999	2 vn va c, live electronics	Donnacha Dennehy Publications	Score
119	Diebold	Robert A.	At the Creepy Crawly Ball	1999	2 vn va vc	Robert Diebold Publications	Score
120	Gribbin	Deirdre	Following Oort	1999	cl-solo, 2 vn, va, vc	Deirdre Gribbin Publications	Score
121	Bennett	Ed	Grief	1999	2 vn va vc	MS	Score
122	McCreesh	Eunan	The Mutiny of Angels	1999	2 vn va vc	MS	Score
123	Fennessy	David	graft	1999	2 vn va vc	MS	Score and part(s)
124	Ingoldsby	Marian	Struck by a Raindrop	1999 rev. 2000	2 vn va vc	MS	Score
125	Gribbin	Deirdre	Amazing Face	2000	2 vn va vc	Deirdre Gribbin Publications	Score and part(s)
126	O'Connell	Kevin	String Quartet	2000	2 vn va vc	MS	Score

127	Dennehy	Donnacha	Counting	2000	2 vn va c, tape [four-channel]	Donnacha Dennehy Publications	Score
128	O'Connell	Kevin	Tuned in Fits	2000	2 vn va vc	MS	Score and part(s)
129	Wilson	Ian	...wander, darkling	2000	2 vn va vc	Universal Edition (London) Ltd	Score
130	Volans	Kevin	String Quartet No. 6	2000	4 vn 2 va 2 vc	Chester Music Ltd	Score
131	Gardner	Stephen	Tallaght [Chiaroscuro]	2000	2 vn va vc	MS	Score and part(s)
132	Barry	Gerald	Six Marches for String Quartet	2000	2 vn va vc	Schott & Co.	Score
133	Deane	Raymond	String Quartet III	2000	2 vn va vc	MS	Score
134	Wilson	Ian	Veer	2000	2 vn va vc	Universal Edition (London) Ltd, UE 21 135	Score and part(s)
135	Lazarini	Victor	String Quartet No. 2	2000	2 vn va vc	MS	Score
136	Purcell	Andrew	String Quartet No. 1	2000	2 vn va vc	MS	Score
137	Ball	Derek	Cuisle na Bóchna	2000	2 vn va c, live electronics [delay]	MS	Score
138	McKay	Deirdre	little sails	2000 – 2001	2 vn va vc	MS	Score and part(s)
139	Volans	Kevin	Confessions Part 1	2000 – 2001	B-solo, 2 vn, va, vc, tape [satb choir], actor, shadow puppets	Chester Music Ltd	Score
140	Ball	Derek	Working through	2001	2 vn va vc	MS	Score
141	Deane	Raymond	String Quartet IV	2001	2 vn va vc	MS	Score and part(s)
142	Gardner	Stephen	May you live to you die	2001	2 vn va vc	MS	Score and part(s)
143	Wilson	Ian	In fretta, in vento	2001	2 vn va vc	Universal Edition (London) Ltd, UE 21 135	Recording
144	Bennett	Ed	The Easy Way To Stop	2001	2 vn va vc	MS	Score
145	Volans	Kevin	Confessions Part 2	2001	2 S-solo, B-solo, 2 vn, va, vc, tape,	Chester Music	Score

				actor, shadow puppets		
146	Hellawell	Piers	Driftwood on Sand	2001	2 vn va vc	Peters Edition Score
147	Alcorn	Michael	Off the Wall	2001	2 vn va vc	Recording
148	Ní Rfain	Ailís	Silently in Space...	2001 rev, 2002	2 vn va c (+glasses)	MS Score
149	Wilson	James	String Quartet No. 3	2002	2 vn va vc	MS Score and part(s)
150	Deane	Raymond	Bagatelle for L. B.	2002	2 vn va vc	MS Score
151	Fennessy	David	felt	2002	2 vn va vc	MS Score
152	Volans	Kevin	String Quartet No. 7	2002	2 vn va vc	Chester Music Score
153	Davidson Ford	Grant	Passengers	2002	T-solo, 2 vn va vc	MS Score
154	McLachlan	John	neo-plastic coloured shapes	2003	2 vn va vc	MS Score and part(s)
155	Walshe	Jennifer	minard/nithsdale	2003	2 vn va c [2 boomboxes, torch]	MS Score and tape
156	Flynn	Dave	String Quartet No. 1 'Fairground Attractions'	2003	2 vn va vc	Frisbee Publications Score
157	Lazzarini	Victor	Time-Lines II	2003	2 vn va vc	MS Score
158	Ball	Derek	Mettre de l'ambiance 3	2003	2 vn va vc	MS Score
159	McCormack	Patrick	Opus	2003	2 vn va vc	MS Score
160	Cleary	Siobhán	Carrowkeel	2003	2 vn va vc	MS Score
161	Dwyer	Benjamin	Quintet	2003 rev.2009	2 vn, va, vc, gui	MS Score and part(s)
162	Volans	Kevin	String Quartet No. 8	2004	2 vn va vc	Chester Music Score
163	O'Leary	Jane	In the Stillness of Time	2004	2 vn va vc	MS Score and part(s)
164	Gribbin	Deirdre	What the Whaleship Saw	2004	2 vn va vc	MS Score
165	Bodley	Seóirse	String Quartet No. 3	2004	2 vn va vc	MS Score
166	Wilson	Ian	Two pieces for string quartet	2004	2 vn va vc	Score
167	Wilson	Ian	Lyric Suite	2004	2 vn va vc	Universal Edition (London) Ltd / UE 21 258 Score
168	Holstead	Rachel	Roses for Icarus	2004	2 vn va vc	MS Score

169	Sweeney	Eric	Concerto for Guitar	2004	gui, 2 vn va vc	Beaumaris Publications	Score
170	Higgs	George	Hongongalongalo	2004	2 S-solo, 2 A-solo, hrn fgh tpt trb tuba, 2 vn va c,gui 3 perc	MS	Score
171	Agnew	Elaine	Ready, Steady, Go!	2004	2 vn va vc	MS	Score and part(s)
172	Moran	Peter	Solas na Gealach ag an Ardeaglais	2004	2 vn va vc	MS	Score
173	Davidson Ford	Grant	10	2004	2 vn va vc	MS	Score
174	Rynhart	Dylan	There's someone in this world for everyone	2004	2 vn va vc	MS	Score
175	Williams	Gareth	Truck	2004	2 vn va vc	MS	Score
176	Rowan	Matthew	String Quartet No. 1	2004	2 vn va vc	MS	Score
177	Flynn	Dave	String Quartet No. 2 'The Cranning'	2004 rev. 2009	2 vn va vc	Frisbee Publications	Score
178	McKay	Deirdre	Case studies	2005	2 vn va vc	MS	Score and part(s)
179	Caffrey	Greg	Lapse	2005	sax, 2 vn, va, vc	MS	Score
180	Gardner	Stephen	Don't push your granny when she's shavin'	2005	2 vn va vc	MS	Score and part(s)
181	Farrell	Ciaran	Homeward Bound	2005	ssax, 2 vn, va, vc	Ciarán Farrell Publications	Score
182	Cleary	Siobhán	The Dole of the King's Daughter	2005	Mez-solo, 2 vn va c, tape	MS	Score
183	O'Leary	Jane	ConTempo ConVersations	2005	2 vn va vc	MS	Score
184	O'Leary	Jane	FanFare ConCorde	2005	2 vn va vc	MS	Score
185	Farrell	Ciaran	Homeward Bound	2005	fl 2 vn va vc	Ciarán Farrell Publications	Score and part(s)
186	Power	Gerard	Four Forces	2005	2 vn va vc	MS	Score
187	Davidson Ford	Grant	12	2005	2 vn va vc	MS	Score
188	Kelly	Mary	Squirrels in the Park	2005	2 vn va vc	MS	Part(s)
189	Martin	Philip	Celebration Quartet	2005	2 vn va vc	MS	Score and part(s)
190	Melvin	Adam	Stop motion/fusing debris	2005	2 vn va vc	MS	Score

191	Doherty	Michael	String Quartet No. 2	2005	2 vn va vc	MS	Score
192	Farrell	Ciaran	Journey's End	2005	sax, 2 vn, va, vc	Ciarán Farrell Publications	Score
193	Farrell	Ciaran	Hero's Welcome	2005	sax, 2 vn, va, vc	Ciarán Farrell Publications	Score
194	Farrell	Ciaran	Journey's End	2005	fl 2 vn va vc	Ciarán Farrell Publications	Score and part(s)
195	Farrell	Ciaran	Hero's Welcome	2005	fl 2 vn va vc	Ciarán Farrell Publications	Score and part(s)
196	Volans	Kevin	String Quartet No.10	2006	2 vn va vc	Chester Music	Score
197	Gibson	John	Ikon	2006	2 vn va vc	MS	Score and part(s)
198	Parker	C. S. L.	Eileen Aroon	2006	2 vn va vc	MS	Score and part(s)
199	Deane	Raymond	Loquela	2006	2 vn va vc	MS	Score and part(s)
200	Kelly	Derek Anthony	If I return...	2006	2 vn va vc	MS	Score
201	Ball	Derek	A Company of Free Spirits	2006	2 vn va vc	MS	Score and part(s)
202	Parker	C. S. L.	The Rising of the Moon	2006	2 vn va vc	MS	Score and part(s)
203	Parker	C. S. L.	The Lark in the Clear Air	2006	2 vn va vc	MS	Score
204	Sweeney	Eric	Abendlied	2006	2 vn va vc	Beaumaris Publications	Score
205	Higgs	George	Music from an Invisible Play in 9 Scenes	2006	2 vn va vc	MS	Score
206	Wilson	Ian	unbroken white line	2006	2 vn va vc	Ricordi	Score and part(s)
207	McLaughlin	Scott	Five Bells for Elliott Carter	2006	2 vn va vc	MS	Score
208	O'Connor	Neil	Framed Motion	2006	2 vn va c, tape	MS	Score
209	Parker	C. S. L.	The Castalia Quartets	2006	2 vn va vc	MS	Score and part(s)
210	Moran	Peter	Team Talk	2006	2 vn va vc	MS	Score
211	Sarsfield	Donal	Independently Blue	2006	2 vn va vc	MS	Score
212	Wilson	Paul	Four Memories	2006	2 vn va c computer	MS	Score

213	McAuliffe	Mary	The Stolen Child	2006	sa pf 2vn va vc	Mary McAuliffe Publications	Score
214	Kinsella	John	Prelude and Toccata	2006	2 vn va vc	MS	Score and part(s)
215	O'Keefe	Eoin	The Uncivilised Discussion	2006	2 vn va vc	MS	Score and part(s)
216	Doherty	Michael	String Quartet No. 3	2006	2 vn va vc	MS	Score
217	Peacock	Sid	The Character	2006	2 vn va vc	MS	Score
218	Guilfoyle	Ronan	And this was odd, because...	2006	2 vn va vc		Recording
219	Mulvany	Eoin	Alhambra String Quartet	2006	2 vn va vc	MS	Score
220	Buckley	Linda	Stratus	2006 rev. 2007	vn va c db bcl trb tape	MS	Score and tape
221	Barry	Gerald	First Sorrow	2006-2007	2 vn va vc	Schott & Co.	Score and part(s)
222	Ball	Derek	Taking Shape	2007	2 vn va vc	MS	Score
223	Parker	C. S. L.	Two New Castalia Quartets	2007	2 vn va vc	MS	Score
224	Bodley	Seóirse	String Quartet No. 4	2007	2 vn va vc	MS	Score
225	Guilfoyle	Ronan	Music for String Quartet	2007	2 vn va vc	MS	Score
226	Power	Karen	You Me	2007	2 vn va c, tape	MS	Score and tape
227	Parker	C. S. L.	Seconds	2007	perc pf 2 vn va c bgui	MS	Score
228	Caffrey	Greg	Is There Another Rock?	2007	2 vn va vc	MS	Score
229	O'Leary	Jane	Soundshapes II	2007	cl-solo, 2 vn, va, vc	MS	Score
230	Canning	Rob	Melencholia	2007	2 vn va c, live electronics, quadraphonic/octap honic sound diffusion	MS	Score
231	Flynn	Dave	String Quartet No. 3 'An Caoineadh' (The Keening)	2007	2 vn va vc	David Flynn Publications	Score
232	Bennett	Ed	for James Ferrada	2007	2 vn va vc		Score
233	Barry	Gerald	String Quartet	2007	2 vn va vc		Recording

