Aspects of a late-developing repertoire:

the string quartet in Ireland 1916-2016

Adrian Mantu

Dissertation submitted to the University of Dublin in partial fulfilment of the requirements for the degree Doctor in Music Performance

Royal Irish Academy of Music

Supervisor: Professor Denise Neary

March 2023
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.

Signed:

[Signature]

ID Number: 15338903

Date: 15 March 2023
Acknowledgements

This thesis would not have been possible without the tireless efforts of my supervisor, Denise Neary. Additionally, I would like to thank Michael Dervan, Jane O’Leary, Ladislau-Antoniu Csendes, Shannon Kuta Kelly and the members of ConTempo Quartet, Bogdan Sofei, Ingrid Nicola and Andreea Banciu. Their endless patience, kind encouragement, positive spirit, and deep knowledge all helped to provide the ideal foundational support in bringing this project to fruition. I would like to express my deepest gratitude to my family, Clara and Sophia Mantu, Andreea Banciu, Cornelia Margareta Mantu, Carmen and Mihail Constantin Banciu, Eugen Mantu, Cosmin Banciu, Gabriela and Aurel Mantu, Manuela and Emil Banciu, Dolores Chelariu and Ladislau Csendes, Diana and Petro Bigioi, Lidia, Nina, Diana and Florian Banciu, and to my late father Eugeniu Viorel Mantu and late grandmother Edwiga Popa, who have given me constant love, energy and support during the completion of the thesis.

Míle buíochas/ Vă mulțumesc frumos.
# Table of Contents

Abstract ................................................................................................................................. vi

**Chapter One: Introduction**
Musical Reading (*Lectură Muzicală*) ................................................................................ 1
Introduction: ConTempo Quartet ....................................................................................... 7
Literature Review .................................................................................................................. 10
String Quartet Groups and Compositions in the Modern Era ............................................. 14
Conclusion ............................................................................................................................ 19

**Chapter Two: Jane O’Leary**
Career ..................................................................................................................................... 22
Compositional Influences .................................................................................................... 23
Becoming an Irish Composer .............................................................................................. 25
O’Leary and Irish Colleagues .............................................................................................. 26
Concorde Ensemble .......................................................................................................... 29
Collaborations with RTÉ Vanbrugh Quartet ...................................................................... 31
*Mystic Play of Shadows* .................................................................................................. 33
*In the Stillness of Time* ..................................................................................................... 34
Collaborations with ConTempo Quartet ............................................................................. 35
Piano Quintet ....................................................................................................................... 36
Conclusion ............................................................................................................................ 37

**Chapter Three: The passing sound of forever...**
*The passing sound of forever* .......................................................................................... 38
First Movement, the Beethoven Connection ...................................................................... 40
Second Movement ............................................................................................................. 50
Third Movement ............................................................................................................... 54
Final Product ...................................................................................................................... 62
Rehearsals .......................................................................................................................... 66
Differences — CD versus Live recordings ......................................................................... 68
A Theatrical Approach ....................................................................................................... 70
Rehearsals and Performances with a New Cellist .............................................................. 75
American Premiere .......................................................................................................... 76
Recommendations and Observations .................................................................................. 77
*Triptych*, an Irish Novelty ............................................................................................... 79
Conclusion ............................................................................................................................ 82

**Chapter Four: Jennifer Walshe**
Introduction ........................................................................................................................... 84
Connections ......................................................................................................................... 86
*minard/nithsdale* ............................................................................................................ 88
Technical Elements of *minard/nithsdale*: Spacing, Preparation, Notation, Torch ........ 88
Physical and Technical Recommendations and Performance Considerations .............. 95
The Evolution of *minard/nithsdale*: Reactions of Audiences and Music Critics ............ 104
Conclusion ............................................................................................................................ 110

Conclusion: Irish Twenty-first Century Music in the Global Context .............................. 114
List of Tables
Table 1: List of Performances, *The passing sound of forever* ..................................................... 65
Table 2: List of Works for String Quartet and Orchestra ................................................................. 80
Table 3: List of Performances, *minard/nithsdale* ........................................................................... 109

List of Diagrams
Diagram A: stage requirements for *minard/nithsdale* ................................................................. 89
Diagram B: double notation for strings ......................................................................................... 91
Diagram C: prepared strings requirements ................................................................................ 92
Diagram D: extended sound techniques ...................................................................................... 93
Diagram E: performing on the body of the string instruments requirements ............................. 93
Diagram F: left hand fingers and bow extended techniques ..................................................... 94
Diagram G: bow pressure and scratching extended techniques ............................................. 94
Diagram H: torch patterns ......................................................................................................... 95
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.
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 \textit{lectură muzicală} of it. The only sound in a \textit{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.\textsuperscript{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

\footnote{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-Antoniu 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’.
it can occur at any time or never at all. 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.

The Romanian essayist and critic Andrei Plesu 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. According to Csendes, it is reasonable and in good faith to acknowledge that some questions remain unanswered at the conclusion of a lectură muzicală 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

---

6 Immanuel Kant, Logica generală (Bucharest: Editura Stiintifică, 1985).
8 Andrei Plesu, Despre îngeri (Bucharest: Editura Ararat, 2003), 158-168.
consciousness around the given object of an utterance, it cannot fail to become an active participant in social dialogue.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{13} Ducrot introduces the ‘independence’ criterion, specifying that the phrase/sentence and the exposition/statement do not automatically coincide.

\textsuperscript{11} Ibid., 281.
\textsuperscript{12} Oswald Ducrot and Jean-Marie Schaeffer, \textit{Noul dictionar enciclopedic al stiintelor limbajului} (Bucharest: Editura Babel, 1996), 276-277.
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 interpretării de text (Iasi: Editura Polirom, 1999), 44.
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.  

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.’

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.

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

---

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’. For Adams, Flood’s full-length book, *A History of Irish Music,* is ‘still the only dawn-to-dusk survey of music on this island’. 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. 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’. 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’.

---

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
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.
35 b1933.
36 b1953.
37 b1951.
38 1922-2005.
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, 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, the recent publication about composition in Ireland, Benjamin Dwyer’s *Different Voices*, which includes interviews with twelve Irish composers, and the publication of *The Invisible Art: A Century of Music in Ireland 1916-2016*, edited by Michael Dervan.

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. Axel Klein has researched the string quartet works of the neglected American-Irish composer, Swan Hennessy. Deirdre Frost has created a first critical edition of the string quartets of the late John Kinsella. 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 quartets and Hazel Farrell has taken an analytical approach to the same

---

works. 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). Sarah Lane examines some of the unpublished works of Frederick May, including his String Quartet in D minor.

Other related references and articles could be found in several dictionaries or books, including The Encyclopaedia of Music in Ireland, Ita Beausang and Séamas de Barra’s book, Ina Boyle: 1889-1967, The Invisible Art: A Century of Music 1916-2016, edited by Michael Dervan and Music in Ireland, a Symposium, edited by Alois Fleischmann. 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, Ernesto Alonso Rivera on the quartet repertoire of Puerto Rico or Robert William Andrew Elliot’s wide-ranging study of the quartet in Canada,

---

51 Harry White and Bara Boydell (eds), The Encyclopaedia of Music in Ireland.
which covers the period 1790 to 1989.\textsuperscript{57}

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

\textbf{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 catalogue\textsuperscript{58} 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).\textsuperscript{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 \textit{The Encyclopaedia of Music in Ireland} indicate a remarkable level of activity in nineteenth-century Dublin.\textsuperscript{60}


\textsuperscript{59} Harry White and Barra Boydell (eds), \textit{The Encyclopaedia of Music in Ireland}, 21, 25, 26, 944.

\textsuperscript{60} Ita Beausang, ‘Music Societies (Dublin)’ in Harry White and Barra Boydell (eds), \textit{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 (c.1915-1918), 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’. 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’. The groups which combined occasional chamber music concerts with careers in orchestras included the the Cirulli String Quartet (1949), the Dublin String Quartet (1949), the Academy String Quartet (1950), all Dublin based, and the Amati String Quartet (1949), based in Belfast.

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’. 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 Quartet and gave their inaugural recital as the first Cork-based

63 Personnel: Zola Cirulli (Violin); Alfonso Evangelisti (Violin); Mario Gavagnin (Viola); Maurice Meulien (Cello).
64 Personnel: Francois D’Albert (Violin); Wilfrid 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).
69 Personnel: Roger Raphael and Brendan O’Reilly, violins, Peter Sermon, viola and Gwenda Milbourn, cello, later replaced by Radoslav Vocadlo.
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’. A quartet led by David Lillis took over the position in 1966 and remained in place, with some personnel changes, until 1975. The Romanian Academica Quartet held the position from 1978 until 1985, followed by the Vanbrugh Quartet from 1986 until 2013. That year the Galway Music Residency’s ensemble in residence, ConTempo Quartet 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’. 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).

---

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.\textsuperscript{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 Quartet\textsuperscript{77} and became ‘one of the biggest-selling string quartet releases ever to have

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

been issued’, 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), 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.  

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

---

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

---


\(^{82}\) 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. 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, she received an honorary doctorate of music from the National University of Ireland, Galway.

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. By 2016, Concorde had given 353 concerts in thirteen countries, including 239 world premieres, 212 of which were by Irish composers. 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,

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.arts.council.ie> [accessed 27 January 2020].
4 Benjamin Dwyer, *Different Voices: Irish Music and Music in Ireland* (Berlin: Wolke Derlag), 266.
MISEEN Music Festival, Risuonanze in Udine and Encontro Internacional de Cordas, in Limeira (S.P.). In recent years, her music was performed in Spain, Hong Kong, France, United States, Denmark, Japan, Italy, and Switzerland.

In 2017, Navona Records released a CD featuring O’Leary’s chamber music performed by Concorde and ConTempo Quartet, *The passing sound of forever...* 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. Her music has also been recorded by Amstel Quartet, Hugh Tinney, Isabelle O’Connell, John Feeley and Laura Chislett on Diatrise and Lyric Fm labels.

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.

**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’. The concert O’Leary attended was probably held during the year that the quartet was written. O’Leary taught at a Pennsylvanian College at the same time that George

---

7 Ibid.
8 Recordings, CD Recordings, 121.
9 Ibid.
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.
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 mixed instrumentation rather than string quartets or large ensembles.\(^\text{17}\) 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 universities\(^\text{18}\) and music associations.\(^\text{19}\) 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.\(^\text{20}\)

---

\(^{17}\) 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.
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,

---

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.\(^\text{31}\)

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).\(^\text{32}\)

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.\(^\text{33}\) 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.
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.

---


\(^{37}\) In conversation with Bogdan Sofei, March 2016.


\(^{39}\) 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. 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.

**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’.

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.’

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].
46 In conversation with O’Leary, 6 December 2019, Galway.
47 Ibid.
According to O’Leary, Greg Ellis\textsuperscript{48} 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’\textsuperscript{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’\textsuperscript{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 \textit{pizzicato} of yours used all the time’\textsuperscript{51}. Members of the RTÉ Vanbrugh Quartet had the same reaction during their first encounter

\textsuperscript{48} Greg Ellis, first Violinist of RTÉ Vanbrugh Quartet.
\textsuperscript{49} In conversation with O’Leary, 4 January 2020, Galway.
\textsuperscript{50} Ibid.
\textsuperscript{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’, 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. In 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. 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 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?’

**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.
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).

---

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.
⁸ In conversation with Jane O’Leary, 16 March 2019, Galway.
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. O’Leary met Adrian Mantu and Bogdan Sofei at her Galway home on 4 and 8 May 2013 to discuss a few sound effects and extended techniques. 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.

The title of the quartet refers to another piece she wrote for mixed chamber ensemble, the echo of all that’s happened. Dermot Healy’s A Fool’s Errand 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.
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’. 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’. 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. She later pursued a PhD in the study of connections between the music of Webern and Beethoven. 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.
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.\footnote{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, \textit{The passing sound of forever}...

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).

\footnote{26 Appendix I: \textit{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. Sofei\textsuperscript{27} 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.\textsuperscript{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

\textsuperscript{27} Bogdan Sofei, first violinist of ConTempo Quartet (1995-).
\textsuperscript{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
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...*

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

Example 16: Bars 25-27, score, first movement, *The passing sound of forever...*
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.\(^\text{30}\)

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’\(^\text{31}\). 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’\(^\text{32}\).

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 17: Bars 103-105, cello part, second movement, *The passing sound of forever*...](image)

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

![Example 18: Bars 107-109, cello part, second movement, *The passing sound of forever*...](image)

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*...](image)
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’.  

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).  

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.  

---

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*...

