

**Performance Considerations for Robert O'Dwyer's *Eithne* (1909):
A Contextual Study and Edited Vocal Score**

by

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Volume I: Text

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Volume II:

Edited Vocal Score of Robert O'Dwyer's *Eithne* (1909)

Abstract

Robert O'Dwyer's *Eithne* (1909) is recognised as the first opera to be performed in the Irish language. Based on the Irish folklore legend, *Éan an cheoil bhinn* or 'bird of the sweet music', the work is at once representative of the late-romantic era in classical music and the broader Irish cultural revival. Despite this apparently strong cultural locus, however, an adequate and fair reception of the musical and dramatic merits of *Eithne* has been severely obstructed. As a result, the work has not been performed for over one hundred years.

Current research suggests that, rather than on the basis of artistic merit, *Eithne*'s neglect has been motivated by the partiality of a complex political and cultural environment. The condition of cultural polarisation as a result of the troubled Anglo-Irish saga of sectarian tension beset upon Irish society for centuries has greatly inhibited the understanding of classical music as a national art form in the Irish cultural imagination. Furthermore, despite *Eithne*'s embryonic link with *fin-du-siècle* Irish cultural revivals, these movements did little to assist a universal cultural acceptance of the work due to factors such as the subconscious isolation of the Irish language as the mother tongue of Irish Catholic nationalism and the seizure of classical music constructs as vital tools in the creation of contemporary (primarily English) literature.

Given the drastic improvements in Anglo-Irish relations over the past two decades, there have been fresh calls for culturally maligned works such as *Eithne* to be performed again and re-evaluated in an attempt to re-examine the role of opera within

the cultural history of Ireland, redress the taciturn attitude to Irish opera in general and, simultaneously, rescue some very fine works from the backwaters of history.

In response to this entreaty, this thesis provides a revised contextual study of *Eithne*, the first revised, performance-focused edition of *Eithne*'s vocal score and a comprehensive exposition regarding an array of previously uncharted performance considerations with regard to the vocal realisation of the Irish language for operatic purposes.

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List of Abbreviations

PVS – 1910 piano-vocal score

AOS – 1909 autograph orchestral score

EVS – edited vocal score

Introduction

On 10 and 12 November 2008, Opera Theatre Company, in association with the National Library of Ireland (NLI), presented and recorded two concerts at the seminar room at the NLI under the title, ‘Gems of Irish Opera’.¹ The programme consisted mainly of excerpts from operatic compositions by indigenous Irish composers William Vincent Wallace (*The Amber Witch*), Michael William Balfe (*The Sleeping Queen*), Charles Villiers Stanford (*The Veiled Prophet of Khorassan*) and Robert O’Dwyer (*Eithne*). As there are no other historically recorded incidences of any part of *Eithne* being performed or recorded since 1910, the presentation of these excerpts from *Eithne* in November 2008 marks the only occasion where parts of the opera have been performed and recorded since the death of O’Dwyer in 1949.

Each excerpt in the programme of ‘Gems of Irish Opera’ was performed in the original intended language, which meant that the excerpts from O’Dwyer’s *Eithne* were sung in Irish; all other excerpts were performed in their original English. Throughout a comprehensive rehearsal process for ‘Gems of Irish Opera’,² the parts of the programme presented in English posed few, if any, rehearsal problems for the singers. English was each singer’s native tongue and is a language that features prominently in formal operatic performance instruction and singers of all stages and abilities have various and frequent experiences in dealing with producing the English language for operatic purposes. However, it is vital to stress that the ability to produce

¹ O’Dwyer, Stanford, Wallace. *Gems of Irish Opera 1*. Opera Theatre Company Young Associate Artists, Úna Hunt. 2008. Compact disc. NLI Archive 2008/001. Gavan Ring was a member of Opera Theatre Company’s Young Associate Artists and featured in the concerts and recordings. The concerts were presented with pianoforte accompaniment. Balfe’s one act opera, *The Sleeping Queen* was presented at these concerts in its entirety.

² The rehearsal process, made up of several music and language coachings, took place over six weeks.

a language effectively for operatic purposes is not made any easier should performers be singing in their native tongue as the processes of enunciation required for operatic singing stretches well beyond the general techniques required for everyday speech.³ The difficulties encountered, however, when preparing and rehearsing the Irish excerpts from *Eithne* were numerous and striking both from lexical and phonological viewpoints.⁴

Of the 280 Irish operas written before 1925,⁵ Axel Klein singles out *Eithne* as the opera most deserving of a revival.⁶ While there have been many recent rallying calls for operas such as *Eithne* to be thrust back into the performance domain, the reality is, however, that a work such as *Eithne* demands a great deal of performance consideration before it can be resurrected. If *Eithne* is to be given its deserved revival, it must be in accordance with current professional expectations in opera. Therefore, the production of a modern, edited vocal score is of vital importance.

This thesis posits that in-depth cultural and historical understanding is crucial in terms of appreciating a work such as *Eithne*, in particular with regard to producing an edited version of the vocal score where the editorial processes involved must be continuously informed by empirical historical understanding. Simultaneously, the production of this edited vocal score must also be influenced by performance consideration. As clarity of enunciation and language accuracy are two of the

³ Richard Miller, *On the Art of Singing* (Oxford: Oxford University Press, 1996), 51.

⁴ See *Eithne* excerpt CD attached to back cover of Volume I – Excerpts taken *Gems of Irish Opera 1*. NLI Archive 2008/001.

⁵ Axel Klein, 'Stage Irish, or the National in Irish Opera, 1780-1925', *The Opera Quarterly*, 21 (2005), 34.

⁶ Axel Klein, 'Celtic Legends in Irish Opera, 1900-1930', *Proceedings of the Harvard Celtic Colloquium*, 24/25 (2004/2005), 47.

cornerstones of any operatic endeavor,⁷ the principal points of performance consideration for *Eithne* in this thesis centre on the complicated linguistic issues.

Chapter one deals with the overall cultural and historical context of Irish opera. From the first incidences of western art music in Ireland in the late-seventeenth century to the composition of full-scale Irish language operas in the early-twentieth century, Irish opera's development from a constrained position within the Irish cultural milieu is extensively surveyed. Chapter two explores the particular, more local, cultural and historical environment surrounding the creation and initial performances of *Eithne* with added insight into the background of Robert O'Dwyer and the composition process itself.

Chapter three provides a comprehensive examination of the linguistic performance issues inherent in the libretto of *Eithne*. Irish is a language practically alien to operatic performance studies; as far as singing in Irish for operatic purposes is concerned, there has been no treatise. This stands in remarkable contrast to the core operatic languages of Italian, German, French, English, Russian, Czech (and perhaps to a lesser extent Spanish) where there are numerous treatises on how to best negotiate producing these languages for operatic purposes. The difficulty of this situation is further compounded by the fact that *Eithne* is written in an antiquated, stylised form of Irish generally referred to as *an cló gaelach* 'Gaelic print', which must first be transcribed before any current phonological performance theory can be applied to the audible, operatic realisation of the language. The conclusions of this chapter have informed the production of the Irish text found in the edited vocal score. Chapter four

⁷ Kathryn LaBouff, *Singing and Communicating in English: A Singer's Guide to English Diction* (Oxford: Oxford University Press, 2007), 3.

contains an exposition of the theoretical framework with regard to the construction of the edited vocal score, coupled with an extensive editorial commentary. This theoretical framework is underpinned by Georg Feder's conceptual dichotomy of lower and higher stages of criticism with the stipulation of James Grier's requirement of historical and cultural understanding.

Chapter One

Irish Opera – An ‘Uneasy Expression’¹

1.1 Introduction

It is estimated that some 280 operatic stage works with Irish thematic content were written in the period between 1780 and 1925.² However, both Irish and international musicologists have had little incentive to turn their attention to the idea of Irish opera with the result that literature on the subject is extremely limited.³ Harry White poignantly observes this lack of incentive on an international level in the following passage:

Richard Taruskin’s *The Oxford History of Western Music* (2005) furnishes a convenient and recent example of Ireland’s complete absence from the history of opera, not because Ireland is musically unimportant, but because historians of musical culture as diverse as Carl Dahlhaus, John Caldwell and Taruskin tacitly are in agreement about how the European musical past is to be reconstructed.⁴

Despite the aforementioned 280 works contained within the oeuvre of Irish opera, the works which make up this sizeable body of repertoire, both individually and collectively, have held, and continue to hold, a limited place in the Irish cultural context. In relation to Irish opera, Axel Klein has stated that ‘There is scarcely any nation in the world whose music has been so little discovered, documented, or analyzed, to say nothing of performances or recordings, as the proverbial “Land of

¹ Harry White, *Music and the Irish Literary Imagination* (Oxford: Oxford University Press, 2008), 5.

² Axel Klein, ‘Stage Irish, or the National in Irish Opera, 1780-1925’, *The Opera Quarterly*, 21 (2005), 34.

³ *Ibid.*, 28.

⁴ Harry White, ‘Cultural Theory, Nostalgia and the Historical Record: Opera in Ireland and the Irishness of Opera during the Nineteenth Century’, in M. Murphy & J. Smaczny (eds), *Irish Musical Studies 9: Music in Nineteenth-Century Ireland* (Dublin: Four Courts Press, 2007), 16.

Song.”⁵ Klein further notes that, despite ‘prevailing ignorance,’⁶ it is no longer possible to maintain that a tradition of Irish opera does not exist and that if some of the works in question were performed it might well serve as a starting point ‘to reexamine the role of opera in the cultural history of Ireland.’⁷

1.2 Opera and the Irish Cultural Imagination

It has been suggested that the cultural history of Ireland is, to a large degree, independent of the trends and events that have formed the social and cultural destiny of Western Europe.⁸ While this statement is general, it does, however, reflect a reasonably fair summation of Irish cultural and social discourse within the European context, in particular with regard to the development of western art music.

Owing to a severely fractured cultural dynamic associated primarily with the strife-laden chronicle of Anglo-Irish relations, European art culture and ethnic traditions have never quite shared equal status within the Irish cultural milieu. In significant contrast with the vast majority of other European countries, this anomaly is most evident in the context of music. As a result, a sizeable part of Ireland’s musical heritage has been severely neglected.⁹

White refers to this musical heritage as a form of art music incorporating ‘the norms of European (English, German, Italian) musical patronage assimilated as part of the

⁵ Klein, ‘Stage-Irish’, 27.

⁶ Ibid., 28.

⁷ Ibid., 63. An Irish Government Arts Council publication on opera policy states that ‘a tradition of Irish opera, of work produced locally by Irish musicians and artists, arguably never developed’. Pamela Smith, *Towards a Policy and Action Plan for Opera* (Dublin: Arts Council, 2002), 4.

⁸ Alice Anderson Hufstader, ‘Beethoven’s “Irische Lieder”’: Sources and Problems’, *The Musical Quarterly*, 45 (1959), 343.

⁹ Klein, ‘Stage-Irish’, 27.

colonial status quo ...¹⁰ While White correctly observes the genesis of art music in Ireland as ‘assimilated,’ it is ironic that this very perception of art music as an assimilation, an incompatible add-on perhaps, has prevailed en masse in the Irish cultural imagination and reflects the all too prevalent attitude to art music, and by default opera, in Ireland as the mere ‘uneasy expression of the colonial presence.’¹¹ Given this cultural conceptuality, it was quite remarkable that any semblance of an indigenous art music repertoire came to exist at all.

1.3 Opera and Ireland

The first theatrical activities with a musical association in Ireland may well have taken place in the early 1600s given court society’s appetite for entertainment at Dublin Castle.¹² However, the earliest recorded reference to opera in Ireland was in the year 1661 through a royal patent by King Charles II.¹³ In this patent, John Ogilby, a central figure in the early musical and theatrical scene in Dublin, was to assume the position of Master of the Revels in Ireland and ‘he should be licensed “to build upon such grounds by him to be purchased ... in Dublin ... such Theatre or Theatres as to him shall seeme most fitt ... and therein to represent Comedyes, Tragedyes and Operas.”’¹⁴

The 1660 restoration of the monarchy in England saw a centralisation of cultural activity in London and, with a rapidly expanding commercial base aided by a growing

¹⁰ Harry White, ‘Ireland: (I) Art Music’, *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/13901>> [accessed 9 March 2011].

¹¹ White, *Music and the Irish Literary Imagination*, 5.

¹² Brian Boydell, ‘Venues for Music in 18th Century Dublin’, *Dublin Historical Record*, 29 (1975), 28.

¹³ T. J. Walsh, *Opera in Dublin 1705-1797: The Social Scene* (Dublin: Allen Figgis & Co. Ltd., 1973), 1.

¹⁴ William Smith Clark, *The Early Irish Stage: The Beginnings to 1720* (Oxford: Oxford University Press, 1955), 4; cited in Walsh, *Opera in Dublin 1705-1797*, 1.

population, London developed a keen taste for varied social entertainment.¹⁵ During the eighteenth century, a similar centralisation occurred in Ireland's urban centres, particularly in Dublin.¹⁶

With the emergence of the Protestant ascendancy in Ireland subsequent to the Battle of Kinsale,¹⁷ Ireland's urban centres, in particular, began to experience unprecedented economic expansion towards the end of the seventeenth century and throughout the eighteenth century. Enticed by a fluid trade market, many merchants invested in Ireland and the Irish economy grew steadily.¹⁸ This economic growth saw the population of Dublin rise from nearly 60,000 in 1700 to about 140,000 by 1760.¹⁹ Dublin became the second-largest city to London in the British Isles and, indeed, within the British Empire itself.²⁰ Brian Boydell maintains that Dublin settled down to a period in which the affluence of the colonial governing class formed the 'ideal background for the cultivation of the arts'²¹ where music and, in particular, opera were to feature prominently.

¹⁵ Michael Tilmouth, 'The Beginnings of Provincial Concert Life in England', in C. Hogwood & R. Lockett (eds), *Music in Eighteenth-Century England* (Cambridge: Cambridge University Press, 1983), 1-2.

¹⁶ Brian Boydell, *A Dublin Musical Calendar 1700-1760* (Dublin: Irish Academic Press, 1988), 11.

¹⁷ The Battle of Kinsale in 1601 marked the end of the 'Nine Years War' and effectively completed the Tudor conquest of Ireland, which culminated in the Treaty of Mellifont in 1603. The ramifications of this saw a cultural split between Gaelic Catholics and the emergent Anglo-Irish Protestants, which arguably endures to this day. Gerald Dawe, 'Nine Years War', in W. J. McCormack (ed.), *The Blackwell Companion to Modern Irish Culture* (Oxford: Blackwell, 1999), 428.

¹⁸ Peter Clark & Raymond Gillespie, 'Introduction', in P. Clark & R. Gillespie (eds), *Two Capitals: London and Dublin 1500-1840* (Oxford: Oxford University Press, 2001), 2.

¹⁹ David M. Dickson, 'The Place of Dublin in the Eighteenth-Century Irish Economy', in T. M. Devine & D. M. Dickson (eds), *Ireland and Scotland 1600-1850* (Edinburgh: John Donald Publishers, 1983), 177-192.

²⁰ Barra Boydell, 'Opera: 1660-1800', in W. J. McCormack (ed.), *The Blackwell Companion to Modern Irish Culture* (Oxford: Blackwell, 1999), 447.

²¹ Brian Boydell, 'Dublin', *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08226>> [accessed 20 May 2011].

The core of Dublin's musical programmes was drawn from the contemporary central European tradition and society in eighteenth-century Dublin, inspired by the fashionable sophistication of the colonial governing class, greatly encouraged and patronised the arts.²² It was a period that saw visits (both working and domiciliary) by figures such as Handel and Geminiani, though the cultivation of opera in Ireland was initially slower to develop.²³ Nevertheless, opera in Ireland underwent its genesis and a considerable period of development during the eighteenth century due to the political monopoly enjoyed by the new Protestant Anglo-Irish ascendancy. However, it should be noted that its members appeared not to espouse a significant taste for serious opera in Italian²⁴ as English comic opera and ballad operas were far more popular in Dublin than their Italian counterparts. Full-length ballad opera accounted for approximately thirty per cent of all theatre performed in Dublin during the eighteenth century.²⁵ In fact, the first recorded instance of an operatic performance in Ireland was at Dublin's Smock Alley Theatre in 1705 with the staging of an English ballad opera, *The Island Princess* or *The Generous Portuguese* written by English composers Daniel Purcell and Jeremiah Clarke.²⁶

By 1750, Dublin's musical season highlights the pre-eminence of the ballad opera genre, revealing a total of fifty-six operatic performances of seventeen different productions, most of which were ballad operas, including at least four performances of *The Beggar's Opera*.²⁷ The first Dublin performance of the hugely popular *The*

²² Brian Boydell, *Musical Calendar*, 11.

²³ Brian Boydell, *Rotunda Music in Eighteenth-Century Dublin* (Dublin: Irish Academic Press, 1992), 15.

²⁴ White, 'Ireland: (I) Art Music'.

²⁵ John Greene, 'The Repertory of Dublin Theatres, 1720-1745', *Eighteenth-Century Ireland*, 2 (1987), 136.

²⁶ Walsh, *Opera in Dublin 1705-1797*, 1.

²⁷ Brian Boydell, 'Music in Eighteenth-Century Dublin', in Brian Boydell (ed.), *Four Centuries of Music in Ireland* (London: British Broadcasting Corporation, 1979), 30.

Beggar's Opera in March 1728 occurred just six weeks after its première in London, an indicator of just how quick the transmission between the capitals actually was.²⁸ Aside from the linguistic barrier, which may have impeded an audience's understanding of Italian opera, the popularity of English ballad opera undoubtedly reflected its contemporary popularity in London. Furthermore, the image of Italian opera in London was severely damaged by the ridiculous squabbles of rival singers and composers,²⁹ with the result that local composers were gifted a niche outside the largely monopolised area of instrumental music by the Italian school.

The influence of ballad opera on the development of Irish operatic works was to be significant. R. V. Comerford notes that, with regard to the ballad opera model, ethnic melodies 'such as "Eileen Aroon"' had a place alongside the works of internationally celebrated composers at Dublin's fashionable concerts at least from the 1740s.³⁰ Therefore, the busy tradition of ballad opera, instigated by the performances of *The Island Princess* in 1705 and *The Beggar's Opera* in 1728, is crucial as, arguably, it paved the way for the eventual, albeit laboured, synthesis of Irish ethnic and European art music in opera.³¹

1.4 Early Irish Opera: 1780-1795

The primacy of English ballad opera and the platform it created for indigenous English and Irish composers meant that the first musical or theatrical references of an Irish nature in opera manifested themselves by way of the comic or ballad opera model, the first incidences of which occurred late in the eighteenth century.

²⁸ Brian Boydell, *Musical Calendar*, 21.

²⁹ *Ibid.*, 21.

³⁰ R. V. Comerford, *Ireland: Inventing the Nation* (London & New York: Bloomsbury Academic, 2003), 184.

³¹ White, 'Ireland: (I) Art Music'.

Axel Klein suggests that Tommaso Giordani's³² pantomime *The Island of Saints or the Institution of the Shamrock* (1785) is the first real instance of an operatic or musical-stage work containing Irish ethnic influences.³³ Klein states that 'The music in all the surviving prints contains the overture and an extensive medley based on Irish traditional melodies such as "Rakes of Westmeath," "Miners of Wicklow," "Lacrum Cush," and others.'³⁴

Much like pantomimes today, the practice of mixing genres for stage works was a common occurrence at the time and more than likely these pantomimes contained material of an operatic nature.³⁵ Klein further explicates that the comic or ballad opera works of John O'Keeffe,³⁶ such as *The Irish Mimick* (1795), were further examples of the early development of Irish opera with many Irish traditional songs and dances being employed.³⁷

1.5 The Development of Irish Opera: 1795-1895

With the pre-eminence of the Protestant Anglo-Irish during the eighteenth century came the complete suppression of the Catholic Gaelic Irish and although there was peace, this cultural dynamic was never a guarantee of social and political constancy.

³² Tommaso Giordani was an Italian composer and toured with his father's opera company that presented six operas in Dublin between 1764 and 1768. In 1768 he moved to London where he remained for 15 years, composing, adapting, and conducting operas at the King's Theatre and writing other vocal and instrumental works in the *galant* style. He returned to Dublin, continued to compose and opened the short-lived English Opera House before becoming musical director of the Theatre Royal, Crow Street (1788). Irena Cholij, 'Tommaso Giordani', *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2888>> [accessed 15 April 2012].

³³ Klein, 'Stage-Irish', 29.

³⁴ *Ibid.*, 30.

³⁵ *Ibid.*, 30.

³⁶ John O'Keeffe was born in Dublin in 1747. He was a dramatist and wrote a number of farces and amusing dramatic pieces, many of which had great success. John W. Cousin, 'John O'Keeffe', in *Biographical Dictionary of English Literature* (London & Toronto: J. M. Dent & Sons, 1910) <<http://ebooks.adelaide.edu.au/c/cousin/john/biog/index.html>> [accessed 9 July 2014].

³⁷ Klein, 'Stage-Irish', 31.

At the end of the eighteenth century, Ireland once again erupted into militarised rebellion against this cultural status quo.³⁸ To compound matters, this unrest also coincided with a spectacular economic crash. Following the disbandment of the Irish parliament,³⁹ the country's economy tumbled into recession and many of the leading gentry relocated to London. The wealthier classes, who so willingly patronised and helped to cultivate the arts throughout the eighteenth century, were now living primarily outside of Ireland and the consequential waning in expenditure gave rise to serious financial problems throughout the entire country.⁴⁰ For example, an acre of Dublin land, before the cessation of the Irish parliament, cost more than three times its equivalent in London. However, by 1820 the value of Dublin land had halved and Merrion Square mansions, which sold at nearly £8,000 each in the 1790s plummeted to £2,500 by 1801.⁴¹ By the time of the Irish Famine in the late 1840s, the same properties were available for less than £5 each.⁴²

The operatic activity and the continued synthesis of art music and ethnic Irish music, that was slowly but surely becoming a feature in local composition during the eighteenth century, stagnated. Correspondingly, the early-nineteenth century saw the dawn of the romantic age in music; more and more, contemporary art music was

³⁸ The Penal Laws involved the systematic persecution of the Catholic Irish majority in Ireland to induce conformity with the English Protestant status quo. Their introduction, arguably, led to the revolutionary events of 1796-1798, 1803 and 1867 and proved that society on the island of Ireland was far from stable. Louis Cullen, 'Catholics under the Penal Laws', *Eighteenth-Century Ireland*, 1 (1986), 23-26.

³⁹ The 1798 United Irishmen Rebellion and the threat of a French invasion convinced the prime minister William Pitt that an Act of Union was crucial for national security. The Act of Union was passed in August 1800 and came into force on 1 January 1801. It created the United Kingdom, abolished the Irish parliament and united the Church of Ireland and Church of England. Thirty-two Irish peers entered the UK House of Lords and 100 Irish MPs the House of Commons. Ciaran Brady, 'Union, Act of', in C. Brady (ed.), *Encyclopedia of Ireland: An A-Z Guide to Its People, Places, History and Culture* (Oxford: Oxford University Press, 2000), 350.

⁴⁰ Séamus Nevin, 'History Repeating: Georgian Ireland's Property Bubble', *History Ireland*, 1 (2012), 24.

⁴¹ Nevin, 'History Repeating', 24.

⁴² *Ibid.*, 24.

being underpinned by the melodies of the rich and varied ethnic traditions of continental Europe.⁴³

Notwithstanding the ever-increasing social and economic decay in Ireland, there are some noteworthy examples of Irish operatic works that align quite strikingly with the contemporary European compositional zeitgeist. Operas such as Johann Bernhard Logier's *Brian Boroihme* [sic] (1809) and Thomas Simpson Cooke's *Thierna-na-Oge* or *The Prince of the Lakes* (1829) are examples of works which sought to merge the indigenous repertoire with European art music. Logier's *Brian Boroihme*, in particular, is a fascinating manifestation of the genre. Logier, of Huguenot extraction, was born in Kassel, Germany, came to Ireland around 1789 and settled in Dublin in 1809; he opened a music shop and developed a range of pedagogical concepts including the chiroplast.⁴⁴ Ita Hogan singles out his opera *Brian Boroihme* in particular as being 'significant of the growth of Irish nationalism' and 'a genuine attempt to present a stirring episode in Irish history.'⁴⁵ Hogan refers here to Irish nationalism in its most conventional sense; however, it is unclear whether the opera is really 'significant' of the growth of this concept of Irish nationalism due to the fact that throughout the nineteenth century Ireland appeared not to overtly use opera for the dissemination of nationalistic expression.⁴⁶ Nevertheless, the plot is certainly nationalistic in quality, concerning the historic Battle of Clontarf in the year 1014 in which the legendary Irish hero Brian Ború reputedly led a united Irish front against

⁴³ Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (Cork: Cork University Press, 1998), 69.

⁴⁴ Klein, 'Stage-Irish', 35. Logier patented the chiroplast in 1814, which was a device to correct and maintain proper hand positioning for pianists. David Charlton & Michael Musgrave, 'Johann Bernhard Logier', *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/16877>> [accessed 24 February 2015].

⁴⁵ Ita M. Hogan, *Anglo-Irish Music 1780-1830* (Cork: Cork University Press, 1966), 137.

⁴⁶ Joseph J. Ryan, 'Opera in Ireland before 1925', in G. Cox & A. Klein (eds), *Irish Musical Studies 7: Irish Music in the Twentieth Century* (Dublin: Four Courts Press, 2003), 39.

the Viking invaders. The overture and several arias are interspersed with traditional music influences and include a number of direct ethnic quotations⁴⁷ such as the air, ‘The Bard’s Legacy’ (Example 1.1).

Example 1.1: Johann Logier, *Brian Boroihme* – Act 1, Bars 1-4⁴⁸



Additionally, the work’s nationalistic credentials are further strengthened by its chronological proximity to the 1798 Rebellion, the 1801 Act of Union and the 1803 Young Irelanders’ Uprising. Therefore, it is fascinating that a work quite overtly nationalist in its use of ‘dialect and affectation of patriotism’⁴⁹ was given such an enthusiastic response, being performed regularly in Ireland until 1834.⁵⁰ It is quite possible that its popularity may have been suggestive of a nationalistic feeling among audiences and perhaps it indicates that, if the economic situation itself were a little more congenial to the development of opera, then opera as a whole may well have become more ‘significant of the growth of Irish nationalism.’⁵¹

⁴⁷ Klein, ‘Stage-Irish’, 36.

⁴⁸ Johann Bernhard Logier, *The Overture And Music in The New Melo Drama of Brian Boroihme* (Dublin: S. Holden, 1809), 26. Lbl R.M. 13 F.16 (6).

⁴⁹ *Dublin Satirist*, March 1810, 277; cited in Hogan, *Anglo-Irish Music*, 137.

⁵⁰ Klein, ‘Stage-Irish’, 34.

⁵¹ Hogan, *Anglo-Irish Music*, 137.

Despite efforts such as Simpson Cooke's *Thierna-na-Oge* or *The Prince of the Lakes* (1829) and Samuel Lover's *Rory O More* (1837), the development of Irish indigenous opera fell victim not only to continued cultural neglect but also to the hugely significant impact of a badly failing economy. Furthermore, those who thought nationalistically throughout most of the nineteenth century were not overly concerned with art music or opera as a medium for the expression of this nationalism. In fact, the collective construction of conventional Irish nationalism during the nineteenth century involved a fairly blatant, if perhaps unconscious, exclusion of art music and opera with the possible exception of the publication of Moore's melodies, although the ramifications of which, arguably, proved more detrimental than helpful to the relationship between classical music and the construction of Irish nationalism.⁵² Correspondingly, two of Ireland's greatest operatic exponents of the mid-nineteenth century, Michael William Balfe and Vincent Wallace, seemed just as congruently uninterested in any significant expression of contemporary Irish nationalism. Balfe's *The Bohemian Girl* (1843) and Wallace's *Maritana* (1845) regularly, yet rather ingenuously, dubbed part of the 'Irish Ring' along with Julius Benedict's later work *The Lily of Killarney* (1862), can in no way be described as Irish works or even remotely related to the contemporary Irish cultural context. Comerford also notes that although these works 'are sometimes referred to as the "Irish Ring," unlike Wagner's operas 'they do not have a distinctive national accent.'⁵³ Both Balfe's and Wallace's foremost position as composers abroad, particularly in England, may well have inhibited them from making any significant Irish nationalistic statements in their work as this would surely have affected their livelihoods in a negative fashion. However, while there is little or no evidence to suggest that Wallace and Balfe were overly

⁵² White, 'Ireland: (I) Art Music'.

⁵³ Comerford, *Ireland*, 206.

interested in the expression of a burgeoning realisation of contemporary Irish nationalism in their operas,⁵⁴ it would be remiss not to mention Balfe's noteworthy arrangements of *Moore's Irish Melodies* (1859). The nationalistic subject matter of Moore's poetry, as one contemporary critic describes, 'might have afforded fair scope for prosecution to a hostile Attorney-General.'⁵⁵ Although it is clear that Balfe wanted atone for the musical misgivings of Sir John Stevenson's original arrangements of Moore's melodies,⁵⁶ the very fact that Balfe decided to take on such a project may suggest that he had more interest in some expression of contemporary Irish nationalism than he is given credit for. However, this type of project was most definitely an exception in the overall delineation of Balfe's output.

Coincidentally, the next operatic work of any real significance to the Irish cultural context came from the pen of another noted arranger of Moore's melodies, John William Glover. Although Dublin's appetite for contemporary European opera remained consistent throughout the nineteenth century,⁵⁷ Glover's *The Deserted Village* (1880) along with Paul McSwiney's *Amergen* (1881) were the only significant native works; the pause of almost forty years in any significant development in Irish opera is indicative of the prolonged and continued alienation of opera as a means of Irish national expression and symbolic of a country that did not and could not support a thriving indigenous art music scene economically and infrastructurally. Waves of emigration coupled with a complete centralisation of metropolitan life in Dublin ensured that Irish society, so blighted in any case by severe cultural polarisation,

⁵⁴ William Tyldesley, *Michael William Balfe: His Life and His English Operas* (Aldershot: Ashgate, 2003), 233.

⁵⁵ Anon, 'Preface to the Original Edition', in *Moore's Irish Melodies: With New Symphonies and Accompaniments for the Pianoforte by M. W. Balfe* (London & New York: Novello, Ewer and Co., 1859), v.

⁵⁶ Anon, 'Moore's Irish Melodies', *Musical Times and Singing Class Circular*, 9 (1859), 41-44.

⁵⁷ Ryan, 'Opera in Ireland', 40-41.

remained firmly on the back foot of any significant progression in the development of art music.

A curious by-product of this Irish cultural context, however, was that a significant portion of the resident urban communities in Ireland (particularly in Dublin) during the eighteenth and nineteenth centuries became loyal to the union of Britain and Ireland, yet definitively did not consider themselves English (not unlike the unionist community in Northern Ireland today). This sort of paradox in national identity then developed and manifested itself in various cultural expressions throughout the eighteenth and nineteenth centuries.⁵⁸ One of the most noteworthy expressions of this conceptuality came in the form of Charles Villiers Stanford's opera *Shamus O'Brien* (1895). The opera is, ironically, the best-known Irish opera of the nineteenth century and, interestingly, its compositional make-up represents the first significant emphasis on a combination of different strands of Irish subject matter. Thus, according to Nicholas Temperley, when national flavour in opera becomes instantly recognisable both musically and thematically,⁵⁹ an opera such as *Shamus O'Brien* is arguably the first recognisable example of an Irish 'national' opera, albeit coming from a slightly different cultural point of view. Although not in line with the more conventional idea of Irish nationalistic expression of the time, *Shamus O'Brien*, and indeed its popularity, perhaps reflects a significant part of contemporary Irish society that tends to be overlooked – West Britonism.⁶⁰ The plot of *Shamus O'Brien* is a parody of the 1798 Rebellion, which in itself is quite a bold choice (and perhaps a pointed one) by Stanford especially given the proximity of the centenary commemorations in 1898

⁵⁸ Brian Boydell, 'Georgian Lollipops, or, The Lighter Side of Classical Music', in H. Shields (ed.), *Popular Music in Eighteenth-Century Dublin* (Dublin: Folk Music Society of Ireland, 1985), 7.

⁵⁹ Nicholas Temperley, 'Musical Nationalism in English Romantic Opera', in Nicholas Temperley (ed.), *The Lost Chord: Essays on Victorian Music* (Bloomington: Indiana University Press, 1989), 156.

⁶⁰ Klein, 'Stage-Irish', 47.

and the rise to prominence of contemporary Irish nationalistic and artistic movements, in particular the Gaelic and Irish Literary Revivals.⁶¹

1.6 Irish Opera and Cultural Revivals: 1895-1923

The advent of significant cultural revivals in Ireland towards the end of the nineteenth century saw the emergence of organisations such as the Gaelic Athletic Association, the Gaelic League, the foundation of the Abbey Theatre and the pre-eminence of some of Ireland's most renowned international writers and literary artists. However, there was a significant influx of operatic material composed during this broad cultural revival also. General revival philosophies tended to rail against the 'shameless-shamrockery'⁶² in contemporary representations of Ireland in literature and theatre (Stanford's *Shamus O'Brien* probably fitted this bill) and, according to Thomas Bartlett, 'self-consciously sought to realise a new national art, one that would be unmistakably Irish, yet cosmopolitan rather than insular and displaying genuine literary merit.'⁶³ This more 'cosmopolitan' artistic outlook on Irish nationalistic expression led to collaborations between prominent figures such as Douglas Hyde and Michele Esposito who together set Hyde's original Irish-language play, *An Tincéir agus an tSidheóg* (1902) to a one-act opera, *The Tinker and the Fairy* (1909).⁶⁴ The work superseded another Irish opera by Esposito, *The Post Bag: A Lesson in Irish* (1901). In *The Post Bag*, Esposito had experimented with Irish traditional music to suit his subject but according to Joseph Ryan, Esposito's *The Tinker and the Fairy* collaboration with Hyde is 'a work of integrity and focus, and there is something to

⁶¹ White, *Keeper's Recital*, 109.

⁶² Thomas Bartlett, *Ireland: A History* (Cambridge: Cambridge University Press, 2010), 346.

⁶³ Bartlett, *Ireland*, 346.

⁶⁴ Klein, 'Stage-Irish', 50-52.

lament in the fact that such intelligent cooperation between cultivated artists was not built upon in the decades that followed.’⁶⁵

Three works in particular, however, stand out from the operas composed during this period of cultural revival: Thomas O’Brien Butler’s *Muirgheis* (1903), Robert O’Dwyer’s *Eithne* (1909) and Geoffrey Molyneux Palmer’s *Sruth na Maoile* (1923) and they are all unique in that they are the only known operas in this period composed in the Irish language.⁶⁶ Each plot is also taken from some ancient Irish legend and although the story of *Muirgheis* was fabricated by the librettists, it is nonetheless thematically charged with Celtic mythological elements.⁶⁷ With regard to *fin-du-siècle* Irish cultural revivals, of which the resurrection of the Irish language was an integral part, these works can be described as quintessential products. Todd Felton identifies the rejuvenation of a long dormant Irish cultural tradition while simultaneously developing a new and distinct national identity for Ireland as central to revival-based works;⁶⁸ *Muirgheis*, *Eithne* and *Sruth na Maoile* align perfectly with this archetypal revival-centred notion.

Thomas O’Brien Butler composed *Muirgheis* in 1903 and it was premiered on 7 December of the same year at the Theatre Royal in Dublin.⁶⁹ Set in Waterville, County Kerry (the ancestral home of Butler’s family⁷⁰) at ‘the dawn of Christianity,’⁷¹ the plot of the work concerns a love triangle between the heroine of the opera,

⁶⁵ Ryan, ‘Opera in Ireland’, 51.

⁶⁶ Both *Eithne* and *Muirgheis* also have accompanying English texts. It is important to note, however, that of the three Irish language operas (*Muirgheis*, *Eithne* and *Sruth na Maoile*), only *Eithne*’s orchestral score remains extant.

⁶⁷ Klein, ‘Stage-Irish’, 55.

⁶⁸ Todd Felton, *A Journey into Ireland’s Literary Revival* (Berkeley: Roaring Forties Press, 2007), 2-3.

⁶⁹ Thomas O’Brien Butler, *Muirgheis Vocal Score* (New York: Breitkopf & Härtel, 1910), iii.

⁷⁰ Russell McMorran, ‘The Butlers of Waterville: From Salmon Weir to Grand Opera’, *The Kerry Magazine: The Kerry Archaeological & Historical Society*, 22 (2012), 32.

⁷¹ Butler, *Muirgheis Vocal Score*, iii.

Muirgheis, her foster sister Máire and a neighbouring chieftain, Diarmuid. Butler was born in Cahersiveen, County Kerry on 3 November 1861 and studied under Charles Villiers Stanford at the Royal College of Music in London from 1897 to 1898⁷² and previously for a time in Italy.⁷³ Klein notes that, ‘Butler had not been a very successful student at the Royal College of Music. He did well in harmony but much less so in composition.’⁷⁴ Before *Muirgheis*, Butler composed a number of smaller works, most of which were songs. An example of his reasonable prominence as composer is highlighted by the inclusion of his piece, *Cincoragh*, which was set at the Dublin Feis Ceoil for the Irish Soprano category in 1915.⁷⁵ Butler died in May of the same year aboard the ill-fated RMS Lusitania. *Muirgheis* is Butler’s only large-scale work and was reputedly written while he was living in Kashmir in Northern India.⁷⁶

Butler’s immediate family were Catholic and perhaps naturally sympathetic with contemporary nationalist movements.⁷⁷ Thus, for Butler, cultural revival and the reinvention of Irishness may have seemed an attractive movement with which to associate himself as a composer. Butler’s tutor, Stanford, subscribed to a compositional style which was both diatonic and at the same time heavily infused with the contours of folk music.⁷⁸ Butler’s own style was somewhat similar and rich with Irish ethnic influence. One of the leading voices of the Gaelic League, Edward

⁷² Axel Klein, ‘Celtic Legends in Irish Opera, 1900-1930’, *Proceedings of the Harvard Celtic Colloquium*, 24/25 (2004/2005), 44.

⁷³ *Kerry Sentinel*, 1 October 1898.

⁷⁴ Klein, ‘Stage-Irish’, 55.

⁷⁵ *Cork Examiner*, 11 May 1915.

⁷⁶ Axel Klein, ‘Butler, [Thomas] O’Brien’, in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland* (2 Vols, Dublin: UCD Press, 2013), i, 142.

⁷⁷ McMorrán, ‘The Butlers of Waterville’, 32. Butler’s ancestral family in Waterville were Protestant.