234	Gribbin	Deirdre	Calum's Light	2007	2 vn va vc		Recording
235	Agnew	Elaine	This is Me!	2007	unison choir, 2 vn va c pf	MS	Score
236	Gribbin	Deirdre	Marrow Sang	2007	2 vn va vc		Recording
237	Dennehy	Donnacha	Pushpulling	2007	2 vn va vc	Donnacha Dennehy Publications	Score
238	Sholdice	Garrett	string quartet	2007	2 vn va vc	Ergodos	Score
239	Hanlon	Ben	String Quartet	2007	2 vn va vc		Score
240	Bennett	Ed	for JF	2007	2 vn va vc		Recording
241	Rowan	Matthew	String Quartet No. 2	2007	2 vn va vc	MS	Score
242	Buckley	Linda	Latitude Longitude	2007	2 vn va vc	MS	Score and part(s)
243	Caffrey	Greg	béal mouth beul mooth	2007 – 2008	2 vn va c, tape	MS	Score
244	Dennehy	Donnacha	STAMP	2008	2 vn va vc	Donnacha Dennehy Publications	Score
245	Geary	Bernard	Chasing the Tide	2008	2 vn va vc	MS	Score
246	O'Connell	Kevin	Where should this music be?'	2008	2 vn va vc	MS	Score and part(s)
247	Bates	Enda	String Quartet No.1	2008	2 vn va c, electronics	MS	Score and part(s)
248	Fennessy	David	bow your head	2008	2 vn va vc	Universal Edition Ltd.	Score
249	Sholdice	Garrett	Canon for Michael Byron	2008	2 vn va vc	Ergodos	Score
250	Flynn	Dave	Stories from the Old World (Scealta an Seansaol)	2008	voice [sean nós], uilpipes-solo, 2 vn va c, narrator	Frisbee Publications	Score
251	Bridges	Brian	Flatlining	2008	2 vn va vc	MS	Score
252	Egan	Eric Skytterhol m	String Quartet No. 2	2008	2 vn va vc	MS	Score
253	Gribbin	Deirdre	Crossing the Sea	2008	Mez-solo, 2 vn va vc		Recording
254	Kennedy	Vincent	A Beautiful Peace – Butterflies over Gartan Lake	2008	2 vn va vc	Vincent Kennedy Publications	Score and part(s)
255	Egan	Eric Skytterhol m	String Quartet No. 3	2008 / 2010	2 vn va vc	MS	Score and part(s)

256	Wilson	Ian	heaven lay close	2008/2009	2 vn va c, perc	Ian Wilson	Score and part(s)
257	Wilson	Ian	Across a clear blue sky	2009	2 vn va c [analogue radios, drummer toys]	Ricordi	Score and part(s)
258	Mulvey	Gráinne	entropy	2009	2 vn va vc	MS	Score and part(s)
259	Clarke	Rhona	Pas de Quatre	2009	2 vn va vc	MS	Score and part(s)
260	Kinsella	John	On hearing Purcell and Shostakovich at Bantry House – June, 2008	2009	2 vn va vc	MS	Score and part(s)
261	Farrell	Ciaran	Perfect State	2009	2 vn va vc	Ciarán Farrell Publications	Score and part(s)
262	Wilson	Ian	heaven lay close II	2009	2 vn va vc, perc	Ian Wilson	Score and part(s)
263	Feery	Amanda	Bind	2009	2 vn va c, tape	MS	Score
264	Corcoran	Frank	Clarinet Quintet	2009	cl+bcl 2 vn va vc	MS	Score
265	Walshe	Jennifer	MARLOWE S.	2009	2 vn va c, tape recorder, CD	MS	Score
266	Farrell	Eibhlís	Ave Maris Stella	2009	S-solo, 2 vn va vc	MS	Score
267	Holstead	Rachel	The Given Note	2009	2 vn va vc	MS	Score and part(s)
268	Hope	Ciaran	Ryan's Cry	2009	fl 2 vn va vc	MS	Score and part(s)
269	Whiteside	Matthew	Quartet No. 1	2009	2 vn va vc	MS	Score and part(s)
270	Mulvany	Eoin	Kapoor's Infinite Pyroclast	2009	2 vn va vc	MS	Score
271	Mulvany	Eoin	Psychowarp	2009	2 vn va vc	MS	Score
272	Mulvany	Eoin	Rothkopathos	2009	2 vn va vc	MS	Score
273	Gribbin	Deirdre	Anahorish	2009	S-solo, hrp 2 vn va vc		Recording
274	Martin	Neil	An Indigo Sky	2009	2 vn va vc	Neilmartinmusic/peermusic Ireland Ltd.	Score
275	Hoban	Piaras	now faint now clear	2009 – 2010	2 vn va vc	MS	Score
276	Wilson	Ian	im Schatten	2010	2 vn va vc	Ricordi	Score and part(s)

277	Wilson	Ian	The sun fell softly	2010	sitar, 2 vn va vc	Ian Wilson	Score and part(s)
278	Caffrey	Greg	Cúig Srúthanna	2010	gui, 2 vn va vc	MS	Score
279	Wilson	Ian	Her charms invited	2010	2 vn va vc	Ricordi	Score and part(s)
280	Wilson	Ian	Bewitched	2010	S-solo, 2 vn va vc	Ian Wilson	Score and part(s)
281	Agnew	Elaine	Gesture	2010	2 vn va vc	MS	Score
282	Cleare	Ann	moil	2010	2 vn va vc	Project Schott New York	Score and part(s)
283	Whiteside	Matthew	Quartet No. 2: Fish and Chips	2010	2 vn va vc	MS	Score and part(s)
284	Boyle	Hugh Martin	Little Piece for String Quartet	2010	2 vn va vc	MS	Score
285	Heery	Francis	Eff	2010	perc 2 vn va vc		Recording
286	Heery	Francis	Lapse	2010	2 vn va vc	MS	Score
287	Mulvany	Eoin	CGTA	2010	2 vn va vc	MS	Score
288	Buckley	John	Danny Boy	2010	fl 2 vn va vc		Recording
289	Gribbin	Deirdre	Island People	2010	S-solo, tpt 2 vn va vc		Recording
290	Molloy	Ryan	Third Epistle to Timothy	2010	2 vn va vc	MS	Score and part(s)
291	Wyers	Dennis	Cumulus	2010	2 vn va vc	MS	Score
292	McHugh	Ben	Kámen	2010	2 vn va vc	MS	Score
293	Roth	Nick	Quintet	2010 rev. 2011	bcl [+cl opt.] 2 vn va vc	MS	Score and part(s)
294	Murray	Anna	Circuits	2010 rev. 2011	2 vn va c, live electronics	MS	Score, part(s) and tape
295	Cleary	Siobhán	The Dole of The King's Daughter	2011	A-solo, 2 vn va c, tape	MS	Score
296	Wilson	Ian	Stille, Nacht	2011	gui, 2 vn va vc	Ricordi	Score and part(s)
297	Wilson	Ian	Still life in green and red	2011	2 vn va vc	Ian Wilson	Score and part(s)
298	Wilson	Ian	The Book of Ways	2011	ssax+barsax, 2 vn va vc	Ian Wilson	Part(s)
299	Hamilton	Andrew	right and wrong	2011	satb [with soli], 2 vn va vc	MS	Score
300	Wilson	Ian	Khalwat	2011	fl [quartertone] 2 vn va vc	MS	Score and part(s)

301	Dowling	Alex	Elastic	2011	2 vn va c, electronics	MS	Score
302	Whitside	Matthew	Quartet No. 3	2011	2 vn va c, live electronics	MS	Score and part(s)
303	Connolly	Patrick	Glistening, Moving	2011	2 vn va vc	MS	Score
304	Volans	Kevin	String Quartet No. 11	2011	2 vn va vc	Chester Music	Score
305	Walsh	Norah Constance	Rumour	2011	2 vn va vc	MS	Score
306	Collier	David	Just above zero	2011	2 vn va vc	David Collier	Score
307	Perkin	Sam	String Quartet	2011	2 vn va vc	MS	Score
308	McLaughlin	Scott	Overlapping Surfaces	2011	evn eva evc edb	MS	Score
309	Dennehy	Donnacha	One Hundred Goodbyes	2011	2 vn va c, tape	Donnacha Dennehy Publications	Score
310	Sholdice	Garrett	Tanka for Aki Takahashi	2011 – 2012	2 vn va vc	Ergodos	Score
311	Cleary	Siobhán	Scenes from a Dongba Script	2012	2 vn va vc	MS	Score
312	Rosser	Peter	String Quartet No. 2	2012	2 vn va vc	MS	Score
313	McKay	Deirdre	mr shah stares to the heavens	2012	2 vn va vc	MS	Score and part(s)
314	McLachlan	John	Where we are	2012	2 vn va vc	MS	Score
315	O'Halloran	Sarah	wax/wane	2012	2 vn va vc	MS	Score
316	Kirby	Jenn	Forget and Remember	2012	2 vn va vc	MS	Score
317	McLaughlin	Scott	a metastable harmony	2012	2 vn va vc	MS	Score
318	Wilson	Ian	The Hours	2013	ssax bgui dmkit 2 vn va vc	MS	Score and part(s)
319	Collier	David	Smacht	2013	2 vn va vc	David Collier	Score
320	Doherty	Seán	Retreat	2013	2 vn va vc	MS	Score
321	Wilson	Ian	Tribe	2013	2 vn va c, electronics	MS	Score and part(s)
322	Moran	Peter	Epithalamium	2013	2 vn va vc	MS	Score
323	Hoban	Piarras	chassa : en stamma : le passage	2013	2 vn va vc	MS	Score
324	Kinsella	John	String Quartet No. 5	2013	2 vn va vc	MS	Score

325	Armstrong	June	The Return of the Wild Geese	2013	2 vn va vc	www.junearmstrong.com	Score and part(s)
326	Armstrong	June	Pavane for Queen Elizabeth I of England	2013	2 vn va vc	www.junearmstrong.com	Score and part(s)
327	Armstrong	June	The Ferry Crossing	2013	2 vn va vc	www.junearmstrong.com	Score and part(s)
328	Armstrong	June	Castle Ward	2013	2 vn va vc	www.junearmstrong.com	Score and part(s)
329	Armstrong	June	The Harp at Mount Stewart	2013	2 vn va vc	www.junearmstrong.com	Score and part(s)
330	Armstrong	June	Still Light on the Lough	2013	2 vn va vc	www.junearmstrong.com	Score and part(s)
331	Molloy	Ryan	Gealach Chríoch Lochlann	2013	2 vn va vc	MS	Score and part(s)
332	Clancy	Seán	Neue Kraft Fühlend	2013	2 vn va vc	MS	Score
333	Merivale	Finola	The Language of Mountains is Rain	2013	2 vn va vc	MS	Score
334	Norby	Christopher	Three Movements for String Quartet	2013	2 vn va vc	MS	Score
335	Power	Karen	hearing leaves	2013	2 vn va vc	MS	Score
336	Egan	Eric Skytterholm	...a thing glimpsed...	2013	2 vn va vc	MS	Score and part(s)
337	Sholdice	Garrett	das blaue licht	2013	2 vn va vc	Ergodos	Score
338	Feery	Amanda	Three Sisters	2014	2 vn va vc	MS	Score
339	Feery	Amanda	Walk Backwards Across China	2014	2 vn va vc	MS	Score
340	Wilson	Ian	Aus der Zauberküche	2014	2 vn va vc	Ian Wilson	Score and part(s)
341	Connolly	Patrick	Extracts of music from the room next door...	2014	2 vn va vc	MS	Score
342	Wilson	Ian	Alluvio	2014	2 vn va vc		Recording
343	Linnane	Fiona	Le Rugby	2014	2 vn va vc	MS	Score
344	Minguella	Maria	Dyzziness: an Unexpected Event	2014	2 vn va vc	MS	Score
345	Feery	Amanda	Coming in on Loud Weather	2015	2 vn va vc	MS	Score

346	Ingoldsby	Marian	Cuimhnimis Siar / Remembering, Not Forgetting	n.d.	uilepipies-solo, 2 vn va vc		Recording
347	Moeran	E. J.	String Quartet	n.d.	2 vn va vc		Recording
348	Wilson	James	Divertimento	n.d.	2 vn va vc		Recording
349	Volans	Kevin	String Quartet No.9	n.d.	2 vn va vc	Chester Music	Score and part(s)
350	Boyle	Ina	Still Falls the Rain	n.d.	Mez-solo, 2 vn va vc		Recording
351	Boyle	Ina	Thinke then, of my Soule	n.d.	T-solo, 2 vn va vc		Recording
352	Ó Gallchobhair	Éamonn	Jig	n.d.	2 vn va vc	MS	Part(s)
353	Feery	Amanda	Pulse Presses	n.d.	2 vn va vc	MS	Score

For unknown reasons, the following composers and their string quartet works were not included in the list above:

- Norman Hay's *Fantasy in Irish Folk Tunes* (1917) and *String Quartet in A* (1918),
- Charles Woods's *String Quartet in D* (1915 – 1916), *Variations on an Irish Folk Tune* (1916) and *Fragment of a String Quartet in G minor* (1916 or 1917), *String Quartet in F* (c1915-1918),
- Charles Villiers Stanford's *String Quartet No. 7* (1918 or 1919) and *String Quartet No. 8* (1919),
- John F. Larchet's *Irish Airs Set 2* (1922),
- Swan Hennessy's *String Quartet No. 2* (1920), *String Quartet No. 3* (1923), *Sérénade Op. 65* (1924) and *String Quartet No. 4* (1928),
- AJ Potter's *Fantasies Nos 1 and 2* (1937, 1938),
- EJ Moeran's *String Quartet in A* (1921),
- Elizabeth Maconchy's *Thirteen String Quartets*

A further point to note is that 59 works of the 354 string quartets listed above (Nos 3, 6, 7, 8, 9, 17, 18, 24, 27, 48, 67, 81, 82, 106, 111, 116, 117, 120, 130, 139, 145, 153, 161, 169, 170, 179, 185, 192, 193, 194, 195, 213, 220, 227, 235, 250, 253, 256, 262, 264, 266, 268, 273, 277, 278, 280, 285, 288, 289, 293, 295, 296, 298, 299, 300, 318, 346, 350, 351), were written for mixed ensembles (string quartet plus other instruments).