---

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

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 arpeggiation in free rhythm, all gradually fading into the final sustained note (not together)’. 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-slowing’ 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.

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.
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...

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).
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).
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♭. The three-note motif is gradually disintegrating into two notes, than one note before the piece concludes with a tranquil harmonic clash of E♭/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...

---

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 satisfied with the international exposer The passing sound of forever... has received during the 2016-2022 period (Table 1: List of Performances, The passing sound of forever...).

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

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

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

---

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, Rosscabhill.  
\(^{51}\) In conversation with Jane O’Leary, October 2021, Galway.
entirely new’. 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’.

**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.

In their performance 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.*

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’. After several sessions of creative collaboration, O’Leary and Ní Néill finalized the structure of *A Passing Echo.*

---

50 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

---

61 ‘ConTempo/raneous: A Passing Echo’, <http://www.thegalwaymusicresidency.ie/events/detail.php?s=contemporaneous-a-passing-echo&fbclid=IwAR0VzFRA_ojQQ6anKujiHMx5wUkH5ABaYO-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 a 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’.  

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 premiere 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’, 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,
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’. 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’, 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.*

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.**

To approach O’Leary’s work with fearlessness is the ultimate objective. A vivid memory of ConTempo Quartet performing Janácek’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:

---

*In conversation with Jane O’Leary, February 2018, Galway.*

**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.\textsuperscript{78}

\textit{Triptych, an Irish novelty}

O’Leary’s \textit{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.\textsuperscript{79}

\textsuperscript{78} In conversation with Jane O’Leary, December 2019, Galway.
\textsuperscript{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

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

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.\textsuperscript{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.\textsuperscript{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

\textsuperscript{81} In conversation with Jane O’Leary, 15 March 2020, Galway.
\textsuperscript{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:

---


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

---

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.
Competition\(^5\) and in 2008 the Niedersächsisches Ministerium für Wissenschaft und Cultur 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, ContTempo 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.  
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 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, Garett 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 Garett 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).
On the upper five-line stave, Walshe indicates the instrument sounds, while on the lower one-line stave, she specifies only the vocal sounds. The vocal sounds consist of ‘tongue clicks’. The performers are expected to click their tongues in accordance with the rhythmical 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

![Diagram C](image)

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,

---

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

Diagram D, extended sound techniques

![Notation](image)

**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](image)

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 \textit{minard/nithsdale} not just a unique work of the twenty-first century, but also one that brings the string quartet genre into the future.

\textbf{Torch}

As a new asset to the classical string quartet ensemble in \textit{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

\includegraphics[width=0.5\textwidth]{torch-patterns.png}

\textbf{Physical and Technical Recommendations and Performance Considerations}

\textit{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’.\textsuperscript{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

be isolated by cutting off parts or painting over the other figures. ‘I don’t want the situation to be readily apparent’. 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’. 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. 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*.

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’. 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.\(^\text{17}\)

At the beginning of minard/nithsdale, the first violinist must stand in front of Boombox 1\(^\text{18}\) 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 Quartet’, 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

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. 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. 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/nithsdale*,

\(^{22}\) In conversation with Walshe, July 2018, Dublin.

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’s\textsuperscript{24} and Adam’s\textsuperscript{25} 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 applauses’.\textsuperscript{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.\textsuperscript{27}

However, Dervan considered that:

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

\textsuperscript{24} Michael Dervan, ‘Review, Composers’ Choice’, The Irish Times, 30 March 2002.
\textsuperscript{25} Martin Adams, ‘Callino String Quartet, Printing House, Trinity College, Dublin’, The Irish Times, 8 December 2005.
\textsuperscript{26} In conversation with Andreea Banciu, April 2018, Galway.
unsetting exploration along the dividing line between childhood play and adult derangement.\textsuperscript{28}

Performances of \textit{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 \textit{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 \textit{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.\textsuperscript{29} The ConTempo Quartet members can confirm this statement, as audience reactions to \textit{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,\textsuperscript{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 \textit{Sunrise}, Jennifer Walshe, \textit{minard/nithsdale}, and Beethoven, the String Quintet Op 29. From the programme notes, the members of ConTempo Quartet learned that \textit{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

\begin{flushright}
\textsuperscript{29} Bob Gilmore, ‘Don’t do permission isn’t — the music of Jennifer Walshe’.  
\end{flushright}
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, 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.
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>
<thead>
<tr>
<th>Year</th>
<th>Performance Details</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>Printing House Festival</td>
<td>Trinity College Dublin</td>
</tr>
<tr>
<td>2008</td>
<td>Le Festival de Radio France et Montpellier</td>
<td>Languedoc-Roussillon</td>
</tr>
<tr>
<td></td>
<td>Carnegie Hall, New Music-New Ireland event</td>
<td>New York City</td>
</tr>
<tr>
<td>2009</td>
<td>New Notes Project, in association with CMC</td>
<td>Galway</td>
</tr>
<tr>
<td></td>
<td>Vitasaari ‘Tim of Music Festival’, in association with AIC</td>
<td>Finland</td>
</tr>
<tr>
<td>2010</td>
<td>Contemporary Music Centre ‘Salon Series’</td>
<td>Dublin</td>
</tr>
<tr>
<td>2018</td>
<td>‘Finding a Voice’ concert series</td>
<td>Clonmel</td>
</tr>
<tr>
<td></td>
<td>Culture Night, New Music Dublin: Defrosted, NCH ‘Sunday string Quartet Series</td>
<td>Dublin</td>
</tr>
<tr>
<td>2022</td>
<td>National String Quartet Foundation, Spring Irish Tour</td>
<td>Clifden, Dun Laoghaire, Portlaoise, Castlepollard, Bantry</td>
</tr>
</tbody>
</table>

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.  
two members of ConTempo Quartet, gave the Romanian premiere of *minard/nithsdale* in Sibiu in 2010, and ‘Solistenensemble Kaleidoscope’ performed it in Germany, in 2015. 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.

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.

**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

---

38 ‘Solistenensemble Kaleidoscope’, <https://www.youtube.com/watch?v=H7okGnV3c5M> [accessed 19 may 2016].
40 Jennifer Walshe, *minard/nithsdale*, <https://www.youtube.com/watch?v=imtNF6ftsD> [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

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.\textsuperscript{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.’\textsuperscript{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’.\textsuperscript{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

\textsuperscript{44} Michael Dervan, ‘Men just get away with being composers. We have to do this activism and keep composing’, \textit{The Irish Times}, 25 February 2019.


\textsuperscript{46} Liam Cagney, “Jennifer Walshe, Oxford’s new professor of composition: ‘It’s a big responsibility’”, \textit{The Irish Times}, 20 October 2021.
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.

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

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. 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’.

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, and the Wigmore Hall in London in 2016. 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.

---

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

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


Berger, Wilhelm, *Cvartetul de coarde de la Reger la Enescu* (Bucharest: Editura Muzicala, 1979)


Boydell, Brian (ed.), *Four Centuries of Music in Ireland* (London: BBC Books, 1979)


Dervan, Michael, ‘“Men just get away with being composers. We have to do this activism and keep composing”’, *Irish Times*, 25 February 2019


Dervan, Michael, ‘Past tension: the eternal battle between old and new music’, *Irish Times*, 6 March 2019

Dervan, Michael, ‘When it comes to music performance, talk isn’t cheap, it’s invaluable’, *Irish Times*, 26 November 2014


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

Dwyer, Benjamin, *Different Voices: Irish Music and Music in Ireland* (Hofheim am Taunus: Wolke Verlag, 2014)


Gormley, Aedín, ‘Mamma Mia! It's ABBA . . . with strings attached’, *Independent*, 23 February 2013


Long, Siobhán, ‘Have you heard the one about the Bachs of Oranmore?’, *Irish Times*, 29 May 2004


White, Harry and Boydell, Barra (gen. eds.), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013)

**Interviews**


Csendes, Ladislau, Interviewed by the author, 2015, 2021

Dervan, Michael, Interviewed by the author, 2020-2022

Nicola, Ingrid, Interviewed by the author, 2016-2019


Sofei, Bogdan, Interviewed by the author, March 2018, April 2019


**Recordings**

**CD Recordings**

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


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


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


*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**


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]


Bryan, Maeve, ‘Spiccato Junction/Toss the Feathers’, <https://www.youtube.com/watch?v=x1YCNDNrrCs> [accessed 14 July 2020]


CelloVision, ‘“Alveoles” for string quartet by Santa Ratniecze’, <https://www.youtube.com/watch?v=wkX6tC_LW6Y> [accessed 30 October 2021]

CMC Ireland, ‘CMC Salon - ConTempo String Quartet’,
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-XGaink> [accessed 29 August 2021]

Cucu, Mihai, ‘Different Trains - Steve Reich - performed by ConTempo Quartet with visuals by Mihai Cucu’, 

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]

<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_QEM> [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=xKyuKOURLF5Y> [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=b3sSnMS0Ts> [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]