⁷⁸ Jeremy Dibble, ‘Stanford, Sir Charles Villiers’, in *Grove Music Online*. *Oxford Music Online* (Oxford University Press)

<<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/26549>> [accessed 9 January 2014].

Martyn, described *Muirgheis* as being ‘saturated’ with folk music.⁷⁹ However, Stanford’s political ideology, which was staunchly Unionist,⁸⁰ clearly did not have any influence over Butler during his time at the Royal College of Music.

Butler is so explicit in his use of Irish folk song in *Muirgheis* as to add an unaccompanied ‘Caoine,’⁸¹ a traditional Irish song of mourning, sung in the opera by a Banshee (a spirit and omen of death in Celtic mythology) to signify the death of Máire. This ‘Caoine’ is sung twice (Example 1.2).

Example 1.2: Thomas O’Brien Butler, *Muirgheis* – Act 3, Scene 2, Bar 504

beansídhe.
BANSHEE. (Máire's dead body is brought on the stage)

Ul-la, Ul la - gone oc- hone ochone ul

- la- gone oc- hone ochone ochone-one-one

It is possible that Bulter’s original orchestral score for *Muirgheis* was lost with the sinking of the *Lusitania*,⁸² therefore it is difficult to determine with any degree of certainty the expanse and texture of the orchestral arrangement. However, one can

⁷⁹ Edward Martyn, ‘The Gaelic League and Irish Music’, *The Irish Review*, 1 (1911), 450.

⁸⁰ Dibble, ‘Stanford, Sir Charles Villiers’.

⁸¹ Butler notes that on the death of his parents or any family members, the family nurse, a certain Mrs Norah Fitzpatrick, who lived with the family for over forty years ‘wailed this traditional ancient Caoine in her anguish.’ Butler, *Muirgheis Vocal Score*, 170.

⁸² Presumably, Butler had an orchestral score on-board the *Lusitania* (or at the very least a copy of it) as it was reported in the *Cork Examiner*, following his death, that he had been making his way home from a concert performance of *Muirgheis* in New York and was thought to have engaged a number of American managers in negotiation to have *Muirgheis* staged in the United States. *Cork Examiner*, 11 May 1915.

assume from the late-romantic colour of the music in the vocal score, that the orchestral arrangement of *Muirgheis* may have been in accordance with what John Spitzer and Neal Zaslaw refer to as ‘a typical, expansive, nineteenth-century orchestration.’⁸³

With regard to the musical style of *Muirgheis*, Joseph Ryan makes the point that, while the work is noteworthy, it is, however, not without its limitations:

After a respectable overture and strong first act the following two acts move more in the manner of a ballad opera with choruses aplenty of fairies and wedding guests and with a succession of traditional dances. ... The composer employs a stringent economy and consciously cultivates an Irish style that, notwithstanding the technical limitations and unevenness, result in a work of some merit.⁸⁴

Ryan makes further note of the fact that ‘*Muirgheis* is occasionally referred to as the first native Irish opera; an eminence dependent wholly on the use of an Irish text.’⁸⁵

Although it appears that it was Butler’s initial intention that *Muirgheis* be performed in the Irish language in 1903,⁸⁶ Robert O’Dwyer’s *Eithne* is regarded as the first opera to be publicly performed in Irish.

⁸³ John Spitzer and Neal Zaslaw, ‘Orchestra’, in *Grove Music Online. Oxford Music Online* <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/20402>> [accessed 9 January 2014].

⁸⁴ Ryan, ‘Opera in Ireland’, 49.

⁸⁵ *Ibid.*, 51.

⁸⁶ Thomas O’Brien Butler’s *Muirgheis* (1903) was initially regarded as the first opera to be performed to an Irish libretto but its public première, unlike *Eithne*, was in English. In fact, it had apparently been Butler’s intention to perform the première of *Muirgheis* in Irish but he is said to have abandoned this idea ‘owing to the difficulty of getting singers’. W. J. Lawrence, ‘Correspondence to the Editor’, *The Leader*, 17 January 1916.

Both Robert O'Dwyer's *Eithne*⁸⁷ and Geoffrey Molyneux Palmer's *Sruth na Maoile* were both written for the Irish language festival, Oireachtas na Gaeilge (translated literally as 'public assembly of the Irish language'). Modelled on the Eisteddfod festival in Wales established in 1861 and the Mòd festival in Scotland established in 1891,⁸⁸ the idea for the Oireachtas na Gaeilge festival was conceived on the basis that 'an Oireachtas, or public assembly, on behalf of the Irish language, be held annually by the Gaelic League, at which prizes would be offered for readings, recitations, songs and dramatic sketches in Irish.'⁸⁹ It was also part-modelled in antithesis to the dissatisfaction with the more generically cosmopolitan outlook of the Feis Ceoil.⁹⁰

Palmer was born in Staines-upon-Thames on 8 October 1882 into an Irish family. After becoming the youngest student to graduate from The University of Oxford with a Bachelor of Music, like Butler, he studied with Stanford at the Royal College of Music from 1904 to 1907.⁹¹ He was better known as a composer of Irish-style light ballads until the 1980s when it was discovered that he set thirty-two poems by James Joyce to very intricate and inventive music.⁹² He was the most prolific Irish opera composer after the First World War composing *Finn Varra Maa* (1917), *Sruth na*

⁸⁷ See chapter two, 36-59. The particular historical and cultural context of Robert O' Dwyer's *Eithne* is dealt with extensively in chapter two.

⁸⁸ Both the Eisteddfod and Mòd festivals were established on the basis of promoting and celebrating Welsh and Gaelic (Scotland) linguistic and cultural heritages respectively. Anon, 'Our History', <<http://www.eisteddfod.org.uk/english/about-us/our-history/>> [accessed 22 April 2015]; Anon, 'History', <<http://www.ancomunn.co.uk/nationalmod/history>> [accessed 22 April 2015].

⁸⁹ Anon, 'The Oireachtas – A History', <www.antoireachtas.ie/history.php> [accessed 20 January 2013].

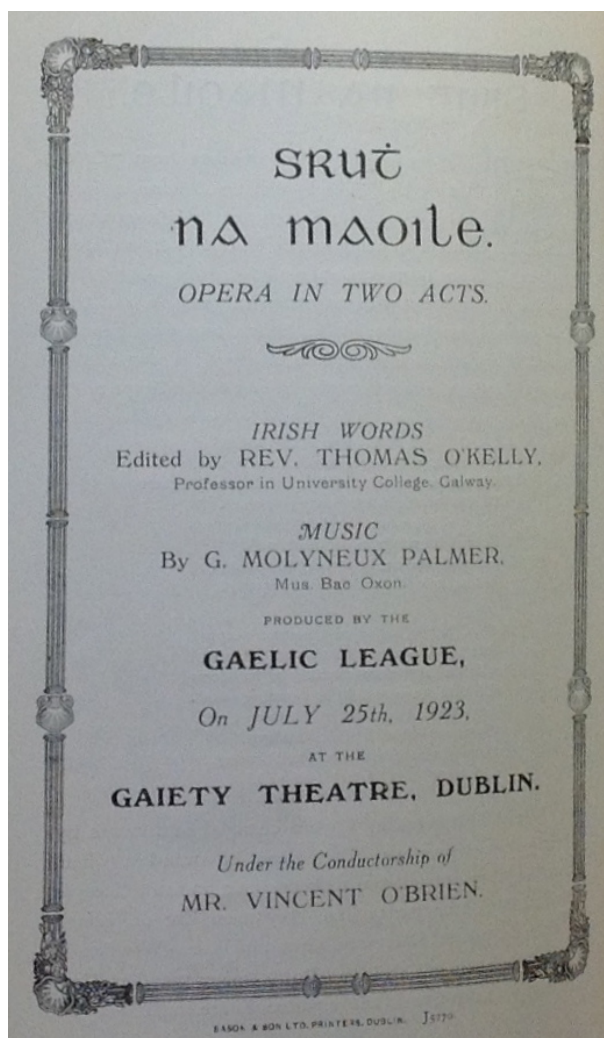
⁹⁰ Ryan, 'Opera in Ireland', 53. The Feis Ceoil is a competitive music festival held in Dublin annually since 1897. Karol Mullaney-Dignam & Jimmy O'Brien Moran, 'Feis Ceoil', in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland* (2 Vols, Dublin: UCD Press, 2013), i, 327-328.

⁹¹ Axel Klein, 'Palmer, Geoffrey Molyneux', in *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/43651>> [accessed 9 January 2014].

⁹² Joyce himself acknowledged Palmer's songs as being the best settings of his poetry. Richard Ellman (ed.), *Selected Letters of James Joyce* (New York: Viking Press, 1976), 155.

Maoile (1923) and *Grania Goes* (1924).⁹³ Out of these three works, *Sruth na Maoile* is probably the largest in scale and is based on the well-known Irish myth, ‘The Children of Lir.’ The Gaelic League first produced the opera on 25 July 1923 at the Gaiety Theatre in Dublin and it was conducted by Vincent O’Brien.⁹⁴ As part of the cultural by-programme for the 1924 Tailteann Games, *Sruth na Maoile* was also staged at the Theatre Royal in Dublin in August of the same year.⁹⁵

Figure 1.1: *Sruth na Maoile* 1923 Programme – Title Page



⁹³ Klein, ‘Stage-Irish’, 59.

⁹⁴ Anon, Programme to *Sruth na Maoile. Opera in two acts.* (Dublin: Eason & Son Printers Ltd., 1923). Dn MS 5070.

⁹⁵ Philip O’Leary, *Gaelic Prose in the Irish Free State 1922-1939* (Pennsylvania: Pennsylvania State University Press, 2004), 369.

Palmer's music in *Sruth na Maoile* is significantly lighter in texture and compositional make up than either *Muirgheis* or *Eithne*.⁹⁶ However, the use of Irish folk melody is again very strong; in particular, the famous Thomas Moore melody 'Silent O Moyle' (the song itself is also a reference to the plight of the Children of Lir) forms the central melodic motif in the opera (Example 1.3).

Example 1.3: Geoffrey Palmer, *Sruth na Maoile* – Act 1, Bars 1-4⁹⁷

The musical score for Example 1.3 consists of two systems of staves. The first system is for Piano, with a tempo marking of 'Andante' and a quarter note equal to 84 beats. The music is in 3/4 time and features a melodic motif in the right hand and a more complex accompaniment in the left hand. The second system is for Piano (Pno.), with a dynamic marking of 'mf' and a 'Ped.' (Pedal) marking. The score includes various musical notations such as notes, rests, and ornaments.

Sruth na Maoile was very well received; The *Irish Times* critic, in particular, could not speak more highly of the work:

Mr. Palmer's work ought to be kept alive and we think that if Dublin people, and the many visitors now in the capital, could know what an extraordinarily beautiful production this is, in every respect – story, scenic, setting, singing and orchestral music – there would be such an audience tonight as would give heart to all who give themselves loyally to making the representation worthy of the composer's tender and colourful conception.⁹⁸

⁹⁶ Ryan, 'Opera in Ireland', 46.

⁹⁷ Geoffrey Molyneux Palmer & Thomas O'Kelly, 'Sruth na Maoile', Autograph Vocal Score (unpublished, 1923), Act 1, 1. Dn MS 5070.

⁹⁸ *Irish Times*, 14 August 1924.

Although critics seemed unanimously happy with the quality of the work, it did not, however, generate sustainable interest. Given the context of political and cultural bitterness, in particular with the advent of the Irish Civil War, it is hardly surprising that the opera failed outright as a commercial venture: *Sruth na Maoile*, overall, lost a substantial total of £165 15s. 4d.⁹⁹ Chronologically in line with the formation of the Irish Free State in 1922, Klein proposes the suggestion that the work had a strong political dimension, ‘with Ireland symbolised in the fate of the swan children finally released from a bad spell.’¹⁰⁰ Even though *Sruth na Maoile* premiered during a time of significant cultural and political upheaval (proximate to the formation of the Irish Free State in 1922, and the subsequent Irish Civil War), the political undercurrent was not enough to ignite the interest of the Irish Free State society who, according to Patricia Grimshaw, Stuart Macintyre and Kate Darian-Smith, sought to distance themselves from any Britishness of local Irish settings.¹⁰¹

According to Klein, ‘Palmer made efforts to bequeath his opera to the Gaelic League after his death and additionally dedicated it to Eamonn de Valera ... In the end *Sruth na Maoile* did not bear the dedication, but the episode does throw a light on the composer’s hidden political attitudes.’¹⁰² From Palmer’s letters to his librettist Tomás

⁹⁹ O’Leary, *Gaelic Prose*, 369.

¹⁰⁰ Klein, ‘Stage Irish’, 62.

¹⁰¹ Patricia Grimshaw, Stuart Macintyre & Kate Darian-Smith (eds), *Britishness Abroad: Transitional Movements and Imperial Culture* (Melbourne: Melbourne University Press, 2007), 1.

¹⁰² Klein, ‘Stage Irish’, 62.

Ó Ceallaigh,¹⁰³ it is clear that Palmer was profoundly discouraged by the Irish Civil War 1922-1923.¹⁰⁴

In R. V. Comerford's groundbreaking study on the invention of Irish national consciousness, it is interesting to note his inclusion of a discussion with regard to Irish opera.¹⁰⁵ The absence of the relatively unknown Butler or, indeed, Palmer in this discussion is somewhat understandable; however, to say nothing of O'Dwyer, who was arguably one of the more significant figures in the context of music and the Gaelic League and the Gaelic Revival, is quite surprising. Ironically, Comerford does mention Stanford and some of his works such as his opera on Thomas Moore's exotic poem, *The Veiled Prophet of Khorassan* (1877) and *Shamus O'Brien* (1895).¹⁰⁶ It is hard to understand why Comerford includes these operas in his treatise with regard to the invention of Irish national consciousness as, due to their thematic quality, they do not relate directly to the development of the more generalised version of Irish national consciousness as posited by Comerford. Comerford's advancement of Stanford's operatic works alone as examples of formative cultural expressions of Irish national consciousness is an example of the *laissez-faire* attitude afforded to the idea of multifaceted cultural expression in Irish opera. These expressions, particularly during the late-nineteenth and early-twentieth centuries, reflect, just as strongly as the literary tradition, the burgeoning and intense sense of varied national consciousness that existed within the contemporary Irish cultural context. In short, Irish opera

¹⁰³ Tomás Ó Ceallaigh or Thomas O'Kelly was a Sligo-born priest, academic, librettist and playwright who was very active in the formation of the Irish cultural revivals during the early twentieth century. His translation of Yeats's milestone revival work, *Cathleen ni Houlihan* in 1902, earned him a respectable reputation which led to his operatic collaborations as a librettist for Molyneux Palmer and Robert O'Dwyer. Ryan, 'Opera in Ireland', 46.

¹⁰⁴ O'Leary, *Gaelic Prose*, 369.

¹⁰⁵ Comerford, *Ireland*, 206.

¹⁰⁶ *Ibid.*, 206.

represented a great deal more than works such as *Shamus O'Brien* and *The Veiled Prophet of Khorassan* – as noteworthy as those works may be.

1.7 Irish Opera – A Multiplicity of Irishness

Harry White notes that, although ‘the spectrum of historical interpretation in Ireland is notably wide’, the notion of cultural conflict, or more moderately cultural polarisation, remains the predominant feature in Irish cultural discourse; because of this, opera in Ireland, regardless of its political or cultural persuasion, has historically remained associated with the forced implementation of a colonial culture and thus borne little or no relation to the indigenous Gaelic culture.¹⁰⁷ Notwithstanding the estimated 280 works composed between 1780 and 1925, the development of Irish opera can only be best described as limited. The cultural divide, which characterised Anglo-Irish relations for so long, was continually at the nucleus of any subsequent economic, infrastructural or social obstacle preventing any sustained development of the genre. Music in Ireland was resolutely following its own individual channel determined more by what Ryan describes as ‘the need to corroborate the emerging nationalist sentiment than by any cosmopolitan trend’¹⁰⁸ even though the nature of opera is to promote a platform for the ‘emergence of a regional accent and representation of national characteristics,’ thus making it invariably attractive to a committed political movement or issue.¹⁰⁹ To compound matters, and as White further infers, paradoxically, with the politicising of Moore’s melodies and amalgamation with the ballad tradition during the nineteenth century, ‘the polarized condition of ethnic music as the intelligencer of nationalism (as against the colonial status of art

¹⁰⁷ White, *Keeper's Recital*, 2-3.

¹⁰⁸ Ryan, ‘Opera in Ireland’, 39.

¹⁰⁹ *Ibid.*, 40.

music) was complete.’¹¹⁰ By the time Ireland’s political landscape was to reach a dramatic juncture at the beginning of the twentieth century, the long established cultural attitudes meant that Ireland did not recognise opera as a genre for the dissemination of live political issues, even though significant efforts were being made, in particular with works such as *Muirgheis*, *Sruth na Maoile* and *Eithne*. The difficulty for a contemporary Irish operatic composer, in particular a composer enthusiastic for the synthesis of ethnic and art music traditions, was rooted in this cultural distinction between art music and its ethnic counterpart.

The concept of Irish national identity does, however, present an issue beyond simplistic ethnic/Irish versus art music/English distinctions, particularly in terms of late-nineteenth century Ireland and referencing a work such as *Shamus O’Brien* in the overall cultural development of Irish native opera. Klein acknowledges this difficulty in defining the Irishness of an opera such as *Shamus O’Brien* or even Arthur Sullivan’s *The Emerald Isle* (1901), another 1798 Rebellion parody littered with ethnic Irish connotation.¹¹¹ In dealing with this issue, Klein advises that ‘the kind of West British patriotism, represented by Stanford in particular, must certainly be seen within the context of its time.’¹¹² To agree with Klein and to further advance this viewpoint, conceding that ‘definitions of nationalism, of course, depend on definitions of nation,’¹¹³ it is therefore crucial to imply that the nation or the national is a ‘construct’ and not a ‘given.’¹¹⁴ This implication is vital in grappling with the

¹¹⁰ White, ‘Ireland: (I) Art Music’.

¹¹¹ Klein, ‘Stage-Irish’, 47.

¹¹² *Ibid.*, 47.

¹¹³ Richard Taruskin, ‘Nationalism’, *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/50846>> [accessed 9 March 2011].

¹¹⁴ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso Publishing, 1983), 156.

diversity of viewpoint and expression throughout the development of native Irish opera from 1780 to 1925. Benjamin Dwyer, with particular reference to nineteenth-century musical endeavor in Ireland explicates that, ‘In fin-de-siècle Ireland, the question of identity was complex and often simultaneously contradictory ...’.¹¹⁵ A ‘multiplicity of Irish minds,’¹¹⁶ therefore connoting nationalism in Ireland as a multi-dimensional concept and indicative of multiple realities is an important notion if a native operatic tradition is to be finally acknowledged. For example, rather than solely describing Sullivan’s *The Emerald Isle* as ‘shameless shamrockery’¹¹⁷ or Stanford’s *Shamus O’Brien*, as suggested by White, as ‘completely disconnected from and unaware of national movements in Ireland such as the literary revival’,¹¹⁸ the alternative expression of Irishness of which these operas are representative must now be acknowledged.

1.8 Irish Opera, Theatre and the Irish Literary Revival

Roy Foster, in his monograph considering the role of theatre in the shaping of the Irish revolutionary mind at the beginning of the twentieth century, makes little or no mention of opera. The only reference Foster makes is in relation to Terence MacSwiney being ‘preoccupied by the need to discover (or invent) a native style of Irish drama, and even of Irish opera, uninfected by English influence.’¹¹⁹ Considering the colonial stigma associated with western art music in Ireland combined with the academic malaise with regard to Irish opera, Foster’s appendix of MacSwiney’s idea

¹¹⁵ Benjamin Dwyer, *Different Voices: Irish Music and Music in Ireland* (Hofheim: Wolke Verlag, 2014), 44.

¹¹⁶ Richard Kearney, ‘The Transitional Crisis of Modern Irish Culture’, in R.V. Comerford (ed.), *Irishness in a Changing Society* (Monaco: Princess Grace Irish Library, 1988), 94.

¹¹⁷ Bartlett, *Ireland*, 346.

¹¹⁸ White, *Keeper’s Recital*, 109.

¹¹⁹ Roy Foster, *Vivid Faces: The Revolutionary Generation in Ireland 1890-1923* (London: Allen Lane, 2014), 97.

for a potential Irish opera being ‘uninfected by English influence’ is, yet again, suggestive of both this colonial attitude and the lack of serious thought afforded to the concept of opera and its place within the Irish cultural and theatrical context. Yet, bearing in mind the constraints arising from cultural polarisation, the fact that someone as theatrically and politically significant as MacSwiney would even entertain the possibility of Irish opera surely suggests that the art form, or at least the idea of it, was closer to the Irish nationalist contemporary theatrical and political imagination than one might be led to believe. Correspondingly, as White extensively argues, rather than assisting a cosmopolitan art music expression of Irish identity, movements such as the Irish Literary Revival further accentuated the divergence between ethnic and art music traditions by the use of formal musical constructs as vital tools in the creation of contemporary Irish literature.¹²⁰ Overall, while the Irish Literary Revival provided the means for the realisation of a truly astonishing corpus of literature and theatre that prevails in proportional excellence with any other western cultural oeuvre,¹²¹ it did not successfully assist in heralding a new era of western art music endeavor in Ireland, as White surmises:

Efforts to merge the resources of European art music and the indigenous repertory faltered, despite the prominence of Irish folk music as a symbol of the Celtic Revival. Music functioned in Irish poetry and drama as a powerful metaphor for the literary imagination (notably in Yeats), but the development of Irish music itself was negligible. John F. Larchet’s incidental music for plays given at the Abbey (including Synge’s *Deirdre of the Sorrows*, 1910) and Robert O’Dwyer’s Irish opera *Eithne* (1909) reflect efforts at synthesis which only partly succeeded.¹²²

¹²⁰ White, *Music and the Irish Literary Imagination*, 2-3.

¹²¹ *Ibid.*, 2.

¹²² White, ‘Ireland: (I) Art Music’.

White's hypothesis that the influences of music and opera were significantly formative elements in the development of the Irish literary and theatrical legacy during this period,¹²³ however, reinforces the idea that western art music was certainly not an alien medium in the minds of the exponents of these legacies. While it may not be definitively claimed that contemporary native manifestations of opera such as *Muirgheis*, *Eithne* or *Sruth na Maoile* were fundamentally influential on Irish revolutionary thought, the current primacy of the Irish Literary Revival as the most championed façade for the early-twentieth-century reinvention of Irish national consciousness does little to advance a comprehensive consideration of an Irish operatic heritage. For works as musically advanced as *Eithne*, any over-reliance on the idea of music (of western-art origin or otherwise) as a mere secondary influence on the formation of contemporary literary and theatrical output, by default, undermines an independent consideration of these works on their own artistic merits; it discounts, as described by Dwyer, 'the not insubstantial activity of compositional cross-fertilization that did occur ...'.¹²⁴

1.9 Conclusion

With operatic endeavour bound for centuries, by such a complex cultural paradigm, therefore, the examination of merit has historically been disdained by Irish critics in favour of the measurement of artistic endeavour according to cultural and political affinities.¹²⁵ Charles Acton goes as far as to describe this as the 'antique shop' or 'colonial' effect:

¹²³ White, *Music and the Irish Literary Imagination*, 2-3.

¹²⁴ Dwyer, *Different Voices*, 46.

¹²⁵ David Krause, "'The Plough and the Stars': Socialism (1913) and Nationalism (1916)", *New Hibernia Review*, 1 (1997), 28.

The “antique shop” effect and the “colonial effect” have produced a folk attitude that international, European art music is ‘Anglo-Irish music’ – whereas Seóirse Bodley’s symphony is German rather than Anglo if it is centred anywhere but Ireland, and anyway it sounds deeply Irish to Continentals who know Ireland. Those who speak thus of ‘Anglo-Irish music’ arrogate to themselves the expression ‘Irish music’ when they mean Irish traditional music; as though Verdi had not written Italian music or Debussy French music.¹²⁶

The majority of operatic works detailed throughout this chapter have indeed been subject to the ‘colonial’ effect and this reality has affected both how opera developed in Ireland and how it has been received. Furthermore, it is a great paradox that works such as *Muirgheis*, *Eithne* and *Sruth na Maoile*, born of some of the most significant cultural movements in Irish history and works which in every fibre of their constitution are genuinely steeped in Irish Gaelic connotation and heritage, should be betrayed by the very cultural movement which bore them.

Hypothetically, had Bulter, O’Dwyer or Palmer been playwrights instead of composers, the chances are that both contemporary critique and posterity would have looked more favourably upon their work. Although Klein questions whether a ‘Protestant Anglo-Irish composer,’ such as Stanford perhaps, ‘could ever claim an Irish cultural identity,’¹²⁷ it appears that this reality extends itself beyond the differentiation of religious denomination whereby writers, historically, have claimed an Irish cultural identity far more easily than composers.

Owing to more recent cultural developments, however, such as globalisation, Ireland’s membership of the European Union (formerly the European Economic

¹²⁶ Charles Acton, *Irish Music and Musicians* (Dublin: Jarrold & Sons, 1978), 1-2.

¹²⁷ Klein, ‘Stage-Irish’, 29.

Community), the Northern Ireland peace process and simultaneously the dramatic improvements in Anglo-Irish relations, cultural and political affinities are, thankfully, no longer essential criteria for the appraisal of Irish art. Mícheál Ó Súilleabháin highlights this change in attitude with specific regard to music, maintaining that, given the ‘musical ferment of contemporary Ireland, it is becoming increasingly impracticable to talk of “Irish Music” in its narrow tribal sense.’¹²⁸ Any sense of dissent or divide between the supposedly Anglo and Gaelic aspects of Irish culture, therefore, can only serve to further a narrow, outdated and tribal attitude to the collective musical heritage of Ireland. As a result of this overall change in dynamic, there has been a fresh call for culturally neglected works, such as O’Dwyer’s *Eithne* in particular, to be re-evaluated through performance;¹²⁹ but this must be undertaken within a conceptual framework of the Irish artistic oeuvre relative to the cultural context of modern Ireland.

Ultimately, the success or failure of an Irish operatic stage work between the period of 1780-1925 cannot be seen as a barometer of musical or dramatic quality.¹³⁰ In fact, so biased has the cultural context been that no work has received appropriate critique. Even today with the exceptional work of a handful of scholars, Irish musicological literature primarily presents a congested history of operatic performances of foreign repertoire and of the theatres, singers, composers and musicians involved in that history. Klein rightly highlights this as ‘a perception that indulges in the cult of the performer, with very little regard for native creative accomplishments.’¹³¹ Irish

¹²⁸ Mícheál Ó Súilleabháin, ‘Irish Music Defined’, *The Crane Bag*, 5 (1981), 87.

¹²⁹ Klein, ‘Stage Irish’, 63.

¹³⁰ *Ibid.*, 29.

¹³¹ Klein, ‘Stage-Irish’, 28.

musicologists in general, much like their international counterparts, also appear to be tacitly in agreement about how the Irish musical past is to be reconstructed.

The fact remains, however, that *Eithne* – along with a great deal of similar works – has suffered a total neglect and until this opera is performed in ‘modern, sympathetic presentations,’¹³² any critique or reconstruction of the past, contemporary or otherwise, will never be sufficient.

¹³² Ibid., 63.

Chapter Two

Robert O'Dwyer's *Eithne* (1909) – Historical and Cultural Context

2.1 Robert O'Dwyer – The Unlikely Agent

Described by Joseph Ryan as both a 'colourful character'¹ and 'an unlikely agent'² for the revived representation of Ireland through classical music, Robert O'Dwyer (Figure 2.1) was born in Bristol on 27 January 1862 to Irish parents, where he trained in various churches as a chorister and as an organist.³

Figure 2.1: *Weekly Irish Times* Portrait Sketch of Robert O'Dwyer in 1900⁴



In an article and interview in the *Weekly Irish Times* on 16 June 1900 with Annie Patterson,⁵ O'Dwyer gives the impression that he was intending on an operatic singing career as a tenor before he eventually settled on conducting:

¹ Joseph J. Ryan, 'Opera in Ireland before 1925', in G. Cox & A. Klein (eds), *Irish Musical Studies 7: Irish Music in the Twentieth Century* (Dublin: Four Courts Press, 2003), 52.

² Joseph J. Ryan, 'Nationalism and Music in Ireland' (PhD dissertation, National University of Ireland, Maynooth, 1991), 342.

³ Axel Klein, 'O'Dwyer, Robert', in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland* (2 Vols, Dublin: UCD Press, 2013), ii, 760.

⁴ Annie Patterson, 'Feis Prize Winners for 1900. Mr. Robert Dwyer', *Weekly Irish Times*, 16 June 1900.

In 1890, Mr. Dwyer's voice having gained considerable strength, he became ambitious to shine as a dramatic vocalist and with a view to this end he joined an opera company, at the same time resigning his church position ... in his [O'Dwyer's] own graphic words: - "The company [Carl Rosa Opera Company] which I had joined were playing in a town in Yorkshire at a theatre called the Lyceum-a big name; oh ambition! ... I was engaged to play the second tenor parts and to alternate the principal roles with the manager, who himself was primo tenore."⁶

O'Dwyer initiated his career as a conductor for the Carl Rosa Opera Company in 1891 after, it is claimed, successfully deputising for the principal conductor for a performance of Wallace's *Maritana*.⁷ He subsequently worked for the Arthur Rousby Opera Company from 1892 until 1896⁸ and in 1897 he settled in Dublin. According to Patterson in the *Journal of the Ivernian Society*, O'Dwyer held various musical posts in Dublin:

He is organist and choirmaster at the Church of St. Francis Xavier, the Principal of Rathmines School of Music, and the Conductor of the recently organised National Orchestra Society. He is also one of the most progressive musicians on the Feis Ceoil Executive Committee.⁹

O'Dwyer's prize-winning orchestral overture *Rosalind* (1900) appears to have been the catalyst which brought him national recognition.¹⁰ Axel Klein asserts that

⁵ Annie Patterson (1868-1934) was a composer, organist, lecturer and writer on music and was noted greatly for her contribution to the establishment of the Feis Ceoil. She wrote in many twentieth-century periodicals, including the *Irish Times*, *The Leader* and the *Journal of the Ivernian Society* under various pseudonyms such as 'Niamh' and 'Eithne Ní Pheadair'. Jennifer O'Connor, 'Patterson, Annie [Wilson]', in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland* (2 Vols, Dublin: UCD Press, 2013), ii, 824; Diarmuid Breathnach & Máire Ní Mhurchú, 'Patterson, Annie', <<http://www.ainm.ie/Bio.aspx?ID=288>> [accessed 26 February 2015].

⁶ Annie Patterson, 'Feis Prize Winners for 1900. Mr. Robert Dwyer', *Weekly Irish Times*, 16 June 1900.

⁷ *Ibid.*, 16 June 1900.

⁸ Klein, 'O'Dwyer, Robert', in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland*, ii, 760.

⁹ 'Niamh' (Annie Patterson), 'Music and Language Notes', *Journal of the Ivernian Society*, 6 (1914), 114. Dn Ir 794105 i 1.

O'Dwyer won a Dublin Feis Ceoil competition for an orchestral overture.¹¹ Two contemporary accounts from Patterson corroborate this and also note that the overture was afforded a performance at the 1900 Belfast Feis Ceoil.¹²

Along with his contemporaries such as Michele Esposito, John F. Larchet and Geoffrey Palmer, O'Dwyer became a leading voice in the effort to establish a distinctive, nationalistic school of Irish art music composition.¹³ As an ardent voice within the Gaelic League, O'Dwyer was a supporter of the aims and philosophies of the Gaelic Revival. Ryan notes the zeal with which O'Dwyer expressed these forthright opinions:

... he demonstrated like sentiments but expressed them with more vitriol and less polish than was his editor's wont. His commitment to the symbols and ideals of Irish Ireland is apparent in the appending of the patronymic prefix then fashionable in Gaelic circles and in the part he played in forming and then conducting the Oireachtas Choir ...¹⁴

Ryan also records that O'Dwyer formed the Oireachtas choir in 1902.¹⁵ The choir's first concert for the Oireachtas na Gaelige festival was presented in 1904 and this performance included a performance of Stanford's *The Voyage of Maeldune*.¹⁶

¹⁰ Annie Patterson, in a 1900 *Weekly Irish Times* article, documents this overture as simply being 'in the key of D'. However, in a 1914 *Journal of the Ivernian Society* article, the same overture is named as *Rosalind*. Presumably, the title for this overture came sometime after its composition. Annie Patterson, 'Feis Prize Winners for 1900. Mr. Robert Dwyer', *Weekly Irish Times*, 16 June 1900; Patterson, 'Music and Language Notes', 115. Dn Ir 794105 i 1.

¹¹ Klein, 'O'Dwyer, Robert', in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland*, ii, 760.

¹² Patterson, 'Music and Language Notes', 115. Dn Ir 794105 i 1.

¹³ Joseph J. Ryan, 'O'Dwyer, Robert', in *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/43085>> [accessed 25 January 2013].

¹⁴ Ryan, 'Nationalism and Music in Ireland', 342.

¹⁵ Ryan, 'O'Dwyer, Robert'.

¹⁶ Ryan, 'Nationalism and Music in Ireland', 342.

However, Klein states that O'Dwyer had been conducting the choir from 1901,¹⁷ which would seem to suggest the choir, oddly, went three years without a public performance. A contemporary account from Patterson states, conversely, that O'Dwyer was indeed approached in 1902 to 'form and conduct a choir to render Irish music set to words in the Irish Language.'¹⁸ Patterson's account appears to suggest that the Oireachtas choir's first performance took place in 1902 but that the performance including *The Voyage of Maeldune* did, in fact, take place in 1904.¹⁹ With regard to the inclusion of a work by the unionist Stanford, Patterson also recounts that '... Mr. O'Dwyer calculated without that section of our people whom we will call without any disrespect to their honest convictions, the *ultra-traditionalists*.'²⁰ The inclusion of a Stanford work in the programme for an Oireachtas na Gaeilge festival concert by O'Dwyer contradicts, somewhat, Ryan's appraisal of O'Dwyer's 'trenchant advocacy of a limited artistic vision'²¹ and perhaps casts a doubt over the sincerity of O'Dwyer's nationalistic expositions in publications, as indicated by Ryan.²² Furthermore, the use of the term 'ultra-traditionalists' in this article is also worth considering as it somehow suggests a distance between the attitudes of O'Dwyer and those with a more fundamentalist point of view within the Gaelic League. It is possible to infer, therefore, that O'Dwyer's nationalist convictions may not have been as fervent as one might be led to believe.

In 1904, O'Dwyer is said to have collaborated on an operatic project with Tadhg O'Donoghue and set the first act of O'Donoghue's versified, Irish language story,

¹⁷ Klein, 'O'Dwyer, Robert', in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland*, ii, 760.

¹⁸ Patterson, 'Music and Language Notes', 114. Dn Ir 794105 i 1.

¹⁹ *Ibid.*, 115.

²⁰ *Ibid.*, 115.

²¹ Ryan, 'Opera in Ireland', 53.

²² Ryan, 'Nationalism and Music in Ireland', 342.

Crann an Óir, ‘The Tree of Gold’, to music.²³ According to Patterson, this first act was sung at the Oireachtas na Gaeilge Festival in 1904 with soloists, ‘full chorus and pianoforte accompaniments.’²⁴ Patterson quotes O’Dwyer admitting that *Crann an Óir* ‘was never finished. For after the catastrophe where the lovers got separated, we did not know how to bring them together again and so we got no further!’²⁵

O’Dwyer’s oeuvre, which includes multiple choral pieces and instrumental works, is quite substantial and *Eithne* is his most significant composition.²⁶ Largely because of the success of *Eithne*, he was appointed professor of Irish music at University College Dublin (UCD), a part-time position sponsored by Dublin Corporation from 1914-1939.²⁷ He was also musical director of the Cumann Cheoil Coláiste na hOllscoile Áth Cliath ‘UCD Music Society’ for a period during this time.

O’Dwyer wrote numerous choral arrangements of folk-music.²⁸ Supposedly in response to the paucity of four-part choral music in the Irish language, the arts committee of the Gaelic League commissioned O’Dwyer to write a series of pieces called *Amhrán an Oireachtais* ‘Songs of the Oireachtas’.²⁹ Although not mentioned in Klein’s list of selected compositions for O’Dwyer in *The Encyclopaedia of Music in Ireland*, *Eithne Fantasy Overture* (1932) is another notable composition. It is an expansive orchestral overture based on the major themes of the opera *Eithne*. One copy of the score is an autograph by O’Dwyer, the other is a copy by Chris Kiernan

²³ Patterson, ‘Music and Language Notes’, 115. Dn Ir 794105 i 1. Tadhg O’Donoghue jointly wrote the libretto with Nora Chesson for O’Brien-Butler’s *Muirgheis* in 1903.

²⁴ *Ibid.*, 115.

²⁵ *Ibid.*, 115.

²⁶ Klein, ‘O’Dwyer, Robert’, in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland*, ii, 760.

²⁷ *Ibid.*, 760.

²⁸ *Ibid.*, 760.

²⁹ Patterson, ‘Music and Language Notes’, 115. Dn Ir 794105 i 1.

(from the handwriting, it also appears that Kiernan transcribed the orchestral parts). Whether this overture was meant to supplement the opera *Eithne* is unclear; on O'Dwyer's autograph is written both titles of 'Fantasy Overture' and 'Overture to Opera Eithne' whereas Kiernan's copy is simply entitled 'Fantasy Overture'.³⁰

2.2 *Eithne* – Composition & Performance History

Annie Patterson writes that, in September 1908, O'Dwyer was approached by the Gaelic League to produce something akin to *Crann on Óir* for the 1909 festival.³¹ O'Dwyer is said to have stated that 'if the story was furnished, he would supply the music. December arrived and still nothing had been done. He then set-to himself, read story after story, both in Irish and English, finally coming across a pretty little fairy lay [sic] called "Éan an cheoil bhinn".'³²

As documented in chapter one, O'Dwyer's major work *Eithne* was written for the annual Oireachtas na Gaeilge festival of 1909.³³ *Éan an cheoil bhinn*, 'The bird of sweet music', provides the basis for *Eithne*'s plot and the story, according to Patterson, was discovered by O'Dwyer himself.³⁴ However, this is most likely an exaggeration on the part of Patterson; the story of *Éan an cheoil bhinn* was submitted as an entry for the competition for unpublished stories as part of the events of the Oireachtas na Gaeilge festival in 1901 and was subsequently published by the Gaelic

³⁰ Robert O'Dwyer, 'Eithne Fantasy Overture', Autograph Orchestral Score (unpublished, 1932). Dn MS L 294 (3).