Appendix B
Passing Sound of Forever, score

The passing sound
of forever...
(string quartet)

Jane O'Leary

the passing sound of forever...

string quartet, in 3 movements

2015

duration: approx. 12 minutes

dedicated to ConTempo Quartet

With its origins in the opening phrase of Beethoven's string quartet Op. 95 (known as 'serioso'), this quartet emerges from the vitality of those few notes. Having heard ConTempo play Beethoven's quartet several times, the resonance never left me as I shaped something new for the same instruments.

The motif is explored and dissolves into a more ethereal spaciousness; the contrast between these elements - driving and rhythmic/floating and atmospheric - are central to the work's construction.

The title is from the closing lines of Dermot Healy's poem '*the echo of all that's happened*' in the collection '*A Fool's Errand*'. The poem too was deep in my consciousness during the period of composition and had provided a title for my 2014 sextet for strings, alto flute and clarinet.

The premiere performance took place on 30 January, 2016
at Triskel Arts Centre, Cork.

<https://janesoleary.com>

dedicated with gratitude to ConTempo Quartet
and in homage to Ludwig van Beethoven

3

The passing sound of forever...

I

Jane O'Leary, 2013/15

♩ = 110, explosive!

Violin I: IV V, wide vibr, no vibr, *f*, *ff*, *mf*

Violin II: V +, wide vibr, normal, *f*, *ff*, *f*

Viola: III V, pizz, arco, SP, *f*, *sf*, *mf*

Violoncello: III V, SP, *f*, *sf*

Violin I: SP, *f*, *sf*, N, wide vibr

Violin II: wide vibr

Viola: *f*, gliss, pizz, *sf*

Violoncello: N, I, *f*, wide vibr

© Jane O'Leary 2015

4 8 ---no vibr *meno mosso* *A Tempo* ♩ = 110

p *mf* *p* *sfp*
p *mf* *p* *sfp* *mf*
arco *N* *mf* *p* *mp* *sfp* *mf*
 ---no vibr *SP* *quick harm gliss*

13 *p* *mf* *p* *3* *mf*

16 *f* *SP* *f* *SP wide vibr* *no vibr* *SP wide vibr* *no vibr* *f*

31

crescendo poco a poco

ad lib
gliss harmonics

ff SP

♩ = 90

33

ff **sf**

ad lib
gliss harmonics

SP

ff **sf**

harm gliss

SP

II

senza sordino

III
SP

36 *very relaxed* $\text{♩} = 72$ *poco rit.* *slow* *harm. gliss*

pp *pp* *pp* *mp*

Pizz

ST (no trem)

ST (no trem)

40 *a tempo* $\text{♩} = 90$

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp*

Arco *f* *mf* *p* *sfp*

SP-N SP-N SP-N SP-N

SP-N SP-N SP-N SP-N

SP-N SP-N SP-N SP-N

SP^b tr N

52

gentle, unmeasured arpeggiation

gradually slowing trem & arpegg speed

poco rit.

SP

PP

PP

mf

ff

PP

gliss.

gliss.

PP

III IV ST

I II

II III ST

(no trem)

(no trem)

56

harmonic gliss, gradually slowing

harmonic gliss, gradually slowing

a tempo

♩ = 80

10

59 SP gentle arpeggiation, very fast, ad lib tremolo

pp

senza sordino N ST

mf

p

Pizz Arco

mp

pp

63

senza sordino Pizz

mp

mf

65

mf

66

Violin I, Violin II, Violin III, Violin IV, Bassoon, Cello, Double Bass

67

Violin I, Violin II, Violin III, Violin IV, Bassoon, Cello, Double Bass

Arco
mf

69

Violin I, Violin II, Violin III, Violin IV, Bassoon, Cello, Double Bass

Pizz
mp

pp

Pizz
ff *p*

73

Arco, SP
IV
pp
Arco

Detailed description: This system contains measures 73 through 76. It features four staves. The top two staves (Violin I and Violin II) play sustained chords with long hairpins. The middle staff (Violin III) has a melodic line with a trill in measure 75 and a dynamic marking of *pp*. The bottom staff (Cello/Double Bass) plays a simple bass line. The word "Arco" appears above the Violin III staff in measure 75 and below the Cello/Double Bass staff in measure 76. A Roman numeral "IV" is placed below the Violin III staff in measure 75.

77

SP harm gliss N III SP
f p

Detailed description: This system contains measures 77 through 81. It features four staves. The top three staves (Violin I, Violin II, and Violin III) play sustained chords. The bottom staff (Cello/Double Bass) has a melodic line with various techniques: *f* in measure 77, *p* in measure 78, "SP" in measure 79, "harm gliss" in measure 80, "N III" in measure 81, and "SP" in measure 82. The word "Arco" is present in the previous system and continues in this system.

82 senza sordino SP N SP gliss → N tr#
f > p P Pizz mf
mp
harm gliss - smooth
I II
harm gliss - smooth
sfp pp

Detailed description: This system contains measures 82 through 86. It features four staves. The top staff (Violin I) has a melodic line with dynamics *f*, *p*, *P*, *Pizz*, and *mf*, and techniques "senza sordino", "SP", "N", "SP", "gliss", and "tr#". The middle staff (Violin II) has dynamics *mp* and "harm gliss - smooth". The bottom two staves (Violin III and Cello/Double Bass) have dynamics *sfp* and *pp*, and "harm gliss - smooth". Roman numerals "I" and "II" are placed below the Violin III staff in measures 82 and 83 respectively.

88

mp

tr

arpegg. SLOW

arpegg. FAST

SLOW

p

p

SP

II

III

fp

fp

II

Calm ♩ = 60

con sordino (very still)
SP

Violin I *pp*

Violin II con sordino *pp* SP (slow to fast arpeggiation) *sfp* — *f* *sfp*

Viola con sordino SP (very still) *pp*

Violoncello con sordino III IV *pp* SP (slow to fast arpeggiation) *sfp* — *f* *sfp*

100

SP irreg. trem, arpeggiation

Slow → Fast

mp

PIZZ *mf*

SP, irreg. trem, arpeggiation

Slow → Fast

mp *mp* *mp* *tr*

161/25

PIZZ ARCO PIZZ ARCO SP II *gliss.* N SP

f p f mp p f p sfp

PIZZ ARCO PIZZ ARCO SP II *gliss.* N SP

f p f mp p f p sfp

gliss. gliss.

PIZZ ARCO PIZZ SP ARCO N

f p f mp p f > p

132

PIZZ ARCO SP

PIZZ ARCO SP

f mp f p sfp sfp

136

poco rit. N a tempo

mf f mf mf

mp

mf

142 SP SLOW FAST 17

fp *f* *f*

SLOW FAST SLOW

SP FAST SLOW

SP SLOW FAST SLOW

p *f* *f*

SLOW SLOW

SP SLOW

p

146 senza sordino SP gliss harmonics, ad lib.

pp

senza sordino

senza sordino

senza sordino

FAST SLOW gliss harmonics, ad lib. senza sordino

f *pp* I II

(tutti senza sordino) III.

♩ = 50

Violin I: *pp*, *tr*, *SP*, *N*

Violin II: *pp*, *tr*, *tr*

Viola: *pp*, *tr*, *SP*, *tr*, *N*, *mp*, *pp*, *no vib.*

Violoncello: *mp*, *PIZZ*, *no vib.*

piu mosso ♩ = 60

156

Violin I: *f*, *mp*, *mf*

Violin II: *f*, *p*, *sfp*

Viola: *f*, *p*, *sfp*

Violoncello: *pp*, *f*, *P*, *sfp*

162

SP N

sfp sfp sfp

sfp sfp <f f mp mf

sfp sfp sfp SP N

mf sfp SP N

166

mp

p

sfp sfp sfp

sfp sfp sfp

20/170

p *mp*

CL N 5

ad lib, rapid harmonic gliss

ST *mp*

gliss gliss *f* *mp* CL N 5 II

172

f *mp* *pp* ST

sfp *sfp* *pp* ST

mf *pp* ST

f *mp* *pp* ST (no trill)

5 5

tr 3 *mf* *pp*

II I insert short trills ad lib

FREE 21

SLOW, GETTING FASTER GRADUALLY →

175 SP free arpeggiation

pp

free arpeggiation

free arpeggiation

trill insert short trills, ad lib

pp

very free, each 'bar' quite long, arpeggiations in free rhythm,
all fading into final sustained note gradually (not together).

FAST → SLOWING

180

ST (no vibr)

pp

free arpeggiation SLOWING

ST (no vibr)

pp

SLOWING

ST (no vibr)

pp

SLOWING

ST (no vibr)

pp

sf

Tempo Primo ♩ = 50

185 SP ST (no vibr) molto S.T. flautando

sf p p p f

193 SP (a) (a) N SP (a) (a) (a) SP (a) (a) (a) SP (a) (a) (a)

sfp f pp sfp pp sfp pp sfp

201

(no vibr) ST ricochet con sordino

mf *mp*

(no vibr) ST ricochet con sordino

mf *mf*

(no vibr) ST ricochet con sordino

mf *mp*

(harm. gliss) ST ricochet con sordino

mf

Detailed description: This system contains four staves of music for measures 201, 202, and 203. The first three staves are for the right hand, and the fourth is for the left hand. Each staff begins with a treble clef and a key signature of one sharp (F#). Above the first staff, the instruction "(no vibr) ST" is written above the first measure, and "ricochet con sordino" is written above the second and third measures. Dynamic markings *mf* and *mp* are placed below the notes in the second and third measures. The fourth staff includes the instruction "(harm. gliss)" below the first measure and "ST ricochet con sordino" above the second and third measures. A dynamic marking *mf* is placed below the notes in the second measure.

211

gliss. *gliss.*

p

mf *f* *p*

gliss. *gliss.* *gliss.*

mf *p* *f* *p*

Detailed description: This system contains four staves of music for measures 211, 212, and 213. The first three staves are for the right hand, and the fourth is for the left hand. The first staff begins with a treble clef and a key signature of one sharp (F#). Above the first staff, the instruction "*gliss.*" is written above the first and second measures. A dynamic marking *p* is placed below the notes in the first measure. The second staff begins with a treble clef and a key signature of one flat (Bb). Above the first staff, the instruction "*gliss.*" is written above the first, second, and third measures. A dynamic marking *p* is placed below the notes in the first measure. The third staff begins with a bass clef and a key signature of one flat (Bb). Above the first staff, the instruction "*gliss.*" is written above the first and second measures. A dynamic marking *mf* is placed below the notes in the first measure, *f* in the second measure, and *p* in the third measure. The fourth staff begins with a treble clef and a key signature of one flat (Bb). Above the first staff, the instruction "*gliss.*" is written above the first and second measures. A dynamic marking *mf* is placed below the notes in the first measure, *p* in the second measure, *f* in the third measure, and *p* in the fourth measure.

216

ff *pp* *mp* *mf* *f*

ff *pp* *mp* *sfp*

molto SP no vibr ST
ricochet ricochet
gliss.
ST
SP N

223

mp

gliss.