<https://www.youtube.com/watch?v=eeeh83Fzwh4> [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)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Composed</th>
<th>Instrumentation</th>
<th>Publisher</th>
<th>Format in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larchet</td>
<td>Irish Airs</td>
<td>1917</td>
<td>2 vn va vc</td>
<td>Pigott &amp; Co Ltd</td>
<td>Score and part(s)</td>
</tr>
<tr>
<td>Fleischmann</td>
<td>Aloys Movement for String Quartet</td>
<td>1930</td>
<td>2 vn va vc</td>
<td></td>
<td>Recording</td>
</tr>
<tr>
<td>May</td>
<td>Frederick Four Romantic Songs</td>
<td>1933</td>
<td>T-solo, pf, 2 vn va vc</td>
<td>MS</td>
<td>Score and part(s)</td>
</tr>
<tr>
<td>Boyle</td>
<td>Ina String Quartet in E Minor</td>
<td>1934</td>
<td>2 vn va vc</td>
<td>David Byers Edition</td>
<td>Score and part(s)</td>
</tr>
<tr>
<td>May</td>
<td>Frederick String Quartet in C Minor</td>
<td>1935</td>
<td>2 vn va vc</td>
<td>Woodtown Music Publications Ltd.</td>
<td>Score and part(s)</td>
</tr>
<tr>
<td>Boydell</td>
<td>Brian A Cradle Song</td>
<td>1937 rev.</td>
<td>1943</td>
<td>S-solo, 2 vn va vc</td>
<td>Oifig an tSoláthair / Government Publications Office [An Gúm]</td>
</tr>
<tr>
<td>Potter</td>
<td>A. J. Ceathairéad Téad</td>
<td>1938</td>
<td>2 vn va vc</td>
<td></td>
<td>Scores and part(s)</td>
</tr>
<tr>
<td>Boydell</td>
<td>Brian A Child’s Grace</td>
<td>1938 rev.</td>
<td>1943</td>
<td>S-solo, 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>Boydell</td>
<td>Brian The Bargain</td>
<td>1940 rev.</td>
<td>1943</td>
<td>S-solo, 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>Boydell</td>
<td>Brian String Quartet No. 1</td>
<td>1949</td>
<td>2 vn va vc</td>
<td>MS</td>
<td>Score and part(s)</td>
</tr>
<tr>
<td>Boydell</td>
<td>Brian String Quartet No. 2</td>
<td>1957</td>
<td>2 vn va vc</td>
<td>MS</td>
<td>Score and part(s)</td>
</tr>
<tr>
<td>Kinsella</td>
<td>John String Quartet No.1</td>
<td>1960</td>
<td>2 vn va vc</td>
<td>MS</td>
<td>Score and part(s)</td>
</tr>
<tr>
<td>Geary</td>
<td>Bernard String Quartet No. 1</td>
<td>1960</td>
<td>2 vn va vc</td>
<td></td>
<td>Recording</td>
</tr>
<tr>
<td>O’Duinn</td>
<td>Proinnsiáis Essay</td>
<td>1961</td>
<td>2 vn va vc</td>
<td></td>
<td>Recording</td>
</tr>
<tr>
<td>O’Duinn</td>
<td>Proinnsiáis String Quartet</td>
<td>1962</td>
<td>2 vn va vc</td>
<td>MS</td>
<td>Score and part(s)</td>
</tr>
<tr>
<td>Victory</td>
<td>Gerard String Quartet</td>
<td>1963</td>
<td>2 vn va vc</td>
<td>Vanderbeek &amp; Imrie</td>
<td>Score</td>
</tr>
<tr>
<td>No.</td>
<td>Composer</td>
<td>Title</td>
<td>Year</td>
<td>Text</td>
<td>Publisher</td>
</tr>
<tr>
<td>-----</td>
<td>------------</td>
<td>--------------------------------</td>
<td>------</td>
<td>------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>17</td>
<td>Wilson</td>
<td>The Bailey Bareth the Bell Away</td>
<td>1966</td>
<td>sath, 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>18</td>
<td>Wilson</td>
<td>Quintet for Accordion and Strings</td>
<td>1967</td>
<td>free bass acc-solo, 2 vn va vc</td>
<td>Waterloo</td>
</tr>
<tr>
<td>19</td>
<td>Bodley</td>
<td>String Quartet No. 1</td>
<td>1968</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>20</td>
<td>Kinsella</td>
<td>String Quartet No. 2</td>
<td>1968</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>21</td>
<td>Allawerdi</td>
<td>String Quartet No. 1</td>
<td>1968</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>22</td>
<td>Boydell</td>
<td>String Quartet No. 3</td>
<td>1969</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>23</td>
<td>Gibson</td>
<td>String Quartet No. 1</td>
<td>1969 – 1973</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>24</td>
<td>Sweeney</td>
<td>Four Joyce Songs</td>
<td>1970</td>
<td>S-solo, 2 vn va vc</td>
<td>Novello &amp; Co. Ltd</td>
</tr>
<tr>
<td>25</td>
<td>de Bromhead</td>
<td>String Quartet No. 1</td>
<td>1971</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>26</td>
<td>Wilson</td>
<td>String Quartet</td>
<td>1972</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>27</td>
<td>Guy</td>
<td>String Quartet No. 3</td>
<td>1973</td>
<td>S-solo, 2 vn va c [opt. amplified]</td>
<td>Novello &amp; Co. Ltd</td>
</tr>
<tr>
<td>28</td>
<td>Deane</td>
<td>Embers</td>
<td>1973</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>29</td>
<td>Gibson</td>
<td>String Quartet No. 2</td>
<td>1973 – 1974</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>30</td>
<td>Ball</td>
<td>Shrub Replanted</td>
<td>1973 rev.</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>31</td>
<td>Armstrong</td>
<td>String Quartet</td>
<td>1975</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>32</td>
<td>Hayes</td>
<td>Stern</td>
<td>1975</td>
<td>2 vn va vc</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Corcoran</td>
<td>String Quartet No. 1</td>
<td>1976</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>34</td>
<td>de Bromhead</td>
<td>String Quartet No. 2</td>
<td>1977</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>35</td>
<td>Farrell</td>
<td>String Quartet No. 2</td>
<td>1977</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>36</td>
<td>Kinsella</td>
<td>String Quartet No. 3</td>
<td>1977</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>37</td>
<td>Corcoran</td>
<td>String Quartet No. 2</td>
<td>1979</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>38</td>
<td>Farhat Hormoz</td>
<td>String Quartet No. 4</td>
<td>1979</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>39</td>
<td>O’Connell Kevin</td>
<td>Three Studies for String Quartet</td>
<td>1979</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>40</td>
<td>Beckett Walter</td>
<td>String Quartet No. 1</td>
<td>1980</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>41</td>
<td>Deane Raymond</td>
<td>String Quartet I</td>
<td>1981</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>42</td>
<td>Byers David</td>
<td>At the still point of the turning world</td>
<td>1981</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>43</td>
<td>Farhat Hormoz</td>
<td>String Quartet No. 5</td>
<td>1981</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>44</td>
<td>Volans Kevin</td>
<td>White Man Sleeps</td>
<td>1982 rev.</td>
<td>1986</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>45</td>
<td>O’Leary Jane</td>
<td>String Quartet</td>
<td>1983</td>
<td>2 vn va vc</td>
<td>A.P.N.M. / MS</td>
</tr>
<tr>
<td>46</td>
<td>O’Leary Martin</td>
<td>String Quartet No. 1</td>
<td>1984</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>47</td>
<td>Barry Gerald</td>
<td>String Quartet No. 1</td>
<td>1985 rev.</td>
<td>1994</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>48</td>
<td>Hammond Philip</td>
<td>Chanson d’Automne</td>
<td>1987</td>
<td>Mez-solo, 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>49</td>
<td>Kinsella John</td>
<td>Synthesis</td>
<td>1987</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>50</td>
<td>Volans Kevin</td>
<td>Movement for string quartet</td>
<td>1987</td>
<td>2 vn va vc</td>
<td>Chester Music Ltd.</td>
</tr>
<tr>
<td>51</td>
<td>Volans Kevin</td>
<td>String Quartet No. 2: Hunting: Gathering</td>
<td>1987</td>
<td>2 vn va vc</td>
<td>Chester Music Ltd.</td>
</tr>
<tr>
<td>52</td>
<td>Parker C. S. L.</td>
<td>String Quartet no. 1</td>
<td>1987</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>53</td>
<td>McLachlan John</td>
<td>Two Lyric Sketches for String Quartet</td>
<td>1987 rev.</td>
<td>1991</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>54</td>
<td>Parker C. S. L.</td>
<td>String Quartet no. 3</td>
<td>1988</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>55</td>
<td>Parker C. S. L.</td>
<td>String Quartet no. 4</td>
<td>1988</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>56</td>
<td>Parker C. S. L.</td>
<td>String Quartet no. 5</td>
<td>1988</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>58</td>
<td>Kelly Mary</td>
<td>String Quartet</td>
<td>1989</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>59</td>
<td>Gribbin Deirdre</td>
<td>Chiaroscuro</td>
<td>1989</td>
<td>2 vn va vc</td>
<td>Deirdre Gribbin Publications</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>60</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>String Quartet no. 6</td>
<td>1989</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>61</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>String Quartet no. 7</td>
<td>1989</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>62</td>
<td>Volans</td>
<td>Kevin</td>
<td>String Quartet No. 4: The Ramanujan Notebooks</td>
<td>1990</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>63</td>
<td>Gardner</td>
<td>Stephen</td>
<td>String Quartet</td>
<td>1990</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>64</td>
<td>Clarke</td>
<td>Rhona</td>
<td>Magnificat</td>
<td>1990</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>65</td>
<td>Climent</td>
<td>Angel</td>
<td>Festival</td>
<td>1990</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>66</td>
<td>Byers</td>
<td>David</td>
<td>The Journey of the Magi</td>
<td>1990</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>67</td>
<td>Ball</td>
<td>Derek</td>
<td>Mary’s Piece</td>
<td>1990</td>
<td>cl vn pf</td>
</tr>
<tr>
<td>68</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>String Quartet no. 8</td>
<td>1990</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>69</td>
<td>Boydell</td>
<td>Brian</td>
<td>Adagio and Scherzo for String Quartet</td>
<td>1991</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>70</td>
<td>Wilson</td>
<td>James</td>
<td>String Quartet No. 2</td>
<td>1991</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>71</td>
<td>Groocock</td>
<td>Joseph</td>
<td>String Quartet</td>
<td>1991</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>72</td>
<td>Mulvey</td>
<td>Gráinne</td>
<td>String Quartet No. 1</td>
<td>1991</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>73</td>
<td>Campbell</td>
<td>Bill</td>
<td>The Snow Leopard</td>
<td>1991</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>74</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>String Quartet no. 9</td>
<td>1991</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>75</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>String Quartet no. 10</td>
<td>1991</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>76</td>
<td>Morris</td>
<td>David</td>
<td>String Quartet</td>
<td>1991 – 1992</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>77</td>
<td>Kinsella</td>
<td>John</td>
<td>String Quartet No. 4</td>
<td>1991 – 1993</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>78</td>
<td>Hellawell</td>
<td>Piers</td>
<td>The Still Dancers</td>
<td>1992</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>79</td>
<td>Bodley</td>
<td>Seóirse</td>
<td>String Quartet No. 2</td>
<td>1992</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>81</td>
<td>Wilson</td>
<td>James</td>
<td>Quintet for Clarinet and Strings</td>
<td>1993</td>
<td>cl-solo, 2 vn, va, vc</td>
</tr>
<tr>
<td>82</td>
<td>Victory</td>
<td>Gerard</td>
<td>Zu Ehren des Meisters</td>
<td>1993</td>
<td>sattbb [with solo t], 2 vn, va, vc</td>
</tr>
<tr>
<td>No.</td>
<td>Author</td>
<td>Composer</td>
<td>Title</td>
<td>Year</td>
<td>Edition</td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
<td>----------</td>
<td>-------</td>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td>83</td>
<td>Farrell</td>
<td>Ciaran</td>
<td>Slippy</td>
<td>1993</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>85</td>
<td>Volans</td>
<td>Kevin</td>
<td>String Quartet No. 5: Dancers on a Plane</td>
<td>1994</td>
<td>2 vn va c tape</td>
</tr>
<tr>
<td>86</td>
<td>Mulvey</td>
<td>Gráinne</td>
<td>Reverie</td>
<td>1994</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>87</td>
<td>Alcorn</td>
<td>Michael</td>
<td>The Old Woman of Beare</td>
<td>1994</td>
<td>2 vn va c, IRCAM Signal Processing workstation</td>
</tr>
<tr>
<td>88</td>
<td>Pickett</td>
<td>Steve</td>
<td>String Quartet</td>
<td>1994</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>89</td>
<td>Lazzarini</td>
<td>Victor</td>
<td>String Quartet No. 1</td>
<td>1994</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>90</td>
<td>Ball</td>
<td>Derek</td>
<td>For Charlie</td>
<td>1994</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>91</td>
<td>O’Leary</td>
<td>Jane</td>
<td>Mystic Play of Shadows</td>
<td>1995</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>92</td>
<td>Cullinan</td>
<td>Tom</td>
<td>String Quartet in E flat</td>
<td>1995</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>93</td>
<td>Hamilton</td>
<td>Andrew</td>
<td>Endless Origins</td>
<td>1995</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>94</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>String Quartet no. 12</td>