³¹ Patterson, 'Music and Language Notes', 116. Dn Ir 794105 i 1.

³² Ibid., 116.

³³ See chapter one, 23.

³⁴ 'Eithne Ní Pheadair' (Annie Patterson), 'Music of Ireland. A Professor of Irish Music', *The Leader*, 22 January 1916; Patterson, 'Music and Language Notes', 116. Dn Ir 794105 i 1.

League or ‘Conradh na Gaedhilge’ (Figure 2.2) in 1908 under the title *Éan an Cheoil Bhinn agus sgéalta eile*, ‘The bird of sweet music and other stories’.³⁵

Figure 2.2: Title Page of *Éan an Cheoil Bhinn agus sgéalta eile*



An Irish folk-tale, the love story primarily concerns the title-character Eithne, princess of Tír na n-Óg, and Ceart, the son of Áird-Rí na hÉireann, ‘High-King of Ireland’. Eithne’s father transforms his wife into a bird in an act of jealousy. Eithne, therefore, is sent to the mortal realm to revoke this spell whereby her father must be overthrown by a mortal who must be in turn be led to Tír na n-Óg by the seductive powers of his daughter and the strains of the magic bird (her transfigured mother). This is accomplished and in the end, after the convenient off-stage death of Áird-Rí na hÉireann, Ceart and Eithne are married and become High-King and Queen of Ireland.

³⁵ Seosamh Laoide, *Éan an Cheoil Bhinn agus sgéalta eile* (Baile Átha Cliath: Conradh na Ghaedhilge, 1908), i.

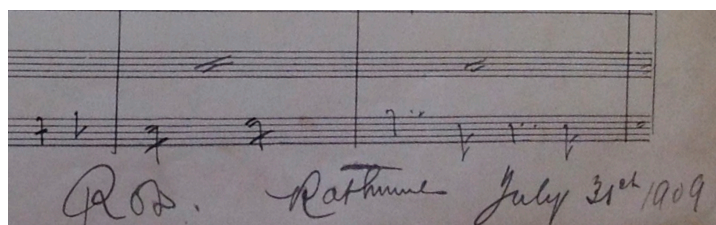
O'Dwyer is quoted to have had an initial difficulty with the ending of the work, as outlined by Patterson in the *Journal of the Ivernian Society*:

... the happy ending for the lovers was a trouble. But Mr. O'Dwyer, with his many year's [sic] experience of opera, planned out the scenario, with the result that, in his own words, he was able to "manage the lovers this time, bring them back to earth once more after all their troubles and wanderings in the underworld, and so conclude with everybody upon the stage, nobody killed of any importance, so that all ended happily."³⁶

O'Dwyer's librettist for *Eithne*, Tomás Ó Ceallaigh, was already an established figure in contemporary Irish literary and theatre circles.³⁷ Ó Ceallaigh evidently sent 'scene after scene day by day to Mr. O'Dwyer, who, in an incredibly short time, set the whole to music.'³⁸ Ó Ceallaigh wrote the Irish libretto for *Eithne* first and 'only after a long time afterwards was the English version produced.'³⁹

O'Dwyer began composing *Eithne* sometime before 13 July 1909 (the date of completion marked at the end of the first act) and completed the work on 31 July of the same year (Figure 2.3).⁴⁰

Figure 2.3: Completion Signature for Act 2 of *Eithne*



³⁶ Patterson, 'Music and Language Notes', 116-117. Dn Ir 794105 i 1.

³⁷ See chapter one, 27.

³⁸ Patterson, 'Music and Language Notes', 116-117. Dn Ir 794105 i 1.

³⁹ Ryan, 'Opera in Ireland', 46.

⁴⁰ Robert O'Dwyer & Thomas O'Kelly, 'Eithne', 1909 Autograph Orchestral Score (unpublished 1909), Act 1, 11 & 76. Dn MS L 294 (1).

According to Patterson, ‘Rehearsals took place weekly as he wrote, whilst he kept three copyists busy with band-parts as he daily toiled over the colossal task of scoring his opera for full orchestra.’⁴¹ So hectic was the compositional process that the eve of *Eithne*’s completion coincided with the work’s dress rehearsal at the Rotunda and according to Patterson, ‘He completed the last page on July 31st 1909, a dress and invitation rehearsal taking place the same night (Saturday) in the Rotunda.’⁴² The critic in the *Irish Times* categorically confirms this, stating, ‘On Saturday night those who were present at the first complete costume rehearsal with orchestra concentrated their attention on the music, which is the work of Mr. Robert O’Dwyer.’⁴³

Eithne was premiered on 2 August 1909 and ran until 5 August 1909 at the Round Room in Dublin’s Rotunda. The work was well publicised in the various periodicals of the time; in particular, the critic from the *Irish Times*, present at the dress rehearsal, gave a very positive preview of the work:

The impression created was that the music was remarkably striking in style, taking its due place with the other elements of the opera ... he [O’Dwyer] has shown an astonishing grasp of the powers of expression in his vocal and instrumental material, and a wonderful feeling for the dramatic and melodic possibilities of his subject ... His work is so bold and advanced in technique.⁴⁴

⁴¹ O’Dwyer himself is quoted to have recalled that, ‘A thrush ... sang for me each morning of the late spring and into summer’, perhaps a romantic exaggeration alluding to his inspiration for the music of the transfigured queen of Tír na nÓg or the mystical bird in the opera. Patterson, ‘Music and Language Notes’, 116-117. Dn Ir 794105 i 1.

⁴² *Ibid.*, 117.

⁴³ *Irish Times*, ‘An Irish Opera. Mr. O’Dwyers “Eithne”’, *Irish Times*, 2 August 1909; *Daily Mail*, ‘New Irish Opera. Interesting Production’, *Daily Mail*, 2 August 1909.

⁴⁴ *Irish Times*, ‘An Irish Opera. Mr. O’Dwyers “Eithne”’, *Irish Times*, 2 August 1909.

Accompanied by an orchestra of forty players, a chorus of sixty singers⁴⁵ and conducted by O'Dwyer himself, the 1909 performances of *Eithne* were generally hailed as successful by contemporary critics. O'Dwyer's experience in writing for the Oireachtas choir clearly came to the fore, as his flair for choral writing is noted in the *Irish Times* review; comment is reserved, however, for the position and force of the orchestra:

From start to finish the opera went with remarkable smoothness for a first performance, and it was on the whole free from that stilted awkwardness which is often associated with amateur work. The principals sang confidently and clearly; the chorus was effective, and the orchestra showed an intelligent and intimate conception of the music but, owing to the fullness of the score and the fact that instrumentalists were practically on a level with the stage and the audience, the voices were occasionally difficult to hear.⁴⁶

Similar sentiments were echoed, yet somewhat more forgivingly, in the *Daily Mail*, stating that, 'Mr. O'Dwyer, who conducted, has got together a very fine orchestra, who interpret the composer's music in a masterly manner, and will, no doubt, as the work progresses, more fully realise the finer touches of light and shade in the score.'⁴⁷

The recurring criticism, common to many of the contemporary reviews of the 1909 performances of *Eithne* appears to centre around the orchestral forces and that, perhaps, the Round Room of Dublin's Rotunda was not altogether an ideal venue for a performance of *Eithne*. J. J. O'Toole⁴⁸ in *The Leader* makes note of this, commenting that, 'I should like much to hear this opera again, under more favourable

⁴⁵ *Freeman's Journal*, 'An Irish Opera. Successful Performance of Eithne', *Freeman's Journal*, 3 August 1909.

⁴⁶ *Ibid.*, 3 August 1909.

⁴⁷ *Daily Mail*, 'New Irish Opera. Interesting Production', *Daily Mail*, 2 August 1909.

⁴⁸ J. J. O'Toole was a civil servant who wrote under the pseudonym 'IMMAL' in *The Leader*. Eamonn Cantwell & Klaus Peter Jochum, 'Yeats's Early Irish Reception, 1882-1917', in E. Shaffer (ed.), *The Reception of W. B. Yeats in Europe* (London: Continuum, 2006), 202.

conditions – to hear it in a proper theatre, with a proper stage, full scenery, and better soloists.⁴⁹

A group of ‘well-known local singers,’⁵⁰ were engaged for the 1909 performances, and, although the soloists were not altogether convincing to O’Toole in *The Leader*, they were generally well received for their performances. Perhaps O’Dwyer’s own thinking, however, was parallel to O’Toole’s as only four of the original cast from the 1909 performances were retained for the Gaiety Theatre performances in May 1910. Of the eleven principal roles, only a certain J. O Carroll Reynolds (King of Tír na nÓg), Annie Little (Úna), Evelyn Duffy (Eithne) and Art Ward (Duffach) retained their roles for the Gaiety Theatre performances of *Eithne* from 16-21 May 1910. The leading tenor role of Ceart was taken by Joseph O’Mara for the 1910 performances.⁵¹ O’Mara was a much-famed local tenor and owner of the O’Mara Opera Company which was responsible for the production of *Eithne* at the Gaiety Theatre in 1910. Perhaps this may have been part of some *quid pro quo* between O’Dwyer and O’Mara and may form part of the reason that tenor Andrew Tyrrell (Ceart for the 1909 performances) was dispensed with even though his reviews in 1909 were almost unilaterally exceptional.⁵²

It appears that the critical acclaim of the initial performances of *Eithne* in 1909 spearheaded a movement, presumably by the Gaelic League, to have the opera

⁴⁹ ‘IMAAAL’ (J. J. O’Toole), ‘The New Irish Opera’, *The Leader*, 7 August 1909.

⁵⁰ *Irish Times*, ‘An Irish Opera. Mr. O’Dwyers “Eithne”’, *Irish Times*, 2 August 1909.

⁵¹ Robert O’Dwyer & Thomas O’Kelly, *Eithne: Romantic Opera founded upon The Irish folk-story Éan an Cheoil Bhinn* (Dublin: Cramer, Wood & Co., 1910), iii.

⁵² Andrew Tyrrell was very well received by many contemporary critics. *Daily Mail*, ‘New Irish Opera. Interesting Production’, *Daily Mail*, 2 August 1909; *Irish Times*, ‘The Oireachtas. A New Irish Opera’, *Irish Times*, 3 August 1909; *Freeman’s Journal*, ‘An Irish Opera. Successful Performance of Eithne’, *Freeman’s Journal*, 3 August 1909.

published and performed again. In a promotional piece and vocal score subscription appeal entitled, *An Ghaedhealg san Amharclain*, ‘Gaelic in the Theatre’, it is noted that:

The Press and public were so unanimous in enthusiastic praise of this work when produced at the OIREACHTAS, and there was such a general desire expressed to have it immediately published that Messrs. M. H. Gill & Son Ltd., have declared their willingness to undertake its issue.⁵³

This vocal score subscription appeal projects the Gaiety Theatre performance to run from 19-23 April 1910 (Figure 2.4) but perhaps on account of the vocal score not being published in time,⁵⁴ *Eithne* was produced by the aforementioned O’Mara Opera Company from 16-21 May 1910.

⁵³ Anon, ‘An Ghaedhealg san Amharclain’, Vocal Score Subscription Appeal (unpublished, c1910). Dn MS L 294 (2). M. H. Gill & Son Ltd. printed the libretto but the piano-vocal score was printed by Cramer, Wood & Co. Ltd.

⁵⁴ Annie Patterson in the *Journal of the Ivernian Society* notes, ‘The following May, the score having been published ...’ which may suggest the vocal score was published later than anticipated (closer to May 1910) which would have held back subscription delivery would not have allowed the performances to run in April 1910. Patterson, ‘Music and Language Notes’, 117. Dn Ir 794105 i 1.

Figure 2.4: Vocal Score Subscription Appeal – *An Ghaedhealg san Amharclain*

AN GHAEDHEALG SAN AMHARCLAIN.

Irish Opera

eithne

(EITHNE).

BY
ROBERT O'DWYER.

WITH IRISH AND ENGLISH TEXT BY
REV. THOMAS O'KELLY.

The Press and public were so unanimous in enthusiastic praise of this work when produced at the OIREACHTAS, and there was such a general desire expressed to have it immediately published, that Messrs. M. H. Gill & Son, Ltd., have declared their willingness to undertake its issue. It is their intention to have the work printed and published in Dublin on paper of Irish manufacture.

The Opera is of the romantic order, and original in form. Having no model, the author and composer had to rely upon their own initiative and inspiration; and the success achieved is fully established by the reception accorded the work, as evidenced by the appended references taken from a host of glowing Press notices:—

"The harp is mute no longer; it has been restrung, and it sings once more the sweet music of Ireland," declared the *Irish Times*, in noticing the first production of the work in the Rotunda. "The impression created was that the music was remarkably striking in style, taking its due place with the other elements of the Opera, yet governing and sweeping up in the intensity of its movements all the other means of expression.

"In some of the most moving passages, Mr. O'Dwyer has got so close to the spirit of the old Irish music that he writes even in its modes, and we could have believed that he was using an actual traditional strain but for his own assurance to the contrary. He has shown an astonishing grasp of the powers of expression in his vocal and instrumental material, and a wonderful feeling for the dramatic and melodic possibilities of his subject. His work is so bold and advanced in technique that a performance fully worthy of it cannot be expected immediately."

"The work abounds in melody of the true Celtic spirit, which is destined to reach the hearts of the listeners. The finely worked up ensembles are worthy of the most modern of composers, and the concerted numbers throughout are most harmonious. The music is free and unrestrained, and never permitted to impede the action of the drama."—*The Freeman's Journal*.

"There is," wrote 'Imaal' in *The Leader*, "an enormous amount of musical work in Eithne. The quality of Mr. O'Dwyer's music is never for a single moment banal or everyday; his Irish vein resembles that of the melodies the Gaelic League has brought back into favour—the old pensive poetic melodies. With this work, should he write no other, he has made his mark."

"The great success that attended the first and second production of Mr. O'Dwyer's Opera was a triumph, first of all for the composer, and secondly for the hundred and twenty or more workers who, through a keen desire to do something for Irish music and for the advance of the Irish language on the stage, have given months of their time to rehearsals. The first successful Irish Opera has been produced on a Gaelic League stage, and thus gives us a new claim for the support of a big section of the citizens from whom claims based on other grounds have got no hearing.

"One of the direct results of *eithne*, which the immense audiences at the Rotunda have acclaimed, will be the invasion of the Theatre by the Irish language."—*An Cláróirí Soluis*.

"The success of this Opera was little short of marvellous. The last night of the production saw a house packed to its utmost limits, and hundreds were necessarily turned away."—*The Mayo News*.

"We must have a National Opera in Ireland. Without it our national life would be thin, and our rising country would look strangely maimed. These are the reasons why the coming Oireachtas will produce an Irish Opera—Irish in language of song and story, Irish in theme and caste, Irish in musical inspiration, Irish in the right of its composer and director and its executants. Mr. Robert O'Dwyer, of Dublin, and Fr. Thomas O'Kelly, of Sligo, have worked happily together to give us this fine production and to lift a reproach off our storied race."—*The Irish News, Belfast*.

The Opera contains many numbers, solo and choral, which can be sung separately. Fr. O'Kelly's libretto has the merit of being in itself literature of a high order. It follows Mr. O'Dwyer's Scenario, based upon the story of "Cán an Ceoil Únn"—or "The Sweet-singing Bird." The English translation is also by Fr. O'Kelly.

The published price of the work will be 8s. net, postage 6d. extra. Subscribers in advance may, however, obtain it at 6s. net, plus postage, and their names will be printed at the end of the book. After publication, it will be obtainable only at the full published price of 8s. net, and handsomely bound in cloth at 10s. net, this cloth edition to be obtained by subscribers in advance at 7s. 6d. net.

The Opera will be reproduced and performed for a week at the Gaiety Theatre, from the 18th to the 23rd of April, 1910, under the direction of the composer, where it will have all the advantages of an adequate and appropriate stage setting. It is, therefore, important that subscriptions be received to a sufficient extent to warrant the publication of the work in time for the Gaiety performance.

Every Irishman should possess a copy of a volume which promises to become historic, and you are accordingly requested to kindly fill up the appended form and return it with remittance.

The long list of subscribers for the vocal score before publication included a great number of highly prominent members of Dublin's artistic, political and social elite, including Douglas Hyde, Countess Markiewicz and the Lord Mayor of Dublin.⁵⁵ As noted in the *Irish Times*, an opera committee (Figure 2.5) for the promotion of *Eithne* was also convened and established at Dublin's Mansion House in 1910.⁵⁶ Chaired by the well-known Irish physician Sir Charles Cameron,⁵⁷ this committee included a great deal of the same names as appear in the vocal score subscribers list. Therefore, the availability of the vocal score for these important patrons surely would have been of great priority in terms of maintaining healthy levels of publicity in the appropriate social circles. That the dates for 1910 performances of *Eithne* at the Gaiety Theatre were somehow dependant on the publication of the vocal score is further reinforced in the vocal score subscription appeal, stating that, 'It is, therefore, important that subscriptions be received to a sufficient extent to warrant the publication of the work in time for the Gaeity performance.'⁵⁸

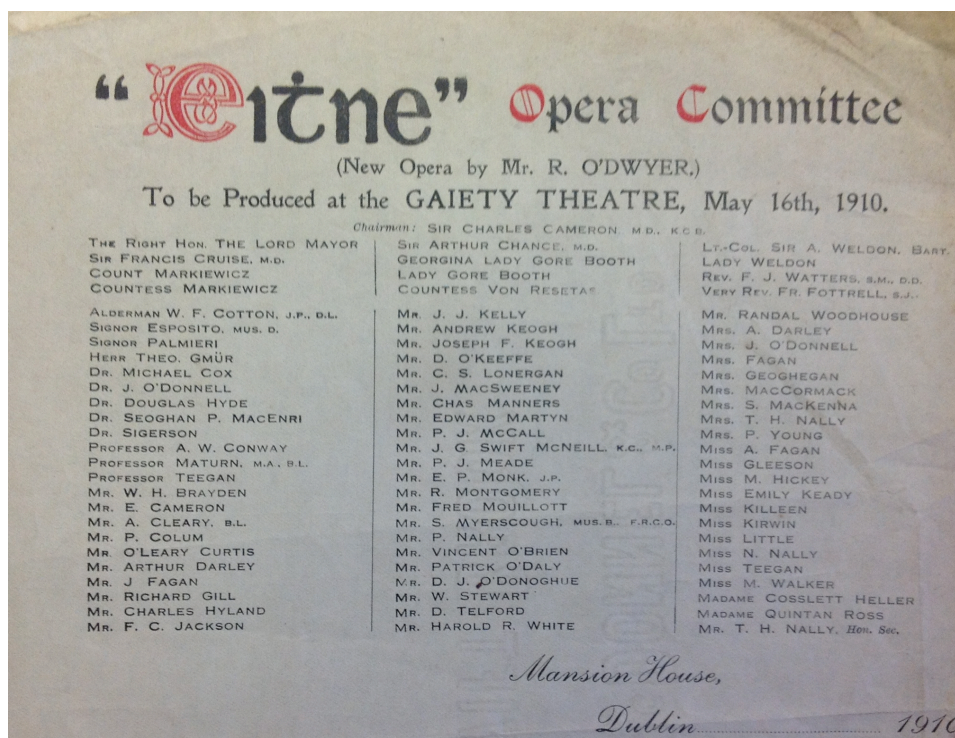
⁵⁵ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, iv.

⁵⁶ *Irish Times*, 'Irish Opera at the Gaiety Theatre', *Irish Times*, 17 May 1910.

⁵⁷ Sir Charles Cameron (1830-1921) was a very notable and influential character in chemical, medical, social and cultural circles in Dublin and in London. Duncan Thorburn Burns, 'Sir Charles Alexander Cameron (1830-1921) Dublin's Medical Superintendent, Executive Officer of Health, Public Analyst and Inspector of Explosives', *Journal of the Association of Public Analysts*, 37 (2009), 14-39.

⁵⁸ Anon, 'An Ghaedhealg san Amharclain', Dn MS L 294 (2).

Figure 2.5: *Eithne* Opera Committee List⁵⁹



Much like the Rotunda performances in 1909, *Eithne*'s run at the Gaiety Theatre in May 1910 was greeted with similar critical esteem. The critic in the *Irish Times* notes that 'The opera was enthusiastically received and Mr. O'Dwyer appeared several times on the stage with the principals in response to applause at the conclusion of each scene.'⁶⁰ It is most likely that this was the same anonymous critic who reviewed the 1909 performances, as it is noted that, 'Mr. Robert O'Dwyer's Irish opera, "Eithne," was staged last night under more favourable conditions than those which accompanied its first production. The latter event occurred, it will be recalled, in association with last year's "Oireachtas" at the Rotunda.'⁶¹

⁵⁹ Anon, *Eithne* Opera committee list (unpublished, 1910). Dn MS L 294 (1).

⁶⁰ *Irish Times*, 'Irish Opera at the Gaiety Theatre', *Irish Times*, 17 May 1910.

⁶¹ *Ibid.*, 17 May 1910.

Unlike the hectic nature of the 1909 Rotunda performances, the Gaiety performances were not dependent on the completion of the orchestral score and parts. However, it appears that the rehearsal process in 1910 was nonetheless another frantic experience. An insight into this frenetic situation is noted in an interesting little anecdote with regard to the opening night of *Eithne* at the Gaiety Theatre, relating to how O'Dwyer, in his haste, forgot his baton. The anonymous critic in the *Freemans Journal* documents how this incident occurred and how it was remedied:

Poor Mr. O Dwyer had nearly worked himself to death with rehearsals, etc., and on that evening he hardly knew whether he was "on his head or his heels," till he got into the conductor's chair, and then we noticed he was himself again. But when he was ready to go into the chair he discovered that he had forgotten his baton. The stage manager ran over to a little shop across the road, bought a penny cane, cut a piece off it, and handed it to Mr. O'Dwyer. It was with this he conducted the first performance of "Eithne."⁶²

Eithne's run at the Gaiety Theatre was interrupted by the funeral of King Edward VII on Friday 20 May 1910 and this necessitated the closing of the theatre for the Friday night and it is recorded by Patterson that this resulted in an overall production loss of a sizable £200, which O'Dwyer had to pay himself.⁶³ Ryan questions why O'Dwyer, 'did not venture to complete any further large compositional exercises'⁶⁴ but perhaps the cruel personal loss of £200 on the Gaiety Theatre performances may, at least, provide part of the answer.

⁶² *Freeman's Journal*, 'By the way', *Freeman's Journal*, 2 January 1923. O'Dwyer confirms this himself, writing beside the *Freemans Journal* article in question, which is appended to the autograph orchestral score; 'This is true. I had forgotten the incident.' O'Dwyer & O'Kelly, Autograph Score, Act 1. Dn MS L 294 (1).

⁶³ Patterson, 'Music and Language Notes', 117. Dn Ir 794105 i 1.

⁶⁴ Ryan, 'Nationalism and Music', 348. Klein notes, however, that O'Dwyer did compose another one-act opera *Cleopatra* in 1929. Klein, 'O'Dwyer, Robert', in H. White & B. Boydell (eds), *The Encyclopaedia of Music in Ireland*, ii, 760.

2.3 The Wagner Question

After the opening night of *Eithne* at the Gaiety Theatre, the *Irish Times* critic stated, ‘Mr. O’Dwyer is plainly conscious of two influences – on the one hand, what he knows of Wagner and on the other hand, what he knows of the modes and cadences of ancient Irish music.’⁶⁵ While the subject matter and musical make-up of *Eithne* is steeped in traditional Irish music with influences of Verdi, Strauss and even some impressionist techniques most evident in the musical make-up of the piece,⁶⁶ the question of Wagnerian influence on the work from both compositional and cultural perspectives is unavoidable. The Wagnerian influence is indeed quite striking, not least by the inclusion of a magic ring given to Ceart in order to overthrow the King of Tír na nÓg.⁶⁷

The Wagnerian influence on O’Dwyer’s musical writing was apparent to critics from the offset. The critic in the *Irish Times* for the 1909 Rotunda performances is explicit in describing the clearly-audible Wagnerian influence on the opera:

Remarkable as it is, the music is not new in style; it is, in fact distinctly Wagnerian both in spirit and in method. That is not to say that Mr. O’Dwyer has anywhere been imitative, but the tricks of scoring (which is very full) no less than the cadences and the harmonies, and especially the discords and the sudden dashes into unrelated keys, all show the influence of a close study of Wagner’s later scores.⁶⁸

⁶⁵ *Irish Times*, ‘Irish Opera at the Gaiety Theatre’, *Irish Times*, 17 May 1910.

⁶⁶ Axel Klein, ‘Celtic Legends in Irish Opera, 1900-1930’, *Proceedings of the Harvard Celtic Colloquium*, 24/25 (2004/2005), 47.

⁶⁷ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, iv; *Freeman’s Journal*, ‘An Irish Opera. Successful Performance of “Eithne”’, *Freemans Journal*, 3 August 1909. In Wagner’s *Der Ring des Nibelungen* (1876), a magic ring with the power to rule to world is forged in the first episode *Das Rheingold*.

⁶⁸ *Irish Times*, ‘An Irish Opera. Mr. O’Dwyers “Eithne”’, *Irish Times*, 2 August 1909.

The critic in the *Daily Mail* also mentions the Wagnerian influence stating that, ‘The orchestral score is very full written, particularly so in the first act, which is reminiscent of Wagner occasionally.’⁶⁹

Perhaps an even stronger argument for a Wagnerian influence on the work lies with the dramaturgy of *Eithne* as it aligns very poignantly with Wagnerian art-cultural principles. Wagner’s essay, ‘Die Kunstwerk und der Zukunft’ (1849) essentially draws on the idea of ‘art-work of the future’. This new ‘art-work’, which was essentially operatic, was to be created in a radically recast form as at once the instrument and the product of a reconstructed society and, crucially, existing, as Barry Millington outlines, ‘... in response to a communal need, by a fellowship of artists’ and ‘representative of *das Volk* (‘the people’)’.⁷⁰ Unhindered by the cloak of capitalist thinking and simultaneously expressing the spirit of an emancipated society, Millington further indicates that ‘The *völkisch* ideology ... urged a return to a remote primordial world.’⁷¹

These art-cultural principles are glaringly obvious in the dramatic make up of *Eithne*. The effects of this ‘fecund synergy between burgeoning national sentiment and culture, evident throughout Europe during the second half of the nineteenth century’⁷² manifested itself in Ireland towards the close of the 1890s *vis-à-vis* the cultural revivals. *Eithne* was an exemplary product of these revivals and can be aligned with the contemporary European movements of national consciousness by which Wagner

⁶⁹ *Daily Mail*, ‘New Irish Opera. Interesting Production’, *Daily Mail*, 2 August 1909.

⁷⁰ Barry Millington, ‘Wagner: (I) Richard Wagner’, in *Grove Music Online. Oxford Music Online* (Oxford University Press)
<<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/O905605pg1>> [accessed 19 July 2013].

⁷¹ *Ibid.*

⁷² Ryan, ‘Nationalism and Music’, 240.

was hugely motivated and through his oeuvre, equally instrumental in its materialisation.

2.4 ‘The harp is mute no longer’⁷³ – *Eithne* and The Irish cultural revival

As discussed in chapter one, *Eithne* can be described as a quintessential product of a cultural revival responsible for awakening a collective Irish national existence.⁷⁴ *Eithne* aligns quite strikingly with several archetypal revival notions. Reaching back to an ancient Celtic or pre-Christian era, *Eithne*’s plot is highly suggestive of a revival-based work. Exponents of the Gaelic revival were, as Thomas Bartlett highlights, ‘in headlong flight from the modern world’ and the thematic quality for this new art was to be found, ‘largely, in pre-Christian Ireland.’⁷⁵ Bartlett further states, again very much in line with the premise of *Eithne*, that ‘this pagan land possessed the inestimable advantage of being free of both Catholics and Protestants (and grubby middle classes) and instead was peopled only by peasants, aristocrats, heroes, magicians and poets.’⁷⁶ In *Eithne*, this very world is at its most evident: the chorus sections representing the peasants or the common folk of neighbouring chieftains, warriors and maidens, aristocrats in the form of the Irish nobility, the hero in Ceart, the magical fairy maids and Tír na nÓg or ‘land of youth’, and poets in the form of heralds and courtiers.⁷⁷

The use of the Irish language for the opera’s libretto is undoubtedly another strong suggestion of the work’s revival status and Tomás Ó Ceallaigh’s Irish libretto was highly praised in reviews of *Eithne*. Subsequent to the Rotunda première in 1909 and

⁷³ *Irish Times*, ‘The Oireachtas. New Irish Opera’, *Irish Times*, 3 August 1909.

⁷⁴ See chapter one, 19.

⁷⁵ Thomas Bartlett, *Ireland: A History* (Cambridge: Cambridge University Press, 2010), 346.

⁷⁶ *Ibid.*, 346.

⁷⁷ See ‘Dramatis Personae’ in O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, iii.

the Gaiety performances in 1910, Ó Ceallaigh is praised as ‘a poet of no mean taste and ability’⁷⁸ and also that his libretto was ‘exquisitely wrought.’⁷⁹ The critic in the *Irish Times* also acknowledges the excellence of the libretto stating that ‘those who have interested themselves in it will doubtless have observed its promise of stage effectiveness.’⁸⁰ Thus, considering the literary merit of *Eithne*’s libretto, it would also align quite poignantly with some more specific revival philosophies, which stipulated the integrity and dignity of representations of Ireland in literature and theatre.⁸¹ By self-consciously seeking to realise a new national consciousness through art, it was projected that this consciousness would be ‘unmistakably Irish, yet cosmopolitan rather than insular and displaying genuine literary merit.’⁸² As an opera of the western art music tradition, written in the Irish language, on an Irish mythological subject and musically interspersed with Irish ethnic inspiration, *Eithne*, in so many ways was the exact realisation of this ideal of a new national consciousness – perhaps even more so than contemporary theatre pieces or literature. The realisation of this new national consciousness through art was not indeed unique to contemporary literary figures alone but common to all individuals and organisations (as diverse as The Abbey Theatre, Sinn Féin, The Gaelic League and The Gaelic Athletic Association) associated with an overall revival in a collective, ethnic Irish cultural imagination.

Eithne’s creation, of course, was by no means circumstantial but a concerted effort, by the Gaelic League to assert a new and spectacular form of sophisticated Irishness

⁷⁸ ‘Eithne Ní Pheadair’ (Annie Patterson), ‘Music of Ireland: A Professor of Irish Music’, *The Leader*, 22 January 1916.

⁷⁹ *Ibid.*, 22 January 1916; *Freeman’s Journal*, ‘An Irish Opera. Successful Performance of Eithne’, *Freeman’s Journal*, 3 August 1909.

⁸⁰ *Irish Times*, ‘An Irish Opera. Mr. O’Dwyers “Eithne”’, *Irish Times*, 2 August 1909.

⁸¹ Bartlett, *Ireland*, 346.

⁸² *Ibid.*, 346.

which was steeped in ‘the spirit of the past.’⁸³ The promotion and critique of *Eithne*, in particular in the lead up to the 1909 performances, was saturated with this kind of rhetoric, attributing the creation of *Eithne* to some divine and ancient influence. In an article from the *Belfast Telegraph* in July 1909 entitled ‘New Opera in Irish: “Eithne” at the Rotunda During Oireachtas Week’, the opening paragraphs deal solely with a deeply nationalistic and philosophical argument for the revival of ‘Irish Ireland’:

The hope of Irish Ireland is to revive the spirit of the past, to bring into our modern life and thought something of the beauty and much of the proud and healthy spirit of the Ireland of our forebears. This is one of the main purposes and hopes of those who are laboring to build the new Ireland to-day. ... These are some of the reasons why the coming oireachtas will produce an Irish opera – Irish in the language of story and song, Irish in theme and persons, Irish in musical inspiration, and Irish in the right of its composer and director and its executants.⁸⁴

It is remarkable, therefore, that a work which displays so many of the artistic characteristics associated with the philosophies which defined the works of the Gaelic revival should be neglected for well over a century.

2.5 Conclusion

As referred to in chapter one, *Eithne* partly succeeded in the synthesis of Irish traditional music and European art music.⁸⁵ However, the dislocation of art music within the Irish cultural context and, in particular, within the parameters of the Irish cultural revival meant that a work as substantial as *Eithne*, and indeed a great deal more Irish art music works, could not provide the stimulus for the establishment of a new national concept of art music.

⁸³ *Belfast Telegraph*, ‘New Opera in Irish: “Eithne”’, *Belfast Telegraph*, 9 July 1909.

⁸⁴ *Ibid.*, 9 July 1909.

⁸⁵ See chapter one, 31.

The production of *Eithne* was, however, seen by many as the ideal vehicle of opportunity to establish a concept of a purely ‘national opera’ for Ireland. The writer in the *Belfast Telegraph*, previewing and promoting *Eithne* in July 1909 made an impassioned case for this very idea:

It is impossible to think of an Ireland in which there should be no opera; it would be sad to think that the only opera known in Ireland should be foreign. It would be sad to think that the lovely rich sound of the Irish should never flow out in sonorous chorus, that the delicate, infinitely tuneful and searching melodies of the old times should never be heard rising in their sweetness over the sumptuous magnificence of orchestral harmonies. We must have a national opera, as we must some day have a national school of painting and architecture and sculpture. Without it our national life would be thin and our rising country would look strangely maimed.⁸⁶

However, the same writer later points to the fact that opera is not seen as an important part of Irish culture stating that, ‘The Gael has not the habit of opera.’⁸⁷ This statement resonates in its simplicity and perhaps still holds true to this day.

Despite pleas for *Eithne* to be restaged and performed again in the immediate years following the 1909 and 1910 performances,⁸⁸ the political events which unfolded between the 1916 Rising and the establishment of the Irish Free State in 1922 significantly curtailed any appetite for the dissemination of Irish operatic stage works. Furthermore, in the years immediately following the establishment of the Free State, Benjamin Dwyer maintains that ‘The old colonial power was simply replaced by a

⁸⁶ *Belfast Telegraph*, ‘New Opera in Irish: “Eithne”’, *Belfast Telegraph*, 9 July 1909.

⁸⁷ *Ibid.*, 9 July 1909.

⁸⁸ Patterson, writing in the *Journal of the Ivornian Society* in 1914 and later in the *Leader* in 1916 suggests that either Joseph O’Mara or Vincent O’Brien, both of whom had opera companies at the time, consider a restaging of the opera. Patterson, ‘Music and Language Notes’, 117. Dn Ir 794105 i 1; ‘Eithne Ní Pheadair’ (Annie Patterson), ‘Music of Ireland: A Professor of Irish Music’, *The Leader*, 22 January 1916.

new bourgeoisie and bureaucratic élite’ and that in the ensuing ‘atmosphere of cultural claustrophobia, art music received little attention or subsidy.’⁸⁹

It is apparent that O’Dwyer had some difficulty with the more zealous members of the Gaelic League when it came to programme planning for the Oireachtas choir: ‘These [the ultra-traditionalists] said he [O’Dwyer] was going too far from what they considered to be the true sentiment of the Irish music, which in their opinion, could only be expressed perfectly and in its natural purity by the “traditional singer,” and that *unaccompanied!*’⁹⁰ These ultra-traditionalists, who, conceivably, would have gained even more prominence from 1916 onwards, may indeed have not been overly satisfied at the idea of a so-called colonial art form (that is, opera) being hailed as the disseminator of Irish political interests.

Politically, *Eithne*’s status as an Irish language theatre piece was undoubtedly linked to the Irish language movement, as instigated by the Gaelic League. It was extensively argued by Douglas Hyde, one of the key figures of this language movement, that Irish could be a unifying force and a cultural denominator, which Protestants and Catholics could share equally.⁹¹ However, as the twentieth century began to take shape and the more the Irish language movement came to prominence, the more the language itself was seen exclusively as an expression of Irish Catholic nationalism. By 1916 this reality was at its most vivid, as Bartlett highlights:

... every public question had its political dimension and the Irish language was no exception; from an early date, the language revival movement was a home for advanced nationalists for

⁸⁹ Benjamin Dwyer, *Different Voices: Irish Music and Music in Ireland* (Hofheim: Wolke Verlag, 2014), 56.

⁹⁰ Patterson, ‘Music and Language Notes’, 117. Dn Ir 794105 i 1.

⁹¹ Bartlett, *Ireland*, 346.

which Irish had become a touchstone for those who yearned to fashion a new Gaelic identity for themselves.⁹²

Even though *Eithne* was initially well received, its strong association with the Irish language movement may well have inhibited any initial holistic social acceptance in terms of the less open-minded, Anglo or Protestant viewpoint, given the significant religious and cultural tensions of the time. Correspondingly and paradoxically, as the political context of Ireland became more militarised, the use of the Irish language in an art form associated with the colonial influence may well have inhibited its acceptance in the imagination of the ‘ultra-traditionalist’ or Catholic viewpoint. Although *Eithne* is a work with clear nationalistic overtones,⁹³ set ‘in the land of Erin before the coming of the stranger,’⁹⁴ it is possible that this overt nationalistic rhetoric may have been more of an appeal to appease the concerns of those of the ‘ultra-traditionalist’ persuasion. In short, the socio-political issues related to the Irish language movement may well have been a significant contributing factor to the work’s reception malaise. It appears as though *Eithne* was almost apathetically received by both sides of a bitter cultural divide, being seen solely as an expression of Irish Catholic nationalism on one hand and unable to completely satisfy the new Irish nationalistic consciousness on the other.

⁹² Bartlett, *Ireland*, 342.

⁹³ Klein, ‘Celtic Legends in Irish Opera’, 46-47.

⁹⁴ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, iii.

Chapter Three

Cén Chanúint? Linguistic Performance Considerations for *Eithne*

3.1 Introduction

Mark Ross Clark has noted that ‘Whether it is the person who created the opera, or the person who brings that opera to life, the professionals in power expect singers to be prepared.’¹ Preparing to sing any operatic material is an interactive art and the process of preparation is sometimes far from obvious,² not least when it comes to preparing the music from *Eithne*, which has been not been performed in its entirety for over one hundred years. If limited performance frequency of *Eithne* is an obstacle with regard to performance preparation to the singer in terms of performance history, recordings, style and any pertinent technical literature, this is compounded by the fact that the opera’s primary text is written in Irish, a language practically alien to the operatic genre. Nonetheless, despite these hindrances, the question of preparation in this case is not removed from the modern principles that govern what is generally accepted as good professional practice; creative teams involved in the production of opera (coaches, conductors, stage directors and, in certain cases, the composers or, indeed, the editors³) expect singers to know the music, understand the intent of the opera, the emotions of the characters and to look deeply and intelligently into their music while also staying flexible and open to the inspiration and the suggestions of others.⁴ To achieve this acute understanding of character and intention (and therefore

¹ Mark Ross Clark, *Singing, Acting and Movement in Opera: A Guide to Singer-etics* (Indiana: Indiana University Press, 2002), 103.