230

pp *pp* *pp*

ST flautando, legato
flautando, legato
ST
ST flautando, legato
continue
flautando, legato
continue

233 *tr* *N* *tr* *b* 25

236 *tr* *ST* *sempre diminuendo* *b* *tr* *sempre diminuendo*

242 *poco rit.* *tr* *SP* *N* *SP* *b* *tr* *ST, 1/2 wood* *mp* *p* *pp* *SP* *SP* *ST, 1/2 wood* *mp* *p* *pp*

Appendix C
A Passing Echo, draft of the running order and score

A PASSING ECHO – running order

Scene	Music	Movement
Scene 1 - Opening	3 note motif	7 walking & stopping in 3s sequence Finishing position: quartet downstage right (corner) at music stands
Scene 2 – Janus	Janus music	Quartet standing downstage right (corner) Janus dance downstage to quartet.
Scene 3 – Werbs	<i>in corner:</i> - Gestures - - Gestures <i>On diagonal</i> -Gestures <i>In centre</i> Bogdan: A Major tune (Chinese opera solo from end Mov 1), violin ending on D with cello sustained A	<i>7 are in corner:</i> Werbs <i>Dancers bring quartet to stand diagonally across stage</i> Hit Werb <i>All 7 move to centre</i> Dancing Bear
Scene 4 - Playful	Bogdan and Adrian continue A Major tune until the dancers move with them to their seats Female vocals humming the A Major tune & improvising on it finishes with musicians taking quick deep breath (cue breath) and pause	<i>Bogdan & Adrian move to upstage left (top corner)</i> Bounce trio <i>Ingrid & Andrea circle Magda walking towards top corner</i> Magda draw Lucia & Maria bounce duet
Scene 5 - Breaths	Choral Breath Mov 2: bar 120 (1.12) through to end - viola sustained B. Continue directly into next scene	Choral Breath (7 together, some vocal breathing, some doing gestures) Magda & Lucia breath
Scene 6 - Geese	Mov 1 from bar 21 (29sec) to end	Helterskelter geese Grafting

Scene 7 - Ending	No music – 1st half of the poem Mov 3 bar 175 through to end (1.07 – 5.11) Cue: Lucia moves away from Magda)	Impressions Duet Hesitation Duet Maria solo
------------------	--	---

MIDDLE-B
resumes after 'breathe' duet

♩ = 60

Violin I PIZZ ARCO PIZZ ARCO PIZZ ARCO SP II *gliss* N

Violin II PIZZ ARCO PIZZ ARCO PIZZ ARCO SP II *gliss* N

Viola *(sempre p)*

Violoncello PIZZ ARCO PIZZ ARCO PIZZ ARCO SP ARCO N

2

13 SP PIZZ ARCO SP

SP *sfz* PIZZ ARCO SP *sfz*

f *mp* *f* *p* *mp*

sfz

19 poco rit. N a tempo

mf *f*

N *mf* *f*

f

mf *f*

24 SP SLOW FAST SLOW gliss harmonics, ad lib. 3

fp *f* *pp*

SLOW FAST SLOW

p *f* *pp*

SLOW FAST SLOW gliss harmonics, ad lib.

p *f* *pp*

4 IMPRESSIONS 22 calm, relax the tempo

SP N SP gliss N \sharp tr (stop trill) \flat \sharp

f *p* *p* *mf* *mp*

SP PIZZ *mp*

SP I II harm gliss - smooth

pp harm gliss - smooth

pp

Musical score for page 5, measures 32-37. The score is in 3/4 time and features a treble and bass staff with piano accompaniment. The melody in the treble staff includes trills marked with *tr#* and a dynamic marking of *p* at the end. The piano accompaniment consists of sustained chords in both hands, with some notes marked with *mf* and *p*. A fermata is placed over the final measure of the system.

Musical score for page 6, measures 38-43. The score is in 3/4 time and features a treble and bass staff with piano accompaniment. The melody in the treble staff includes trills marked with *tr#* and dynamic markings of *mf*, *p*, and *pp*. Above the treble staff, there are markings for arpeggiated chords: "arpegg. SLOW" and "arpegg. FAST" with arrows indicating a transition, followed by "SLOW". The piano accompaniment includes chords marked with *fp* and *p*. The system concludes with a fermata.

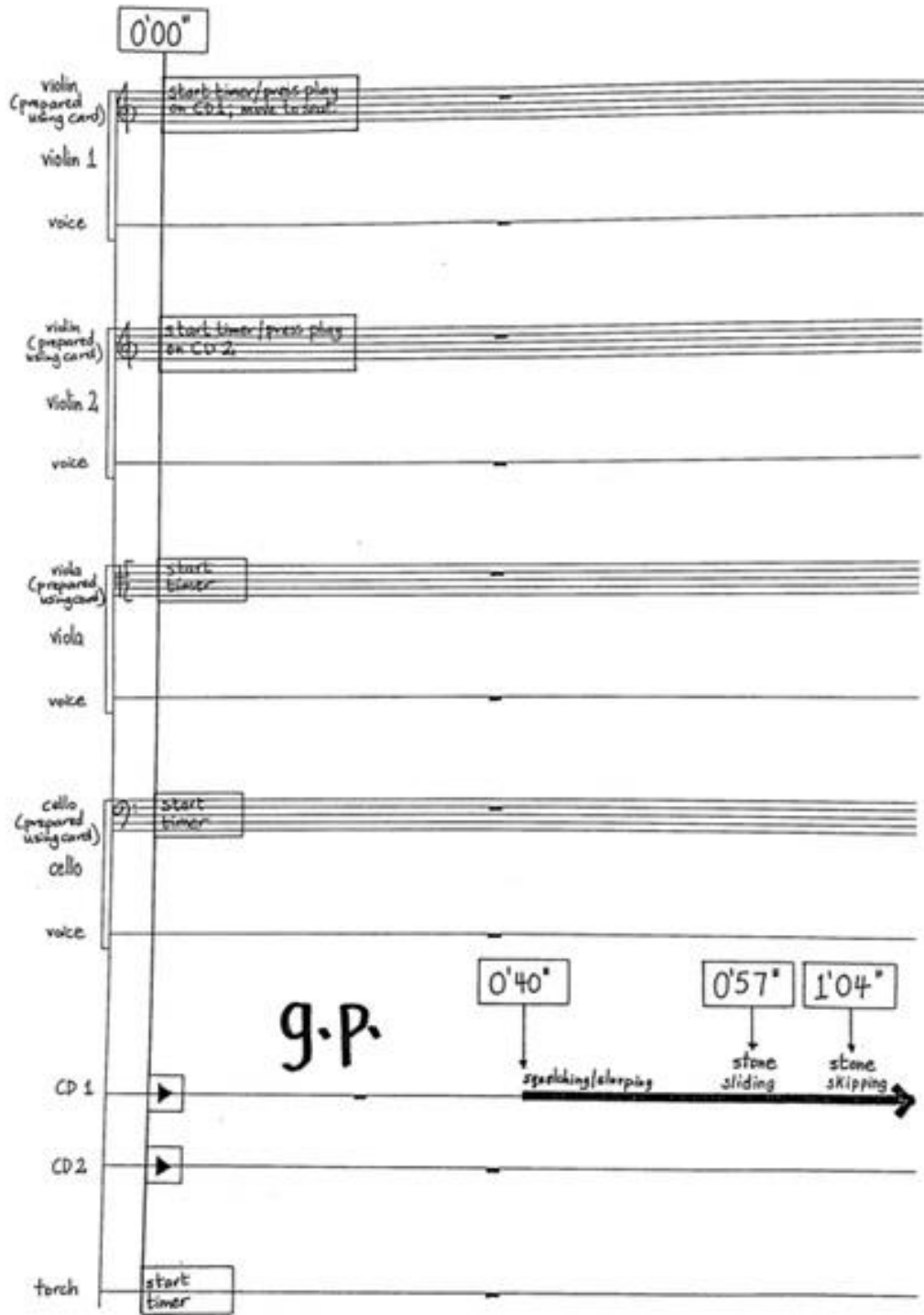
Appendix D
minard/nithsdale, score

Jennifer Walshe
b. 1974

minard/nithsdale
for string quartet, with two
boomboxes and torch
2003

Dur. 11'

Contemporary Music Centre



①

1'26"

f. Sforz. bow changes only as indicated

♣ sul pont.

(sul pont.) → sul tasto

mf *mp*

Violin 1

J. 54-68 VARY; bow changes only as indicated

♣ sul pont.

(sul pont.) → (sur.)

mf

Violin 2

1'26"

J. 54-58 bow changes only as indicated

mf

viola

mf

cello

CD 1 *(squacking / slurping)* →

CD 2

touch

2

Jennifer Walshe:
minard/nithsdale

Pages 3 - 10 of this work are
not available for copyright
reasons.

To obtain a complete score of
this work please contact the
Contemporary Music Centre
Ireland at www.cmc.ie.

5'27"

frantic pattering with pads of fingers on card. at irregular intervals, break from pattering & rapidly "scribble" a letter, syllable or word on card with first finger (recommence pattering immediately when finished scribbling)

Violin 1

mf mod.

1:112-130 VARY; speeding up & slowing down irregularly rub fleshy pads of fingers back & forth on wooden body of instrument

Violin 2

f mod.

frantic pattering with pads of fingers on card. at irregular intervals, break from pattering & rapidly "scribble" a letter, syllable or word on card with first finger (recommence pattering immediately when finished scribbling)

Viola

mf mod.

5'27"

1:106-110 VARY quite wasted: capulant & staggering around Practice mute ON

Cello

mf ff mf f mf mf

CD 1

CD 2

mf mod.

5'27" gently and slowly "stroke" the 1st violinist with the torchlight. each "stroke" begins at the neck of the 1st violinist and moves down their back, ending when the torch is switched off.

Torch

mf mod.

1:55 Sec. 1st stroke 2nd 3rd etc. 5

Jennifer Walshe:
minard/nithsdale

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not available for copyright
reasons.

To obtain a complete score of
this work please contact the
Contemporary Music Centre
Ireland at www.cmc.ie.

6'43" a4

1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

violin 1

ff

violin 2

ff

viola

ff

cello

ff

6'43"

CD 1 ambient household sounds

CD 2 aim at feet of cellist

torch (leave torch on)

Jennifer Walshe:
minard/nithsdale

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available for copyright reasons.

To obtain a complete score of
this work please contact the
Contemporary Music Centre
Ireland at www.cmc.ie.

715°

(pulling)

violin 1
 140-80 VARY "Tongue clicks" - click tongue in rhythm indicated (short percussive sound). change pitch freely within lower register of voice.
 mf/f

(pulling)

violin 2
 140-80 VARY "Tongue clicks" - click tongue in rhythm indicated (short percussive sound). change pitch freely within lower register of voice.
 mf/f

(pulling)

viola
 140-80 VARY "Tongue clicks" - click tongue in rhythm indicated (short percussive sound). change pitch freely within lower register of voice.
 mf/f

(pulling)

cello
 140-80 VARY "Tongue clicks" - click tongue in rhythm indicated (short percussive sound). change pitch freely within lower register of voice.
 mf/f

CD 1 (ambient household sounds)

CD 2 (breathing)

touch (touch on)

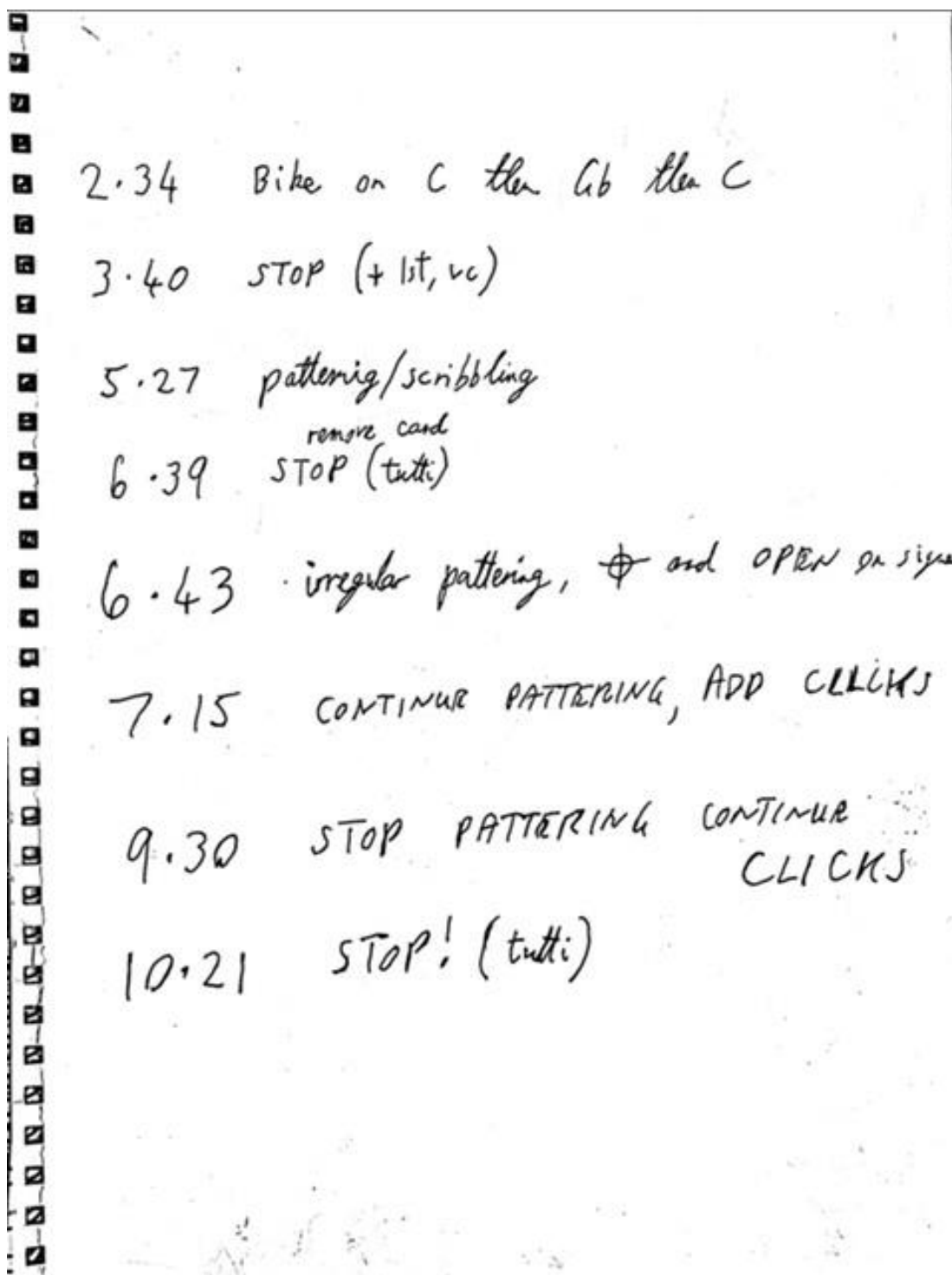
Jennifer Walshe:
minard/nithsdale

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Ireland at www.cmc.ie.