<td>1995</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>95</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>String Quartet no. 13</td>
<td>1995</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>96</td>
<td>Caffrey</td>
<td>Greg</td>
<td>String Quartet No.1</td>
<td>1995</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>97</td>
<td>Sweeney</td>
<td>Eric</td>
<td>String Quartet</td>
<td>1996</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>99</td>
<td>Hoban</td>
<td>Ann</td>
<td>String Quartet No. 1</td>
<td>1996</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>100</td>
<td>Ball</td>
<td>Derek</td>
<td>Cuttings</td>
<td>1996</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>101</td>
<td>Mulvey</td>
<td>Gráinne</td>
<td>Maelstrom</td>
<td>1996</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>102</td>
<td>Dwyer</td>
<td>Benjamin</td>
<td>String Quartet</td>
<td>1996</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>103</td>
<td>Walsh</td>
<td>Jennifer</td>
<td>:blurt</td>
<td>1997</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>104</td>
<td>Wilson</td>
<td>Ian</td>
<td>Gute Nacht, Gute Nacht</td>
<td>1997</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>No.</td>
<td>Composer</td>
<td>Title</td>
<td>Date</td>
<td>Instruments</td>
<td>Publisher</td>
</tr>
<tr>
<td>-----</td>
<td>------------</td>
<td>------------------------------</td>
<td>------------</td>
<td>------------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>105</td>
<td>O’Dwyer</td>
<td>The North Circular Road Blues</td>
<td>1997</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>106</td>
<td>White</td>
<td>Undertones</td>
<td>1997</td>
<td>tuba-solo, 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>107</td>
<td>Deane</td>
<td>String Quartet II</td>
<td>1997 – 1998</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>108</td>
<td>Corcoran</td>
<td>String Quartet No. 3</td>
<td>1997 – 2007</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>110</td>
<td>Diebold</td>
<td>Lugnaquilla Variations</td>
<td>1998</td>
<td>2 vn va vc</td>
<td>Robert Diebold Publications</td>
</tr>
<tr>
<td>111</td>
<td>Guilfoyle</td>
<td>Music for Soprano Saxophone and String Quartet</td>
<td>1998</td>
<td>sax, 2 vn, va, vc</td>
<td>MS</td>
</tr>
<tr>
<td>112</td>
<td>Barry</td>
<td>1998</td>
<td>1998</td>
<td>2 vn va vc</td>
<td>Schott &amp; Co.</td>
</tr>
<tr>
<td>113</td>
<td>O’Farrell</td>
<td>Networks</td>
<td>1998</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>114</td>
<td>Bennett</td>
<td>Backwards March</td>
<td>1998</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>115</td>
<td>Hamilton</td>
<td>endless origins</td>
<td>1998</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>116</td>
<td>Wilson</td>
<td>Limena</td>
<td>1998</td>
<td>pf-solo, 2 vn va vc</td>
<td>Universal Edition (London) Ltd</td>
</tr>
<tr>
<td>117</td>
<td>Diebold</td>
<td>Children of Lacedemonia</td>
<td>1999</td>
<td>2 vn, va, vc, gui</td>
<td>Robert Diebold Publications</td>
</tr>
<tr>
<td>118</td>
<td>Dennehy</td>
<td>Ecstasis, full stop</td>
<td>1999</td>
<td>2 vn va c, live electronics</td>
<td>Donnacha Dennehy Publications</td>
</tr>
<tr>
<td>119</td>
<td>Diebold</td>
<td>At the Creepy Crawly Ball</td>
<td>1999</td>
<td>2 vn va vc</td>
<td>Robert Diebold Publications</td>
</tr>
<tr>
<td>120</td>
<td>Gribbin</td>
<td>Following Oort</td>
<td>1999</td>
<td>cl-solo, 2 vn, va, vc</td>
<td>Deirdre Gribbin Publications</td>
</tr>
<tr>
<td>121</td>
<td>Bennett</td>
<td>Grief</td>
<td>1999</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>122</td>
<td>McCreesh</td>
<td>The Mutiny of Angels</td>
<td>1999</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>123</td>
<td>Fennelly</td>
<td>graft</td>
<td>1999</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>124</td>
<td>Ingoldsby</td>
<td>Struck by a Raindrop</td>
<td>1999 rev. 2000</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>125</td>
<td>Gribbin</td>
<td>Amazing Face</td>
<td>2000</td>
<td>2 vn va vc</td>
<td>Deirdre Gribbin Publications</td>
</tr>
<tr>
<td>126</td>
<td>O’Connell</td>
<td>String Quartet</td>
<td>2000</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>No.</td>
<td>Composer</td>
<td>Work Title</td>
<td>Year</td>
<td>Instruments</td>
<td>Publisher/Ed.</td>
</tr>
<tr>
<td>-----</td>
<td>----------</td>
<td>------------</td>
<td>------</td>
<td>-------------</td>
<td>--------------</td>
</tr>
<tr>
<td>127</td>
<td>Dennehy</td>
<td>Counting</td>
<td>2000</td>
<td>2 vn va c, tape [four-channel]</td>
<td>Donnacha Dennehy Publications</td>
</tr>
<tr>
<td>128</td>
<td>O’Connell</td>
<td>Tuned in Fits</td>
<td>2000</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>130</td>
<td>Volans</td>
<td>String Quartet No. 6</td>
<td>2000</td>
<td>4 vn 2 va 2 vc</td>
<td>Chester Music Ltd</td>
</tr>
<tr>
<td>131</td>
<td>Gardner</td>
<td>Tallaght [Chiarosuro]</td>
<td>2000</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>132</td>
<td>Barry</td>
<td>Six Marches for String Quartet</td>
<td>2000</td>
<td>2 vn va cv</td>
<td>Schott &amp; Co.</td>
</tr>
<tr>
<td>133</td>
<td>Deane</td>
<td>String Quartet III</td>
<td>2000</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>135</td>
<td>Lazzarini</td>
<td>String Quartet No. 2</td>
<td>2000</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>136</td>
<td>Purcell</td>
<td>String Quartet No. 1</td>
<td>2000</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>137</td>
<td>Ball</td>
<td>Caisle na Bóchna</td>
<td>2000</td>
<td>2 vn va c, live electronics [delay]</td>
<td>MS</td>
</tr>
<tr>
<td>138</td>
<td>McKay</td>
<td>little sails</td>
<td>2000 – 2001</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>139</td>
<td>Volans</td>
<td>Confessions Part 1</td>
<td>2000 – 2001</td>
<td>2 vn va cv</td>
<td>Chester Music Ltd</td>
</tr>
<tr>
<td>140</td>
<td>Ball</td>
<td>Working through</td>
<td>2001</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>141</td>
<td>Deane</td>
<td>String Quartet IV</td>
<td>2001</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>142</td>
<td>Gardner</td>
<td>May you live to you die</td>
<td>2001</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>143</td>
<td>Wilson</td>
<td>In fretta, in vento</td>
<td>2001</td>
<td>2 vn va cv</td>
<td>Universal Edition (London) Ltd, UE 21</td>
</tr>
<tr>
<td>144</td>
<td>Bennett</td>
<td>The Easy Way To Stop</td>
<td>2001</td>
<td>2 vn va cv</td>
<td>MS</td>
</tr>
<tr>
<td>145</td>
<td>Volans</td>
<td>Confessions Part 2</td>
<td>2001</td>
<td>2 S-solo, B-solo, 2 vn, va, vc, tape,</td>
<td>Chester Music</td>
</tr>
<tr>
<td>No.</td>
<td>Composer</td>
<td>Title</td>
<td>Year</td>
<td>Instruments</td>
<td>Publisher</td>
</tr>
<tr>
<td>-----</td>
<td>-----------</td>
<td>------------------------</td>
<td>------</td>
<td>---------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>146</td>
<td>Hellawell</td>
<td>Piers Driftwood on Sand</td>
<td>2001</td>
<td>2 vn va vc</td>
<td>Peters Edition</td>
</tr>
<tr>
<td>147</td>
<td>Alcorn</td>
<td>Michael Off the Wall</td>
<td>2001</td>
<td>2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>148</td>
<td>Ni Riain</td>
<td>Ails Silently in Space…</td>
<td>2001</td>
<td>2 vn va vc (+glasses)</td>
<td>MS</td>
</tr>
<tr>
<td>149</td>
<td>Wilson</td>
<td>James String Quartet No. 3</td>
<td>2002</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>150</td>
<td>Deane</td>
<td>Raymond Bagatelle for L. B.</td>
<td>2002</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>151</td>
<td>Fennessy</td>
<td>David felt</td>
<td>2002</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>147</td>
<td>Wilson</td>
<td>James String Quartet No. 3</td>
<td>2002</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>153</td>
<td>Davidson Ford</td>
<td>Grant Passengers</td>
<td>2002</td>
<td>T-solo, 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>154</td>
<td>McLachlan</td>
<td>John neo-plastic coloured shapes</td>
<td>2003</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>155</td>
<td>Walshe</td>
<td>Jennifer minard/nithsdale</td>
<td>2003</td>
<td>2 vn va c [2 boomboxes, torch]</td>
<td>MS</td>
</tr>
<tr>
<td>156</td>
<td>Flynn</td>
<td>Dave String Quartet No. 1 ‘Fairground Attractions’</td>
<td>2003</td>
<td>2 vn va vc</td>
<td>Frisbee Publications</td>
</tr>
<tr>
<td>157</td>
<td>Lazzarini</td>
<td>Victor Time-Lines II</td>
<td>2003</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>158</td>
<td>Ball</td>
<td>Derek Mettre de l’ambiance 3</td>
<td>2003</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>159</td>
<td>McCormack</td>
<td>Patrick Opus</td>
<td>2003</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>160</td>
<td>Cleary</td>
<td>Siobhán Carrowkeel</td>
<td>2003</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>161</td>
<td>Dwyer</td>
<td>Benjamin Quintet</td>
<td>2003</td>
<td>2 vn, va, vc, gui</td>
<td>MS</td>
</tr>
<tr>
<td>162</td>
<td>Volans</td>
<td>Kevin String Quartet No. 8</td>
<td>2004</td>
<td>2 vn va vc</td>
<td>Chester Music</td>
</tr>
<tr>
<td>163</td>
<td>O’Leary</td>
<td>Jane In the Stillness of Time</td>
<td>2004</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>164</td>
<td>Gribbin</td>
<td>Deirdre What the Whaleship Saw</td>
<td>2004</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>165</td>
<td>Bodley</td>
<td>Seóirse String Quartet No. 3</td>
<td>2004</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>166</td>
<td>Wilson</td>
<td>Ian Two pieces for string quartet</td>
<td>2004</td>
<td>2 vn va vc</td>
<td>Universal Edition (London) Ltd / UE 21 258</td>
</tr>
<tr>
<td>167</td>
<td>Wilson</td>
<td>Ian Lyric Suite</td>
<td>2004</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>168</td>
<td>Holstead</td>
<td>Rachel Roses for Icarus</td>
<td>2004</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td></td>
<td>Sweeney</td>
<td>Eric</td>
<td>Concerto for Guitar</td>
<td>2004</td>
<td>gui, 2 vn va vc</td>
</tr>
<tr>
<td>---</td>
<td>--------------</td>
<td>----------</td>
<td>---------------------</td>
<td>------</td>
<td>----------------</td>
</tr>
<tr>
<td>169</td>
<td>Higgs</td>
<td>George</td>
<td>Hongongalongo</td>
<td>2004</td>
<td>2 S-solo, 2 A-solo, hrn fgh tpt trb tuba, 2 vn va c, gui 3 perc</td>
</tr>
<tr>
<td>170</td>
<td>Agnew</td>
<td>Elaine</td>
<td>Ready, Steady, Go!</td>
<td>2004</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>171</td>
<td>Moran</td>
<td>Peter</td>
<td>Solas na Gealach ag an Ardeaglais</td>
<td>2004</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>172</td>
<td>Davidson Ford</td>
<td>Grant</td>
<td>10</td>
<td>2004</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>173</td>
<td>Rynhart</td>
<td>Dylan</td>
<td>There’s someone in this world for everyone</td>
<td>2004</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>174</td>
<td>Williams</td>
<td>Gareth</td>
<td>Truck</td>
<td>2004</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>175</td>
<td>Rowan</td>
<td>Matthew</td>
<td>String Quartet No. 1</td>
<td>2004</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>176</td>
<td>Flynn</td>
<td>Dave</td>
<td>String Quartet No. 2 ‘The Cranning’</td>
<td>2004 rev.</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>177</td>
<td>McKay</td>
<td>Deirdre</td>
<td>Case studies</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>178</td>
<td>Caffrey</td>
<td>Greg</td>
<td>Lapse</td>
<td>2005</td>
<td>sax, 2 vn, va, vc</td>
</tr>
<tr>
<td>179</td>
<td>Gardner</td>
<td>Stephen</td>
<td>Don’t push your granny when she’s shavin’</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>180</td>
<td>Farrell</td>
<td>Ciaran</td>
<td>Homeward Bound</td>
<td>2005</td>
<td>ssax, 2 vn, va, vc</td>
</tr>
<tr>
<td>181</td>
<td>Cleary</td>
<td>Siobhán</td>
<td>The Dole of the King’s Daughter</td>
<td>2005</td>
<td>Mez-solo, 2 vn va c, tape</td>
</tr>
<tr>
<td>182</td>
<td>O’Leary</td>
<td>Jane</td>
<td>ConTempo</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>183</td>
<td>O’Leary</td>
<td>Jane</td>
<td>ConVersations</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>184</td>
<td>Farrell</td>
<td>Ciaran</td>
<td>Homeward Bound</td>
<td>2005</td>
<td>fl 2 vn va vc</td>
</tr>
<tr>
<td>185</td>
<td>Power</td>
<td>Gerard</td>
<td>Four Forces</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>186</td>
<td>Davidson Ford</td>
<td>Grant</td>
<td>12</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>187</td>
<td>Kelly</td>
<td>Mary</td>
<td>Squirrels in the Park</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>188</td>
<td>Martin</td>
<td>Philip</td>
<td>Celebration Quartet</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>189</td>
<td>Melvin</td>
<td>Adam</td>
<td>Stop motion/fusing debris</td>
<td>2005</td>
<td>2 vn va vc</td>
</tr>
<tr>
<td>190</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