² *Ibid.*, 103.

³ In a recent recording and concert performance of Offenbach’s rarely performed opera buffa *Fantasio* (Offenbach. *Fantasio*. Orchestra of the Age of Enlightenment, Mark Elder. 2014. Compact disc. Opera Rara. ORC51.), the creator of the critical edition for the recording and performance, Jean-Christophe Keck, was a member of the creative team.

⁴ Clark, *Singing, Acting and Movement in Opera*, 103.

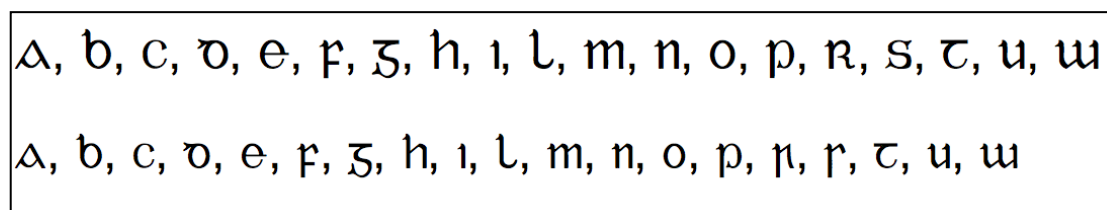
an appropriate interpretation of the music), however, a singer must focus on the meaning of and competent realisation of the vocal text. By committing completely to the special characteristics of each language, the production of vocal technique is made easier and crucially the style and fulfillment of character nuance of the music is greatly assisted.⁵ Thus, proficiency in language realisation is of vital importance.

As Irish is not a language associated with classical music in general, discourse regarding its realisation for the purposes of classical music performance is non-existent. A discussion, therefore, relating to the Irish text in question and its phonetic realisation is necessary. This discussion will focus primarily on the lexical and phonological issues which arise in relation to *Eithne*'s text.

3.2 Lexical Considerations

The vocal text in both the autograph score and the piano-vocal score of *Eithne* are printed using a stylised form of the Irish language in an antiquated type known as *an cló gaelach* 'Gaelic print' (Figure 3.1).

Figure 3.1: Cló Gaelach Alphabet in Upper and Lower Case⁶



⁵ Lynn Eustis, *The Singer's Ego: Finding Balance between Music and Life* (Chicago: GIA Publications, 2005), 58.

⁶ The letters *j, k, q, v, x, y, z* are not traditionally part of the Irish alphabet but have been imported from other languages, particularly English. Raymond Hickey, *The Dialects of Irish: Study of a Changing Landscape* (Berlin & Boston: De Gruyter, 2011), 402.

Dermot McGuinne notes that the *cló gaelach* was ‘an older type of font which was used for Irish manuscripts and books from the illuminated manuscripts of the Middle Ages (based on insular scripts of Latin) to the beginning of the twentieth century.’⁷ To compound matters, any *cló gaelach* text generally engaged an older, stylised version of Irish spelling which was largely dispensed with during the twentieth century.⁸ The Irish Government, with the introduction of the Caighdeán Oifigiúil, ‘Official Standard’, for the Irish language, instituted the departure from this form of spelling during the 1940s. This spelling reform was established primarily in a series of related official publications when the creation of both Irish and English versions of official, legally binding documents became State policy.⁹ Correspondingly, this official spelling reform overlapped with the switch from the *cló gaelach* font to the modern Roman type.¹⁰ In line with the use of the *cló gaelach* (Example 3.1), the vocal text in *Eithne* utilises the pre-reform version of Irish spelling.

⁷ Dermot McGuinne, *Irish Type Design: A History of Printing Types in the Irish Character* (Dublin: Irish Academic Press, 1992), 163-193; cited in Raymond Hickey, *The Dialects of Irish: Study of a Changing Landscape* (Berlin & Boston: De Gruyter, 2011), 401.

⁸ Pádraig Ó Duinnín, ‘Foclóir Uí Dhuinnín’, <<http://glg.csisdmz.ul.ie/index.php?find=Irish>> [accessed 20 January 2013].

⁹ Hickey, *The Dialects of Irish*, 401.

¹⁰ *Ibid.*, 401.

Example 3.1: Robert O’Dwyer, *Eithne* – Act 1, Bars 589-590¹¹

SOPRANO. *ff* Allegro. $\text{♩} = 126$.
 Fhreasair, a tóí - ce, Fhreas - air, Cnéad fá nár cóir, nár
 ALTO. *ff*
 An-swer oh witch, yes an - swer, Why should they not their
 TENOR. *ff*
 Fhreasair, a tóí - ce, Fhreas - air, Cnéad fá nár cóir, nár
 BASS. *ff*
 An-swer oh witch, yes an - swer, Why should they not their
 Fhreasair, a tóí - ce, Fhreas - air, Cnéad fá nár cóir, nár
 Allegro. $\text{♩} = 126$.
 rit. *ff*

Prior to the spelling reform in the 1940s, many sequences of letters with no phonetic realisation were a very common feature in Irish spelling. Hickey reveals that these ‘orthographic consonant clusters at the end and in the middle of words were removed, unless they were perceived as important cues to the pronunciation of the vowels which preceded them.’¹² Hickey further explicates this process using the following example:

For instance, the vowel in the first syllable of a word like *comhdháil* ‘meeting, conference’ is /o:/ and this is indicated in writing by <mh> (which is not pronounced) after <o>. For this reason, the right slanting stroke over a vowel (Irish *fada* or *síneadh*) came to be confined to those spellings where no lenited consonant immediately followed a vowel. Thus pre-reform

¹¹ Robert O’Dwyer & Thomas O’Kelly, *Eithne: Romantic Opera founded upon The Irish folk-story Éan an Cheoil Bhinn* (Dublin: Cramer, Wood & Co., 1910), 93.

¹² Hickey, *The Dialects of Irish*, 402. In this chapter, segments of Irish words are expressed in italics and enclosed between left and right chevrons and their IPA (International Phonetic Association) equivalent enclosed between forward slashes (e.g. <ó> = /o:/). Whole Irish words are expressed in italics with their IPA equivalent between square brackets (e.g. *Cló* = [klo:]). Translations of Irish words are expressed in inverted commas directly after the word in question (e.g. *cló gaelach* ‘Gaelic print’). All symbols are in accordance with the IPA chart found on page 73.

cómhdháil (Dinneen 1927: 238) is now written *comhdháil*. Other orthographic lenited consonants were removed from spelling, e.g. where two such consonants occurred in sequence as in *socrúighthe* ‘arranged, settled’ > *socrúithe* or where a lenited consonant was followed by a non-lenited one as in *brúighthe* ‘bruised, crushed’ > *brúite*.¹³

A word such as *siubhal*,¹⁴ ‘walk,’ is an immediate example from *Eithne* where lenited consonants should not be pronounced. The <bh> cluster in this word is not pronounced, therefore the post-reform spelling of *siubhal* is *siúl*. It is worth noting, however, that the omitted lenited consonant cluster <bh> is followed by the vowel <a>; in the pronunciation of the pre-reform version, this vowel is unstressed and, according to Hickey, ‘vowels which do not carry stress are much reduced phonetically in Irish’.¹⁵ In the post-reform spelling, therefore, the <a> was removed completely and a right slanting accent known as a *fada* placed on the <u> to emphasise the absence of the unstressed vowel <a>.¹⁶

A further development in the spelling reform included the removal of the superscript Latin-based *punctum delens* dot or the *séimhiú* ‘lenition’ over a consonant.¹⁷ This dot indicated a softening or lenition of the consonant in question and was thus replaced with a <h> during the spelling reform. An example from *Eithne* would be the word *fáth*, ‘reason’ (Table 3.1).¹⁸

¹³ Hickey, *The Dialects of Irish*, 402.

¹⁴ Taken from the line ‘Is fada mé ón tsiubhal’. O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 151. The presence of the <í> at the beginning of the word *siubhal*, in this case, is because of the presence of *ón* ‘from’ beforehand. In Irish grammar, the presence of a preposition before a word denotes the usage of an *orú* ‘eclipsis’ or hardening of the subsequent consonant. This does not apply to words beginning with a vowel.

¹⁵ Hickey, *The Dialects of Irish*, 402.

¹⁶ *Ibid.*, 403.

¹⁷ *Ibid.*, 403.

¹⁸ Taken from the line ‘A fáth do leoin i n-eol don té’. O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 154-155.

Table 3.1: Replacement of *séimhiú* in post-reform in the word *fáth*

Pre-reform Version	Lenited Consonant Change	Post-reform Version
ḟáṫ	ṫ becomes <th>	<i>fáth</i>

The *cló gaelach* font, therefore, for reasons of practical legibility, was wholly dispensed with in the edited version of *Eithne*. Using a *cló gaelach* transcription guide,¹⁹ the entire text of *Eithne* was transcribed to modern Roman type. This transcription to the Roman type provides a more lexically accessible text for the singer.

Eithne's libretto, however, contains a mixture of modern and archaic vocabulary, harking back to the Gaelic League's ideal of what Joseph Ryan describes as its 'primordial commitment to the language,'²⁰ mingling the promotion of both old and modern Irish. The archaic parts of *Eithne*'s libretto have no accredited or reliable post-reform spelling equivalent; even in the event of any possible spelling update, it is not clear whether the archaic vocabulary in question would align with post-reform spelling principles and thus may, perhaps, require a replacement to modern, approximate versions of the words in order to facilitate a word-for-word translation of *Eithne*'s libretto although, philologically, this would appear to present more problems than it would solve. However, the necessity of a translation is of paramount

¹⁹ Appendix A, *Cló Gaelach* Transcription Guide, 150. *Cló Gaelach* Transcription Guide. Anon, 'Cló Gaelach Transcription Guide', <www.nualeagais.ie/foghlaim/seanchlo.php> [accessed 20 January 2013].

²⁰ Joseph J. Ryan, 'Nationalism and Music in Ireland' (PhD dissertation, National University of Ireland, Maynooth, 1991), 282-283.

importance to a fully operational vocal score, therefore, comprehensive translation of *Eithne*'s libretto is provided as an appendix to this thesis.²¹

As conformation to the highest philological standards regarding the editing of vocal text is of vital importance,²² the majority of pre-reform versions of spelling have been maintained in the edited vocal score of *Eithne* as any tampering with the archaic parts of the language in the libretto may philologically compromise the text. However, a development of the spelling reform relating to the replacement of the diphthong <sg-> has been employed in the edited vocal score. Even before the official spelling reform in the 1940s, the spelling adopted for this diphthong was in decline early in the twentieth century.²³ An example of this replacement is found in the pre-reform version of *scéal* 'story', which used to be spelled *sgéal*.²⁴ Due to the contemporary decline of this diphthong, the minimal philological and phonological impact, words containing <sg-> were updated with <sc-> in the edited vocal score of *Eithne*.

3.3 Phonological Considerations

Irish is a Celtic language that falls into the Goidelic or Q-Celtic (Irish Gaelic, Scottish Gaelic, Manx) family of modern Celtic languages²⁵ whereas Brythonic or P-Celtic languages include Welsh, Cornish, Breton and Gaullish.²⁶ Irish shows the normal division into consonants and vowels and, consisting of fifty-six phonemes, vowels in the Irish language can be classified into long and short vowels, diphthongs and

²¹ Appendix D, Translation of *Eithne*'s Libretto, 154-204.

²² James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge University Press, 1996), 64.

²³ Pádraig Ó Duinnín, 'Foclóir Uí Dhuinnín'.

²⁴ This is the spelling of *scéal* as written in *Eithne*: 'Ní fíor do sgéal'. O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 41.

²⁵ Simone Petry, *Synopsis of Important Facts about Ireland: History and Language* (Munich: GRIN Publications, 2006), 9.

²⁶ Colm Ó Baoill, 'A History of Gaelic to 1800', in M. Watson & M. Macleod (eds), *The Edinburgh Companion to the Gaelic Language* (Edinburgh: Edinburgh University Press, 2010), 1.

triphthongs. Consonants in Irish are also characterised by voice distinction with voiced and voiceless consonants at the most common points of articulation having labial, labio-dental, dental/alveolar and velar segments along with a voiceless glottal fricative.²⁷ Irish is notable, however, in not having phonological voiced sibilants,²⁸ that is, ‘z’ sounds such as in ‘zebra’ or ‘vision’ found in the English language and in this respect aligns itself with the North Germanic languages and Finnish.

The principal phonological feature of Irish is the distinction between palatal and non-palatal consonants.²⁹ This distinction applies to all consonants, with the exception of the voiceless glottal fricative, that is, ‘h’, and is an essential element of both the morphological and lexical structure of the language. While phonetically non-palatal consonants are typically produced using the labial and labio-dental areas of the mouth, palatal consonants are produced by raising the middle of the tongue towards the palate and depending on dialect, palatal sounds are generally indicated in transcription by placing or not placing a superscript yod, [j] for palatal or [v] for non-palatal (veral), after the sound in question.³⁰ The realisation of palatal coronals, however, varies greatly across the dialects as the following typical pronunciations show: *te* ‘hot’; Ulster [tʃɛ], Connaught [tʃɛ], Southern [tɛ].³¹ Even with a word as simple as *te*, the dialectal differences in the realisation of the word is highly indicative of the great pronunciation differences across the three principal dialects of

²⁷ Hickey, *The Dialects of Irish*, 33.

²⁸ *Ibid.*, 32.

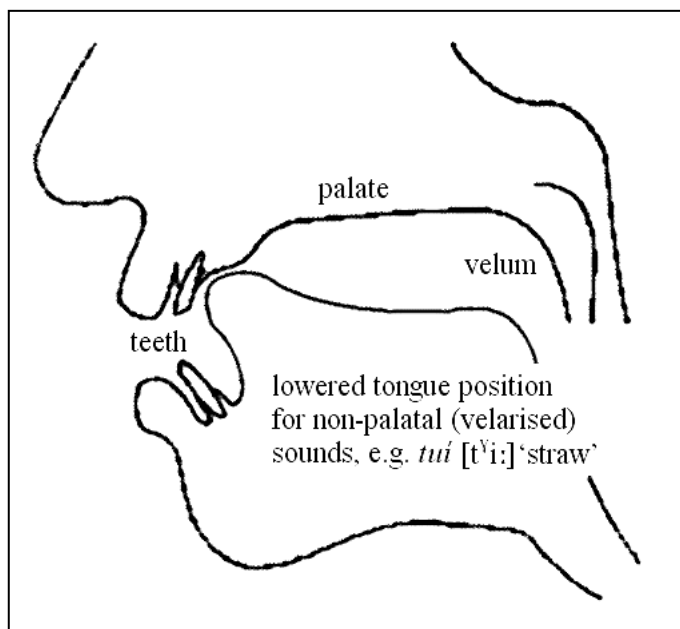
²⁹ *Ibid.*, 35.

³⁰ *Ibid.*, 35.

³¹ *Ibid.*, 35.

the Irish language.³² The articulation of non-palatal sounds, although, appears to be common to all dialects (Figure 3.2).³³

Figure 3.2: Articulation of Non-Palatal (velar) Sounds³⁴



As the Irish language has never been truly associated with opera, it is important to remember that phonological considerations regarding the language for the purposes of operatic vocal production remains an uncharted area of operatic studies. This situation is made more difficult by the fact that, despite the range of descriptive material available with regard to speech,³⁵ the relevant theoretical phonology has failed to determine with any certainty a standard-received pronunciation model of the Irish

³² Hickey, *The Dialects of Irish*, 104. Neither of the principal modern Irish-English dictionaries, *Foclóir Gaeilge-Béarla* (Ó Dónaill, 1977) and *Gearrfhoclóir Gaeilge-Béarla* (Government of Ireland, 1981) have any phonetic transcriptions of the original dialects in their original form. It is, however, also worth noting that an online English-Irish dictionary was launched on 24 January 2013 by Forás na Gaeilge, www.foclóir.ie, where for the first time interactive sound files of each word for each of the three principal dialects is now available.

³³ *Ibid.*, 36.

³⁴ Raymond Hickey, 'Fuaimeanna na Gaeilge – The Sounds of Irish: Introduction', <https://www.uni-due.de/FnG/FnG_Intro.htm> [accessed 15 April 2014].

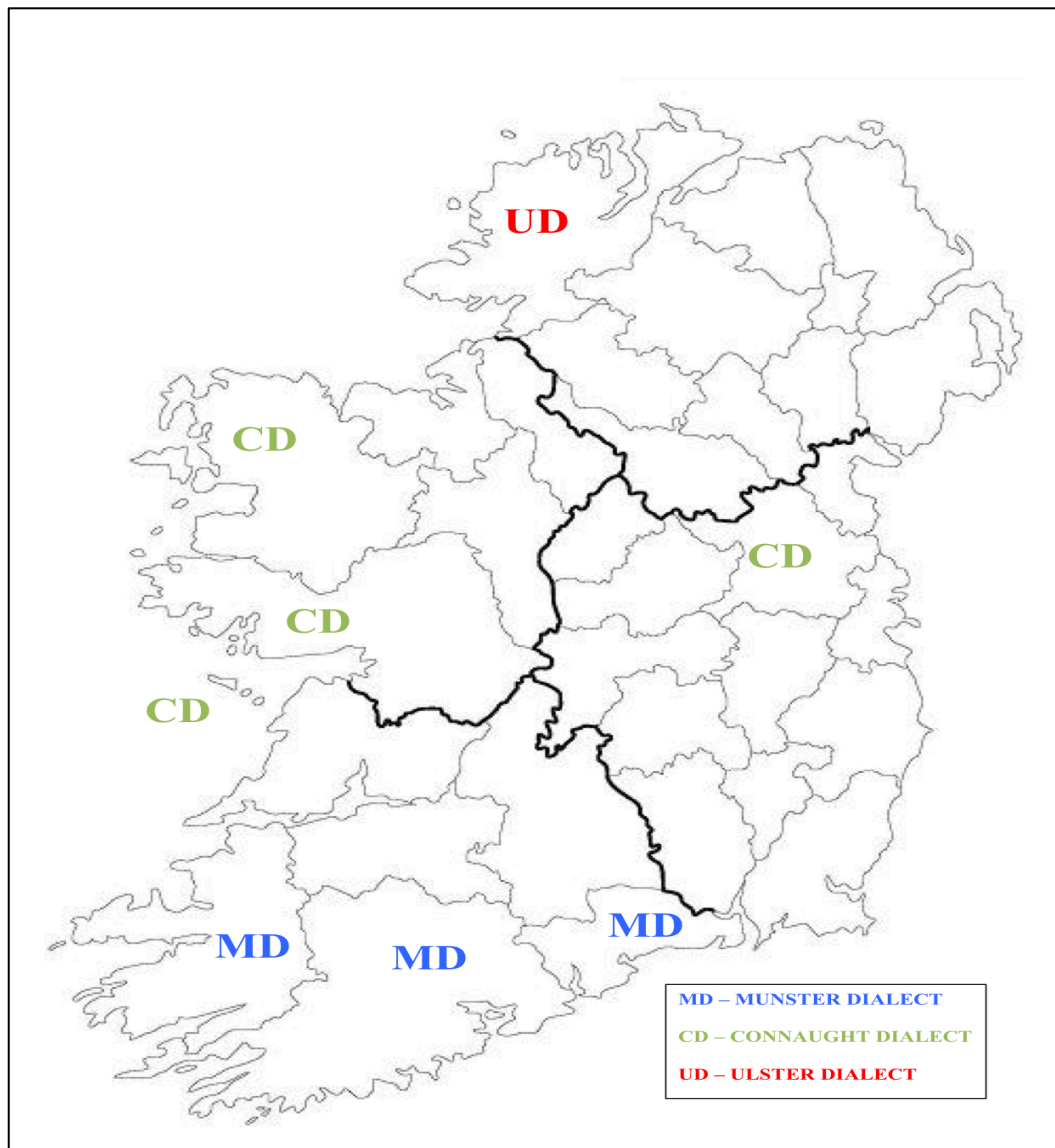
³⁵ Anna R. K. Bosch, 'Phonology in Modern Gaelic', in M. Watson & M. Macleod (eds), *The Edinburgh Companion to the Gaelic Language* (Edinburgh: Edinburgh University Press, 2010), 262.

language. For the basic purposes of operatic vocal production, a standardised model of pronunciation (unfettered by any strong regional accent or influence) for speech that can be phoneticised using the International Phonetic Association (IPA) system is generally regarded as necessary for the purposes of clear pronunciation, enunciation and expression.³⁶ The existence, however, of significant dialectal divisions has proved the primary obstacle regarding standardisation of the Irish language. While arguably countless sub-dialects of Irish are to be found throughout the island of Ireland, the primary divisions are the Munster dialect, spoken generally in Kerry, Cork and Waterford, the Connaught dialect spoken generally in Galway, Mayo, on the Aran Islands and to a certain extent in the Ráth Chairn Gaeltacht area of Meath and the Ulster dialect spoken in parts of Northern Ireland but more specifically in Donegal (Figure 3.3). There is no definitive Leinster dialect due to the historical predominance of English and multiple dialectal influences; the officially recognised Gaeltacht area of Ráth Chairn in Meath came about as a result of the resettling of families primarily from the Connemara/Galway Gaeltacht in the early years of the Irish Free State.³⁷

³⁶ Kathryn LaBouff, *Singing and Communicating in English: A Singer's Guide to English Diction* (Oxford: Oxford University Press, 2007), 3. International Phonetic Association, *Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet* (Cambridge: Cambridge University Press, 1999), 3.

³⁷ Hickey, *The Dialects of Irish*, 118.

Figure 3.3: Map of the primary dialect divisions of the Irish language in Ireland³⁸



An attempt to standardise the Irish language known as the *lárchanúint*, ‘central dialect’ was devised in the 1980s and this effort is chiefly associated with Dónall Ó Baoill. Intended as a core dialect, the *lárchanúint* would serve as a basic model for all learners of the language. While largely unsuccessful, the *lárchanúint* is notable, in its use of a quasi IPA-based phonetic transcription (Table 3.2) and, in the piloting of the

³⁸ This figure is a modified version of a similar map found in Petry, *Ireland: History and Language*, 9.

lárchanúint, this phonetic transcription was devised and circulated in the government publication, *An Foclóir Póca* ‘pocket dictionary’ (1986).

Table 3.2: Examples of *Lárchanúint* phonetic transcriptions in *An Foclóir Póca*³⁹

Word	Phonetic transcription
leabhar ‘book’	l'aur
imeacht ‘going’	im'əxt

In the preface of *An Foclóir Póca*, Ó Baoill states:

The system of pronunciation proposed here contains all the essential contrasts found in the three main dialects. It does not correspond in every detail to any one dialect but contains a core common to them all. It is hoped that this core dialect will assist the teaching and learning of spoken Irish at a basic and intermediate level, and that the system will serve as a guide to Irish pronunciation for those involved in lecturing, broadcasting and in the media generally. For those already fluent in Irish, this core dialect is not to displace their existing dialect but is intended as an alternative medium for use in more formal contexts.⁴⁰

Considering its orientation towards the IPA system of pronunciation, the *lárchanúint* would appear to be a useful tool for a singer attempting to prepare music from *Eithne*. However, the *lárchanúint* aligns itself with certain inaccuracies that appear in twentieth-century dialect studies of Irish with the primary concern of phonological theorists suggesting that the *lárchanúint* has an artificial feel and therefore is at odds with natural dialect realisations.⁴¹ Hickey surmises that ‘it is perhaps a comment on

³⁹ Hickey, *The Dialects of Irish*, 104.

⁴⁰ Niall Ó Dónaill (ed.), *Foclóir Póca* (Baile Átha Cliath: An Gúm, 2001), ix-xii. The Irish word for ‘dialect’, *canúint*, translates literally as ‘singing-style’.

⁴¹ Petry, *Ireland: History and Language*, 10.

the *lárchanúint* itself that it is was only used for the small pocket dictionary of Irish.⁴²

However, the *lárchanúint*'s IPA-based phonetic transcription, while certainly not definitive, provides a helpful, initial reference tool from which to gain a basic understanding regarding the pronunciation of the Irish language. However, the formation of an IPA transcription using the 2005 IPA alphabet (Figure 3.4), which is firmly rooted in Hickey's orthographical and phonological guidelines with regard to the transcription and pronunciation of pre-reform Irish, is far more desirable from a comprehensive phonological viewpoint.

⁴² Hickey, *The Dialects of Irish*, 104.

Figure 3.4: IPA Phonetic Alphabet (revised to 2005)⁴³

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC)

© 2005 IPA

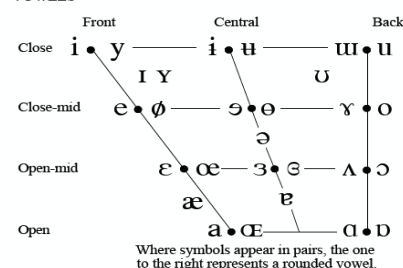
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			ʀ					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
◌◌	ɓ	ʼ
◌	ɗ	ɓʼ
◌!	ɟ	tʼ
◌ɸ	ɠ	kʼ
◌	ʄ	sʼ
		Examples:
		Bilabial
		Dental/alveolar
		Palatal
		Velar
		Uvular
		Alveolar fricative

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

OTHER SYMBOLS

- ɱ Voiceless labial-velar fricative
- ɰ Voiced labial-velar approximant
- ɥ Voiced labial-palatal approximant
- ħ Voiceless epiglottal fricative
- ʕ Voiced epiglottal fricative
- ʡ Epiglottal plosive
- ɕ ʑ Alveolo-palatal fricatives
- ɺ Voiced alveolar lateral flap
- ɥɥ Simultaneous ɥ and ɥ

Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.



SUPRASEGMENTALS

- ˈ Primary stress
- ˌ Secondary stress
- ː Long
- ˑ Half-long
- ˚ Extra-short
- ◌| Minor (foot) group
- ◌|| Major (intonation) group
- ◌· Syllable break
- ◌◌ Linking (absence of a break)

TONES AND WORD ACCENTS

- | LEVEL | CONTOUR |
|----------|------------------|
| é̃ or ɛ̃ | ↗ Extra high |
| é̂ or ɛ̂ | ↗ High |
| é̄ or ɛ̄ | ↗ Mid |
| é̇ or ɛ̇ | ↗ Low |
| é̆ or ɛ̆ | ↗ Extra low |
| ↓ | Downstep |
| ↑ | Upstep |
| é̌ or ɛ̌ | ↘ Rising |
| é̍ or ɛ̍ | ↘ Falling |
| é̎ or ɛ̎ | ↘ High rising |
| é̏ or ɛ̏ | ↘ Low rising |
| é̐ or ɛ̐ | ↘ Rising-falling |
| ↗ | Global rise |
| ↘ | Global fall |

DIACRITICS Diacritics may be placed above a symbol with a descender, e.g. ɪ̥

◌◌	Voiceless	◌̥	◌̜	Breathy voiced	◌̤	◌̚	Dental	◌̪	◌̠
◌̣	Voiced	◌̤	◌̥	Creaky voiced	◌̜	◌̚	Apical	◌̪	◌̠
◌̣	Aspirated	◌̤	◌̥	Linguolabial	◌̤	◌̚	Laminal	◌̪	◌̠
◌̣	More rounded	◌̤	◌̥	Labialized	◌̤	◌̚	Nasalized	◌̤	◌̚
◌̣	Less rounded	◌̤	◌̥	Palatalized	◌̤	◌̚	Nasal release	◌̤	◌̚
◌̣	Advanced	◌̤	◌̥	Velarized	◌̤	◌̚	Lateral release	◌̤	◌̚
◌̣	Retracted	◌̤	◌̥	Pharyngealized	◌̤	◌̚	No audible release	◌̤	◌̚
◌̣	Centralized	◌̤	◌̥	Velarized or pharyngealized	◌̤	◌̚			
◌̣	Mid-centralized	◌̤	◌̥	Raised	◌̤	◌̚			
◌̣	Syllabic	◌̤	◌̥	Lowered	◌̤	◌̚			
◌̣	Non-syllabic	◌̤	◌̥	Advanced Tongue Root	◌̤	◌̚			
◌̣	Rhoticity	◌̤	◌̥	Retracted Tongue Root	◌̤	◌̚			

⁴³ Anon, 'IPA Chart', <<http://www.langsci.ucl.ac.uk/ipa/ipachart.html>> [accessed 11 April 2014].

3.4 IPA Transcription for Pre-Reform Irish in *Eithne*

The phonetic transcription system that can be used for the pre-reform Irish with regard to any part of the text in the edited vocal score of *Eithne* corresponds to the recommendations of the International Phonetic Alphabet. The decision to use the IPA system was taken primarily because it is recognised as the primary phonetic tool used by singers. Furthermore, other phonetic transcriptions of Irish found in published works, such as *An Foclóir Póca*, while initially helpful, do not make clear-enough distinctions between phonological segments, phonetic realisations, palatality and verality.⁴⁴ Hickey distinguishes between the use of capital letters in the IPA and the Irish phonetic systems found in *An Foclóir Póca* (Table 3.3):

The latter uses uppercase N and L to indicate nasal or liquid which is pronounced with maximum secondary articulation along a palatal-velar cline. Where an uppercase N or L is used with the prime symbol ['] this indicates a strongly palatal n- or l- sound; without the prime it indicates a strongly velarised n- or l- sound.⁴⁵

Table 3.3: Irish Phonetic and IPA Transcription in Comparison⁴⁶

	Irish phonetic sign/indication	Irish phonetic sample	IPA sign	IPA sample
Palatality	prime	<i>neart</i> ⁴⁷ N' a:rt	j	<i>neart</i> /n'a:rt / 'enough'
Velarity	uppercase	<i>Naoise</i> ⁴⁸ Ni:ʃe	ɣ	<i>Naoise</i> /n'vi:ʃe/ 'Naoise'

As the status of the varying degrees of palatisation and velarisation across the dialects of Irish has been the core subject of debate in Irish phonetics, Hickey advocates a four-way phonological distinction in the transcription of Irish using the IPA system in

⁴⁴ Hickey, *The Dialects of Irish*, 405.

⁴⁵ *Ibid.*, 405.

⁴⁶ This table is a modified version of a similar table found in Hickey, *The Dialects of Irish*, 405.

⁴⁷ Taken from the line 'Cruthuigh, cruthóhad neart'. O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 191.

⁴⁸ Taken from the line 'Chan Déirdre ag caoineadh a Naoise chóir'. O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 156.

order to satisfy these variants.⁴⁹ However, for the purposes of providing an Irish language pronunciation reference tool for the vocal text in the edited vocal score of *Eithne*, furnishing a similar four-way system may over-complicate matters, especially given the need for singers to modify the vowels and sounds of the language in any case so as to accomplish uniformity of timbre and acoustic strength.⁵⁰

Due to the more simplistic, binary division of maximum palatal and maximum velarised sonorants (Table 3.4) as opposed to other natural dialects which show threeway divisions of palatalisation and velarisation or more,⁵¹ any IPA transcription of the vocal text from the edited vocal score of *Eithne* should most likely lean towards the Munster dialect. This is not to say that palatalisation and velarisation should be lessened in any way; quite the contrary, by using the more simplistic and clearer Munster realisation of these two crucial phonological distinctions in the Irish language, the process of articulation is more definite and, therefore, the auditory result clearer. Not unlike operatic repertoire in Slavic languages, where palatalisation is commonplace,⁵² clear articulation between palatal and velar segments must also be key in the operatic realisation of the Irish language.

⁴⁹ Hickey, *The Dialects of Irish*, 406-407.

⁵⁰ Michael Benninger, Barbara Jacobsen & Alex Johnson, *Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders* (New York: Thieme, 1994), 70.

⁵¹ Hickey, *The Dialects of Irish*, 407.

⁵² Zhong Jun Shen & Peter Simon, *Comparison of Learning Classical Singing Between European and Chinese Singers* (Durham: Strategic Book Group, 2011), 91.

Table 3.4: Binary Palatalisation and Velarisation in Munster Irish in *Eithne*

Maximum Palatality	Maximum Velarity
cáil ⁵³ ‘fame’ /ka:lʲ/	Ceart ⁵⁴ ‘Ceart’ /kʲaɪt/
lár ⁵⁵ /lʲa:lʲ/	leat ⁵⁶ /lʲaɪt/

Unlike Slavic languages or indeed Italian or Spanish, the question of the trilled <r> is not relevant to Irish phonetics or phonology.⁵⁷ Kathryn LaBouff maintains that if a particular dialect does not naturally exhibit a trilled <r>, then it should not be used in opera or song.⁵⁸ As a result, an IPA transcription for any part of the text found in the edited vocal score of *Eithne* should retain a singular (that is not rolled) <r> sound symbolised by [ɹ].

The Munster dialect retains even further simplicity with regard to vowel quantity and quality as, unlike the Ulster or Connaught dialects, the transcription of both <u> and <o> is symbolised simply by /ʌ/ as opposed to /u/ and /o/. Across all dialects of Irish, however, the distinction between long and short vowels are lexically indicated by a right slanting accent over a vowel known as *fada* or *síneadh*. As is the case with pure Italian vowels,⁵⁹ these particular vowels in the Munster dialect are transcribed as either open or closed vowels.

⁵³ Taken from the line ‘Ag iarraidh cáil’. O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 33.

⁵⁴ Taken from the line ‘An Ceart so do mholar sibh ...’. O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 27.

⁵⁵ Taken from the line ‘An lár ‘na luighe’. O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 26.

⁵⁶ Taken from the line ‘seinn leat go fóill’. O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 155.

⁵⁷ Hickey, *The Dialects of Irish*, 408.

⁵⁸ LaBouff, *Singing and Communicating in English*, 108. With regard to the North American dialects of English, LaBouff maintains that the absence of trilled r’s or flipped r’s qualifies their absence in singing.

⁵⁹ *Ibid.*, 19.

3.5 Conclusion

The ability to map out an IPA transcription of the vocal text allows teachers, singers and coaches to take advantage of the natural resonance which exists within the words themselves.⁶⁰ While Kurt Adler maintains that the IPA system may indeed be ‘too complicated for every singer to learn’,⁶¹ Richard Miller notes that it is a rarity to find operatic professionals in North America ‘who ignore the valuable aids offered by the IPA system in accomplishing greater language awareness and pronunciation accuracy.’⁶²

The linguistic considerations for a singer wishing to prepare any of the music from the edited vocal score of *Eithne* prove numerous and noteworthy. Although the removal of the *cló gaelach* type gives the singer an easier lexical experience, the mixture pre-reform spelling and the archaic Irish text in the libretto presents a great challenge in fashioning a reliable IPA transcription of the vocal text. However, the IPA transcription theory in this thesis focuses on simplicity and clarity of sound. While this thesis does not claim to be definitive in its predilection for the Munster dialect of the Irish language for the purposes of operatic vocal production, the dialect does provide a simplicity and clarity which, at times, can be lost within the varying degrees of palatalisation and velarisation of the other principle dialects. The Munster dialect retains a clearer difference in what Hickey describes as ‘the polarity cline,’⁶³ with regard to the disparity between palatal and velar segments of the Irish language. This disparity has meant, however, that a commendable effort (and a seemingly

⁶⁰ Berton Coffin, *Overtones of Bel Canto* (Maryland: Scarecrow Press, 1980), xiii.

⁶¹ Kurt Adler, *Phonetics in Diction and Singing* (Minnesota: University of Minnesota, 1967), 4.

⁶² Richard Miller, *On the Art of Singing* (Oxford: Oxford University Press, 1996), 53.

⁶³ Hickey, *The Dialects of Irish*, 406.

helpful tool to a singer) such as the *lárchanúint* has fallen short of providing an appropriate IPA and standard, received pronunciation model of Irish.

The vocal text itself also points to a possible further reasoning for the selection of the Munster dialect. Throughout the libretto, there are several incidences of words such as *so*⁶⁴ ‘here’ and *phósais*⁶⁵ ‘I married’. *So* (pronounced [sʌ]) is more commonly spelled *seo* (and pronounced differently as [ʃʌ]) but *so* is more associated with Irish from West Kerry or Sliabh Luachra (Cork) and *phósais* (pronounced [fo:sas]), the first-person-singular in the past tense of the verb *pós* ‘to marry’ would normally be conjugated as *phós mé* but the incidence of removing the pronoun *mé* and inserting <-ais> at the end of the verb is a very strong characteristic of the West Kerry and Sliabh Luachra dialects.⁶⁶ Therefore, it may be fair to suggest that the usage of the Munster dialect in a performance of *Eithne* may indeed have some historical basis.

⁶⁴ Taken from the line ‘Cé’n bhrígh atá na glór so’. O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 97.

⁶⁵ Taken from the line ‘Ó phósais bean gan chroidhe’. O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 64.

⁶⁶ Mícheál Ó Siadhail, *Modern Irish: Grammatical Structure and Dialectal Variation* (Cambridge: Cambridge University Press, 1989), 319.

Chapter Four

Preparing the Edited Vocal Score of *Eithne*

4.1 Introduction

The task of preparing an edited vocal score is, fundamentally, a critical endeavour; it must conform to the standards of the critical editing of music. Therefore, as advised by James Grier, the process should consist ‘of a series of educated, critically informed choices.’¹ It is assumed that the intended readers of an edited score are musically discerning, thus the edition itself must be the foremost authority by which the music is communicated.² Margaret Bent suggests an archetype conceptuality for the editing of music when she states that ‘making a good edition is an act of criticism that engages centrally with the musical material at all levels, large and small,’³ or as expressed by Grier, editing ‘necessitates the interaction between the authority of the composer and the authority of the editor’.⁴ The interaction between composer and editor for this particular edition of *Eithne*, while presenting numerous, critically-informed musical suggestions and corrections, focuses primarily on the presentation of a new vocal text, the production of which has been chiefly informed by the discussion in chapter three. However, while this edition of the vocal score of *Eithne* presents a range of clear and concerted solutions to the various musical and lexical problems inherent in the original piano-vocal score, like all edited scores, it simply presents enough information so that any prospective users can profit from the best available knowledge.⁵

¹ James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1996), 2.

² *Ibid.*, 156.

³ Margaret Bent, ‘Fact and Value in Contemporary Musical Scholarship’, *Musical Times*, 127 (1986), 5.

⁴ Grier, *The Critical Editing of Music*, 2.