Appendix E

minard/nithsdale viola part rearranged by Garth Knox



Appendix F
minard/nithsdale cello part

Jennifer Walshe:
minard/nithsdale (cello part)

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this work please contact the
Contemporary Music Centre
Ireland at www.cmc.ie.

5'27"

SC Gate from 4

CELLO

♩ = 106-110 VARY quite wasted: crapulent & staggering around

Practice mute ON

cello

mf < ff > sub mf < ff > sub mf < f > mf < mf > mf

v. uneven in pitch

cello

mp mf (uneven dynamics) > ff < ff > f < f > mp

v. uneven & bumpy in pitch & tone

cello

mf < ff > p < mf > mp f (uneven dynamic)

3

CÉLLO

♩. 82-84 slower; mumbling & maudlin

cello

♩. 90a.

cello

♩. 106-110 as before

cello

④

v. uneven & bumpy

cello

6'39"

9.P.

9³⁰
10²

cello

practice mute OFF

piccolo

Perzina

⑤

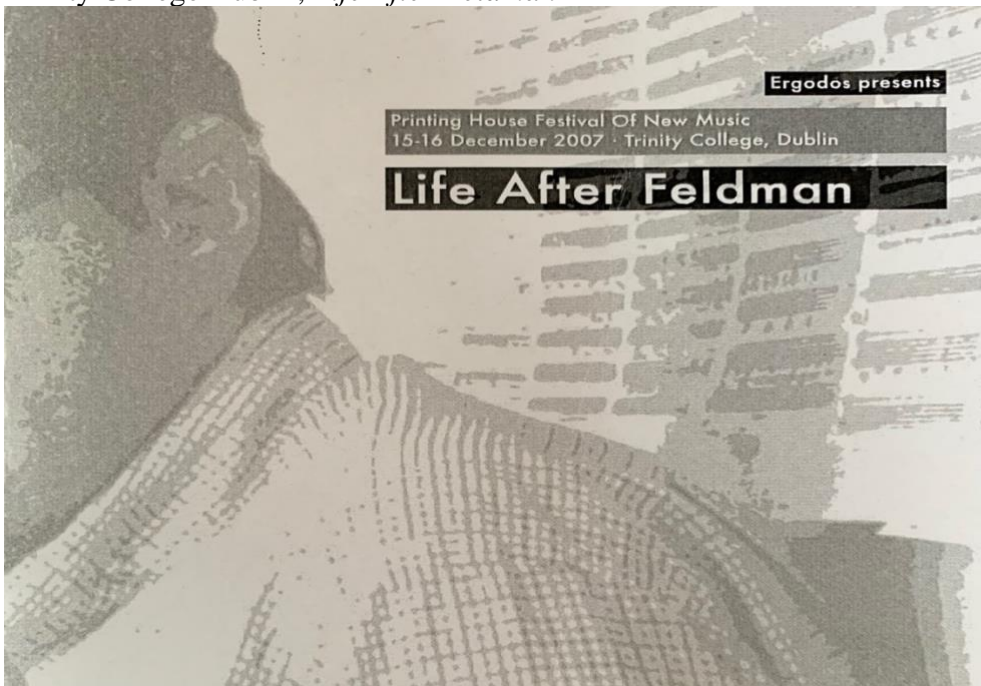
Jennifer Walshe:
minard/nithsdale (cello part)

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copyright reasons.

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Appendix G Concert programmes

Printing House Festival of New Music, 15-16 December 2007,
Trinity College Dublin, *Life After Feldman*



Saturday, 15 December · 8pm

ConTempo Quartet

Bogdan Safei, violin
Ingrid Nicola, violin
Andrea Banciu, viola
Adrian Mantu, cello

John Cage

Garrett Sholdice · String Quartet
2007 · Irish Premiere

Ian Wilson · String Quartet #6 ("in fretta, in vento")
2001 · Irish Premiere

Christopher Fox · 1-2-3
2006 · Irish Premiere

Jennifer Walshe · *minard/nithscale*
2003

Donnacha Dennehy · *Pushpulling*
2007 · World Premiere · Festival Commission

John Cage · *Four*
1990 · Irish Premiere

A black and white photograph of John Cage in a kitchen. He is standing behind a counter, looking directly at the camera. He is wearing a dark, button-down shirt. On the counter in front of him are several items: a large pot on a stove, a bowl, some lemons, and a cutting board with vegetables. The background shows kitchen shelves with various items.

New Music, New Ireland, 17 October 2008,
Weill Recital Hall at Carnegie Hall, New York,
Celebrating contemporary Irish composers and performers



The Contemporary Music Centre, Ireland
in association with **Culture Ireland**
presents

New Music New Ireland

Celebrating contemporary Irish composers and performers

culture ireland
cultúr éireann

the
contemporary
music centre
Ireland

Weill Recital Hall
at Carnegie Hall, New York
Friday, October 17, 2008 at 8:00pm



New Music New Ireland

Programme

John Kinsella, Prelude and Toccata (2006)
ConTempo String Quartet

Deirdre McKay, between (2006)
Carol McGonnell (clarinet), Adrian Mantu (cello)

Ed Bennett, Breath (2006)
Bogdan Sofei (violin), Carol McGonnell (clarinet), Adrian Mantu (cello)

Jane O'Leary, Piano Quintet (2005)
Isabelle O'Connell (piano), ConTempo String Quartet

Interval

Ian Wilson, In fretta, in vento (2001)
ConTempo String Quartet

Ailís Ní Ríain, DON'T (2000)
Carol McGonnell (clarinet), Adrian Mantu (cello)

Jennifer Walshe, minard/nithsdale (2003)
ConTempo String Quartet

Irish Culture in Britain, A Centenary Celebration, 21 April 2016,
Wigmore Hall, London

Irish Culture in Britain

A Centenary Celebration



Festival Artistic Director John Gilhooly

6.30 PM

Centenary Ireland

Irish Ambassador H E Daniel Mulhall gives the keynote address on 100 years of Ireland, including culture.

7.30 PM

Gala Concert

British National Anthem • Irish National Anthem

Franz Schubert Impromptu in C minor D899 No. 1
An die Musik • Nacht und Träume • Die Forelle
Die Sterne • Licht und Liebe • Erbkönig
Ellens Gesang III • Der Hirt auf dem Felsen • Ständchen

I n t e r v a l

Gerald Barry String Quartet No. 1 (revised) (world première)
Co-commissioned by RTÉ and by Wigmore Hall with the support of André Hoffmann, president of the Fondation Hoffmann, a Swiss grant-making foundation

John Field Andante inédit

Michael Balfe I dreamt I dwelt in marble halls

Traditional/Irish Galway Bay • She moved through the fair

Arr. Benjamin Britten The Salley Gardens

James Lynam Molloy The Kerry dance

Michael Head The ships of Arcady • A blackbird singing

Traditional/Irish Phil the Fluter's Ball • I have a bonnet trimmed with blue

Presentation of the Wigmore Medal to Ann Murray DBE

Traditional/Irish Danny Boy

We are grateful to The Monument Trust for essential additional support for our expanded vocal series.



COUGHING CAN BE VERY DISTURBING FOR BOTH THE ARTISTS AND OTHER MEMBERS OF THE AUDIENCE. PLEASE SUPPRESS ANY COUGHING AS MUCH AS POSSIBLE. COUGH LOZENGES ARE ON SALE IN THE FOYER OR MAY BE OBTAINED FROM THE USHERS.



Would patrons please ensure that mobile phones are switched off
Please also ensure that watch alarms and other electronic devices which can become audible are switched off. Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use this facility by switching their hearing aids over to 'T'.



THURSDAY 21 APRIL 2016

Song Recital Series/Chamber Music Season

Irish Culture in Britain A Centenary Celebration

Ailish Tynan soprano

Ann Murray DBE mezzo-soprano

Tara Erraught mezzo-soprano

Robin Tritschler tenor

Gavan Ring baritone

Lucy Wakeford harp

Jonathan Ware piano

Finghin Collins piano

Michael Collins clarinet

RTÉ Contempo String Quartet

Bogdan Sofei *violin* • Ingrid Nicola *violin*
Andreea Banciu *viola* • Adrian Mantu *cello*

Choir from RIAM

Sarah Brady *soprano* • Niamh O'Sullivan *mezzo-soprano*
Eoin Conway *countertenor* • Andrew Gavin *tenor* • Seán Boylan *baritone*

Choir from RAM

Iúnó Connolly and Philippa Scammell *soprano*
Carolyn Holt and Olivia Warburton *mezzo-soprano*
Hiroshi Amako and William Blake *tenor*
Richard Walshe and Thomas Bennett *bass*

**During the concert, Ann Murray DBE will be
presented with the Wigmore Medal**

Tonight's concert will be introduced by Sean Rafferty and broadcast live on BBC Radio 3 and RTÉ Lyric FM, and streamed live on the Wigmore Hall website and RTÉ Player. As the concert is broadcast live, please take your seats in a timely manner following the interval.

There is a complimentary drink for every member of the audience at the interval of tonight's concert

Please go to the following designated areas:

Bechstein Room: Front Stalls Rows AA–I
(Please use the doors on either side of the stage)

Foyer: Stalls Rows J–R

Restaurant: Rear Stalls Rows S–X; Balcony Rows A–D



THE BARTÓK PROJECT

The six quartets of Béla Bartók, written between 1908 and 1939, form the cornerstone of RTÉ Contempo Quartet's 2016–17 season, complemented by the superb Op. 76 quartets 1–6 by Haydn and six works by contemporary Irish composers, including four new RTÉ commissions which receive their premieres during the series.

Although regarded as one of the great early twentieth century modernists, Bartók was influenced by past European classical traditions, especially Beethoven and the late 19th century music of Strauss and Liszt. He collected and recorded much of his native folk music from Hungary and Romania, using this music as both a source and stylistic inspiration in his own writing.

His quartets are generally acknowledged as representing one of the pillars of the entire string quartet repertoire and are groundbreaking in every way – structurally, rhythmically, harmonically and tonally, as he strove to free himself from

“the tyrannical rule of major and minor keys.” Béla Bartók

Extra musical themes explored in the quartets include unrequited love (1), folk traditions (3 and 4), night (5) and war (2 and 6).

Similarly, Haydn's set of six Op. 76 quartets is regarded as one of the pinnacles of the classical style and the crowning glory of the man dubbed the “Father of the String Quartet”. Published in 1799 and dedicated to Count Erdödy, they form the last complete set that Haydn wrote, each quartet a mini masterpiece in itself. The Bartók Project also offers a fascinating opportunity to consider how six contemporary Irish composers have responded to the challenge of writing for the medium of string quartet. The project is expected to produce six very different responses from four new works that RTÉ has commissioned from Sebastian Adams (RTÉ lyric fm Composer-in-Residence), Linda Buckley, David Coonan and Seán Clancy together with two recent works by Enda Bates and David Fennessy.



THE BARTÓK PROJECT No. 1 RTÉ CONTEMPO QUARTET

HAYDN Quartet Op. 76, No. 1 in G (22')
SEBASTIAN ADAMS 2016.3 (new RTÉ commission)
BARTÓK Quartet No. 1 (30')

SATURDAY 1 OCTOBER, 8pm CORK Triskel Arts Centre
SUNDAY 2 OCTOBER, 3pm DUBLIN Kevin Barry Recital Room, NCH
THURSDAY 6 OCTOBER, 6pm LIMERICK Limerick City Gallery of Art
SUNDAY 16 OCTOBER, 4pm CO. KILKENNY Castalia Hall, Ballytobin
THURSDAY 27 OCTOBER, 1pm WEXFORD St Iberius Church
(in association with Wexford Opera Festival)



THE BARTÓK PROJECT No. 2 RTÉ CONTEMPO QUARTET

HAYDN Quartet Op. 76, No. 2 in D, *Fifths* (20')
ENDA BATES Quartet No. 1 (with electronics)
BARTÓK Quartet No. 2 (26')
SWAN HENNESSY Quartet No. 2 (TRISKEL ARTS CENTRE ONLY)

THURSDAY 3 NOVEMBER, 6pm LIMERICK Limerick City Gallery of Art
SATURDAY 5 NOVEMBER, 8pm CORK Triskel Arts Centre
Preceded by pre-concert talk about Swan Hennessy by Axel Klein, 7pm
SUNDAY 6 NOVEMBER, 4pm CO. KILKENNY Castalia Hall, Ballytobin
SUNDAY 13 NOVEMBER, 3pm DUBLIN Kevin Barry Recital Room, NCH

THE BARTÓK PROJECT No. 3 RTÉ CONTEMPO QUARTET



HAYDN Quartet Op. 76, No. 3 in C, *Emperor* (25')
DAVID FENNESSY *Bow Your Head*
BARTÓK Quartet No. 3 (17')

SUNDAY 27 NOVEMBER, 4pm KILKENNY Chapter Room, St Mary's Cathedral
THURSDAY 1 DECEMBER, 6pm LIMERICK Limerick City Gallery of Art
SATURDAY 3 DECEMBER, 8pm CORK Triskel Arts Centre
SUNDAY 4 DECEMBER, 3pm DUBLIN Kevin Barry Recital Room, NCH