133
<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>191</td>
<td>Doherty</td>
<td>Michael</td>
<td>String Quartet No. 2</td>
<td>2005</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>192</td>
<td>Farrell</td>
<td>Ciaran</td>
<td>Journey’s End</td>
<td>2005</td>
<td>sax, 2 vn, va, vc</td>
<td>Ciarán Farrell Publications</td>
</tr>
<tr>
<td>193</td>
<td>Farrell</td>
<td>Ciaran</td>
<td>Hero’s Welcome</td>
<td>2005</td>
<td>sax, 2 vn, va, vc</td>
<td>Ciarán Farrell Publications</td>
</tr>
<tr>
<td>194</td>
<td>Farrell</td>
<td>Ciaran</td>
<td>Journey’s End</td>
<td>2005</td>
<td>fl 2 vn va vc</td>
<td>Ciarán Farrell Publications</td>
</tr>
<tr>
<td>195</td>
<td>Farrell</td>
<td>Ciaran</td>
<td>Hero’s Welcome</td>
<td>2005</td>
<td>fl 2 vn va vc</td>
<td>Ciarán Farrell Publications</td>
</tr>
<tr>
<td>196</td>
<td>Volans</td>
<td>Kevin</td>
<td>String Quartet No. 10</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>Chester Music</td>
</tr>
<tr>
<td>197</td>
<td>Gibson</td>
<td>John</td>
<td>Ikon</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>198</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>Eileen Aroon</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>199</td>
<td>Deane</td>
<td>Raymond</td>
<td>Loquela</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>200</td>
<td>Kelly</td>
<td>Derek</td>
<td>If I return…</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>201</td>
<td>Ball</td>
<td>Derek</td>
<td>A Company of Free Spirits</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>202</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>The Rising of the Moon</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>203</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>The Lark in the Clear Air</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>204</td>
<td>Sweeney</td>
<td>Eric</td>
<td>Abendlied</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>Beaumaris Publications</td>
</tr>
<tr>
<td>205</td>
<td>Higgs</td>
<td>George</td>
<td>Music from an Invisible Play in 9 Scenes</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>206</td>
<td>Wilson</td>
<td>Ian</td>
<td>unbroken white line</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>Ricordi</td>
</tr>
<tr>
<td>207</td>
<td>McLaughlin</td>
<td>Scott</td>
<td>Five Bells for Elliott Carter</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>208</td>
<td>O’Connor</td>
<td>Neil</td>
<td>Framed Motion</td>
<td>2006</td>
<td>2 vn va c, tape</td>
<td>MS</td>
</tr>
<tr>
<td>209</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>The Castalia Quartets</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>210</td>
<td>Moran</td>
<td>Peter</td>
<td>Team Talk</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>211</td>
<td>Sarsfield</td>
<td>Donal</td>
<td>Independently Blue</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>212</td>
<td>Wilson</td>
<td>Paul</td>
<td>Four Memories</td>
<td>2006</td>
<td>2 vn va c computer</td>
<td>MS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>-----</td>
<td>-----</td>
<td>-----</td>
<td>-----</td>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>213</td>
<td>McAuliffe</td>
<td>Mary</td>
<td>The Stolen Child</td>
<td>2006</td>
<td>sa pf 2vn va vc</td>
<td>Mary McAuliffe Publications</td>
</tr>
<tr>
<td>214</td>
<td>Kinsella</td>
<td>John</td>
<td>Prelude and Toccata</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>215</td>
<td>O’Keeffe</td>
<td>Eoin</td>
<td>The Uncivilised Discussion</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>216</td>
<td>Doherty</td>
<td>Michael</td>
<td>String Quartet No. 3</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>217</td>
<td>Peacock</td>
<td>Sid</td>
<td>The Character</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>218</td>
<td>Guilfoyle</td>
<td>Ronan</td>
<td>And this was odd, because…</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>219</td>
<td>Mulvany</td>
<td>Eoin</td>
<td>Alhambra String Quartet</td>
<td>2006</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>220</td>
<td>Buckley</td>
<td>Linda</td>
<td>Stratus</td>
<td>2006 rev. 2007</td>
<td>vn va c db bcl trb tape MS</td>
<td>Score and tape</td>
</tr>
<tr>
<td>221</td>
<td>Barry</td>
<td>Gerald</td>
<td>First Sorrow</td>
<td>2006-2007</td>
<td>2 vn va vc</td>
<td>Schott &amp; Co.</td>
</tr>
<tr>
<td>222</td>
<td>Ball</td>
<td>Derek</td>
<td>Taking Shape</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>223</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>Two New Castalia Quartets</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>224</td>
<td>Bodley</td>
<td>Seóirse</td>
<td>String Quartet No. 4</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>225</td>
<td>Guilfoyle</td>
<td>Ronan</td>
<td>Music for String Quartet</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>226</td>
<td>Power</td>
<td>Karen</td>
<td>You Me</td>
<td>2007</td>
<td>2 vn va c, tape</td>
<td>MS</td>
</tr>
<tr>
<td>227</td>
<td>Parker</td>
<td>C. S. L.</td>
<td>Seconds</td>
<td>2007</td>
<td>perc pf 2 vn va c bgui MS</td>
<td>Score</td>
</tr>
<tr>
<td>228</td>
<td>Caffrey</td>
<td>Greg</td>
<td>Is There Another Rock?</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>229</td>
<td>O’Leary</td>
<td>Jane</td>
<td>Soundshapes II</td>
<td>2007</td>
<td>cl-solo, 2 vn, va, vc</td>
<td>MS</td>
</tr>
<tr>
<td>230</td>
<td>Canning</td>
<td>Rob</td>
<td>Melancholia</td>
<td>2007</td>
<td>2 vn va c, live electronics, quadraphonic/octaphonic sound diffusion MS</td>
<td>Score</td>
</tr>
<tr>
<td>231</td>
<td>Flynn</td>
<td>Duve</td>
<td>String Quartet No. 3 ‘An Caoineadh’ (The Keening)</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>David Flynn Publications</td>
</tr>
<tr>
<td>232</td>
<td>Bennett</td>
<td>Ed</td>
<td>for James Ferrada</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>Score</td>
</tr>
<tr>
<td>233</td>
<td>Barry</td>
<td>Gerald</td>
<td>String Quartet</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>234</td>
<td>Gribbin</td>
<td>Deirdre</td>
<td>Calum’s Light</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>235</td>
<td>Agnew</td>
<td>Elaine</td>
<td>This is Me!</td>
<td>2007</td>
<td>unison choir, 2 vn va c pf</td>
<td>MS</td>
</tr>
<tr>
<td>236</td>
<td>Gribbin</td>
<td>Deirdre</td>
<td>Merrow Sang</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>237</td>
<td>Dennehy</td>
<td>Donnacha</td>
<td>Pushpulling</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>Donnacha Dennehy Publications</td>
</tr>
<tr>
<td>238</td>
<td>Sholdice</td>
<td>Garrett</td>
<td>string quartet</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>Ergodos</td>
</tr>
<tr>
<td>239</td>
<td>Hanlon</td>
<td>Ben</td>
<td>String Quartet</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>Score</td>
</tr>
<tr>
<td>240</td>
<td>Bennett</td>
<td>Ed</td>
<td>for JF</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>Score</td>
</tr>
<tr>
<td>241</td>
<td>Rowan</td>
<td>Matthew</td>
<td>String Quartet No. 2</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>242</td>
<td>Buckley</td>
<td>Linda</td>
<td>Latitude Longitude</td>
<td>2007</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>243</td>
<td>Caffrey</td>
<td>Greg</td>
<td>béal mouth beul mooth</td>
<td>2007 – 2008</td>
<td>2 vn va c, tape</td>
<td>MS</td>
</tr>
<tr>
<td>244</td>
<td>Dennehy</td>
<td>Donnacha</td>
<td>STAMP</td>
<td>2008</td>
<td>2 vn va vc</td>
<td>Donnacha Dennehy Publications</td>
</tr>
<tr>
<td>245</td>
<td>Geary</td>
<td>Bernard</td>
<td>Chasing the Tide</td>
<td>2008</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>246</td>
<td>O’Connell</td>
<td>Kevin</td>
<td>Where should this music be?</td>
<td>2008</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>247</td>
<td>Bates</td>
<td>Enda</td>
<td>String Quartet No. 1</td>
<td>2008</td>
<td>2 vn va c, electronics</td>
<td>MS</td>
</tr>
<tr>
<td>248</td>
<td>Fennessy</td>
<td>David</td>
<td>bow your head</td>
<td>2008</td>
<td>2 vn va vc</td>
<td>Universal Edition Ltd.</td>
</tr>
<tr>
<td>249</td>
<td>Sholdice</td>
<td>Garrett</td>
<td>Canon for Michael Byron</td>
<td>2008</td>
<td>2 vn va vc</td>
<td>Ergodos</td>
</tr>
<tr>
<td>250</td>
<td>Flynn</td>
<td>Dave</td>
<td>Stories from the Old World (Sceilth an Seansaol)</td>
<td>2008</td>
<td>voice [sean nós], uilpines-solo, 2 vn va c, narrator</td>
<td>Frisbee Publications</td>
</tr>
<tr>
<td>251</td>
<td>Bridges</td>
<td>Brian</td>
<td>Flatlining</td>
<td>2008</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>252</td>
<td>Egan</td>
<td>Skytterholm</td>
<td>String Quartet No. 2</td>
<td>2008</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>253</td>
<td>Gribbin</td>
<td>Deirdre</td>
<td>Crossing the Sea</td>
<td>2008</td>
<td>Mez-solo, 2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>254</td>
<td>Kennedy</td>
<td>Vincent</td>
<td>A Beautiful Peace – Butterflies over Gartan Lake</td>
<td>2008</td>
<td>2 vn va vc</td>
<td>Vincent Kennedy Publications</td>
</tr>
<tr>
<td>255</td>
<td>Egan</td>
<td>Skytterholm</td>
<td>String Quartet No. 3</td>
<td>2008 / 2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>No.</td>
<td>Composer</td>
<td>First Name</td>
<td>Work Title</td>
<td>Year(s)</td>
<td>Instruments</td>
<td>Publisher</td>
</tr>
<tr>
<td>-----</td>
<td>----------</td>
<td>------------</td>
<td>------------</td>
<td>---------</td>
<td>-------------</td>
<td>-----------</td>
</tr>
<tr>
<td>256</td>
<td>Wilson</td>
<td>Ian</td>
<td>heaven lay close</td>
<td>2008/2009</td>
<td>2 vn va c, perc</td>
<td>Ian Wilson</td>
</tr>
<tr>
<td>257</td>
<td>Wilson</td>
<td>Ian</td>
<td>Across a clear blue sky</td>
<td>2009</td>
<td>2 vn va c [analogue radios, drummer toys]</td>
<td>Ricordi</td>
</tr>
<tr>
<td>258</td>
<td>Mulvey</td>
<td>Gráinne</td>
<td>entropy</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>259</td>
<td>Clarke</td>
<td>Rhona</td>
<td>Pas de Quatre</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>260</td>
<td>Kinsella</td>
<td>John</td>
<td>On hearing Purcell and Shostakovich at Bantry House – June, 2008</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>261</td>
<td>Farrell</td>
<td>Ciara</td>
<td>Perfect State</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>Ciarán Farrell Publications</td>
</tr>
<tr>
<td>262</td>
<td>Wilson</td>
<td>Ian</td>
<td>heaven lay close II</td>
<td>2009</td>
<td>2 vn va vc, perc</td>
<td>Ian Wilson</td>
</tr>
<tr>
<td>263</td>
<td>Feery</td>
<td>Amanda</td>
<td>Bind</td>
<td>2009</td>
<td>2 vn va c, tape</td>
<td>MS</td>
</tr>
<tr>
<td>264</td>
<td>Corcoran</td>
<td>Frank</td>
<td>Clarinet Quintet</td>
<td>2009</td>
<td>cl+bcl 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>265</td>
<td>Walshe</td>
<td>Jennifer</td>
<td>MARLOWE S.</td>
<td>2009</td>
<td>2 vn va c, tape recorder, CD</td>
<td>MS</td>
</tr>
<tr>
<td>266</td>
<td>Farrell</td>
<td>Eibhilis</td>
<td>Ave Maris Stella</td>
<td>2009</td>
<td>S-solo, 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>267</td>
<td>Holstead</td>
<td>Rachel</td>
<td>The Given Note</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>268</td>
<td>Hope</td>
<td>Ciaran</td>
<td>Ryan’s Cry</td>
<td>2009</td>
<td>fl 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>269</td>
<td>Whiteside</td>
<td>Matthew</td>
<td>Quartet No. 1</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>270</td>
<td>Mulvany</td>
<td>Eoin</td>
<td>Kapoor’s Infinite Pyroclast</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>271</td>
<td>Mulvany</td>
<td>Eoin</td>
<td>Psychowarp</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>272</td>
<td>Mulvany</td>
<td>Eoin</td>
<td>Rothkopathos</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>273</td>
<td>Gribbin</td>
<td>Deirdre</td>
<td>Anahorish</td>
<td>2009</td>
<td>S-solo, hrp 2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>274</td>
<td>Martin</td>
<td>Neil</td>
<td>An Indigo Sky</td>
<td>2009</td>
<td>2 vn va vc</td>
<td>Neilmartinnmusic/peermusic Ireland Ltd.</td>
</tr>
<tr>
<td>275</td>
<td>Hoban</td>
<td>Piaras</td>
<td>now faint now clear</td>
<td>2009 – 2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>276</td>
<td>Wilson</td>
<td>Ian</td>
<td>im Schatten</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>Ricordi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>277</td>
<td>Wilson</td>
<td>Ian</td>
<td>The sun fell softly</td>
<td>2010</td>
<td>sitar, 2 vn va vc</td>
<td>Ian Wilson</td>
</tr>
<tr>
<td>278</td>
<td>Caffrey</td>
<td>Greg</td>
<td>Cúig Srúthanna</td>
<td>2010</td>
<td>gui, 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>279</td>
<td>Wilson</td>
<td>Ian</td>
<td>Her charms invited</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>Ricordi</td>
</tr>
<tr>
<td>280</td>
<td>Wilson</td>
<td>Ian</td>
<td>Bewitched</td>
<td>2010</td>
<td>S-solo, 2 vn va vc</td>
<td>Ian Wilson</td>
</tr>
<tr>
<td>281</td>
<td>Agnew</td>
<td>Elaine</td>
<td>Gesture</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>282</td>
<td>Cleare</td>
<td>Ann</td>
<td>moil</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>Project Schott New York</td>
</tr>
<tr>
<td>283</td>
<td>Whiteside</td>
<td>Matthew</td>
<td>Quartet No. 2: Fish and Chips</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>284</td>
<td>Boyle</td>
<td>Hugh</td>
<td>Little Piece for String Quartet</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>285</td>
<td>Heery</td>
<td>Francis</td>
<td>Eff</td>
<td>2010</td>
<td>perc 2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>286</td>
<td>Heery</td>
<td>Francis</td>
<td>Lapse</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>287</td>
<td>Mulvany</td>
<td>Eoin</td>
<td>CGTA</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>288</td>
<td>Buckley</td>
<td>John</td>
<td>Danny Boy</td>
<td>2010</td>
<td>fl 2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>289</td>
<td>Gribbin</td>
<td>Deirdre</td>
<td>Island People</td>
<td>2010</td>
<td>S-solo, tpt 2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>290</td>
<td>Molloy</td>
<td>Ryan</td>
<td>Third Epistle to Timothy</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>291</td>
<td>Wyers</td>
<td>Dennis</td>
<td>Cumulus</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>292</td>
<td>McHugh</td>
<td>Ben</td>
<td>Kámen</td>
<td>2010</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>293</td>
<td>Roth</td>
<td>Nick</td>
<td>Quintet</td>
<td>2010 rev.</td>
<td>bcl [+cl opt.] 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>294</td>
<td>Murray</td>
<td>Anna</td>
<td>Circuits</td>
<td>2010 rev.</td>
<td>2 vn va c, live electronics</td>
<td>MS</td>
</tr>
<tr>
<td>295</td>
<td>Cleary</td>
<td>Siobhán</td>
<td>The Dole of The King’s Daughter</td>
<td>2011</td>
<td>A-solo, 2 vn va c, tape</td>
<td>MS</td>
</tr>
<tr>
<td>296</td>
<td>Wilson</td>
<td>Ian</td>
<td>Stille, Nacht</td>
<td>2011</td>
<td>gui, 2 vn va vc</td>
<td>Ricordi</td>
</tr>
<tr>
<td>297</td>
<td>Wilson</td>
<td>Ian</td>
<td>Still life in green and red</td>
<td>2011</td>
<td>2 vn va vc</td>
<td>Ian Wilson</td>
</tr>
<tr>
<td>298</td>
<td>Wilson</td>
<td>Ian</td>
<td>The Book of Ways</td>
<td>2011</td>
<td>ssax+barsax, 2 vn va vc</td>
<td>Ian Wilson</td>
</tr>
<tr>
<td>299</td>
<td>Hamilton</td>
<td>Andrew</td>
<td>right and wrong</td>
<td>2011</td>
<td>satb [with soli], 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>300</td>
<td>Wilson</td>
<td>Ian</td>
<td>Khalwat</td>
<td>2011</td>
<td>fl [quartetone] 2 vn va vc</td>
<td>MS</td>
</tr>
</tbody>
</table>