⁵ Joel Sheveloff, ‘Domenico Scarlatti: Tercentenary Frustrations Part II’, *Music Quarterly*, 22 (1986), 114.

Jerome McGann's theory of the work of art as a social phenomenon is posited as a crucial concept with regard to the critical assessment or editing of an art-work; Grier surmises that McGann advanced the idea that the act of communicating the work to an audience is a fully integrated part of the creative process.⁶ This understanding is absolutely fundamental to the musicological reasoning in creating a new edited vocal score of *Eithne*, considering the communication of *Eithne* to an audience has not occurred for well over a century. The re-socialisation of *Eithne* can only occur if the correct tools for singers are available. Grier also notes that McGann significantly altered the conceptuality of editing the work of art from a scientific, positivistic endeavor (in which the editor attempts to solely determine the creator's intentions) to an empirical historical undertaking.⁷ Joseph Kerman, notwithstanding his criticism of the musicological method, shares his thinking with Georg Feder's dichotomy of lower and higher stages of criticism coupled with the principles of English philology.⁸

Current research continues to suggest that the most important contribution to the critical editing of music to date is Feder's *Musikphilologie* (1987).⁹ Grier outlines the two central ideas to Feder's theory below;

... first, even though Feder realized that the entire editorial process required critical thought, he persisted in dividing the process into 'lower' (bibliography and mechanical) and 'higher' (interpretive and critical) stages; secondly he implies throughout that the goal of editing is the determination of final compositional intentions ...¹⁰

⁶ Grier, *Critical Editing of Music*, 16.

⁷ *Ibid.*, 17.

⁸ *Ibid.*, 15.

⁹ James Grier, 'Editing', *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08550>> [accessed 19 March 2014].

¹⁰ *Ibid.*

The overriding theory behind the creation of the edited vocal score of *Eithne* is primarily based on Feder's concepts of lower (mechanical) and higher stages (interpretative) of criticism. However, every work is fashioned under a unique blend of social, historical, cultural and political circumstances and the acknowledgement of these circumstances profoundly affects the process of all editorial projects. Grier further deduces that, 'Every project generates the editorial procedures that best represent the editor's critical engagement with the subject of the edition and its sources'.¹¹ Thus, Feder's ideas of lower and higher stages must be continuously informed by Grier's principles of editing based on historical inquiry; the critical evaluation of the semiotic import of the musical text and the editor's conception of musical style must be firmly rooted in historical understanding.¹²

Therefore, the first phase in the process of creating the edition of the vocal score of Robert O'Dwyer's *Eithne* involves a detailed study of secondary sources and primary source material all related to *Eithne*'s cultural, historical, political and social context. This, consequently, provides the necessary understanding of the unique environment leading up to, surrounding and subsequent to the composition of the work in question thus determining the nature of all the primary source materials.¹³ This initial step presupposes the idea that 'context affects music and the music affects the context'¹⁴ and forms the central philosophy of the overall historical investigation. Culture and behaviour are studied as a unified whole within which will be placed the functional and aesthetic purpose of the work;¹⁵ the conclusions of which have shaped the

¹¹ Ibid.

¹² Ibid.

¹³ Grier, *The Critical Editing of Music*, 5.

¹⁴ Ibid., 17.

¹⁵ Ibid., 17.

editorial decisions made during the establishment of the edited text.¹⁶ Chapters one and two are the immediate products of this initial phase.

4.2 Collation of Primary Sources

Coupled with the investigation of secondary source material, a well-planned edition also begins with detailed critical research into the primary sources.¹⁷ Each primary source collated attests to a particular historical state of the work, therefore the value of this evidence has been assessed against the backdrop of the larger historical context in which the piece was created; the final edited text reflects, not only the positivistic and mechanical changes to the score but also the editor's conception of the piece as it existed in its cultural, historical, political and social environment.¹⁸ Grier identifies two categories of primary source material, namely those sources directly associated or originating with the composer (scores, correspondence, compositional notes) and those which are indirectly associated or originating with the composer (contemporary reviews and publicity articles).¹⁹

While primary musical textual sources directly associated or originating with the composer are, due to the short performance life of *Eithne*, rather limited, there is a number of non-musical primary source materials directly associated or originating with the composer such as correspondence with the librettist and various notes made by O'Dwyer himself. Once the sources to be consulted are identified and collated, the editor then turns to the corresponding tasks of inspection and description of these

¹⁶ Ibid., 5.

¹⁷ Ibid., 38.

¹⁸ Ibid., 17.

¹⁹ Ibid., 17.

sources.²⁰ That which is determined during inspection is presented in description and both stages will primarily concern the physical state of the source. Grier outlines the importance of inspection and description stating that ‘one can never know when some seemingly insignificant observation might prove to be essential, either for one’s own investigation, or for some related research’.²¹

4.3 Inspection and Description of Primary Sources

A dutiful assessment of the edition’s primary sources is a fundamental starting point for most editions.²² The minimum required in this assessment is the positive identification of each source so that users can locate the sources in question for themselves. A comprehensive identification of the manuscript sources must include the city and the library where the source is held along with its call or reference number.²³ Due to the difficulties that photographic reproductions can cause, in particular with regard to the positive identification of all score markings,²⁴ the inspection of all sources originating at either the library of the Royal Irish Academy of Music or the National Library of Ireland (Figure 4.1) was carried out in situ.

²⁰ Ibid., 17.

²¹ Ibid., 55.

²² Ibid., 55.

²³ Ibid., 55.

²⁴ Ibid., 57.

Table 4.1: List of Principal Primary Sources

Primary Source	Brief Description	Date	Location
<i>Eithne</i> : 1909 autograph orchestral score	Autograph orchestral score manuscript	31/07/1909 (Date of completion)	Dublin: National Library of Ireland Dn MS L 294 (1-5)
<i>Eithne</i> : 1910 piano-vocal score	Printed piano-vocal score; Cramer & Wood Edition	1910	Dublin: Library of the Royal Irish Academy of Music Dam 6A3/25
<i>Eithne</i> : Libretto	Printed libretto; M. H. Gill & Son Edition	1910	Dublin: National Library of Ireland Dn MS L 294 (1-5)
Opera committee list	Detailed list of members of the Eithne Opera Committee from the Mansion House in Dublin	1910	Dublin: National Library of Ireland Dn MS L 294 (1-5)
Letter from Thomas O’Kelly ²⁵ to Robert O’Dwyer	Correspondence from librettist to composer	25/02/1910	Dublin: National Library of Ireland Dn MS L 294 (1)
Irish Times review	Review of the Gaiety Theatre performances of <i>Eithne</i> from the Irish Times	17/05/1910	Dublin: Irish Times Archive http://www.irishtimes.com/newspaper/archive/1910/0517/Pg005.html#Ar00501
Cuttings appended to the 1909 autograph orchestral score ²⁶	Various selection of reviews, publicity reports and notes for the 1909 and 1910 performances found appended to the autograph score	1909-1923	Dublin: National Library of Ireland Dn MS L 294 (1-5)

As noted in chapter two, the autograph orchestral score was completed on 31 July 1909.²⁷ The score, hand-written with vocal parts written in Irish, can be quite unclear at times due to O’Dwyer’s handwriting but otherwise is in good physical condition with little or no watermarking. This score would appear to be O’Dwyer’s original score; the hurried nature of the compositional period, as documented in chapter two, is evident from the rushed handwriting and the eighteen days or so which elapsed

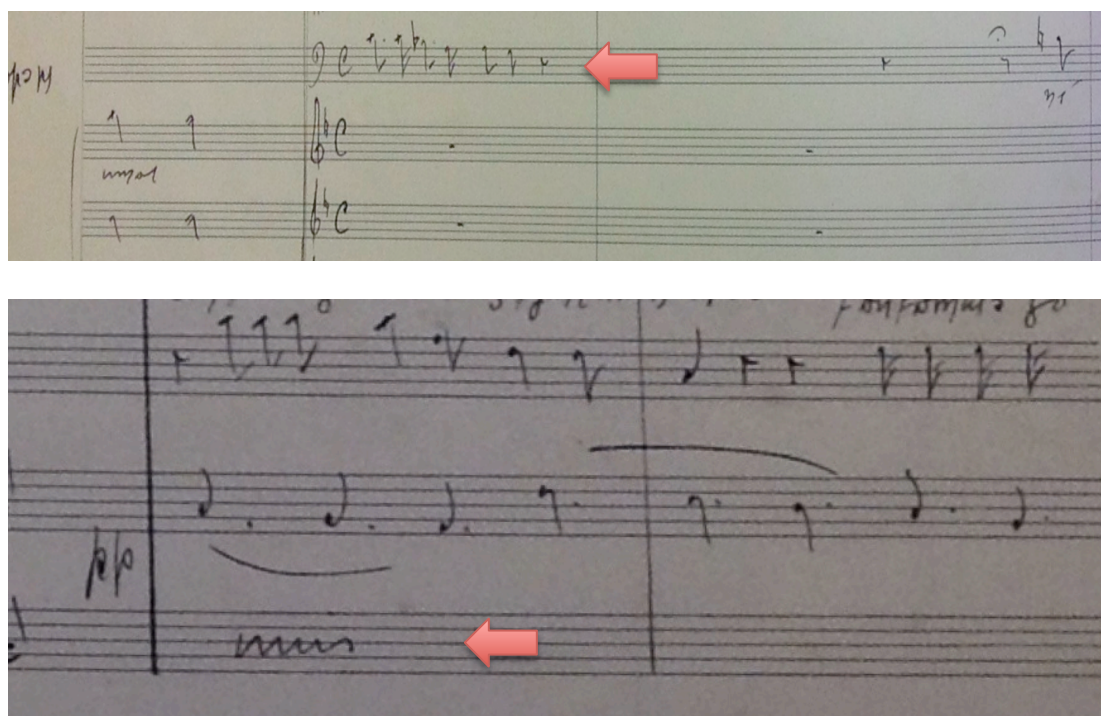
²⁵ Thomas O’Kelly or more specifically ‘Thos O’Kelly’ is the name used to sign this particular letter. In this thesis, he has been referred to in his Irish name up until this point as Tómas Ó Ceallaigh. A photograph of this letter can be seen on page 86.

²⁶ Appendix B, Cuttings Appended to the 1909 Autograph Orchestral Score, 151-152.

²⁷ See chapter two, 43.

between the completions of act one and act two.²⁸ O'Dwyer's hasty handwriting is a notable feature of the autograph orchestral score; at times he has not even written in the text for the vocal parts and uses short hand notation sporadically (Example 4.1).²⁹

Example 4.1: Robert O'Dwyer, *Eithne* – Act 1, Bars 42-43 & 262-264



Also referred to in chapter two, O'Dwyer composed *Eithne* in tandem with several copyists,³⁰ and while these copyists may only have been employed for the production of orchestral parts, it is possible that other copies of the orchestral score may indeed have been created also. Tomás Ó Ceallaigh, in a letter to O'Dwyer in February 1910 (Figure 4.2) appears to refer to another copy of *Eithne* containing an English translation,³¹ the autograph used in the production of the edited vocal score for this

²⁸ See chapter two, 43.

²⁹ Robert O'Dwyer & Thomas O'Kelly, 'Eithne', Autograph Orchestral Score (unpublished, 1909), Act 1, 11 & 76. Dn MS L 294 (1-2).

³⁰ See chapter two, 44.

³¹ Thomas O'Kelly, Letter from Thomas O'Kelly to Robert O'Dwyer (unpublished, 26 February 1910). Dn MS L 294 (1).

thesis has no such text. The autograph score referred to in this thesis, however, is the only known extant, full score of O'Dwyer's *Eithne* and, in tandem with the 1910 printed piano-vocal score, forms the central nexus from which the edited vocal score has been fashioned.

Figure 4.1 Letter – Tomás Ó Ceallaigh to Robert O'Dwyer – 26 February 1910

MS L 244 (1)
Sligo of 21
26. II. 1910

a cara

Eithne travelled back by registered post last evening.
I could not possibly have it ready sooner, and it is always
good to give a print as little excuse for errors as possible.
It will be pretty difficult to have it ready in the time.

You will see that I haven't altered very much, on pp.
74 & 75 I have restored the words I sent in altered to suit
the music. I have thought this better than to allow
Ceart to begin his solo with the impersonal speech ^{already} ~~form~~
used by the Chorus.

Look at my query a division of syllables of coinsepte
top of page 83.

On page 127 you have omitted last stanza of my English
and as it sings to the words I am inclined to think it
must have been thro' inadvertence. If so please put
it in (i.e. "Brave Starmaid etc.)

The cast is fine as far as I know the artists. I am glad Miss
Duffy & Reynolds are retained. I hope they'll do as well as before.

Sincerely yours
Thos O'Kelle

This letter of correspondence is in reasonable physical condition with some watermarks and holes in the paper. However, while the handwriting can be hard to make out at times, it is legible. The letter reveals that O'Dwyer had clearly sought Ó Ceallaigh's opinion on the soloists for the Gaiety Theatre performances in 1910, suggesting a close artistic collaboration between composer and librettist. Ó Ceallaigh states, 'The cast is fine as far as I know the artists. I'm glad Miss Duffy & Reynolds are retained: I hope they'll do as well as before.'³² The letter also intimates that the printed score was produced under the supervision of O'Dwyer and Ó Ceallaigh. The issue of error correction with regard to the vocal text and the printer/publishers is referred to: 'Eithne travelled back by requested post last evening. I couldn't possibly have it ready sooner and it is always good to give a printer as little excuse for errors as possible'.³³

Throughout the course of this correspondence, O'Kelly gives detailed descriptions of some of the additions to the score, which he saw fit to employ:

You will see that I haven't altered very much. On pp 74 & 75 I have restored the words I sent in altered to suit the music. I have thought this better than to allow Ceart to begin his solo with the impersonal speech ahead & used by the chorus ... on page 127 you have omitted last stanza of my English and as it sings to the words I am inclined to think it must have been thro' inadvertence. If so please put it in (i.e. Brave Diarmuid etc.)³⁴

As noted in chapter two, the original piano-vocal score was printed by Cramer & Wood Ltd. in 1910 and includes in its preface a long list of subscribers, which involved a number of important contemporary cultural figures, suggesting that *Eithne*

³² Ibid.

³³ Ibid.

³⁴ Ibid.

generated a significant amount of cultural interest and acclaim among the literati of the time.³⁵ *Eithne*'s opera committee, who, presumably were the catalysts behind production of the opera at the Gaiety Theatre in May 1910, also includes an even greater number of intelligentsia such as Michele Esposito and Lady Gore Booth. The piano-vocal score, of which there are multiple copies in several Irish libraries, is printed clearly and contains both Irish and English vocal texts. The piano-vocal score is clearly printed textually and musically and should the opera be performed using the English libretto, the vocal text would present little or no problem to the performer. The general similarities between both 1910 piano-vocal score and 1909 autograph orchestral scores would seem to suggest that the autograph orchestral score was used in the creation of the piano-vocal score. However, the piano-vocal score is marred with an array of musical and textual inconsistencies.

4.4 Initial Transcription

Following inspection and description, the immediate task when primary sources are used in editing is the initial transcription phase.³⁶ The initial transcription work on the edited vocal score of *Eithne* was chiefly undertaken using the 1909 autograph orchestral score. Although the 1910 piano-vocal score was also referenced during this process, it should be noted that the 1909 autograph orchestral score is the more privileged primary source in this instance given the greater level of musical and compositional detail. In what Feder terms the 'hermeneutic cycle',³⁷ this initial transcription is objective insofar as the conscious maintenance of a credible interpretative distance between editor and the music being transcribed is crucial.³⁸

³⁵ See chapter two, 49-50.

³⁶ Grier, *Critical Editing of Music*, 57.

³⁷ Georg Feder, *Musikphilologie* trans. B. McIntyre (New York: Pendragon Press, 1987) 67.

³⁸ *Ibid.*, 90-91.

Therefore, any discrepancies with regard to the notation and the meaning of the symbols must be ascertained first in order to transcribe them. The editor must engage in what Grier defines as ‘a diplomatic transcription (that is, one that records the information given in the source exactly as it appears with as many details as possible)’.³⁹ Once more, this procedure would appear to separate the process of transcription into Feder’s two principle stages of lower (the mechanical inscription of symbols) and higher (the interpretation of these symbols). Any necessary modernisation of the symbols in either score were made after ‘palaeographic comparisons’⁴⁰ between the 1909 autograph orchestral score and the 1910 piano-vocal score and in accordance with the needs of singers, pianists, language-coaches, and directors. It should be noted that this process should not be held as a misrepresentation of the original notation as, given the consideration for current performing standards, a clear exposition of the principles for modernisation is assumed.⁴¹

4.5 Considerations for Transcription

According to Susan Homewood and Colin Matthews, even the simplest of transcription projects or ‘copying jobs requires an awareness of many practical details and a large number of rules unlikely to have been learned through the standard channels of music education.’⁴² Although the creation of an edited vocal score of *Eithne* is not simply a ‘copying job’, the principles governing music copying form an essential part of the practical considerations and processes involved in the creation of any edition. Although the edited vocal score of *Eithne* accompanying this thesis was

³⁹ Grier, *Critical Editing of Music*, 58.

⁴⁰ *Ibid.*, 59.

⁴¹ *Ibid.*, 156-157.

⁴² Susan Homewood & Colin Matthews, *The Essentials of Music Copying* (London: Music Publishers’ Association, 1990), 5.

constructed using Sibelius 7 computer software, Homewood and Matthews reiterate the necessity for the individual in question processing a project by computer ‘to know how to arrange information on a page correctly and with optimum clarity ...’.⁴³

The edited vocal score of *Eithne* retains the original division into two separate acts; both the 1909 autograph orchestral score and 1910 piano-vocal score are divided into two acts (with the second act divided further into two separate scenes). Although the edited vocal score could, conceivably, be split into four acts, retaining the original format ensures what is a very clear dramaturgical preference on the part of the composer and the librettist whilst at the same time maintaining ‘optimum clarity’ in terms of presentation. For the purposes of ‘better layout and more convenient pagination’,⁴⁴ the first page of each act starts on the left-hand-side. The traditional order of writing instruments is observed beginning from the top of the page (that is, solo voices, chorus and piano reduction). Solo voices are marked in full at the beginning of each act and are maintained in full on subsequent pages whereas the piano part is marked in full at the beginning of each act but not for the remainder as the piano part does not fluctuate in the same way as the voices do throughout the acts. Names of chorus parts are abbreviated throughout the score. The chorus splits occasionally between various groups throughout the opera; English translations and indications for the names of these groups are outlined in the score for the purposes of practical identification. Tempo and dynamic markings follow Italian usage as per the 1909 autograph orchestral score. Specific metronome markings are indicated in the 1910 piano-vocal score and as they may indicate some historical precedence for tempos throughout the opera, they are retained in the edited vocal score. Stage

⁴³ Ibid., 5.

⁴⁴ Ibid., 15.

directions in English, as indicated in the 1910 piano-vocal score, are maintained in the edited vocal score.

With regard to the orchestral and musical colour of *Eithne*, Klein states that ‘influences of Wagner, Verdi, Strauss and even some impressionist techniques all wherein melodies of an Irish traditional character were interspersed with contemporary harmony are evident in the musical make-up of *Eithne*.’⁴⁵ From the 1909 autograph orchestral score, it is clear that the opera is scored for a large band; flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani, and strings are all marked out on the first page of the score.⁴⁶ The work’s orchestration is generally quite expansive and a noteworthy example of the *Eithne*’s orchestral breadth would be the solo scene for the role of ‘Áird-Rí na hÉireann’ at the beginning of act two. An examination of this particular scene reveals several layers of orchestral texture with various woodwind and brass in tandem with full stringendo strings rising and falling between healthy dynamic climaxes all coupled with the voice.⁴⁷ Although it appears from the autograph orchestral score that O’Dwyer was indeed conscious of composing in a singer-friendly manner (where one would not be in too much competition with the orchestra), it would be fair to say this work is typical of the style and texture of late romantic opera; it is certainly not for singers without healthy, projected vibrato-based singing.⁴⁸

⁴⁵ Axel Klein, ‘Celtic Legends in Irish Opera, 1900-1930’, *Proceedings of the Harvard Celtic Colloquium*, 24/25 (2004/2005), 47.

⁴⁶ O’Dwyer & O’Kelly, Autograph Score, Act 1, 1. Dn MS L 294 (1).

⁴⁷ O’Dwyer & O’Kelly, Autograph Score, Act 2, 1. Dn MS L 294 (1).

⁴⁸ Eric Salzman, *The New Music Theatre: Seeing the Voice, Hearing the Body* (Oxford: Oxford University Press, 2008), 19.

Throughout the 1910 piano-vocal score, there are instances of where orchestral instrumentation is indicated. While certainly informative, the presence of these indications are of neutral value to a prospective performer as they are not completely representative of the overall orchestral texture (as indicated in the 1909 autograph orchestral score) at the points when they occur. Therefore, these indications have been dispensed with in the edited vocal score.

As *Eithne* is a vocal work, the clarity of the ‘relationship between text and vocal line is essential’.⁴⁹ Although there is no defined set of rules established with regard to where divisions between syllables occur, Homewood and Matthews advise that:

Strictly, syllables (or words) sung to slurred or tied notes should have only their first letter aligned with the first note, if this leaves enough room for the rest of the syllable. Short syllables sung to single or untied notes should be centred under the note, but longer syllables sung to single notes should be weighted more to the right: that is, with only the first letter and, perhaps, the second places [sic] slightly to the left of [sic] under the notes ... Syllables spread over more than one note (either slurred or tied) have several hyphens, not a continuous line, unless they are single-syllabled words or the last syllable in a word, in which cases their prolongation is indicated by an extended line on a level with full stops and commas, and always *after* any punctuation. The line extends to the beginning of the final notated value (but may be omitted if the written word extends to the same point or beyond it)⁵⁰

While these considerations with regard to the presentation of the text in the edited vocal score of *Eithne* may seem obvious, the observance of these conventions is important⁵¹ and may greatly help, in particular, performers who may not be overly familiar with the Irish text in question. Conclusively, Homewood and Matthews

⁴⁹ Grier, *Critical Editing of Music*, 17.

⁵⁰ *Ibid.*, 17.

⁵¹ *Ibid.*, 18.

outline yet another important consideration regarding the sometimes troublesome, issue of accidentals and cautionary notes stating that, ‘Composers vary greatly in their use of accidentals. The Schoenbergian method of applying an accidental to every note is, in instrumental parts, unnecessarily fussy, and should be edited by the copyist ...’.⁵² In line with Homewood and Matthews, in the edited vocal score of *Eithne*, accidentals and cautionary notes are used with discretion and are omitted where reasonable clarity is assumed.

With the notion of discretion in mind and to further reinforce the presupposition that the creation of the edited vocal score of *Eithne* must conform to critical editing criteria, it is worth noting that Homewood and Matthews further stipulate that:

... the copyist must do more than merely copy, and several instances are shown where the notation in the score needs to be altered in some way to be suitable for the part. Some notation is aimed more specifically at helping the score-reader than the player, and the copyist must learn to recognise such areas where editing is appropriate for the parts.⁵³

The edited vocal score of *Eithne* is presented in a way that helps both the performer and any prospective ‘score-reader’. Surely, however, as every score written is ultimately intended for ‘the animation of music in performance’,⁵⁴ the focus of the editor should be, therefore, to make the score accessible to performers above all other considerations.

4.6 Transcription and Editing of *Eithne*

The paleographic cross-referencing of both the 1909 autograph orchestral score and

⁵² Ibid., 42.

⁵³ Ibid., 43.

⁵⁴ Ibid., 37.

the 1910 piano-vocal score of *Eithne*, coupled with the conclusions regarding the presentation of the vocal text as discussed in chapter three, were the primary strategies utilised in the transcription and editing of *Eithne* for this thesis. Musically, both scores presented a number of significant editorial issues and these with their respective solutions are documented throughout the remainder of this chapter. These editorial issues are grouped according to instrument⁵⁵ and in cases where an editorial issue is not instrument or music related, these issues are grouped under the heading ‘Miscellaneous Editorial Issues’. It is worth noting that there are no bar numbers written in either the 1909 autograph orchestral score or the 1910 piano-vocal score. The 1909 autograph orchestral score does contain rehearsal marks; whether these rehearsal marks relate to either the 1909 or 1910 performances of *Eithne* (or both) is unclear. These rehearsal marks are not contained in the 1910 piano-vocal score and this, perhaps, reinforces the notion that the 1910 piano-vocal score was not constructed with performers in mind but rather as an elaborate performance souvenir for the many, high-profile subscribers; thus reaffirming the 1909 autograph orchestral score as the principal primary source from which the edited vocal score is constructed. For the purposes of this thesis, however, bar numbers have been counted and are included as points of reference in the editorial commentary. Both the 1909 and 1910 scores are also referenced by their original pagination.

⁵⁵ Where an editorial issue relates to more than one instrument (in this case singers and piano together), these issues are grouped under the heading ‘Editorial Issues Involving More than One Instrument’.

4.7 Solo Vocal Editorial Issues

Role of Taoiseach

From bars 14-25 in act one, the small role of Taoiseach is written in the treble clef in the PVS.⁵⁶ However, in the AOS this part has been written in the bass clef.⁵⁷ It would appear as though this small role was written for a baritone given the vocal range (itches: e-e'). This role would best suit a baritone, therefore, in the EVS the part has been written in the bass clef as written in AOS and as is customary for baritone roles.⁵⁸

Role of Árd-Rí na hÉireann

At bar 412 in act one, the words *a* and *bhean* are set to one quaver (as part of a triplet) in the PVS.⁵⁹ This does not allow for clear lexical and musical distinction between the two words. The AOS reveals a slight difference in the text in order to accommodate the rhythm (Example 4.2), omitting the prefix <ró-> from the word *ródhána* which follows the words *a bhean*.⁶⁰

⁵⁶ Robert O'Dwyer & Thomas O'Kelly, *Eithne: Romantic Opera founded upon The Irish folk-story Éan an Cheoil Bhinn* (Dublin: Cramer, Wood & Co., 1910), 1-2.

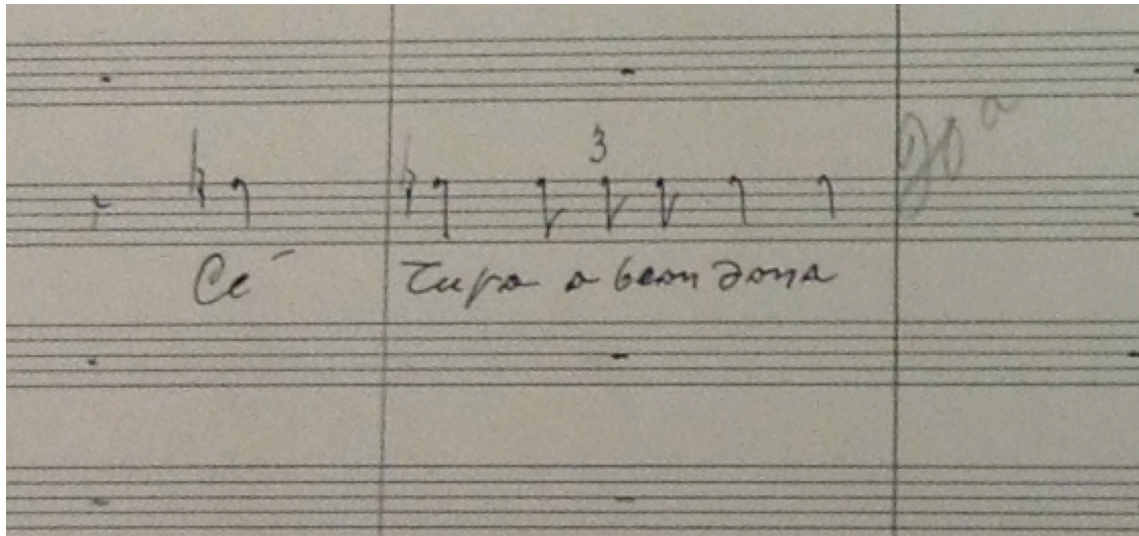
⁵⁷ O'Dwyer & O'Kelly, Autograph Score, Act 1, 1-7. Dn MS L 294 (1).

⁵⁸ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 14-25, 1-2.

⁵⁹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 61.

⁶⁰ O'Dwyer & O'Kelly, Autograph Score, Act 1, 110. Dn MS L 294 (1).

Example 4.2: Robert O’Dwyer, *Eithne* – Act 1, Bars 411-412



The word *ródhána* is used subsequently by the chorus so it might seem incongruous to omit the prefix <ró->. Therefore, the words *a* and *bhean* have been set to two semi-quavers within the triplet to accommodate the text in the EVS.⁶¹ The word *mór* and the first syllable of the word *ionam* are set to one crotchet at bar 634 in act one in the PVS.⁶² While the AOS reveals the same notation as the PVS at this point, it also reveals a difference in the text; instead of *gradh chomh mór ionam*, it reads *gradh thar fíor ‘nam*.⁶³ This information has been included as a footnote in the EVS. The PVS text, in this instance, is more grammatically complete as it avoids the colloquialism of abbreviating the word *ionam* to *‘nam*. Therefore, the words *mór* and the first syllable of *ionam*, <ion->, have been reset to two quavers in the EVS in order to make proper distinction between the two words.⁶⁴ Bars 639 and 641 in act one in the PVS⁶⁵ and AOS⁶⁶ reveal a similar issue with two separate words set to one

⁶¹ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 410, 59.

⁶² O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 97.

⁶³ O’Dwyer & O’Kelly, Autograph Score, Act 1, 167. Dn MS L 294 (1).

⁶⁴ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 632, 93.

⁶⁵ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 98.

⁶⁶ O’Dwyer & O’Kelly, Autograph Score, Act 1, 168. Dn MS L 294 (1).

crotchet; to allow for proper word distinction, the words *Nó* and *ar* in bar 639 and *áigh* and *an* in bar 641 have been set to two quavers in the EVS.⁶⁷

At bar 59 in act two, scene one, the second syllable of the word *bh'aithnid* (<-nid>) and the word *an* are set to the last C# crotchet of the bar in the PVS.⁶⁸ The AOS reveals the word *bh'aithnid* to be set over the previous C# crotchet in the bar.⁶⁹ As the version in the AOS gives proper distinction to the two words in question (*bh'aithnid* and *an*), this version has been retained in the EVS.⁷⁰ A similar issue arises with regard to bar 60 in act two, scene one, where the second syllable of the word *talamh* (<-amh>) and the word *bhí* have been set over one crotchet in the PVS.⁷¹ The AOS reveals the same problem but with a slight difference, concerning *bhí* and the subsequent word *Ní*.⁷² In order to make adequate distinction between the two words, *talamh* and *bhí*, the word *talamh* has been set to two quavers in the EVS.⁷³

Role of Art

At bar 358 in act two, scene one, the words *croidhe* and *ag* are set to one quaver in the PVS.⁷⁴ The AOS appears to present the same problem.⁷⁵ To allow for clear distinction between the two words, the words *croidhe* and *ag* are set to two separate semi-quavers in the EVS.⁷⁶ At bar 402 in act two, scene one, the words *A* and *croidhe* are set to one minim in the PVS⁷⁷ whereas they are assigned two separate crotchets in

⁶⁷ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 637 & 639, 93.

⁶⁸ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 152.

⁶⁹ O'Dwyer & O'Kelly, Autograph Score, Act 2, 15. Dn MS L 294 (2).

⁷⁰ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 59, 146.

⁷¹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 152.

⁷² O'Dwyer & O'Kelly, Autograph Score, Act 2, 16. Dn MS L 294 (2).

⁷³ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 60, 146.

⁷⁴ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 172.

⁷⁵ O'Dwyer & O'Kelly, Autograph Score, Act 2, 77. Dn MS L 294 (2).

⁷⁶ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 359, 165.

⁷⁷ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 177.

the AOS.⁷⁸ The AOS version is retained in the EVS to allow for clear distinction between the two words in question.⁷⁹

Role of Nuala

At bar 395 in act one, there appears to be an optional $b\flat$ pitch written in the PVS on the word *a*.⁸⁰ The AOS does not reveal this option.⁸¹ As Nuala would be played by either a mezzo-soprano or contralto, whose range would typically fall between pitches f and f' ,⁸² the singer should have little difficulty vocalising a $b\flat$ pitch. Therefore, in line with the AOS, the optional $b\flat$ pitch is omitted in the EVS.⁸³ At bar 769 in act one, the vocal stave changes from a $C\sharp$ minor key signature to an $A\flat$ major key signature in the PVS.⁸⁴ This change also occurs in the AOS.⁸⁵ However, this key change in the vocal part alone seems superfluous as the piano part does not modulate until bar 770. Therefore, with regard to the corresponding music in the EVS, the role of Nuala continues in $C\sharp$ minor until bar 768 (in line with the piano part) and the $E\flat$ crotchet in the bar is respelled as a $D\sharp$.⁸⁶

Role of Ceart

At bar 340 in act one in the PVS, the word *Sular* is written over one crotchet, accommodating the single-syllable English text 'Thy' more than its Irish counterpart.⁸⁷ A crotchet alone does not highlight that the pronunciation of *Sular* involves two syllables of equal weight; the AOS, however, reveals a setting of the text

⁷⁸ O'Dwyer & O'Kelly, Autograph Score, Act 2, 84. Dn MS L 294 (2).

⁷⁹ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 402, 171.

⁸⁰ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 59.

⁸¹ O'Dwyer & O'Kelly, Autograph Score, Act 1, 106. Dn MS L 294 (1).

⁸² Scott L. Balthazar, *The Historical Dictionary of Opera* (Plymouth: Scarecrow Press, 2013), 95.

⁸³ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 393, 57.

⁸⁴ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 115.

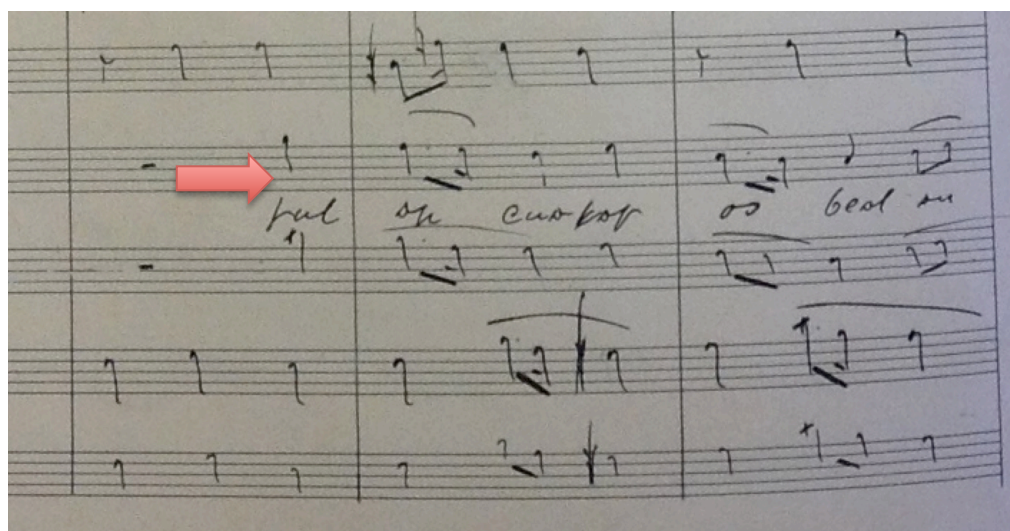
⁸⁵ O'Dwyer & O'Kelly, Autograph Score, Act 1, 200. Dn MS L 294 (1).

⁸⁶ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 767, 109.

⁸⁷ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 56.

which accommodates this issue satisfactorily (Example 4.3), placing the second syllable of *Sular* (that is, <-ar>) on the first beat of bar 341;⁸⁸ this setting has been utilised in the EVS.⁸⁹

Example 4.3: Robert O’Dwyer, *Eithne* – Act 1, Bars 340-342



Bar 474 in act two, scene one, reveals a tenuto marking over the final crotchet of the bar in the PVS⁹⁰ whereas this marking is not indicated in the AOS.⁹¹ Given the word on the crotchet is *dom* with the preceding line reading *Nár deonadh dom* translating as ‘Don’t consent to me’, it might make dramatic sense to place an emphasis on the word *dom* in the form of a tenuto marking, therefore it is maintained in the EVS.⁹² At bar 487 in act two, scene one, the PVS indicates another tenuto marking over the second crotchet in the bar⁹³ whereas the AOS, again, does not.⁹⁴ This tenuto marking would appear to relate to the English text ‘Heavens’ where there would be no

⁸⁸ O’Dwyer & O’Kelly, Autograph Score, Act 1, 94. Dn MS L 294 (1).

⁸⁹ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 338-339, 54.

⁹⁰ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 181.

⁹¹ O’Dwyer & O’Kelly, Autograph Score, Act 2, 97. Dn MS L 294 (2).

⁹² Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 473, 175.

⁹³ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 181.

⁹⁴ O’Dwyer & O’Kelly, Autograph Score, Act 2, 100. Dn MS L 294 (2).

significant difference in the vocalisation weight of each syllable. However, there is more weight given to the first syllable of the word *Déithe* (<déi->), therefore, in line with the AOS, the tenuto marking is dispensed with in the EVS.⁹⁵ At bar 491 in act two, scene two, the PVS reveals an initial dotted crotchet followed by a quaver⁹⁶ whereas it reads as two crotchets in the AOS.⁹⁷ However, as the accompaniment at this point in both the PVS and AOS involves a dotted rhythm also, the dotted rhythm is maintained in Ceart's line in the EVS so as not to be at odds with the accompaniment which moves, largely, in tandem with the vocal line.⁹⁸ At bar 499 in act two, scene one, there are two straight quavers at the end of the bar in the PVS,⁹⁹ whereas it reads as a dotted quaver and semi-quaver in the AOS.¹⁰⁰ However, there is no clear indication from either score to confirm or disprove if the rhythm should be dotted or not; in this instance, for simplicity's sake, the straight rhythm from the PVS has been maintained in the EVS.¹⁰¹ From bars 503-504, the straight triplet ideas in the PVS¹⁰² are written as dotted quaver/semi-quaver/quaver triplet ideas in the AOS.¹⁰³ The accompanying flute part in the AOS, however, plays a straight triplet idea a minor third above Ceart's vocal line in bar 503;¹⁰⁴ this may indicate that the rhythms may be better suited to a triplet setting. Therefore the straight triplets are maintained in the EVS.¹⁰⁵ Should Ceart's solo aria or 'Romance'¹⁰⁶ (bars 461-519) be performed separately, O'Dwyer indicates explicitly where it should begin in the AOS, stating

⁹⁵ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 486, 175.

⁹⁶ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 181.

⁹⁷ O'Dwyer & O'Kelly, Autograph Score, Act 2, 101. Dn MS L 294 (2).