THE BARTÓK PROJECT No. 4 RTÉ CONTEMPO QUARTET



HAYDN Quartet Op. 76, No. 4 in B flat, *Sunrise* (22')
LINDA BUCKLEY New work, with electronics (new RTÉ commission)
BARTÓK Quartet No. 4 (24')

THURSDAY 5 JANUARY, 6pm LIMERICK Limerick City Gallery of Art
THURSDAY 12 JANUARY, 8pm CORK Triskel Arts Centre
SUNDAY 15 JANUARY, 4pm CO. KILKENNY Castalia Hall, Ballytobin
SUNDAY 29 JANUARY, 3pm DUBLIN Kevin Barry Recital Room, NCH

THE BARTÓK PROJECT No. 5 RTÉ CONTEMPO QUARTET



HAYDN Quartet Op. 76, No. 5 in D (21')
DAVID COONAN New work (new RTÉ commission)
BARTÓK Quartet No. 5 (31')

THURSDAY 16 FEBRUARY, 6pm LIMERICK Limerick City Gallery of Art
SUNDAY 19 FEBRUARY, 4pm CO. KILKENNY Castalia Hall, Ballytobin
THURSDAY 23 FEBRUARY, 8pm CORK Triskel Arts Centre
SUNDAY 26 FEBRUARY, 3pm DUBLIN Kevin Barry Recital Room, NCH

THE BARTÓK PROJECT No. 6 RTÉ CONTEMPO QUARTET



HAYDN Quartet Op. 76, No. 6 in E flat (24')
SEÁN CLANCY *Four Lines of Music Slow Down and Eventually Stop* (new RTÉ commission)
BARTÓK Quartet No. 6 (28')

THURSDAY 16 MARCH, 6pm LIMERICK Limerick City Gallery of Art
SUNDAY 19 MARCH, 4pm CO. KILKENNY Castalia Hall, Ballytobin
THURSDAY 23 MARCH, 8pm CORK Triskel Arts Centre
SUNDAY 26 MARCH, 3pm DUBLIN Kevin Barry Recital Room, NCH

Complete Beethoven Cycle, September 2017-May 2018
RTÉ Irish Tour



RTÉ CONTEMPO QUARTET

COMPLETE BEETHOVEN CYCLE

RTÉ CONTEMPO QUARTET

All sixteen quartets and the Grosse Fugue alongside ten Irish works written between 1934 and the present day, including three new RTÉ commissions by Raymond Deane, Deirdre McKay and Andrew Hamilton.

SEPTEMBER 2017 – MAY 2018

CORK / DUBLIN / KILKENNY / LIMERICK / SLIGO / PORTLAOISE / NAVAN



PROGRAMME No. 7

BEETHOVEN Quartet in E-flat major, Op. 127 38'
DEIRDRE GRIBBIN *Calum's Light* 9'
BEETHOVEN Quartet in F major, Op. 135 25'

THURSDAY 8 MARCH, 6pm	LIMERICK Limerick City Gallery of Art
SUNDAY 11 MARCH, 4pm	KILKENNY Chapter House, St Mary's Cathedral
THURSDAY 15 MARCH, 8pm	PORTLAOISE Dunamoise Arts Centre
THURSDAY 22 MARCH, 6.30pm	CORK, Triskel Christchurch Arts Centre
SUNDAY 25 MARCH, 3pm	DUBLIN Kevin Barry Recital Room, NCH

PROGRAMME No. 8

JOHN KINSELLA Quartet No. 3 (1977) 29'
BEETHOVEN Quartet in A minor, Op. 132 42'

THURSDAY 5 APRIL, 6pm	LIMERICK Limerick City Gallery of Art
SUNDAY 15 APRIL, 4pm	KILKENNY Chapter House, St Mary's Cathedral
THURSDAY 19 APRIL, 6.30pm	CORK, Triskel Christchurch Arts Centre
SUNDAY 22 APRIL, 3pm	DUBLIN Kevin Barry Recital Room, NCH

PROGRAMME No. 9

ANDREW HAMILTON new work (RTÉ commission) 10'
BEETHOVEN Quartet Op. 133 *Grosse Fugue* 16'
BEETHOVEN Quartet in C-sharp minor, Op. 131 39'

THURSDAY 3 MAY, 6pm	LIMERICK Limerick City Gallery of Art
SUNDAY 6 MAY, 4pm	KILKENNY Chapter House, St Mary's Cathedral
THURSDAY 17 MAY, 6.30pm	CORK, Triskel Christchurch Arts Centre
SUNDAY 20 MAY, 3pm	DUBLIN Kevin Barry Recital Room, NCH

COMPLETE BEETHOVEN CYCLE



PROGRAMME No. 1

BEETHOVEN Quartet in F major, Op. 18, No. 1 28'
BRIAN BOYDELL Quartet No. 1 (1949) 23'
BEETHOVEN Quartet in F major, Op. 59, No. 1 40'

THURSDAY 14 SEPTEMBER, 6pm	LIMERICK Limerick City Gallery of Art
SUNDAY 17 SEPTEMBER, 4pm	KILKENNY Chapter House, St Mary's Cathedral
SATURDAY 23 SEPTEMBER, 6.30pm	CORK, Triskel Christchurch Arts Centre
SUNDAY 24 SEPTEMBER, 3pm	DUBLIN Kevin Barry Recital Room, NCH

PROGRAMME No. 2


BEETHOVEN Quartet in G major, Op. 18, No. 2 25'
RAYMOND DEANE Quartet VI (RTÉ commission) 16'
BEETHOVEN Quartet in E minor, Op. 59, No. 2 40'

THURSDAY 5 OCTOBER, 6pm	LIMERICK Limerick City Gallery of Art
THURSDAY 12 OCTOBER, 6.30pm	CORK, Triskel Christchurch Arts Centre
FRIDAY 13 OCTOBER, 8pm	NAVAN Solstice Arts Centre
SUNDAY 15 OCTOBER, 4pm	KILKENNY Chapter House, St Mary's Cathedral
SUNDAY 22 OCTOBER, 3pm	DUBLIN Kevin Barry Recital Room, NCH

PROGRAMME No. 3

BEETHOVEN Quartet in D major, Op. 18, No. 3 26'
KEVIN VOLANS *White Man Sleeps* 20'
BEETHOVEN Quartet in C major, Op. 59, No. 3 32'

THURSDAY 2 NOVEMBER, 8pm	NAVAN Solstice Arts Centre
SUNDAY 12 NOVEMBER, 4pm	KILKENNY Chapter House, St Mary's Cathedral
THURSDAY 16 NOVEMBER, 6pm	LIMERICK Limerick City Gallery of Art
SUNDAY 19 NOVEMBER, 3pm	DUBLIN Kevin Barry Recital Room, NCH
THURSDAY 23 NOVEMBER, 6.30pm	CORK, Triskel Christchurch Arts Centre



PROGRAMME No. 4

BEETHOVEN Quartet in C minor, Op. 18, No. 4 23'
DEIRDRE MCKAY new work (RTÉ commission) 10'
BEETHOVEN Quartet in E-flat major, Op. 74 *Harp* 32'

SUNDAY 3 DECEMBER, 4pm	KILKENNY Chapter House, St Mary's Cathedral
THURSDAY 7 DECEMBER, 6pm	LIMERICK Limerick City Gallery of Art
SUNDAY 10 DECEMBER, 3pm	DUBLIN Kevin Barry Recital Room, NCH
SATURDAY 16 DECEMBER, 6.30pm	CORK, Triskel Christchurch Arts Centre

PROGRAMME No. 5

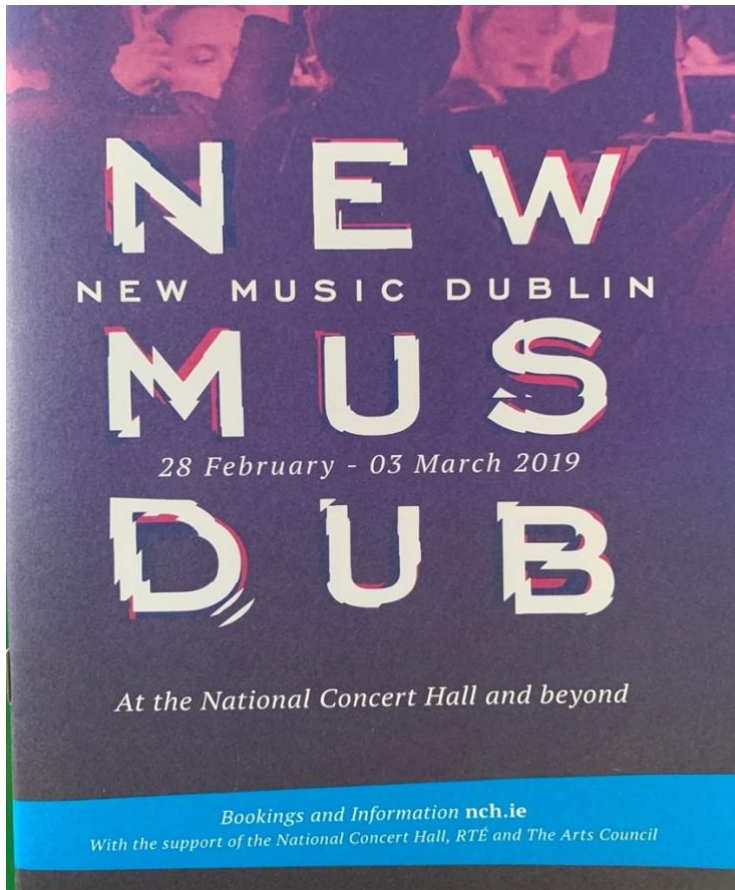
BEETHOVEN Quartet in A major, Op. 18, No. 5 28'
INA BOYLE Quartet (1934) 17'
JANE O'LEARY *the passing sound of forever* 11'
BEETHOVEN Quartet in F minor, Op. 95 22'

SUNDAY 7 JANUARY, 4pm	KILKENNY Chapter House, St Mary's Cathedral
THURSDAY 11 JANUARY, 6pm	LIMERICK Limerick City Gallery of Art
SUNDAY 14 JANUARY, 3pm	SLIGO The Model, The Mall, Sligo
SATURDAY 25 JANUARY, 6.30pm	CORK, Triskel Christchurch Arts Centre
SUNDAY 28 JANUARY, 3pm	DUBLIN Kevin Barry Recital Room, NCH

PROGRAMME No. 6

BEETHOVEN Quartet in B-flat major, Op. 18, No. 6 25'
IAN WILSON *Her Charms Invited* 14'
BEETHOVEN Quartet in B-flat major, Op. 130 36'

SUNDAY 4 FEBRUARY, 4pm	KILKENNY Chapter House, St Mary's Cathedral
THURSDAY 8 FEBRUARY, 6pm	LIMERICK Limerick City Gallery of Art
SUNDAY 11 FEBRUARY, 3pm	DUBLIN Kevin Barry Recital Room, NCH
THURSDAY 15 FEBRUARY 6.30pm	CORK, Triskel Christchurch Arts Centre



NEW MUSIC DUBLIN



RTÉ CONTEMPO QUARTET

Time and Date: 4pm (45 mins), Sunday 03 March
Venue: NCH, Kevin Barry Room
Tickets: €10 (Concessions: €8)

Welcome back Contempo! We are thrilled these masterful, engaging performers are returning to New Music Dublin with another wonderful programme of premieres, surprises, twists and turns by some of Ireland's foremost composers.

Programme

Frank Corcoran	<i>String Quartet no. 4 "for my 75th Birthday"</i> (2018, world premiere)
Jane O'Leary	<i>the passing sound of forever</i> (2016)
Ian Wilson	<i>Quartet no. 12 "Her Charms Invited"</i> (2010)
Greg Caffrey	<i>Borne back ceaselessly into the Past</i> (2018)

Performers
RTÉ Contempo Quartet

ON THE RADAR

Time and Date: 5.30pm (60 mins), Sunday 03 March
Venue: NCH, Kevin Barry Room
Tickets: Free

Are you a composer or performer navigating a career in the world of contemporary music?

Join us for this interactive session about how to get 'on the radar' of those who are in a position to perform, promote and champion your music on the local, national and international stages. This session will be led by NMD Festival Director John Harris, with contributions from international delegates on the NMDX programme. Presented in partnership with the Contemporary Music Centre, Ireland.

The Galway Music Residency, Programme 2019-2020

LUNCHTIME SERIES

TUE

FIRST TUESDAY
SEPTEMBER TO JUNE

(excepting January)
St Nicholas' Collegiate Church

1.10pm • FREE
(donations welcome)



FROM EUROPE WITH LOVE

THE PORT OF GALWAY LUNCHTIME SERIES

This three-year lunchtime concert project celebrates the European Union's shared musical heritage exploring its String Quartet repertoire. The series spans from September 2018 to June 2021, exploring the music culture of the 27 European Union member countries, performed by ConTempo Quartet. Speakers from the featured nations, embassies and local communities introduce each concert providing unique personal perspectives on the music to be performed.