138
<table>
<thead>
<tr>
<th></th>
<th>Dowling</th>
<th>Alex</th>
<th>Elastic</th>
<th>2011</th>
<th>MS</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>301</td>
<td>Whitside</td>
<td>Matthew</td>
<td>Quartet No. 3</td>
<td>2011</td>
<td>2 vn va c, live electronics</td>
<td>MS</td>
</tr>
<tr>
<td>302</td>
<td>Connolly</td>
<td>Patrick</td>
<td>Glistening, Moving</td>
<td>2011</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>303</td>
<td>Volans</td>
<td>Kevin</td>
<td>String Quartet No. 11</td>
<td>2011</td>
<td>2 vn va vc</td>
<td>Chester Music</td>
</tr>
<tr>
<td>304</td>
<td>Walsh</td>
<td>Norah</td>
<td>Rumour</td>
<td>2011</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>305</td>
<td>Collier</td>
<td>David</td>
<td>Just above zero</td>
<td>2011</td>
<td>2 vn va vc</td>
<td>David Collier</td>
</tr>
<tr>
<td>306</td>
<td>Perkin</td>
<td>Sam</td>
<td>String Quartet</td>
<td>2011</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>307</td>
<td>McLaughlin</td>
<td>Scott</td>
<td>Overlapping Surfaces</td>
<td>2011</td>
<td>evn eva evc edb</td>
<td>MS</td>
</tr>
<tr>
<td>308</td>
<td>Dennehy</td>
<td>Donnacha</td>
<td>One Hundred Goodbyes</td>
<td>2011</td>
<td>2 vn va c, tape</td>
<td>Donnacha Dennehy Publications</td>
</tr>
<tr>
<td>309</td>
<td>Sholdice</td>
<td>Garrett</td>
<td>Tanka for Aki Takahashi</td>
<td>2011 – 2012</td>
<td>2 vn va vc</td>
<td>Ergodos</td>
</tr>
<tr>
<td>310</td>
<td>Cleary</td>
<td>Siobhán</td>
<td>Scenes from a Dongba Script</td>
<td>2012</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>311</td>
<td>Rosser</td>
<td>Peter</td>
<td>String Quartet No. 2</td>
<td>2012</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>312</td>
<td>McKay</td>
<td>Deirdre</td>
<td>mus shah stares to the heavens</td>
<td>2012</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>313</td>
<td>McLachlan</td>
<td>John</td>
<td>Where we are</td>
<td>2012</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>314</td>
<td>O’Halloran</td>
<td>Sarah</td>
<td>wax/wane</td>
<td>2012</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>315</td>
<td>Kirby</td>
<td>Jenn</td>
<td>Forget and Remember</td>
<td>2012</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>316</td>
<td>McLaughlin</td>
<td>Scott</td>
<td>a metastable harmony</td>
<td>2012</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>317</td>
<td>Wilson</td>
<td>Ian</td>
<td>The Hours</td>
<td>2013</td>
<td>ssax bgui dmkit 2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>318</td>
<td>Collier</td>
<td>David</td>
<td>Smacht</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>David Collier</td>
</tr>
<tr>
<td>319</td>
<td>Doherty</td>
<td>Seán</td>
<td>Retreat</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>320</td>
<td>Wilson</td>
<td>Ian</td>
<td>Tribe</td>
<td>2013</td>
<td>2 vn va c, electronics</td>
<td>MS</td>
</tr>
<tr>
<td>321</td>
<td>Moran</td>
<td>Peter</td>
<td>Epithalamium</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>322</td>
<td>Hoban</td>
<td>Piaras</td>
<td>chassa : en stamma : le passage</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>323</td>
<td>Kinsella</td>
<td>John</td>
<td>String Quartet No. 5</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>325</td>
<td>Armstrong</td>
<td>June</td>
<td>The Return of the Wild Geese</td>
<td>2013</td>
<td>2 vn va vc</td>
<td><a href="http://www.junearmstrong.com">www.junearmstrong.com</a></td>
</tr>
<tr>
<td>326</td>
<td>Armstrong</td>
<td>June</td>
<td>Pavane for Queen Elizabeth I of England</td>
<td>2013</td>
<td>2 vn va vc</td>
<td><a href="http://www.junearmstrong.com">www.junearmstrong.com</a></td>
</tr>
<tr>
<td>327</td>
<td>Armstrong</td>
<td>June</td>
<td>The Ferry Crossing</td>
<td>2013</td>
<td>2 vn va vc</td>
<td><a href="http://www.junearmstrong.com">www.junearmstrong.com</a></td>
</tr>
<tr>
<td>328</td>
<td>Armstrong</td>
<td>June</td>
<td>Castle Ward</td>
<td>2013</td>
<td>2 vn va vc</td>
<td><a href="http://www.junearmstrong.com">www.junearmstrong.com</a></td>
</tr>
<tr>
<td>329</td>
<td>Armstrong</td>
<td>June</td>
<td>The Harp at Mount Stewart</td>
<td>2013</td>
<td>2 vn va vc</td>
<td><a href="http://www.junearmstrong.com">www.junearmstrong.com</a></td>
</tr>
<tr>
<td>330</td>
<td>Armstrong</td>
<td>June</td>
<td>Still Light on the Lough</td>
<td>2013</td>
<td>2 vn va vc</td>
<td><a href="http://www.junearmstrong.com">www.junearmstrong.com</a></td>
</tr>
<tr>
<td>331</td>
<td>Molloy</td>
<td>Ryan</td>
<td>Gealach Chríoch Lochlann</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>332</td>
<td>Clancy</td>
<td>Seán</td>
<td>Neue Kraft Fühlend</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>333</td>
<td>Merivale</td>
<td>Finola</td>
<td>The Language of Mountains is Rain</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>334</td>
<td>Norby</td>
<td>Christopher</td>
<td>Three Movements for String Quartet</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>335</td>
<td>Power</td>
<td>Karen</td>
<td>hearing leaves</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>336</td>
<td>Egan</td>
<td>Skytterholm</td>
<td>… a thing glimpsed…</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>337</td>
<td>Sholdice</td>
<td>Garrett</td>
<td>das blaue licht</td>
<td>2013</td>
<td>2 vn va vc</td>
<td>Ergodos</td>
</tr>
<tr>
<td>338</td>
<td>Feery</td>
<td>Amanda</td>
<td>Three Sisters</td>
<td>2014</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>339</td>
<td>Feery</td>
<td>Amanda</td>
<td>Walk Backwards Across China</td>
<td>2014</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>340</td>
<td>Wilson</td>
<td>Ian</td>
<td>Aus der Zauberküche</td>
<td>2014</td>
<td>2 vn va vc</td>
<td>Ian Wilson</td>
</tr>
<tr>
<td>341</td>
<td>Connolly</td>
<td>Patrick</td>
<td>Extracts of music from the room next door…</td>
<td>2014</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>342</td>
<td>Wilson</td>
<td>Ian</td>
<td>Alluvio</td>
<td>2014</td>
<td>2 vn va vc</td>
<td>Recording</td>
</tr>
<tr>
<td>343</td>
<td>Linnane</td>
<td>Fiona</td>
<td>Le Rugby</td>
<td>2014</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>344</td>
<td>Minguella</td>
<td>Maria</td>
<td>Dizziness: an Unexpected Event</td>
<td>2014</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
<tr>
<td>345</td>
<td>Feery</td>
<td>Amanda</td>
<td>Coming in on Loud Weather</td>
<td>2015</td>
<td>2 vn va vc</td>
<td>MS</td>
</tr>
</tbody>
</table>
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).
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 'eroico'), 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 Derric O'Haly'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
a tempo