⁹⁸ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 490, 175.

⁹⁹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 182.

¹⁰⁰ O'Dwyer & O'Kelly, Autograph Score, Act 2, 102. Dn MS L 294 (2).

¹⁰¹ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 498, 176.

¹⁰² O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 182.

¹⁰³ O'Dwyer & O'Kelly, Autograph Score, Act 2, 103. Dn MS L 294 (2).

¹⁰⁴ *Ibid.*, 103.

¹⁰⁵ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 502-503, 176.

¹⁰⁶ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 180-182.

‘Introduction when sung separately’¹⁰⁷ at bar 461. This information is included as a footnote in the EVS.¹⁰⁸ At bar 610 in act two, scene one, the PVS indicates an accent on the word *baoghal*.¹⁰⁹ This accent does not appear in the AOS – indeed the text itself does not even appear in this part of the AOS¹¹⁰ – however, the accent is retained in the EVS due to the dramatic nature of the word *baoghal*, which translates as ‘danger’.¹¹¹ Bar 702 in act two, scene one, reveals an accent on the A \natural of the bar in the PVS¹¹² that does not appear in the AOS.¹¹³ The accent does not feature in the EVS due to the lack of any significant musical or dramatic motivation with regard its inclusion; the accent comes in the middle of the word *luachmhar*, simply meaning ‘precious’ or ‘valuable’.¹¹⁴ In act two, scene two, at bar 186 the AOS reveals a turn between the first B \flat crotchet and the subsequent D \natural dotted quaver of the bar,¹¹⁵ a marking which is not indicated in the PVS.¹¹⁶ It is not clear why this turn was omitted in the PVS; the presence of a turn at this point may lend quite nicely to the vocal line as it rises to a held g" (Ceart’s excitement growing as this love duet with Eithne beginning to develop) in the following bar; thus, the turn is included in the EVS.¹¹⁷ At bar 263 in act two, scene two, the PVS on this occasion indicates a turn between the second G \natural crotchet in the bar and the subsequent C \natural quaver.¹¹⁸ This turn is not indicated in the AOS.¹¹⁹ The turn here, again, adds appropriately to the contour of the

¹⁰⁷ O’Dwyer & O’Kelly, Autograph Score, Act 2, 94. Dn MS L 294 (2).

¹⁰⁸ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, 174.

¹⁰⁹ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 188.

¹¹⁰ O’Dwyer & O’Kelly, Autograph Score, Act 2, 125. Dn MS L 294 (2).

¹¹¹ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 609, 182.

¹¹² O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 198.

¹¹³ O’Dwyer & O’Kelly, Autograph Score, Act 2, 145. Dn MS L 294 (2).

¹¹⁴ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 701, 191.

¹¹⁵ O’Dwyer & O’Kelly, Autograph Score, Act 2, 205. Dn MS L 294 (2).

¹¹⁶ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 215.

¹¹⁷ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 187, 211.

¹¹⁸ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 222.

¹¹⁹ O’Dwyer & O’Kelly, Autograph Score, Act 2, 224. Dn MS L 294 (2).

vocal line and the dramatic context (Ceart has defiantly proclaimed his devotion to Eithne to her father) so it is maintained in the EVS.¹²⁰

Role of An Fathach¹²¹

At the end of bar 525 in act two, scene one, the PVS reveals a quaver/semi-quaver rest/semi-quaver idea to the text *ghráanna, Gabhaidh*,¹²² whereas it is written with two quavers in the AOS.¹²³ At this point in the drama, An Fathach is ordering Ceart and Neart to leave his dwelling, therefore the halving of the last quaver may complement the dramatic situation by reinforcing the urgency of the scene for the brothers to leave. Thus, the PVS version has been retained in the EVS; the original semi-quaver rest has been corrected to a dotted quaver rest so as to fit correctly within the bar.¹²⁴

In bars 537-538 in act two, scene one, in the PVS, there is a repeat of the word *leigim* in the line *Is ní leigim thar a chrích*.¹²⁵ The AOS shows no repeat of this word but instead spreads the word *ní* out over the first minim and crotchet of bar 538.¹²⁶ The repeat of the word *leigim* seems fastidious and there is no significant dramatic reason for the repetition, therefore, the version in the AOS has been utilised in the EVS, omitting the repetition.¹²⁷ At bar 628 in act two, scene one, there is an accent on the note relating to the word *thusa* in the PVS.¹²⁸ This accent does not appear in the AOS.¹²⁹ For the EVS, the accent is retained due to the nature of the word *thusa* in this instance, which translates as ‘you’. A repetition by An Fathach, it is the third time An

¹²⁰ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 264, 217.

¹²¹ In the original 1910 piano-vocal score, An Fathach is translated as ‘The Spirit’. This is an incorrect translation as An Fathach translates to ‘The Giant’ or ‘Ogre’.

¹²² O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 183.

¹²³ O’Dwyer & O’Kelly, Autograph Score, Act 2, 107. Dn MS L 294 (2).

¹²⁴ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 524, 177.

¹²⁵ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 184.

¹²⁶ O’Dwyer & O’Kelly, Autograph Score, Act 2, 110. Dn MS L 294 (2).

¹²⁷ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 537, 178.

¹²⁸ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 190.

¹²⁹ O’Dwyer & O’Kelly, Autograph Score, Act 2, 127. Dn MS L 294 (2).

Fathach asks *Cé thusa do rachadh i dTír na mbeo?*, which translates as ‘Who are you who comes from the land of the living?’, to which Ceart has not yet adequately replied. Therefore, an accent on the repetition in this instance would appear to make dramatic sense.¹³⁰ At bar 636 in act two, scene one, an accent which appears on the final quaver of the bar in the PVS,¹³¹ does not appear in the AOS.¹³² Being placed on the word *neart*, from the line *Cruthuigh do neart* which translates here as ‘Ready yourself’, the accent does not appear to have any major dramatic or musical value, therefore the AOS version (without the accent) has been utilised in the EVS.¹³³ Accents appear again at bar 650 in act two, scene one, on the first three quavers of the bar in the PVS¹³⁴ which do not appear in the AOS.¹³⁵ Due the slowing down of tempo, the *fortissimo* accompaniment and the overall culmination of An Fathach’s vocal line, these accents have been retained for dramatic purposes.¹³⁶ At bar 662 in act two, scene one, the PVS appears to have extra notation for An Fathach¹³⁷ compared with that written in the AOS.¹³⁸ As the vocal line in this section is generally quite deliberate, the break which features in the AOS appears incongruous. Therefore, in line with the PVS, the music remains as is written in the EVS.¹³⁹ Bar 668 in act two, scene one, reveals a straight triplet idea at the beginning of the bar in the PVS¹⁴⁰ whereas it is a dotted quaver/semi-quaver/quaver triplet in the AOS.¹⁴¹ Given that the accompaniment in the same bar includes a dotted quaver/semi-quaver/quaver triplet

¹³⁰ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 627, 184.

¹³¹ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 191.

¹³² O’Dwyer & O’Kelly, Autograph Score, Act 2, 129. Dn MS L 294 (2).

¹³³ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 635, 185.

¹³⁴ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 193.

¹³⁵ O’Dwyer & O’Kelly, Autograph Score, Act 2, 132. Dn MS L 294 (2).

¹³⁶ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 649, 187.

¹³⁷ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 194.

¹³⁸ O’Dwyer & O’Kelly, Autograph Score, Act 2, 135. Dn MS L 294 (2).

¹³⁹ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 661, 187.

¹⁴⁰ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 195.

¹⁴¹ O’Dwyer & O’Kelly, Autograph Score, Act 2, 136. Dn MS L 294 (2).

directly underneath the vocal line, the AOS rhythm has been utilised in the EVS.¹⁴² At bar 699 in act two, scene one, the words *is* and *a* are set to a single crotchet in the PVS.¹⁴³ The text in question is completely omitted in the AOS but does reveal the same notation.¹⁴⁴ However, for reasons of word distinction, the words *is* and *a* are set to two quavers in the EVS.¹⁴⁵ From bars 749-757 in act two, scene one, the PVS includes music for the role of An Fathach¹⁴⁶ which is completely omitted in the AOS.¹⁴⁷ It appears as though this omission in the AOS was most likely an error on O'Dwyer's part or perhaps the music in question was added at a later stage; An Fathach's line here seems to cut off incongruously in the AOS, therefore the line in the PVS has been maintained in the EVS.¹⁴⁸

Role of Eithne

At bar 113 in act two, scene two, the PVS indicates a crotchet pitched on an f' note.¹⁴⁹ The AOS at this point, however, reveals an octave leap from an f' pitch to an f'' pitch on two crotchets instead; there also appears to be a slight difference in the text, omitting the word *Is* before the line *áilim mo stór ...*.¹⁵⁰ The octave leap, as written in the AOS, would appear to fit a little better with the overall contour of the musical phrase and, as a soprano's upper-middle passagio can typically fall between pitches c#' and f'',¹⁵¹ it would be an easier task for the soprano to start the phrase on an f' pitch. The word *áilim* is better placed on the down beat of the following bar due to the

¹⁴² Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 667, 188.

¹⁴³ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 198.

¹⁴⁴ O'Dwyer & O'Kelly, Autograph Score, Act 2, 144. Dn MS L 294 (2).

¹⁴⁵ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 699, 190.

¹⁴⁶ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 202.

¹⁴⁷ O'Dwyer & O'Kelly, Autograph Score, Act 2, 155-156. Dn MS L 294 (2).

¹⁴⁸ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 748-756, 194-195.

¹⁴⁹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 211.

¹⁵⁰ O'Dwyer & O'Kelly, Autograph Score, Act 2, 188. Dn MS L 294 (2).

¹⁵¹ Richard Miller, *Training Soprano Voices* (Oxford: Oxford University Press, 2000), 23.

added weight on the first syllable <áil->, therefore, the AOS music is retained in the EVS coupled with the text setting in the PVS.¹⁵²

At bar 180 in act two, scene two, a trill which is indicated in the AOS on the A \natural minim¹⁵³ is not indicated in the PVS.¹⁵⁴ The text on the A \natural reads *deo*, which, including the preceding word *go*, translates as ‘forever’; a trill to emphasise this word may be an appropriate ornament on this occasion thus it has been included in the EVS.¹⁵⁵ From bars 223-227 in act two, scene two, there are several inconsistencies with trills between the PVS¹⁵⁶ and the AOS.¹⁵⁷ For reasons of vocal practicality, a compromise has been employed: trills on longer notes (crotchets/minims) have been utilised (either maintained or imported from the PVS or the AOS) and trills on shorter notes (quavers/semi-quavers) have been dispensed with due to the greater impracticality of their positioning for comfortable vocalisation.¹⁵⁸ In bars 245-247 in act two, scene two, the PVS shows the rhythms in Eithne’s vocal line to be extensively dotted¹⁵⁹ whereas these same rhythms are indicated as straight crotchets in the AOS.¹⁶⁰ The dotted rhythms mirror somewhat the dotted rhythms in Ceart’s vocal line whilst simultaneously creating a richer rhythmical texture in the PVS in what is the climax of this particular duet between Eithne and Ceart. Therefore, these dotted rhythms are retained in the EVS.¹⁶¹ In bars 330-331 in act two, scene two, the upbeat in bar 330 and the second beat of the bar in 331 in the PVS reads as a dotted

¹⁵² Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 114, 206.

¹⁵³ O’Dwyer & O’Kelly, Autograph Score, Act 2, 203. Dn MS L 294 (2).

¹⁵⁴ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 215.

¹⁵⁵ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 181, 210.

¹⁵⁶ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 218.

¹⁵⁷ O’Dwyer & O’Kelly, Autograph Score, Act 2, 214-216. Dn MS L 294 (2).

¹⁵⁸ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 224-228, 213-214.

¹⁵⁹ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 220.

¹⁶⁰ O’Dwyer & O’Kelly, Autograph Score, Act 2, 220. Dn MS L 294 (2).

¹⁶¹ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 246-248, 215-216.

quaver/semi-quaver rhythm¹⁶² but is written in straight quavers in the AOS.¹⁶³ In keeping with the previous music where the role of An Rí (Eithne's father) is full of similar upbeat, it might be fitting if Eithne started her new vocal line with some of the same rhythmical ideas as her father (in rapture at the return of her mother), therefore, the PVS dotted quaver/semi-quaver rhythms are maintained in the EVS.¹⁶⁴

Role of An Rí¹⁶⁵

In act two, scene two, bar 267 of the PVS, the rhythm includes a dotted quaver/semi-quaver idea on the second beat of the bar¹⁶⁶ whereas the autograph score indicates the same bar in straight crotchets.¹⁶⁷ The dotted rhythm seems out of place here given the context of preceding straight crotchet rhythms – in fact, the dotted rhythm appears to be better set to the relative English text at this point. The Irish text, however, may also justify a dotted rhythm, with the text reading (*Go*) *dian maith (dána)*, translating as 'tough, good, bold'; the word *dian* would incur a slight accent when preceded by *go*. The version found in the AOS with straight crotchets is maintained in the EVS as it relates better to the Irish text in question.¹⁶⁸ At bar 274 in act two, scene two, the second crotchet, written as an E \flat in the PVS,¹⁶⁹ is written as an E \natural in the AOS.¹⁷⁰ Given the A major feel to the beginning of the bar, the E \natural , as per the AOS, is used in the EVS.¹⁷¹ At bar 321 in act two, scene two, the dotted quaver/semi-quaver upbeat

¹⁶² O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 227.

¹⁶³ O'Dwyer & O'Kelly, Autograph Score, Act 2, 242. Dn MS L 294 (2).

¹⁶⁴ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 331-332, 222.

¹⁶⁵ King of Tir na nÓg; not be confused with Árd-Rí na hÉireann.

¹⁶⁶ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 222.

¹⁶⁷ O'Dwyer & O'Kelly, Autograph Score, Act 2, 225. Dn MS L 294 (2).

¹⁶⁸ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 268, 218.

¹⁶⁹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 223.

¹⁷⁰ O'Dwyer & O'Kelly, Autograph Score, Act 2, 227. Dn MS L 294 (2).

¹⁷¹ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 275, 218.

rhythm in the PVS¹⁷² is written as straight quavers in the the AOS.¹⁷³ As a number of the subsequent bars contain similar dotted rhythm upbeat, the PVS dotted rhythm is maintained in the EVS.¹⁷⁴ Similar to the aforementioned issue in bar 321, at bar 325 the double quaver rhythm at the end of the bar in the PVS¹⁷⁵ is written as a dotted quaver/semi-quaver rhythm in the AOS.¹⁷⁶ In continuance with the idea of dotted rhythm upbeat for this particular section of the score, the AOS version has been utilised for the EVS.¹⁷⁷

4.8 Piano Accompaniment Editorial Issues

In act one, from bars 1-11, the left-hand piano part is spread across two clefs (bass and treble) in the PVS.¹⁷⁸ The cello part in the AOS, from which the left hand part in the piano is taken, is also written across the treble and bass clefs.¹⁷⁹ The left-hand piano part has been rewritten in the bass clef alone in the EVS as this makes for a clearer reading of the music in question; left hand and right hand parts are no longer cramped on top of each other.¹⁸⁰

From bars 57-58 in act one, only the first triplet in bar 57 is a dotted quaver/semi-quaver/quaver rhythm in the PVS, whereas the remainder are all written as straight triplets.¹⁸¹ The sudden change in the dotting of the triplets seems incongruous given the extensive dotting of triplets in the music leading up to bar 57. The corresponding first violin part in the AOS reveals all these triplets to be dotted quaver/semi-

¹⁷² O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 226.

¹⁷³ O'Dwyer & O'Kelly, Autograph Score, Act 2, 240. Dn MS L 294 (2).

¹⁷⁴ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 322, 221.

¹⁷⁵ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 226.

¹⁷⁶ O'Dwyer & O'Kelly, Autograph Score, Act 2, 241. Dn MS L 294 (2).

¹⁷⁷ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 326, 222.

¹⁷⁸ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 1.

¹⁷⁹ O'Dwyer & O'Kelly, Autograph Score, Act 1, 1-3. Dn MS L 294 (1).

¹⁸⁰ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 1-11, 1.

¹⁸¹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 9.

quaver/quaver rhythms.¹⁸² Consequently, for the EVS, the rhythms in question for bars 57-58 have been rewritten as dotted quaver/semi-quaver/quaver rhythms.¹⁸³ At bar 80 in act one, the piano part has been spread across two separate page systems in the PVS.¹⁸⁴ From a presentational point of view, this is a little cumbersome, therefore, for optimum clarity, the piano part has been presented in a single system with no break in the EVS.¹⁸⁵ At bar 144 in act one, there is a change for both chorus and piano to a 12/8 time signature in the PVS.¹⁸⁶ The AOS does not reveal this change but instead remains in 4/4.¹⁸⁷ From bar 123 in the PVS, however, the piano part is written in 12/8 and the chorus part is written in common time.¹⁸⁸ As an instrumental interlude begins at bar 139, the 12/8 time signature has been moved to this bar instead of bar 144; resulting in the earlier realignment of 12/8 between piano and chorus parts in the EVS.¹⁸⁹ In the PVS, at bar 151 in act one, there is a change to a common time signature, however, bars 152-153 appear to be in 2/4 even though there is no indication in the score that the time signature has changed (Example 4.4).¹⁹⁰

¹⁸² O'Dwyer & O'Kelly, Autograph Score, Act 1, 15-16. Dn MS L 294 (1).

¹⁸³ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 57-58, 9-10.

¹⁸⁴ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 14.

¹⁸⁵ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 80, 14.

¹⁸⁶ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 24.

¹⁸⁷ O'Dwyer & O'Kelly, Autograph Score, Act 1, 42. Dn MS L 294 (1).

¹⁸⁸ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 21. See page 118 for the solution to this issue.

¹⁸⁹ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 139, 23.

¹⁹⁰ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 25.

Example 4.4: Robert O’Dwyer, *Eithne* – Act 1, Bars 151-153

25
 7 a buirdean.
 DUFFACH and HIS FOLLOWERS.
 Adagio.

An méad ro le buirdean.
 E'en this much my good friends.

An méad ro le buirdean.
 E'en this much my good friends.

Adagio e molto legato. $\text{♩} = 50$
 Moderato quasi

To simply join bars 152-153 to make a 4/4 bar may not give adequate distinction for the sectional change in the music when bar 153 indicates a change in tempo and reintroduces a previous rhythmic dotted quaver/semi-quaver/quaver triplet rhythm. Offering little or no help in resolving this issue, the AOS presents the same problem.¹⁹¹ An adequate compromise for the EVS involves bars 151 and 152 being joined to form a new 6/4 bar along with bar 153 being rewritten in 2/4. This, in turn, corresponds neatly to the subsequent dotted quaver/semi-quaver/quaver triplets in the piano part from bar 154 onwards, which then resumes in 4/4.¹⁹² From bars 171-173 in act one, there is a discrepancy with regard to phrasing in the piano part in the PVS, whereby it is not clear whether or not the phrasing marks extend from the last crotchet beat of bar 171 to the last crotchet beat of bar 173.¹⁹³ The AOS appears to solve the issue; the corresponding music of the first violins (Example 4.5) indicates separate

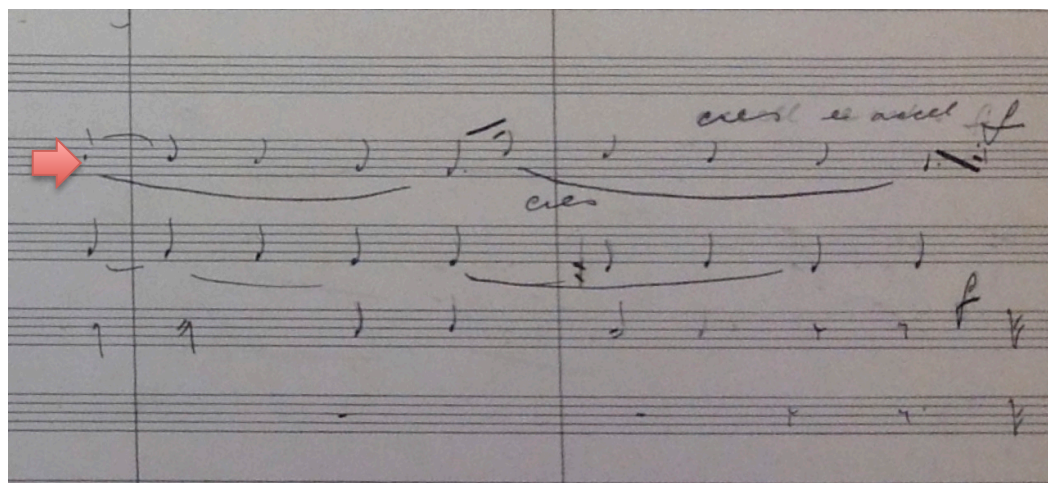
¹⁹¹ O’Dwyer & O’Kelly, Autograph Score, Act 1, 44-45. Dn MS L 294 (1).

¹⁹² Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 151-152, 24.

¹⁹³ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 27.

phrasing for the bars without an extension;¹⁹⁴ this phrasing has been adopted in the EVS.¹⁹⁵

Example 4.5: Robert O’Dwyer, *Eithne* – Act 1, Bars 171-173



At bar 176 in act one, the right hand piano part in the PVS indicates an F# quaver on the first beat of the bar under a group of semi quavers, which appears to be at odds rhythmically with the subsequent three crotchets which appear under the next three groups of semi-quavers; there is no quaver rest following this first F# quaver in question either.¹⁹⁶ The viola part in the AOS, to which the F# corresponds indicates crotchet beats.¹⁹⁷ Therefore, this F# has been reinstated as crotchet in the EVS.¹⁹⁸ At bar 224 in act one, it appears that the left hand rhythm is written incorrectly in the PVS, indicating a dotted quaver on the first beat of this 3/4 bar as opposed to the double-dotted crotchet needed to make the following demi-semi-quaver/dotted quaver/demi-semi-quaver rhythms fit.¹⁹⁹ The AOS does not present a clear solution

¹⁹⁴ O’Dwyer & O’Kelly, Autograph Score, Act 1, 57. Dn MS L 294 (1).

¹⁹⁵ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 170-172, 27.

¹⁹⁶ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 29.

¹⁹⁷ O’Dwyer & O’Kelly, Autograph Score, Act 1, 52. Dn MS L 294 (1).

¹⁹⁸ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 175, 28.

¹⁹⁹ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 44.

either; in fact, it indicates the rhythms found in the PVS as semi-quaver/quaver/semi-quaver rhythms in the corresponding cornet part.²⁰⁰ However, in assuming that the PVS rhythmical idea is a continuance of the previous dotted quaver/demi-semi-quaver rhythms occurring throughout bars 208-220, it may be reasonable to give precedence to this rhythm thus, with regard to bar 224, a double-dotted crotchet has been utilised in the EVS in order to facilitate the continuance of this rhythmical motif.²⁰¹ At bar 642 in act one, there appears to be an omission of four separate demi-semi-quaver rests in both the PVS and the corresponding harp part in the AOS (Example 4.6); the AOS also appears to include an E natural quaver at the beginning of the bar which seems very incongruous and certainly would not correct the note value error.²⁰² These rests have been added in the EVS.²⁰³

²⁰⁰ O'Dwyer & O'Kelly, Autograph Score, Act 1, 67. Dn MS L 294 (1).

²⁰¹ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 222, 42.

²⁰² O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 98; O'Dwyer & O'Kelly, Autograph Score, Act 1, 169. Dn MS L 294 (1).

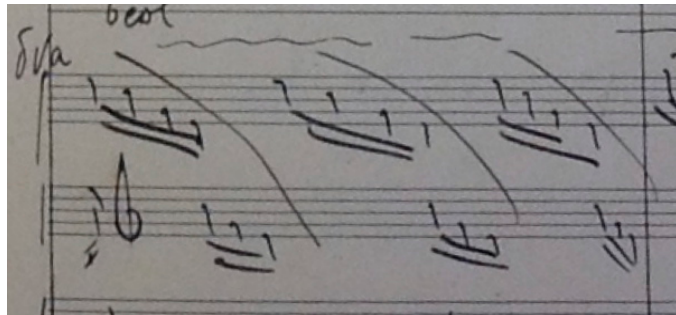
²⁰³ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 641, 94.

Example 4.6: Robert O’Dwyer, *Eithne* – Act 1, Bar 642

PVS



AOS



In act two, scene one, bar 13, there is a fermata marking at the end of the bar in the PVS²⁰⁴ which does not appear in the AOS.²⁰⁵ Given that the subsequent music from bar 14 onwards involves the reintroduction of the central Árd-Rí motif, a fermata marking would probably be appropriate in order to emphasise the reintroduction of this idea. Therefore, the fermata is maintained in the piano part of the EVS.²⁰⁶ Bars 14-21 in act two, scene one, indicate what appears to be a version of the piano reduction faintly written in pencil below the principal musical systems on the page in the AOS.²⁰⁷ This reduction is not in any way as complete as the reduction found in bars 14-21 in the PVS,²⁰⁸ the notes and harmonies are sometimes unclear and it is

²⁰⁴ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 150.

²⁰⁵ O’Dwyer & O’Kelly, Autograph Score, Act 2, 4. Dn MS L 294 (2).

²⁰⁶ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 13, 143.

²⁰⁷ O’Dwyer & O’Kelly, Autograph Score, Act 2, 4-5. Dn MS L 294 (2).

²⁰⁸ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 150.

bereft of crucial markings such as, phrasing, dynamics, slurs and staccatos. While this rough edition does not provide any added significant illumination to the reduction in the PVS, for the purposes of scholarly preservation (as it is written in pencil), this reduction has been transcribed and can be found in the appendix C.²⁰⁹

At bar 585 in act two, scene one, the cello part in the AOS, which corresponds to the left-hand part in the PVS, indicates accents on the first two quavers followed by an accent on the subsequent dotted quaver/semiquaver on the second beat, followed by a further accent on the subsequent third beat crotchet.²¹⁰ The PVS, however, does not indicate any of these accents and contains two straight quavers on the second beat along with a tie between the fourth quaver and the subsequent third-beat crotchet.²¹¹ The previous four quavers in bar 584 in the PVS are all accented, therefore it would seem appropriate that the following quavers should also be accented given that the music is slowing down, informing the despondancy of Árd-Rí na hÉireann at the fact that his two sons Art and Neart have fled from fighting An Fathach. A compromise between the two scores has been employed in this instance; the tie between the fourth quaver and the subsequent third-beat crotchet found in the PVS has been removed and the AOS accents have been transferred to the EVS; although the slur between the last semi-quaver and quaver found in the PVS have been maintained so as to match the subsequent semi-quaver/quaver rhythm in the following bar.²¹²

²⁰⁹ Appendix C, Piano Reduction Sample found in 1909 Autograph Orchestral Score, 153.

²¹⁰ O'Dwyer & O'Kelly, Autograph Score, Act 2, 120. Dn MS L 294 (2).

²¹¹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 186.

²¹² Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 584-585, 181.

Bar 314 in act two, scene two, reveals a change in key signature to E minor in the AOS.²¹³ This key change does not take place in the PVS until bar 316.²¹⁴ Considering that the harmonic structure of this interluding music from bars 314-318 predominantly centres around E minor, and as is written in the AOS, this key change is maintained in the EVS.²¹⁵

Bar 228 in act two, scene three, appears to be written in 6/8 in the PVS, although there is no explicit indication of this time signature.²¹⁶ The bassoon, brass and string sections, to which this bar rhythmically refers appear to be written in 12/8 in the AOS.²¹⁷ The 6/8 idea, however, reads more clearly in a piano reduction and avoids the cumbersome double-dotted crotchets/demi-semi quaver rhythms in a 12/8 setting of the bar. Therefore, the 6/8 bar has been maintained in the EVS.²¹⁸

4.9 Chorus/Ensemble Editorial Issues

Chorus

In act one at bar 54 and 58, there is an extra note in each chorus part at the end of the bar in the PVS, which relates only to the pertinent English text.²¹⁹ As there is no English text in the EVS and also because these notes do not appear in the AOS,²²⁰ they are not retained in the EVS.²²¹ At bar 158 in act one, for the words *Tá sé marbh!*, which translates as ‘He [the hound of Árd-Rí na hÉireann] is dead!’, no noteheads have been utilised in the PVS for the male chorus (the stage direction states ‘spoken

²¹³ O’Dwyer & O’Kelly, Autograph Score, Act 2, 238. Dn MS L 294 (2).

²¹⁴ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 226.

²¹⁵ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 315-316, 221.

²¹⁶ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 253.

²¹⁷ O’Dwyer & O’Kelly, Autograph Score, Act 2, 317. Dn MS L 294 (2).

²¹⁸ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 228, 249.

²¹⁹ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 8.

²²⁰ O’Dwyer & O’Kelly, Autograph Score, Act 1, 15-16. Dn MS L 294 (1).

²²¹ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 54 & 58, 9-10.

in a hoarse whisper’) and the pitch would seem to indicate a g' pitch for tenors and a g pitch for basses,²²² although the autograph score indicates a g' pitch for the tenors and a G pitch for the basses.²²³ For the EVS, these notes have been rewritten, as per the AOS, on a g' pitch for the tenors and a G pitch for the basses with cross noteheads to indicate the parlando effect required.²²⁴ Given the brevity of the line *Tá sé marbh*, a g' and G pitch together would achieve a more ‘deathly’ effect, in particular with the difference in vocal timbre between the two octaves. The ‘hoarse whisper’ stage direction from the PVS has also been maintained in the EVS.²²⁵ In bar 273 in act one, the words *Go* and *bhfuil* are set to one crotchet in the alto, tenor and bass parts;²²⁶ the AOS presents the same issue.²²⁷ In the EVS, the words *Go* and *bhfuil* have been set to two quavers to accommodate the two separate words.²²⁸ A similar issue with the same words *Go* and *bhfuil* occurs in act one at bar 291 in the PVS²²⁹ and in the AOS.²³⁰ Similar to the solution for bar 273 in act one, the words have been set to two quavers in each voice to accommodate the two separate words in the EVS.²³¹ At bar 403 in act one, the second syllable of the word *náire* (<-re>) and the word *Is* are set to one minim in the PVS²³² with the corresponding music in the AOS presenting the same issue.²³³ In order to give equal importance to both sounds, the syllable <-re> and word *Is* have been reset to two crotchets in the EVS.²³⁴ At bars 404 and 406 in act one, the

²²² O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 25.

²²³ O’Dwyer & O’Kelly, Autograph Score, Act 1, 46. Dn MS L 294 (1).

²²⁴ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 157, 25.

²²⁵ *Ibid.*, 25.

²²⁶ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 49.

²²⁷ O’Dwyer & O’Kelly, Autograph Score, Act 1, 79. Dn MS L 294 (1).

²²⁸ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 271, 47.

²²⁹ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 50.

²³⁰ O’Dwyer & O’Kelly, Autograph Score, Act 1, 82. Dn MS L 294 (1).

²³¹ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 289, 48.

²³² O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 60.

²³³ O’Dwyer & O’Kelly, Autograph Score, Act 1, 108. Dn MS L 294 (1).

²³⁴ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 401, 58.

words *ar comhairle* are set over one crotchet in the PVS.²³⁵ This does not allow for clear distinction between the two separate words, therefore, the setting in the AOS²³⁶ has been utilised in the EVS, whereby the word *comhairle* has been moved to the first beat of the following bar in each case.²³⁷ From bars 827-830 in act one, the PVS indicates the tenors and basses singing in unison and from bars 831-834, the sopranos and altos are also indicated as singing in unison; all parts share one treble clef line.²³⁸ The corresponding section in the AOS, however, indicates tenors only from bars 827-830 and sopranos only from bars 831-834.²³⁹ As the dynamic of this particular chorus section is marked *forte*, it would make sense, therefore, to include the basses and altos in these respective sections; they are included in the EVS, yet, as the full chorus enters together polyphonically at bar 835, each part from bar 827 has also been given its own separate line/clef for the purposes of clearer layout.²⁴⁰ A similar issue arises in act two, scene one, bars 345-409, where the soprano and alto parts occupy a single line in harmony.²⁴¹ For the purposes of layout consistency and musical clarity, the parts are assigned individual lines in the EVS.²⁴²

At bar 404 in act two, scene one, the words *bhéir* and *i* are set over a dotted minim in the second soprano and alto parts in the PVS.²⁴³ It appears as though the word *i* is actually omitted in the AOS (Example 4.7), making the sentence grammatically incorrect.²⁴⁴ In this instance, the word *i* is a vital preposition for the following word *ngéibheann*, together meaning ‘in captivity’, thus in order to make a clear distinction

²³⁵ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 60-61.

²³⁶ O’Dwyer & O’Kelly, Autograph Score, Act 1, 108-109. Dn MS L 294 (1).

²³⁷ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 403-405, 58.

²³⁸ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 120.

²³⁹ O’Dwyer & O’Kelly, Autograph Score, Act 1, 216-218. Dn MS L 294 (1).

²⁴⁰ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 825-832, 114-116.

²⁴¹ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 171.

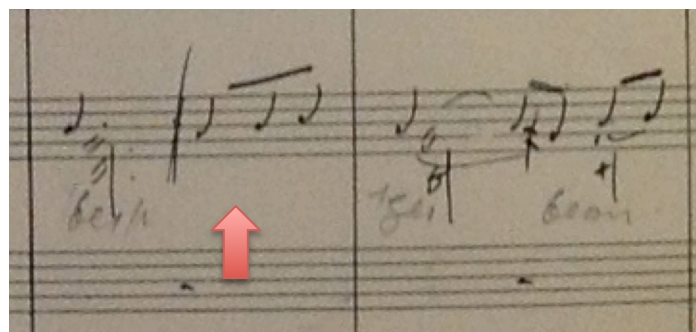
²⁴² Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 345-409, 164-171.

²⁴³ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 177.

²⁴⁴ O’Dwyer & O’Kelly, Autograph Score, Act 2, 84. Dn MS L 294 (2).

between the two words, the *i* is retained in the EVS and is set to a separate crotchet with *bhéir* reset to a minim.²⁴⁵ It is also worth mentioning that in this section in the EVS at bars 404-405, as the rhythms differ between the soprano and alto lines, two lines of text have been added to the EVS in order to accommodate the separate rhythms of each line.²⁴⁶

Example 4.7: Robert O’Dwyer, *Eithne* – Act 2 Scene 1, Bars 404-405



In act two scene three, bars 188-203, tenuto markings are clearly indicated on several crotchets throughout this passage in the PVS.²⁴⁷ These tenuto markings are not indicated in the AOS.²⁴⁸ It would appear that, given the stark nature of the music in question (mourning the death of Árd-Rí na hÉireann), these tenuto markings are appropriate and therefore they are maintained in the EVS.²⁴⁹

Roles of Árd-Rí na hÉireann and Nuala

In act one, bars 580-582 are written as solo lines for the role of Árd-Rí na hÉireann alone in the PVS.²⁵⁰ However, the AOS reveals an added interruption from Nuala

²⁴⁵ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 404, 171.

²⁴⁶ *Ibid.*, 171.

²⁴⁷ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 247.

²⁴⁸ O’Dwyer & O’Kelly, Autograph Score, Act 2, 307. Dn MS L 294 (2).

²⁴⁹ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bar 186-201, 244.

²⁵⁰ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 92.

with her own music and words *Freagró Chad gan mhoill, gan aon mhoill*,²⁵¹ which translates as ‘I will answer without delay, without any delay’. Dramatically, it might make sense to add in the line; perhaps showing Nuala to be coming under increased pressure from Árd-Rí na hÉireann for her to atone for speaking out of turn. Simultaneously, it could simply be seen as an unnecessary interruption to Árd-Rí na hÉireann’s lyrical line. Therefore, Nuala’s line in this instance is included as an optional line with an explanatory footnote in the EVS.²⁵²

Roles of Ceart and An Fathach

In act two, scene one, bar 635, there is an accent in Ceart’s vocal line in the PVS on the crotchet with the word *croidhe*, whereas there is no accent on the same word in An Fathach’s line.²⁵³ This accent does not appear in either vocal line in the AOS – indeed the text itself does not even appear.²⁵⁴ However, there is an accent in the piano accompaniment at the same time as Ceart and An Fathach’s crotchet on the word *croidhe*, which may correspond with a *sforzando* marking in the AOS; dramatically speaking, this, coupled with the translation of *croidhe*, meaning ‘heart’, may validate the inclusion of an accent on both vocal lines. For these reasons, an accent has been given to both Ceart and An Fathach’s crotchet at this point in the EVS.²⁵⁵

Roles of Neart and Art

In act two, scene one, bar 637, the PVS reveals Neart and Art’s simultaneous vocal entry in two clefs; Neart is written in the treble clef and Art in the bass clef.²⁵⁶ The

²⁵¹ O’Dwyer & O’Kelly, Autograph Score, Act 1, 152-153. Dn MS L 294 (1).

²⁵² Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 578-580, 87.

²⁵³ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 191.

²⁵⁴ O’Dwyer & O’Kelly, Autograph Score, Act 2, 129. Dn MS L 294 (2).

²⁵⁵ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 634, 185.

²⁵⁶ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 192.

AOS, however, indicates both Neart and Art's vocal entry as written in the bass clef alone.²⁵⁷ The PVS arrangement of separate clefs is maintained in the EVS for optimum musical clarity.²⁵⁸

Roles of Eithne and Ceart

In act two, scene two, bar 190, the PVS indicates two accents, firstly on Eithne's A \flat minim and secondly on Ceart's B \natural minim.²⁵⁹ The AOS, however, shows no accents on the aforementioned notes.²⁶⁰ These accents occur on the word *croidhe*, which translates as 'heart' and, as this is a love duet between Eithne and Ceart, an emphasis on this word would seem suitable, therefore, these accents have been maintained in the EVS.²⁶¹ At bar 241 in act one, scene two, each vocal rhythm on the last beat of the bar in the PVS is conflicting;²⁶² Eithne's rhythm is two straight quavers whereas Ceart's is a dotted quaver/semi-quaver rhythm. The AOS, however, indicates both these rhythms as straight quavers,²⁶³ therefore, the AOS rhythms are utilised in the EVS.²⁶⁴

4.10 Editorial Issues Involving More than One Instrument

Chorus and Piano

In act one, bars 43-44 and bars 61-66, the chorus part has been written in common time while the piano part remains in 12/8 in the PVS.²⁶⁵ Parts are also mixed between common time and 12/8 in the corresponding music in the AOS; the woodwind and

²⁵⁷ O'Dwyer & O'Kelly, Autograph Score, Act 2, 129. Dn MS L 294 (2).

²⁵⁸ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 636, 185.

²⁵⁹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 216.

²⁶⁰ O'Dwyer & O'Kelly, Autograph Score, Act 2, 206. Dn MS L 294 (2).

²⁶¹ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 191, 211.

²⁶² O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 219.