Tuesday 3 September 2019	Germany
Tuesday 1 October 2019	Spain
Tuesday 5 November 2019	Bulgaria
Tuesday 3 December 2019	Sweden
Tuesday 4 February 2020	Ireland
Tuesday 3 March 2020	Luxembourg
Tuesday 7 April 2020	Cyprus
Tuesday 5 May 2020	Slovenia
Tuesday 2 June 2020	Estonia

 Port of Galway
Calafort na Galway

4

THREE KINDS OF MUSIC

SAT

DECEMBER
FEBRUARY
MARCH
APRIL

The Mick Lally Theatre

11am • FREE
(donations welcome)



3 KINDS OF MUSIC

This unique set of concerts, curated by music mastermind Matthew Berrill, features ConTempo Quartet and some of Ireland's best emerging and established musicians for a tasting menu of classical, contemporary, jazz, folk and Irish traditional music, delighting listeners of all ages. With chances to meet the performers and ask questions, what better way to start your Saturday morning!

CHRISTMAS SPECIAL
Saturday 14 December 2019

LK SHIELDS
YOUR LEGAL COUNSELL

Celebrate the countdown to Christmas with some seasonal airs and festive favourites from John Blek (singer/songwriter), Clara O'Leary Fitzpatrick (concertina), and the ConTempo Quartet.

SPRING SERIES

Settle into spring with a veritable collection of musicians for a stimulating aural discovery through diverse musical traditions.

Saturday 29 February 2020 ConTempo Quartet are joined by Cormac McCarthy with Matthew Berrill (jazz duo), and Marta Lledo Grima (flute) with guest violinist.

Saturday 21 March 2020 ConTempo Quartet are joined by Dave Clancy (singer/songwriter) and Maureen and Brendan Browne (trad duo).

Saturday 4 April 2020 ConTempo Quartet are joined by Rosin Mulliez (jazz vocalist) and Emma O'Sullivan (sean-nós dancer).

THE MICK LALLY THEATRE

5

MUSIC & MUSINGS

THU

THURSDAY
EVENINGS
SEPT-DEC

The Black Gate Cultural Centre

8pm • €15/€10
Tickets available on
www.eventbrite.ie
and on the door



MUSIC AND MUSINGS

This series of concerts, in partnership with the CMC (Contemporary Music Centre), features ConTempo Quartet with emerging and established composers from Ireland, exploring new music, how it comes to be and how to listen to it. Presented in an intimate setting, these events break down the barriers too often associated with new music, and offer opportunities to understand and appreciate today's musical creations.

Thursday 26 September 2019
ConTempo Quartet perform *The Devil's Dream* by Irish Composer Seán Doherty. This work will be paired with excerpts from Smetana's String Quartet No. 1 'From My Life'.

Thursday 14 November 2019
ConTempo Quartet perform *Struck by a Raindrop* by Irish Composer Marian Ingoldsbj. This work will be paired with Britten's String Quartet No. 3.

Thursday 5 December 2019
ConTempo Quartet perform the **world premiere** of a new work for string quartet by Irish composer Ed Bennett. This piece was co-commissioned by GMR and the Galway City Council as part of a three-year commissioning initiative.

 GALWAY CITY COUNCIL

 contemporary MUSIC CENTRE

 The Black Gate Cultural Centre

6

CONTEMPO COUNTYWIDE

Portunna
Headford
Kylemore Abbey
Athenry
Oughterard

FREE
(donations welcome)



CONTEMPO COUNTYWIDE

Hear ConTempo Quartet on their countywide tour! Continuing its commitment to bringing performance to local centres throughout County Galway, GMR is dedicated to working with local groups, schools and festivals this season to present high quality, collaborative events that positively impact communities.

Portunna Thursday 19 September 2019, 11.30am
Christ Church, Portunna
In association with **Shorelines Arts Festival**

Headford Sunday 15 December 2019, 5pm
Campbell's Tavern
In association with **Headford Music Works**

Kylemore Abbey Sunday 9 February 2020, 3pm
The Ballroom, Kylemore Abbey
Featuring **Kylemore Abbey Children's Choir**


Athenry Sunday 5 April 2020, 7.30pm
Raheen Woods Hotel, Athenry
In association with **Athenry Music School**

Oughterard Thursday 7 May 2020, 1pm
Oughterard Courthouse


 Shorelines ARTS FESTIVAL

 HEADFORD Music Works

 CAMPBELL'S TAVERN



 Athenry Music School

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Tel: 091-586706
 info@thegalwaymusicresidency.ie
 www.thegalwaymusicresidency.ie

NUI Galway, Riverside Terrapin,
 Distillery Road, Lower Newcastle, Galway

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LISTEN



LEARN




LOVE



MUSIC

PROGRAMME 2019-20

PROGRAMME OF EVENTS AT A GLANCE		
2019	Tue 3 Sept, 1:10pm	From Europe with Love: Germany St Nicholas' Collegiate Church
	Thur 19 Sept, 11:30am	ConTempo Countywide: Shorelines Arts Festival Christ Church, Portumna
	Fri 20 Sept, 10:30am	Culture Night Trail, Parkmore EA, Parkmore
	Fri 20 Sept, 1pm	Culture Night Trail, NUI Galway Sibhan McKenna Theatre, Arts Millennium Building
	Thur 26 Sept, 8pm	Music & Musings Black Gate Cultural Centre
	Tue 1 Oct, 1:10pm	From Europe with Love: Spain St Nicholas' Collegiate Church
	Tue 8 Oct, 8:30pm	Silent Shorts O'Donoghue Centre
	Tue 5 Nov, 1:10pm	From Europe with Love: Bulgaria St Nicholas' Collegiate Church
	Thur 14 Nov, 8pm	Music & Musings Black Gate Cultural Centre
	Tue 3 Dec, 1:10pm	From Europe with Love: Sweden St Nicholas' Collegiate Church
Thur 5 Dec, 8pm	Music & Musings (world premiere) Black Gate Cultural Centre	
Sat 14 Dec, 11am	3 Kinds of Music Christmas Special The Mick Lally Theatre	
Sun 15 Dec, 5pm	ConTempo Countywide: Headford Campbell's Tavern	
2020	Fri 17 Jan, 8pm	Midwinter Festival Town Hall Theatre
	Sun 26 Jan, 3pm	Apprentice Ensemble Winter Recital Emily Anderson Concert Hall, NUI Galway
	Tue 4 Feb, 1:10pm	From Europe with Love: Ireland St Nicholas' Collegiate Church
	Sun 9 Feb, 3pm	ConTempo Countywide: Kylemore Abbey Kylemore Abbey
	Sat 29 Feb, 11am	3 Kinds of Music The Mick Lally Theatre
	Tue 3 Mar, 1:10pm	From Europe with Love: Luxembourg St Nicholas' Collegiate Church
	Sat 21 Mar, 11am	3 Kinds of Music The Mick Lally Theatre
	Sun 22 Mar, 6pm	Waking the West Laisureland NUI Galway Open Day O'Donoghue Centre
	Sat 28 Mar	3 Kinds of Music The Mick Lally Theatre
	Sat 4 Apr, 11am	3 Kinds of Music The Mick Lally Theatre
	Sun 5 Apr, 7:30pm	ConTempo Countywide: Athenry Raheen Woods Hotel, Athenry
	Tue 7 Apr, 1:10pm	From Europe with Love: Cyprus St Nicholas' Collegiate Church
Tue 21 Apr, 8pm	Wait (world premiere) Num's Island Theatre	
Tue 5 May, 1:10pm	From Europe with Love: Slovenia St Nicholas' Collegiate Church	
Thurs 7 May, 10pm	ConTempo Countywide: Oughterard Oughterard Courthouse	
Sun 17 May, 3pm	Apprentice Ensemble Summer Recital Lower Aula Maxima, NUI Galway	
Tue 2 June, 1:10pm	From Europe with Love: Estonia St Nicholas' Collegiate Church	



Everyone should have the right to listen to, learn about and love music. This simple belief is the driving force behind everything Galway Music Residency (GMR) aims to achieve. It exists to serve the people of Galway city and county, providing opportunities for all to experience music in new and unexpected ways, to learn from inspiring musicians and spark joy in their lives.

OUR STORY
 In 2002, a group of people dedicated to creating listening opportunities in their community, had an ambitious idea – to bring an internationally renowned classical music ensemble to Galway to enrich the lives of its citizens. With support from local institutions the Galway Music Residency was born.

CONTEMPO QUARTET
 Bogdan Sofei violin I / Ingrid Nicola violin II
 Andreea Banciu viola / Adrian Mantu cello

Following a competitive international audition process, the ConTempo Quartet was chosen as GMR's Ensemble in Residence. This young and vibrant quartet, comprised of two married couples, had formed in Bucharest Romania, and already had an impressive career of performances, recordings and awards under its belt. The ensemble had, as well as its unparalleled musical talent, a spark that made the selection panel believe they would bring something truly special to the people of Galway. Ever since ConTempo Quartet took up their residency in 2003, this has remained true, and the quartet is committed to continuing its residency for as long as it can make a positive impact on its adopted community.

GIVING THE GIFT OF MUSIC
 This unique long-term residency has allowed GMR to develop long-lasting relationships with individuals, communities, artists and organisations, creating meaningful connections throughout Galway. Over the past 16 years, GMR has developed a remarkable and ever-evolving suite of education and performance programmes to serve diverse audiences and under-served communities in Galway, presenting some of the best music ever composed in new and unexpected ways. At the core of our work has been the goal of breaking down the barrier that traditionally separates the audience, the general public, from classical music and musicians. We present music in interactive ways, in unexpected venues, giving people of all walks of life meaningful experiences of music and encouraging the next generation of music lovers. We hope you enjoy our year of music...

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Appendix H

List of 1916-2016 Irish String Quartets, performed by ConTempo Quartet

Larchet	John F.	Irish Aires	1917
Hennessy	Swan	String Quartet No. 2 Op. 49	1920
Hennessy	Swan	String Quartet No. 3 Op. 61	1923
Hennessy	Swan	Sérénade Op. 65	1924
Boyle	Ina	String Quartet in E Minor	1934
May	Frederick	String Quartet in C Minor	1935
Boydell	Brian	String Quartet No. 1	1949
Boydell	Brian	String Quartet No. 2	1957
Kinsella	John	String Quartet No. 1	1960
Bodley	Seóirse	String Quartet No. 1	1968
Kinsella	John	String Quartet No. 2	1968
Boydell	Brian	String Quartet No. 3	1969
Corcoran	Frank	String Quartet No. 1	1976
Deane	Raymond	String Quartet I	1981
Volans	Kevin	White Man Sleeps	1985
O'Leary	Jane	String Quartet	1983
O'Leary	Martin	String Quartet No. 1	1984
Barry	Gerald	String Quartet No. 1	1985 rev. 1994
McLachlan	John	Two Lyric Sketches for String Quartet	1987 rev. 1991
Gribbin	Deirdre	Chiaroscuro	1989
Gardner	Stephen	String Quartet	1990
Clarke	Rhona	Magnificat	1990
Mulvey	Gráinne	String Quartet No. 1	1991
Kinsella	John	String Quartet No. 4	1991-1993
Bodley	Seóirse	String Quartet No. 2	1992
Wilson	Ian	The Capsizing Man and other stories	1994
Mulvey	Gráinne	Reverie	1994
O'Leary	Jane	Mystic Play of Shadows	1995
Cullivan	Tom	String Quartet in E flat	1995
Hamilton	Andrew	Endless Origins	1995
Caffrey	Greg	String Quartet No.1	1995 rev. 2000
Sweeney	Eric	String Quartet	1996
O'Dwyer	Adele	The North Circular Road Blues	1997
Deane	Raymond	String Quartet II	1997-1998
Barry	Gerald	1998	1998
O'Farrell	Anne-Marie	Networks	1998
Bennett	Ed	Backwards March	1998
Dennehy	Donnacha	Ecstasis, full stop	1999
Ingoldsby	Marian	Struck by a Raindrop	1999 rev. 2000
O'Connell	Kevin	Tuned in Fits	2000
Wilson	Ian	...wander, darkling	2000
Deane	Raymond	String Quartet III	2000
McKay	Deirdre	little sails	2000-2001
Deane	Raymond	String Quartet IV	2001
Wilson	Ian	In fretta, in vento	2001
Deane	Raymond	Bagatelle for L. B.	2002
McLachlan	John	neo-plastic coloured shapes	2003
Walshe	Jennifer	minard/nithsdale	2003
Flynn	Dave	String Quartet No. 1 'Fairground Attraction'	2003