$\textit{SP}$ gentle arpeggiation, very fast, ad lib tremolo

\begin{align*}
\text{senza sordino} & \quad \text{N} \\
\text{Fizz} & \quad \text{Acco}
\end{align*}
III.

(tutti senza sordino)

\[ j = 50 \]

\[ \text{IV} \]

no vib.

\[ \text{SP} \]

\[ \text{N} \]

Violin I

PP

ST III

no vib.

Violin II

FF

Viola

PIZZ, no vib.

Violoncello

mp

PP

\[ j = 60 \]

piu mosso

159
FREE

SLOW, GETTING FASTER GRADUALLY

SP: free arpeggiation

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

*A Passing Echo*, draft of the running order and score

<table>
<thead>
<tr>
<th>Scene</th>
<th>Music</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1 - Opening</td>
<td>3 note motif</td>
<td>7 walking &amp; stopping in 3s sequence</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Finishing position: quartet downstage right (corner) at music stands</td>
</tr>
<tr>
<td>Scene 2 - Janus</td>
<td>Janus music</td>
<td>Quartet standing downstage right (corner)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Janus dance downstage to quartet.</td>
</tr>
<tr>
<td>Scene 3 - Werbs</td>
<td>in corner: - Gestures - Gestures</td>
<td>7 are in corner: Werbs</td>
</tr>
<tr>
<td></td>
<td>On diagonal - Gestures</td>
<td>Dancers bring quartet to stand diagonally across stage</td>
</tr>
<tr>
<td></td>
<td>In centre</td>
<td>Hit</td>
</tr>
<tr>
<td></td>
<td>Bogdan: A Major tune (Chinese opera solo from end Mov 1), violin ending on D with cello sustained A</td>
<td>Werb</td>
</tr>
<tr>
<td></td>
<td></td>
<td>All 7 move to centre</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dancing Bear</td>
</tr>
<tr>
<td>Scene 4 - Playful</td>
<td>Bogdan and Adrian continue A Major tune until the dancers move with them to their seats</td>
<td>Bogdan &amp; Adrian move to upstage left</td>
</tr>
<tr>
<td></td>
<td>Female vocals humming the A Major tune &amp; improvising on it</td>
<td>(top corner)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bounce trio</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ingrid &amp; Andrea circle Magda walking towards top corner</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Magda draw</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lucia &amp; Maria bounce duet</td>
</tr>
<tr>
<td>Scene 5 - Breaths</td>
<td>Choral Breath</td>
<td>Choral Breath (7 together, some vocal breathing, some doing gestures)</td>
</tr>
<tr>
<td></td>
<td>Mov 2: bar 120 (1.12) through to end - viola sustained B. Continue directly into next scene</td>
<td>Magda &amp; Lucia breath</td>
</tr>
<tr>
<td>Scene 6 - Geese</td>
<td>Mov 1 from bar 21 (29sec) to end</td>
<td>Helter-skelter geese</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grafting</td>
</tr>
<tr>
<td>Scene 7 - Ending</td>
<td>No music – 1st half of the poem</td>
<td>Impressions Duet</td>
</tr>
<tr>
<td></td>
<td>Mov 3 bar 175 through to end (1.07 – 5.11)</td>
<td>Hesitation Duet</td>
</tr>
<tr>
<td></td>
<td>(Cue: Lucia moves away from Magda)</td>
<td>Maria solo</td>
</tr>
</tbody>
</table>
MIDDLE-B
resumes after 'breathe' duet

[Music notation image]

169
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
Violin 1

violon 2

viola

cello

CD 1

CD 2

twist
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 patterning with pads of fingers on cord, at irregular intervals. break from patterning & rapidly "scribble" a letter, syllable or word on cord with first finger. recommence patterning immediately when finished scribbling.

violin 1
f
mod.

117-132 vary; speeding up & slowing down irregularly
rub fleshy pads of fingers back & forth on wooden body of instrument.

violin 2
f
mod.

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

viola
f
mod.

116-110 vary: quite wasted: convuluted & staggering around
practice mute ON

cello
f
mod.

CD 1
'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.

CD 2
1.5 sec.
1st"stroke" 2nd 3rd etc.
torch
Jennifer Walshe: minard/nithsdale

Pages 12 - 18 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.
6'43" a4
1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

violin 1

1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

violin 2

1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

viola

1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

1.84-86 irregular pattering with pads of thumb & fingers on strings, flautando

CD 1
ambient household sounds

CD 2
aim at feet of cellist

torch

(leave torch on)
Jennifer Walshe: minard/nithsdale

Page 20 of this work is not available for copyright reasons.

To obtain a complete score of this work please contact the Contemporary Music Centre Ireland at www.cmc.ie.
715

(tremolo)

Viola 1

160-80 VARY

“Tongue clicks” - click tongue in rhythm indicated (short percussive sound). Change pitch freely within lower register of voice.

Viola 2

160-80 VARY

“Tongue clicks” - click tongue in rhythm indicated (short percussive sound). Change pitch freely within lower register of voice.

Viola

160-80 VARY

“Tongue clicks” - click tongue in rhythm indicated (short percussive sound). Change pitch freely within lower register of voice.

Cello

160-80 VARY

“Tongue clicks” - click tongue in rhythm indicated (short percussive sound). Change pitch freely within lower register of voice.

CD 1

(ambient background sounds)

CD 2

(breathing)

torch

(on/off)
Jennifer Walshe: minard/nithsdale

Pages 24 - 26 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.
Appendix E

minard/nithsdale viola part rearranged by Garth Knox

2.34 bike on C then Ab then C
3.40 stop (+ 1st,vc)
5.27 patterning/scribbling
   remove card
6.39 stop (tutti)
6.43 irregular patterning, & and open or sites
7.15 continue patterning, add clicks
9.30 stop patterning continue clicks
10.21 stop! (tutti)
Appendix F  

*minard/nithsdale* cello part

Jennifer Walshe:  
*minard/nithsdale* (cello part)

This page is not available for copyright reasons.

To obtain a complete score of this work please contact the Contemporary Music Centre Ireland at [www.cmc.ie](http://www.cmc.ie).
CELLO

Practice mute ON

V. uneven & bumpy in pitch & tone

uneven in pitch

(Cello)
Jennifer Walshe:
minard/nithsdale (cello part)

This page is not available for copyright reasons.

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

Printing House Festival of New Music, 15-16 December 2007, Trinity College Dublin, Life After Feldman
New Music, New Ireland, 17 October 2008.
Weill Recital Hall at Carnegie Hall, New York,
Celebrating contemporary Irish composers and performers
Irish Culture in Britain, A Centenary Celebration, 21 April 2016, Wigmore Hall, London
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 • Erlkönig
Ellens Gesang III • Der Hirt auf dem Felsen • Ständchen

Interval

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
Ginó Connolly and Philippa Scammell soprano
Carolyn Holt and Olivia Warburton mezzo-soprano
Hiroshi Amako and William Blake tenor
Richard Walsh 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 Bela Bartók, written between 1908 and 1939, form the cornerstone of RTE’s Contempo Quartet’s 2016-17 season, complemented by the superquartet Op. 16 quartets 1-6 by Haydn and six works by contemporary Irish composers, including four new RTE 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 the 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.” Bela Bartók

Extra musical themes explored in the quartets include unrequited love (7), 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 Quarte.” Published in 1799 and dedicated to Count Erdődy, they form the last complete set that Haydn wrote; each quartet a miniature 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 for RTE has commissioned from Sebastian Adams, RTE lyric tenor in residence, Linda Buckley, David Coogan and Sean Clancy together with two recent works by Eoin Bates and David Fennessy.

THE BARTÓK PROJECT No. 1
RTE CONTEMPO QUARTET

HAYDN Op. 76, No. 1 in G (1797)
SEBASTIAN ADAMS 2016-2 (new RTE commission)
BARTÓK Op. No. 1 (301)

SUNDAY 27 NOVEMBER, 4pm
CORK: Triskel Arts Centre
DUBLIN: Kevin Barry Recital Room, NCH

THE BARTÓK PROJECT No. 2
RTE CONTEMPO QUARTET

HAYDN Op. 76, No. 2 in D, Fifth (1797)
ENDA BATES Quartet No. 1 (with electronic)
BARTÓK Op. No. 2 (336)
SWAIN MENNISY Quartet No. 2 (IRISH ARTS CENTRE, NY)

THURSDAY 2 NOVEMBER, 4pm
LIMERICK: Limerick City Gallery of Art
CORK: Triskel Arts Centre
PRECEDED BY A CONCERT WITH SEAN CLANCY ON THE PIANO
SUNDAY 13 NOVEMBER, 7pm
DUBLIN: Kevin Barry Recital Room, NCH

THE BARTÓK PROJECT No. 3
RTE CONTEMPO QUARTET

HAYDN Op. 76, No. 3 in C, Emperor (30)
DAVID FENNESSY New Your Head
BARTÓK Quartet No. 3 (117)

SUNDAY 27 NOVEMBER, 4pm
CORK: Triskel Arts Centre
DUBLIN: Kevin Barry Recital Room, NCH

THE BARTÓK PROJECT No. 4
RTE CONTEMPO QUARTET

HAYDN Op. 76, No. 4 in B-flat, Sunrise (22)
LINDA BUCKLEY New work, with electronics (new RTE commission)
BARTÓK Quartet No. 4 (244)

THURSDAY 5 JANUARY, 4pm
THURSDAY 12 JANUARY, 6pm
SUNDAY 15 JANUARY, 4pm
SUNDAY 29 JANUARY, 4pm

THE BARTÓK PROJECT No. 5
RTE CONTEMPO QUARTET

HAYDN Op. 76, No. 5 in D (311)
DAVID COOinan New work (new RTE commission)
BARTÓK Quartet No. 5 (311)

SUNDAY 19 JANUARY, 4pm
THURSDAY 23 JANUARY, 2pm
CORK: Triskel Arts Centre
DUBLIN: Kevin Barry Recital Room, NCH

THE BARTÓK PROJECT No. 6
RTE CONTEMPO QUARTET

HAYDN Op. 76, No. 6 in E flat (34)
SEAN CLANCY Four Lines of Music, Slow Down and Eventually Stop (new RTE commission)
BARTÓK Quartet No. 6 (286)

THURSDAY 16 MARCH, 4pm
THURSDAY 23 MARCH, 8pm
SUNDAY 26 MARCH, 3pm
LIMERICK: Limerick City Gallery of Art
DUBLIN: Kevin Barry Recital Room, NCH
Complete Beethoven Cycle, September 2017 - May 2018
RTÉ Irish Tour

PROGRAMME No. 1
BEETHOVEN Quartet in F major, Op. 18, No. 1 1st
BRIAN BOYDELL Quartet No. 1 (1949) 1st
BEETHOVEN Quartet in F major, Op. 59, No. 1 4th
THURSDAY 14 SEPTEMBER, 4pm
SUNDAY 17 SEPTEMBER, 4pm
SATURDAY 22 SEPTEMBER, 6.30pm
SUNDAY 24 SEPTEMBER, 3pm

PROGRAMME No. 2
BEETHOVEN Quartet in G major, Op. 18, No. 2 2nd
RAYMOND DEANE Quartet VI (RTÉ commission) 11th
BEETHOVEN Quartet in E minor, Op. 59, No. 3 11th
THURSDAY 13 OCTOBER, 6.30pm
FRIDAY 14 OCTOBER, 8pm
SATURDAY 15 OCTOBER, 4pm
SUNDAY 16 OCTOBER, 3pm

PROGRAMME No. 3
BEETHOVEN Quartet in D major, Op. 18, No. 3 3rd
KEVIN VOLANS White Man Sleeps 2nd
BEETHOVEN Quartet in C major, Op. 59, No. 3 3rd
THURSDAY 2 NOVEMBER, 8pm
SUNDAY 12 NOVEMBER, 4pm
THURSDAY 16 NOVEMBER, 4pm
SUNDAY 19 NOVEMBER, 3pm
THURSDAY 23 NOVEMBER, 3.30pm

PROGRAMME No. 4
BEETHOVEN Quartet in C minor, Op. 18, No. 4 23rd
DEIRDRE MCKAY new work (RTÉ commission) 10th
BEETHOVEN Quartet in E-flat major, Op. 74 Hob. 12th
SUNDAY 3 DECEMBER, 4pm
THURSDAY 7 DECEMBER, 6pm
SUNDAY 10 DECEMBER, 7pm
SATURDAY 16 DECEMBER, 6.30pm
SUNDAY 28 DECEMBER, 3pm

PROGRAMME No. 5
BEETHOVEN Quartet in A major, Op. 18, No. 5 19th
INA BOYLE Quartet (1934) 17th
JANE O’LEARY the passing sound of forever 17th
BEETHOVEN Quartet in F minor, Op. 95 22nd
SUNDAY 7 JANUARY, 4pm
THURSDAY 11 JANUARY, 4pm
SUNDAY 14 JANUARY, 3pm
SATURDAY 25 JANUARY, 6.30pm
SUNDAY 28 JANUARY, 3pm

PROGRAMME No. 6
BEETHOVEN Quartet in B-flat major, Op. 18, No. 6 21st
IAN WILSON Her Charm 16th
BEETHOVEN Quartet in B-flat major, Op. 130 36th
SUNDAY 4 FEBRUARY, 4pm
THURSDAY 8 FEBRUARY, 6pm
SUNDAY 11 FEBRUARY, 3pm
THURSDAY 15 FEBRUARY, 6.30pm

RTÉ CONTEMPO QUARTET

All sixteen quartets and the Groove Fugue alongside ten
Irish works written between 1934 and the present day,
including three new RTÉ commissions by Raymond Deane,
Donald McKay and Andrew Hamilton.
SEPTEMBER 2017 – MAY 2018
New music Dublin, 28 February-3 March 2019, NCH

NEW MUSIC DUBLIN
28 February - 03 March 2019
At the National Concert Hall and beyond

Bookings and Information nch.ie
With the support of the National Concert Hall, RTÉ and The Arts Council

RTÉ CONTEMPO QUARTET

Time and Date: 4pm (45 mins), Sunday 03 March
Venue: NCH, Kevin Barry Room
Tickets: €10 (Concessions: €5)

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
String Quartet no. 4 “for my 75th Birthday” (2018, world premiere)

Jane O’Leary
the passing sound of forever (2016)

Ian Wilson
Quartet no. 12 “Her charming stigmata” (2019)

Greg Coffey
Borne back cruelly into the Past (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 your way 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 Harbison, with contributions from international delegates on the NMIX programme.