²⁶³ O'Dwyer & O'Kelly, Autograph Score, Act 2, 219. Dn MS L 294 (2).

²⁶⁴ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 242, 215.

²⁶⁵ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 5, 11.

chorus sections appear to be in 4/4 with the strings in 12/8.²⁶⁶ For reasons of presentational and musical clarity, however, in the EVS, the piano part for both sections has been rewritten in a common time signature to match the chorus part.²⁶⁷ In bars 123-143 in act one, the chorus part has, once again, been written in common time while the piano part remains in 12/8 in the PVS,²⁶⁸ albeit for a much longer duration on this occasion. The corresponding music in the AOS reveals harp and strings in 12/8 with the chorus, woodwind, brass and double-bass parts in common time.²⁶⁹ Similar to bars 44-43 and bars 61-66, the piano part has been rewritten to a common time signature to match the chorus part in the EVS.²⁷⁰ From bars 243-262 in act one, the issue of different time signatures in different parts occurs yet again in the PVS; this time with the chorus parts being written in a 9/8 time signature while the piano part is written in 3/4.²⁷¹ Oddly, the harp part in the AOS, which mirrors a great deal of the accompaniment in the PVS at this point, is written in 9/8.²⁷² In line with the harp part in the AOS and to match the chorus parts, the piano part in the EVS has been rewritten in 9/8.²⁷³ Directly over the double bar line at the end of bar 262 in act one, there are unusual positionings of fermata markings after all chorus and piano parts in the PVS.²⁷⁴ There are no such fermata markings indicated in the AOS.²⁷⁵ Presumably, as the next vocal entry represents the first lines of *Áird-Rí na hÉireann*, these fermata markings would seem to indicate an elongated pause, perhaps, in anticipation of the king's first lines of the opera. However, a fermata is generally used to 'denote the end

²⁶⁶ O'Dwyer & O'Kelly, Autograph Score, Act 1, 11 & 16. Dn MS L 294 (1).

²⁶⁷ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 43-44 & 61-66, 6, 10-11.

²⁶⁸ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 21-24.

²⁶⁹ O'Dwyer & O'Kelly, Autograph Score, Act 1, 35-40. Dn MS L 294 (1).

²⁷⁰ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 123-143, 21-23.

²⁷¹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 45-48.

²⁷² O'Dwyer & O'Kelly, Autograph Score, Act 1, 71-76. Dn MS L 294 (1).

²⁷³ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 241-260, 43-46.

²⁷⁴ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 48.

²⁷⁵ O'Dwyer & O'Kelly, Autograph Score, Act 1, 35-40. Dn MS L 294 (1).

of a phrase or indicating the prolongation of a note or rest beyond its usual value,²⁷⁶ therefore the use of fermata markings over the double bar lines at the end of bar 262 would seem to contravene current musical convention. Given also that the AOS does not indicate these fermata markings, they are not retained in the EVS.²⁷⁷

Bars 296-300 in act one reveal a momentary key signature change from F minor to D \flat major before returning to F minor on bar 301 in the PVS.²⁷⁸ This change does not correspond with the AOS; it simply remains in F minor throughout.²⁷⁹ However, given the overriding D \flat major harmonic structure of the bars in question, the momentary change to D \flat major is maintained in the EVS.²⁸⁰ In bars 534-540 in act one, the chorus parts are written in common time whereas the piano part is written in 12/8 in the PVS.²⁸¹ The AOS, in this case, shows no change in time signature throughout the instrumentation and remains in common time throughout the bars in question.²⁸² For optimum musical clarity, the piano part, in line with the AOS accompaniment, has been rewritten in common time to match the chorus parts for the EVS.²⁸³

From bars 861-865 in act one, the PVS reveals a repeat section in the chorus.²⁸⁴ However, this repeat section is not indicated in the AOS.²⁸⁵ It is not clear why a repeat is indicated for this section of the chorus as it is already quite long; there does

²⁷⁶ David Fuller, 'Fermata', *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09487>> [accessed 27 March 2015].

²⁷⁷ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bar 260, 46.

²⁷⁸ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 51.

²⁷⁹ O'Dwyer & O'Kelly, Autograph Score, Act 1, 83-84. Dn MS L 294 (1).

²⁸⁰ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 294-298, 49.

²⁸¹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 87.

²⁸² O'Dwyer & O'Kelly, Autograph Score, Act 1, 141-143. Dn MS L 294 (1).

²⁸³ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 532-538, 82-83.

²⁸⁴ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 127-128.

²⁸⁵ O'Dwyer & O'Kelly, Autograph Score, Act 1, 229-230. Dn MS L 294 (1).

not appear to be a dramatic or musical need for this repeat, therefore, the repeat has been omitted from the EVS, as written in the AOS.²⁸⁶

In bars 206-223 in act two, scene three, the chorus parts are written in common time whereas the piano part is written in 12/8 in the PVS.²⁸⁷ The AOS does not assign any time signatures, although it appears that some bars are written in 4/4 and others in 12/8, suggesting perhaps that O'Dwyer was unsure himself of how to negotiate this section.²⁸⁸ For the purposes of musical clarity, both chorus and piano parts are written in common time in the EVS.²⁸⁹

Role of Úna and Piano

In act one, bars 84-88, the role of Úna has been written in 12/8 whereas the piano part remains in common time in the PVS.²⁹⁰ The autograph score reveals a similar dilemma with the role of Úna and a cello solo written in 12/8 coupled with woodwind and strings in common time.²⁹¹ In order to match the piano part and ensure musical clarity, the role of Úna at this point has been rewritten in common time to match the piano part in the EVS.²⁹²

²⁸⁶ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 859-862, 121-122.

²⁸⁷ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 250-253.

²⁸⁸ O'Dwyer & O'Kelly, Autograph Score, Act 2, 311-316. Dn MS L 294 (2).

²⁸⁹ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 206-223, 245-248.

²⁹⁰ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 15.

²⁹¹ O'Dwyer, Autograph Score, Act 1, 23. Also on page 23 of the autograph score, O'Dwyer appears to have written 'See JRN arrangement for modifications of this'. It is unclear what this could refer to but perhaps it pertains to another non-extant copy/part/piano reduction with a modification of the music on page 23 of the autograph orchestral score.

²⁹² Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 84-88, 15.

Role of Fearghus and Piano

In act one, bars 105-111, the music modulates from G major to B major with a momentary episode for the solo voice in E major (bars 106-110) in the PVS.²⁹³ In the corresponding music in the AOS, there is no such episode in E major.²⁹⁴ However, due to the overall harmonic structure of bars 106-110, both the vocal and piano parts for the entry of Fearghus are maintained in E major in the EVS.²⁹⁵

Role of Neart and Piano

In act one, bars 517-524, the re-entry of Neart in this trio scene momentarily changes to the key of F# minor in PVS,²⁹⁶ whereas in the corresponding music in the AOS, this change does not occur.²⁹⁷ Considering the F# minor harmonic structure of the bars in question, the momentary change to F# minor is maintained in the EVS.²⁹⁸

Role of Eithne and Piano

In act two, scene two, bar 40, the PVS indicates an explicit change from G major to G minor,²⁹⁹ whereas the corresponding music in the AOS does not change to G minor until bar 41.³⁰⁰ The direct change on bar 40 is maintained in the EVS, however, due to the presence of a held, root-position G minor chord just after the second beat of the bar.³⁰¹

²⁹³ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 19.

²⁹⁴ O'Dwyer & O'Kelly, Autograph Score, Act 1, 30. Dn MS L 294 (1).

²⁹⁵ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 106-110, 19.

²⁹⁶ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 85.

²⁹⁷ O'Dwyer & O'Kelly, Autograph Score, Act 1, 137-138. Dn MS L 294 (1).

²⁹⁸ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 515-522, 80-81.

²⁹⁹ O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 206.

³⁰⁰ O'Dwyer & O'Kelly, Autograph Score, Act 2, 171. Dn MS L 294 (2).

³⁰¹ Volume II, Edited Vocal Score of Robert O'Dwyer's *Eithne*, Bars 40, 199.

Role of An Rí and Piano

In act two, scene two, bars 346-353, the PVS indicates the role of An Rí in a 9/8 time signature whereas the piano accompaniment is in 3/4.³⁰² The AOS reveals the same issue with the accompanying string section in 3/4 and the vocal line of An Rí in 9/8.³⁰³ To ensure optimum musical and presentational clarity, however, the piano part in the PVS has been changed to 9/8 in order to suit the vocal line in the EVS.³⁰⁴

4.11 Miscellaneous Editorial Issues

In act two, scene one, bar 10, the PVS does not include a stage direction with regard to the signalling of the rise of the curtain whereas this direction is indicated in the AOS.³⁰⁵ In the PVS, however, there is similar a stage direction at the beginning of act one and the beginning of act two, scene two,³⁰⁶ therefore, the stage direction indicating the rising of the curtain for the opening of act two, scene one, is maintained, as per the AOS, in the EVS.³⁰⁷

4.12 Conclusion

The historical circumstances of the performances of *Eithne*, as Grier would argue, ‘therefore, affect the nature and evaluation of the source evidence’.³⁰⁸ The performance life of *Eithne* was short, therefore the process of creating the edited vocal score presented a particular number of difficulties. The principal source materials in question for *Eithne* relate only to two separate and specific performances in 1909 and 1910. Furthermore, perhaps more than any other musical genre, opera

³⁰² O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 228.

³⁰³ O’Dwyer & O’Kelly, Autograph Score, Act 2, 246-247. Dn MS L 294 (2).

³⁰⁴ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 347-354, 224-225.

³⁰⁵ O’Dwyer & O’Kelly, Autograph Score, Act 2, 3. Dn MS L 294 (2).

³⁰⁶ O’Dwyer & O’Kelly, *Eithne: Romantic Opera*, 1,204.

³⁰⁷ Volume II, Edited Vocal Score of Robert O’Dwyer’s *Eithne*, Bars 10, 143.

³⁰⁸ Grier, *Critical Editing of Music*, 206.

undergoes a very public process of socialisation and depends on intense collaboration for its production. Therefore, the editor who disregards this plurality of participation runs the risk of producing what Grier describes as ‘an ahistorical edition’.³⁰⁹ Therefore the importance of establishing the social, historical, cultural and political context of *Eithne* and its sources is key in being able to produce an appropriately interpreted edition of the work. Thus, the style of the work, as relative to the genre of opera must also be discerned. According to Grier:

Style exists within a historical context, and its study is also a historical undertaking: it is influenced by function, genre, existing practice and feasibility of performance. The elements contributing to style appear in a variety of combinations, according to time, place, composer, genre and even the individual piece. Such considerations form a part of the historical investigation of the piece and govern the editor’s critical evaluation of readings in its text ... As style is defined, the position of individual readings within the developing conception continually changes. All readings are ‘good readings’ unless shown to be false on stylistic grounds. Good readings are not necessarily authorial; that distinction emerges from a consideration of all readings within the context of the work, the composer and related works and repertoires.³¹⁰

Given the context of opera as essentially vocal music, it therefore presupposes the existence of a literary text and this text forms an equally important part of the operatic apparatus. The AOS, and the PVS in particular, would both fall into the category of editions of vocal music, which, as described by Grier, ‘are marred by incorrect transcription, spelling, capitalization, punctuation and syllabifaction’.³¹¹ As extensively outlined throughout this chapter, both the 1909 and 1910 scores of *Eithne* are littered with numerous textual errors. Certain allowances can be made for the

³⁰⁹ Ibid., 206.

³¹⁰ James Grier, ‘Editing’, *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08550>> [accessed 19 March 2014].

³¹¹ Grier, *Critical Editing of Music*, 139.

AOS due to the nature of how autograph scores are generally created and the frenzied nature of its completion. Although the February 1910 correspondence between Ó Ceallaigh and O'Dwyer would seem to indicate a fairly meticulous approach with regard to the overseeing and production of the printed PVS, however, the PVS proves to contain a huge amount of unnecessary textual errors.³¹² The literary text is as integral to *Eithne* as the music, therefore, it has been edited with scrupulous care and the edited vocal score now presents a score of *Eithne* unhindered by the inaccuracies of both the AOS and the PVS for the first time.

The layout of the musical and vocal text of the EVS of *Eithne* was another significant consideration; a clean text, without notes and commentary, will render a practical edition for possible performances and may perhaps serve as the basis for later commercial editions of the score.³¹³ G. Thomas Tanselle, with regard to editing novels, suggests that not all readers will require the full scholarly commentary yet a carefully edited and clean text is universally valued.³¹⁴ Therefore, the scholarly tools to the EVS are contained in the chapters in volume one of this thesis while the edited vocal score itself is contained in volume two.

Editing requires a balance between a number of authorities and this is especially applicable to the case of editing opera. Far from a purely mechanical reconstruction of *Eithne* from the primary source material, the critical investigation of the sources in question and their readings are paramount in the establishment of a first edited vocal

³¹² The most humorous example of a textual inaccuracy in the entire 1910 piano-vocal score relates to page 225 of the piano-vocal score, where the stage direction reads 'Nuala appears as Queen of Tír na n-Oz.' O'Dwyer & O'Kelly, *Eithne: Romantic Opera*, 228.

³¹³ Grier, *Critical Editing of Music*, 157.

³¹⁴ G. Thomas Tanselle, 'Some Principles for Editorial Apparatus', *Studies in Bibliography* 25 (1972), 41-42.

score of *Eithne*. The critical assessment of the piece and its sources is imperative in establishing this balance and this core perspective is rooted in an empirical appreciation of the work's historical context.³¹⁵

³¹⁵ James Grier, 'Editing', *Grove Music Online. Oxford Music Online* (Oxford University Press) <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08550>> [accessed 19 March 2014].

Conclusion

The purpose of this thesis was to present an edited vocal score of Robert O'Dwyer's *Eithne* and to provide revised insights both into the music itself, the composer and the historical, political and cultural context in which *Eithne* was created.

In relation to *Eithne*, Maria McHale states:

Eithne stands at an intersection of *fin-de-siècle* cultural developments that unfolded against the backdrop of Home Rule: an issue that dominated British and Irish political life. The appearance of the opera reflects both a well-established opera scene in Dublin, and a fervour for all things Irish propelled by the founding of the Gaelic League in 1893. In this context, the creation and reception of the opera are revealing of cultural concerns and aspirations in Ireland that began in the late nineteenth century with the Gaelic revival and developed exponentially in the early years of the new century.¹

As argued in chapters one and two, the opera scene in Dublin during the 1900s was underpinned primarily by an appetite for foreign repertory and native inventions such as *Eithne* would always find it difficult to find a consistent place within an Irish operatic milieu given both the complex contemporary cultural context and the divisive attitudes to music arising therefrom. Apart from the undoubted artistic merit and musical charm of *Eithne*, its cultural context is what makes the work doubly fascinating, most certainly standing, on one hand, at an 'intersection' of one of the most important periods in the cultivation of Irish national consciousness vis-à-vis the

¹ Maria McHale, 'Making Opera Irish: Robert O'Dwyer's *Eithne*', paper presented at the Eighth Biennial Conference on Music in Nineteenth-Century Britain, Queen's University Belfast, 21-24 July 2011.

Irish cultural revivals and, simultaneously, as a vivid metaphor for that very consciousness.

Echoing Axel Klein's entreaty with regard to the resurrection of forgotten Irish works through performance,² Edmund Hunt concurrently suggests that 'The rediscovery and performance of forgotten or underperformed works might yet engender a change in the way that earlier twentieth-century Irish music is perceived.'³ For a work such as *Eithne* to be resurrected, however, it must be given thorough consideration, reinforced by current musicological thought and present day operatic practices. Klein proposes that a work such as *Eithne* should be 'performed in modern, sympathetic presentations',⁴ which presupposes an acute understanding of the practical demands required to salvage a work such as *Eithne* from the doldrums of antiquity. Chapter three deals extensively with the primary singer and performance-related issue of language realisation, which is crucial in terms of offering a practical methodology and critical approach for vocalising the Irish language in *Eithne*.

Chapter four provides an in-depth, critical commentary with regard to the overall construction of the edited vocal score accompanying this thesis. The 1909 autograph orchestral score and the 1910 piano-vocal score that were available until now did not serve as a proper incentive for the operatic community to study *Eithne*; the subsequent lack of adequate performing materials has undoubtedly deterred interest and prospective performers, a state of affairs illustrated by the fact that the piece has

² Axel Klein, 'Stage Irish, or the National in Irish Opera, 1780-1925', *The Opera Quarterly*, 21 (2005), 63.

³ Edmund Hunt, 'A National School of Music Such as the World has Never Seen: Re-appropriating the Early Twentieth Century into a Chronology of Irish Composition', in M. Fitzgerald & J. O'Flynn (eds), *Music and Identity in Ireland and Beyond* (Farnham: Ashgate Publishing Limited, 2014), 64.

⁴ Klein, 'Stage Irish', 63.

languished in oblivion, receiving little performance. The edited vocal score, thus, presents a first edition of *Eithne* providing the modern performer with the adequate tools to explore the opera.

When compared to contemporary European operas, it is fair to suggest that *Eithne* was composed in a reception vacuum (certainly, in terms of native Irish opera) and with no repeat performances for over one hundred years the work has, therefore, been denied a local musical context. Likewise, due to the severe infrequency of performance, *Eithne* has also lost out on many of the essential layers of interpretational detail (with regard to the music itself, the dramaturgy and the language) required for a competent and thorough performance. Roberta Montemorro Marvin makes the point that ‘it is hard to have an ongoing, evolving tradition for the interpretation of opera without the ongoing production of new operas relevant to the tradition.’⁵ *Eithne*, unquestionably, forms part of the late-romantic musical legacy but unlike other similar rare works from the major European centres, *Eithne* is devoid of an immediate or local performance context for a prospective performer to refer to. Thus, it could be suggested that *Eithne* may need to go through a slightly different process of reintroduction, perhaps similar to that of a new composition in order to make these ‘sympathetic’ allowances for this lack of immediate performance context.

A worthwhile example of a modern and sympathetic forum in which a work such as *Eithne* could be afforded a great deal of performance consideration would be the workshop environment. As is the case with a great deal of modern compositions, an integral part of the compositional process is that of the workshop, whereby the

⁵ Roberta Montemorro Marvin, *Fashions and Legacies of Nineteenth-Century Italian Opera* (Cambridge: Cambridge University Press, 2009), 249.

composer will arrange one or more working sessions with some or all of the various musicians required for a particular compositional project; all or part of the music in question may be worked on. Margaret Lucy Wilkins describes the workshop environment as a ‘crucible’ in which compositional endeavours ‘can prove to be practical’;⁶ from both a theoretical and practical viewpoint, a performance ‘crucible’ for *Eithne* would be of great benefit to the process of the work’s reintroduction, in particular with regard to the language-related performance issues. It could provide the much-needed practical forum in which this relatively unknown theatre piece can be processed amongst singers, pianists, language coaches and directors. The edited vocal score accompanying this thesis allows for immediate access to a critically edited version of the music and, crucially, a legible Irish text for pianists, language coaches and singers; allowing for all the important practical, performance-related considerations that a full performance of the opera will entail.

Klein argues that *Eithne*, an Irish language theatre piece, ‘could be of more interest today’ than when it was first premièred.⁷ Conflictingly, however, Irish language theatre has dwindled across the theatrical spectrum steadily since the 1960s⁸ with the exception of An Taibhdhearc theatre company; their remit is to perform theatre in the Irish language and they have produced several operas in the Irish language throughout their successful history.⁹ However, there is a general reservation with regard to Irish language theatre on a national level.¹⁰ Consequently, it may be fair to suggest that it is

⁶ Margaret Lucy Wilkins, *Creative Music Composition: The Young Composer’s Voice* (New York: Routledge Press, 2006), 10.

⁷ Klein, ‘Stage Irish’, 63.

⁸ Sara Keating, A fresh spotlight on Irish language theatre, *Irish Times*, 27 September 2014.

⁹ Anon., ‘Taibhdhearc na Gaillimhe Collection’, <http://archives.library.nuigalway.ie/col_level.php?col=T1> [Accessed 30 September 2014]. An Taibhdhearc celebrated its seventieth anniversary in October 1998 with a first performance in Irish of Verdi’s *Macbeth*.

¹⁰ Sara Keating, A fresh spotlight on Irish language theatre, *Irish Times*, 27 September 2014.

uncertain whether or not *Eithne* would indeed be of any immediate interest to a modern Irish audience. However, as much as the need to resurrect a forgotten, theatrical and musical gem is at the heart of reviving *Eithne*, the need is also rooted in the current demand to satisfy an overdue and appropriate reception of *Eithne* and similar works. Thus, a competent and thorough resurrection of *Eithne* goes beyond the requirements of a commercial theatre piece (it does not solely require audience approval), as the merits of current musicological discourse relating to Irish opera and the ongoing revision of Irish cultural history are also at stake; the aims and objectives of these processes will be greatly weakened unless works like *Eithne* are performed and this thesis ultimately paves the way, for the first time in over one hundred years, for a modern and professional treatment of the work.

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Appendix A: *Cló Gaelach* Transcription Guide

	a	Δ	Δ	A	Δ	ʒl
	b	b	b	B	b	B
	c	c	c	C	C	C
	d	ḁ	ḁ	D	ḁ	Ḃ
	e	e	e	E	e	e
	f	f	f	F	f	F
	g	ḡ	ḡ	G	ḡ	Ḣ
	h	h	h	H	h	h
	i	ı	ı	I	ı	ı
	j	J	J	J	J	J
	k	k	k	K	k	K
	l	l	l	L	l	l
	m	m	m	M	m	ʒm
	n	n	n	N	n	N
	o	o	o	O	O	O
	p	p	p	P	p	P
	q	q	q	Q	Q	Q
	r	R	ʀ	R	R	R
"high" r	ʀ	ʀ	ʀ			
	s	s	ʃ	S	S	S
"high" s	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ
	t	t	t	T	t	T
	u	u	u	U	u	U
	v	v	v	V	v	V
	w	w	w	W	w	W
	x	x	x	X	x	X
	y	y	y	Y	Y	y
	z	z	z	Z	Z	Z
	&	ʔ	ʔ			
	æ	æ	æ			

Appendix B: List of Cuttings Appended to 1909 Autograph Orchestral Score

Origin	Type	Title	Author	Date	Condition/Notes
<i>Irish News</i>	Publicity Article	New Opera in Irish. Eithne at Rotunda During Oireachtas Week	Anon	July 1909	Reasonable condition, slight tearing, pencil markings (perhaps of date) hard to discern. Stuck to 'Cumman Cheoil Coláiste na hOllscoile Baile Átha Cliath' headed paper with the following legible notes – 'Belfast July 1909 ... Have lost ground? ... If so we must recoder [sic] ... Practice each Monday night 7:30 at 86 ... College orchestra (Founded 1901.)
<i>Freemans's Journal</i>	Publicity Article	Eithne. The First Opera in Irish	J. C. Doran	12 July 1909	Good condition, slight tearing, legible. Stuck to 'Cumman Cheoil Coláiste na hOllscoile Baile Átha Cliath' headed paper.
NA	Review	New Triumphs for Irish Ireland	Anon	August 1909	Poor condition, part legible.
NA	Publicity Article	The New Irish Opera "Eithne"	Anon	August 1909	Reasonable condition, legible.
<i>Irish Times</i>	Advertisement	An tOireachtas	Anon	2 August 1909	Reasonable condition, significant tearing, part legible.
<i>Irish Times</i>	Publicity Article	An Irish Opera. Mr. Robert O'Dwyer's "Eithne"	Anon	2 August 1909	Two copies of this article, one in very good condition and legible. The other is in reasonable condition and also legible.
<i>Daily Mail</i>	Publicity Article	New Irish Opera – Interesting Production	Anon	2 August 1909	Good condition, legible. Appears to be a dress rehearsal/preview review of the Eithne.
<i>Irish Times</i>	Review	The Oireachtas. New Irish Opera	Anon	3 August 1909	Reasonable condition, slight tearing, legible.
<i>Freeman's Journal</i>	Review	An Irish Opera. Successful Performance of	Anon	3 August 1909	Reasonable condition, slight tearing, legible.

		Eithne			
<i>The Leader</i>	Review	The New Irish Opera	J. J. O'Toole (under the pseudonym 'IMMAL')	7 August 1909	Reasonable condition, slight tearing, legible.
<i>Society of Musicians</i> [sic]/NA	Review	NA	Anon	June 1910	Good condition, legible. Origin only part known. 'Soc. of Musicians' written in pencil on first page.
<i>An Ghaedhealg san Amharclain</i>	Publicity Article	Irish Opera - Eithne	Anon	c1910	Good condition, legible. The article notes the Gaiety Theatre performances from the 19 – 23 April 1910. This is crossed out (by presumably O'Dwyer) in pen to the 16 – 21 May 1910.
<i>Journal of the Ivernian Society</i>	Notices/Column	Music & Language Notes	Annie Patterson (under the pseudonym 'Niamh')	January-March 1914	Good condition, legible. The article announces O'Dwyer's appointment to the Professorship of Music at UCD.
<i>The Leader</i>	Letter to Editor	Correspondence – The First Gaelic Opera	W. J. Lawrence	17 January 1916	Good condition, legible.
<i>The Leader</i>	Opinion Piece/Column	The Music of Ireland – A Professor of Irish Music	Annie Patterson (under the pseudonym Eithne Ní Pheadar)	22 January 1916	Good condition, legible.
<i>An Claidheamh Solais</i>	Opinion Piece/Column	Siamsa Ceoil	Anon	15 December 1917	Good condition, legible. Written in Irish.
<i>Freeman's Journal</i>	Column	NA (Anecdote telling how O'Dwyer forgot his baton for the opening night of <i>Eithne</i> at the Gaiety Theatre in May 1910)	Anon	2 January 1923	Good condition, legible. O'Dwyer appears to have written the following as a footnote to this column: 'This is true – I had forgotten the incident. R.O.D 2/1/23'.

Appendix C: Piano Reduction Sample found in 1909 Autograph Orchestral Score

Piano Reduction Sample found in Autograph Orchestral Score
ACT II SCENE 1 Bars 14-21

The image displays a piano reduction of a musical score, consisting of two systems of staves. The top system is labeled "Piano" and the bottom system is labeled "Pno.". Both systems are in G major (one sharp) and 3/4 time. The Piano part (top system) features a melodic line in the right hand and a bass line in the left hand. The Pno. part (bottom system) features a more active right hand with triplets and a simpler bass line. The piece concludes with a double bar line.

Appendix D: Translation of *Eithne's* Libretto

ACT ONE

TAOISEACH

Is eol daoibh, a cháirde De shárfhliocht na laochra,

As you know friends [;] most loyal of warriors,

Go dtóghfaidhear, an lá so, Táinaiste Ríogh Éireann;

That elected, on this day, will be the heir to the king of Ireland

Cloisim anois ós árd uaibh,

I [will] hear now loudly from you,

Cé b'áil libh do'n réimh sin?

Who do you want for this position?

NA LAOCHRA (Warriors)

Ceist nach cruaidh le réidhteach,

[A] question not difficult to solve,

Thar é nach bhfuil beo laoch, d'ár dual an chóir,

There not a living warrior could compare, could hope to claim [this position],

Acht Ceart, Saor-fhlaith na féile

But Ceart, celebrated free-prince

Seinnimis a thréithe go ceannsa soilbhir, go soilbhir séisbhinn.

We sing his praises with gracious pleasure, to pleasure's meter.

Tá'n ghrian taobh thiar de Chnoc na Réidhe

The sun is behind the mountain of the kings

Is cé nach cian uainn deireadh an lae

It does not shine on us at the end of the day

Cé siúd ag leathnugh sgáil na h-oidhche,

Those descending shades of night [the shades of night descend]

Fanfaimid go fóill beag, Go seinntear duan do ghradh na suadh!

We will wait a little while, to sing of love for the elected [Ceart]!

Ár bpéarla caoin, Do thogha na sáir-fhear dtapa ngroidhe,

Our dearest jewel, That elected the great man quickly will be

Mac dílis Ríogh mhaith Fódla

Sweet son of the good king

'Sé Ceart an t-óg is aoirde cáil,

Ceart is the youth of highest fame,

Dá maireann beo Ar laochradh Fáil

That lives among the warriors of destiny

An chraobhóg chóir, is mílse bláth,

The dearest hope, and sweetest flower,

Ár fhíorfhlíocht ríogh na leohmanchroidhe.

Of our most loyal lion-hearted king.

Nuair séidtear an stoc ar shléibh,

When the bugle bellows on the mountains,

Nuair a shéidhtear chun cruthughadh béim,

When it is bellowed loudly

'Sé Ceart an leomhan, I dtreasaibh na dtreon,

It is Ceart the lion, leaving the dwelling,

Is míleadhta, mear i réimh.

The warrior's work to do.

Fear seasta i mbearnnain baoghail

The man [Ceart] standing in the midst of danger

Fear meanmnach, measta i gcéill

A courageous man, thought of all over the world

Theas ná thuaidh I dteannta cruaidh

South or north in hard waves [seas]

Níl duine is calma céim.

There is none more suited.

CLAISCEADAL NA MBAN (Chorus of women)

'Sé Ceart an planda cóir do thug an bhántracht tláth,

It is Ceart the plant of hope who is the most charming,

Oidhche a's ló Tinn gach ógh dá claidhe le neart a gradh'.

This night, every girl is sick with the pangs of love [for Ceart].

ÚNA

Nach baoth atáidh mar mhnáibh!

Aren't you women foolish!

Is gur follus do'n traoghal go léir Gur mé a rogha,

It is absolutely clear that I am his choice,

Thar bhéithibh an domhain Gur mé a rogha

Over the beauty of the world I am his choice

NA hINGHEANNA (Maidens)/FULL CHORUS

Ní fíor do scéal!

Not true your story!

FEARGHUS

Ní fíor, is ní an bheithibh A smaoingheas sí na laochra,

Not true, and the warrior does not think of beauty,

Acht ar reachtaibh críonna 'dheanamh,

But on honourable pursuits to do,

Ar mhaithe le críochaibh Éireann.

For the the good of Ireland.

AN FUIREANN (Chorus of men)

Ceart a ainm, Ceart a mheoin, Sár-chroidhe gan éislinn

Ceart his name, Ceart his way, great-heart without blemish

Seinnidh go h-árd Ciall is cáill Thánaiste Ríogh Éireann.

Sing on high the wisdom and fame, the heir to the king of Ireland.

Mar 'sé an t-óg is aoirde cáil,

For he is the youth of highest fame,

Dá maireann beo Ar laochradh Fáil

That lives among the warriors of destiny

An chraobhóg chóir, is mílse bláth

The dearest hope, and sweetest flower

Ár shárshliocht na dtréinfhear.

Our most loyal of noblemen.

DUBHTHACH AGUS A BHUIDHEAN (Duffach and his followers)

Ná moltar, ámh, do'n chraoibh a bláth

Don't praise, yet, the flower of a branch

Go bhfeictear a toradh 'san bhfóghmhar buidhe.

Until seen is the fruit in yellow Autumn.

CHORUS OF MEN

Cé rud do b'áil leis an daoi seo a radh?

What fool would say such a thing?

DUBHTHACH AGUS A BHUIDHEAN

An méad so le bhur dtoil.

We will speak this much, if you please.

Bhí ag an rígh An chú ba mhire de chonaibh beo.

The king had a hound which he cherished with great fervour.

Tá sé marbh!

It is dead!

Do chonnac í Ar lár 'na luighe, i gcosair chró.

Seen it was spread lying down, wounded deeply.

Fealltóir do marbhuigh an chú ba mhó luth dá raibh f'án ngréin;

It was the greatest traitor that ever was under the sun who murdered the hound;

Ar chóir go molfaidhe i ndántaibh ceoil,

Is it right to praise him in joyful song,

An méirleach sheol an Rí i bpéin?

The traitor who sent the king such a deed?

NA LAOCHRA

Faríor!

Alas!

Cé duine do rinn an beart?

What person did the deed?

DUBHTHACH AGUS A BHUIDHEAN

An Ceart so do mholas sibh go h-árd! Do b'é, Is fíor an scéal,

The Ceart that you all praise so highly! It was him, true is the story,

NA LAOCHRA & CLAISCEADAL NA MBAN

Níor bh'é, Ní fíor an scéal,

It wasn't him, not true the story,

Acht ceapadh bréag Ag lucht an éad',

But a lie by those of jealousy,

Ag iarraidh cáil An óglaoich thréin Do thruailliughadh!

Looking for the fame of loyal soldiers [;] you polluters!

DUBHTHACH AGUS A BHUIDHEAN

Ní ceapadh bréag, Ná toradh an éad',

Not a lie, nor the fruit of jealousy,

Ná h-iarrtar náir' An mhéirligh léin Do chlúdadh!

It is shameful for you the traitor to hide!

TEACHTAIRE (Herald)

Seo chugaibh Áird-rí Éireann áigh

To you comes the high king of Ireland

Beannuighidh go h-umhal dó!

Humbly greet to him!

FULL CHORUS

Dia bheatha an Ríogh Is mó cliú,

God's life to the king the most famous,

Ár n-Athair oirdhearc uasal án, Beannuighmid go h-umhal dó!

Our father gracious noble, we greet humbly him!

ÁIRD-RÍ NA hÉIREANN (High King of Ireland)

Goirim sibh, a mhuinntear Ní lughaide bhur ndílse

I acknowledge no less your greeting [but]

Go bhfuil brón indiu ar an gcroidhe seo Is ceo dubh ar m'intinn.

There is sadness on my heart and a black fog on my mind.

FULL CHORUS

Fairíor le n-a mhuinntir Go bhfuil brón ar an rígh ceart Is ceo dubh ar a intinn!

Alas with his people there is sadness on the righteous king and a black fog on his mind!

ÁIRD-RÍ

Marbhuigheadh indiu mo chú, Do b'fhearr a bhí i n-Éirinn

My hound was murdered, the finest that was in Ireland

Ba chara dhom, is ba shult

He was a friend, and he was enjoyable

DUBHTHACH AGUS A BHUIDHEAN

Faire! Seo chugainn an méirleach!

Look! Here comes the traitor!

CEART

Beannuighim dhuit, a rí, Is a athair na féile

I greet you, my king, and celebrated father

ÁIRD-RÍ

An croidhe lán de cheilg!

The heart full of deceit!

CEART

Cé'n ghruaim seo, a rí, ar t'éadan?

Where is the reason, my king, for your anger?

ÁIRD-RÍ

A mhéirligh gan croidhe Do mharbhuigh, an lá so,

Traitor without a heart you murdered, this day,

Gan taise, cú an Ríogh,

Without conscience, the hound of the king,

Imthigh ar an láthair!

Leave at the present!

CEART

Má mharbhúigheas, a rí, Nár fhágad an láthair Go bpléasgaidh an caor mé

*If I murdered it, my king, I would not leave here present until I was shot down from
above*

ÁIRD-RÍ

Fairíor, fairíor, Nach mór an scéal é

Alas, alas, is it not true

Nach bhfuil an óige gan cealg, bíodh go mbíonn geal-gháireach!

That the young are not without treachery, it used to be that you were innocent!

CEART

Mo léan! Nach fá'n gcré Do síneadh mé i gcomhrainn,

My sorrow! That under this sadness I find you,

Sular chualas ód' bhéal Na scéala thug tú brónach,

Before I hear from your mouth the stories which made you sad,

Seo dhuit mo scian buail léi an croidhe seo,

Here to you is my dagger stab my heart with it,

Beatha liom ní mian Is marbh cheana go fíor mé.

I do not want to live but die.

Ód' chailleas do ghrádh Séan ní bhlasfad go deo,

O that I lost your love, bliss will not bloom any longer,

Fearr liom an bás Ná'n beatha fá cheo!

I prefer death more than life under fog [without your love]!

DUBHTHACH AGUS A BHUIDHEAN

Ná héist, a rí na hÉireann, le breithribh binn' an mhéirligh!

Don't listen, king of Ireland, to the smart guile of the traitor!

ÁIRD-RÍ

Éirigh, fealltóir an chroidhe gan truaigh,

Leave, traitor who has a heart without pity,

Ní liom do b'fhiú do leagan síos,

Don't kneel to me,

Imithigh fá'n tsléibh ruadh nó fá'n gcoill, loc leis na beithighibh ar do ghníomh,

Go under the red mountain or under the wood, taking with you the responsibility of your actions,

NUALA

Ná déantar beart mar sin a rí,

Do not make a decision like this my king,

Ar t'fhéilmhac dhíl 'Ná cuir an fán, Níor b'é ba chionntach le do bhrón,

On the sweet son don't put the blame, it was not him who caused your sadness,

Is dom is eol an scéal iomlán.

It is to me known the story whole.

FULL CHORUS

Imthigh, a bhean gan náire, Is ná cuir isteach ar chomhairle Ríogh críche Fódla!

Leave, woman without shame, and don't interrupt the council of the mighty king!

ÁIRD-RÍ

Cé tusa, a bhean ró-dhána?

Who are you, woman too bold?

NUALA

Le céin gan áird gan éirim I gCúirt an Ríogh,

Someone of lowly status since I came to the court of the king,

Is mé do tháil mo réidhlacht Ar t'urmhac dhíl.

I cared for your sweet son as a child.

Ar leabhaidh tréith dí sínte Fuaireas ó do ríoghain Cúram a leinbh, dhílis, Uasail,
chaoín.

On the bed of dying, instructions I received from your queen to care for your child.

D'fhaireas gan duadh Mo dhalta an tréin,

I stood by without effort by my noble youngling,

Do chonnac a bhfuair D'anró an tsaoghail,

I saw that you gave him the hardships of life,

Fairíor! Ó phósais bean gan chroidhe,

Alas! You married a woman without heart [life],

Thug gráin ar ógán M'arann istigh.

You had hatred for the youth.

FULL CHORUS

Tá an bhean ró-dhána!

The woman is too-bold!

NUALA

Tá leagtha indiu air Gur mharbhuigh do chú dhílis,

It is levelled on him that he killed your hound sweet,

Ná creid an tuairisc, Níor b'é do rinn an gníomh sin.

Don't believe the report, it was not him who did this deed.

B'iad Art agus Neart Do rinne an claonbheart,

It was Art and Neart that did the awful deed,

Óm' ghrianán amach Chonnac iad dá dhéanamh;

In my sight, I saw them doing it;

Cé leis an brat so le fuil na con sméartha?

Who owns this cloak with blood of the hound smeared?

Labhair/Innis anois go fíor

Speak truly

ÁIRD-RÍ

A Nirt, tabhair freagra dhom go fíor,

Neart, give an answer to me truly,

An leat an fhallaing annso dochím?

Is it yours this garment here which I hold?

NEART

Féach, a rí méad an éada!