O'Leary	Jane	In the Stillness of Time	2004
Bodley	Seóirse	String Quartet No. 3	2004
Wilson	Ian	Two pieces for string quartet	2004
Wilson	Ian	Lyric Suite	2004
Sweeney	Eric	Concerto for Guitar	2004
Agnew	Elaine	Ready, Steady, Go!	2004
Flynn	Dave	Slip	2004
Flynn	Dave	String Quartet No. 2 'The Cranning'	2004 rev. 2009
McKay	Deirdre	Case studies	2005
O'Leary	Jane	ConTempo ConVersations	2005
O'Leary	Jane	FanFare ConCorde	2005
McLaughlin	Scott	Five Bells for Elliott Carter	2006
Kinsella	John	Prelude and Toccata	2006
Bodley	Seóirse	String Quartet No. 4	2007
Power	Karen	You Me	2007
O'Leary	Jane	Soundshapes II	2007
Canning	Rob	Melencholia	2007
Flynn	Dave	String Quartet No. 3 'An Caoineadh' (The	2007
Bennett	Ed	for James Ferrada	2007
Gribbin	Deirdre	Calum's Light	2007
Agnew	Elaine	This is Me!	2007
Dennehy	Donnacha	Pushpulling	2007
Sholdice	Garrett	string quartet	2007
Hanlon	Ben	String Quartet	2007
Bennett	Ed	for JF	2007
Rowan	Matthew	String Quartet No. 2	2007
O'Connell	Kevin	Where should this music be?'	2008
Bates	Enda	String Quartet No.1	2008
Fennessy	David	bow your head	2008
Sholdice	Garrett	Canon for Michael Byron	2008
Flynn	Dave	Stories from the Old World (Scealta an Se	2008
Clarke	Rhona	Pas de Quatre	2009
Whiteside	Matthew	Quartet No. 1	2009
Wilson	Ian	Her charms invited	2010
Wilson	Ian	Bewitched	2010
Agnew	Elaine	Gesture	2010
Cleare	Ann	moil	2010
Whiteside	Matthew	Quartet No. 2: Fish and Chips	2010
Roth	Nick	Quintet	2010 rev. 2011
Murray	Anna	Circuits	2010 rev. 2011
Wilson	Ian	Stille, Nacht	2011
Wilson	Ian	Still life in green and red	2011
Hamilton	Andrew	right and wrong	2011
Whiteside	Matthew	Quartet No. 3	2011
Connolly	Patrick	Glistening, Moving	2011
Perkin	Sam	String Quartet	2011
McLaughlin	Scott	Overlapping Surfaces	2011
McKay	Deirdre	mr shah stares to the heavens	2012
McLachlan	John	Where we are	2012
Kirby	Jenn	Forget and Remember	2012
Wilson	Ian	The Hours	2013
Wilson	Ian	Tribe	2013
Molloy	Ryan	Gealach Chríoch Lochlann	2013
Clancy	Seán	Neue Kraft Fühlend	2013
Power	Karen	hearing leaves	2013
Sholdice	Garrett	das blaue licht	2013

O'Leary	Jane	The Passing Sound of Forever	2013-2015
Feery	Amanda	Three Sisters	2014
Feery	Amanda	Walk Backwards Across China	2014
Wilson	Ian	Aus der Zauberküche	2014
Connolly	Patrick	Extracts of music from the room next door	2014
Wilson	Ian	Alluvio	2014
Minguella	Maria	Dyzziness: an Unexpected Event	2014
Feery	Amanda	Pulse Presses	n.d.

Furthermore, ConTempo Quartet has performed more than two hundred string quartet pieces by Irish student composers from ICC, AIC, and from the music schools and universities of Dublin, Cork, Limerick, Galway, Dundalk, Waterford, Sligo, Belfast and Derry.

Appendix I

The passing sound of forever..., Layout of the Movements

The passing sound of forever...: bars 1-250.

Movement 1: bars 1-94.

Sections:

- A. explosive!: bars 1-35,
- B. very relax: bars 36-39,
- C. a tempo: bars 40-58,
- D. a tempo: bars 59-94.

Movement 2: bars 95-149.

Sections:

- A. Calm, con sordino: bars 95-115
- B. ARCO: bars 116-133
- C. ARCO: bars 134-149.

Movement 3: bars 150-250.

Sections:

- A. tutti senza sordino: bars 150-161(first bit),
- B. piu mosso: bars 161(second bit)-174,
- C. FREE: bars 175-185,
- D. Tempo Primo: bars 186-206,
- E. Ricochet, con sordino: bars 207-229,
- F. ST flautando, legato: bars 230-250.

Appendix J

ConTempo String Quartet: Biography

The ConTempo String Quartet (Bogdan Sofei and Ingrid Nicola, violins, Andreea Banciu, viola and Adrian Mantu, cello) was formed in 1995 in Bucharest, Romania and was appointed as Fellows of London's Royal Academy of Music 1999-2022, The Galway Music Residency's 'Ensemble in Residence' in 2003, and as the new RTÉ string quartet in 2013.

The quartet has won fourteen international prizes at string quartet competitions across Europe, including London, Berlin, Prague, Munich, Rome, Cluj, Graz, Florence and Hamburg. Other awards include the Romanian Music Critics Award for 'Best Chamber Music Ensemble' of the year, 1995, and 'Order of Knights in Performing Arts', conferred by the Romanian President, Klaus Iohannis, in 2022 for their contribution towards Romanian heritage and for successfully representing Romania in Ireland for two decades.

In 2016 the members of the quartet were awarded Honorary Doctorates in Music from the NUI Galway in recognition of their cultural work in Ireland and for their service to Galway in the areas of music performance and education.

ConTempo Quartet has commissioned and premiered over one hundred Irish contemporary and historical works. Irish new music was showcased in their international concerts, including concerts at Carnegie Hall, New York, and Wigmore Hall, London, in a three-year EU project, New Music: New Audiences, as well as in 'Composing the Island', the largest ever festival of Irish music, surveying the century 1916-2016, presented by RTÉ in collaboration with National Concert Hall, Dublin.

ConTempo Quartet performed over two thousand nine hundred concerts worldwide in venues such as Philharmonie Berlin, Wigmore Hall in London, Musées Royaux des Beaux-Arts de Belgique, Tel-Aviv Performing Arts Centre in Israel, Tokyo University of the Arts in Japan, Carnegie Hall in New York, National Concert Hall in Dublin, Beverly Hilton Hall in Los Angeles and Théâtre du Châtelet in Paris.

The quartet has had the honour of performing in front of heads of state, Nobel Prize Laureates, and Hollywood stars.

The quartet's discography can be found on the Sony, Universal, Quartz, NMC, VEB Deutsche Schallplatten, RTÉ Lyric Fm and HBO labels. The quartet arranged and recorded the soundtrack for several European and American films including Steven Spielberg and Tom Hanks's *Band of Brothers*. ConTempo's collaborations with artists from different fields of art and music came to fruition with the release of two crossover CD albums. *New Airs*, which took the No. 3 spot in iTunes charts, is a multi-disciplinary album that unites the classical music world with Irish rock, traditional and pop music from the last thirty years to the present, reimagined for string quartet, bodhrán and electronics. *Spiccato Junction* album is a collaboration between ConTempo and Irish trad musicians Máirtín O'Connor, Garry O'Briain and Cathal Hayden.

Crossover collaborations with local artists and Irish composers have been at the core of ConTempo's work since 2003.

In 2019 and 2020, the quartet celebrated their 25th anniversary season through a series of live and online events, including a Beethoven250 series as part of the Galway International Arts Festival, continued their popular, long-standing Galway monthly chamber music series, From

Europe with Love, part of their Galway Music Residency programme, a tour of Belgium and the official launch of their CD album of Swan Hennessey's string quartet works, newly rediscovered by the German musicologist Axel Klein.

For 2023 the four members of ConTempo planned a series of festivals, cross-over collaborations, gala concerts and recordings to celebrate the twentieth anniversary of The Galway Music Residency and twenty years since their arrival in Ireland.



Photo credit: Julia Dunin

Appendix K

Dr Adrian Mantu (cellist – ConTempo Quartet): Biography

Dr Adrian Mantu is the cellist/co-founder of the award-winning ConTempo String Quartet (formed in 1995), Royal Academy of Music London 'Chamber Music Fellows' (1999-2002), RTÉ String Quartet in Residence (20013-2019) and Galway's Ensemble in Residenc (since 2002).

Adrian had the privilege to hold the Artistic Director positions of the following Festivals and Art Organizations:

- The Galway Music Residency (2009-2012)
- ConTempo Partnership (2009-2019)
- CMC's 'Our Tunes'/Dublin Music Town Festival (2014-2016)
- 'Enescu Festival Ireland' (2016-)
- CelloVision Project (2016-)
- Luminosa Orchestra, Galway (2018-)
- Romania100 Fest (2019)

Adrian has won twelve National Cello/Chamber Music Competitions in Romania (1986-1994: Bucharest, Iasi, Constanta, Baia-Mare, Cluj, Suceava) and a record of sixteen International Prizes in Cello/Chamber Music Competitions:

- Bucharest, Romania “Jeunesse Musicales International Cello Competition, 1994
- Rome, Italy “International Competition of Modern Music” 1995, 2nd Prize
- Sofia, Bulgaria “Orfeo International Competition” 1995, Orfeo Trophy
- Cluj-Napoca, Romania “Mozart International String Quartet Competition” 1996, 1st Prize
- Pyongyang, North Korea “World Music Competition” 1997, Silver Medal
- Prague, Czech Republic “Prague Spring International music competition” 1998, Honorary Mention and Special Prize
- Berlin, Germany “Hans Eisler International String Quartet Competition” 1998, Honorary mention
- Munich, Germany “International string Quartet Competition” 1998, 1st Prize
- Weimer, Germany “Max Reger International Competition” 1999, 3rd Prize
- Graz, Austria “Schubert and the Modern Music International Competition” 2000, 3rd Prize
- London, UK “String Quartet International Competition” 2000, 3rd Prize and Audience Prize
- Hamburg, Germany “Brahms International String Quartet Competition” 2001, 2nd Prize
- Florence, Italy “Chamber Music Competition” 2001, 5th place
- Rome, Italy “International Competition of Modern Music” 2002, 1st Prize

Adrian studied cello and chamber music with Radu Aldulescu, Laurence Lesser, Zara Nelsova, Marin Cazacu, members of Hagen, Alban Berg, Amadeu, Emerson, Tokyo String Quartets and Quartetto Italiano at the Royal Academy of Music, London, UK (Fellowship), University of Music Bucharest – Romania (MA), Escuela Superior de Musica Reina Sophia Madrid – Spain (MA), CIT - Cork, Ireland (MA), Banff Centre for the Arts - Canada, Accademia Chigiana Siena - Italy, European Music Academy Aix-en-Provence – France and University of Dublin, TCD/Riam - Ireland (PhD).

Adrian has performed over 3000 concerts around the world in forty-eight countries (in venues such as Wigmore Hall, Berlin Philharmonic, Tel-Aviv Opera, Carnegie Hall, Gedai Tokyo, NCH) performing Mozart, Haydn, Beethoven, Brahms, Mendelssohn, Schumann, Bartok & Shostakovich String Quartet Cycles and the cello/mix concertos of Ph.E. and Ch. Bach, Handel, Boccherini, Vivaldi, Haydn, Beethoven, Tchaikovsky, Brahms, Lalo, Saint-Saens, Elgar, Schumann, Dvorak, Williams, Bernstein, Piazzolla, Constantinescu, Dimitrescu and Gerald Barry.

Adrian had the honour to perform in front of great personalities (Michael D Higgins, King Charles III, Nelson Mandela, Pope John Paul II, Nobel Prize Winners & Hollywood Stars). He has composed and arranged the music for ‘Trop Tard’ film (selected for Cannes Festival), Steven Spielberg and Tom Hank’s ‘Band of Brothers’ and for several silent films, plays and Netflix, HBO, BBC and RTÉ series.

Adrian was celebrating, during the 2019/2020 season, the 25th Anniversary of ConTempo String Quartet through over 100 concerts in Ireland and abroad (including appearances in NCH, Wigmore Hall and Tours of UK, Romania, Italy, Sweden, Finland and Belgium).

Adrian plays a ‘Vasile Mare’ modern cello, funded by Music Network Ireland and in his spare time he loves exploring and recording on both the baroque and electric cellos.

His latest album “New Airs” went straight to no 3 in the iTunes classical charts. Other recordings of his can be found on the Universal, Sony, Quartz, Deutsche Schallplatten, NMC and Toccata labels.

On 10th of June 2016 Adrian and his colleagues from the ConTempo Quartet were awarded a Degree of Doctor of Music (honoris causa) by the National University of Ireland, Galway (NUIG) and in 2022 he was conferred with the Order of ‘Cultural Merit’ in the rank of Knight for his talent, enrichment of universal culture and promoting the image of Romania by the President of Romania Klaus Iohannis .

Adrian was the principal cellist of both National Symphony Orchestra, Bucharest, Romania and Philharmonie der Nationen, Hamburg, Germany and since then is invited regularly as a principal guest cellist with the main orchestras in Ireland (RTÉ Concert Orchestra, ICO, Wexford Opera Orchestra, Camerata, Luminosa, Irish Film Orchestra) and various European Chamber and Symphony Orchestras.

In the past twenty years, since moving to Ireland, Adrian had the chance to take part in several cross over projects performing on modern cello over 300 contemporary Irish works in several renowned festivals (*Berliner Festspiele* – Germany, *Europalia* - Belgium, Brussels, *New Music Dublin*, *Composing the Island*, *GIAF* – Ireland, Wigmore Hall - *Irish Culture in Britain* – London, UK, Carnegie Hall - *New Music*, *New Ireland* – New York, USA, *Enescu Festival* – Bucharest, Romania) and represented Ireland in the EU Project *New Music/New Audiences*.



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