Presented in partnership with the Contemporary Music Centre, Ireland.
The Galway Music Residency, Programme 2019-2020
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
Dayan Safa, viola | Ingrid Nicola, violin | Andrea Banciu, viola | Adrian Mantu, cello

Following a competitive international audition process, 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 always 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 2005, 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-growing 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 barriers 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 memorable experiences of music and encouraging the next generation of music lovers.

We hope you enjoy your year of music...
## Appendix H

List of 1916-2016 Irish String Quartets, performed by ConTempo Quartet

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larchet</td>
<td>Irish Airs</td>
<td>1917</td>
</tr>
<tr>
<td>Hennessy</td>
<td>Swan String Quartet No. 2 Op. 49</td>
<td>1920</td>
</tr>
<tr>
<td>Hennessy</td>
<td>Swan String Quartet No. 3 Op. 61</td>
<td>1923</td>
</tr>
<tr>
<td>Hennessy</td>
<td>Swan String Quartet No. 6 Op. 65</td>
<td>1924</td>
</tr>
<tr>
<td>Boyle</td>
<td>Ina String Quartet in E Minor</td>
<td>1926</td>
</tr>
<tr>
<td>May</td>
<td>Frederick String Quartet in C Minor</td>
<td>1935</td>
</tr>
<tr>
<td>Boydell</td>
<td>Brian String Quartet No. 1</td>
<td>1949</td>
</tr>
<tr>
<td>Boydell</td>
<td>Brian String Quartet No. 2</td>
<td>1957</td>
</tr>
<tr>
<td>Kirnella</td>
<td>John String Quartet No. 1</td>
<td>1960</td>
</tr>
<tr>
<td>Bodley</td>
<td>Seoirse String Quartet No. 1</td>
<td>1968</td>
</tr>
<tr>
<td>Kirnella</td>
<td>John String Quartet No. 2</td>
<td>1968</td>
</tr>
<tr>
<td>Boydell</td>
<td>Brian String Quartet No. 3</td>
<td>1969</td>
</tr>
<tr>
<td>Concerim</td>
<td>Frank String Quartet No. 1</td>
<td>1976</td>
</tr>
<tr>
<td>Deane</td>
<td>Raymond String Quartet I</td>
<td>1981</td>
</tr>
<tr>
<td>Volumes</td>
<td>Kevin White Man Sleeps</td>
<td>1985</td>
</tr>
<tr>
<td>O’Leary</td>
<td>Jane String Quartet</td>
<td>1983</td>
</tr>
<tr>
<td>O’Leary</td>
<td>Martin String Quartet No. 1</td>
<td>1984</td>
</tr>
<tr>
<td>Barry</td>
<td>Gerald String Quartet No. 1</td>
<td>1985 rev. 1994</td>
</tr>
<tr>
<td>Gribbin</td>
<td>Deirdre Chiaroscuro</td>
<td>1989</td>
</tr>
<tr>
<td>Cantlie</td>
<td>Stephen String Quartet</td>
<td>1960</td>
</tr>
<tr>
<td>Clarke</td>
<td>Rhona Magnificat</td>
<td>1960</td>
</tr>
<tr>
<td>Malvey</td>
<td>Grinne String Quartet No. 1</td>
<td>1991</td>
</tr>
<tr>
<td>Kirnella</td>
<td>John String Quartet No. 4</td>
<td>1991-1993</td>
</tr>
<tr>
<td>Bodley</td>
<td>Seoirse String Quartet No. 2</td>
<td>1992</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian The Captivating Man and other stories</td>
<td>1994</td>
</tr>
<tr>
<td>Malvey</td>
<td>Grinne Revere</td>
<td>1994</td>
</tr>
<tr>
<td>O’Leary</td>
<td>Jane Mystic Play o’ Shadows</td>
<td>1995</td>
</tr>
<tr>
<td>Calligan</td>
<td>Tom String Quartet in E flat</td>
<td>1995</td>
</tr>
<tr>
<td>Hamilton</td>
<td>Andrew endless Origins</td>
<td>1995</td>
</tr>
<tr>
<td>Caffrey</td>
<td>Greg String Quartet No. 1</td>
<td>1995 rev. 2003</td>
</tr>
<tr>
<td>Sweeney</td>
<td>Eric String Quartet</td>
<td>1996</td>
</tr>
<tr>
<td>O’Devey</td>
<td>Adele The North Circular Road Blues</td>
<td>1997</td>
</tr>
<tr>
<td>Deane</td>
<td>Raymond String Quartet II</td>
<td>1997-1998</td>
</tr>
<tr>
<td>Barry</td>
<td>Gerald</td>
<td>1998</td>
</tr>
<tr>
<td>O’Farrell</td>
<td>Anne-Marie Networks</td>
<td>1998</td>
</tr>
<tr>
<td>Bennett</td>
<td>Ed Backwards March</td>
<td>1998</td>
</tr>
<tr>
<td>Doherty</td>
<td>Donnacha Pustasis, full stop</td>
<td>1999</td>
</tr>
<tr>
<td>Ingoldoby</td>
<td>Marian Struck by a Raindrop</td>
<td>1999 rev. 2003</td>
</tr>
<tr>
<td>O’Connell</td>
<td>Kevin Tuned in Fino</td>
<td>2000</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian ... wander, dashing</td>
<td>2000</td>
</tr>
<tr>
<td>Deane</td>
<td>Raymond String Quartet III</td>
<td>2000</td>
</tr>
<tr>
<td>McKay</td>
<td>Deirdre little salls</td>
<td>2000-2001</td>
</tr>
<tr>
<td>Deane</td>
<td>Raymond String Quartet IV</td>
<td>2001</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian In frou, in veno</td>
<td>2001</td>
</tr>
<tr>
<td>Deane</td>
<td>Raymond Bagatelle for L. B.</td>
<td>2002</td>
</tr>
<tr>
<td>McLachlan</td>
<td>John neo-plastic coloured shapes</td>
<td>2003</td>
</tr>
<tr>
<td>Walshie</td>
<td>Jennifer minaret measure</td>
<td>2003</td>
</tr>
<tr>
<td>Flynn</td>
<td>Dave String Quartet No. 1 'Fairground Attractions'</td>
<td>2003</td>
</tr>
<tr>
<td>Composer</td>
<td>First Name</td>
<td>Work</td>
</tr>
<tr>
<td>------------</td>
<td>------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>O’Leary</td>
<td>Jane</td>
<td>In the Stillness of Time</td>
</tr>
<tr>
<td>Bodley</td>
<td>Sean</td>
<td>String Quartet No. 3</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian</td>
<td>Two pieces for string quartet</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian</td>
<td>Lyrical Suite</td>
</tr>
<tr>
<td>Sweeney</td>
<td>Eric</td>
<td>Concerto for Cello</td>
</tr>
<tr>
<td>Agnew</td>
<td>Elaine</td>
<td>Ready, Steady, Go!</td>
</tr>
<tr>
<td>Flynn</td>
<td>Dave</td>
<td>Slp</td>
</tr>
<tr>
<td>McKay</td>
<td>Deirdre</td>
<td>Case studies</td>
</tr>
<tr>
<td>O’Leary</td>
<td>Jane</td>
<td>ConTempto Conversations</td>
</tr>
<tr>
<td>O’Leary</td>
<td>Jane</td>
<td>FanFare ConCorde</td>
</tr>
<tr>
<td>McLaughlin</td>
<td>Scott</td>
<td>Five Bells for Elliott Carter</td>
</tr>
<tr>
<td>Kinsella</td>
<td>John</td>
<td>Prelude and Toccata</td>
</tr>
<tr>
<td>Bodley</td>
<td>Sean</td>
<td>String Quartet No. 4</td>
</tr>
<tr>
<td>Power</td>
<td>Karen</td>
<td>You Me</td>
</tr>
<tr>
<td>O’Leary</td>
<td>Jane</td>
<td>Swansdowns II</td>
</tr>
<tr>
<td>Canning</td>
<td>Rob</td>
<td>Melancholia</td>
</tr>
<tr>
<td>Flynn</td>
<td>Dave</td>
<td>String Quartet No. 3 ‘An Cáscaisde’</td>
</tr>
<tr>
<td>Bennett</td>
<td>Ed</td>
<td>for James Ferrady</td>
</tr>
<tr>
<td>Griibbin</td>
<td>Deirdre</td>
<td>Cimmer’s Light</td>
</tr>
<tr>
<td>Agnew</td>
<td>Elaine</td>
<td>This is Me!</td>
</tr>
<tr>
<td>Dennehy</td>
<td>Dónacche</td>
<td>Pushpulling</td>
</tr>
<tr>
<td>Shacklavee</td>
<td>Garrett</td>
<td>string quartet</td>
</tr>
<tr>
<td>Harrison</td>
<td>Ben</td>
<td>String Quartet</td>
</tr>
<tr>
<td>Bennett</td>
<td>Ed</td>
<td>for JF</td>
</tr>
<tr>
<td>Rosser</td>
<td>Matthew</td>
<td>String Quartet No. 2</td>
</tr>
<tr>
<td>O’Connell</td>
<td>Kevin</td>
<td>Where should this music be?</td>
</tr>
<tr>
<td>Basics</td>
<td>Enda</td>
<td>String Quartet No. 1</td>
</tr>
<tr>
<td>Fennelly</td>
<td>David</td>
<td>bow your head</td>
</tr>
<tr>
<td>Shacklavee</td>
<td>Garrett</td>
<td>Canon for Michael Byron</td>
</tr>
<tr>
<td>Flynn</td>
<td>Dave</td>
<td>Stories from the Old World (Scoitt an Si)</td>
</tr>
<tr>
<td>Clarke</td>
<td>Rhona</td>
<td>Pas de Quatre</td>
</tr>
<tr>
<td>Whiteside</td>
<td>Matthew</td>
<td>Quartet No. 1</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian</td>
<td>Her charms invited</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian</td>
<td>Bowisheal</td>
</tr>
<tr>
<td>Agnew</td>
<td>Elaine</td>
<td>Gesture</td>
</tr>
<tr>
<td>Cleere</td>
<td>Ann</td>
<td>motl</td>
</tr>
<tr>
<td>Whiteside</td>
<td>Matthew</td>
<td>Quartet No. 2; Fish and Chips</td>
</tr>
<tr>
<td>Roth</td>
<td>Nick</td>
<td>Quintet</td>
</tr>
<tr>
<td>Murray</td>
<td>Anna</td>
<td>Circuits</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian</td>
<td>Stille, Nacht</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian</td>
<td>Still life in green and red</td>
</tr>
<tr>
<td>Hamilton</td>
<td>Andrew</td>
<td>right and wrong</td>
</tr>
<tr>
<td>Whiteside</td>
<td>Matthew</td>
<td>Quartet No. 3</td>
</tr>
<tr>
<td>Conolly</td>
<td>Patrick</td>
<td>Glittering, Moving</td>
</tr>
<tr>
<td>Perkins</td>
<td>Sam</td>
<td>String Quartet</td>
</tr>
<tr>
<td>McLaughlin</td>
<td>Scott</td>
<td>Overlapping Surfaces</td>
</tr>
<tr>
<td>McKay</td>
<td>Deirdre</td>
<td>irish shanties to the heavens</td>
</tr>
<tr>
<td>McLeodhan</td>
<td>John</td>
<td>Where we are</td>
</tr>
<tr>
<td>Kirby</td>
<td>Jenn</td>
<td>Forget and Remember</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian</td>
<td>The Hours</td>
</tr>
<tr>
<td>Wilson</td>
<td>Ian</td>
<td>Tribe</td>
</tr>
<tr>
<td>Mclellan</td>
<td>Ryan</td>
<td>Glauch Chloch Lochlann</td>
</tr>
<tr>
<td>Clancy</td>
<td>Siobhán</td>
<td>Neue Knitt Fihörd</td>
</tr>
<tr>
<td>Power</td>
<td>Karen</td>
<td>hearing leaves</td>
</tr>
<tr>
<td>Shacklavee</td>
<td>Garrett</td>
<td>das blae liecht</td>
</tr>
</tbody>
</table>

216
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,
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 Schalplatten, 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.

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 Residency (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 Philamonic 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.