Look, my king, the amount of jealousy!

Goideadh uaim mo bhrat go bhféadfaidhe An droich-bheart náir do cur 'mo pháirt

Stolen from me my cloak so that the shameful deed would be put on my part

Ná creid go bráth na bréaga.

Don't ever believe the lies.

ÁIRD-RÍ

An féidir go bhfuil braonta De dhéagfhuil mo shinnsear

Is it possible that the the drops of blood of my ancestors

Ag preabadh i bhféithibh Na méirleach?

Are beating in the veins of these wretches?

Ní misde na géaga so gan maitheas Ar an deadhchrann,

The branches are now without goodness on the great tree,

Ar an deaghchrann úr Do bhaint de gan truaigh!

On the great tree, they [these branches] must be cut without remorse!

Beiridh ortha, a ghaisgidhighe Na gclaidheamh ngeal cruaidh,

Seize them, soldiers of the bright land,

Tugthar chun a mbáis iad Ós comhair an tsluaigh!

Take them to their death in front of the crowd!

NUALA

Stadaigh, ná hiarraidh An rud so do dhéanamh.

Stop, don't ask this thing to be done.

FULL CHORUS

Faire! A bhean, nach ngéillfeam Do thoil ríogh na hÉireann?

Fie! Woman, would you not obey the king of Ireland?

NUALA

Ná déanaidh!

Don't do it!

ÁIRD-RÍ

A bean ró-dhána, An mise an t-Áird-Rí?

Woman too bold, am I the high king?

Bhfuil meas ar mo bhriathraibh?

Is there [not] respect on my words?

NUALA

Ná saluighse do cháile, le beart neimhfhialmhar.

Don't ruin your reputation, with a deed unworthy.

ÁIRD-RÍ

Labhrann an toice, Mar mhnaoi le cumhacht

She speaks with a way of power

Níl brigh agam 'na coinne

I don't have meaning [resolve] against her

Tá mo chroidhe fá bhuidhírt.

My heart is under heaviness.

Abair, a bhean, liom, Ó nach bhfuil dom réir

Speak, woman, to me, over who I do not make tremble

Cluinim an freagra gan mhoill ód' bhéal.

I heed the answer without delay from your mouth.

Créad fá nár chuibhe Do'n chlann seo an bhróin

Why does this family not understand the sadness

A gclaonbheart nimhe Do chúiteamh leo?

Of the awful deed of which I must blame them?

NUALA

Freagróchad gan mhoill, gan aon mhoill.

I will answer without delay, without any delay.

FULL CHORUS

Freagair, a thoice, freagair, Créad fá nár chóir A gclaonbheart nimhe Do chúiteamh
leo?

Answer, woman, answer, why should not this awful deed be blamed on them?

NUALA

Freagróchad gan aon mhoill.

I will speak without any delay.

Éistidh go fóill.

Listen now.

An tráth a mbíonn an spéar fá scáill

The cloud that hides the sky

Ní léir dhúinn áilleacht, bláth, is scéimh

It is not clear to us beauty, flower, and dale

Na mbánsgoth n-íseal nglé gan cháim,

The white rays missed,

Na bpéarla ngáith a bharr na ngèag,

The pearls ordinary at the top of the branches,

Luisne'n róis go modhmhail caoin,

Blooms the rose slowly shyly,

Lasadh caor i lár na gcræbh, Gan brigh na seoid,

Thin buds bloom amongst the branches, without leaves,

ní thógann croidhe go taitheamh gréine is bánughadh'n lae.

the heart does not take the rays of the sun or the brightening of day.

An tráth ar líonta'n croidhe le gruaim

The cloud that fills the heart with gloom

Dá chlaoidhe ag buaidhirt is léan an tsaighil

The chest beating with sadness of life

Is gnáth go mbíonn an intinn dubhach Gan fírbhreith rún, Gan éifeacht gníomh.

It is usual for the mind to be blackened without good judgment, without effective action.

Acht nuair a lasas gradh sa gcléibh, Mar ghaethe gréine thríd an gceo,

But when love lights in the chest, as rays of sun through the fog,

Is luath a scaipeas scáill is léan,

It is early leaves pain and sadness,

Is blastar séan is aoibhneas cóir.

And grows bliss and happiness.

Níl ceol is binne ar chruit sa tsaoghal Ná seinnim Aonghus¹ Óig na n-Éan,

There is not music as sweet in life or played by Aengus young to the birds,

Is eol do'n duine chluineas é

It is known to the person who hears it

Créad ann 'is aoibhneas, sógh is séan.

In it is happiness, pleasure and bliss.

ÁIRD-RÍ

Cé'n bhrigh atá 'Na glór so,

What meaning is this voice,

A bhíodhas gradh chomh mór ionam,

Which has inspired such love in me

Go sílim nach beo dhom, Ar nós daoine an tsaoghail?

That I thought was not alive to me, in the way of people of life?

Nó ar bh'é Aonghus áigh an bhrógha Do labhair tré na béal?

Or has Aengus sweet spoken through the [your] mouth?

¹ Aonghus or 'Aengus' was a member of the mythological celtic deity, the Tuatha Dé Danann. He was the god of love, youth and poetic inspiration.

NUALA

Níor mhór an síon le Diarmuid² áigh Ód' chualaidh gáire grinn na dtéad.

Just as Diarmaid was I am overjoyed.

Ó tabhair de shíor is iarr an gradh, Is fhuath go bráth le dílse séan.

Ask of love and be forever in sweet pleasure.

FULL CHORUS

Is fíor nár ghlórtha daonda Do sheinn coir na scéala

It is true not a human voice sings her story

Acht Aonghus Óg na n-Éan geal

But Aongus young of the bright birds

Ag labhairt tré n-a béal!

Speaking through her mouth!

ÁIRD-RÍ

A chlann mo chléibhe, Feasta bidhidh gan buaidhreadh;

Family of my heart, quickly be without worry;

Bhur mbeart dán díthchéilidhe Do mhaitheadh dhaoibh ní diúltar.

Your deed is repented and pardon on you I will not refuse.

NEART & ART

Ar mbuidhe leat, a rí na féile, Go bráth arís béam umhal duit.

Thanks to you, celebrated king, forever again honour you we will.

² Diarmuid or 'Diarmaid' was a member of Na Fianna in celtic mythology and was the foster son of Aonghus. He is best known as the lover of Gráinne.

NUALA

Labhrais annsin mar rígh gan cháim

Spoken now as a great king

Fíorbhláth an fhréimchirt.

True-flower of the realm.

FULL CHORUS

Ar marthainn beidh san tír go bráth A síoghcháil ar féile,

Through the ages will in this land forever speak of his greatness,

Molamuid go hárd Molfaidhear go bráth,

We praise loudly, we praise forever,

Ciall, cóir is cáil Ár ríogh áird gan éislinn!

Wisdom, goodness and fame of our high king without blemish!

ÁIRD-RÍ

A mhuintear chroidhe, Ná déanaidh moil, Acht innisidh

People of my heart, do not delay, but tell me

Cé an laoch do thuill An Tánaisteacht san ríoghacht so?

Who is the warrior would would be the heir to this kingdom?

FULL CHORUS

Ceist nach cruaidh le réidhteach,

[A] question not difficult to solve,

Thar é nach bhfuil beo laoch, d'ár dual an chóir,

There not a living warrior could compare, could hope to claim [this position],

Acht Ceart, Ceart mac an Ríogh!

But Ceart, Ceart song of the king!

ÁIRD-RÍ

A Flaith is aoibhinn le do mhuintir

The prince loved by your people

Tar is suidh sa gcathaoir ríoghdha lean lorg do shínsear,

Come and sit in the chair of your forefathers,

Tabhair breith ghlan dhíreach Chumhduigh do cháilse Is cáil do mhuintir'.

Be just, pure and straight and do your duty for the fame of your people.

FULL CHORUS

Ceart a ainm, Ceart a mheoin, Sár-chroidhe gan éislinn

Ceart his name, Ceart his attitude, great-heart without blemish

Seinnidh go hárd Ciall is cáill Thánaiste Ríogh Éireann.

Sing loudly the sense and fame, the heir to the King of Ireland.

NUALA

Go mairir do chéim, A rúin ghil mo chroidhe;

That I will hail you, sweet joy of my heart;

Bí calma, bí tréan Ag tnúth leis an ríoghain

Be fearless and wait for the queen

Is áille scéimh, Is deise gnaoi, Tá ag fanacht le do ghradhsa.

Most beautiful, the loveliest charms, is waiting for your love.

CEART

Mo bhuidhe leat ó chroidhe, A chara dhil, 's a mháthair,

My gratitude to you from my heart, friend sweet and mother,

Do gealadh mo chroidhe, Nuair bhíos in mo leanbh.

You soothed my heart, when I was a child.

Mo bhuidhe leat ó chroidhe, A bhuime is a mháthair,

My gratitude to you from my heart, defender and mother,

Do ghealadh mo chroidhe In mo leanbh nuair bhíos le mealladh caoin do gháire.

You soothed my tears to laughter when I was a child.

ART

Do theip orainn ár gcáirde, Gan tairbhe ar saothar

Our friends failed us, our hopes are dashed

NEART

Téanam ar an láthair, Casfamuid arís air

We will leave, we will meet again

ÁIRD-RÍ

Siúd anoir, a cháirde, Ar fearg ar fán uainn

Thus, my friends, our troubles have left us

Mar cheo roimh an ngrian!

As the fog before the sun!

Is fógraim in bhur láthair

Is now clear for you

Gurab é an mian Sealg, tóir, is fiadhach,

Thus we go light-hearted, to a hunt,

Ó éirigheann ghrian Go nóin dubh i mbárach.

Let the sun rise at noon tomorrow.

FULL CHORUS

Buidheachas leat, a rí na féile!

Thanks to you, celebrated king!

CHORUS OF MEN/CHORUS OF WOMEN

Áluinn cóiriughadh slóigh na nGaedhilfhear,

Wonderful combine the crowd of Gaels,

Maidin úr's an drucht an féar ghlas,

Morning fresh and the dew of the grass green,

Meidhreach glór na n-Óglaoch dtréanmhaith

Happy voices of the warriors sound

Árd a mian chun fiadhaidh lae gréine.

High they form for the hunt of the sunny day.

FULL CHORUS

Ó Furó! Is geal bheith beo go taitneamhach cóir gan brón i nÉirinn.

***O Joy! It is wonderful to be alive full of bright happiness without sadness in
Ireland.***

San ngaorthadh thiar tá'n fiadh ag búithreadh.

In the glades east the deer is lowing.

Thuas ar an gncoc tá'n torc ag gnúsacht.

Up on the hill the boar is moving.

Tá na gadhair ag caoineadh scaoilidh an luas iad,

The hounds are crying to be let loose with speed,

Is ar aghaidh go tréan 'na ndéidh san ngluaiseacht.

Off we go quickly, with no delay in our momentum.

NUALA, CEART & ÁIRD-RÍ/FULL CHORUS

Tríd an ngleann, thar bheann an tsléibhe

Through the glen, over the mountain

Triallann an slógh san tóir go h-éascaidh,

Try the crowds in the hunt easily,

Le fán ag sleamhnughadh, Tar abhainn ag léimnighe

About sliding, over rivers jumping

Is bíodh air féin ag an té nach bhféadann!

Be on your own those who cannot keep up!

ACT TWO – SCENE I

ÁIRD-RÍ

Is tuirseach tnáiththe mé ó'n tsiubhal

I am tired and weary from the walk

I bhfad óm' chuallacht cháidh;

Away from my loyal company;

Ní thuigim fáth mo scéil, ná cúis Fa ndear dom dul ar fán

I don't understand my story, or why I have wandered thus

Acht nuair do chuala glór an Éin Ag labhairt ar chraebh go hárd,

But when I hear the voice of the bird speaking on a branch on high,

Do gheit mo chroidhe go mór i mo chléibh le h-eagal, léan's le gradh.

Suddenly moves my heart greatly in my chest with fear, sorrow and love.

Ba chuma liom sealg is fiadhach, Sceamhghail na gcon sa tóin,

I care no more for the hunt, the howl of the hounds,

Glórtha na bhfear ar an tsiabh Acht, ó do chuala'n ghlór,

Voices of men on the mountain but I hear the voice,

Níor bh'aitnid an talamh bhí fúm, Ní spéar ghnáith bhí os mo cionn,

I do not know the ground under me, nor the well-known sky over me,

Siúd tharm 'na lánruith an sluagh, Gur fhanas annsúd im' aonraic,

Those over the pathway of the crowd, that I will stay here on my own,

Ag éisteacht ceoil an Éin bhinn, Mo chumha, mo bhrón!

Listening to the music of the sweet bird, my mourning, my sadness!

Ó sámh an glór thar cheoltaibh téad, Is ádhbhar bróin, is sólás séin;

O mild voice over the musical string, its subject is sad, it is a happy comfort;

Cuir fáth do leoin i n-eol do'n té bhéadh sámh go deo 'do chomhgar féin!

Put a reason for the pain you know, you would be mild forever in your own comfort!

A Ríoghain gheal na n-éan, Seinn, seinn leat go fóill, Seinn leat, gan staon,

Queen beautiful of the birds, play, play yet unyielding,

seinn leat, seinn go deo

play forever

Is séimhe do pháob ná'n laoi le brón,

It is the fineness of your pipe lying with sadness

Chan Déirdre ag caoineadh a Naoise choir;³

Deirdre sang crying to Naoise true,

An ghlé-bhean do ghríosaigh Oisín 'na deoidh,⁴

The blonde-woman who inspired constant Oisín,

Níor bh'shéisighe a caoimsheinn bínn 'na chomhair

She didn't cease her mild song beautiful

CEART

A Rí, ba mhór é mo bhuaidhreach

My king, great is my worry

Nach bhfaca sa tóir ag gluaiseacht An fiadhuidhe nár mhinic tláth.

That you have not been seen in the hunt leading the men.

³ Deirdre or 'Deirdre of the Sorrows' and Naoise; in celtic mythology Deirdre eloped with Naoise, a warrior, although she was betrothed to king of Ulster, Concobhar Mac Nessa. Naoise was subsequently beheaded.

⁴ Oisín, in celtic mythology was the son of Fionn Mac Cubhaill and was enticed to travel to Tír na nÓg by Niamh Chinn Ór or 'Niamh of the Golden Hair'.

ÁIRD-RÍ

Ní hiongnadh an tsealg gur thréigeas

It's no wonder I wandered

Ód' chuala caintín an Éin bhinn is aoibhne sa tsaoghal le fagháil!

For I heard the song of the sweetest bird the loveliest in this life!

CEART

Monuar! Ní tusa an chéad fhear Do mealladh le ceol an Éin sin,

Alas! You are not the first man to be enchanted by the music of that bird,

Níor chlós duit ceol saoghalta Acht ceol mór dhraoidheachta.

You have not heard music earthly but music of great magic.

ÁIRD RÍ

Má tá brígh i ríoghacht is i bhflaitheas,

If there is meaning in this kingdom or pryncedom,

Má tá draoidheacht ag saoi dá maireann,

If there is magic by a druid that lives,

Má's féidir cabhair na sídhe do mhealladh,

If I can entice the help of the fairies,

Beidh an t-Éan sin ar mo shealbh.

That bird will be in my possession.

ART & NEART

Féach an beirt ag caint le chéile!

Look at the two talking together!

Ní ar mhaithe linne ó'n tseilg d'éaluigh

Not for the good of us did they leave us

ÁIRD RÍ

Muna raibh an t-Éan agam ní mhairfead.

If I had that bird, it wouldn't live.

CEART

Is baoghalach troid le cumhacht anaithnid.

It is dangerous to fight with the power of the unknown.

MAIDENS

Á!

Ah!

CEART

Éist! Céard é an míorbhuil nua so?

Listen! What is that new marvel?

MAIDENS

Bíodh ar n-ainnir áluinn suairc gan fearadh deor,

Be with maidens beautiful sweet without a bitter tear,

Ní cian gur seascair sámh dí le plúr na gcailmfhear n-óg.

Stand safe with her the fruit of the people of youth.

CEART, ÁIRD-RÍ, ART & NEART

Cé hí an mhaighdean/deaghrioghan ró-dheas/óg so?

Who is the maiden too lovely?

Tá mo croidhe ag preabhadh le mórgradh!

My heart is beating with great love!

EITHNE

Óchón, dá mbéadh/dteagadh sé ‘mo threo lem’ thabhairt ó ghéibheann chruaidh

Woe, if it is in my direction for me to be freed from imprisonment harsh

Do gheobhadh searc mo chléibh go deo,

That I would find the hero of my dreams,

Is stór nach saor le luadh.

It is fate that I am not freed of late.

MAIDENS

Ní h-eagal duit a ghléibhean, A dhalta ghrinn ‘sa stóir,

Never fear sweet woman, your happy hero comes,

Ní fada bhéir i ngéibheann Gan charaid ‘tideacht ‘do chomhair.

You will not be long imprisoned without your love.

ÁIRD RÍ, ART & NEART

Cé h-í an mhaighdean ró-dheas?

Who is the maiden too lovely?

Mór a h-áille Is bláth a scéimhe,

Great her beauty and flower of beauty,

Moill ná fanacht, Tráth, ní dhéanfad

I will stay and will not leave

Go bhfágad tásce ar an maighdean spéireamhail,

To face the task of the maiden wonderful,

Go mealladh gradh A croidhe, má's féidir.

That I will win her love, her heart, if I can.

CEART

Le bliadhantaibh feadh m'óige Go brónach do bhíos,

The years of my youth sad I was,

Ag iarraidh an tsóláis Nar deonadh dom' chroidhe,

Yearning for the happiness that was not given to my heart,

Gur thriall orm an stórach Is lóchrann dom' shlighidh,

That on me would call the sweetheart on my way,

Mo ghrian gheal an eolais Dom' threorughadh go fíor.

My bright sun grant me the knowledge the right direction to take.

Ó d'fhoscail na Déitha Na spéartha 'mo chomhair,

O that the Gods opened the skies for me,

Ód' chonac an réilteann Is néimhrighe 'na ór,

That I saw the star brightest gold,

Ní scuirfead, ar éanrud, Go n-éagad, dá tóir,

I will not stray or evade,

Is cuirfead, dom' léirdheoin Mo shaoghal ar a treoir.

I will put my life on the line.

Ó! Leanfad mo réilteann, ‘S ní thréigfead, aon tráth,

O! I will follow my star and I won't take any other path,

An bealach a léireochaidh An déigreann im'dháil;

The way I will take, I will confide with love;

An bheatha ní méin liom, Sé m'éileamh an bás,

Life I do not want, death is my release

Muna ngealaidh mo réalt caoin Mo réimh dhom go bráth.

If my star does not shine, my path shall cease.

AN FATHACH

Gabhaidh siar a dhaorscúir ghránna!

Get back mortals unworthy!

Muna bhfuil an léan i ndán daoibh.

Unless you are seeking sorrow.

Á! Is follus bhur gcladhaireacht!

Ah! Your swords are useless!

Fairimse teora Thíre na h-óige Is ní leigim thar a chrích

I watch the gates of the land of youth and I do not let anyone pass

Acht fir ‘tá córach, gníomhach, cródha, dílis, fiúntach, fíor.

But men that are heartfelt, courageous, hardy, loyal, worthwhile, true.

Lem' shleigh mhaith ghéir, lem' sciath gan béim

With my good sharp lance, with my shield without stain

Dearbhuighimse gach saoi; Is cuiridh i gcéill go dian bhur réimh

I slay every hero; put your cases to me promptly

Gur calamacht bhur gcroidhe.

That worthy are your hearts.

ÁIRD-RÍ

Beirt mhac ‘tá agam tá gan dáracht gníomh,

Two sons I have that are without courage,

Is mac eile fá dhraoidheacht,

And my other son under a spell,

Fíor fáth an scéil

True the reason of the story

Déanfad amach dhom féin.

I will do it myself.

CEART

Faire! A rí áin, Rachadsa ‘pléidhe i mbruighin leis an bhfathach dúr so.

Nay! My king, I will go to meet this stupid ogre.

I gcionn naoi lá Fillfead gan léan arís,

In nine days I will return without sorrow again,

Le eolas an rúin so, Má fhillim go bráth,

With tidings of these happenings, or I will not return.

ÁIRD-RÍ

Beir buaidh a leinbh cháidh, Go n-éirighidh do shaothar;

Be courageous sweet child, good luck;

Go dtigidh tú arís slán; scoth ghil na laochraidh.

That may you return safe; champion of warriors.

CEART

Fillfead gan baoghal arís nó ní fhillfead go bráth.

I will return without danger again or I will never return.

ART & NEART

Ní fillfidh go bráth An t-óglaoch dán,

The hero will not return,

Dearbh go bhfuighidh Anois a bhás!

He will meet his death!

AN FATHACH

Cé thusa do rachadh i dTír na mBeo?

Who are you who comes from the land of the living?

CEART

A laoch nach faithteach i mbruighin ná gleo.

A warrior who is not frightened.

Cruthóchad mo neart Is mo ghaisce gníomh,

I will give enough of my valiant courage,

Is cruthóch'd go mear duit mo chalmacht croidhe!

And I will give to you my noble heart!

AN FATHACH

Cruthuigh, cruthóchad neart Is do gaisce fíor,

Give enough of your valiance,

Cruthuigh gur ceart to mhéinn is do chroidhe.

Prove that right is your cause and your heart.

Géilim dod' chomhacht a shárlaoich chóir 'Noir bhéarad duit an t-eolas

I yield to your power, great-hero, I will not withhold the knowledge

Dtáinig tú na threo An t-Éan so do chualais, Níorbh' éan mar éanlaith,

You came this way this bird you did hear, it was not a bird you heard,

Acht ríoghain áluinn uasal Tíre na n-Óg,

But that of a queen beautiful and noble of the land of youth,

Fá ghearaibh doilbhte draoidheachta

Under a hateful magic spell

Do cuireadh ar a ríoghacht ghil le n-a rígh lán chumachtach

Who was banished from her kingdom by her powerful king

'Bharr éada thar fóir!

Because of relentless jealousy!

CEART

Mo mhairg! Is truagh an scéal!

My life! It is sad the story!

AN FATHACH

Na geasa do cheangail féin Níor fhéad an rí a scaoileadh,

The chains which bind her cannot be released by the king,

(Cé mór a bhrón ‘na hiongnais,)

(Though great his sadness of regret,)

Is ní scaoilfidhear do bráth Go dtigidh laoch an ádha

And she will never be released until a righteous warrior comes

Gur mó a dhraoidheachtsan ‘Ná cómhacht an ríogh so.

That has more power than the power of this king.

CEART

Má tá neart i gcroidhe ghlan chórach, Is i gclaidheamh nach fann i gcomhrach,

If there is enough in a clean pure heart, and a sword not drawn unjustly,

Rachad féin gan mhoill ‘na threosan/threo.

I will go without delay on this path.

AN FATHACH

Do mhealladh na laoch gan scáth, ‘Sí comhairle do ceap an rí,

The king thought he would lure the warrior,

A inghean sámh Do scaoileadh ar fán.

To save his daughter and release her.

CEART

An í an óigbhean d’éalúigh An treo so ar ball?

Was it she the young woman who passed this way lately?

Luachmhar toradh a saothar!

A noble prize!

AN FATHACH

B'in í gan ghó an spéirbhean Go n-a cualacht bhán,

That was her the maiden going to her dwelling,

An laoch is cumhachtaighe draoidheacht ná 'n rí,

The warrior more magically powerful than the king,

Is a déanfas suairc arís an rioghain,

Will make blissful again the queen,

Is leissean an stuaire mhín tais chaoin.

And can marry this fair maiden.

Is bainfidhear leatsa b'fhéidir.

You can win her maybe.

Tá ionnat croidhe cródha.

You have in you a brave heart.

CEART

Faithíos riamh níor bh'eol dom,

Fear before I have not known,

Draoidheacht riamh níor fhoghluim.

Magic before I have not learned.

AN FATHACH

Bí tréan is béarair buaidh; Ins an mbiana óir so,

Be brave and good luck; In this gold ring,

Ins an glaidheamh so le do chlí, Ins an mbrat so ar do ghualainn

In this broad-sword, In this mantle on your shoulders,

Beidh draoidheacht chomh mór agat le draoidheacht an ríogh.

You will have magic as great as the magic of the king.

CEART

A shíodhbhra uasail, Mo bhuidhe go bráth leat;

Enchanted noble ogre, my thanks forever to you;

Leig dom gluaiseacht Ar an turus dán so.

Let me go on this perilous journey.

Aonghus Óg dom' ghárdadh!

Aongus be my guard!

MAIDENS

Á! Fáilte chaoin roimh an laoch gheal cháidh,

Ah! Welcome to the brave bright warrior,

Is áine croidhe, is go bhfilidh slán.

And noble heart, and to return safely.

Gomadh árd a réim do'n tréinfhear chóir,

Great victory to him the noble man,

Is go bhfágaidh séan gan léan go deo!

That he will leave here without sorrow forever!

ACT TWO – SCENE II

CHORUS OF MAIDENS

Bí sóghach, a ríoghan, Ná goil níos mó, A stóir ghil chaoi, Cuir dhíoth an brón.

Be happy, queen, do not sigh any more, darling sweet, put behind you the sadness.

Ná bí duairc, Gan chúis do chaoi, Tá'n téarma suas,

Don't be gloomy, without reason, the time is up,

Bí suairc, a ríoghain.

Be blissful, queen.

EITHNE

Fágaidh go foil mé, a chomhlucht cháidh,

Leave me alone, my loyal company,

Leigidh dom smaoineadh go díl ar mo ghradh,

Leave me to think sweetly on my love,

Nach dtigim' threo, Do leigheas mo bhróin,

That I don't know how to relieve my sadness,

Is gur bh'é a chlódh do thug mé tláth.

That has defeated me until I am delivered.

Cruaidh an cás Nach bhfuil ar fágáil,

Hard is the case that you cannot leave,

An t-óglách gan béim Do chonnaic mé threm' nealaibh,

The warrior without blemish who I saw in my sleep,

Is truagh an scéal Nach dtigh sé dom' fhéachaint,

It is sad the story that he has not come to see me,

Is mé fá gheasaibh draoidheachta Nach dtig le neach a scaoileadh,

And I still under magic bonds that he has not come to release me from,

Do cheangail orm m'athair dúr; Is gurbh' iomdha úr-óglách

That my stupid father bound me; that many valiant warriors

Do fuair gan truaigh a bhás Ag iarraidh mé do shaoradh.

Have died trying to free me.

MAIDENS

An oidhche dhubh nuair mhúchas Réalta cinn na spéire,

The black night with the stars were put out of the sky,

Thar chríochaibh thóir, go luath, tig Gaethe grinne gréine

Ever searching, early, his brow shone bright.

EITHNE

Ní thig libh, a chualacht Mo mhéisneach do mhúsgailt;

You don't understand, my company, your cheering is in vain;

Níl fóir dhom a choidhche.

I cannot get carried away.

Ó táim gan dóchas Fágaidh mar shógh 'gam Mo bhrón ró-aoibhinn.

Oh I am without hope leave me alone with my bittersweet sadness.

MAIDENS

Cuir dhíot an brón, A stóir an chroidhe,

Put behind you the sadness, darling of the heart,

Tiocfaidh an leomhan ‘Do threo do díl.

Your lion will come to your sweet path.

EITHNE

Á! Dá mb’fhéidir a mhealladh Ó thalamh na ndaoine!

Ah! If only I could lure him from the earth!

Glaodhaim ar mo ghrádh, Bé áit a bhfuil a chomhnuidhe,

I call to my love, wherever he dwells,

Is áilim mo stór geal Do theacht le m’chroidhe,

I adore my darling that would come to my heart,

Lem’ shaoradh go bráth Ó’n gcás is ó’n mbrón ghuint

To free me forever from this case and this deep sadness

Gach lá bhíos dom’ bhreodhadh, Gan faoiseamh dom’ chlaoidhe.

Every day I am dreary without relief.

Ní féidir, a stóir, Nach eol duit mo ghéarchrádh

You cannot, darling, know of my pinings

Mo bhrónsa nach léir dhuit Cé fada uaim bhír.

My sadness is not clear to you because you are far from me.

An féidir go deo Nach sheolfaidh na Déithe

Is it possible that the Gods will ever send

mo mhór-ghrádh dom’ shaoradh Ó’n gcás so a mbím?

my great love to free me from this case I am in?

CEART

Deir mo chroidhe ar lúith-chrith Go bhfuil rí ar fagháil dom,

My heart tells me that my love is near,

Gléas an draoi mhórchumhachtaigh seo Féachfad ar an láthair.

I will invoke the magic I have received this instant.

Léirigh do bhrígh, a seoid le h-éifeacht, Cuir le me thaoibh Stór mo chléibhe.

Show your meaning, forceful charm, put at my side the love of my heart.

EITHNE

Trém' neall arís Chonnac an t-óglách B'é a ghlór go fíor.

In my dreams again I saw the warrior that was his voice truly.

Má's tú an laoch gan smál Do fuair trém' neall mo ghradh

If you are the warrior who through my dreams I gave my love

Ó! Tar is saor mé, Scaoil mé óm' ghéibheann

Oh! Come and free me, release me from my bonds

Ná scar óm' chléibh arís go deo.

Don't leave my side again forever.

CEART

Má's tú an stóirbhean áigh lér buadhadh mo mhóirghean, tráth,

If you are the darling-woman sweet who has brought me thus,

Gearr uait do shaoradh 'nois ód' bhrón

Take now your freedom from your sadness

CEART & EITHNE

Ó! tar a stóir mo chroidhe!

Oh! Come my heart's delight!

EITHNE

Ó! fan go deo lem' thaoibh

Oh! Stay forever by my side

Ní scarfad go h-éag óm' mhaoineach cháidh.

You won't leave easily from my love.

Mochean mo leomhan groidhe,

My lion hearted hero,

Ní scarfam le chéile arís, Ní scarfam arís go bráth!

We will not part from eachother again, we will not part forever!

Le fada fá bhrón do bhíos Ag fanacht le stór mo chroidhe

Long under sadness I was waiting for the darling of my heart

Feasta ní baoghal dom brón.

No more do I need to be sad.

CEART

Le móirsheal fá bhrón do bhíos Tóruidheacht mo stóir ghil chroidhe,

With great sighing under sadness I have been, sweet joy of my heart,

Feasta leat béadh go sóghach.

Always with you I will be blissful.

AN RÍ

Ó! Ceard so dochím?

Oh! What is this?

Nó cé duine le dásacht Do tháinig isteach im' ríoghacht,

Or which bold person has come into my kingdom,

Gan cuireadh gan fáilte?

Without invitation without welcome?

CEART

Duine dochír, Gan baoghal gan scáth romhat,

A brave person who will not quail before you,

Tháinig an tslighe led' dhraoidheacht do shárughadh,

The victor has come with magic to wield,

Is do dheighinghean Do shaoradh ó'n tláthas.

And your sweet daughter to free from her bonds.

AN RÍ

Is iomdha mac Ríogh Go dian mhaith dána

It is many a king's son good and bold

lem' neart do chlaoidhe le cian do tháinig.

With plenty of courage has come.

Ar an bhfaithche amuigh Chifir a gcnámha!

On the lawn outside their bones were smashed!

CEART

A chlaidhim ghil na mbuadh, Feicim do bhrígh go luath!

Sweet sword of the victor, I put my trust in thee!

AN RÍ

A laoich ar mian go luath! A laoich cosain do chliabh go luath!

Warrior defend yourself! Warrior defend your breast!

Géillim do chómhacht An óglaoich dána

I yield to your power bold warrior

Is mó dá dtáinig fós ‘mo chomhair

You have more power before me.

EITHNE

Éistidh, éistidh an ceol!

Listen, listen to the music!

CEART

An ceol do chuir ar siubhal mé!

The music that put me walking!

‘Sé an ceol!

That is the music!

AN RÍ

Mo bhean! Is é a glór! Is eol dom guth mo stuaire.

My woman! That is her voice! I know the voice of my beauty.

‘Sí mo ghrádh. Mo mhíle stór arís ar fagháil,

She is my love. My dearest love again with me,

Mo chroidhe mar ghual do bhí im’ lár

My heart was dead in my chest

Do bhíodhg go beo ar thidheacht dom’ ghradh.

Is now living with the tides of my love.

EITHNE

‘Sí séimhgeal ghnaoi mo mháthar Go sámh arís dochím!

It is the return of my mother safe again!

NUALA

Gan léan, gan díth, gan tláthas Ar bpáirt anois a choidhe!

Without pain, without suffering I am returned!

CEART

Do chéile aoibhinn áluinn Ar fagháil do chír, a rí,

Together wonderful sweet again, king,

AN RÍ

Mo chéad shearc bí ar fán uaim Atá ar ais lem’ chroidhe!

My fist love is with me again back in my heart!

Goirim an laoch do bhris mo chumhacht,

I acknowledge the warrior who broke my power,

Is thug mo stuaire dhom arís. Do thiubhrainn duit anois

And brought my beauty to me again. I praise you now

Gan duadh, ‘Bé saidhbhirdhuais is mian led’ chroidhe.

Without effort, rich prizes your heart desires you will have.

EITHNE

Tabhair dó, a rí, anois gan duadh, Mo ghradhsa i nduais a fhíormhaith ghníomh’.

Give him, king, now without effort, my love as a prize for his bravery.

NUALA

Tabhair dó, a rí, anois gan duadh, Ár n-inghean uasal chaoín mar mhnaoi.

Give him, king, now without effort our daughter noble as a wife.

CEART

Tabhair dhom, a rí, anois gan duadh, An inghean uasal so i ndíol.

Give me, king, now without effort, the daughter noble here in marriage.

AN RÍ

Ó ní leat go foill an duais seo, A dheaghlaóich uasail úrmhaith;

Oh not yours yet is this prize, true noble hero;

Ní mór duit do chéile Do bhuadhachtain le tréine

You cannot be together until you win her with valiance

I measc na ndaoine, Ar nós na laochraidh,

Among the [your] people, like the warriors,

Agus lucht an éada do chlaoidhe le h-éifeacht.

And those of jealousy to subdue.

EITHNE

Rachaidh mé arís ar thalamh na ndaoine Fanfad go díl leat go mbeirir buaidh.

I will go again to earth I will wait patiently for you to win your victory.

Ó!

Oh!

CEART

Seo mé arís ar an tóir ró-aoibhinn Fansa do díl liom is béarad buaidh.

Once again I go on my too-sweet journey Wait for me to win my victory.

NUALA

Ó!

Oh!

AN RÍ

Ó

Oh!

ACT TWO – SCENE III

AN FATHACH

Anois, tá chríoch lem' ghnósa, Ó tharla an Rí go sóghach,

Now, finished is my work, now that the king is happy,

A's a chéile chaoin ar fagháil!

Together again with his spouse!

Is gearr go raibh go séanmhar An mhaighdean mhaiseach mhaordha

It won't be long until the maiden long sorrowful

Mar aon le laoch geal án.

Will be one with the bright hero.

EITHNE

Áilim ar na Déithibh An séan chur arís 'mo dháil;

I implore the Gods the hero to bring back to me;

Is tnáiththe tuirseach tréith mé I n-éagmuis mo mhíle gradh.

I am weary without my true love.

ART

Féach an spéirbhean Do chonnac fad ó,

Look the maiden we saw before,

An b'é d'ár ghéilleas mo chroidhe go h-óg, Is liom go h-éag í!

Is it she who made my heart feel young, she is mine now!

NEART

Ní leat go fóill!

Not yours yet!

Taisbeáin do bhrígh!

Show your meaning!

CEART

Fág an tslighe!

Get out of the way!

NEART

Chífidimid gan mhoill Cé againn is mó séimh!

We fight without delay who between us shall be the victor!

CEART

Ná gríosaigh mo laochas!

Do not arouse my valour!

EITHNE

Mo léan! Tuilleadh fós de'n troid!

Alas! More fighting!

NEART

A ríoghain gheal is méin liom ... uch!

Bright queen who I adore ... ugh!

CEART

Ar lucht an éada Féach an ruagairt,

On those of jealousy, look at the cowardice,

Seo ar bhfuascailt ó n-ár bpéin! Anois le chéile Béam gan buaidhreadh,

Fleeing fast from us! Now together we will be without worry,

Tar a stuaire le mo chléibh!

Come my beauty to my arms!

FULL CHORUS

Fáilte roimh fhlaith na féile!

Welcome to the celebrated prince!

‘Teacht gan léan arís ‘n-ár dtreo;

Coming again without sorrow to us;

Fáilte roimh a ríoghain a cháidhmhnaoi chéile,

Welcome to his queen his beautiful wife,

Bláth na scéimhe ar ríoghain óg!

Sweetest flower of a young queen!

CEART

Móra dhaoibh a mhuintear mhéinneach, Croidhthe féile ‘fáil tiú romhainn

I praise you my loyal people, joyful hearts before us

Gan brón arís/Sámh anois, a choidhche, béal lem’ chéile óig.

Without sadness again/safe now, I will no longer rove.

FULL CHORUS

Fáilte roimh a cháidh ríoghain óig!

Welcome to the sweet young queen!

TEACHTAIRE

Éistidh, a dhaoine, le scéal mór bhrónach

Listen, people, to a great sad story

Gur éag ár rí ceart, Mo léan! An ló so!

That the right king has passed, my sorrow, this day!

FULL CHORUS

Ochón! Bocht and scéal é, Ár rí na féile

Ochone! Poor the story, our celebrated king

‘Na luighe go tréith lag, Gan brígh, gan éifeacht, Ochón!

Sleeping in cold weakness, without meaning, without force, Ochone!

FEARGUS

Ná caoinidh dalta na nDéithe, ‘Tá i ríoghacht na beathadh fá réim chirt,

Do not weep godly people, the king is gone to the realms of joy,

Acht seinnidh Ceart na féile, ‘Na rígh orainn feasta i n-Éirinn!

But sing of celebrated Ceart, our living king in Ireland!

FULL CHORUS

Ceart a ainm, Ceart a mheoin, Sárchroidhe gan éislinn,

Ceart his name, Ceart his way, great-heart without blemish,

Seinnidh go hárd Ciall is cáil Áirdríogh na hÉireann.

Sing on high wisdom and fame high king of Ireland.

Mar 'sé an leomhan Is aoirde cáil, Dá maireann beo ar laochraidh Fáil,

For he is the lion of greatest fame, who lives among the warriors of desitiny,

An chraobh mhaith chóir Is mílse bárr Ar sháchrann na féile,

The greatest and tallest branch on the great celebrated tree,

Ceart Áird-rí na h-Éireann!

Ceart High king of Ireland!